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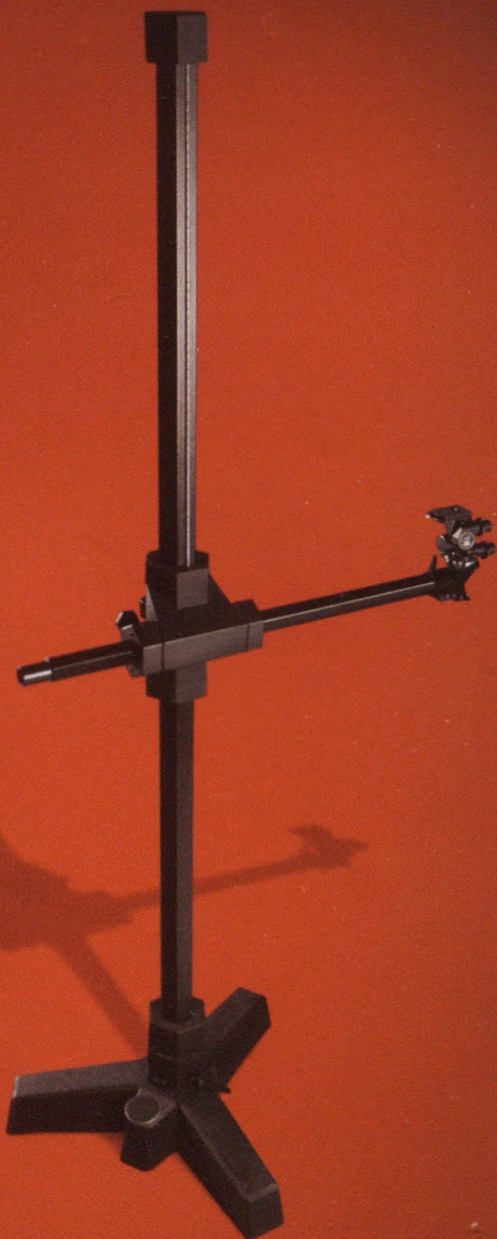
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On the cover:
From Barbara Bordnick's book, "Searchings: Secret Landscapes of Flowers" (Welcome Books). Her career as a portrait and fashion photographer in full blossom, Bordnick demonstrates a remarkable versatility in her newest venture. Read more about the New York photographer, beginning on p. 38.



Photograph ©Barbara Bordnick 2004 from her book SEARCHINGS: Secret Landscapes of Flowers Volume I

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Professional Photographer
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404-522-8600; FAX: 404-614-6406
Professional Photographer (ISSN 1528-5286) is published monthly

subscriptions

Professional Photographer
P.O. Box 921429, Norcross, GA 30010
800-742-7468; FAX 678-387-0101
e-mail: ppa@bframe.com; Web site: www.ppmag.com

Subscription rates/information: U.S.: \$27, one year; \$45, two years; \$66, three years. Canada: \$43, one year; \$73, two years; \$108, three years. International: \$63, one year; \$113, two years; \$163, three years. Single copies \$4.95. PPA membership includes \$13.50 annual subscription.

Subscription orders/changes: Send to Circulation Department, *Professional Photographer*, P.O. Box 921429, Norcross, GA 30010, U.S.A.; 800-742-7468; FAX: 678-387-0101; e-mail: ppa@bframe.com; Web site: www.ppmag.com. Periodicals postage paid in Atlanta, GA, and additional mailing offices.

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Professional Photographer (ISSN 1528-5286) is published monthly for \$27.00 per year by PPA Publications and Events, Inc., 229 Peachtree Street, NE, Suite 2200, International Tower, Atlanta, GA 30303-1608. Periodicals postage paid at Atlanta, GA, and additional mailing offices. **POSTMASTER:** Send address changes to *Professional Photographer*, P.O. Box 921429, Norcross, GA 30010.

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editor's page

Got to be real

Most of us move through life letting only a glimmer of our true selves peek through our protective armor. And no group is more familiar with—and vexed by—this singularly human attribute than photographers, whose never-ending challenge is to elicit the authentic from their subjects.

One of the most powerful methods a photographer can employ to seduce her subject into opening himself to the lens is by being open and authentic herself. Being real, being true, being present in the moment—no mean feat when you've got a day jammed with sessions, a phone ringing off the hook, and an idea for your next marketing campaign lurking in the back of your mind.

Our cover artist this issue is the original genuine article, commercial and fine art photographer Barbara Bordnick. In our feature on Bordnick, which begins on p. 38, she reports that one of the most frequently asked questions she hears when she teaches is *how do you get people to be themselves for a portrait?*

It's the \$64,000 question that she herself doesn't know how to answer. Because with Bordnick, it just happens. "How can you tell somebody how you communicate?" she says. "Making that connection, that's where your personality, your talent and your point of view come in."

It is Bordnick's unique point of view that informs not only her portraits, but her still lifes as well. Her most recent books, two collections of lush, intimate images of flowers, give us a peek into her soul, if just for a moment. It's a privilege we couldn't enjoy more. □

Cameron Bishopp

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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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MICHAEL ELINS

Commercial imager
extraordinaire at Imaging USA

By Lorna Gentry



"I'm an unintentional trailblazer," says Los Angeles commercial artist and photographer Michael Elins. He says this not because he's modest, although he is, but because it's true.

Several years into a career in illustration, Elins was caught up in digital explosion—the Big Bang of the art world—and jettisoned into the evolving meld of photography and illustration. Today he's one of the most successful artists in the business, doing covers for all the major U.S. magazines, photographing superstars and creating movie posters.

Elins says he's grateful for the way his career unfolded. "I'm not smart enough to have known what was to come, to have known that one day I would combine photography with painting and create something new. The only thing I can take



All images ©Michael Elins

credit for is that I was smart enough or brave enough to keep doing it."

As a junior illustrator at a major Chicago art house, Elins figured he was

well on his way to realizing his dreams—until the day he sat musing over a movie poster on his office wall. *Wouldn't it be fun to create movie posters, he asked*



"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)*

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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)*



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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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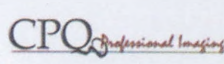
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himself. I could do that. Wait a sec, I really could do that!

It was the mid-1980s and Elins headed for California and began to do just that, taking on other kinds of commercial art assignments as well. He worked steadily for the next 10 years, but the call for photography was growing louder than the call for commercial illustration.

By 1992 when Rich Taylor, a mentor from Elins's Chicago days, asked him to help run the L.A. office of his digital imaging business, Elins was ready to retire his paintbrushes. He accepted.

In those days, imaging meant room-size mainframe computers. "We worked on Quantel Graphic Paintboxes, which cost half a million, and Iris printers that were over \$100,000. Clients would pay \$400 to \$500 an hour to come in and sit down with an operator who worked the system."

Elins opened his own post-production business and started playing around with the computers, using them to paint photographs. His clients, some of them very well-known photographers, began asking him to digitally alter their photos. When a fashion editor named Elizabeth Stewart from *The New York Times Magazine* called to brainstorm an idea, Elins asked, "Who's shooting the project?" "You are," she told him.

Now, Elins was no stranger to photography. His photo-realistic illustration style required him to take reference photos. "I knew enough to get started, such as



lighting and composition, all that I'd learned in art school in Chicago. What I didn't know and had to learn was the process of photography, working with a subject. It's very intimate, so different from painting," he says.

Now, says Elins, doing his own photography is a freeing experience. He uses medium-format cameras most often, sometimes digital, but mostly film. "I'm just not



completely, utterly in love with digital," he says. He hunkers down on his Power Mac G4, calls forth Photoshop, and lets his imagination rip. "I love my Photoshop. I am one with the Photoshop," he chants. "What I do is not retouching, it's re-imagining. I infuse my aesthetic into these pictures using the tools of photography and painting."

That's about as close as Elins gets to explaining what he does. "One of the ways to know that we're at a new chapter here [with digital imaging technology] is that there isn't a lexicon to describe what it is I do. Some say photomontage, others say photo illustration. There's no precedent. It's a new paradigm we've stumbled upon and we're very much at the beginning."

Chances are good that as Elins's style evolves, he will be a bellwether of the genre, riding the Zeitgeist like a comet streaking through the Milky Way.

To see more of Michael Elins work, visit his Web site, www.michael.elins.com

Lorna Gentry is a freelance writer and editor in Atlanta.

Michael Elins presents "From Concept to Finish: The New Paradigm for Creating Images for Print" at IUSA in Las Vegas, July 25-27. For more information about IUSA, the international conference and expo, call 800-786-6277, or visit www.ppa.com.

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You're worth it!

Pricing the commercial assignment

By Roger B. Daines
PPA Certified, M.Photog.Cr., ASP

For commercial assignments, the photographer needs to charge not only for his time, as in a sitting fee, but also for how and how often the image will be used. Here's some things to keep in mind when pricing such assignments, from the Chairman of the PPA Commercial Specialty Group:

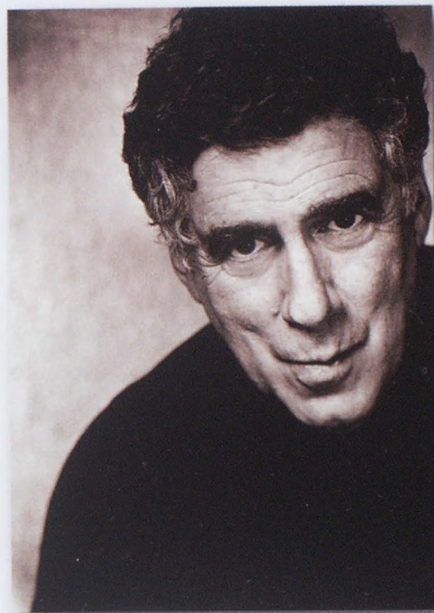
- Establish a fee for the initial photography; it can be a day rate, a creative fee, a specific assignment fee or an hourly rate.
- Know what it costs you per week/day/hour to be in business. Remember to include things like

pensions, health insurance, profit margins, et al. Once you have established this cost, that is the lowest fee you should ever charge.

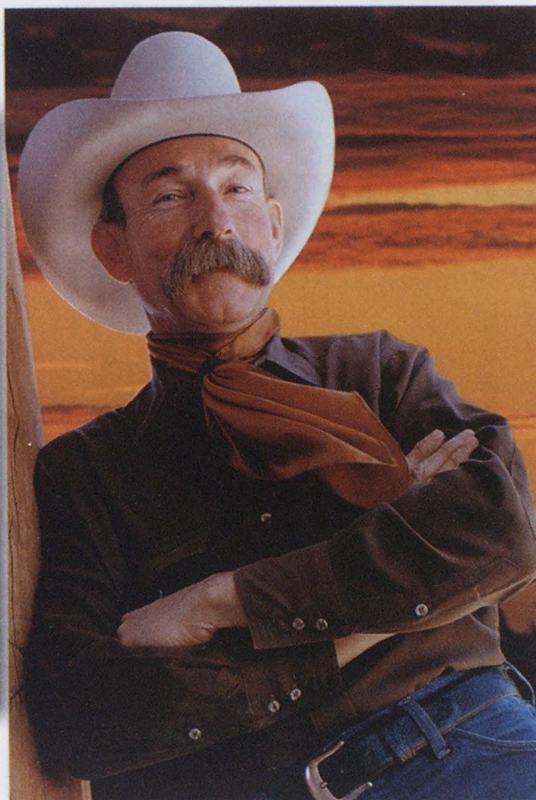
- Charge for the expenses you incur in completing the assignment, such as film, processing, travel accommodations, mileage, image optimizing, and shipping costs.

- Charge for how often and where the image will be used. What publications will it appear in? For brochures and catalogs, ask how many pieces will be printed. What size will the images be in the final use? How many insertions?

- What licensing rights are needed—one-time, non-exclusive or world rights? (One thing that is not negotiable with me is my copyright. I will not sell copyrights.) Take the time to work up a valid estimate, and let client know you will get back to him within the hour.



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Jeff Boxer
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All images ©Dixie Dobbins

LIGHTS WITHOUT LADDERS

Pro/Four robotic positioners

Pro/Four, a company that has served the commercial video camera market since 1995, has introduced digital robotic positioning mounts and systems to photographers. Sturdy enough to hold up to 35 pounds, models 1000RP and 1010RP mounts are great for remotely controlling the positioning of flash units. The 2100RCTD model compact desktop controller can support up to eight robotic positioners.

Photographer Don Hall of Bradenton, Fla., uses his Pro/Four mounts to hold one White Lightning monolight with a large soft box on a rolling light stand and another positioned near a high corner of his studio cyc. Hall says, "I have a remote for the monolights that allows me to have total control over the

intensity and direction of the lights from camera level. From the same location I can also control the pan and tilt of the lights on the Pro/Four mounts. I don't have to climb up to adjust the hair light, so it eliminates an element of danger from my job."

To introduce the Pro/Four robotic positioners to photographers, the company is offering a 30-day free trial. If you decide you don't like the units, you pay only for return shipping. The price of one robotic positioner and remote control ranges from \$3,300 to \$3,500. (Call Howie Foster or Pam Zeigler-Bray at 800-457-8130 for more information, or visit www.profour.com.)



With a Pro/Four 1010RP robotic mount holding a monolight, you can rotate your lights 320 degrees with a +/- 90-degree tilt, all via remote control.

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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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DODGING DIGITAL BULLETS

Cover those assets—back up your digital images

Backing up digital files is essential, but what's the best way to go about it? Photographers have found various methods that work for them, depending on the kind of job. Common to them all is establishing multiple levels of security. If one system fails, another should be in place to help you pick up the pieces. Most computer experts recommend backing up digital assets in triplicate, at the least.

Below, a couple of pro digital photographers discuss exactly how they protect their digital images from the hazards of fate.

Legacy Studios Inc.

Jeanine MacFarlane and Liz Taylor of Legacy Studios in Atlanta, don't do anything without a plan. That includes managing and archiving their digital images. They've been shooting weddings long enough to know what wrath would be wrought if they lost all of the wedding images. To prevent the rise of Bridezilla, they employ this system:

- We photograph weddings on a mix of 256- and 512MB CompactFlash (CF) cards. We know there are 1GB cards, but if something happened to that one card, we could lose an entire wedding. If a 256MB card is damaged before we can download the images, we lose only a small part of the

wedding. The minor inconvenience of changing cards is far outweighed by the peace of mind.

- When we return from a wedding, we download all the cards into a new folder on our desktop hard drive. Now there are two sets of images, one on the CF cards and another on the hard drive.

- Before deleting, renaming or doing anything else to the images on the hard drive, we copy them to a folder on our external hard drive. Now there are three sets of the images. We go home for the weekend.

- On Monday, we sort through the images on the desktop, delete any bad ones, rotate the vertical ones, and organize them into folders (getting ready, pre-ceremony, ceremony, post-ceremony, reception), and rename them accordingly.

- We burn a DVD of the renamed, sorted images. Now it's safe to reuse the CF Cards. This DVD goes offsite to Liz's basement. If the studio were to be robbed or burn down, we have a backup copy of every wedding at her house. That's something you couldn't do with negatives.

- Next, we copy the renamed, sorted images to the external hard drive and remove the unnamed images.

- After the post-production imaging, we copy the modified images to the

bride and groom's folder on the external hard drive and burn a CD or DVD of the modified images. Now we delete the images from the studio computer to make room for new weddings.

- When our external hard drive is full, we unplug it, log and label the images on it, set it on a shelf, and buy a new hard drive.



All images © Legacy Studios

"Most photographers could accomplish their critical redundancy needs for less than \$500 in hardware. Consider how many images you could fit onto a 300GB external hard drive. Don't forget to back-up important client files and marketing information. Plug in the drive once a week and copy all your critical information onto it. It's a small investment in time and labor that can prevent a real business catastrophe."

— Robert Frances Zemba

DISASTER RECOVERY

The PPA Indemnification Trust

Digital horror stories abound. There's the one about the photographer who lost all the images for 20 weddings in a hard drive crash.

There's the shooter who backed over his laptop with his car and lost an entire assignment. Let's not overlook the person who had to have over 19,000 images rebuilt after a virus infected his computer and corrupted his files.

These are all real-life cases handled by PPA's Indemnification Trust, an optional member benefit that helps photographers out of sticky situations. In most of these cases, the Trust was able to work through a variety of means to retrieve the images or otherwise compensate the clients. Bullets dodged—this time.

Unlike liability insurance, the Trust works proactively to fix problems before they go to court. In other words, you don't have to wait until you're sued to seek help. If a photographer calls and makes a claim, PPA's objective is to have him on the phone with an attorney within 60 minutes. Ideally, they fix the problem so the photographer ends up with a happy client, not a hefty litigation bill.

