

PROFESSIONAL photographer

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Our Annual
Wedding
ISSUE

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- » Smarten up your wedding workflow
- » Monte: He changed the way weddings were done
- » Susan Stripling's world of enchantment





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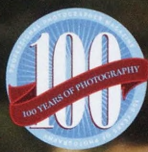
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touches her clients

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94 WEDDINGS: TWO WORLDS

Daryl Hawk finds his groove
between wedding and PJ work

by Jeff Kent

IMAGE BY KEVIN KUBOTA

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ON THE COVER: "This was quite a day, and quite a bride," says Doug Gordon of Mila, a fashion publicist. They combed Manhattan for fashionable urban settings. Spotting this bright blue door in the graffiti-covered wall, "I looked at Mila and she said, 'Forget about it. It's filthy.'" After much pleading, the bride gave in. "I shot her all over the wall. Her husband was going crazy, she felt like a rock star," he says. But keeping the dress clean was a promise Gordon couldn't keep. "I wound up in her bridal suite with a toothbrush, Ivory soap, a cup of water and 22 bridal party members watching me clean the gown like I'm painting a Picasso." Gordon did manage to remove the stain, and the bride was thrilled with her images. Shot with a Canon EOS-1Ds Mark II and 70-200mm lens in available light at f/2.8 for 1/125 second.

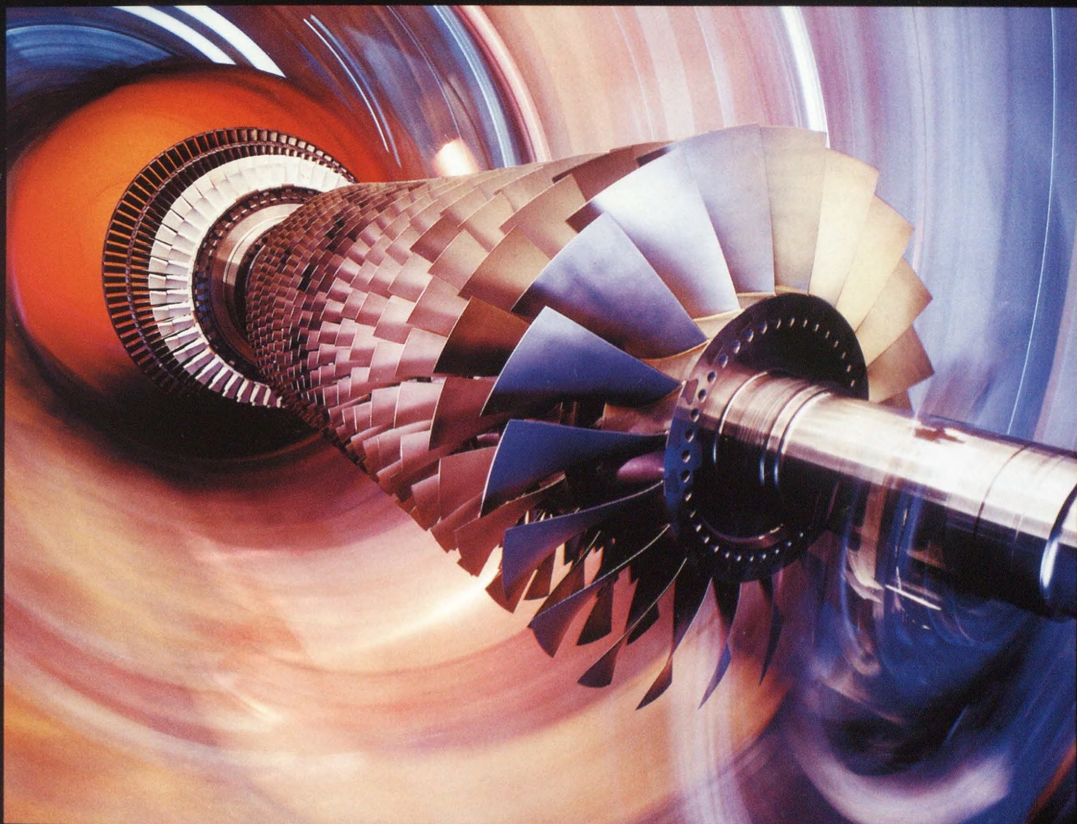


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With a degree in theater and experience working with graphics,

Susan Stripling is well versed in visual art. "I think what sets me apart is my ability to

illustrate the relationship between two people in a clean, straightforward, yet pretty manner."



© 2006 Jeff Dow



FINDING BEAUTY IN UNUSUAL OBJECTS IS A GIFT. GETTING THE RIGHT GEAR TO SHOOT IT IS ESSENTIAL.

When Jeff Dow was hired to shoot a Siemens turbine for an annual report, he was presented with two challenges: the

reflective surface of the turbine, and its hulking 30 foot frame. With his unique creative vision and a little help from some sophisticated rigging, Jeff uncovered the beauty in that turbine, and what he captured brought tears to the art director's eyes. "As a photographer you have two things: your personality and your imagination," Jeff says. And Jeff's live-on-the-edge personality fuels his imagination for award-winning work. It's what helps him land tough clients like Porsche and BMW, which is when he turns to Calumet. Jeff counts on us to understand his vision and present him with options. "One thing that's never a challenge is getting the right equipment. Calumet always has what I need," he says. Read about Jeff's photographic challenge turned opportunity and see some of his breakthrough images on our website at www.calumetphoto.com/dow

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Working smarter

SOUNDS GREAT... BUT HOW TO BEGIN?

Your studio's workflow is a personal thing. Like the kind of car you buy or the shade of French blue you paint your kitchen, the choices you make depend somewhat on what you like, but more on who you are and the kind of environment that inspires and energizes you.

We all know someone (OK, a few someones) whose life seems a bit more chaotic than the next guy's. ("Poor Friedrich," we cluck, "he never seems to get on top of things.") But

most of us live in the realm and at the pace of our choosing, and where we end up is ultimately where we're the most comfortable. It could be that Friedrich craves a little Code Blue in his day-to-day doings to keep things interesting; the extra adrenaline helps to coax out his best work.

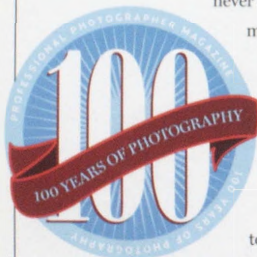
For many of us though, working on an even keel is a more desirable prospect; it's the actual organizing that tends to elude. I may be madly in love with having time to spare as a deadline approaches, but the Trapper Keeper mindset that it requires is a treacherous lover.

If you think you're ready for a little peace of mind but have yet to find the tools to make *your* workflow flow, turn to "Go With the Flow," p. 78, and get a leg up from some boys wonder.

Editor-at-Large Jeff Kent asked four of the most clever photographers we know—this month's cover artist Doug Gordon, Geoff White, David Jay and Kevin Kubota—to share their very best workflow ideas, tips and insights. (By the way, I don't think it's a coincidence that all four of these guys are also producing gorgeous work.)

Creating a habitat and routine that works for your studio isn't about trying to nab the Gold Star for organization; it's about creating more time in your life to nurture your creative flowers into bloom. Photography is one of the most imaginative and expressive fields in the world; allow yourself the time and space (if that's what *you* crave) to reach your fullest potential. ■

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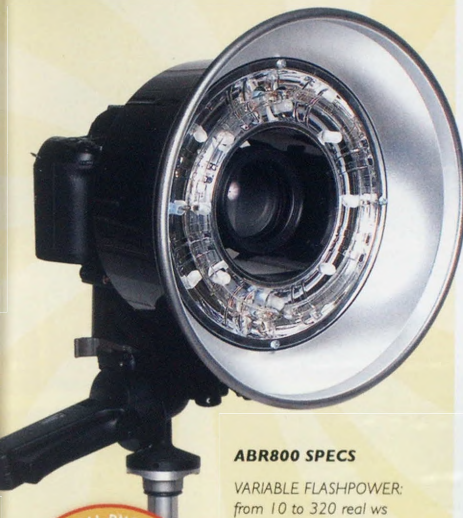
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OUTPUT (ISO 100, 1/100): f16 with standard reflector; f8 to f11 with Moon Unit

T5 FLASH DURATION:
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COLOR TEMP: 5500°K at mid power, +/- 200° at other levels

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SIZE: 10 x 6 inches with the reflector; 4-inch center hole

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Our ABR800 addresses these issues with a low-cost, **self-contained ringflash** that incorporates all of the features needed for fashion, product and architectural work. Plus, it goes well beyond pre-conceived notions about what a ringflash is and what it can do. And it's Vagabond-compatible for outdoor use and portable power needs.

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PAUL BUFF
photo by Deborah Buff 2006

DEBORAH BUFF
photo by Paul Buff 2006

both shot with one ABR800 and Moon Unit with mask shown (ISO 100, f22)



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Sneak Peek at Classes

I'm Bringing SexyBack!

Mary Fisk-Taylor, *M.Photog.Cr., CPP, ABI, API*

Monday, June 25, 2007

8:00am - 9:00am

Learn the steps Mary has taken to bring SexyBack to her studio, photography and overall attitude. You'll see and learn marketing tips, advertising ideas, beautiful images, and funny stories through her innovative journey.

The Art of Reinvention

Monica Sigmon, *Cr.Photog., CPP*

Monday, June 25, 2007

9:30am - 11:00am

Monica will offer realistic solutions for issues that often paralyze both new business owners and established photographers. She will address niche marketing, how to put yourself in the mind of your client, and how to achieve and maintain the business image that best represents your work.

The Boutique Studio Revolution

Ann Monteith, *M.Photog.Cr.Hon.M.Photog., CPP, ABI*

Monday, June 25, 2007

4:00pm - 6:00pm

Ann will explore the characteristics that make "boutique studios" successful: creating a focused business concept with a clear product and brand message; knowing the studio's ideal client; developing photographic products that excite the market and literally sell themselves; and building repeat business.

The Dream Team

Kay Eskridge, *M.Photog.Cr., CPP &*

Mary Fisk-Taylor, *M.Photog.Cr., CPP &*

Stacey Canfield, *M.Photog.Cr., CPP*

Tuesday, June 26, 2007

6:30am - 11:00am

See how Stacey photographs a high school senior; Mary photographs a bridal couple; and Kay photographs a family...all in a live demo on the beach. Compare how they interact with clients, the equipment they use from camera to lens selection, their unique posing and lighting techniques, and the methods they use throughout each step of their studio workflow.

As an added bonus: those coming back early from the break will also see Kay, Mary, and Stacey's different sales techniques, as well as the marketing ideas and materials they use to keep their studios busy all year round.

Digital Artistry—A Woman's Touch

Helen Yancy, *M.Photog.M.Artist.ME/Cr.Hon.M.Photog., CPP*

API

Tuesday, June 26, 2007

4:00pm - 6:00pm

Helen's style combines the magic of digital photography with the traditional methods of a portrait painter. Learn how you can create high-end products to enhance your business image and fulfill your creative passion.

Distinguish Your Studio With Creative Use of Technology

Jane Conner-Ziser, *Cr.Photog., API*

Wednesday, June 27, 2007

8:00am - 10:00am

Jane shares how to use technology to offer expanded portrait lines, innovative new products, and creative services. Using Photoshop and Painter, plus a host of plug-ins, Jane will demonstrate how to blend eye-catching images and classic portrait arts into lucrative products for your business.

The One and Only

Liana Lehman

Wednesday, June 27, 2007

2:00pm - 4:00pm

Liana knows it's the delicate balance of the extremes—photography and business—that breeds success. Learn how understanding your own strengths and weaknesses in both photography and business will allow you to live your own dreams and take your photography business to the next level.

Prolong the Passion

Lizbeth Guerrina, *M.Photog.Cr.*

Wednesday, June 27, 2007

4:30pm - 6:30pm

Refresh your creative energy! Lizbeth discusses balancing the personal with the professional in the field of professional photography. After all, you are an artist. Revel in your unique gift—the opportunity to live a creative lifestyle.

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Registrations cancelled before June 4, 2007 will be charged a \$25 cancellation fee and the balance will be refunded. No refunds will be given for registrations cancelled after June 4, 2007.

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folio

Culled from the files of the PPA Loan Collection, Folio is a monthly sample of award-winning photography by PPA members. The Loan Collection is a select group of some 500 photographs chosen annually by the PPA print judges from more than 5,000 entries.

BETH PACHTER

At the end of a family portrait session, Beth Pachter, M.Photog.Cr., CPP, of Pachter Photography / Candidly Beth in Ballston Spa, N.Y., coaxed this 2-year-old into showing off some ballet moves. Shooting with a Canon EOS-1D Mark II digital SLR and Canon 24-70mm f/2.8 EF L USM lens, Pachter exposed "I'm Only Two—Two" for 1/180 second at f/8, ISO 200. A 2,500WS Photogenic PowerLight 2500DR flash behind a 36-inch soft box provided the main lighting, and a 400WS Norman flash and 13x40-inch Larson Soff Box provided fill. A second 400WS Normal flash and soft box served as hair light.




What the judge thought: "Boy, haven't we all been here? A delicate little subject unwilling to participate any longer. Great storytelling image. I applaud the placement of the subject and the image in the presentation. The pinks of the tutu are repeated in the background, which adds that much more impact to this image. I feel this image would be improved by just a few things. First, the background offers two very different patterns, thanks to this high angle. This could have been improved by lowering the camera angle slightly. This image-maker has a great eye and is to be commended for seeing this wonderful little story and portraying it." —Tim Walden, M.Photog.Cr., F-ASP, and PEC Committee member.

What was Canon thinking when they developed the only cameras available with a 35mm Full-Frame CMOS Sensor?*



© Bruce Dorn, IDC Photography.com

"Exactly what I was thinking."

 **Bruce Dorn** One of the most important aspects of portrait shooting is communication. Establishing a rapport and understanding what the subject wants is the first step to a great shot. It's very much the same thing that Canon does. They listen to photographers like me, and they respond to my need for capturing incredible detail. And with the full-frame CMOS sensor in the EOS-1Ds Mark II and the EOS 5D, I get the resolution needed for making big, beautiful prints, just like my old medium-format cameras. Not to mention the fact that with no conversion factor, my favorite portrait lens, the EF 24-105mm f/4L IS USM works exactly as it should. And with the smaller, lighter EOS 5D, that technology goes wherever I go. And, when you add a PIXMA Pro printer into the workflow, well, now you're talking.

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©Andie Goodman

ANDIE GOODMAN

Her attention caught by the unusual color of this water lily at Longwood Gardens in Kennett Square, Pa., Andie Goodman, of Goodman & Associates in Lancaster, captured "Purple Passion." Shooting with a Fujifilm FinePix S602 Zoom digital camera with a built-in Fujinon 35-210mm f/2.8 lens, Goodman exposed the image for 1/60 second at f/8, ISO 160. Goodman used Adobe Photoshop to clean up the water around the lily and slightly darken the image. In addition to its place in the Loan Collection, the image has been sold on note cards and as wall art.

ELAINE McDONALD

Elaine McDonald of Four Winds Photo Art in Colorado Springs, Colo., stumbled across this colorful scene while testing a new lens on a visit to Tucson, Ariz. Armed with a Nikon D200 digital SLR and Nikkor 18-200mm f/3.5-5.6 ED-IF AF-S VR DX Zoom lens, McDonald exposed "Crayola Town Passage" for 1/250 second at f/8, ISO 200. She performed minor retouching in Adobe Photoshop. "I was struck by the colors and the lines," says McDonald.



©Elaine McDonald



Taken with EOS 5D with EF 85mm f/1.2L II USM lens
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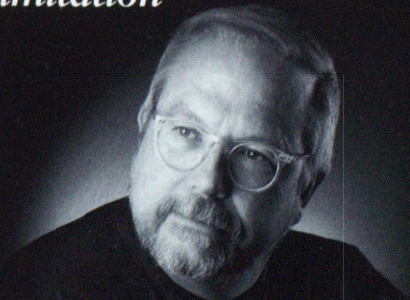
are user-replaceable, so maintenance is easy. Dorn adds, *"Like musicians and their instruments, digital artists must achieve 'oneness' with the tools we wield. For my purposes, none are finer than those offered by Canon."*



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CONTACT SHEET

What's New, Events, Hot Products, **Great Ideas**, Etc.



*Frederika wanders across the field at dusk looking for the moon.
The wandering moon crosses the sky looking for Frederika.*
9/27/05 *duane michals 1/25*

Frederika wanders across the field at dusk looking for the moon, 2005

American original

Duane Michals'
double life

BY ELLIS VENER

Duane Michals has led a double life for the past 40-odd years. Internationally known as an art photographer with an impish wit, he also has a long history as a well paid advertising and editorial photographer. He is immensely proud of that body of work. Whether it's art or commerce, he keeps it simple: a Canon 35mm camera, a tripod, a couple of lenses, the available light, and bunches of ideas.

At the 2006 Lucie Awards, where he was honored for Achievement in Portraiture, he told jokes rather than using his allotted 20 minutes to pontificate on the sublime grandness of his art. In conversation he is a funny, charming guy. Only later do you feel that he moved

like a boxer in conversation, feinting and weaving while checking you out. Get past the jokes and the visual puns and you find a man who is very serious about art and why it matters.

As an artist he owes explicit debts to Belgian surrealist painter Rene Magritte, to the Greek poet Constantine Cavafy, and even more to the American poet Walt Whitman. An honest man, he acknowledges those debts often and explicitly. He says he's not interested in what something looks like but in why he responds to it the way he does. He's openly interested in spirituality and the quest for enlightenment. "I'm curious about everything."

With his latest book, "Foto Follies: How

Photography Lost Its Virginity on the Way to the Bank," he bites the hand of the art world that feeds him. With precision, he punctures the ostentations of certain artists, critics, dealers and collectors, calling them "Fartsters... who confuse fashion with art." In "Tattle Tales from The Land of Fauxtography," Michals' alter ego, Dr. Duanus, tells us, "An 8x10-inch photograph by Robert Frank can be heroic. An 8x10-foot [Andreas] Gursky is just a billboard with pretensions." And he wonders if "Richard Prince is the new art royalty, where is Robespierre when we really him?"

What makes photography matter for Michals is honesty, not irony; humor not camp.

Magritte with Hat



Duane Michals 30/25

Neo-Chic Niche

Laura Novak's Cinderella studio story
BY LORNA GENTRY



All images ©Laura Novak



In a tony neighborhood in Wilmington, Del., Laura Novak Photography stands alone. Not the building. It's nestled among other boutique shops of all stripes in the largely residential area. But it is the only boutique photo studio in Wilmington, a niche proprietor Laura Novak anchors with focused marketing and vogue interior design for her studio of fine art portrait and wedding photography. In the Novak business model, everything that comes in contact with clients is branded and refined, from shopping bags and Web site to furnishings and studio location.

Creating the studio was no small feat. The century-old building had been a dentist's office, then was abandoned. It was in such bad repair that one misstep could land you in the basement. There were no interior walls, no ceiling. An unattached toilet sat in the middle of the space, and that was it. "But I saw the potential and loved the location," Novak says.

Named one of Kodak's Emerging Photog-

raphers to Watch in 2007—one of only two nationwide—Novak has been shooting for just four years. Yet her work has won prizes and garnered national and international attention, including exposure in *Modern Bride*, *The New York Times* and *The Knot*. Business is so good she's rapidly outgrowing the barely one-year-old studio space. In fact, this spring Novak will move her shooting room several blocks down the street to the heated garage of an historic mansion so she can expand the studio's production workspace.

Professional Photographer asked Novak to share some of her strategic marketing and interior design ideas.

Professional Photographer: Who designed your logo?

Laura Novak: I did, although I did collaborate with a designer. I wanted it to feel a little vintage but also modern and clean, something easily identifiable. I use the scroll

(continued on p. 24)

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CONTACT SHEET

(continued from p. 22)

everywhere—letterhead, cards, stickers, and inside the studio. For example, I had the scroll stenciled on the half wall in reception area and on the table in the kiddie nook. It's branding that people can see. When things look and feel the same inside and outside the studio, it reinforces the professionalism and makes people feel as though they are connected to the business they're investing in.

Did you do the interior design yourself?

Yes. When it came to purchasing decisions, I chose my battles wisely. The desk in my office cost \$150, whereas the seating room furniture, which I bought in Georgetown in Washington, D.C., was expensive. Everything related to presentation was expensive, but I saved money on areas clients rarely see. I chose the brown and blue color scheme because I wanted both cool and warm. The cool makes it modern and the brown makes it comfortable. For fun, I put little tangerine accents throughout, like the pillows on the brown chairs in the reception area. And chocolate is such a nice background for color photos. In the long, narrow hall leading from the front to the back, I have five 24x36 standouts hung on the chocolate wall. People love them.

What is your design philosophy?

I created this place so that if I were a client, I would want to purchase something here. I think the experience people have when they walk in the door is very important. Customer service is also important, but what people see and feel are equally important.

What were your biggest design challenges?

The space is long, narrow and small, only 1,200 square feet. To make it look larger, I used an old design trick. We placed horizontal dark blue stripes painted on the light blue walls in the front to elongate the studio, making it feel bigger. Because the reception and production areas share the same space, I wanted to



separate but not isolate them. I had a half wall built and then hung from the ceiling above it 10 6-foot-long fishing lines with wallet-size metallic photos hanging from each. This keeps the separation translucent.

There's innovative wallpaper in the bathroom. What's up with that?

(Laughing) Yeah, I created a photo collage of magazine features I've done on the wall. There are layouts from lots of magazines, like *The Knot*, *Philadelphia Elegant Wedding* and *Modern Bride*. I don't have a big enough ego to frame all the magazine features, but it was self-deprecating enough for me to put them in the john so people can see them.

If you had it to do over again, what would you do differently?

I designed for beauty, but not storage. I'd definitely have installed more shelving!

To see Laura Novak's photography, visit her web site at www.novakphotography.com.

Lorna Gentry is a freelance writer in Atlanta.



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A world of photography

PPA continues commitment to international relations **BY JEFF KENT**

It's no secret that the international business landscape has changed dramatically over the past few years. Improved telecommunications, the proliferation of the Internet and the rapid advancement in digital information delivery have enabled a truly global marketplace. Professional photography is at the forefront of the trend. Photographers are no longer bound by narrow geographic boundaries. Those willing to engage the new technology and ply the global waters can truly sell their services worldwide.

Professional Photographers of America (PPA) has long encouraged such outreach by strengthening the ties with its inter-

national affiliates and other photography organizations worldwide. Partnerships among these organizations are vital to the future

prosperity of pro photographers everywhere, not just those in the United States.

As the globalization of the industry continues, success for photographers of all nationalities will be built on open information sharing and coordinated efforts on behalf of the profession.

"We want to help raise professional standards throughout the industry, across the planet. The idea is to raise the awareness and get people from different countries to sit down and talk."

—RONNIE NORTON

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"We want to help raise professional standards throughout the industry, across the planet," explains Ronnie Norton, proprietor of the Dublin, Ireland, Norton Associates and the first non-American member of the PPA board of directors. "The idea is to raise the awareness and get people from different countries to sit down and talk. There's always been a fear by PPA members that we come on too strong outside of our jurisdiction, that PPA shouldn't force its way abroad. But PPA has a great deal to offer, and photographers from other countries are eager for access to those resources."

At the January 2007 Imaging USA in San Antonio, PPA's global outreach was recognized at a special international reception. Groups from several nations were in attendance, including a first-time visit by a special delegation from China. Don MacGregor, chairman of the PPA International Committee, extolled the virtues of international partnerships and encouraged PPA to continue its efforts. "PPA is very open to input from around the world," he commented. "We want to ensure that it remains an extremely open association."

PPA CEO David Trust agrees with those sentiments, and adds that PPA's efforts to improve international relations are far from over. "Our board of directors has led the way in the association's drive to be more international," he says. "They care very deeply about the welfare and success of photographers—not just photographers in the United States, but photographers all around the world."

For more information on the international reception and to hear comments by the Chinese delegation, visit <http://iusatv.imagingusa.org>.

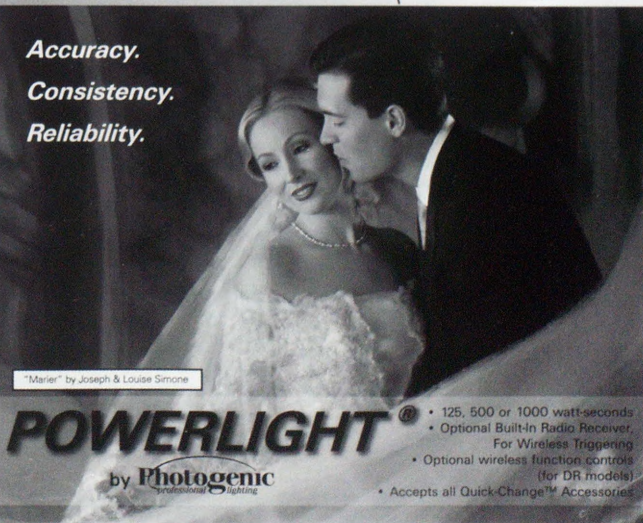
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New marketing cooperative gives photographers a leg up

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To help you to accomplish that, Professional Photographers of America (PPA) and the Society of Sport & Event Photographers (SEP) have created the Sweepstakes Marketing Cooperative (Co-op). Developed specifically for PPA and SEP members, the marketing co-op gives you access to three national sweepstakes run by a third-party contest administrator. When you join the co-op, you have the option of buying into any or all of the three sweepstakes for a mere \$100 each.

The idea behind the sweepstakes is simple: It's all about incentives, and the combined purchasing power of PPA and SEP enables co-op members to offer high-quality prizes they could not easily afford to offer on their own. High school senior or high school sports and events photographers can give their clients a chance to win a Jeep Wrangler Sahara. Wedding photographers can offer clients a chance to win a Caribbean cruise for two. And portrait photographers can offer a deluxe Disney family vacation. There are 15 lesser prizes attached to each sweepstakes, such as video iPods, Sony video cameras, and American Express gift cards.

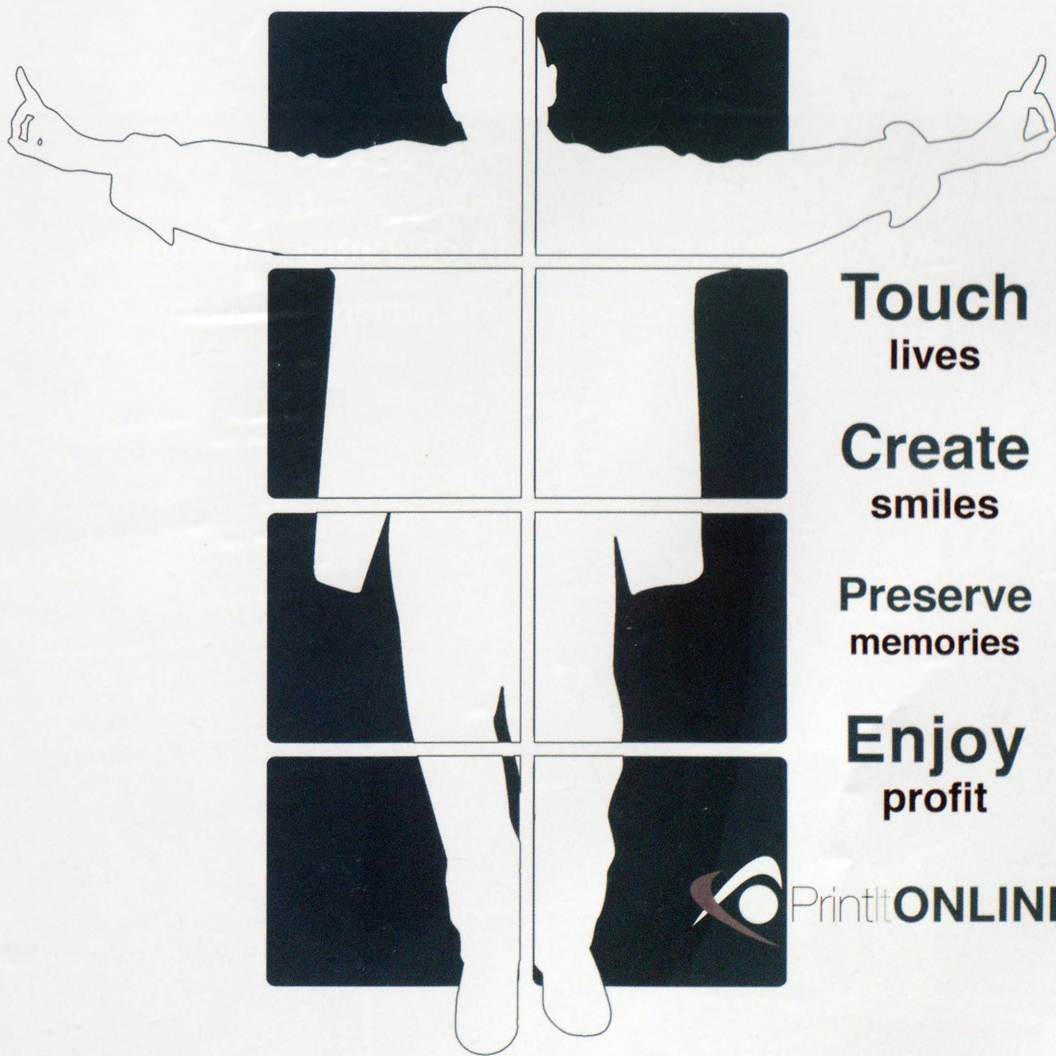
For each sweepstakes your studio participates in, you receive a Marketing Toolkit, designed to be a marketing campaign in a box, with details on how to develop and conduct promotions with prizes. The kit contains suggested marketing materials and design ideas, as well as tips on how to sell clients on getting into the sweepstakes. The kit also provides logos, design elements, sample ads and sample marketing copy that can be integrated into an existing marketing campaign.

Only PPA and SEP member photographers are eligible to participate. For more information or to join the Sweepstakes Marketing Cooperative, visit www.ImageSweepstakes.com.

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What I Think

Laura Novak does what it takes to succeed

How did you start your career? I started out first as a painter, then went into interior design, spent a few years as a business consultant, and finally as a photography assistant. I feel as though everything I have experienced in the past has contributed toward my life today.

What's the secret to running a successful photography business? Outsource and delegate tasks that are not profitable, so you can focus on the opportunities in your studio that generate revenue.

What is on your nightstand right now?

"Living Yoga," by Christy Turlington, "The Tipping Point," by Malcolm Gladwell, and a copy of *Real Simple*.

What's your deal breaker? I am willing to accept some requests from clients that deviate from how I would want to do things: such is life!

With that said, I will not put up with dishonesty, an inability to be loyal to contractual agreements, and abuse toward myself or my employees.

What's your business philosophy? You have two choices when you hit a roadblock: you choose to fail or you figure out how to succeed. I have so much riding on my business, that I am dedicated to figuring out how to succeed, even when I am feeling discouraged or uncertain. I believe work ethic and dedication is more important than natural business skills.

IMAGE BY LAURA NOVAK

WWW.LAURANOVAK.COM

Kay Brown makes the Baby Plan profitable by getting the word out, offering incentives, and keeping up the buzz

Baby, how you've grown

Kay Brown of Pace, Fla., a specialist in children's portraits, started her career in wedding photography 23 years ago. "The wedding business flourished, but as I started to photograph children, I realized I needed my Saturdays free for my working moms," says Brown, although she still enjoys shooting a handful of weddings every year.

The schools in Brown's area, just outside Pensacola, were "brimming over with little people who needed portraits made on a regular

basis," she says. A canvass of mothers revealed that some had joined a baby plan with other photographers, paid the fee, got the album to take home—and there it sat, empty. *Aha!* Brown thought. *This is how we can set ourselves apart; we'll keep the albums up to date.*

Part of her strategy for doing so is to illustrate how quickly and dramatically children change in their first few years, and make sure the maximum number of people see those illustrations. "Our only form of advertising is hanging our

portraits in the offices of the parents' work places," says Brown. Of course, tons of people also see the Baby Plan albums in friends' homes and children's portraits on the studio's Web site (www.kaybrownphotography.com). The Baby Plan accounts for about 65 percent of the studio's business. (Gross sales last year were about \$515,000.)

It took a little effort at first, but "It wasn't long before new clients were telling me, 'When we moved to this area, I saw your portraits all over town,'" Brown says. "The albums are proudly displayed on coffee tables in homes, and they beg to be looked at when our families entertain. The guests see our work and look forward to updates in their friends' albums."

Brown's Baby Plan portraits are made at ages 3, 6, 9, 12, 18 and 24 months. Newborn portraits are catching on, too. "We have something planned for each stage of the child's life. The Baby Plan Brochure has suggestions for each session, and we have new backdrops at Easter and Christmas and specials throughout the year. The moms are welcome to add the specials to their album to enhance the variety of the book," Brown says.

She also offers an attractive referral incentive, awarding points toward prints or products for each referred customer. As a reward for paying for a sitting in full, clients get a free brag book. "This has greatly increased our cash flow, and the moms are extremely happy to get something they value as an add-on," says Brown.

Referrals create "buzz" Brown says, and the Daily News and Freebies page on the studio's Web site keeps it going. To draw customers to the door, "We try to give away something new every week. It could be a small item or as large as a 16x20-inch print," she says. "You have to create the feeling that your business is interactive and constantly changing."



All images ©Kay Brown



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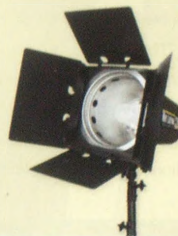
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That includes the product lineup. Through her lab, H&H Color Lab (www.hhcolorlab.com), Brown offers upscale add-ons such as Gina Alexander purses and tote bags.

"Even though there's a healthy profit built into these products, I use them as high-end promotional items," Brown says. "We might give a 30-percent-off coupon for all orders placed in a certain month, for instance. I'd rather place 10 of these reduced-profit 'billboards' in the hands of our mobile moms than sell a couple for a high profit. We are constantly looking for ways to market our business." And keep existing clients happy.

"Our Baby Plan never ends. If we see our families once a year after the 2-year shoot, the clients still get our Baby Plan prices," she says. "We're looking forward to our first high school senior at Baby Plan prices!" ■



MAKING THE BABY PLAN WORK

We book 30-minute appointments. Period. My customers know they have 30 minutes and that's it. We advise them to be 15 minutes early so they can get into the first outfit. If they arrive 10 minutes late, they've lost one-third of the session. We will not hold up the next appointment. Often, parents book the sessions to accommodate the child's nap time, and I will not penalize them because someone else was late. We very nicely offer to reschedule the appointment. We rarely have late people.

We do three poses; with one child you can have three different outfits. I used to book 1-hour shoots, but often had the shots within the first 15 minutes. The moms figured they'd paid for a whole hour and I should fill it! Now I tell clients that a baby will last 20 minutes and

an older child 15 minutes before they become less than ideal subjects. After 20 years of doing this, I know that if a baby's cranky, nothing but a nap will help. We can reschedule the sitting, making sure the mom knows we don't mind the inconvenience. It is just part of the job.

The one thing I hear over and over from dads is, "Wow, that wasn't so bad! The last time we took photos, it took 2 hours." I try to make it easy on the fathers and the infants. Get the photos and turn them loose. The key? Never, ever look like you're in a hurry. I talk about whatever and tease the kids, but all the time we're moving from one pose to another. Twenty to 30 minutes later, someone always says, "That was quick!"

—Kay Brown





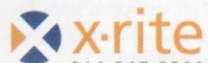
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Work partners

Maybe you've been shooting weddings for a while and want to dip into the baby market. Maybe you could use some new ideas for sales and marketing, or album design. Or maybe you just feel like your studio needs a breath of fresh air. While marketing tapes, seminars, and conventions are great sources of inspiration, the excitement often fades as soon as you get back into the daily grind. Sometimes you just need the help of a respected colleague and friend.

Take for example Georgians Mark Turner, of Turner Images, and Jennifer Collins, of Jennifer Collins Photography. Finding more holes in his Fayetteville studio booking calendar than he'd like, Turner reached out to his friend and fellow PPA member, Collins, who was actually turning clients away in Eatonton. After a few conversations, the pair quickly figured out a way to help each other out.

"As a small business owner, you're either trying to go out of business or you can't breathe because you're so busy," says Collins.

"I really needed to fill in some gaps on my calendar, and she was calling for help," says Turner.

Turner and Collins sat down and identified where they needed help, then set up a clear, detailed plan for a contractual partnership. To protect themselves and their businesses, they drew up an agreement and established everything from the financial compensation to the definition of each other's roles to the amount of time Turner would spend at Collins' studio.

"Between the two of us, we're a pretty good photographer," jokes Turner, whose studio is about an hour and a half drive from Collins. "We're so far away from each other

that we're not really competitors, and it's really helped us expand our shooting styles."

Two days a week, usually Tuesdays and Wednesdays, Turner comes to Collins' studio and helps with everything from shooting to album design, whatever's on the table. Depending on the session, the two may team up in the camera room, or Collins may run the camera while Turner helps process images. Regardless, they play off of each other's strengths.

"Mark's more technical and I'm more worried about the expressions and emotions in the photograph," says Collins. "But we've got the same philosophy on customer service and quality, so we're a good balance."

It also helps that both Collins and Turner specialize in different areas. Turner's studio handles more weddings, and Collins mostly shoots families and children. Down the road, Turner hopes to expand Collins' offerings with a few weddings, which she would market and he would shoot.