If there's not a huge loss of images or material, the Trust might help the photographer with some digital imaging solutions or restaging. Sometimes it's easier to make a settlement offer. In cases of massive digital file damage, PPA will employ a data recovery service. As a last resort, attorneys from Howe & Hutton Ltd., arguably the most experienced law firm in the country for photographer-related legal issues, will defend the Trust claimant in court.

As more and more photographers go digital, the loss of digital images has become the No. 1 claim made to the Trust. In 2002, the Trust assisted 362 photographers who had problems recovering an assignment. Recent figures indicate that claim frequency has more than doubled since then. Samuel J. Erkonen, an attorney with Howe & Hutton, points out that unlike other professional negligence problems, the loss of digital images only has one real solution, data recovery. That is an expensive road to go down; a typical case runs between \$800 and \$2,500, with

some more complicated jobs costing as much as \$4,500. While these costs will be covered by the Trust, the subsidiary problems from digital file loss shine a very unprofessional light on a photographer.

"People get angry when a photographer loses images in a hard drive crash," says Erkonen. "They feel that it's something a photographer should plan for. And frankly, they're right; it's a very avoidable problem."

So yes, the Indemnification Trust will

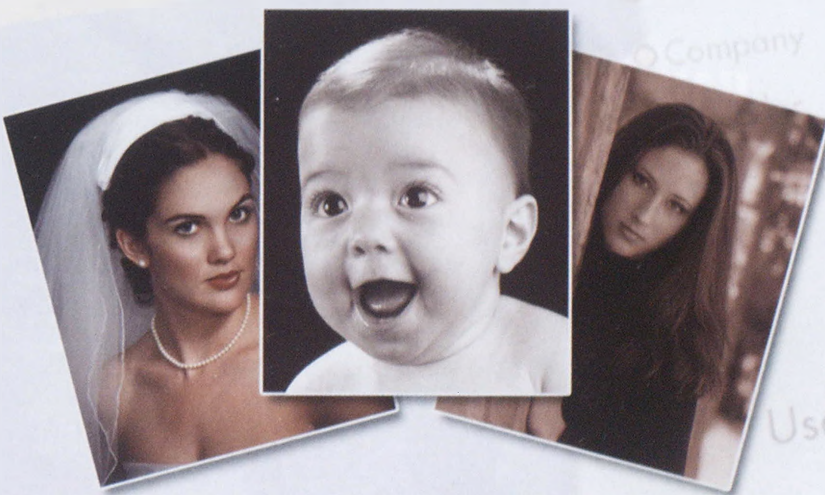
help photographers dodge the occasional bullet, but the best thing to do is not get shot at in the first place. If this metaphor isn't clear enough, let's put it this way: Back up your digital files—always, everywhere and repeatedly. Don't let a single set of data files be the only thing standing between you and thousands of dollars of loss and liability. Protect yourself before something goes wrong.

—Jeff Kent, contributing editor

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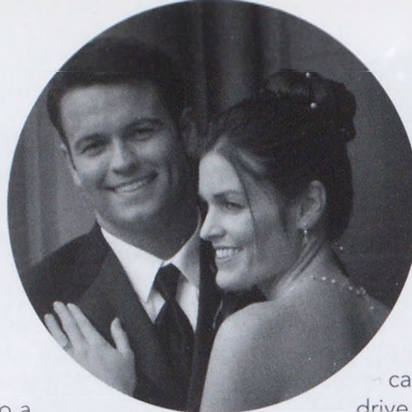
Robert Charles Photography

At Robert Charles Photography in East Longmeadow, Mass., there's a rigid process of storing digitally captured images, from creation to archiving. Robert Francis Zemba, PPA Certified, M.Photog., outlines it below.

- We capture images in the field on Nikon D1X cameras, in JPEG Fine format,

saving them on 24X Lexar 512MB cards.

- We use a PCMCIA card adapter to copy images onto a laptop computer.
- We then burn the images on the laptop to a



DVD or CD and verify every file before we're finished with the job.

- When we leave the event the images are stored in three places: on the Lexar cards, on the laptop hard drive, and on DVD or CD.
- Later in the week, we network

the laptop with the studio computers through a 1GB or Ethernet connection and copy the files to a 603GB, 10-bay RAID server.

- We back up the server with two 300GB external drives. About every 14 days, our Retrospect software backs up everything, including the files created with our SuccessWare studio management software and other critical files. After the backups, these drives are stored in a different building in case of fire, flood or lightning strike.

- We lockup the CDs or DVDs that were burned at the event in a fire safe for safekeeping.

- The files on the server, our working files, are sorted by date, edited, and renamed. We archive the renamed files, burn backup DVDs, and lock the DVDs in the fire safe.

- The clients come in to view the images, make artwork requests, and place their orders.

- We do the work, burn new DVDs of the finished files, and lock them into the fire safe.

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'there are no people in
these photographs,'
I respond, 'there are
always two people:
the photographer and
the viewer.'"**

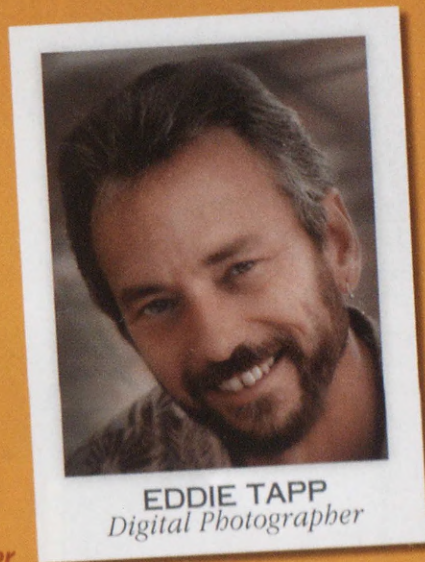
—Ansel Adams,
photographer (1902-1984)

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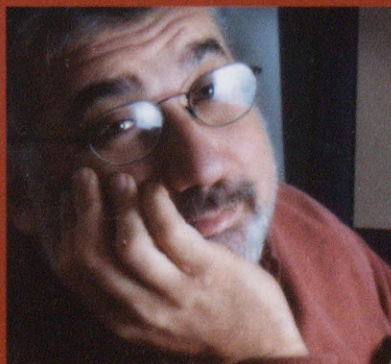
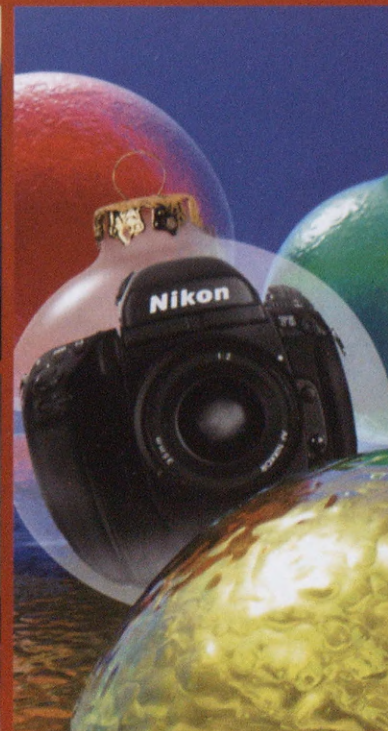


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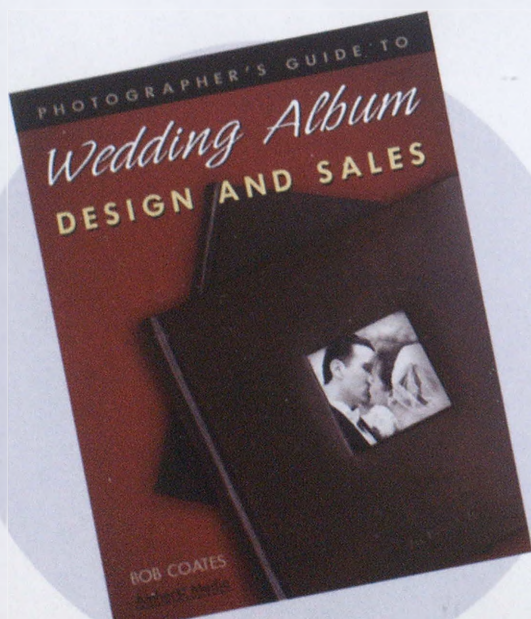
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Strategic deployment

What kind of online services will work for you?

There are three ways an Internet connection can positively affect the bottom line of a savvy photographer: Online proofs bring speed and economy, creative site offerings increase sales, and fulfillment is drop-print easy.

Numerous Web sites, software, and services cater to professional photographers, but no one service is ideal for every photographer. It's important to understand the approach each takes to meet your needs and your clients' as well. You don't have to shoot digitally to take advantage of these services. Most good labs will develop your film and digitize your images for a reasonable fee, then upload them to the site of your choice.

There are three main categories of Web-based service providers for pros, though they often overlap. The online proof service is the most prevalent. These service providers post your images to their server, generate thumbnails, and provide a link to the resulting proof pages from within your site.

They prefer to let you pick your own print lab, and many will transfer the image files to the lab when your client places an order. Others e-mail you the particulars of the order so that you can handle the fulfillment.

The market for these services is still young enough that photographers can effect changes among providers. Each company we talked to was keenly interested in what photographers want, and each was eager to demonstrate its services and explain why their customers preferred it. From an investment and commitment standpoint, it is clearly the first choice for getting a taste of what the Internet can do for you, especially as a marketing tool.

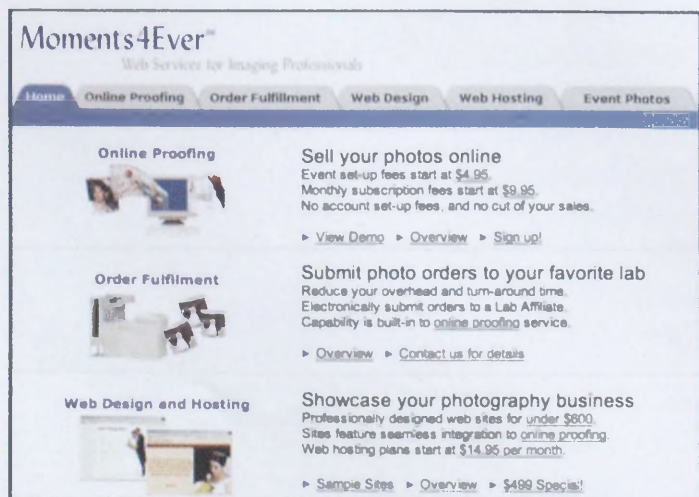
A proof and print service handles online proofing, ordering, payment, processing, and shipping, usually dealing with your customers directly. Once you post the images to such sites, you're out of the picture until it's time to receive your cut of the sale. Of course, such an all-inclusive service could reduce your ability to up-sell in your own studio, which could be a blow to a vital source of your income.

Drop print services are a high-tech link to your lab, where you can select from all

options they offer, including sizes, coatings, and color correction, and their software uploads your images for processing.

Online proof services such as **MorePhotos** offer pros online proofing, opportunities to up-sell, and order fulfillment options. Mike Connors of MorePhotos says it all when he says, "Control freaks will love us!"

Most services based on the same model as MorePhotos are willing to work with your particular needs, more or less, but this one seems especially nimble. The site is set up as an online proof sheet, but MorePhotos is eager to provide end-to-end service. Like most providers in this category, MorePhotos provides a server to store your images, generates thumbnails of them, and embeds watermarks. But MorePhotos goes a bit further in including Web hosting of your entire domain in the same \$50 fee. They'll also help you integrate your own online payment system on your site, often incorporating real-time authorization to give customers the sense that their orders are in the works. From there, MorePhotos will work with the printer of your choice, and you can decide whether the prints will be delivered to your studio or directly to your customer.



Moments4Ever lets you customize the service you need, and even offers Web design and hosting.



"The biggest reason I use MorePhotos is the excellent customer service," says Pat Gaines of Gaines Sports and Event Photography (www.gainesphto.com). "If I have a problem or an idea, I can call up and talk directly to Mike Connors, who I know will listen. That doesn't happen everywhere."

With some 60,000 pictures posted on MorePhotos.com at any given time, Gaines sells \$200 to \$300 worth of prints per day from the site, and that doubles after major events. (Gaines's large sports photography business includes a comprehensive mobile same-day proofing and fulfillment lab, so MorePhotos is just part of the overall picture.)

Photographers really like MorePhotos' ability to offer early-order discounts of 10 to 20 percent. Connors says several clients report sales increases when they move the discount incentive from 30 days to 15. Removing photos after 30 days has a positive effect on the bottom line. MorePhotos handles all such details automatically; the photographer just sets his preferences in advance as he prepares the upload with MorePhotos' special PhotoManager software. The MorePhotos' site has a clean appearance, and offers myriad services that can be customized for each client. Your customers need never know they left your studio's Web site. (www.morephotos.com)

Simple and elegant from the standpoint of both the photographer and his customers, Collages.net offers several unique methods of photo display and up-selling. The basic service includes handling proofs and ordering with the lab of your choice.

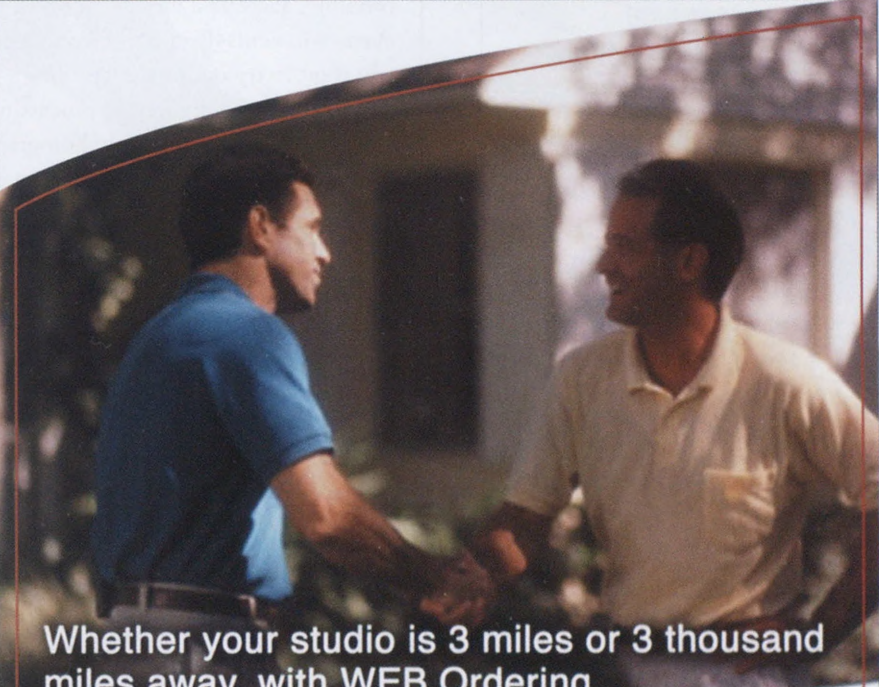
In addition to providing thumbnails for your client to click through one by one, Collages.net also runs a professional looking, user-controlled Web slideshow of all the pictures from the event. During the show, customers click to place images in a shopping cart, making the order process that much easier. Besides individual prints, Collages.net offers a slideshow of the event on CD for \$24, and additional CDs for \$9 each, or on DVD for \$49, \$35 for each additional DVD. Your logo and contact info appears on the CD or DVD.

In my online touring, Collage.net's engaging demo slideshows set them well apart from the competition. The company

also offers marketing tools and free setup to get you started. "We've done nothing but listen to photographers for four years," said Kevin Casey, president of Collages.net. It shows. (www.collages.net)

PictureMyWeddingOnline has an interesting approach to assisting both photographers and the bride and groom. In addition to hosting your images, the site can help the couple plan their wedding by directing them to caterers, venues, and

florists. There's an invitation manager, a photo album selector, and wedding planner help via automated e-mail reminders. "We want to help our clients be more to the couple than a photographer," says Nathan London of SetPhotosOn, the service's parent company. Image upload is a simple FTP transaction with your ZIP-compressed images. It takes only a few seconds to unzip the images and place them into the designated folder. All proceeds from the sale of



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the images belong to photographer, who pays just \$75 per couple for all the services, plus free slideshows on CD. Sister company PictureMyPortraitOnline charges just \$15 per session to upload as many images as needed. (www.picturemyweddingonline.com)

A simple service at a low price, Moments4Ever also offers more services as you need them. For nominal fees, they'll help you build an elaborate Web site and host it, or simply provide a link to their servers to post up to 1,000 photos for proofing, at \$9.95 a month, \$4.95 per event. Moments4Ever is a great service if you want to try out online proofing while using your own print lab for processing.