"It definitely helps to have one person strong in one area when the other one isn't," says Collins. "And it definitely takes motivation on both sides, but it gives us time to really play with new ideas because we learn so much from each other."

Jerry Kelley, of J. W. Kelley Photography in Portsmouth, Va., hopes to find a similar benefit by partnering up with long-time friend Eva Freyss, of Foto by Eva in Virginia Beach. A veteran photographer, Kelley spent seven years in New Mexico, photographing seniors for Lifetouch. In 2005, when family ties brought him back to his home state of Virginia, Kelley retired from Lifetouch with the aim of starting up his own studio. By

chance, Kelley and Freyss met at a state convention, and immediately saw the possibilities of working together.

"When I saw Jerry again," says Freyss, "I thought maybe we could get together on a freelance basis to help jump start his business. I really thought I was just helping him out, but now I'm realizing that I might be helping myself out as well."

Though Kelley and Freyss only recently finalized the details, both are very excited about what the future will hold. To get an idea of how to set up an agreement, Kelley and Freyss spent a lot of time researching www.ourppa.com, reading forums and seeking advice from fellow photographers in similar situations. "It's really a great PPA resource," says Kelley of the Web site.

"Jerry is a good photographer," says Freyss. "I think we will do very well together because he has a lot of experience in shooting seniors and working outdoors. It will be a good mutual relationship, because I'll get his expertise and he'll get a good start for his own business."

Like any business venture, a partnership like this shouldn't be entered into lightly. Do as much research as you can, and make sure you're really comfortable with the other person's abilities. And above all, put everything in writing.

Laughs Collins, "It's the closest thing to a marriage without being one. You don't have to love 'em, but you've got to like the other person and trust him." ■

"Between the two of us, we're a pretty good photographer."



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1. Build trust and rapport with the prospect by asking open-ended questions. Ask short questions and listen to the answers. Let the prospect do most of the talking.

2. Ask the "magic question": "If you don't mind my asking, what's most important to you about (the product/service)?" Selling is

finding out what people want and helping them to get it.

3. End your statements with another question. It keeps you in control of the conversation, and guarantees feedback. My favorite is "How do you feel about that?" That's *feel*, not *think*. We're going for emotional responses, not analytical ones. It's amazingly effective.

4. You must convey how strongly and sincerely you believe in what you do. You must convey that you are the photographer who can give her what she wants. Convey it with passion, not ego.

5. Expect the prospect to say yes. If every-

thing you say and do clearly says you expect her to invest with you, she's likely to sign on. Never let anything negative sneak into your conversation, body language, tone of voice, expression. Do this right, and she'll pick up on how confident you are, that you honestly believe she's going to work with you.

6. Ask for the decision outright! So many photographers are afraid to ask the obligating question, and as a result, they lose the sale.

7. State your strong, hassle-free guarantee. If you want the prospect to make the decision right now, eliminate every risk factor. The client should understand that she cannot lose. She will be happy with her investment or you will return her money. Adhere to these guidelines and you'll have very little trouble getting the client's decision *today*. ■

For more on the business of photography, visit www.cjlewis.com.

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THE GOODS

What I Like

Charo, RAW

What makes your workflow flow? A year ago I was shooting JPEGs and cursing every moment spent correcting the files in Photoshop. My friends convinced me to just *try* shooting RAW, just for one wedding. I will never go back. I'm pretty simple—I use Adobe Bridge and ACR, and ProofMaker script (www.photosforlife.ca/scripts/index.html). These tools make my workflow really manageable.

What's the best equipment investment you ever made? My light meter, many years ago. It taught me, through much trial and error, how to really "see" the light.

Little thing, big difference: Adobe Camera Raw. I hate to be redundant, but this one piece of software has given me a whole new perspective on editing a take.

What's the one piece of gear they'd have to pry from your cold, dead fingers? My Canon EOS-3. Yeah, it's a film camera. OK, I haven't touched it in over a year. But it holds a really special place in my heart. I want to be buried with that camera. And 10 rolls of HP5. Just in case.

IMAGE BY CHARO

WWW.CHAROPHOTO.COM

Fun and fresh gift ideas and add-ons can make you the popular photographer that all the brides talk about

Wedding ideas and add-ons

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Metallics are hot this season and the **PICTOBOOKS METALLIC SERIES** is right on the mark. For a modern and distinctive way to present your art to clients, try these edgy, au courant albums. A trendy alternative to traditional leather or fabric-covered wedding albums, PictoBooks come in eight new metallic covers. Available in 11x11 or 11x14 format, the albums come with 4x4 or 3x7 cameo cut-outs. Choose from Steel Blue, Sea Foam Green, Amber Fields, Dust Storm, Petal Pink, Gunmetal Grey, Tiny Bubbles or Brushed Aluminum. Prices vary. www.PictoBooks.com



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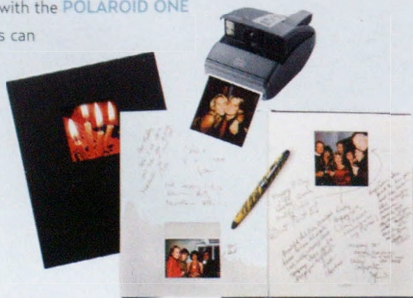
PHOTOSTAMPS are one of the latest ways a bride can personalize her wedding. Photographers can offer them in a post-wedding package, along with the bride's personalized photo thank-



you stationery, or send along a set as your own thank-you for her business. Simply upload the photo, customize it in the PhotoStamps interface, select one of the 10 border colors, and place your order. The total cost of the order depends on the postage value of PhotoStamps and the number of sheets; minimum order one sheet of 20 stamps. <http://photo.stamps.com>

SHAKE IT LIKE A POLAROID

More and more brides are placing a Polaroid instant camera on the guest check-in table, alongside an Adesso album. Guests are encouraged to snap a shot, tape it in the album, and add a personal message. The elegant **ADESSO INSTANT PHOTO GUESTBOOK** comes with a custom-dyed fabric cover. When paired with the **POLAROID ONE 600 ULTRA CAMERA**, wedding guests can assemble a living memory book on the spot. The Polaroid ONE camera runs about \$42; the Adesso Instant Photo Guestbook for Polaroids \$59.95. Also consider the Begin Now Kit for Polaroids, which comprises the above camera and album, plus a Polaroid 600 Twin Pack (40 exposures) for \$139.95. www.polaroid.com



CURIOSLY ATTRACTIVE

Looking for a little thank-you gift for the bride who's just signed a contract? Check out the sleek silver Magnetic Photo Rope, a 43-inch cable and eight super-strong mini-magnets to hold photos, postcards, greeting cards, appointment reminders—you name it. There's a loop of cable at the top for hanging and a weight at the bottom so it hangs straight. One Magnetic Photo Rope \$12; \$20 for two; \$28 for three.

Available online at www.photojojo.com/store/



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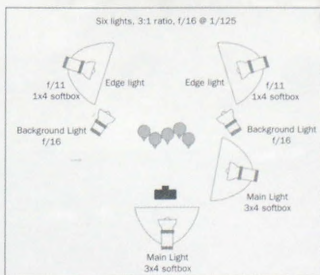
For some clients, small scale is upscale this year and simplicity is key. That's reflected in the selections from **KOLO PHOTO ALBUMS**. The Newbury album is conveniently small, 8.75x10.25 inches, and perfect for commemorating a single event. It's made with fine European book cloth and finished with a grosgrain ribbon accent. Built with thick archival board to minimize warping, it has scored sheets that allow pages to fold over nicely. The Newbury comes with 20 sheets (40 pages) and can be expanded to 30 sheets (60 pages) by adding Series J refills. Black and Platinum Newbury albums feature black pages; all other albums are designed with soft white pages; \$35. www.kolo.com



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Hanson
© Hanson Fong



I like to make shooting portraits as easy as possible, both for me and the client, so I tend to use very few props and sometimes none at all. To keep things really simple, I work with Profoto SoftBoxes. I start with the fill light then add the main light to get a 3 to 1 ratio, which gives me a pleasing, natural light. The hair light and edge light are added to provide distinctive separation. To achieve the right perspective, we placed the two larger people in the back and used a long lens so the people in front would tend to even out. Profoto ComPacts are perfect for my kind of work. They are small, light, easy to use and very reliable.

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the integrity of the image, and feels smooth to the touch. Have the same photo imprinted on both sides or, for a slight additional charge, use different images. To order, select and upload an image file to the company's Web site, pick the shape and size, and hit submit. Turnaround is four to six weeks. Shown here, a classic medium-size handbag with bamboo handles, \$200. www.ginaalexander.com.

FLIP THROUGH ONLINE

More and more photographers are using tools like the **FLIPALBUM** series to create personalized digital photo albums. Instead of a slideshow, some speedy wedding photographers are using FlipAlbums to let guests preview images before they leave the wedding. Post photos onto virtual 3D page-flipping albums, add background music, text, video and design themes to personalize the presentation. FlipAlbums also work as online shopping pages where the bride can view and select images for her album, or as a location for guests to shop for images. Consider FlipAlbum 6 Pro to burn albums onto CD-ROMs that both Windows and Mac users can view. This latest Pro version lets photographers export albums to high-quality MPEG-2 video format to create SVCDs or DVDs. There are additional security features, as well as a commercial license for photographers that allows them to sell photo album CDs and distribute them for promotional use. FlipAlbum 6 Pro also allows users to add image encryptions, passwords, watermarks and print locks to CDs. There are three versions in the FlipAlbum 6 line: FlipAlbum 6 Pro, SRP \$159.95; FlipAlbum 6 Suite, SRP \$69.95; and FlipAlbum 6 Standard, SRP \$39.95. www.flipalbum.com



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A great gift for wedding clients, **"THE ENGAGED GROOM: YOU'RE GETTING MARRIED. READ THIS BOOK,"** by Doug Gordon (HarperCollins), has information and advice on handling difficult guests, obtaining a marriage license, making untraditional choices like a female best man, and more. Gordon, the author of the popular blog PlanetGordon.com, is a television producer and writer whose work includes "Modern Love" for The History Channel and "Who Wants to Be a Millionaire" for ABC. "The Engaged Groom" is available at Amazon.com and major book retailers, \$14.95.



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DIGITAL ON DISPLAY

A digital photo frame display lets your clients share and relive memories in pictures. Philips, DigitalFoci, EdgeTech and other suppliers sell these frames in many styles, so you can pick a look that suits your image. The ones we researched have resolution of 640x480 pixels, are compatible with several media cards, come with a small remote, and draw power through an AC adapter. Some models have sound, onboard memory, and the option of battery power or USB connectivity. Load a media card, program a slideshow, re-package it, and present it to your client. Prices range from \$100 to \$300. ■



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With the ability to lock the focus and the sweet spot, Lensbaby 3G is ready for commercial applications. And it's still fun to use.

BY STAN SHOLIK

Third-time's the *charm*

LENSBABY 3G



Even though the Lensbaby 3G allows a more studied approach with its ability to lock focus and make fine adjustments, it can still be used like the previous-generation Lensbabies for candid shooting and quick grabs as with this photo of an aloë flower (f/5.6 aperture disk).

After two hits with Lensbaby and Lensbaby 2.0, photographer and inventor Craig Strong scores a home run with the Lensbaby 3G. With the latest version, now you can make small adjustments in the focus and the position of the "sweet spot" when your film or digital SLR camera is mounted on a tripod, without sacrificing quicker shooting. These new finer-tuned, repeatable capabilities make the Lensbaby 3G ideal for commercial, macro and landscape photography, in addition to unique, creative image-making.

The Lensbaby 3G is based on the same concept as the first Lensbaby, now called the "Original Lensbaby." Both the focus and the position of the focus are adjusted by compressing and distorting the accordion bellows behind the lens element, allowing you to blur portions of the image while keeping an area—the sweet spot—in focus. The aperture is adjusted by inserting precisely drilled aperture disks at the front of the lens.

The Original Lensbaby, which is still available, features a single, uncoated optical glass element of 50mm focal length that's reasonably sharp with the f/5.6 and f/8 disks inserted, but becomes softer and slightly diffused at f/4, and more diffused and impres-

sionistic at the maximum aperture, f/2.8. The rubber gasket that holds the aperture disk in place makes changes something of a chore, but at wide apertures it produces soft, beautifully impressionistic images with a bit of color fringing, which cannot be duplicated by modern multi-element, multicoated lenses.

The still-available Lensbaby 2.0, maximum aperture f/2, features a coated doublet rather than a single uncoated element for a sharper sweet spot. Minimum aperture is still f/8, but with the aperture disks held in place magnetically, changes are far easier to make.

The Lensbaby 3G has the same basic operating principle and lens design as the 2.0, as well as the same focusing range, about 18 inches (fully extended) to infinity (fully compressed). But there the similarity ends. Aperture now ranges from f/2 to f/22 in full stops, with the diameter of the sweet spot increasing as the aperture decreases. (With seven aperture disks available now, identifying the one you're looking for would be handier if the aperture number were printed or engraved onto each disk.)

The dramatic difference with the Lensbaby 3G is the ability to lock focus and sweet spot position with the press of the small locking

button on the front focusing collar. The front element locks into place on three focusing posts equally positioned around the Lensbaby. The three focusing guide knobs between the focusing posts enable fine focusing to clean up any shifting that might occur when you press the locking button.

The three focusing posts not only provide locking elements, but are also screws that allow you to fine-tune the position of the sweet spot; turning them moves the front element forward or back. Because they're positioned 120 degrees apart, adjusting one or more of them fine-tunes the sweet spot within a small area.

With the earlier models, you have to hold the lens in position while pressing the shutter release. This works fine for candid shooting and quick grabs, and you can still shoot in this manner with the Lensbaby 3G. But if you decide to change any camera settings, such as the ISO or white balance, you have to start the whole focusing process over again.

With the Lensbaby 3G locked and the camera on a tripod, you can change camera settings, even change the aperture disk, without disturbing the focus. For the first time, I felt confident enough to use a Lensbaby in the studio with a commercial shoot. (With no electrical coupling between lens and camera, your metering technique will depend on the camera model you're using with the Lensbaby 3G.)

The assignment was to shoot food for the new CookMe.com, set to come online this summer. For a shot of peanut butter cookies, I asked the client to allow me to do something different with the Lensbaby 3G. After locking focus and making a shot, we looked at the image on the monitor. The fork marks on the cookies weren't quite as sharp as I like, so I made an adjustment with the barrel focusing ring. The ring has a small turning range and is fairly loose, so it took a few exposures to get the focus perfect. The client loved the effect. We did several more food

shots with the 3G, which will be the lead photos on the site, and will be used in the client's promotions, for which they'll pay extra.

While the Lensbaby 3G will likely be a big hit with photographers, there's room for further improvement, such as having a cost-effective way to mount aperture blades and an aperture control ring in the unit. That

would solve several minor shortcomings, such as having to juggle a set of aperture disks. It would also allow you to focus at full aperture and shoot at a small aperture. I found it difficult to judge optimum focus with the f/11 or smaller aperture rings in place. But more important, it would allow you to adjust the size of the sweet spot to

LENSBABY ACCESSORY LENSES

Lensbabies LLC makes two accessory lens kits for all Lensbaby models: the Lensbaby Wide Angle/Telephoto Kit and the Lensbaby Macro Kit, both available directly through the company.

The Lensbaby Macro Kit features one +4 diopter lens and one +10 diopter lens. They can be screwed onto the front of a Lensbaby lens individually or together. Without a macro lens, the Lensbaby will focus to about 18 inches; with the +4 mounted, 6 to 14 inches; with the +10, 3 to 6 inches; with the +4 stacked on top of the +10, 2 to 3 inches.

With the ability to lock focus, the Lensbaby 3G and macro lens kit make a great creative macro photography team. Macro lenses from the major lens makers are optimized for maximum sharpness across a flat field at a specific aperture; the 3G and Lensbaby macro lenses take the opposite tack, delivering good sharpness in small areas with surrounding soft streaks. Changing the aperture and adjusting the focus and sweet spot opens possibilities for the creative interpretation of the photographer. Lensbaby Macro Kit, \$33.

The Lensbaby Wide Angle/Telephoto Kit includes a 0.6X wide-angle conversion lens and a 1.6X telephoto conversion lens. When mounted on a Lensbaby, they change the effective focal length to 30- or 80mm, respectively. The Lensbaby 0.6X lens has a unique optical design that widens the field of view while keeping the size of the sweet spot constant relative to the size of the photo. Standard wide-angle conversion lenses shrink the sweet spot when used with a Lensbaby.

Mounted on the 3G, both lenses somewhat limit your ability to adjust the position of the sweet spot. Major adjustments to the bellows can cause vignetting. The wide-angle conversion lens creates something of a fisheye effect at the edge of the field, which may or may not be appealing, depending on the subject. Lensbaby Wide Angle/Telephoto Kit, \$89.

The Lensbaby +4 and +10 macro accessory lenses and a carrying case are included in the Macro Kit.



specs:

Lensbaby 3G coated optical glass doublet

FOCAL LENGTH: about 50mm

FOCUS TYPE: Manual/Fingertip with 2 additional types of fine focusing

APERTURE TYPE: interchangeable magnetic aperture disks

APERTURES: f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22

MINIMUM FOCUS: about 18 inches (30 cm)
Maximum Focus: infinity

SIZE: 3 inches (7.6 cm) x 3.25 inches (9 cm)

WEIGHT: 5.7 ounces (161.59g)

No electronic communication between the lens and the camera body

Available in mounts for virtually all digital and film SLR cameras, including Canon EF (EOS), Nikon F, Minolta Maxxum/Sony Alpha A, Pentax K / Samsung GX, Olympus E1 / Panasonic Lumix DMC, Leica R, Olympus OM, Canon FD, Minolta Manual, Contax/Yashica, and Screw mounts

Automatic light metering is possible by shooting in aperture priority mode for almost all digital and film SLR camera bodies, except certain Nikon bodies (including the D50, D70, D70S, D80, D100, N50, N55, N65, N70, N75, N80), Kodak Professional DCS 14n and DCS Pro SLR/n and Fujifilm FinePix S1, S2, and S3.

Fine adjustments to the position of the sweet spot are made by adjusting the focusing post knobs.

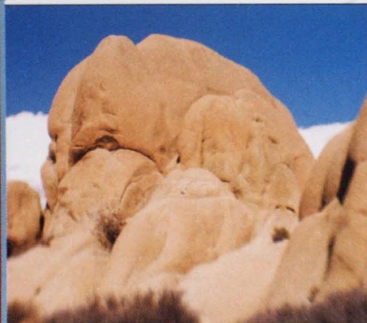


your liking as you look through the lens and adjust the aperture ring.