Michael Loeb (www.loebphotography.com) has used Moments4Ever for several years, "because they're open-minded and take to heart what I say," he says. As the company has grown, it has incorporated many of Loeb's suggestions, and helped him craft a service that is very useful to his business. Small details are in the control of the photographer, like the ability to customize the page headers or to handle outgoing order confirmation via e-mail. "I don't want someone else sending e-mail to my clients; that's my job," Loeb says. He also likes the ability to change prices after a given time, but prefers changing them manually rather than automatically at set times.

Shoppers who provide their e-mail address can maintain a list of "Favorites" over multiple visits to the site. The photographer can use the resultant e-mail list to see who's visiting the site, how often they come back, and what they're buying. He can also spur them to make their purchase with e-mailed notices of price changes or the pending deletion of the images from the site. (www.moments4ever.com)

The upload and print service category is a simple solution on the surface. The photographer uploads his pictures, notifies his customers of their presence, and moves on to the next shoot. The Web site completely manages order taking, processing, payment, fulfillment, and shipping. While this relieves you of a load of administrative tasks, it eliminates the opportunity for person-to-person up-selling. To overcome this limitation, the sites offer products that

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	TESTb 1 3x5 1 4x6 1 5x7 1 8x10 1 12x18 1 4pk-V-Notes	Size: 2048x3072 4x6 11x14
Maximum recommended print size: 12x18		
☒ Crop See Cropping		
	TESTc 1 3x5 1 4x6 1 5x7 1 8x10 1 12x18 1 4pk-V-Notes	Size: 1804x2526 4x6 11x14
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DotPhoto is a consumer proof and print site with features for pros. You can add your own logo, but the site is still obviously dotPhoto's.

most studios wouldn't think of, like photos printed on mugs, mouse pads, and baseballs. If your business is unlikely to draw customers into your studio for a long chat, an online service that offers fun impulse-buy extras is a clear benefit.

One of the big consumer upload sites, dotPhoto, also offers services for pros. You can upload your own logo, but the site is still very clearly dotPhoto's. They not only watermark your images, as most sites do, but they also block right-click copying of images for extra security. It took only 15 minutes to set up an account and upload my three 6-megapixel test images. The entire process was quick and easy to understand.

"We offer a risk-free way to sell photographs," says Samuel Kolodney of dotPhoto. There are no startup costs. There's a 15-percent handling fee and a three-percent credit card fee; the dispersal of profits from photo sales is made monthly. For the first transfer, there can be a waiting period up to 30 days, depending on when you start your account. The site offers a choice of 50 items you can offer your customers, from multiple print sizes (wallet to 12x18 inches), to greeting cards, shirts, sweatshirts, caps, mugs, plates, photo tins, coasters, puzzles, playing cards, and calendars. (www.dotphoto.com)

Founded so Miss America pageant watchers could buy pictures of the various contestants, Printroom broadened its customer base to include consumers when it noticed most of the orders came from



Photo: Sylvan Mueller, Beat Brechbuehl, Fabrik-Studios Switzerland/USA, Camera: Sinar m



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

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the families of the contestants. Setting up an account is fairly straightforward, and you can replace the Printroom logo with your own on the main pages. From my cable modem, photo upload was a little slower than with some of the other services. There's a drag-and-drop tool to streamline image posting and uploads, but the absence of progress bar was disconcerting. The Pro Studio Manager feature creates thumbnails of your selected images and uploads only those files. When a client places an order, Printroom asks the photographer to send a full-size file via e-mail or CD. Either way, the proofs are available quickly so the customers can begin ordering immediately.

Printroom also gives you its ICC printer profile to integrate with your color management system, and recommends you calibrate your monitor for accuracy with a ColorVision Spyder or similar tool. Files need not be converted to match Printroom's ICC profile; conversion is done at the lab before the print is made.

Printroom's PhotoPass allows you to sell package offers and collect payment at the event. You give your customers a PhotoPass coupon that they can redeem online, where they can view their images and order additional prints. You can include delivery charges in advance or let Printroom collect them online. (www.printroom.com)

Because most of the online services don't offer printing directly, I took a spin with a lab that offers a refined drop print service. **American Color Imaging (ACI)**, also a Kodak ProShots Lab, includes a Java application that streamlines product ordering. You pre-program packages you want to offer, drag selected photos to the package, and check such items as cropping as you go. You can work with ACI two ways. In the first (a Certified Print Partner model), you do the color correction and preparation yourself and ACI handles the printing of your JPEG files. It's like having a large, high-quality printer available from your computer desktop. In the second, you can FTP your untouched JPEGs and

let ACI handle the color correction.

I tested both modes with the same images, and both sets of prints matched my monitor view. While ACI did a good job with the color correction, I prefer to be a bit more aggressive in Photoshop to get the results I want. ACI includes a standard print sample ("Control Shirley") with every order to help customers keep their monitors in sync.

ACI's solution is an excellent match with the Proof Only services because they charge only for the print. They offer two-day turnaround (which might increase as they get busier, they said), and free two-day shipping. Best of all, you maintain control of order fulfillment on an as-needed basis. (www.acilab.com)

Kodak ProShots Basics is very similar to ACI's service. It's a Java application that puts a front-end on a number of quality ProShots print labs, including ACI. It is a nicely designed program that allows the user to crop, rotate, and place orders online. It's a good service for access to ProShots print labs and as a drop print solution for business.

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On Marketing

The Web site that is unknown shall sell not. I collected three good tips while researching this article from the various people I interviewed.

- Shoot groups and sell yourself. Mike Connors of MorePhotos.com describes himself as a photographer and a salesman. When he's at a wedding, he's sure to take plenty of group shots. After he's huddled them for the shot, he introduces himself and hands out business cards. At most weddings, only a handful of people know both the bride and groom, and even fewer know who the photographer is; the successful photographer introduces himself to as many of his prospective clients as possible.

- Distribute flyers and offer early-order discounts. "We hand out 10,000 coupons at all events," says Pat Gaines of Gaines Sports & Event Photography (www.gainesphoto.com). "I hire a few kids to run around and hand out flyers all day." The flyers have the Web site and discount offers for the first two weeks. This gives the customers both incentive and the necessary information to find the site.

- Attack. The unphotographed customer has no reason to buy. One of the more humorous strategies I heard about is practiced by one of Victor Jackson's Moments4Ever clients, Paparazzi H2O.com. Retired from corporate life, these guys love both boating and taking pictures. They zip around San Francisco Bay taking pictures of rich guys in their yachts and sailboats. Then they "attack" the boat, tossing a bag onboard printed with the words, "You've been shot," and information about how the captain can view and order the photos online. This clever method is working quite well, says Jackson. This approach appeals to the vanity, pride and need of an obviously wealthy person. Not a bad idea.

Kodak ProShots is the granddaddy of online photo services, offering the greatest control over proofing, up-selling, and fulfillment. Created by Ray Hicks and later purchased by Eastman Kodak, ProShots is mainly a software application designed to streamline all aspects of wedding and portrait photography. That includes prepping albums, building slideshows, and preparing thumbnails for online proofing.

Despite its intuitive interface, ProShots is a lot like Photoshop in that most of its users are unaware of the extreme depth of the program, even when they use it daily. Grant Oakes of Grant Oakes Photography (www.goimages.com) wouldn't be without it. "When I saw what ProShots could do, I knew I had to leave the lab I'd been with for 20 years. That broke my heart," he says.

Oakes presents a seminar of his own design to help photographers make the transition to digital (www.digitalpowwow.com). About a fourth of the seminar is dedicated to introducing users to the power of ProShots.

Oakes took me on a quick tour of the service. We cropped, tilted, and ordered a photograph from a single screen with a few clicks and mouse strokes. A few more clicks and I had picked from hundreds of wedding albums in the ProShots database. I matched matte shapes to photographs and crafted the layout, while the software handled the sizing. With the layout in place and a few more button clicks, the software generated orders for both the album supplier and the printer. The only remaining step would be inserting the prints into the album.

By far my favorite feature of ProShots is an up-selling stroke of genius. Take a digital shot of the wall where your client wants to display the photo and load it into ProShots. Size the photo to the customer's request, and pick a suitable frame within ProShots. A few clicks later ProShots shows a proportional representation of the framed photo on the client's wall and exactly how puny an 8x10 looks when it's hung above a 10-foot sofa. After a quick upsizing, the photographer can usually sell a more suitable—and profitable—20x24-inch framed print that will look great over that 10-foot sofa.

The ProShots software download and Web hosting service costs \$249 per year,

and the company takes a 10-percent royalty on each print sold. That's not as steep as it sounds—the \$249 is credited toward the 10-percent royalty Kodak collects. "If you do just 10 weddings a year, that's just \$25 per wedding," as Oakes points out. Not bad for the comprehensive services ProShots offers.

This is a brief overview of just a handful of online services available. Look for a

service that's not afraid to show demos of client sites. Ask for a set of free or discounted sample prints. E-mail or call the tech support or customer service reps at these and other providers you find to see how receptive they are to your questions. Then sit down away from the computer and think about what you really need to give your customers the easiest and most cost-effective access to your great photographs. □

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Squeeze it, stretch it, bend it

The Lensbaby throws a curve right into the sweet spot

Technology is playing an ever increasing role in the process of creating images, almost to the point of technology overload.

That's why it's refreshing to come across a new product that's simple and fun to use. The Lensbaby, brainchild of professional photographer Craig Strong, of Portland, Ore., is just such a product. Moreover, this lens can help you boost profits by providing a unique perspective in portrait, seniors and wedding photography.

If you can imagine a cross between a bellows-mounted lens with Holga-like image quality and a hand-controlled tilt-

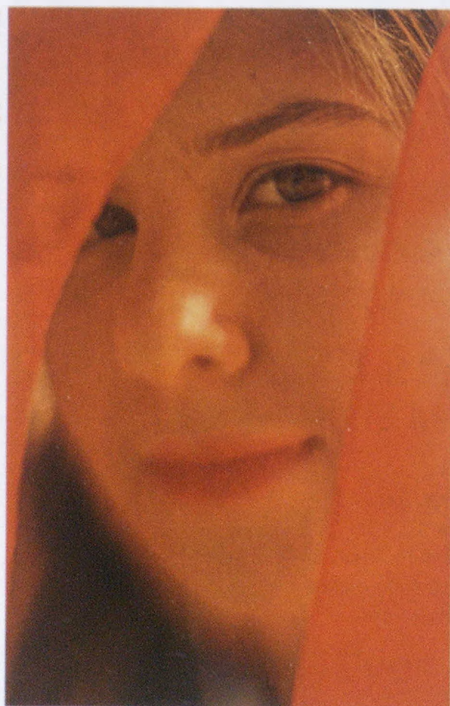
shift lens, you'll have a good idea how the Lensbaby works. It's a single uncoated lens element mounted in a flexible accordion bellows that can be used with all Canon and Nikon film SLRs, as well as most digital cameras that accept Canon EF-mount or Nikon F-mount lenses. I tested the lens on a Nikon D1X—which is not on the approved list—and it worked fine in manual and aperture priority modes with +1.0-EV exposure compensation. As with any lens, checking the histogram when using this product is always a good idea.

The focal length of the Lensbaby is about 50mm. In "resting" position, it focuses to about 12 inches. To focus at other distances, you use your fingertips to extend the bellows for closer focusing (to about eight inches), or to

compress it for focusing at distances out to infinity. You adjust the aperture with a set of Waterhouse stops held in place in front of the lens element with a rubber washer. Four apertures are available: f/2.8 if the rubber washer is used alone; f/4, f/5.6 and f/8 with different Waterhouse stops. The Lensbaby comes with a plastic tool for removing and replacing the rubber gasket and holding the stops in place.

The widest aperture produces an overall diffused, almost impressionistic image, while the minimum aperture produces an image that's fairly sharp at the center and soft at the edges. The lens ships with the f/5.6 stop in place, which is a good place to start. It also comes with a booklet that includes suggestions for using the lens, but once you've looked through the Lensbaby

All images ©Stan Sholik



The Lensbaby is ideal for encouraging experimentation and creativity. Move the sweet spot at will to create portrait shots that stand out in a crowd.



The Lensbaby works best with digital capture, where it's easy to make post-production tweaks in exposure, saturation and contrast.



So...versatile

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on your camera, you'll be looking for subjects to shoot, not reading booklets.

Working with the Lensbaby takes some practice, but even the practice is fun. It begins when you start moving the sharp central focus area around the image plane by bending the flexible lens tubing. Those soft edges now become soft blurs, thus drawing the eye to the area in sharper focus. It's easy to blur or blend distracting details with this lens. Highlights take on a subtle glow, and a chromatic aberration forms prismatic color streaks at the edges of the frame. Every bend and twist of the tubing produces a different effect.

Because no part of the image is as sharp as with a modern multi-element, multi-coated camera lens, the Lensbaby gives your images a completely unique look. They are ideal for portrait photography, as they soften and smooth the skin. In a full-length shot, the viewer's attention is drawn to the face, where the image is sharper; in a closer portrait, the viewer's attention is drawn to the subject's eyes. The possibilities are virtually endless—that is, if your subject will give you time to experiment.

Though you can use the Lensbaby on film cameras, it seems to adapt better to digital capture. For one thing, with all the creative opportunities it presents, you'll tend to shoot copious images. From a practical standpoint, the image quality can be significantly improved post-capture with a digital boost in contrast and saturation. As the Lensbaby is, after all, a single-element, uncoated lens, many photographers—while relishing the ability to control the area of focus—will want to tweak exposure, saturation and contrast to their own taste in post-production.

Is it possible to duplicate the look of a Lensbaby image digitally? Certainly. But the Lensbaby is made for photographers who enjoy creating images in-camera, and who, seeking ways to set themselves apart from their competition, are willing to have fun and experiment with their picture-making.

Available with either a Nikon or Canon mount, the Lensbaby sells for \$96 at www.lensbabies.com. The company is so sure that you'll love their product, they offer a 30-day money-back guarantee. □



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Sculpting with light

An introduction to tabletop product photography

Tabletop product photography—photographing small objects—is usually used in an advertising context.

The subject might be a product such as food or a can of motor oil, or some kind of widget. While Robert Penn's richly conceived and immaculately executed still life photographs were works of art, most tabletop photography falls into the category of "make it look good, but do it quickly."

As with all advertising photography, the key to success (i.e., making the subject look desirable) is lighting and styling. At its simplest, this kind of work requires minimal styling, such as simply placing a single object against a white background. The subject itself needs to be in near perfect condition and the background needs to be clean. There are tricks of the trade to enhance the sheen of the object or soften it to a sweet, even glow. There are Photoshop techniques and plugins for knocking out the background, but I like to start with a sweep of white background because it serves as a built-in reflector.

Still life photography is essentially sculpting with light. One common mistake is thinking you automatically need multiple light sources and lots of wattage to create adequate lighting. A single light, placed in the right position, can bring out the texture and dimensionality of the product. The goal here is to give the intended audience an appealing visual sense of the product.

Compare the images in **Figures 1** and **2**. In **Figure 1**, I placed a single light in a 30x40-inch soft box directly over the product. The center of the light is actually a little behind the center of the telephone. It took maybe 10 minutes total to place the light, meter it, position the phone at the desired angle, and tilt the camera to make a couple of exposures. The phone looks okay; you get a sense of what it looks like.

Figure 2 is done with the same light, but this time I moved down the light to camera left. To create strategically placed highlights, I placed four silver bounce cards of various sizes around and above the telephone. These helped reveal the curved surfaces and edges of the phone. In this light, the retro art deco design of the phone is clearer, and

the modern push buttons where one would expect a dial mechanism are highlighted. Overall, this shot took about 20 minutes, excluding cleaning the telephone, hanging the seamless, and setting up the stands and light. Using reflectors rather than additional lights spared me the hassle of rigging new lights, re-metering with each one, and dealing with multiple shadows.

If you learn to create a maximum visual effect with a minimum of gear and preparation, you'll be ahead of the game. Remember that like fashion trends, lighting styles change over time, but if you learn to trust your eye, you'll find that the ultimate rule of lighting is constant: If it looks good, shoot it! 