I'd also like to see an improvement in the use of the Lensbaby accessory macro lenses with the 3G (see sidebar). The locking mechanism of the Lensbaby 3G makes it ideal for macro photography. Even handheld, with the focus and sweet spot locked, it's easy to rock back and forth to achieve sharp focus. With the camera

on a tripod it's even easier. But the threads for attaching the macro lenses are too deeply recessed, so it's difficult to attach and remove the lenses. Perhaps the macro lenses need to be slightly longer. It's not a problem with the larger wide-angle and telephoto accessory lenses.

Priced \$270, the Lensbaby 3G is available from select retailers and at www.lensbabies.com. ■



The Lensbaby 3G incorporates a multi-coated doublet lens design with a focal length of 50mm. Adding the 1.6X telephoto conversion lens to the Lensbaby 3G converts it to an 80mm focal length (Nikon D2X, f/4 aperture disk).



With the +4 macro accessory lens mounted on the 3G and the camera mounted on a tripod, producing Lensbaby signature macro photos with sharp and diffused areas is a pleasure (left). Making small adjustments are essential to macro photography and the Lensbaby 3G is designed to do just that (Nikon D2X, f/2.8 aperture disk). The Lensbaby +10 macro accessory lens introduces some chromatic aberration to the diffusion around the "sweet spot" that adds to the beauty of the photo (Nikon D2X, f/2.8 aperture disk).

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Three excellent and diverse plug-ins for Photoshop simplify the masking process. A review of onOne Software Mask Pro 4, Vertustech (Helicon) Fluid Mask 2.0 and Digital Film Tools EZ Mask 1.01.

BY STAN SHOLIK

Hideaway

MASKING SOFTWARE

Masking. If you're involved in digital imaging, the mere mention of the word can send chills down your spine. Masking is essential in any image compositing, but it also plays a role in color correction, image enhancement and practically every other aspect of digital imaging.

Adobe Photoshop CS2 has several masking tools, and Adobe continues to improve Photoshop's masking capabilities. Few

photographers, however, will ever feel comfortable using the Pen tool to outline complex shapes, drawing Bezier curves, then adding, deleting and converting anchor points. Photoshop's Extract tool is a stab at automating masking, but usually the extracted layer mask ends up being more of a guide for additional painting on the layer mask than a final product. And if you take away too much with the Extract filter and haven't

saved a copy of the layer, you have to redo the entire extraction process.

If creating accurate masks is a frequent task in your digital workflow, consider using a third-party program that automates the process far better than Photoshop and yields far more accurate masks the first time through. It's nice to be able to create a mask quickly, but what's most important is the accuracy of the final mask, so you don't have to invest time in cleaning it up.

Three excellent programs designed exclusively for creating masks are onOne Software Mask Pro 4, Vertustech (Helicon) Fluid Mask 2.0 and Digital Film Tools EZ Mask 1.01. (Corel KnockOut does not support Photoshop CS2.) They're similar to each other and to Photoshop's Extract tool in some basic ways, but each has its own approach and algorithms. The best one for you depends on the kinds of masks you create.

Although these programs are Photoshop plug-ins, each of them takes over the screen, replacing Photoshop's menus and tool palettes with its own, and each needs lots of RAM, particularly for large images or complex masks.

MASK PRO 4

Mask Pro, the granddaddy of the three, was developed by Extensis and sold to onOne Software in 2005. Version 4 is onOne's first full revision. As in earlier versions, Mask Pro 4 operates on the concept of keep colors and drop colors, as defined by the user. Where there's sufficient contrast between the keep

Masking allows you to turn this wedding photo taken inside the church during the ceremony into a portrait that could pass as a studio portrait. Mask Pro was able to remove the church background from the original image, but still preserve the detail and transparency in the bride's veil and a soft, anti-aliased edge around the couple with no trace of haloing. Background: Old Masters digital background from Owen's Originals.



Art image © Stan Sholik


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and drop colors, you can use a highlighter tool (like Photoshop's Extract filter) to define them.

In the Color Decontamination setting, when Mask Pro 4 finds a drop color in a pixel with other colors, it will remove only that value from the pixel, leaving a semi-transparent area and the other colors. This proves one of Mask Pro's two great strengths: removing backgrounds from semi-transparent and transparent objects. If this is one of your principal masking needs, Mask Pro is for you.

Its other strength is the Magic Pen tool. It accurately follows curved surfaces without the need for Bezier curves. It snaps to edges, and if you make a mistake, you can undo it by retracing the path to an earlier point, then continue from there. When you make a selection with the Magic Pen tool or by converting a mask to a selection, Mask Pro 4 provides a tool to convert the selection to a work path, along with several controls to ensure the path is accurate. It's a real time-saver.

Mask Pro 4 works on the image at full resolution in an image window. Every time you adjust the mask, the program recalculates the entire mask, which can be a slow process with a large image or complex mask. In my test, it took about 3 minutes to process a complex mask on a 36MB file. Processing complete, you can view the mask itself or, if you're compositing the image and the new background was a layer in the file before you opened it in Mask Pro 4, you can view the composite image. When you're satisfied with the mask, clicking Save/Apply returns you to Photoshop.

Mask Pro 4 is available for Windows XP, SP2 and later, and Mac OS 10.4.4 and later, running Photoshop CS2. With the introduction of CS3, onOne promises to post a free upgrade to allow masking of 16-bit images, at www.ononesoftware.com. Mask Pro 4 MSRP: \$159.95.

FLUID MASK 2.0

Fluid Mask 2.0 also operates on the principle of keep and drop colors, but in a unique workflow. After opening an image in Photoshop, selecting Vertus>Fluid Mask from the filter menu opens a proxy of the original image in its own workspace. You should work on a copy of your original; like Photoshop Extract, Fluid Mask will make permanent changes to the image file. As the proxy is opening, Fluid Mask automatically finds edges between areas of color contrast. When the proxy image appears a few seconds later, it looks like a completed paint-by-numbers version of the original.

The Keep, Delete and Complex tools are located in the toolbox. For images with good color contrast, you simply select areas that you want to delete, then auto-fill the rest of the image with the Keep Global tool selected.

For more complex images, or where there's fine detail between the Keep and Delete areas, you can use the Complex Exact tool to paint in them. For a quick preview of what the mask will delete, select the camera icon and draw a rectangular area. Fluid Mask will do a test rendering of the proxy and display it against a gray and white checkerboard or a background of the solid color of your choice. It's much quicker and more efficient than the Extract filter Preview mode. Unfortunately, there's no provision to preview it against another image.

When you're satisfied with the test, you render the mask on the whole proxy. It takes less than a minute with a 36MB file. Tabs allow you to see the Source, the Workspace and the Output views, but not the mask itself. You can do additional work by returning to the Workspace view. Selecting File>Save and Apply starts the final full-resolution rendering and sends you back to Photoshop. This task takes less than a minute with a 36MB file. Masking is both accurate and fast, but unlike



I've always liked this fall scene that I took in Connecticut, but never liked the sky. I used the Fluid Mask Region Picker tool to highlight the upper portion of the image. I deleted the blues from the color palette that opened, and Fluid Mask deleted nearly all of the original sky in the areas between the leaves of the trees. I have added a green background to make this easier to see. The final image shows the sky replaced with a more dramatic one.

the other programs, Fluid Mask doesn't automatically create a layer mask in Photoshop. You must take time to do this if needed.

A tool unique to Fluid Mask works well for replacing dull skies in landscape photographs with more dramatic ones when you



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need to remove small areas between leaves and branches before doing so. After making rough Keep and Delete areas, select the problem area with the Region Picker tool. This opens a window with a palette of the colors in the Keep, Delete and Complex areas, each in separate tabs. Selecting and moving the blues from the Keep to the Delete tab easily removes all of the sky.

Fluid Mask 2.0 is available for Windows 2000 and later and Mac OS 10.2.8 and later running Photoshop 7.0 and later versions. Fluid Mask 2.0 is available from www.vertustech.com for \$199.

EZ MASK 1.01

EZ Mask 1.01 is a newcomer in masking software, but its maker, Hollywood-based Digital Film Tools, is an old hand at producing plug-ins for Photoshop, Avid Editing Systems, Adobe After Effects and Apple Final Cut Pro, as well as tools for the movie industry.

With its simple interface, EZ Mask is the easiest of these programs to master, yet its masks are extremely accurate. It too uses the keep/delete technique, but in its own way. After opening an image in Photoshop, you have to unlock it by double-clicking, then add a layer mask, then click on the color image to make it active. If you are compositing the image, load it on a layer beneath the foreground image. In the EZ Mask program, you can preview the foreground image against the background after the mask is generated.

After preparing the image(s) in Photoshop, selecting **Filters>Digital Film Tools>EZ Mask** opens a proxy of the foreground image in the EZ Mask workspace. With simple images, you can simply create a stroke around the area to keep and a stroke around the area to delete, then do a test render. Test

rendering a 36MB file takes 10-45 seconds, depending on which of the three rendering resolutions you choose.

For complex images, such as those with hair, feathers or smoke, you paint the troublesome areas with the Paint Unknown brush, then fill the keep and delete areas with a paint bucket. When you're satisfied with the preview mask rendering, pressing the Done icon takes you back to Photoshop with a progress window displayed in the center of the screen, and final processing begins.

Unless you're working on a low-res image, it's time for a coffee break. EZ Mask is slow in rendering the final mask. I often thought the program had hung up because the progress bar wasn't moving and the Elapsed Time display was stopped. You must be patient. On a 3GHz hyperthreaded Windows computer, it took just over 14 minutes to render a moderately complex 36MB file. It did crash Photoshop when I tried to render more complex masks on larger files, but I had exceeded the recommended file size for the amount of RAM I have installed. I hope future updates will run faster, but accuracy is the real issue.

The reward for your patience is an extremely accurate mask, with none of the solarization-like artifacts or other weirdness you sometimes get with masking techniques. If you have the patience and the system resources for the images you need to mask, EZ Mask will do a great job without the complexity of the other masking programs.

EZ Mask 1.01 is available for Windows XP with Microsoft .NET Framework 2.0 (although it runs fine on my Windows 2000 machine with .NET 2.0) and Mac OS 10.4 and later running Photoshop 7.0 or later. Required RAM for 8-megapixel images or less is 1GB; for 12-megapixel



I was curious to see how EZ Mask would handle the feathers in this image if I knocked out the background. I first painted the feathers with the Paint Unknown brush, then filled the area I wanted to keep and the area I wanted to delete using their respective paint buckets. The processing time was over 12 minutes on the 36MB original, but the result is excellent. I have filled the background with red to make it easier to see the quality of the mask. Model: Sarah.

images, 1.5GB; and for 16-megapixel images, 2GB. EZ Mask is available at www.digitalfilmtools.com for \$150. ■

A downloadable manual and tutorials are available for each of these programs on the makers' Web sites, and all are available for trial downloads.

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Cyan, magenta, yellow and black are all innocent enough, but when you have to make a color space conversion for a client, they can land you in the hot seat.

CMYK: The devil's color space

Imaging author David Blanter once told me, "God created RGB. Man created CMYK. Which would you rather use?"

As more photographers use digital capture, it has become common for their clients to ask for CMYK files optimized for four-color reproduction on a printing press. There are benefits and pitfalls for photographers who undertake the task. If you supply RGB files, you have limited control over the final rendering in print. You risk losing potential profits if you forgo doing the conversion yourself, and provide in-house proofs to simulate the final printing conditions. By far the most dangerous situation is to make incorrect CMYK conversions, which results in poor color reproduction. If you think it gets expensive making multiple test prints on your desktop inkjet, imagine the expense of running a printing press that spits out 5,000 color pages an hour!

In the analog film days, a properly exposed transparency was all a photographer had to

supply to the client for output. Someone else in the production chain handled the scanning and conversion from RGB to CMYK. Scanners and digital cameras produce RGB data. A tricky part of this workflow is producing the optimal CMYK values based upon the behavior of the intended press or a matching contract proof. Invariably, this is the key to producing the best quality reproductions from any printing device, even your desktop inkjet. The most effective way to produce such color space conversions is to use ICC device profiles. So, from the perspective of color management, printing to a press or an inkjet involves basically the same steps. The CMYK color space is simply different from what most photographers are used to.

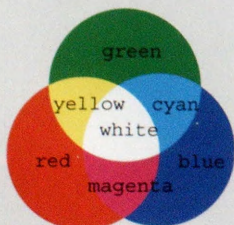
There's a yin-yang relationship with RGB and CMY; they complement each other. Converting the correct amount of red values into cyan values, green into magenta and blue into yellow isn't all that difficult. It's adding black ("K" for key. CMYK's short for

cyan, magenta, yellow and black, or "K" so as not to be confused with the "B" in blue.) to the mix that makes it a far more complex, device-dependant color space (*Figure 1*).

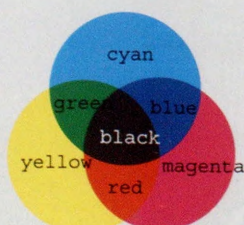
Black is necessary because the colored inks used on a printing press are impure, and when mixed to full density do not produce black but a muddy brown. The solution is to add black ink to the mix, but it complicates the process. Many different combinations of all four inks can produce the same colors. For example, it is possible to produce grays and many dark colors with differing percentages of CMY and K inks. In addition, the total amount of ink hitting the paper plays a role in how well the press will reproduce the expected colors. (More later on black generation and total ink coverage.) But you can sort this out if a client demands a job delivered output-ready in CMYK.

Simply providing RGB documents is no guarantee that the conversion will be handled properly and the print job will turn out well, so it's advisable to supply a written notice or contract clearly stating that you are not responsible for work conducted on your digital files by those outside your control. Some output devices, including most desktop inkjet printers, are geared for the document to be printed to be in a defined RGB color space. Expecting RGB data, they perform a proprietary color space conversion for the number of inks used in the printing process. For a printing press, CMYK data is almost always the norm. There are a number of press processes that can use additional inks, such as orange and green, to extend the color gamut. This rare and expensive printing technique is sometimes called hexachrome printing, although the term is correct only when referring to Pantone inks and processes (*Figure 2*).

How does one convert the RGB data to



additive color process



subtractive color process

Figure 1. Both the additive and subtractive color models are seen here. RGB or additive colors are based on the mixing of light. CMYK colors are based on removing light from a page by adding colorants.



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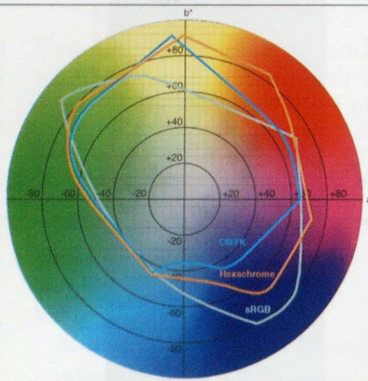


Figure 2. The gamut of hexachrome is greatly extended, thanks to the use of orange and green ink.

CMYK for a four-color process based upon a specific printing press? First, obtain an ICC profile for this printing condition and use it

just as you would an RGB printer profile for your inkjet. Set up a soft proof in Photoshop using this profile while viewing the original RGB image. Edit as necessary. Then use the correct profile in the Convert to Profile command and save a copy of the document for the print shop. Who said making color separations is difficult?

If only we lived in a perfect world, we'd have such profiles at our disposal. What about the CMYK ICC profiles that ship with Adobe Photoshop? For example, why not just use the one called U.S. Web Coated (SWOP) v2? Like all printer profiles, it's designed to work with a press performing in a well defined way. Unless we know for certain that the printers are using this process, selecting random print profiles is about as effective as throwing darts blindfolded.

In the photographic world, we have stan-

dards for film processing. Your film can be developed by any number of service providers. Process control and calibration are essential in analog and digital color reproduction. This kind of process control is necessary with a printing press or any output device.

Where does that leave SWOP and Photoshop's CMYK profile? SWOP stands for specifications for web offset publications, specs written in the early '70s by an organization of printers to define the ideal behavior of a web press ("web" refers to the giant rolls of paper used in these presses). If hundreds of printing companies using a web press conformed to SWOP standards, every print shop could supply an identical ICC profile to their customers. But many print shops do not conform to those standards. That's why we need custom profiles. Of note, the U.S. Web Coated (SWOP) v2 profile that ships

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with Photoshop is built upon a tightly defined SWOP behavior called TR001. The SWOP Committee went to great lengths to set up multiple presses to conform to their published standards, and then printed and measured 938 solid color patches from the press sheets. The averaged measured spectral data of this SWOP behavior is known as SWOP TR001. If a press or, even better, a proofing system conforms to TR001 specifications, the U.S. Web Coated (SWOP) v2 profile will produce superb color separations. The farther the press or proof deviates from this expected behavior, the farther the color reproduction will appear from optimal using this ICC profile.

If you are asked to supply CMYK data for a print job and you know it will be printed on a web press, ask if the press conforms to SWOP. If so, ask if the press conforms to TR001 SWOP. If the answer is yes, you have your profile; use U.S. Web Coated (SWOP) v2 and move on. If the answer is suspiciously vague, you'll probably have to find another profile. Ask the staff at the print shop for such a profile (good luck with that), build your own or have a service build one for you once the client agrees to pay for this service as well as for conversions and possibly proofs.

Another common printing process is sheet-fed. Some organizations have attempted to define standard conditions for printing on sheet-fed presses. The final draft for profiles based on GRACoL (general requirements for application in commercial offset lithography) conditions emerging now are known as CGATS DTR 004 or GRACoL 7.

With printing companies that conform to the standards, there should be few problems in producing excellent CMYK conversions based on well-built ICC profiles. Otherwise, short of having a profile provided by the print vendor, building a custom CMYK profile is the ideal solution. I'll explore how to do this and discuss the options that make this process a bit more complicated than making an RGB profile next month.

For now, if you are asked to supply CMYK files for a print job, you have few viable options if you can't target the ultimate output devices that will be used. My advice is to avoid any color space conversions, provide documents in sRGB to avoid color management confusion from outsiders, and have paperwork that frees you from any issues that may show up on press. ■

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Look for Part 2 of "CMYK: The devil's color space" in the next issue.

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Collage portrait

THE ART OF MAKING "SAN FRANCISCO HEART"
WITH COREL PAINTER X BY JEREMY SUTTON

Key commands that differ between Mac and Windows are noted as cmd/ctrl (command or control) and opt/alt (option or alt) in this tutorial. Go to the **Web Exclusives** section at www.ppmag.com for extensive instructions on preparatory steps, painting with the Liquid Metal Dynamic Plugin, adding a painted border, and enhancing the final impact of your image by applying brushstrokes to the print with clear Gloss Acrylic Medium & Varnish and opaque colored acrylic paints.



Figure 1 (top): "San Francisco Heart." Figure 2 (left): The foundation image, the Golden Gate Bridge from Point Funston. Figure 3 (center): The secondary image, heart sculpture at Cheney House. Figure 4 (right): Multiple source images in the Painter X browser window.