Tools

Lighting: Balcar A2400 pack and single Balcar U head; Plume Wafer 100 soft box; LumiQuest Table Top Reflector System; Sekonic L-558 Dual Master meter; LPA Design PocketWizard MultiMAX

Camera: Contax 645AF camera with Zeiss 80mm f/2 Planar lens; Kodak Professional 645C DCS Pro Back

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Figure 1



Figure 2

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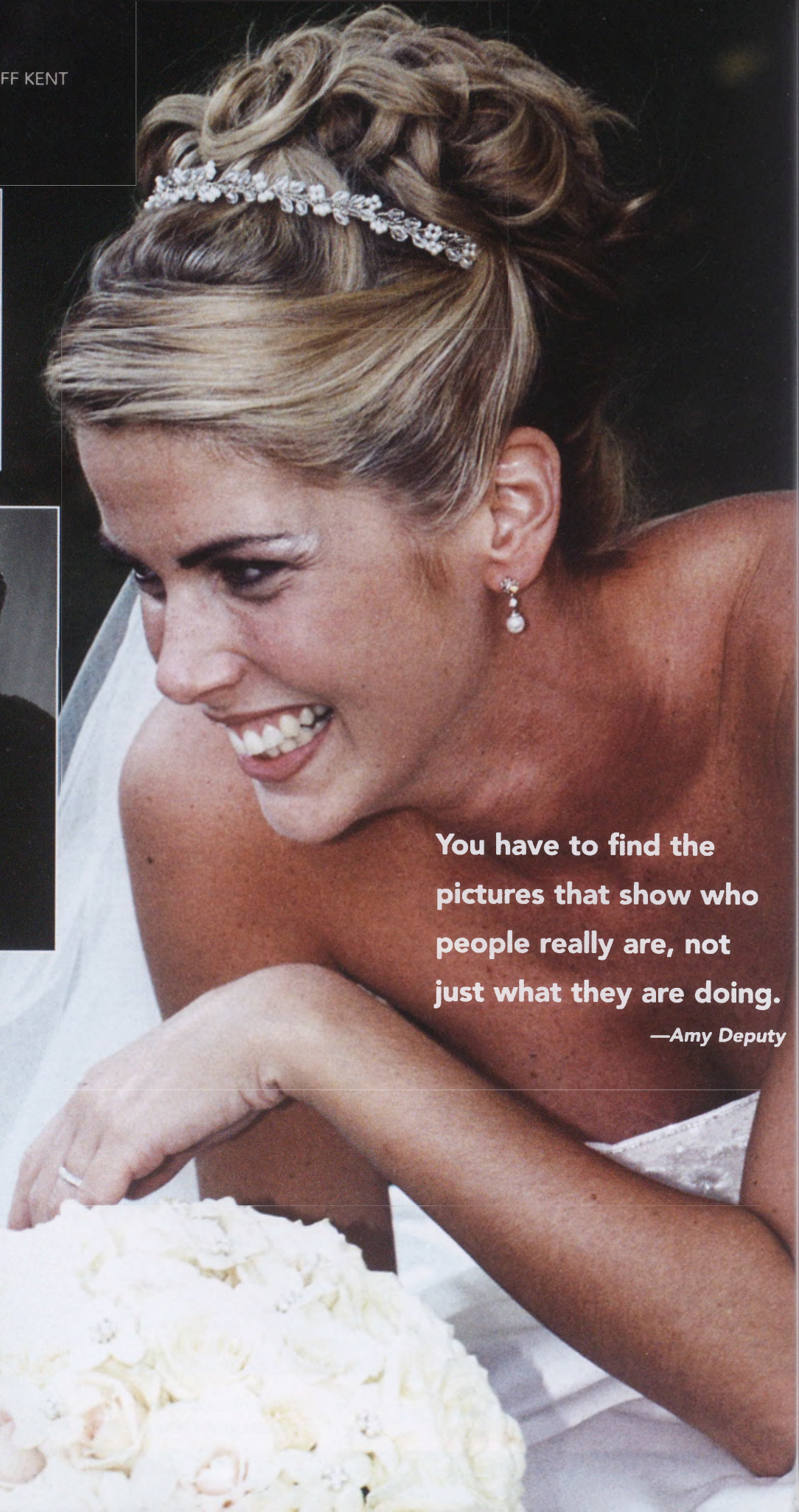


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You have to find the pictures that show who people really are, not just what they are doing.

—Amy Deputy

Telling stories

The narrative art of Amy Deputy and *Weddingstories*

After 13 years of newspaper work, as both photographer and picture editor, Amy Deputy knew how to document an unfolding moment.

So, when a friend asked her to photograph her wedding, she decided to give it a shot, so to speak.

Something happened at that wedding. Deputy had fun. Caught up in the experience of the couple's special day, she realized, *hey, this isn't half bad.*

Shortly thereafter, Deputy turned in her notice at the *Baltimore Sun* and began setting up Amy Deputy Photography LLC. From the beginning, she knew her strength as a wedding photographer lay in her photojournalism skills. Her hallmark would be documenting each wedding and narrating the story in a series of images she named *Weddingstories*. She even trademarked the term.

"I always explain to my clients that shooting a wedding is like sketching in a notebook," she says. "The first four frames might just be rough sketches, and then, *boom*, the fifth gets it. You have to find the pictures that show who people really are, not just what they are doing. You have to make images that ask a question or speak to a riddle."

Deputy pays careful attention to the basics of storytelling: setting, placement, details, action. In addition to photographing the principals, she completes and flavors the story by emphasizing the small details and events on the periphery.

"I try to find the story underneath the story," says Deputy. "Otherwise, all the stories are the same: Two people love each other and they get married. But there is always a fascinating sub-story. Finding that is the really hard part."





The discovery process begins with an interview several months prior to the wedding. Deputy sits down with the couple and gets to know them, gathering information she'll work from on the day of the event. Typically, she captures 1,200 to 1,500 images during the event, always with potential album layouts and story lines in mind. Editing the images afterwards, she chooses 400 to 500 to print as 4x6-inch proofs. These go to clients in a silk box from Cypress. The clients will return to the studio to collaborate with Deputy on

creating the special *Weddingstories* album.

"It's a guided creative process," says Deputy. "I tell the couple to select their favorite pictures from their proofs, but to bring everything. They show me what pictures they like, and I suggest other images to round out the story and complete the piece."

The finished album is a narrative in images rather than a disjointed collection of individual shots. When both the couple and Deputy have contributed everything they feel is important to the story, it usually spreads over some 40 pages (80 sides). □



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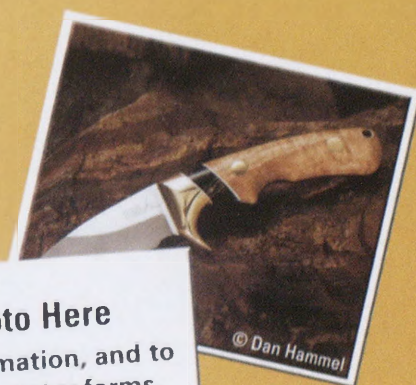
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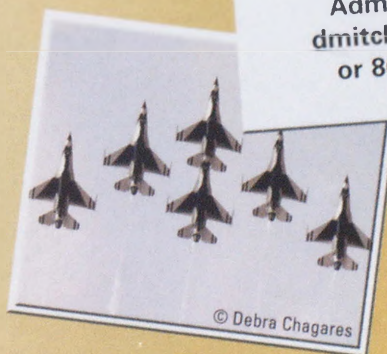
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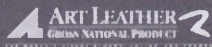


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Barbara Bordnick's private eye

The singular vision behind an extraordinary 35-year career

For photographer Barbara Bordnick, it all comes down to one seemingly simple element: "People talk about style, but I don't like that word. Style is something you have in a dress. What separates one artist from another is her point of view."

Point of view is that unique component that a photographer—any artist—brings to each project, says Bordnick. It's more decisive than any technique or equipment or style. She does acknowledge that discovering that point of view and embracing its uniqueness can be challenging for the photographer.

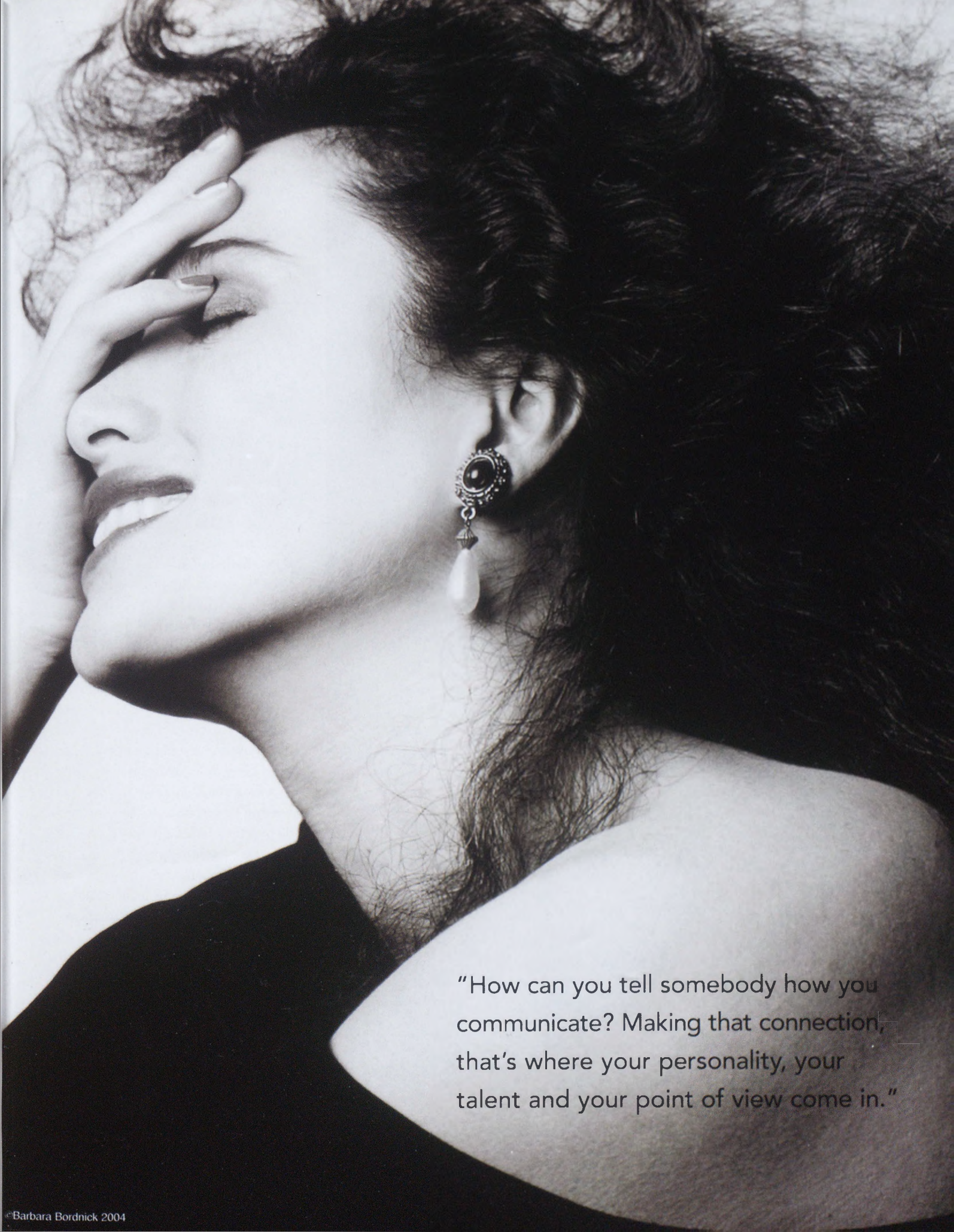
"It's often hard for people to open themselves up to creativity," says Bordnick. "It's hard because they're threatened. And when some people feel threatened, they get angry. That's the way I react, too. So you get this anger against doing things differently, against doing things that aren't the same way you learned to do them. But it's not about right and wrong; it's about different perspec-

tives. That is what separates us as artists."

Bordnick's opinion has been coalescing over a 35-year career that began with an assistantship in another photographer's studio. When her employer decided he wanted out of the business, she took off on her own, wearing a groove in the pavement to the offices of *Harper's Bazaar* until they published her work, effectively launching her career in fashion photography.

Bordnick has since done countless advertising and editorial spreads, a couple of photography books on flowers, dozens of high-profile digital camera ads, and she's won CLIOs for directing TV commercials. She served a term as the first





"How can you tell somebody how you communicate? Making that connection, that's where your personality, your talent and your point of view come in."



woman president of ASMP, and became the first president of the Advertising Photographers of New York.

Bordnick's diverse work over the years is united by the common thread of her singular point of view. Setting out in a single direction has never worried her, as she prefers to let her expression evolve naturally through her sundry projects.

"I've been fortunate in that I've been given really interesting projects throughout my career," she says. "By default, they've given me direction."

For instance, Bordnick began shooting her first assignments in fashion photography with 35mm cameras. An assignment to shoot a promo for 8x10 Polaroid photography led her into the 8x10 format. A request to test a digital camera back took her into digital photography. As a Canon Explorer of Light, she has shot advertising images for almost every new digital camera that Canon has released.

Her current focus on flower photography came about when a model was a no-show for a Canon D30 shoot. "I had hired two assistants and was set to shoot, so I had to do something." Turning her camera on some flowers sitting on a table, she took a shot. "It looked good on the LED screen. I thought, 'No, this can't be.' I took a second shot, looked at it, and thought 'Where have I been. Why didn't I do this earlier?' For a long time I didn't tell anyone I was shooting flowers because their eyes would roll into their heads and they'd think, 'Oh, she's going out of business.'"

But the first flower book has been very popular, and Bordnick's second book is jumping off shelves. Rather than being a complete departure from her earlier work, artistically, it all comes from a similar place, she says. "My flowers are just like my nudes; my nudes are just like my fashion. They have the same sensibility, the same lyricism."

Bordnick says she's never been particularly good at coming up with projects on her own. "Freedom is a nightmare, a huge responsibility," she laughs. Instead, she draws from whatever assignments she takes on, embracing the new and assimilating the lessons learned into her overriding artistic point of view.





Recalling a Great Women in Jazz calendar project for Polaroid, she says, "I entered a whole new world. I was photographing women who had gone in the back door and had never gotten their due... When I was doing the project, I didn't know anything about jazz. I didn't know anything about these women. So how was I going to photograph them?"

Since I didn't understand, intellectually, what they were doing in this historical and musical context, I had to find something about them that was universally appealing—to the gut—to explain why I was photographing them. When I got each of them in to the studio, I had to convince her that she had this quality, and get her to give it back to me. It taught me an enormous amount. It taught

me that it doesn't matter what people do; if they're exceptional, they're exceptional."

Photography gives Bordnick the opportunity to meet people she might otherwise never have met, and to relate to them with a rare intimacy. That intimacy is critical to her portraiture.

"There is no such thing as capturing the essence or spirit. You don't get that in a portrait. You don't even get that living with a person. The best that you can do is to create a situation where you have an honest exchange, if only for a fraction of a moment, so that anyone who looks at the photograph will feel that he knows that person."

The process of doing that, says Bordnick, is mysterious and in many ways indefinable. Part of it is by applying what she knows, by creating an environment where her subjects feel safe to be who they want to be. It's a collaborative approach in which she gently guides the subject into being honest, into showing the interesting, unique person within rather than the public caricature. If you ask her specifically how she evokes those honest moments, she can't tell you.

"When I teach, my students often ask me how to make people relax and be themselves for a portrait," she says. "I don't teach them that. I teach them how to figure out who *they* are in a certain situation, how to trust themselves enough to connect with someone and capture that honest moment. How can you tell somebody how you communicate? Making that connection, that's where your personality, your talent and your point of view come in."

This topic is among the many facets of portraiture that Bordnick will discuss at July's Imaging USA 2004 in Las Vegas. She will present "The Photographic Career of Barbara Bordnick," a Commercial Track seminar sponsored by Canon USA, 4-6 p.m., July 25. She'll also discuss how one woman got started in fashion photography, an area traditionally dominated by men. Don't miss it. ☐

See more of Bordnick's work at www.barbarabordnick.com.

For more information on Imaging USA, July 25-27 in Las Vegas, go to www.ppa.com. Special prices are available for PPA members, studio groups, and early registrants.

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6 lighting principles

The critical factors when lighting portraiture for digital capture

To achieve impact lighting you must understand the following six important principles:

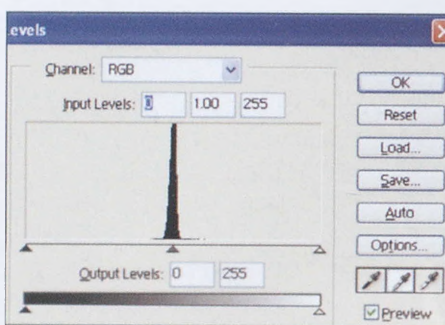
1. Incident angle of the light
2. Light size for definition and mood
3. Feathering and positioning the main light
4. Diffusion
5. The contrast of the recording media
6. The Cricchio Triangle floor plan for lighting

1. Incident angle of the light

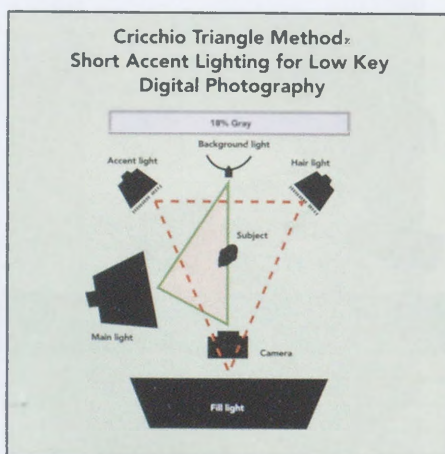
As you increase the incident angle of the light source off the camera axis, the reflectivity of the light off the subject becomes brighter and more specular. Therefore, you can set up the lights that illuminate the subject to be equal to the fill light, except for the main light. The main light sets the lighting ratio to match the contrast of the recording media you are using. To apply this principle, make sure that all light sources directed at the subject (except the main light) have the same incident intensity as the fill light.

To produce an accurate reading from a single light source, the incident meter should be equipped with a flat disk or, like a Sekonic meter, used with the dome retracted.

Photographic masters in digital photography determine the camera f/stop with an incident meter reading of the main light, exposing for the brightest diffused light falling on the subject. In digital photography, Jim DiVitali, M.Photog.ME1.Cr., F-ASP,



Using the incident light principle to determine the illumination patterns, studio lighting equipment can be set up on a floor plan as two triangles.



The fill, accent and hair lights are set to produce half the output of the main light, as metered at subject.



Do your final exposure check for digital photography with the histogram of the image (top) and an 18-percent gray card. The gray card should be displayed as a spike in the middle of the histogram.

a leading commercial photographer in Atlanta, recommends that you expose for the highlights and later process the shadows in Adobe Photoshop. This has always been my procedure as well.

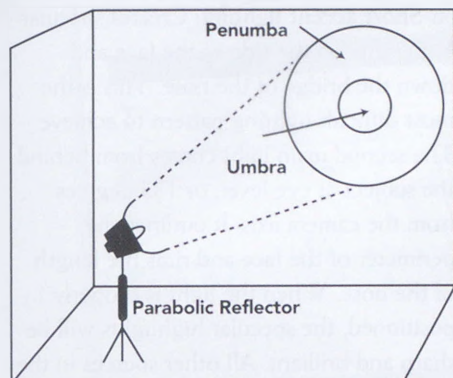
2. Light size for definition and mood

The mood of the image is determined by the kind of light provided by your main light. The smaller the light source, the more strength and definition you'll achieve in portraying your subject. As you broaden the light source with light modifiers (soft boxes, starfish, umbrellas), the mood will become gentler. For example, a child is best portrayed in a gentle light from a window or a large soft box, as below.



3. Feathering and positioning the main light

To achieve the photographic quality of the Old Masters, select a light modifier that "feathers" the main light. Such reflectors create a light pattern that is brightest in



The difference in the intensity of illumination between the center umbra and the penumbra (the edges two feet from the center) is one f/stop. The tonal gradation between them will evenly diminish.

the center (the umbra of the light), with the intensity of the light gradually falling off toward the edges (the penumbra).

This quality enables the photographer to adjust the light by feathering, the technique of using the penumbra cast by the main light source to achieve even illumination across the subject's facial plane, with soft, even specular highlights. To find the correct placement of the pattern of light so that the face is properly illuminated, move the main light pattern up and down until the intensity of light on the forehead and chin of the subject are the same. The intensity of the light must also be the same across the face.

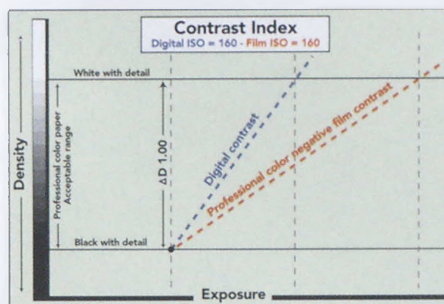
The result will be a photograph with good tonal gradation and smoothness between the highlights and shadows of the subject's features.

4. Diffusion

As you enlarge—or diffuse—the main light, you reduce the definition of the image, lower the contrast of the image and reduce the color saturation. A large diffused light source is ideal for the high-contrast capture of digital cameras.

5. The contrast of the recording media

The contrast of the recording media:
The contrast of the capture device



determines the lighting ratio. Digital capture produces higher contrast than film, so it requires broader light sources and a lower lighting ratio to reduce contrast. (See figure above.)

In the final result, the higher contrast image from a digital file and the lower contrast image from a color negative must fit the dynamic range of the photographic paper it is printed on. To record detail in the whites in the frame, your Photoshop RGB Info palette should read 240 to 245 in the brightest highlights of your image. The shadows with detail should read 15 to 25. With these values, professional photographic paper will reproduce detail in both diffused whites and black shadows.

6. The Cricchio Triangle floor plan for lighting

The four main light patterns most frequently used by portrait photographers are butterfly, open-loop, closed-loop, and broad lighting.

Butterfly:

The principal light is pointed down at a 45-degree angle directly onto the frontal plane of the face. This lighting is often used in glamour portraits, particularly when subject has a well-proportioned face and high cheekbones.



Open-loop:

The principal light is pointed down at a 45-degree angle toward one side of the nose, forming a loop shadow from the nose. This lighting brings out the brilliance of the eye color—more so than closed-loop lighting.



Closed-loop: Also described as Rembrandt lighting, this short or triangle lighting is often used in low-key lighting setups. The principal light is pointed down at a 45-degree angle on the subject, and 45 degrees to one side of the face, with the shadow side of the face toward the camera.

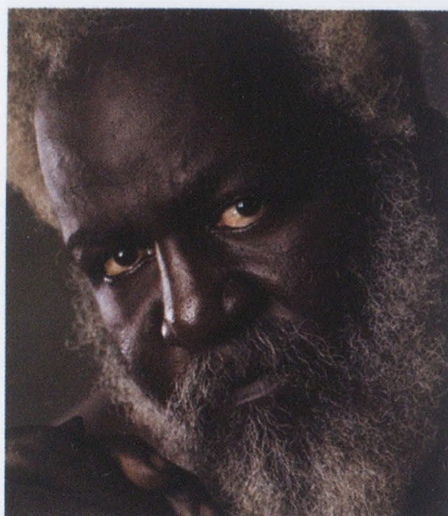
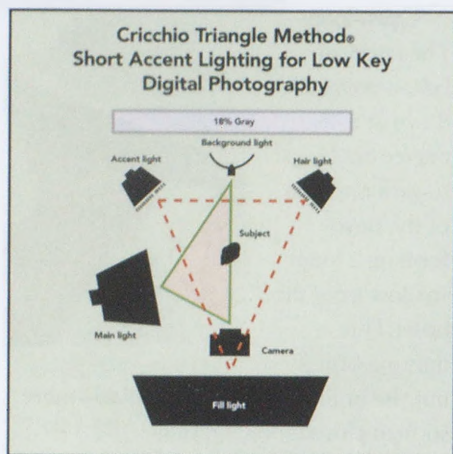
Broad lighting:

This style alters facial features the least, but it also provides the least amount of facial correction. Broad lighting places three-quarters of the face in high-lights. A low-contrast, broad main light source works best for this lighting pattern. Broad lighting is normally employed for high-key lighting setups.



When portrait photographers are in doubt as to which pattern to employ, I suggest they employ to use either the closed- or open-loop lighting. It is the most effective in giving texture and depth to the portrait.

For maximum impact in classical portraiture, I have added a second main light in four positions: short accent, angel touch, porcelain, and profile. The visual impact of these four lighting positions is achieved through the use of the incident angle principle of light.



Short accent lighting: Creates specular highlights on the side of the face and down the bridge of the nose. This is the most difficult lighting pattern to achieve. The second main light comes from behind the subject at eye level, or 135 degrees from the camera axis. It outlines the perimeter of the face and rims the length of the nose. When the light is properly positioned, the specular highlights will be sharp and brilliant. All other sources in the lighting setup are used in the standard portrait pattern. The second main light intensity should be equal to the fill light.

Short accent lighting brings out character in men's portraits and accents a well-structured nose. It's best for subjects with an oval face and therefore has limited application.

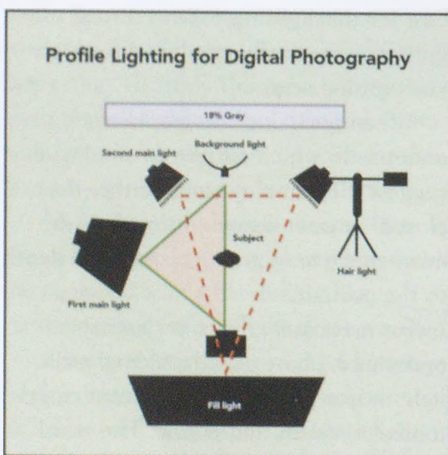
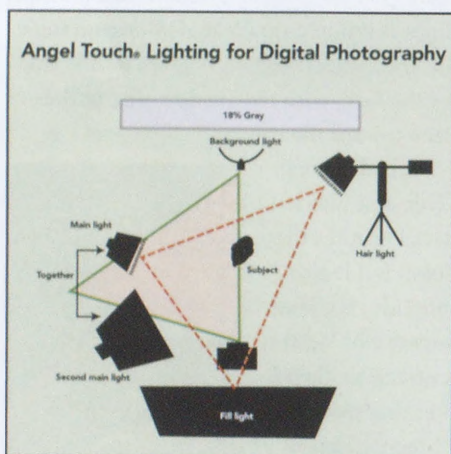
Angel's touch: Illuminates the area of the face called the "angel's touch," the vertical indentation between the nose and the upper lip.

This lighting is aimed perpendicular to the side of the face. In most individuals it will cast light over the bridge of the nose to illuminate the color of the eye on the shadow side of the face, giving the eye a crystal-like appearance. At the same time, the light glances off the two ridges of the subject's angel's touch and highlights the lips. While learning to place this light, have the subject close his eyes, then illuminate the eyelid on the shadow side of the face with the second light. When the subject opens his eyes, you will see the brilliant illumination of the color in the eye.

In the angel's touch setup, the second light should be half the intensity of the first main light. The main light and the second main light should be metered together to establish your lighting ratio.

Profile: A study of the perimeter of one side of the face, from chin to forehead. The fullest side of the face is most suitable, because it usually has the most contours.

A profile portrait should have simple com-



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position. Avoid having the subject's shoulders make a horizontal line straight across the frame. The profile's design is busy, so the camera view should be from the back of the subject's shoulder. To create a smooth base for the profile to rest on, the subject's arm should be extended with the shoulders in a diagonal position in the frame.

Start the profile position at 90 degrees to the camera axis and have the subject turn slightly toward the camera. From the camera's view, watch for roundness to appear on the edge of the subject's nose, then stop the subject's rotation. A sharp edge along the nose produces the unsatisfactory illusion that the profile was cut out and pasted onto the background.

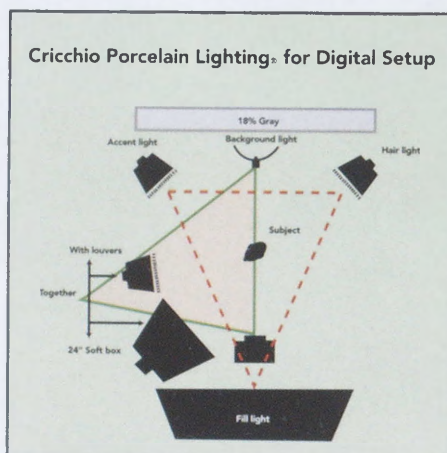
In profile lighting, the second main light should rim the profile from chin to forehead. Avoid lighting the area under the neck. A gobo—a light-blocking gobetween panel—may be necessary to keep the spill light from striking the camera lens. Bring the first main light across the face to shape the nose and give contour to the side of the face nearer the camera. This gives a smooth effect on the nose and illuminates the eyes.

Porcelain lighting: This lighting gives a glamour effect to the subject's eyes. The main light modifier should be smaller than the form fill light. I prefer to use a small light source with a grid attachment for the main light and a 24x24-inch soft box for the form fill.

Place the form fill light first. This light should start directly in front of the nose and move away from camera axis until it does not illuminate the ear on the shadow side of the face. The intensity should be equal to the fill light.

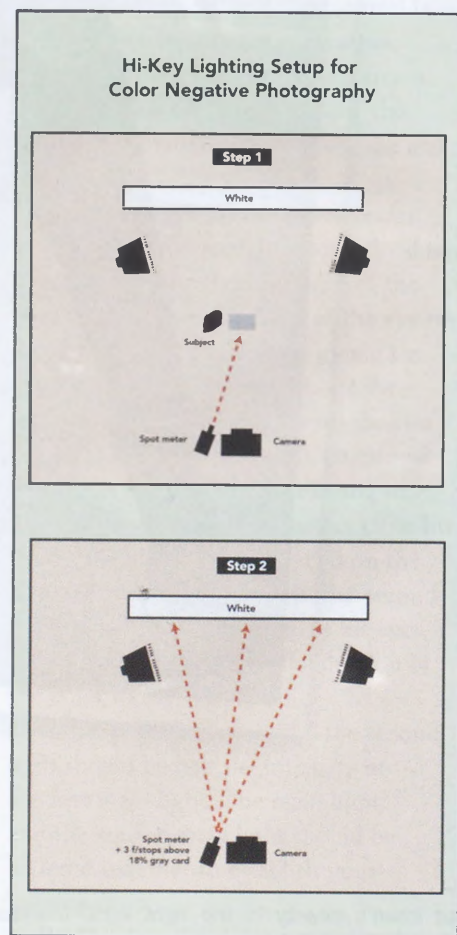
The main light should shape the face with definition. It is used in one of the standard main light positions such as the loop lighting. The intensity of the two lights together should equal your selected lighting ratio.

Finally, a word about high-key lighting:



Use the Cricchio Triangle floor plan and add lights to the background. To establish the intensity of the background lights, first take a spot reflective reading off of an 18-percent gray card at the subject's plane, and note the f/stop. Make a second reading off of the background and establish an intensity two to three f/stops brighter. Check the results in Adobe Photoshop with the Info palettes. The white background should produce an RGB reading of 255. □

Frank E. Cricchio is a life member of Professional Photographers of America. He is known internationally as a teacher, author, and consultant. He is a consultant to Fuji Film U.S.A. Inc., specializing in digital and color negative photography. For more information about Cricchio, go to www.frankcricchio.com.



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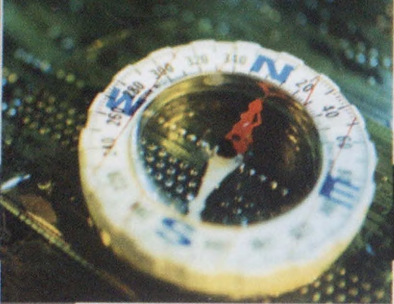


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Faster portrait enhancement

History Brush a la mode

When we converted our portrait studio to digital, we were confident with our film and traditional photographic art enhancement tools.

Converting to digital forced us to find new ways to accomplish the photographic corrections and enhancements that we had done for years. We are constantly learning and looking for new means to become more efficient at these tasks. This is the story of how we got to know Adobe Photoshop's blending modes and the History Brush. It is excerpted from the "Wackers' Digital Cookbook and CD," which show how we apply them to portraits for highlight and shadow enhancements and artistic oil painting effects.

We tried many of the commercial digital techniques in Photoshop, most of which required making careful selections, masks, numerous layers, and more. Then we'd apply various adjustments at different settings, edit the selections, and finally tweak the adjustments until everything looked good. This process works, but people come in fairly complex shapes, and skin tones and clothing shades vary widely. What used to take minutes to adjust would take many minutes, hours even, to digitally correct. Not exactly the improvement we'd hoped for.