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Figure 5: Resizing the foundation image



Figure 6: Subsidiary image pasted into the working image template

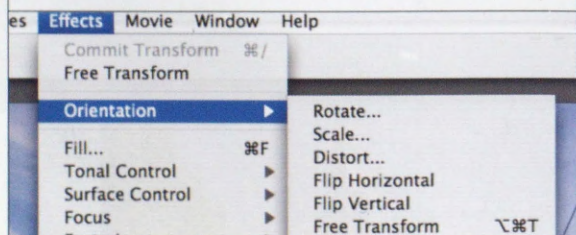


Figure 7: Choosing Effects > Orientation > Free Transform



Figure 8: Zoom out if the control handles fall outside the image.

I created "San Francisco Heart" (Figure 1), a collage portrait of San Francisco, using the recently released Corel Painter X. The principles, strategies, workflow and techniques I used can be applied to creating any collage portrait, and I want to inspire you to create your own. "Collage portrait" means a painting in which one main image of the subject is interwoven with many related subsidiary images, all contributing to the whole in a harmonious and meaningful way.

The process begins with an inspiration, a vision that becomes an idea, which leads to researching the elements that will be included. Take your time. Allow the idea to gestate as you acquire imagery, then choose a main compositional image and supporting images and textures.

"San Francisco Heart" was inspired by my experience of living in San Francisco, and wanting to express my appreciation of the beauty, diversity, creativity, excitement and richness of this City by the Bay.

I chose an image of the Golden Gate Bridge as my foundation image (Figure 2). It acts like a compositional anchor for the artwork, setting the main framework onto which many layers of imagery can be added.

For my secondary image, I selected a San Francisco heart, created when local artists were invited to paint large hearts that were placed around the city and then auctioned off to raise funds for charity (Figure 3). A variety of subsidiary images reflects my personal experience and view of the city.

CREATE A WORKING IMAGE TEMPLATE

The working image template keeps the canvas size consistent throughout the project, eliminating confusion through the use of different sizes or resolutions in the source files. Open the foundation image in Corel Painter X and choose Canvas > Resize. Change the units from pixels to inches, uncheck Constrain File Size, and adjust the image size to match the desired end result (Figure 5).

I normally print at 150 dpi, but chose to work at lower resolution to constrain the size of my files. I used a resized version of the foundation image to generate the working image template. The goal is to establish a template size that you maintain for the remainder of the project.

To enhance the image for painting, choose Effects > Tonal Control > Equalize (cmd/ctrl-E), followed by Window > Show Underpainting > Photo Enhance > Saturate. Increase the tonal contrast and saturation of the foundation image beyond the point you'd stop if you wanted to make a photographic print.

Choose File > Save As (shift-cmd/ctrl-S) and name your working image template with this naming convention: short project name, two digit version number, short description of what this version contains or the effect / brush applied. Save as an RIFF file



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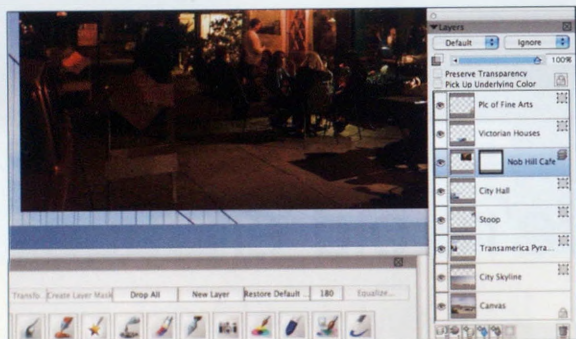


Figure 9: Layer Mask appears to the right of the Layer thumbnail



Figure 10: Painting into the Layer Mask with black Digital Airbrush



Figure 11: After creating and adjusting Layer Masks for all layers

(the native format of Painter) to preserve all data and maximize for future editing in Painter. Use Save As regularly throughout the process, saving sequential version numbers as you go. "San Francisco Heart" ended up with 60 saved versions.

ADD SUBSIDIARY IMAGES

1. Open the subsidiary image in Painter.
2. Choose Select > All (cmd/ctrl-A).
3. Choose Edit > Copy (cmd/ctrl-C).
4. Make the working image template the active image in Painter.
5. Choose Edit > Paste (cmd/ctrl-V).
6. The subsidiary image pasted over the working image template is now an image layer listed in the Layers palette (Figure 6).
7. Double-click on the image layer name in the Layers palette.
8. Rename the layer in the Layer Attributes dialog to describe what it is.

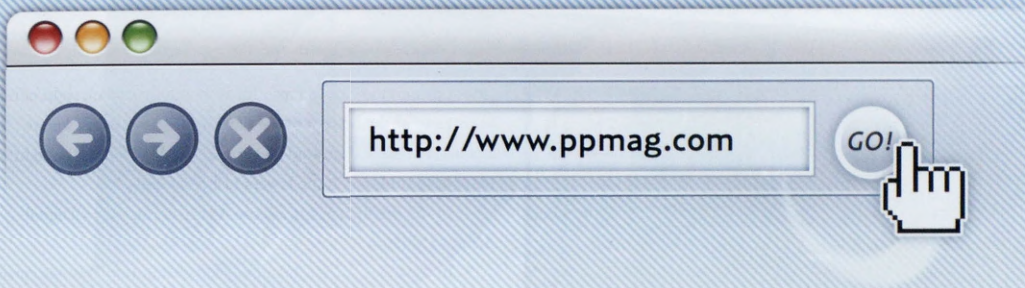
RESIZE AND ROTATE THE LAYER USING THE FREE TRANSFORM EFFECT

1. Select the layer in the Layers palette, making sure that the lock symbol does not appear next to the layer name.
2. Choose Effects > Orientation > Free Transform (Figure 7). This converts the Image Layer into a Reference Layer with faintly visible control handles (small squares) in the corners and half-way along the sides. If the layer is larger than the background canvas, the control handles might appear beyond the edge of the image. To see the handles, you might need to put your image in Screen Mode (cmd/ctrl-M) and zoom out (cmd/ctrl- -) (Figure 8).
3. To resize the layer with the same aspect ratio, hold down the shift key while dragging in a control handle.
4. To rotate the layer, hold down the cmd/ctrl key while dragging in a corner handle.

Repeat this process for the other subsidiary images. If you have more than four layers and wish to see them in the Layers palette all at once, hold down the tip of your cursor on the last row of pixels along the bottom of the Layers list and then drag down.

CONTROL LAYER VISIBILITY WITH LAYER MASKS

1. Click on the layer with the Layer Adjuster tool (top right in Toolbox), provided Auto Select Layer is checked (left of Property Bar), or click on the layer in the Layers palette.
2. Choose Effects > Orientation > Commit Transform. The layer changes from a Reference Layer back to an Image Layer, which you can paint on.



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Figure 12: Choosing the Overlay Composite Method



Figure 13: Painting over the flattened image



Figure 14: Map layer at 50% opacity

3. Click on the Create Layer Mask icon (last icon on right of row of six icons at the bottom of the Layers palette). A black square against a white background will appear immediately to the right of the layer thumbnail in the Layers List (Figure 9).

4. In the Brush Selector, choose Airbrush category > Digital Airbrush variant.

5. In the Color palette, take the Value-Saturation Triangle cursor to the bottom left corner to select pure black as your main color (front square).

6. Make sure that the Layer Mask is active (it will have a bold black box around it in the Layers List), then paint black onto the visible part of the layer in your image. The layer image will disappear (Figure 10). If you see black appear on the layer, undo the brush stroke and reselect the Layer Mask. If you want to bring back any of the layer, make white your main color.

7. Repeat this process with all your layers (Figure 11).

To group layers together, hold down the shift key, select them in the Layers List and choose Layers > Group. Select a closed group and choose Layers > Collapse to collapse a group of layers into a single layer. To lock a layer, select it in the Layers List and click once on the right-hand end of the layer to toggle the lock icon on and off. Composite Methods (in the drop-down menu in the upper left of the Layers palette) controls the way colors in a layer are affected by colors in the layer beneath. Experiment with these Composite Methods (Figure 12).

Periodically flatten your layers (Layers > Drop All) to keep your file size manageable and to ensure that you're always able to see all the layers at once in the Layers palette. Flattening your image also allows you to use brushes to paint over, blend, smear and distort your imagery on a single flat background canvas. I used David Gell's wonderful Grainagashi brush variant on the heart after flattening the image (Figure 13).

CREATE A PAPER TEXTURE TEMPLATE

Paper Textures in Painter are a versatile way to integrate imagery of all kinds—photos, maps, logos, musical scores, handwriting—into your collage.

1. With the current Working Image active, choose File > Clone to make a flat clone copy. The working image clone copy will become the Paper Texture template.

2. Open the image you will incorporate as paper texture. I used a San Francisco map. Copyright laws apply to collage art, so if you use someone else's copyrighted material, even small parts, be sure to get permission.

3. Choose Select > All (cmd/ctrl-A).



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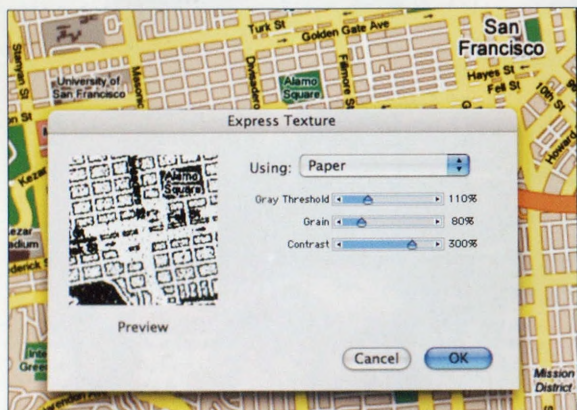


Figure 15: Applying Express Texture to the map

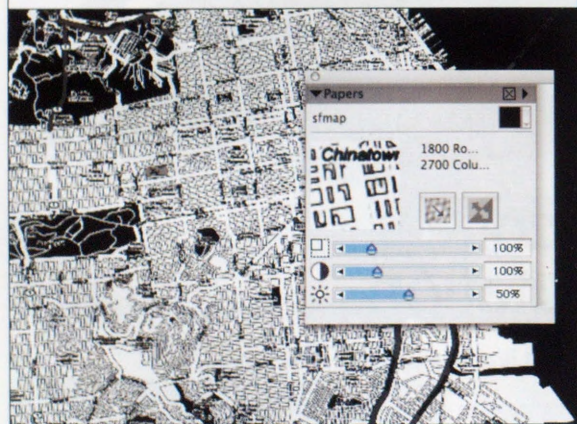


Figure 16: Captured Paper Texture of map



Figure 17: Painting into the paper texture layer

4. Choose Edit > Copy (cmd/ctrl-C).
5. Now make the working image clone copy the active image in Painter.
6. Choose Edit > Paste (cmd/ctrl-V).
7. You will now see your texture image pasted over the working image clone copy listed as an image layer in the Layers palette.
8. Lower the layer opacity with the Opacity slider in the Layers palette. Now you can see through the texture image and observe how it relates to the underlying collage (Figure 14).
9. If the layer needs to be resized or rotated, use Effects > Orientation > Free Transform.
10. Once satisfied with the scale and position of the layer, return the layer opacity to 100% and save this file as a RIFF.
11. Choose Layers > Drop.
12. Choose Effects > Surface Control > Express Texture.
13. Experiment with the Express Texture sliders until you get a high-contrast image with the details preserved (Figure 15).
14. Choose Select > All (cmd/ctrl-A).
15. Choose Window > Library Palettes > Show Papers.
16. Choose Capture Paper from the Papers Palette pop-up menu (small solid black triangle in top right corner of palette). Name and save the custom paper. Now it appears in the Papers palette preview window (Figure 16).

Return to your working image and paint texture into a layer.

1. Choose the Chalk Brush Category > Square Chalk 35 variant.
2. Choose Layer > New Layer. This is your paper texture layer. Name the layer.
3. Pick a color and start painting the texture into the paper texture layer.
4. Click on the Invert Paper icon in the Papers palette (icon on the right of the two icons to the right of the preview window). Experiment with painting into the negative space of the paper texture (Figure 17).

The most important aspect of your collage portrait is not your choice of media and techniques, but what you say in your art, what you express about your subject, the story behind the painting, the passion you share. ■

Jeremy Sutton studied drawing, sculpture and printmaking at the Ruskin School of Fine Art and Drawing, Oxford University, while earning a degree in physics. Sutton's artworks are in private and public collections worldwide. He is the author of four books including the "Painter Creativity: Digital Artist's Handbook" series. His DVD tutorial "Expanding Your Creativity: The Art of Collage Portraiture" covers the techniques described here. www.jeremysutton.com and www.paintercreativity.com

WACOM

"I gave it a whirl."

- Adale Brewer Van Dam, *Photographer*

Adale is a professional photographer and an artist in Northern California. Several years ago, she picked up a Wacom pen for the first time at a conference and decided to give it a whirl. That's when she realized that it was a tool she couldn't live without.

Adale purchased an Intuos3 9x12 and has since found that the pen provides her with an increased level of control, improves her workflow efficiency, and helps her work more comfortably. The pen has helped Adale harness the full power of applications like Adobe® Photoshop® and Corel® Painter™ to get the finished look she wants.

Around the world, millions of photographers, designers and artists have converted to the Wacom pen. In fact, 98% of people who tried it for the first time quickly discovered how much they preferred the pen over a traditional mouse. It's easy to fall in love with the control, comfort and speed that our pens give working professionals everyday.

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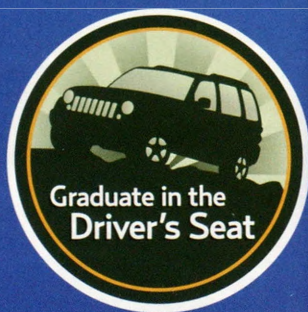
Escape to Paradise:
Newlywed Cruise Sweepstakes

One lucky couple gets a week-long adventure with Princess Cruise Lines to the southern Caribbean. Second and third-level prizes are AMEX gift cards. Contest start date is April 1, 2007 and awards will be made next January.



Family Destination—Disney:
Family Vacation Sweepstakes

One family receives a weeklong vacation for four at a premier Disney resort in Orlando, Florida. Second-level prizes are Sony video cameras. Third-level prizes are AMEX gift cards. Contest start date is April 1, 2007 and awards will be made next January.



Graduate in the Driver's Seat:
Senior Portrait Jeep Sweepstakes

One lucky winner will drive away in a 2007 Jeep Wrangler Sahara. Second-level prizes are Dell Laptops. Third-level prizes are video iPods. Contest start date is April 1, 2007 and awards will be made in October.

How Do You Stand Out From Your Competition?

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Disney World family vacation, provide a strong call to action for your customers and prospects.

For each program you join, we'll send you a customized Marketing Toolkit – basically a marketing campaign in a box – that shows you step-by-step how to develop and run your promotions. The marketing kit includes ideas for marketing materials and tips on how to tell your customers about the sweepstakes. You'll also receive a CD full of logos, design elements, sample ads and sample marketing copy that can be integrated into an existing marketing campaign.

Time is running out – March 31, 2007 is the last day you can join the Sweepstakes Marketing Cooperative. Visit www.ImageSweepstakes.com to sign up today.

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Mastering your studio workflow isn't just easier on the schedule; it translates into bigger profits. But as technology advances, the task becomes more complicated. Here, four experts share their best advice on keeping apace.

WORKFLOW

By Jeff Kent



Workflow is *the* hot topic in modern professional photography. The more capabilities photographers add to their repertoires, the more pitfalls they find in their operational systems.

Four experts who seem to have tackled and triumphed in these tricky waters have mapped the journey for you. We asked Kevin Kubota, David Jay, Geoff White and Doug Gordon to share their findings on improving speed and efficiency in the studio.

KEVIN KUBOTA

In addition to practicing professional photography, Kevin Kubota, Cr.Photog., of Bend, Ore., presents seminars on digital workflow and image management. He sells his own line of software and digital imaging tools through Kubota Image Tools, www.kubotaimagetools.com.

Kubota: Don't try to figure out workflow on your own! Use the experience of people who have. Spend your time doing the creative work you love.

There are many software packages that take the tedium out of working with large files and the RAW format. To bulletproof your workflow, become familiar with mass storage options, like RAID systems, hot-swap hard drives and servers, and implement an efficient file storage and retrieval system.

5 TIPS FROM KEVIN KUBOTA:

1. Shoot RAW. It's faster, better and more secure than shooting JPEG.
2. Use presets. In Adobe Bridge and Lightroom, and Apple Aperture, you can create pre-

Go with the flow

How to beat the system and win the workflow game.

sets for your frequently used image adjustments.

3. Spend time learning and refining effective editing techniques. Photographers constantly tell me they spend too much time editing. That shouldn't be the case.

4. Have an assistant help you. After shooting a job, I pick out my favorite images and give them a three-star rating in Adobe Bridge. Then an assistant does an edit; he's free to edit out anything but my three-star images. Being less biased than the photographer, the assistant is more likely to eliminate images that won't sell. If I'm too attached to images, I'll waver, which adds time. With my absolute favorites starred, I'm assured that my key images are preserved.

5. A faster computer means spending less time in front of it.

DAVID JAY

David Jay of Santa Barbara, Calif., is a successful wedding photographer with an eye for efficiency. So many photographers asked him for help with their workflow that he created a line of time-saving enhancement and presentation tools called Showit.

www.davidjay.com; www.showitfast.com.

Jay: My strongest recommendation is to focus on what you *should* do instead of what



©David Jay



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you *could* do. Artists don't like to hear this, but efficient workflow is often about good enough. Some photographers will spend time perfecting every single image from a job, most of which will never be printed. Use the automation tools available to get your images to a state where you know your clients will be excited about them. Then move on.

I've heard of professionals working with amateur hardware and software, and I think that is a big part of their frustration. With the file sizes of today's images, you can't afford to use sub-par tools. Specialization and



21 IDEAS FOR EASIER WEDDING WORKFLOW

We asked our four experts to give us tips for specific areas of wedding workflow.