Then, we met the Mode family. Photoshop's tools and layers have settings called blending modes (Figure 1) that control how the pixels in the image are

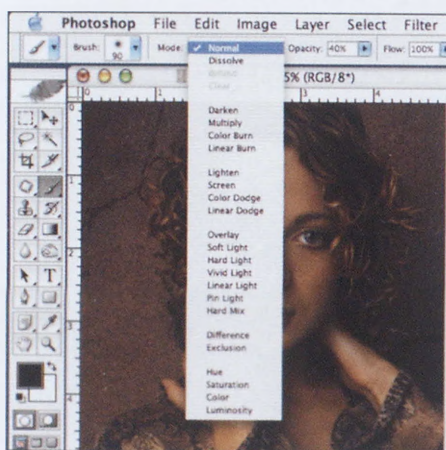


Figure 1

affected. They are found on the Options bar for the tools and at the top of the Layers palette. We'll focus on using the tool blending modes here. One Mode family member is Normal. Some can be obnoxious (Color Burn & Vivid Light). Some are pretty laid back (Hue). Some are just plain weird (Difference & Exclusion). One is monotonous (Luminosity), and some are practical (Lighten & Darken). Now, we feel that blending modes are the single most important settings for a portrait photographer to learn for efficiently correcting and enhancing their images. These adjustments help reduce the touch-up process from minutes to seconds.

Beyond Normal, the Lighten, Darken, and Hue blending modes were our first favorites, and the most straightforward. For example, if you use the Clone Stamp in the Lighten mode, only the parts of the target area that are darker than the parts of the source area will be lightened (vice versa for Darken). This is quicker and yields much more

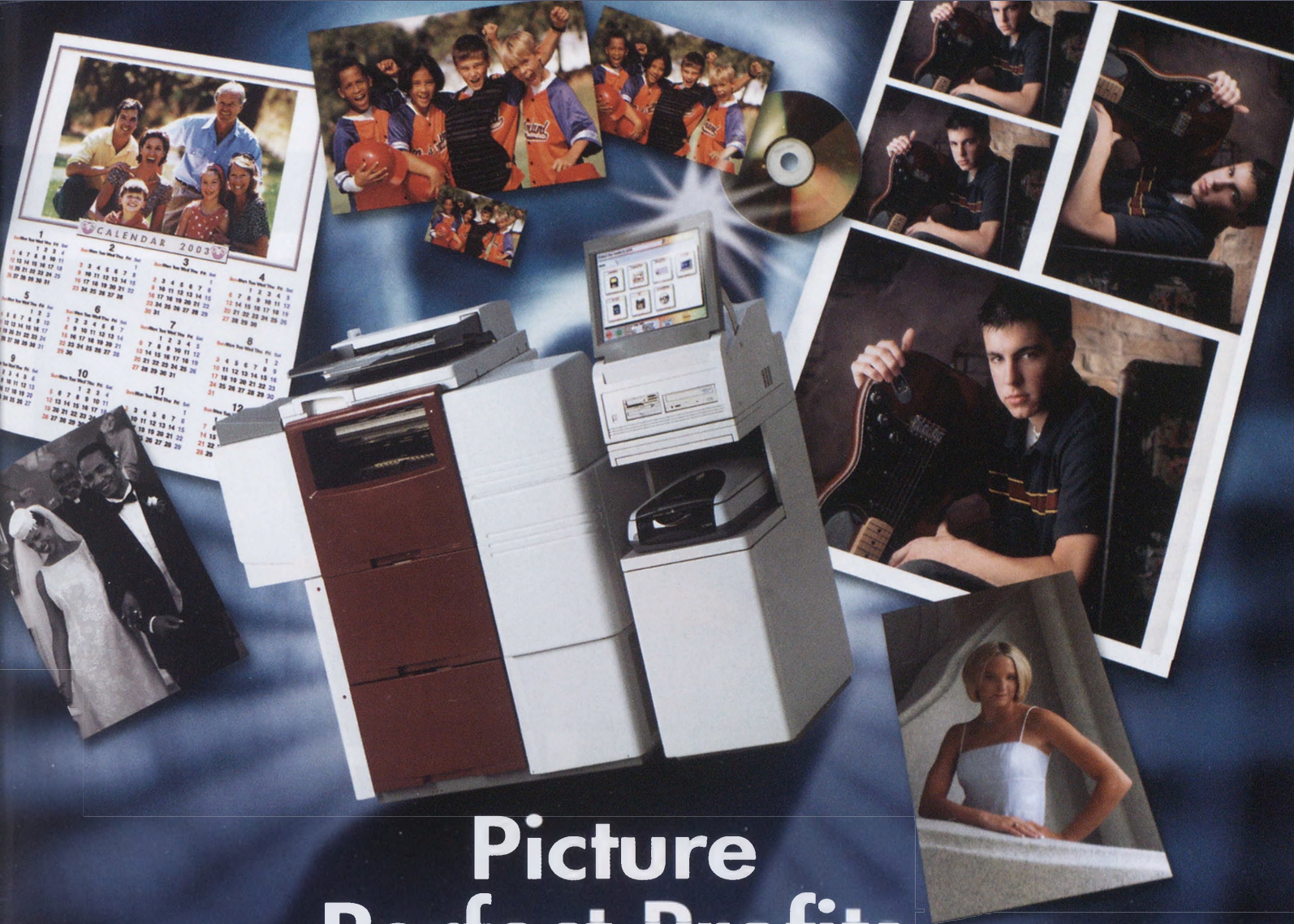
natural results than using Normal only. Using the Brush tool in the Hue mode with carefully selected colors quickly and accurately corrects unwanted discoloration in areas such as skin, without having to make time-consuming selections and masks. We developed our own batch of swatches for flesh tones, teeth, and lip colors, which we call Jean's Digital Makeup Kit.

The Multiply and Screen modes are the stronger twins of Darken and Lighten, respectively. When applied at low opacity (less than 20%) to portraits, they are very effective in building highlights and shadows. Tools that have the blending mode option know color. As a tool is applied in Multiply or Screen mode, the color base is accurately maintained, as opposed to the muddy monotone results of applying Dodge and Burn, which don't have a Mode pull-down in the Options bar. The Brush tool works well for adding density to shadows or brightening highlights, but you must be careful to use the best foreground color to match the existing flesh tones.

We discovered the History Brush has Mode settings as well. This discovery has saved us a significant amount of time, and has improved the accuracy of our image enhancement, because, if properly wielded, the History Brush magically knows the base coloring, shading, brightness and more about the image. It makes the difficult selections for you. The process is so easy that it's almost too good to be true.

Step 1: Building highlights

Before brightening highlight areas, complete all retouching and color correction. Go



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Figure 2

to the History palette and click the camera icon at the bottom to create a new snapshot. Click the box to the immediate left of the new snapshot so that the History Brush icon appears in it (Figure 2).

If you skip these instructions or do not complete them accurately, blemishes and color problems may reappear. Choose the History Brush (Y) from the Tool palette, pick an appropriately sized, soft-edged brush, change its mode to Screen (shift-opt/alt-S) and set the opacity to 5%-10%. Look at the direction of the main light source and simply brush in highlights to enhance the existing light areas as needed (e.g., the Rembrandt patches on the cheeks, along the side and tip of the nose, the chin under the lip, and sometimes along the tips of the upper lip and along the vertical grooves between the nose and the lips (the "angel's touch"). Be careful not to over-brighten the highlight areas. Watch the Info palette RGB values. We generally aim for red values of about 220 for diffused flesh tone highlights on Caucasian skin. You can also use this technique to enhance the eyes by adding catch lights and crescent glows, and to brighten the whites, but not all the way to the top lids.

Step 2: Building shadows

Follow the method above for building highlights, but use the History Brush in the Multiply mode (shift-opt/alt-M) in the shadow areas. Look at the direction of the light and brush to darken existing medium or dark areas (e.g., the shadow side of the face on the cheeks and forehead, especially near the hair, along the side of the nose, and the pupil of the eye). Be careful not to over-darken shadows; none of the RGB values should fall below 10. If you created a snapshot for building highlights on an image, you can use the same snapshot for the shadows. (Figure 3)



Figure 3



Figure 4

Step 3: Oil paint effects

Taking the magic of the History Brush one step further, we use it to create a line of fine art portraiture with the look of oil paintings. Build your facial highlights and shadows as described above, but continue to enhance the entire image with the History Brush, following the highlights in Screen mode, the shadows in Multiply mode. For clothing (especially silk, satin



and velvet), props, background, and other scene elements, approach the work in a paint-by-number fashion (the History Brush opacity may need to be increased to as much as 40%). (Figure 4)

To finish the image, select the Smudge tool (R) set to the Lighten mode, Opacity=50%, and check or uncheck the Finger Painting box on the Tool Options bar. Smudge with various brush sizes and



Figure 5

shapes to move detail around and create a "brushy" oil-painted look. (Operating systems react differently. Use the setting that blends the image colors with each other, without adding the foreground color. Adding new colors may create a more impressionistic look, which you may like, especially for medium- to high-key images.)

To further enhance the painterly effect,

you can add a texture to the image, such as canvas (Filter>Texture>Texturizer: Canvas). Add texture to a copy layer and then adjust the layer's opacity to make the effect more realistic. (Figure 5) □

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digital compass

BY MIKE DWYER, CR.PHOTOG.

This month's article involves a series of conversations with John. While this conversation was real (albeit on e-mail), John's name has been changed to protect the innocent.

I hope that this article will lead you to examine your own arguments—for and against the "digital revolution"—and perhaps share them with some of your pro photographer colleagues. Stir the waters. Argue a little bit. Great debates can create greater outcomes.

Dear John,

Thanks so much for responding to my recent article in *Professional Photographer*. I think you have verbalized the concerns of a lot of professional photographers as we struggle through this "revolution." I'll try to answer some of your concerns.

John: So far, there are too many ifs and buts to commit a bride's wedding to a small digital chip.

Michael: There are still some ifs and buts, but this is not rocket science and, metaphorically speaking, the ship has been to the moon and back many times already. There are now tons of books, seminars and articles from seasoned photographers with proven techniques and workflows. The key is not to try to reinvent the wheel when you go digital. As far as "committing a wedding to a small digital chip," relax, my friend. Whether you believe it or not, that small digital chip holds as much, perhaps more, information as your

square neg. Add to that information all the incredibly valuable improvements, effects, services and products that are either difficult, expensive or impossible to add to a film image and that small digital chip looks pretty good. Beyond that, digital capture ensures you've got the image. With film you meter, shoot and pray! With digital, you have an LCD on virtually every digital camera that confirms the exposure, lighting and expression of every shot. Add to these advantages the possibility of producing beautiful 24x30-inch prints with zoom lenses and auto focus from a \$2,500 camera, and that small digital chip blows away your film camera.

John: If most wedding photographers did go digital right now, the industry would lose about 80 percent of its photographers just over the cost issue.

Michael: Industry insiders say that 50 percent to 70 percent of photographers are already doing a significant amount of their work digitally. Four or five years ago, when cameras were \$25,000 or \$30,000, I would have agreed with you. But now you can become a fully digital photographer from capture to print for less than \$5,000. If you're saving \$100 to \$200 per wedding just on film and processing, most accountants would call that a pretty good return on investment. That said, the cost of moving to digital imaging is a complicated one. You will save on film, you can save even more on proofs and prints, but typically, it will take people-time, and there's still the initial investment. As always, *go slowly and take small steps!*

John: I am comfortable with film at this time. Other photographers make me feel primitive and insecure.

Michael: There is never an excuse for anyone—me included—to be arrogant and judgmental. Digital photographers aren't better photographers or better people because they have newer cameras. Everyone who has made the digital leap has a responsibility to mentor and nurture those who follow. But, staying with outdated equipment and the old way of doing things because you're more comfortable is just not wise. Get out of your comfort zone and listen, inspect, learn, digest and when digital is right—financially and artistically—GO! If you wait until you're comfortable, it may be too late.

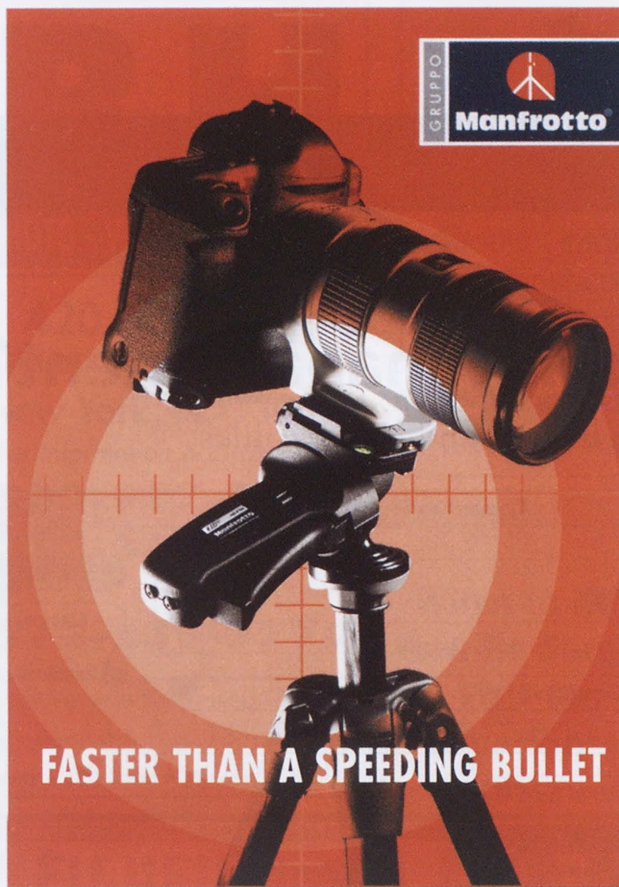
John: Technology is shooting photographers in the foot. Photographers need to smarten up and realize the unemployment line will get longer if they do not team up and start fighting back instead of loading the

technology gun that is aimed at their temples. **Michael:** Digital is neither the demon nor the savior it's been made out to be. It's just a tool. The bullets you describe are simply the fragments of your old way of doing business whizzing by your head as the old way explodes. But if you are correct, do you really think photographers could slow the pace of this technology? And to what end? To be replaced by a whole new generation raised on this technology and know nothing else? I'd rather be shot and die quickly!

John: Thank you very much. I must admit, though war does not scare me, digital does. But here I go, ready or not, and God be with me. ...Thanks again.

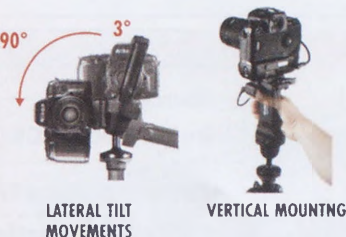
Michael: You go, sir! And may all your battles be as win-able as this digital revolution. □

You can reach Mike Dwyer at warmpeople@mdpinc.com.



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What is color management?

Part 5: Rendering Intents and ICC profiles

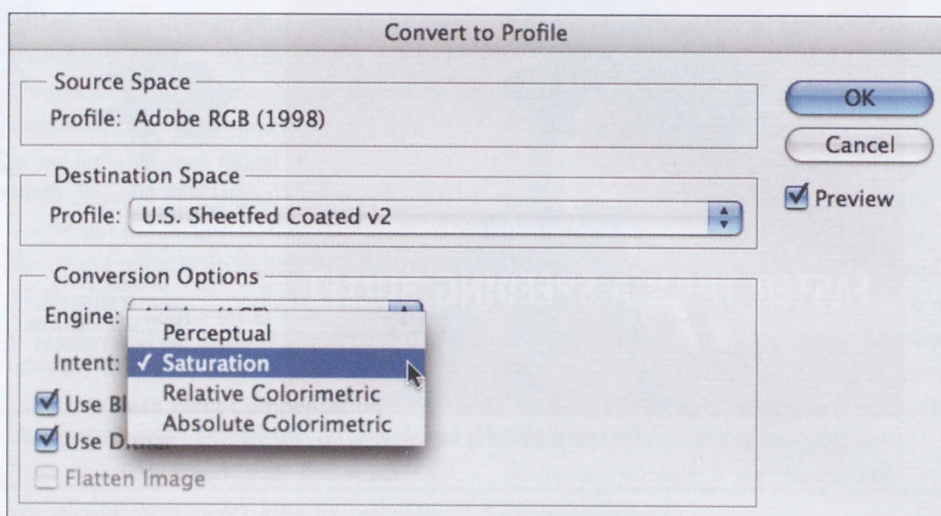
Before we actually can start using ICC profiles, we need to understand some of the options available for using these profiles on our images.

This month I'll use the most color geek terminology thus far to explain something called Rendering Intents.

Each device in our workflow has a range of colors and tones that it can and cannot reproduce. Colors that are available in one color space but cannot be converted into the intended subsequent color space are called **out-of-gamut colors**. Somehow we need to re-map the colors of the original into colors that can exist in a converted file that can be reproduced on the next device. Fortunately, ICC profiles have something called **Rendering Intents**. You need to be familiar with the names of the various intents and how they work in every application that deals with ICC profiles.