PREPARATION

Build a job database to help organize and track details of every job. Assign job numbers to each job and attach them to every image file and client order. It's a foolproof way to file and track each job from capture to billing. —Kevin Kubota

Set up a file system on your computer and use it to structure every event. —David Jay

I always go in with a plan. I know what segment of the wedding is coming up. Working with the images later on, I know the sequence because they all fit into the system. This improves efficiency for everything from editing to album design. —Doug Gordon

Sync the clocks on the cameras at the event. This simple step makes image

editing much easier because the images will be in chronological order. —Geoff White

Acquire enough memory cards to get through a wedding without needing to stop, download and reformat. I format all my cards in my camera before the event. I never delete a card full of images because I have to reformat things on the fly. It minimizes mistakes and helps me work more efficiently at the event. —Geoff White

CAPTURE

Shoot RAW. It gives you so much latitude. Also, different cameras process JPEG images differently, so if you're using a couple different cameras at an event, the results could be inconsistent. —Geoff White

With RAW, all the camera settings can be changed after capture, except the ISO, so you can use auto settings without worrying about being stuck with the results. Auto white balance, contrast and other features will usually get you very close, and then you can fine-tune in the

raw software if needed. —Kevin Kubota
Make sure the subject is always in even lighting with no hot spots. If you expose well with even light, you have less corrective work to do later. —Doug Gordon

Be consistent. Once in a particular lighting condition, take a few test shots to get your exposure dialed in, then don't touch it. It's easier to color-correct batches of the same off-exposure than to make changes to individual images because you were changing your settings for every shot. —David Jay

I use a system of flow posing where I can work through 35 poses in 5 minutes. It gives me a wide range of looks, and then I have all those posed images in one sequence from that one 5-minute segment of the wedding. During editing, I know exactly where to find them. —Doug Gordon

PROCESSING

Use tools that allow batch processing for image conversions. I set up batch conversions and let them run overnight. How much time are you spending on each image to adjust

WORKFLOW

commitment—including bigger financial commitment—is required to keep the photographer's computers and software up to speed.

5 TIPS FROM DAVID JAY:

1. Organize. Set up a file system on the computer and use it to structure every event. Workflow is not supposed to be a creative process!

2. Automate. Take advantage of the tools in Adobe Lightroom or Apple Aperture. Set up an editing process with common presets and use them for all of your weddings.

3. Batch process. Color correct for lighting conditions, not individual images. Now that we have the ability to make an adjustment just once and apply it to every image in a batch, it's better to do mass corrections for groups of images shot in the same lighting conditions.

4. Avoid repetition. If there's a part of

your workflow that you're doing twice, you're doing something wrong.

5. Move on. If you are prone to tinker with each image and spend days editing a wedding, have somebody else do your editing, make those tough decisions. The ultimate goal is your clients' happiness, not yours.

GEOFF WHITE

Now a busy wedding shooter, Geoff White of Redwood City, Calif., is intimately familiar with digital issues from his former job, running his own computer engineering company. His approach focuses on shaving off every possible second, which saves him hours, even days, when added up over the course of the year; www.geoffwhite.com.

White: Many people focus on the tools for the workflow, but have never written down the

steps. We made a checklist of every single element in our workflow, then recorded how much time we spent on each step over the course of several weddings. Writing it out helped a great deal toward structuring our workflow.

Standardization is critical. If you tell your clients you can do anything they want, then everything becomes a custom job. You end up spending too much time learning new software, systems and products to accomplish all that customization. If you have established standards, your workflow not only goes faster, but assures your images come out cleaner and more consistent.

My wife and partner, Lara, stresses that it's important to organize your workflow from a businessperson's perspective rather than an artist's. Workflow isn't just the movement of images from the camera to the printer; it's

density and color? Add up the seconds. Batch processing has saved me more than 60 man-hours a year. —Geoff White

Color-correct for lighting conditions, not individual images. —David Jay

EDITING

Shorten your workflow by limiting your captures. The fewer images you have, the less time it takes to edit the job. You also spend less time having to make those difficult editing choices. —Geoff White

IMAGE ENHANCEMENT

Resist the temptation to over-retouch. When you over-work your images, they can look worse than if you did no retouching at all. Proper retouching should look natural and transparent. Minimal retouching also saves you time. —Kevin Kubota

Record your processes so you can do them over and over again. I create actions and plug them into the Actions palette. When I look at an image, I already know what's going to look best on it, and I have the process

automated and ready to go. —Doug Gordon
Be careful not to look at each image as a blank slate. Instead, come up with standardized looks, or flavors, that define your work. We just don't have time to play with new looks with every image. Once you've defined your treatments, automate them as actions. You can always go back and make individual fixes if you have to. —Geoff White

Try a programmable keyboard so that every action is mapped to one key. A product called X-keys from P.I. Engineering does this very well (www.ymouse.com). It has a few dozen programmable keys on a grid that you can label. I have the actions programmed on the keyboard in the order of our workflow. It speeds up the retouching and also makes our images more consistent. —Geoff White

PRESENTATION

I use Showit Effects to quickly add the special effects to my images, then Showit Web to present the images through an online slideshow (www.showitfast.com). With Showit Web, I can get a slideshow timed to the beat of the music and up on the

Web in less than 10 minutes. —David Jay
Consider taking a chunk of time from your retouching and spending it on presentation instead. If you spend less time on retouching and more on presentation, your sales will probably go up. —Geoff White

OUTPUT

Find a lab that really understands color management and will work with you to get you dialed in. When you have a good lab, they don't mess up your images. They are consistent and predictable. If you spend a little effort calibrating your monitor and learning the essential bits of color management, then predictable color output should come easy. —Kevin Kubota

If you have to tweak your workflow a little to jive with your lab, it's worth it. When it comes to the best use of your time, it's important to find a lab that you can rely on, rather than bouncing around to different labs or trying to print on your own. —Geoff White

all the things that go into running your business and making money. If you want to make a profit, both your business workflow and your image workflow must be efficient.

5 TIPS FROM GEOFF WHITE

1. Address the general rather than the specific. Build your workflow around the common factors rather than the exceptions.
2. Outsource any part of your workflow that can be segregated and doesn't require much creative input. The biggest timesaver for me was figuring out my processing workflow, then training someone else to do it.
3. Don't get overly involved in the technical details. Do you really need to know the technology behind making an image sensor work? You're better off focusing on the details of the business.
4. When you're at a wedding, focus on your photography, not your digital workflow. Get your digital issues ironed out ahead of time so you can concentrate on creating beautiful images.
5. Simplify. It's too easy to make things complicated. Look for ways to simplify every step of your process.

DOUG GORDON

Doug Gordon, Cr.Photo., CPP, of Patken Photography in Lindenhurst, N.Y., says that efficiency is king. It has to be. The New York wedding photography powerhouse has multiple locations and dozens of photographers covering hundreds of weddings a year. Gordon is always designing faster and better workflow systems for himself and his staff; www.patkenphotographer.com.

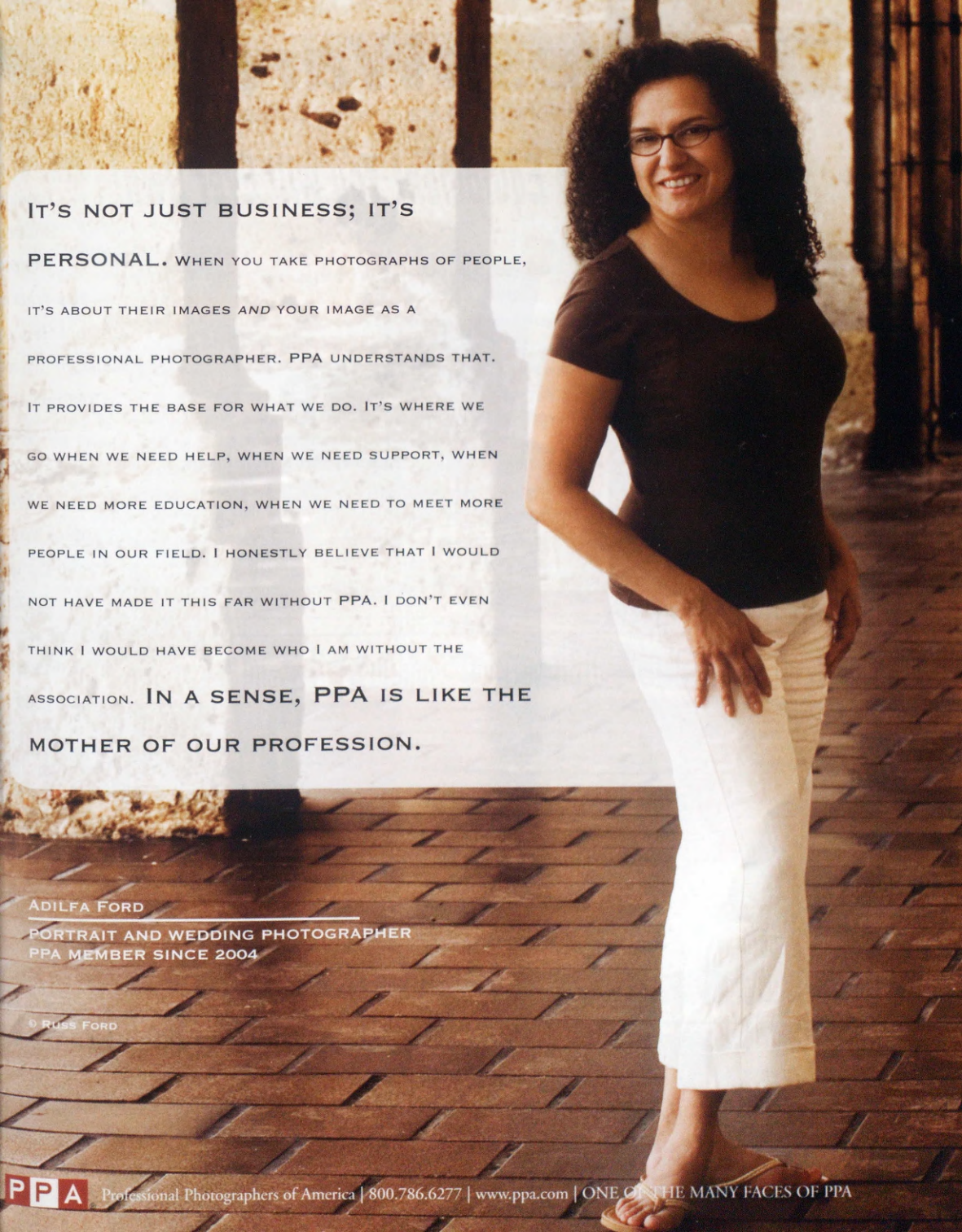
Gordon: The best tip I can give anybody is to set up systems. Everything I do—from shooting to Photoshop work to album design—is based on a system. Everything has a sequence.

There are far too many opportunities during

(continued on p. 85)

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IT'S NOT JUST BUSINESS; IT'S

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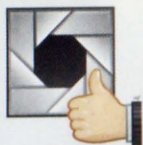
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WORKFLOW

(continued from p. 82)

a wedding to miss something if you're not set up in a system. Don't wander around wondering what you're going to shoot next or you'll miss something critical. By sticking to a system, I'm able to guarantee that I get the shot every time.

In the digital workflow, it's all about Photoshop actions. We use over 250 actions that deal with every type of image, and we run them in an established sequence. We can't take the time to work on every image individually, but we can make every image look like it received personal attention.

The best way to reduce backend workflow is to expose correctly in-camera. Too many photographers think that if they shoot in RAW format, they can just fix everything later in Photoshop. But if you have to spend 20 hours correcting images from a job, you're losing money.

Ultimately, I want our systems to be manageable. I don't want them to be overly technical. I don't want to over-think things. That just creates more work!

5 TIPS FROM DOUG GORDON:

1. Create a system.
2. Find a program that helps you manage images quickly and efficiently. Photographers create work for themselves if they're not using an image management program.
3. Know the shortcuts. Learn every shortcut Photoshop has to offer.
4. Create version folders for modified images. That way you can easily jump to different places in your workflow and find images at the various stages of the process.
5. Know your lab and get calibrated with them. ■



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The Make More Money in Photography Conferences have been renovated for 2007! You can attend one or all of the programs and the three-day tradeshow...it only depends on what you are looking for. In addition, every night has a special Business Basics program that offers beginning photographic instruction. And don't forget the tradeshow from July 30 – August 1, 2007.

To whet your appetite, here's a peek into what the Make More Money in Photography Conferences are offering:

SUNDAY, JULY 29 SCHOOL PHOTOGRAPHY

Learn how this industry segment can add to your income, from nursery schools to high school seniors and sports. Speakers include: Randy Brister, Tom & Cookie Elwell, and others.

MONDAY, JULY 30 WORKFLOW

Learn how to make digital photography fun and easy, how to increase your sales through projection, and how to incorporate Photoshop into your studio. Speakers include: Bob Lloyd, Ron Nichols, and Al Audleman.

SUNDAY, JULY 29 – TUESDAY, JULY 31 BUSINESS BASICS

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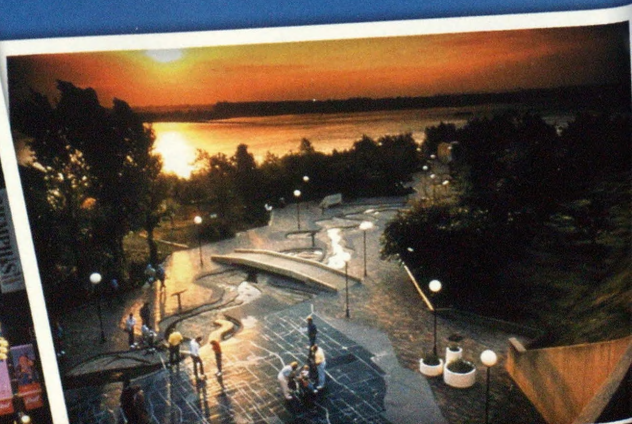
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Invigorated by the rush of walking into a wedding day cold, Charo Donohue is a photographer who flies by the seat of her pants—and loves every minute of it. Her clients adore her upbeat approach.

WEDDINGS

By Stephanie Boozer



All images ©Charo

The natural

A gift for storytelling infuses Charo's work and touches her clients

One thing Charo Donohue isn't afraid of is a challenge. The wedding photographer, who prefers to go by her first name alone, says just about anything can happen at a wedding, from being asked to acknowledge a life-sized cardboard cutout of Kenny Chesney as a guest, to experiencing the complete failure of practically every piece of photographic equipment. It's the adrenaline rush of the unknown that fuels Charo's enthusiasm for wedding photography. In her favorite wedding scenario, she's meeting the bride and groom for the first time face to face, at a location she knows nothing about.

"I love it when I have no idea what to expect," says the Hawaiian native, who now lives in Wilmington, N.C. "When there are no preconceived notions, I have to stay on my toes the entire time. I would rather shoot only 15 weddings a year, all at different locations, than have triple that amount at the same place," says Charo.

Though her interest in photography dates to her teen years, Charo's career began oddly enough with photographing radio-controlled car races, a hobby of her now ex-husband. "That's how I started learning about different kinds of film," says Charo, who now has an all-digital setup. "It also prompted me to upgrade my equipment and really start expanding my knowledge."

When a coworker asked Charo to photograph her wedding, she was reluctant at first. Her one experience assisting a wedding

“I love it when
I have no idea
what to expect.
When there are no
preconceived
notions, I have to
stay on my toes.”



WEDDINGS



photographer had been less than pleasant. But she could not ignore the challenge.

"I also had the classic disappointment in my own wedding photos," says Charo. "They were technically gorgeous, but just not interesting. I felt I had this opportunity to do what I wished I'd had. Even with that, I still didn't like shooting that first wedding very much. I charged \$200 and spent about \$600."

Charo continued to pursue photography and joined a photographer who shot girls' softball tournaments in the area. She photographed the teams on weekends and sold prints onsite. It wasn't quite what she was looking for.

"It's kind of funny now, but I actually wound up getting fired from my day job," says Charo. "And my then-husband just said,

'Well, now's your chance, just start your photo business.' And that's what I did."

That was back in 2001. Charo's photographic style and fun personality quickly attracted clients. Her approach was completely new for the Wilmington area, and by 2003 she was in high demand. "My approach is extremely laid back," Charo explains. "I think one reason I get such great cooperation out of my clients is that I don't assume anything and that just puts them at ease." Word of mouth spread like wildfire not only to brides in coastal North Carolina, but also to brides nationwide who were planning destination weddings along the East coast.

Charo doesn't spend a lot of time directing the bride and groom; she feels she's there to simply document the events of the



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day, good, bad, or ugly. "I concentrate on the story of the day," she says. "Most of my clients tend to be on the artsy, more liberal side, and they let me do what I want."

Charo doesn't do much formal marketing beyond her Web site, though she does advertise in a Cape Fear, N.C. wedding guide. "I guess my real marketing secret is having my [online] bio as flippant as it is," she laughs. "My clients love that I say I'm crazy, and my follow-up pricing package has a lot of humor in it as well. I usually find brides who trust me with everything, and connect with my personality."

Charo's wedding package prices range from \$2,800 to \$4,500, which draws the kind of clients she finds ideal. "It seems that the sweet spot for me, where I connect most with my clients, is the middle market," she explains, as her clients tend to have a creative bent. "If you're a little strange, somewhat kooky, if people often don't know what to make of you... we'll probably get along famously," reads a passage on her Web site.

It looks like this will be an exciting year for Charo. One of the upcoming weddings will feature flamenco dancers. For another, the groom has complete access to a college football stadium in the area. "Besides the ceremony, the couple is interested in lots of pictures in the stadium, on the rooftop, by the lockers, everywhere," she says. "I think it's going to be really fun."

Charo plans to continue making weddings the core of her business, but she wants to expand her portrait photography; she really enjoys shooting teens and area musicians. "I'm just going to keep doing what I'm doing and see where it takes me." ■

View more of Charo's work online at www.charophoto.com.



"I'd had the classic disappointment in my own wedding's photos; they were technically gorgeous, but just not interesting."

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Daryl Hawk thrives on the challenge of managing the business and creative aspects of his multiple specialties—weddings, portraits, corporate, editorial, travel. “I don’t get burned out doing any one thing,” he says.

WEDDINGS

By Jeff Kent



All Images © Daryl Hawk

For some photographers, professional photography isn't about specialization, it's about diversifying, about making a bid to address every artistic inspiration. That's certainly been the case for Daryl Hawk of Connecticut, who photographs weddings, portraits, commercial, editorial and travel assignments.

As Hawk grew up, he was fascinated by the stories of explorers in *National Geographic*, amazed by the images of far-flung places, diverse cultures and unfamiliar creatures. He dreamed of making explorations of his own, and documenting his travels in the style of that iconic publication.

No surprise then when Hawk gravitated to photography. Since age 10, he's kept scrapbooks of his journeys, ever-increasing the scope of his travels as he matured. At Connecticut College, Hawk majored in English, thinking he'd be a travel writer, but as he sought to express himself in words, he kept returning to the medium he truly loved: photography.

In his early 20s, Hawk became a photojournalist. He did some documentary jobs, got his work into a few publications, and started making a name for himself. Whenever he scraped together some cash, he'd set off on personal trips throughout North America.

By his mid-20s, Hawk was thinking more about the long term and a sustainable career in photography. Documentary work was fun, but it was sparse and it didn't pay well. Hawk began doing portraits. His skills transferred nicely, and he was able to produce poignant, appealing portraits that found an immediate market in Connecticut and suburban New York.

Two worlds

Daryl Hawk finds his groove between wedding and PJ work

Hawk expanded into weddings. As an early practitioner of the photojournalistic approach, he found weddings were a natural fit. "It stays true to my prevailing theme and my great love: telling stories and doing documentaries," explains Hawk. "The most enjoyable thing about photographing a wedding is being able to tell the story of the greatest day of two people's lives. I enjoy that in the same way that I enjoy telling the story of a remote kingdom hidden away in the Himalayas."

Hawk's business grew, and it wasn't long before he was managing a busy studio with a jammed appointment book. With the help of his wife and partner, Heidi, Hawk developed the business steadily over the years, eventually taking on a couple of associate photographers and booking 100 weddings a year.

Portraits and weddings paid the bills, and Hawk continued to do documentary travel photography. His expanding travel portfolio prompted interest from corporate clients who wanted his dramatic images for a variety of commercial applications. Hawk also began to show his work in fine art exhibitions and sell it as wall décor. As his reputation



spread, his travel images went from loss leader to profitable revenue source.

These days, in addition to his portrait and wedding work, Hawk maintains a healthy corporate client base and publishes work regularly in a selection of magazines. He conducts slideshow presentations for

When Hawk talks to a bride, he limits his conversation to wedding photography.

When he discusses a travel project with a client, he doesn't mention weddings or portraits, and to support his two-fold marketing approach, he has two distinct Web sites.



organizations and gives seminars on shooting techniques. He even hosts a cable television show, *The Unconventional Traveler*, featuring interviews with other travel photographers and explorers.

The challenge for many photographers with multiple specialties is managing the business—and the creative focus—so that one area doesn't detract from another. Hawk gladly takes on the challenge. "I'm able to manage my creative focus *because* I do so many different things," he says. "I don't get burned out doing any one thing. I am able to bring in income from all these separate areas. If all my eggs were in one basket, I'd be much too stressed out. Spreading things

out has been a key to my success, both as a businessman and as a creative person."

Hawk relies on segmenting his business organization and marketing efforts. When he talks to a bride, he limits his conversation to wedding photography. When he discusses a travel project with a client, he doesn't mention weddings or portraits. To support his two-fold marketing approach, he has two distinct Web sites. For wedding and portrait business, he steers clients to www.hawkphotography.com. For travel, commercial and fine art assignments, he directs clients to www.darylhawk.com.

Some photographers might be hesitant to mix personal and professional passions,

but for Daryl Hawk it's the only way to work. "I've always worn a lot of different hats, but I think that's what makes my life so interesting and so enjoyable," he says. "I can say that 25 years after I started in this business, my love for photography is just as strong as it was the day I did my first professional assignment. I do something different every day, and people are always amazed at the variety of work I take on. I have learned to hone in on what's important, and that has made all the difference." ■

See more from Daryl Hawk at www.hawkphotography.com and www.darylhawk.com.



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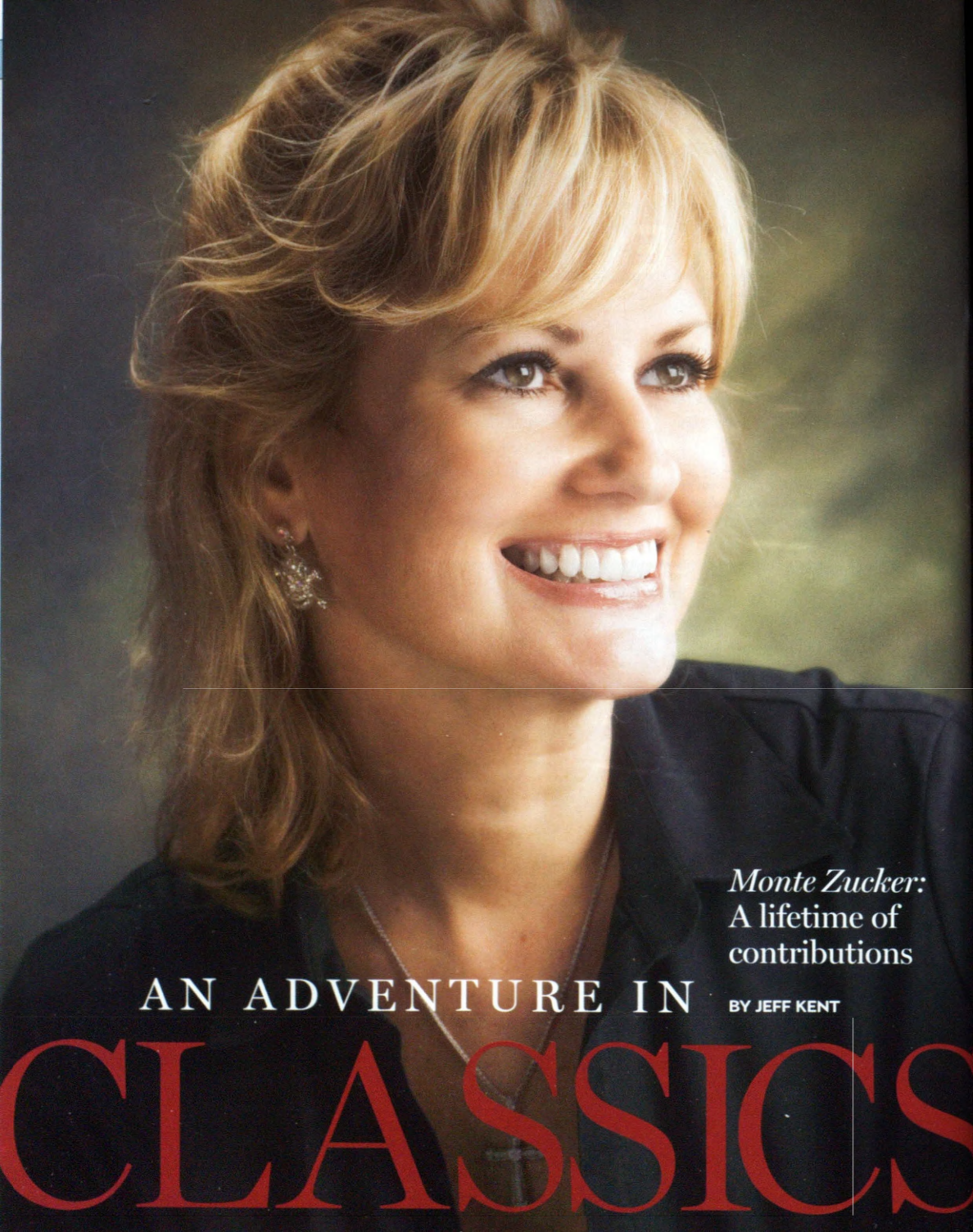
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Monte Zucker:
A lifetime of
contributions

AN ADVENTURE IN

BY JEFF KENT

CLASSICS





For more than five decades, the fiercely principled, decidedly individual Monte Zucker, M.Photog.Cr.Hon.M.Photog., has created images that explore the souls of his subjects. An authority on posing, lighting, composition and just about every other element of classical photography, his teachings have been the foundation of some of the industry's most successful photographers.

Recently, Zucker learned that he has pancreatic cancer. His doctors struggled to find hope for his survival, but reached the consensus that Zucker had less than a year to live.

News of his illness sent a wave of sorrow throughout the photographic community. But Zucker isn't one to wallow in self-pity. He has remained engaged, continued to appear at photographic events, continued to make himself available to fellow image-makers. Always one to celebrate life, now in the final chapter of his life, Zucker remains grateful for the satisfaction and rewards photography has brought him.

He has founded an organization committed to providing artistic motivation for at-risk youths, the Monte Zucker Foundation for Photographic Inspiration. Zucker hopes photography can show young people that life can hold unending rewards, if one just knows where to look.

When Monte Zucker began photographing weddings in the late 1940s, and for many years afterwards, formal bridal portraits and wedding photography were two different things.

Portraits were created in the controlled environment of a studio; wedding photography took place on location.

Why couldn't the two be combined, Zucker wondered. After all, everyone was there on the wedding day, dressed in their finest. What better opportunity to make memorable portraits?

Zucker began to carry a full lighting kit, backgrounds and other accessories to the weddings he covered. He'd photograph the couple and the families, capture everyone in their Sunday best as they celebrated. His new approach caught on immediately, and ultimately changed the way wedding photography was done.

"Part of the appeal was that I provided something for the parents and grandparents, not just the couple," says Zucker. "The parents had the desire and the money to purchase family portraits from the wedding. These were images that would last for generations, a family history."

Zucker has always concentrated on faces and feelings. His goal is to create images that people will treasure long after the details of the event fade from memory. "I don't photograph the world as it is; I photograph the world as I would like it to be," he says. "So I editorialize a little. Through my photography, I have tried to tell people how lucky we are to be alive, how lucky we are to be together in one big family, how lucky we are to live in a world that accepts variance and diversity."

Zucker has acquired an array of awards and commendations. He's had dozens of prints accepted into the prestigious PPA



“When I was 16, my father took me to a Monte Zucker seminar. It was unforgettable. I remember looking at the slideshow and crying because of the beauty of his images.” —Doug Gordon



Loan Collection, and in 2002 he was named Photographer of the Year by the United Nations.

He's proud of these accomplishments, but says what pleases him most is having had a hand in launching the careers of other photographers. "I'm most proud that I've been able to teach people to do what they love and make good money doing it," he says. "I've always wanted to show others good technique... to help them express themselves with images, to be able to interpret a situation and put it on paper for others to share in their vision."

"He's one of the most influential people I have ever met," says Doug Gordon, Cr.Photog., CPP, owner of Patken Photography and one of Zucker's most successful students. "When I was 16 and had just started shooting, my father took me to a Monte Zucker seminar. It was unforgettable. I remember looking at the slideshow and crying because of the beauty of his images. Afterwards, I went up to him, and he was so approachable. From that point on, there was no one I wanted to be more than Monte."

With the onset of photojournalistic wedding coverage, some saw Zucker as a purveyor of an older, more static style of wedding photography. It was a rough time for him, but Zucker steadfastly stood by his principles. Remarkably, he has maintained an admiration and appreciation of other photographers, even those who have denigrated his style.

"That's one of the most impressive things about Monte, his love of people," says Ellen Michelson, M.Photog.Cr., a longtime friend and student of Zucker's. "People have said negative things about Monte, and he continues to care about them and love them despite that. I haven't seen that sentiment equaled in anyone else. I've followed him not just because he's an expert in lighting and posing, but also because of his love for human beings, his unfailing ability to

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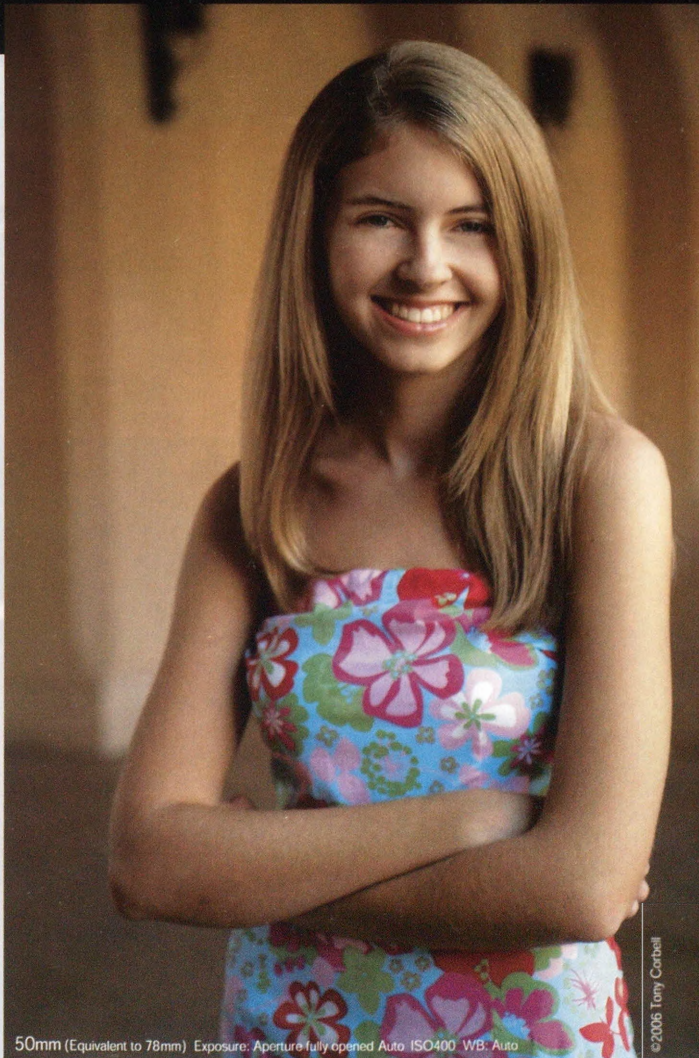
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forgive, and his ability to care for people no matter what they've said about him."

Modern photographers owe something to Zucker, whether or not they acknowledge it. His posing and lighting techniques have become part of the basic lessons of professional photography. His methods are so widespread that many photographers use his techniques without even realizing it.

Clay Blackmore, M.Photog.Cr., CPP, another successful Zucker protégé, agrees completely. "Monte's work shows us that fine portraiture is not dead," he says. "Today, people take snapshots and call it art. Some photographers shoot 5,000 pictures at a wedding and pull out 100 decent shots. With Monte, it was about making every shot special. Every portrait meant something. Every time he went out,

I don't photograph the world as it is; I photograph the world as I would like it to be," says Zucker.

"So I editorialize a little. Through my photography, I've tried to tell people how lucky we are to be alive, how lucky we are to be together in one big family, how lucky we are to live in a world that accepts variance and diversity."



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he was at his best. He never settled."

Preparing for the final stage of his life, Zucker invited family members to select items from his personal possessions. Of all the treasures he's accumulated over the years, the highest demand was for old family portraits. "Ultimately, that's what people want," he says. "As a photographer, you should create images not just for today, but for generations to come. Your images should be

a lasting testament long after you are gone."

That's the heart of Zucker's enduring contribution, the people his images have touched over the years. His legacy will be defined by a lifetime of creating happy memories. He recorded the world through his eyes, with his unique interpretation. He did things on his terms, and that is how he will be remembered.

Looking back on a long and distinguished career, Zucker measures his success not by

the money and awards he's garnered, but by the inspiration he's generated. "Success as a person is to affect people's lives in a positive way," he says. "All I've ever wanted to do is give people an appreciation of the things that surround us every day. If I've accomplished that to any degree, then I feel that I have contributed something that is worthwhile." ■

For more on Zucker and his work, visit www.montezucker.com.

"With Monte, it was about making every shot special. Every portrait meant something. Every time he went out, he was at his best. He never settled."

—Clay Blackmore



"They are an easy sale and add profit to my bottom line."

Doug Box, M.Photog.Cr.,

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American Color is now taking the complications out of professional offset printing and - as a bonus - adding products that are not only reasonably priced for profit but that have an incredible quality.

"When we added digital offset press printing to our services," explained ACI President Mark Lane, "we wanted to make sure we purchased equipment that would provide a high quality product at a cost that photographers could use to turn a profit. Our equipment is not only of the highest quality but it gives us the opportunity to provide a number of items and not just limit ourselves to cards and bookmarks."

And from that was born the American Color Memory Book. A high quality, coffee table style book that is available in five different covers with various page styles and layout options. There are as many style combinations as there are photographers to create it. Better

yet is the capability to use either custom pages as created in Photoshop or any other software or templates that are available in the ordering software which allow a quick and easy layout with professional results.

"I love the memory books for parent albums, engagement albums, bridal portrait albums, children's photography and even vacation photos," says Doug Box, M.Photog.Cr., of Doug Box Master Photography in Caldwell, Texas

"They are an easy sale and add profit to my bottom line."

Box also promotes the concepts of the Memory Books through his personal teaching.

(www.TexasPhotographicWorkshops.com).

"I tell my students, just get some sample books, they sell themselves. And the customer service is amazing. Sometimes I feel like I am American Color's only customer."

Craig Kienast of IMAGES in Clear Lake, IA, (www.photock.com) also swears by the Memory Book. "All aspects of our client base purchase these and LOVE them....they have replaced the eight-up folios with a vengeance," said Kienast. "You just have to show them and they sell. We have about five or more samples in the studio in various client styles but we also have very artistic styles at the local coffee shops and other places where people spend time."

Kienast agrees with Box on the ease of ordering and customer service of American Color.

"The best customer service on the planet," he added.

Senior photographers Gary and Pamela Box of Oklahoma show the Memory Books as options to senior parents who are looking for that little extra and as an add on to many

senior orders. Their exclusive designs for each senior pushes their sales up and beyond standard packages.

"The best labs are based on quality and service," said Gary. "American Color Imaging is tops in both."

"We find that the Memory Book works great with every line we have,"

said Kalen Henderson, M.Photog., Cr., MEI, CEI, CPP, API, EA-ASP, of Henderson Photography, Inc., in Mt. Pleasant, Iowa. "We've sold them to seniors, brides, moms and even sports teams. If you have the opportunity to shoot an "event", then you can create one memory book and sell many copies of it."

"What we absolutely love is the ability to have a product that we can sell at a profit," Henderson added. "There are so many cool things out there but by the time you add a markup, they are beyond a client's price point. With a 20-page book at less than \$25 and the quality that it has, we can easily mark it up and have a great looking product out there that people love and will buy."

A soft cover, 10 page (20 sided), 8x8 book is under \$25.00 and with American Color's current promotion of 50% off the first memory book order, the first book of this type is less than \$15.00. Information on cover and page styles is available on American Color's website at www.acilab.com as well as design templates. "The software is so easy to use," said Henderson. "It gives you the option of laying in one page that you designed in Photoshop and maybe the next page is a template. The options are endless."

For additional information or to learn how to place a memory book order, contact American Color at 800-728-2722 or visit their website at www.acilab.com.