Ideally, we want the source file to have a gamut at least as large as the gamut of the output device. If the gamut of the source file is smaller, the printer might be able to create colors that we never had to begin with. Rendering Intents are found in **tags** built directly into ICC profiles for use in color conversions. (There are four Rendering Intents, but only three tags are necessary, as you'll see.)

The ICC specifies four methods of mapping out-of-gamut colors from the **source color space** (of the original document) into the gamut of the **destination color space** (of the next device). Each is designed for different types of situations, depending



Four rendering intents re-map out-of-gamut colors by means of clipping or compression.

on the source, the out-of-gamut colors and the nature of the imagery. At least that's the idea.

The four rendering intents re-map these out-of-gamut colors through two basic techniques. One technique is to re-map the colors to the closest colors within the destination color gamut. That is, to compress the out-of-gamut colors, and only these colors, into the new gamut, so they resemble as closely as possible the most saturated colors of the original. This process is called **gamut clipping**. It's used in the **Relative Colorimetric** and **Absolute Colorimetric** rendering intents.

The second technique is **gamut compression**, which affects *all* the colors in the source image. The net result is that all the colors undergo some numeric alteration upon conversion and gamut re-mapping. The **Perceptual** and **Saturation** rendering intents use this gamut compression technique.

While there are just two basic re-mapping approaches—clipping and compression—used in these four rendering intents, each intent

includes further refinements and differences.

The **Perceptual** intent (gamut compression) affects all the colors in the source space. This intent attempts to maintain the *perceptual relationship* of the colors in the source image, but within the color gamut of the destination space. The source colors are not altered equally in this conversion. The conversion is weighted to deal more with each hue than its saturation/lightness, because our eyes notice differences in hue far more acutely than they notice differences in saturation or lightness. Early on in color management, the **Perceptual** intent was sometimes referred to as "Photographic" in applications that didn't label the intent as it should be. Some users (and even some geeks) recommended always using the **Perceptual** intent with photographic images. But this isn't always the best one, so don't make this blanket assumption. The **Perceptual** intent often is a good option if there are a lot of out-of-gamut colors in the original image.

At one time, the **Saturation** intent (gamut

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compression) was recommended for solid graphics such as logos. Its gamut conversion is weighted to produce the most vivid saturated colors (hence the name), which can produce less than desirable results with images. In most cases, this intent really is best used for

files that don't contain images and for business graphics and similar types of files. Still, depending on the profile and how it was built, the Saturation intent might be fine for some images, so don't dismiss it outright.

The conversion of the **Relative**

Colorimetric intent (gamut clipping) takes into account the *white* of both the source and destination. The ICC profile "knows" all about the device it is fingerprinting, including the paper white of the printer, which is quite useful in color space conversion. Unlike the Perceptual intent, the colors that fall within the destination gamut are not affected during the conversion. I find that the Relative Colorimetric intent can work quite well with images, and I usually prefer using it over Perceptual. But picking an intent is image- and profile-dependent, and in any case the right intent is the one you, the user, prefers.

The **Absolute Colorimetric** intent (gamut clipping) handles out-of-gamut mapping just like Relative Colorimetric, with one big difference—how it deals with white. This for-proofing conversion maintains the paper white of the source onto the paper white of the destination. Hence the name "Absolute." If you want your Epson printer to simulate a MatchPrint, for example, the two would have different paper whites—the Matchprint would likely appear much more yellow. In the source file, every area that should not have tone would be left untouched paper white. Absolute Colorimetric conversion would ensure that the right amount of ink would be laid down to make the white paper of the Epson print (destination) appear as yellow as the paper white of the Matchprint (source). That's why this intent is used for proofing only. Nevertheless, it is a powerful and useful method for making the output of one device mimic another. The white of any paper greatly affects our perception of all the other colors in a file.

We do have options for how gamut mapping is conducted with ICC profiles, but there are still issues to keep in mind. First, the gamut of any device is fixed, and often we just have to live with this limitation.

Next month, we'll conduct some actual conversions using profiles in Photoshop and see how these intents, along with other options, can make a profound effect on the final output of your images. □

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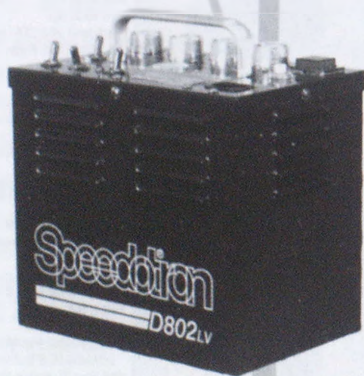
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N80

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- 45-point AF, 21-zone evaluative metering & eye controlled focus
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w/Power Drive Booster PB-E2... **\$150 Rebate!**

Nikon
F100

- 5 area AF system w/fastest AF
- 1/250 sec. X-sync
- Shutter speed 1/8000-30 second
- 4.5 fps focus tracking w/lock-on
- Dynamic AF and single area AF modes
- 10 segment matrix sensor
- Multi-Cam 1300 AF sensor
- 3D matrix, CW and 5 area spot metering



Nikon
F5

- 5 selectable AF areas
- 3D color matrix, center weighted or spot metering
- 4 exposure modes
- 4 film advance modes
- Dynamic automatic focus tracking
- 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
10.5/2.8 DG ED DX (Rear Drop-in)	—	CALL
14/2.8 D ED (Rear Drop-in)	1229.95	1299.95*
16/2.8 D (390) w/Hood	574.95	739.95
18/2.8 D (77e)	959.95	1299.95
20/2.8 D (62e)	429.95	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 (62e) w/Hood	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*
85/1.8 D (52e)	319.95	344.95*
85/1.4 D IF (77e)	839.95	999.95
85/2.8 PC Shift, Manual (77e)	1199.95	1169.95*
105/2.8 D Micro (52e) (1:1)	529.95	579.95*
105/2.0 DC D (72e) w/Hood	769.95	919.95
180/2.8 D ED-IF (72e)	619.95	679.95*
300/2.8 AF-S II (52e-CW)	CALL	\$400 Rebate
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)	419.95	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 (72e)	499.95	549.95*
24-120/3.5-5.6 G AF-S VR (72e)	CALL	CALL
28-70/2.8 IF ED (77e)	1329.95	1329.95*
28-105/3.5-5.6 G (62e)	89.95	109.95*
28-105/3.5-5.6 G (72e)	299.95	284.95*
28-200/3.5-5.6 G (72e)	269.95	299.95*
35-70/2.8 D (62e)	569.95	579.95*
70-200/2.8 G ED-IF AF-S VR (77e)	CALL	1449.95*
70-300/4.5-5.6 ED (62e)	264.95	249.95*
80-200/2.8 D w/Collar (77e)	769.95	799.95*
80-400/4.5-5.6 D VR (77e)	1229.95	1329.95*
TC-14E II (1:4x)	349.95	399.95
TC-20E II (2x)	349.95	429.95

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

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 II	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	679.95	\$100 579.95
70-200/2.8 G VR	1599.95	\$150 1449.95
70-300/4.5-5.6 D	299.95	\$50 249.95
80-200/2.8 D	899.95	\$100 799.95
80-400/4.5-5.6 D VR	1429.95	\$100 1329.95

USA = Imported & Warranted by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
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DIGITAL SLRS

Canon
EOS Digital Rebel Kit

- with 18-55mm Lens
- Interchangeable Lens SLR-type Digital Camera
- 6.3 MegaPixels CMOS Sensor • 1.8" LCD Monitor
- 3072 x 2048 Resolution
- Auto or Manual Focus • USB Port • ISO 100-1600
- CompactFlash Type I or II, memory cards • Uses Canon EF Lenses 1.6x factor • Built-in flash, Hot Shoe & Flash Sync
- 30 to 1/4,000 Speeds, X-Sync: 1/200 sec. • 2.5 fps Burst rate • Dimensions 5.6 x 3.9 x 2.9" • Weight 19.7 oz. body
- 18-55mm 1/3.5-22 • Wt 6.7 oz. • 580 Filter Size



Nikon
D70 Kit

- with 18-55mm Lens
- Interchangeable Lens SLR-type Digital Camera
- 6.1 million Pixels • USB Port
- 23.7 x 15.6mm RGB CCD
- 3008 x 2000 Max. pixel Recording Modes
- TTL Eyedev Viewfinder • 1.8" LCD Monitor
- CompactFlash Type I & II, Microdrive cards • ISO 200-1600
- Auto or Manual Focus with Nikon AF or AI-P Lenses, image coverage factor 1.5x • Hot Shoe / X Sync • Built-in Flash
- 30 to 1/8,000 sec. speed & flash sync. 1/500 sec. • Bulb
- Dimensions 5.5 x 4.4 x 3.1" • Weight 21 oz. Body Only



Canon
EOS-10D

- Interchangeable Lens SLR-type Digital Camera
- 6.3 MegaPixels
- 22.7mm x 15.1mm CMOS Sensor
- 3072 x 2048 Resolution
- CompactFlash Type I or II, memory cards
- Uses Canon EF Lenses 1.6x factor • 1.8" LCD Monitor
- Built-in flash, Hot Shoe & Flash Sync • 3 fps Burst rate
- 30 to 1/4,000 Speeds, X-Sync: 1/200 sec.
- Auto or Manual Focus • USB, Serial Port • ISO 100-3200
- Video Out • Dim. 5.9 x 4.2 x 3" • Wt. 30.8 oz. body only



FUJIFILM
FinePix S2 Pro

- Interchangeable Lens SLR-type Digital Camera
- 6.17 MegaPixels
- 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-1DS

- Interchangeable Lens SLR-type Digital Camera
- 11.1 million Pixels
- Full-Frame 36x24mm CMOS sensor
- 4064 x 2704 Resolution
- Uses Canon EF Lenses
- Hot Shoe & PC Flash Sync • 2" LCD Monitor
- CompactFlash Type I or II memory cards • Single, Continuous, or Manual Focus • 30 to 1/8,000 sec. Shutter Speeds • ISO 100-1250 • Burst rate 3 fps for 10 frames
- Firewire Port • Dim. 6.1 x 6.2 x 3.1" • Wt. 44.6 oz. body



Nikon
D2H

- Interchangeable Lens SLR-type Digital Camera
- SLR Viewfinder
- 4.1 MegaPixels LBCAST Sensor • 2.5" LCD Monitor
- 2464 x 1632 Resolution
- CompactFlash Type I & II and Microdrive cards • Movie Mode
- Uses Nikon AF-D, AF-I or AF-S Lenses (1.5x factor)
- Single, Continuous (8 f.p.s.) or Manual Focus
- 30 to 1/8,000 sec. Shutter Speeds and flash sync speed up to 1/250 sec. • ISO 200-1600 • Supports Exit 2.2
- USB 2.0 & optional Wi-Fi • 6.2 x 5.9 x 3.4" • 2.4 lbs. body only



Canon
EF Lenses & EX Flashes

* Price After Rebate	IMP.	USA
14/2.8 USM "L"	1724.95	CALL
15/2.8	549.95	579.95
20/2.8 USM (72e)	389.95	399.95*
24/2.8 (58e)	274.95	279.95*
24/1.4 "L" (77e)	1079.95	1119.95
28/2.8 (52e)	159.95	169.95
28/1.8 USM (58e)	379.95	399.95
35/2 (52e)	219.95	219.95*
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	289.95*
MP-E 65/2.8 1x-5x Macro (58e)	CALL	829.95
85/1.8 USM (58e)	319.95	324.95*
85/1.2 USM "L" (72e)	1429.95	1499.95
100/2.8 USM Macro (58e)	449.95	489.95
100/2.5 USM (58e)	369.95	374.95*
135/2.8 Soft Focus (52e)	269.95	279.95*
135/2.0 USM "L" (72e)	839.95	859.95*
200/2.8 USM "L" (72e)	619.95	634.95*
300/4.5 USM "L" (77e)	1119.95	1099.95*
16-35/2.8 "L" (77e)	1329.95	\$50 Rebate
17-40/4.0 USM "L" (77e)	CALL	\$40 Rebate
20-35/3.5-4.5 USM (77e)	349.95	349.95*

* Price After Rebate	IMP.	USA
24-85/3.5-4.5 USM (67e)	289.95	309.95*
24-70/2.8 "L" (77e)	CALL	1249.95*
28-90/4.0-5.6 USM II (58e)	CALL	109.95
28-105/3.5-4.5 II USM (58e)	209.95	229.95*
28-135/3.5-5.6 IS USM (72e)	364.95	394.95*
28-200/3.5-5.6 USM (72e)	339.95	344.95*
55-200/4.5-5.6 USM II (52e)	—	199.95*
70-200/2.8 USM "L" (77e)	1059.95	1099.95*
70-200/4 USM "L" (67e)	549.95	549.95*
70-200/2.8 IS "L" (77e)	1599.95	\$50 Rebate
75-300/4.5-6.3 IS USM (58e)	169.95	179.95*
75-300/4.5-6.3 IS USM (58e)	389.95	394.95*
100-400/4.5-5.6 IS USM "L" (77e)	1299.95	1359.95*
1.4x II "L"	269.95	279.95*

TSE TILT-SHIFT LENSES	IMP.	USA
24-3.5 L (72e)	1049.95	1099.95*
45/2.8 (72e)	1049.95	1099.95*
90/2.8 (58e)	1049.95	1099.95*

EX FLASHES	IMP.	USA
220EX	109.95	109.95*
420EX	169.95	164.95*
550EX	299.95	304.95*
MR-14EX Macro Ringlite	—	414.95*
MT-24EX Macro Ringlite	—	599.95*

SIGMA
AF Lenses



	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
20/1.8 EX DG Aspherical RF (82e)	359.00	359.00	359.00	359.00
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	679.00	579.00	579.00

calendar

Submit your organization's convention, workshop, seminar, or exhibition dates to *Professional Photographer* at least six months in advance. *Professional Photographer* editors reserve the right to select events to be announced on these pages, and to determine when announcements will appear. Editors are not responsible for conflicting or incorrect dates. For readers' convenience, each event is identified by a code preceding its name: C=Convention, W=Workshop, S=Seminar, C/E=Approved PPA Continuing Education Seminar, E=Exhibit. Send all Calendar of Events additions or corrections to: Paula Saje, *Professional Photographer*, 229 Peachtree Street, NE, Suite 2200, Atlanta, GA 30303;

PPA Certification Exam

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

June 7: Certification Exam, Arkansas Convention

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

May 2-6

C/E: "Imagine" Creative Retreat with Joyce Wilson and Emily Connolly, Santa Barbara, California; 805-898-8986; www.kitestringspublishing.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

May 17-21

C/E: Buckeye School with Monte Zucker; Green Cathedral, Columbus, Ohio; www.buckeyecolorlab.com

June 6-9

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

June 6-10

C/E: Kansas PP School; Newton, Kansas; Mark Weber; 785-271-5355; mark@kpps.com; www.kpps.com

PPA Events

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

June 13-14

C/E: 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, Ex.Dir.; 303-933-9461; www.ppcfcolorado.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: Society of the PP of Mexico; Lolita Cantu, +52-818-989-7874; lolitacantu@infotel.net.mx

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; gmcop@sbccglobal.net; www.photoclasses.com

August 2

C/E: Historic Lighthouse Wedding Photography, Bayfield, Wisconsin; Gregg Thompson, 320-656-5911; www.thompsonportraitdesign.net

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: "Imagine" Creative Retreat with Joyce Wilson & Emily Connolly, Arch Cape, Oregon; 317-255-0172; www.kitestringspublishing.com

October 2-5

C: PP of South Carolina, Myrtle Beach, South Carolina; John Wroughtenberry, 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

October 10-12

S: PP of Michigan, Double JJ Ranch & Golf Resort, Rothebury, Michigan; Mary McDaniel, Executive Director, 517-203-4353; ppmexecutivedirector@comcast.net

October 17-19

S: PP of Mississippi-Alabama, Joe Wheeler State Park, Rogersville, Alabama; Lisa Pace, Secretary/Treasurer, 256-381-4533; gpace16844@aol.com

October 23-24

S: PP of Indiana, Seasons Lodge and Conference Center, Nashville, Indiana; Mark Porter, map@surf-ici.com

November 4-7

C/E: Joyce Wilson's The Art of Portraiture Seminar, Caddo Lake, Texas; 805-898-8986; www.joycewilson.com

November 13-14

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

Future Events

January 26-30, 2005

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

January 27-31, 2005

C: Kentucky PPA, Marriott Rivercenter, Covington, Kentucky; Randy Fraley, President, 5942 U.S. 60, Ashland, KY 41102; 606-928-5333; www.kyppa.com

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- Direct Print Capabilities
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- 1/1.8" DIGIC CCD
- 2272 x 1704, 1600 x 1200, 1024 x 768 & 640 x 480 pixel Rec Modes • USB port • Optical Viewfinder & 1.5" LCD Monitor • 4x Digital Zoom • 7.4-22.2mm f/2.8-4.9 (35 Equiv. 35-70mm) Zoom Lens • CompactFlash Type I memory card (32 MB included) • Autofocus • Program, Aperture, Shutter, Manual or Manual compensation
- Macro Mode • Movie with Sound • NTSC/PAL Video Out
- Supports Exif 2.2 • Dim. 3.4 x 2.4 x 1.1" • Weight 6.5 oz

Nikon

Coolpix 8700

\$999⁹⁵

- 8 megapixel
- 2/3" CCD • 3264 x 2448, 2592 x 1944, 2048 x 1536, 1600 x 1200, 1280 x 960 & 640 x 480 pixel Rec Modes
- Electronic Viewfinder & 1.8" LCD Monitor
- Type I & II, Microdrive cards • 4x Digital Zoom
- Macro Mode • 8.9-71.2mm f/2.8-4.2 (35 Equiv. 35-280mm) Zoom Lens • Program, Aperture, Shutter, Manual, Exposure comp. • Movie with sound • Supports Exif 2.2
- Auto, ISO 50-400 • Auto or Manual focus • Hot Shoe
- USB Port • Dim. 4.4 x 4.1 x 3.1" • Wt. 17 oz.

Canon

PowerShot G5

\$399⁹⁵

Direct Print Capabilities

- 5 megapixels
- 1/1.8" DIGIC CCD
- 2592 x 1944 Resolution
- Optical Viewfinder & 1.8" Vari-Angle Monitor • 3.6x Digital Zoom • Auto/Manual Focus • Macro Mode • Bracketing
- 7.2-28.8mm f/2.0-3.0 (35 Equiv. 35-140mm) Zoom Lens
- CompactFlash Type I & II memory card (32 MB included)
- USB Port • Program, Aperture, Shutter, Metered Manual or Manual Compensation • Movie w/Sound Mode • Hot Shoe
- NTSC/PAL Video Out • 50-400 ISO • Supports Exif 2.2
- 58a Filter Size with adapter • 4.8 x 2.9 x 2.8" • 14.5 oz

FUJIFILM

FinePix S7000

\$399⁹⁵

6.3 megapixel

- 1/1.7" IV HR
- 2848 x 2136 Resolution
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8 MegaPixels

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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@kpps.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; gmcope@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

Hobart/William Smith Colleges; Geneva, New York; Linda Hutchings; 607-733-6563; ppsnyworkshop@pws1893.com; www.ppsny.com

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@smallphoto.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.ppfnc.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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PRESIDENT'S MESSAGE



There is excitement in the air! So many good things are happening in the world of photography, and PPA is right in the middle of it. The economy is improving. This is carrying over into our photography businesses. Portrait clients are booking sessions and purchasing nice print orders. Commercial accounts are picking up as well. Companies are advertising and buying photography. Vendors seem to be happy with orders at trade shows. Photographers feel confident enough with the economy to upgrade technology. It's just a good feeling all over.

Photographers are attending PPA Affiliate Schools in large numbers. Successful photographers know that they must keep on the cutting edge to stay profitable. Proper posing and lighting separate good photography from great photography. Pricing, promotions, business management and good financial records are necessary for success. Digital photography brings on new issues to keep work flowing through the studio. Conventions, seminars and schools provided that education.

Thank you for the overwhelming support of our trip earlier this year to Washington DC. We took health care and copyright issues to Capital Hill. We were successful in making those in Washington see first-hand that photographers are small business owners who vote, pay taxes and add so much to the lives of America.

One of the most frequently asked questions I hear pertains to PEC Print Competition and Print Judging. Prints that are judged to be of merit quality will be exhibited at Imaging USA 2004, July 25-27 in Las Vegas, NV. The next Imaging USA convention and expo will be held in New Orleans, LA in January 2005 without a national print judging having taken place. The 2005 convention will host special print exhibits. In the summer of 2005, the annual PEC judging will take place as usual, with those merit quality prints being exhibited at the following Imaging USA, which is scheduled for January 2006 in Austin, TX. Put quite simply, annual PEC judging will occur at its regular yearly pace. The only difference is that two Imaging USA conventions will occur between the 2004 judging and the 2005 judging.

Wishing you all the best,

Robert D. Lloyd
2003 - 2004 PPA President

RAVE REVIEWS BRING BACK WOMEN'S RETREAT

PPA's first annual Women In Photography Retreat was a huge success in 2003, so it's making a strong return to the photographic scene in Fall 2004.

Attendee Julie Jarvis said of last year's event, "I am overwhelmed by the talent and knowledge of those who spoke as well as the attendees. I gained such insight into how to better run my business, both financially and artistically. It was an amazing experience and I hope that this retreat can be continued for years." PPA is now spreading the word that Jarvis's hope has come true, and the 2004 retreat is scheduled for August 27-29 at the Hyatt Regency Coconut Point Resort and Spa in Bonita Springs, FL.

This year, even more photographers will laugh and learn, discovering the unique features of an event focused on women in the imaging world. PPA is planning a relaxing getaway, combined with an exciting journey down a path of creativity, inspiration and challenge.

Here's what other 2003 attendees had to say about the retreat:

"The content was great. It was so wonderful to meet all of those talented speakers. Everyone showed so much love and caring for us---and enthusiasm for the craft of imaging making. Very inspiring!"

--Lucinda Weller, PPA Certified

"I am a student at Brooks Institute and found the retreat an invaluable experience. I got the chance to hear from and meet many wonderful photographers who filled me with technical knowledge and tricks of the trade." --Melanie Marquardt

"Wow! What a great conference. Finally, a conference that speaks to women and nourishes our soul! The speakers were fabulous and the inspiration incredible! It was awesome!"

--Annell Metsker, PPA Certified, M.Photog.Cr.

Pre-register by July 27, 2004 for only \$249. Students are also welcome to attend for only \$150 with a valid student ID. For more detailed information about PPA's Women In Photography Retreat, including the weekend's agenda, speaker and program information, hotel and registration information, go to the Events section of www.ppa.com.

VIEWING THE PPA MEMBERSHIP CD

It has been brought to PPA's attention that some members have had difficulty viewing the entirety of the 2004 Membership CD. To optimize utilization of this valuable resource, view the CD with a minimum screen size of 1024 x 768 pixels.

If you are having trouble viewing the whole interface on the CD, simply adjust your screen resolution. If you are not familiar with adjusting your display settings, instructions for different operating systems are listed below:

PC

Start Button>Control Panel>Display>Settings tab on the lower left, move the slider from (800 x 600) to (1024 x 768) pixels. Click on "Apply."

Mac OSX

Apple Menu>System Preferences>Display, select (1024 x 768) pixels.

Mac OS9

Apple Menu>Control Panel>Monitor, select (1024 x 768) pixels.



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TRIFECTA OF PPA CERTIFICATION

In an outstanding feat of dedication, Ka Falls, M.Artist.Cr., has achieved the trifecta of PPA Certification. This Camden, MI imaging professional is now certified as a photographer, an electronic imager and a special (artist). Falls has put forth an incredible effort to earn such recognition, and PPA congratulates her on these accomplishments.

PPA IMAGES IN THE HALLS OF CONGRESS

PPA thanks and congratulates those members whose work was selected for the "Visions of America" screensaver. This screensaver features images by photographers from all states and the District of Columbia and is being used in conjunction with lobbying to bring PPA's copyright and healthcare message to Congress.



REMEMBERING JOHN SMUCKER

PPA extends its condolences to the friends and family of John E. Smucker, who passed away on January 24, 2004. Smucker was very involved in the photographic industry, serving as PPA president in 1974. He earned his Master of Photography, Photographic Craftsman, and Honorary Master of Photography degrees from PPA as well.

YOU BE THE JUDGE

Join judging experts, Dennis Craft and Helen Yancy, June 6-9 at the University of San Diego, as they demystify the world of image-judging at PPA's annual Judges Workshop.

If you have been participating in print competitions with only mild success, or if you are confused about what elements make a print merit-worthy, these two gurus will reveal some insight that you can put to use right away. You will see what goes on behind the scenes at a print judging, including process and protocol, as well as what today's judges look for in determining which prints receive merits.

After this workshop, you will be well on your way to creating better images and being able to judge these competitions yourself.

The pre-registration deadline for PPA's Judges Workshop is May 24, 2004, and registration is only \$79. For more information, go to the Events section of www.ppa.com, contact Don Mitchell at 866-591-9190 or dmitchell@ppa.com, or call PPA's Service Center at 800-786-6277.

PPA members with ten exhibition merits in their various areas will receive PEC credit for attending the workshop. This may fulfill one of the requirements for becoming a PPA-approved affiliated juror.

PEC: NOW ACCEPTING PRINTS AND VOLUNTEERS

Just a reminder that May 10 is the deadline for entering PPA's 113th annual International Print Competition. Details and entry forms can be found at www.ppa.com.

But remember that entering prints is not the only way to get involved with this prestigious competition. Every year the International Print Competition is a great success not only because of the impressive images that are entered, but also because of the many outstanding PPA members who volunteer their time and energy to make it work. The Photographic Exhibitions

Committee is currently seeking volunteers for this year's competition and the print exhibit at Imaging USA 2004 in Las Vegas, NV.

Working at these events is a great learning experience, and each one offers the opportunity to earn two service merits. Some volunteers will even be reimbursed in full for their Imaging USA registration.

For more details about helping out with these events, contact PEC Administrator Don Mitchell at 866-591-9190 or dmitchell@ppa.com.

04-05 IMPORTANT

DATES

THE DIGITAL STUDIO ROADMAP

May 10, 2004
Arlington, TX

INTERNATIONAL PRINT COMPETITION

Entry Deadline
May 10, 2004

JUDGES WORKSHOP

Pre-registration Deadline
May 24, 2004

June 6-9, 2004
San Diego, CA

IMAGING USA 2004

Imaging USA
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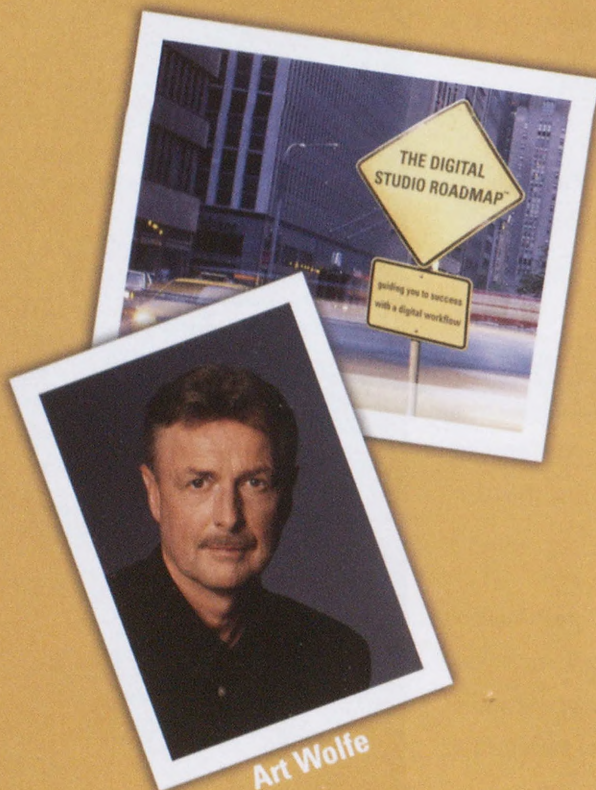
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IMAGINGUSA

Imaging USA is less than three months away! You'll find the preview included in this issue of Professional Photographer. Here are some of the highlights you'll find inside:



Art Wolfe

> NEW TRACK SYSTEM

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> THE DIGITAL ROADSIDE CAFÉ

The Digital Roadside Café—a place to stop in and learn about PPA's Digital Studio Roadmap, which is a tool to help you maneuver your way through digital decisions. Inside the café, you'll find digital workflow broken down into four manageable steps: capture, manipulation, output and sales/presentation. You'll learn what questions to ask and what options are available in the creation of a unique digital workflow that works for you!

> SUPER PROGRAM WITH ART WOLFE

A Super Program with Art Wolfe, world-renowned National Geographic photographer. He will share some of his own adventures capturing breathtaking images from around the world. Come let your eyes feast on his magnificent work!

Keep your eye on PPA Today in the coming months for more highlights of Imaging USA 2004. And watch the pages of Professional Photographer for features on Imaging USA speakers.

Don't forget PPA members can attend Imaging USA for only \$97 each, by registering on a Studio Pass by June 25, 2004! But even if you don't register on a Studio Pass, you can still save \$50 by registering by June 25.

More information about the convention, expo and registration can be found in the Events section of www.ppa.com or by calling PPA's Service Center at 800-786-6277.

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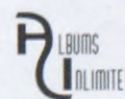
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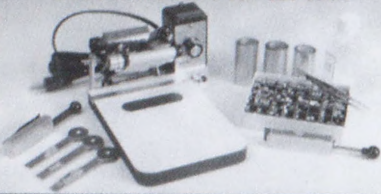
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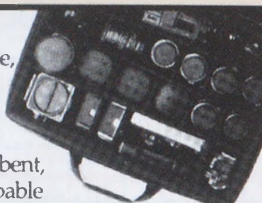
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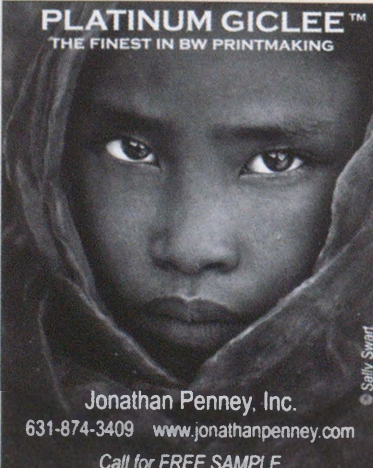


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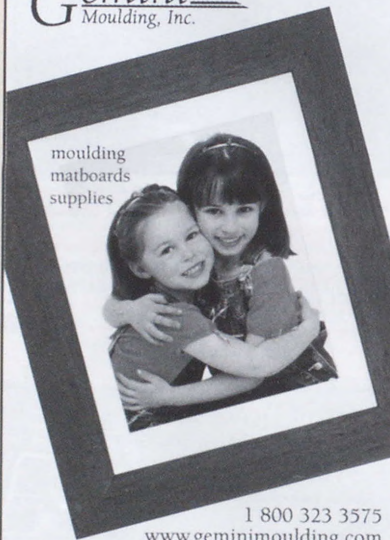


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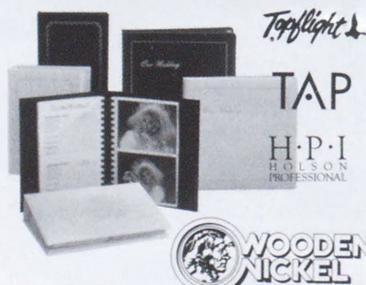


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fresh perspectives

A look at the images being created by emerging photography students

No place like home

"Ice Cream" is part of a series by Kristy West documenting the small Southern town where she's lived for the past ten years. "I love the neighborhood. I have a kinship with it," says West. "These people are friends, and in a weird way, a part of my extended family. I wanted the viewer to get a sense of who these people are and what they are like in their own environment."

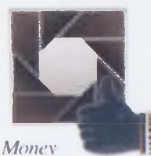
West is earning a BFA in photography at the Watkins College of Art and Design in Nashville, Tenn. "Ice Cream" was shot on Ilford Pan F Plus 120mm film at f/8 for $\frac{1}{60}$ second. See more of Kristy West's work at www.watkins.edu/students/kwest/
—Cati Teague

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The image displays several overlapping screenshots of the SuccessWare software interface. The top-left window shows a 'Modify Sessions' form for a client named 'Brightbill, Mrs. Sandy', with fields for Date, Time, Session Number, and Product Line. Below this is a calendar view for March 2003, showing scheduled sessions. The bottom-left window shows a 'Modify Clients' form for the same client, with fields for Name, Address, Phone, and Email. The right side of the image shows two financial reports: an 'Income & Expense Statement' for February 2003, and a 'Balance Sheet As of 02/28/2003'. The Income Statement includes tables for Receipts and Expenses, while the Balance Sheet shows Current Assets, Fixed Assets, Current Liabilities, and Long-Term Liabilities.

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