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 • Uses Canon EF Lenses (1.6x factor)
 • CF Card Slot • Built-in Flash & Hot Shoe • USB 2.0
 • Auto or Manual Focus • Program, Aperture, Shutter,
 • Depth-of-Field, Manual, Exposure Compensation
 • 3 fps Burst • ISO 100-1600 • Uses NB-LN1H Battery
 • Dimensions 5.3 x 3.2 x 2.6" • Weight 18 lb. body only

Canon EOS-300

"D-SLR" Digital SLR Camera
 • 8.2 MegaPixels • 22.5 x 15mm DIGI II CMOS Sensor
 • ISO4 x 2336 Maximum Resolution • ISO 100-3200
 • 2.5" LCD Monitor • SLR viewfinder • 3 fps Burst rate
 • Uses Canon EF Lenses (1.6x factor) • Auto or Manual Focus
 • CF Card Slot • Built-in Flash & Hot Shoe
 • Program, Aperture, Shutter, Depth-of-Field, Bracketing,
 • Manual • USB 2.0 • Uses BP-511A Battery
 • Dimensions 5.7 x 4.2 x 2.9" • Weight 24.7 oz. body only



10 MegaPixels

Alpha Body Only #S00SRA100
 Kit with 18-70mm #S00SRA100K



12 MegaPixels

E05-SD Body Only #KAE05



16 MegaPixels

E05-10s Mark II Body Only #KAE10S2



8 MegaPixels

E05-10 Mark II Body Only #KAE10N

SONY Alpha A100

"D-SLR" Digital SLR Camera
 • Super SteadyShot image stabilization & dust
 reduction • 10.2 MegaPixels • ISO 2.0 • 3 fps
 • 2.5" LCD monitor • SLR viewfinder • ISO 100-1600
 • Uses Sony Alpha compatible with Minolta A
 • AF mount Lenses (1.5x factor) • Program AE
 • Shutter Priority, Aperture Priority, Manual, Exposure
 Compensation, Bracketing • Auto or Manual Focus
 Eye Start AF • Uses NP-FM51H Battery
 • Dimensions 3.4 x 5.3 x 2.9" • Wt 19.9 lb. Body Only

Canon EOS-5D

"D-SLR" Digital SLR Camera
 • Full-Frame 36x24mm DIGI II CMOS sensor
 • 12.8 MegaPixels • 4868 x 2912 Maximum Resolution
 • 2.5" LCD Monitor • SLR viewfinder • 3 fps Burst rate
 • Uses Canon EF Lenses • Auto or Manual Focus
 • CF, MD Card Slot with Playback Size display • i-Mode
 Flash Sync • Program, Aperture, Shutter, Depth-of-Field
 Bracketing, Manual • ISO 100-3200 • Uses BP-511A
 • Dimensions 6 x 4.2 x 2.9" • Weight 28.5 oz. body only

Canon EOS-1Ds Mark II

"D-SLR" Digital SLR Camera
 • Full-Frame 36x24mm DIGI II CMOS sensor
 • 16.7 MegaPixels • 4892 x 3328 Maximum Resolution
 • 2" LCD Monitor • SLR viewfinder • 4 fps Burst rate
 • Uses Canon EF Lenses • ISO 100-1600 • Firewire • i-Mode
 • SD & CF MD card slots • Optional WFT-E1 Wireless
 • Single, Continuous, or Manual Focus • Program,
 • Aperture, Shutter, Depth-of-Field, E-TTL II, i-Mode
 Manual, Flash Metered Manual • Uses NP-E3 Battery
 • Dimensions 6.1 x 6.2 x 3.1" • Weight 45 oz. Body Only

Canon EOS-1D Mark II N

"D-SLR" Digital SLR Camera
 with RAW • JPEG simultaneous recording
 • 8.2 MegaPixels • ISO4 x 2336 Maximum Resolution
 • 2.5" LCD Monitor • SLR viewfinder • Firewire
 • Uses Canon EF Lenses (1.6x factor) • Burst rate 4.3
 • Simultaneous SD & CF Card Slots • Single, Continuous
 or Manual Focus • Program, Aperture, Shutter, AE
 Depth-of-Field, Auto Bracketing, Manual • ISO 100-1600
 Sensitivity Expandable to 3200 • Uses NP-E3 Battery
 • Dimensions 6.1 x 6.2 x 3.1" • Weight 45 oz. Body Only

SLR Lenses

SONY

Digital Lenses	CALL	Compatible with Maximum D-SLRs	Rebates Expiring 3-27-07
16/2.8 Fish-eye	CALL		
20/2.8 (72mm)	679.95		
28/2.8 (49mm)	249.95	35/1.4 (55mm)	1399.95
50/1.4 (55mm)	349.95	50/1.8 Macro (55mm)	479.95
85/1.4 Carl Zeiss (72mm)			1299.95
100/2.8 Macro (55mm)			679.95
135/1.8 Carl Zeiss (72mm)			1399.95
135/2.8 STF (72mm)			1199.95
500/8 Reflex			699.95
11-18/4.5-5.6 DT (77mm)			649.95
18-70/3.5-5.6 DT (77mm)			199.95
18-200/3.5-6.3 DT (106mm)			499.95
70-300/4.5-5.6 (55mm)			229.95

* Prior After Rebate

PENTAX

Pentax SMC-DA Lenses for Digital Only

14/2.8 ED IF (77mm)	524.95*
21/3.2 AL Limited "Pancake" (49mm)	419.95*
40/2.8 Limited "Pancake" (49mm)	224.95*
70/2.4 Limited "Pancake" (49mm)	549.95*
10/11.5-4.5 ED IF (77mm)	399.95*
12-24/4.5 ED AL IF (77mm)	619.95*
16-45/4.5 ED AL IF (77mm)	309.95*
50-200/4.5-5.6 (55mm)	179.95*

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58mm)	779.95*	50/1.4 (49mm)	194.95*
43/1.9 Limited "Pancake" (49mm)	379.95*		
50/2.8 Macro (52mm) with Case	349.95*		
77/1.8 Limited (49mm)	589.95*		
100/2.8 DA Macro (49mm)	439.95*		

OLYMPUS

Zuiko AF Lenses for Digital Only

8mm f/3.5 Fish-eye	669.95	35/3.5 Macro (52mm)	199.95
50/2.0 Macro (77mm)	424.95	150/2.0 EF (82mm)	2199.95
300/2.8	5699.95	17-14/4.0 ED (72mm)	1549.95
11-22/2.8-3.5 ED (72mm)			674.95
14-45/3.5-5.6 (52mm)	199.95	14-54/2.8-3.5 (62mm)	429.95
18-180/3.5-6.3 ED (62mm)			399.95
35-100/2.0 ED (77mm)			2199.95
40-150/3.5-4.5 (52mm)	229.95	50-200/2.8-3.5 (95mm)	829.95
90-250/2.8 ED (105mm)			5499.95
EC-14 1.4x Teleconverter			384.95
MF-1 OM Lens Adapter #260321			
(Use your OM lenses on your 4/3" D-SLR Camera)			99.95

Best Deal
 64

Nikon

Nikon DX ED-IF Lenses for Digital Only

105/2.8 Fish-Eye	CALL	12-24/4 G AF S (77mm)	CALL
17-55/2.8 G AF S (77mm)	CALL		
18-55/3.5-5.6 G AF S (52mm)	CALL		
18-70/3.5-4.5 G AF S (67mm)	CALL		
18-135/3.5-5.6 G AF S (67mm)	CALL		
18-200/3.5-5.6 G AF S (72mm)	CALL		
55-200/4.5-5.6 G AF S (67mm)	CALL		

Nikon D-Type AF Lenses

14/2.8 D ED	1419.95	18/2.8 D (77mm)	999.95
16/2.8 D (39mm)			769.95
20/2.8 D (62mm)	489.95	24/2.8 D (52mm)	309.95
28/2.8 D (52mm)	234.95	35/2.8 D (52mm)	319.95
50/1.8 D (52mm)	114.95	50/1.4 D (52mm)	279.95
60/2.8 D Micro (62mm) (1:1)			399.95
85/1.8 D (62mm)			399.95
85/1.4 D IF (77mm)			1024.95
85/2.8 PC Shift, Manual (77mm)			1329.95
105/2.8 G AF-S ED-IF VR Micro (62mm)			CALL
105/2.0 DC D with Hood (77mm)			924.95
135/2.0 DC D (72mm)			1079.95
180/2.8 D ED-IF (72mm)			759.95
200/4.0 D ED-IF Micro w/Case (62mm)			1349.95
300/2.8 G AF-S ED-IF VR (52mm)			3999.95
300/4.0 D ED-IF (77mm)			1124.95
300/2.8 G AF-S VR (52mm-R)			4499.00

400/2.8 G AF-S II (52mm)	CALL		
500/4.0 AF-S II (52mm)	CALL		
600/4.0 AF-S II (52mm)	CALL		
17-35/2.8 (77mm)	1499.95		
18-35/3.5-4.5 D (77mm)	449.95		
24-85/3.5-4.5 G AF-S ED-IF (82mm)	309.95		
24-85/2.8-4.0 D (72mm)	564.95		
24-120/3.5-5.6 G AF-S VR (72mm)	514.95		
28-70/2.8 ED-IF (77mm)	1434.95		
28-105/3.5-4.5 D (62mm)	249.95		
28-200/3.5-5.6 G (72mm)	319.95		
35-70/2.8 D (62mm)	479.95		
70-200/2.8 G AF-S ED-IF VR (77mm)	1614.95		
70-300/4.0-5.6 G (62mm)	144.95		
80-200/2.8 D with Collar (77mm)	899.95		
80-400/4.5-5.6 D VR (77mm)	1429.95		
200-400/4.5-5.6 G AF-S ED-IF VR (52mm)	5099.95		
TC-14E II (1.4x) Teleconverter	409.95		
TC-17E II (1.7x) Teleconverter	419.95		
TC-20E (2x) Teleconverter	299.95		
TC-20E II (2x) Teleconverter	429.95		

Canon

Canon EF-S Lenses for Digital Only

Compatible with the 200D, 300D & Digital Rebel only	
60/2.8 USM Macro (52mm)	384.95
10-22/3.5-4.5 USM (77mm)	669.95
17-55/2.8 IS USM (67mm)	999.95
17-85/4.5-5.6 IS USM (67mm)	514.95
18-55/3.5-5.6 USM (52mm)	139.95

Canon EF Lenses

15/2.8	579.95	20/2.8 USM (72mm)	419.95
24/2.8 (58mm)	289.95	28/2.8 (52mm)	169.95
28/1.8 USM (58mm)	399.95	35/2.8 (52mm)	229.95
50/1.8 (52mm)	69.95	50/1.4 USM (58mm)	309.95
50/2.5 Macro (52mm)			239.95
MP-E 65/2.8 1x-5x Macro (58mm)			829.95
85/1.8 USM (58mm)	339.95	100/2.5 USM (58mm)	389.95
100/2.8 Macro (58mm)			469.95
24-85/3.5-4.5 USM (67mm)			309.95
28-105/3.5-4.5 II USM (58mm)			229.95
28-135/3.5-5.6 IS USM (72mm)			409.95
28-200/3.5-5.6 USM (72mm)			359.95
55-200/4.5-5.6 II USM (52mm)			209.95
70-300/4.5-5.6 IS USM (58mm)			1144.95
70-300/4.5-5.6 IS USM (58mm)			1449.95

Canon EF "L" Lenses

14/2.8 USM	1799.95	24/1.4 (77mm)	1119.95
35/1.4 USM (72mm)	1119.95	50/1.2 USM (72mm)	1599.95
85/1.2 USM (52mm)	1789.95		
135/2.0 USM (72mm)	899.95		
180/3.5 Macro USM (72mm)	1239.95		
200/2.8 USM (72mm)	659.95		
300/4.5 IS USM (77mm)	1149.95		
300/2.8 IS USM (52mm rear)	3899.95		
400/5.6 USM (77mm)	1099.95		
400/4.0 DO IS (52mm rear)	5299.95		
400/2.8 IS (52mm rear)	6599.95		
500/4.5 IS USM (52mm rear)	5499.95		
600/4.0 IS (52mm rear)	7199.95		
16-35/2.8 (77mm)	1399.95	17-40/4 USM (77mm)	679.95
24-70/2.8 (77mm)	1199.95		
24-105/4 IS USM (77mm)	1059.95		
28-300/3.5-5.6 IS USM (77mm)	579.95		
70-200/4.0 USM (67mm)	1059.95		
70-200/2.8 IS USM (77mm)	1139.95		
70-200/2.8 IS (77mm)	1699.95		
100-400/4.5-5.6 IS USM (77mm)	279.95		
1.4x II Teleconverter	299.95		
2x II Teleconverter	279.95		

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OLYMPUS EVOLT E-300
"D-SLR" Digital SLR Camera
• **Supersonic Wave Filter**
• 8.1 MegaPixels • 17.3 x 13.4" TFT-LCD
• 3264 x 2448 Max. Res. • 2.5 fps Burst • ISO 100-1600
• 2.5" LCD monitor • SLR Pentaprism viewfinder • USB 2.0
• **4/3 Full Frame Zuiko Specific Lenses** - CF, MD & xD Card Slot
• Auto or Manual Focus • Program, Aperture, Shutter, Manual, Bracketing, Exp. Comp. • Uses BLN-1 Battery
• Dimensions 5.3 x 3.7 x 2.6" • Weight 15.3 oz. body only



Panasonic Lumix DMC-L1
"D-SLR" Digital SLR Camera
Four-Thirds System (17.3 x 13mm) CCD
• 5.5 MegaPixels • 1386 x 1052 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder • 2.5 fps Burst rate
• **Uses 4/3 Full Frame Leica-Panasonic Olympus Lenses (1.5x factor)**
• **Image Stabilization** - Auto or Manual Focus
• SD/SDHC (High Capacity) Card Slot
• ISO 100-1600 • Uses GH-5000 Battery • USB 2.0
• Dimensions 5.7 x 3.4 x 3" • Weight 18.7 oz. body only



OLYMPUS EVOLT E-330
"D-SLR" Digital SLR Camera
• **Supersonic Wave Filter**
• 7.9 MegaPixels • 17.3 x 13.4" TFT-LCD
• 2.5" Live View - SLR viewfinder • USB 2.0
• **4/3 Full Frame Zuiko Specific Lenses** - CF, MD Card Slot
• 3 fps Burst • Auto or Manual Focus • Select ISO 100-1600
• Program, Aperture, Shutter, Manual, Bracketing, Exposure Compensation • Uses LBH-1 Battery
• Dimensions 5.5 x 3.4 x 2.8" • Weight 15.9 oz. body only



FUJIFILM FinePix S5 Pro
"D-SLR" Digital SLR Camera
• 12.1 MegaPixels • 23 x 15.5mm Super CCD SR8
• 4256 x 2848 Max. Resolution • 3 fps Burst Mode
• 2.5" LCD Monitor • SLR viewfinder • CF card slot
• Uses Nikon AF Lenses (factor 1.5x) • Auto or Manual Focus
• Program, Multi Program, Aperture, Shutter, Manual
• AE/AF Lock • Hot Shoe for External Flash
• Nikon i-TTL Flash Control & Built-in Flash • USB 2.0
• ISO 100-3200 • Uses NP-150 Lithium-Ion Battery
• Dimensions 5.8 x 4.4 x 2.9" • Weight 29.3 oz. body only



Nikon D50
"D-SLR" Digital SLR Camera
• 6.1 MegaPixels • 23.7 x 15.6mm RGB CCD • USB 2.0
• 3008 x 2000 Maximum Resolution • ISO 200-1600
• 2.5" LCD Monitor • SLR viewfinder • Auto or Manual Focus
• Accepts Nikon AF Lenses (1.5x factor) • 2.5 fps Burst
• SD/MMC Card Slot • Program, View Program, Aperture, Shutter, Manual, Exp. Comp., Bracketing • Uses EN-EL3e Battery
• **Nikon Inc. limited warranty included**
• Dimensions 5.5 x 4.3" • Weight 19.9 oz. body only



Nikon D200
"D-SLR" Digital SLR Camera
with imaging processing engine of the D2x
• 10.2 MegaPixels • 3872 x 2592 Max. Res. • ISO 200-1600
• 2.5" LCD Monitor • SLR viewfinder • Auto or Manual Focus
• Accepts Nikon AF Lenses (1.5x factor) • 5 fps Burst
• CF, MD Card Slot • Program, Aperture, Shutter, Bracketing, Manual • Optional Wireless Transmitter • USB 2.0
• Uses EN-EL3e Battery w/Full frame function
• **Nikon Inc. limited warranty included**
• Dimensions 4.5 x 5.8 x 2.9" • Weight 29.3 oz. body only



Nikon D80
"D-SLR" Digital SLR Camera
• 10.2 MegaPixels • 3872 x 2592 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder • Hot Shoe
• Uses Nikon AF Lenses (1.5x factor) • Auto or Manual Focus • SD/SDHC (High Capacity) Card Slot
• Program, Aperture, Shutter, Bracketing, Manual, Exposure Compensation • Optional Wireless Transmitter
• 5 fps Burst • ISO 100-1600 • Uses EN-EL3e Battery
• USB 2.0 • **Nikon Inc. limited warranty included**
• Dimensions 4.1 x 5.2 x 3" • Weight 20.6 oz. body only



Nikon D2Xs
"D-SLR" Digital SLR Camera
• 12.4 MegaPixels • 4288 x 2848 Maximum Resolution
• 2.5" LCD Monitor • SLR viewfinder • GPS compatibility
• Uses Nikon AF Lenses (1.5x factor) • Instant power up
• Uses Nikon AF Lenses (1.5x factor) • Optional Wi-Fi
• CF, MD Card Slot • Auto or Manual Focus • High-Speed Crop Function • Continuous 5 fps • Program, Aperture, Shutter, Bracketing, Manual • Uses EN-EL4a Battery
• ISO 100-800 • **Nikon Inc. limited warranty included**
• Dimensions 6.2 x 5.9 x 3.4" • Weight 38.4 oz. body only

Electronic Flashes

Flash After Release	Recharge Time	AF Flash System	AF Flash System	AF Flash System	AF Flash System
PENTAX AF Flash System	194.95*	AF-360FGZ	289.95*	AF-540FGZ	129.95*
SUNPAK 544 Auto Handle Mount	299.95	544 Auto Handle Mount	299.95	622 Super Handle Mount	299.95

Film Print & Slide

COLOR PRINT FILM	35mm	Roll	Roll
FUJIFILM Fujicolor Realia CS-100	2.59	2.49	2.20
Fujicolor CR-100	1.69	1.99	—
Fujicolor CA-200	1.79	—	—
Fujicolor CH-400	1.99	—	—
Fujicolor CI-1600	5.25	—	—
Fujicolor CT-6000	3.25	—	—
Pro 1600	4.99	3.29	6.50
Pro 160S	4.69	3.14	5.99
Pro 400H	3.99	3.45	5.55
Pro 800Z	4.69	3.99	7.34

COLOR SLIDE FILM

COLOR SLIDE FILM	35mm	Roll	Roll
FUJIFILM Fujicolor Pro 100	5.55	4.19	8.39
Alpha RA-100F	5.20	4.19	7.99
Pro 100F-100F	4.59	3.49	6.99
Pro 160F-100F	7.35	5.25	—
Pro 400F-100F	7.99	4.85	—
Pro 800F-100F	12.49	6.79	—
Pro 1600F-100F	11.49	—	—
Pro 1600F-1000F	6.75	4.99	49.50
Pro 1600F-1000S	6.49	4.70	47.00
Pro 1600F-1000X	6.49	4.70	—
Pro 1600F-1000Z	9.25	5.39	—
Pro 1600F-1000Z	11.70	6.25	62.49
Pro 1600F-1000Z	15.20	—	—

B&W PRINT

B&W PRINT	35mm	Roll	Roll
ILFORD HP400	3.19	4.49	3.99
HP5+	3.09	3.49	2.75
Delta Pro 100	3.14	4.39	2.85
XP-2 Super 400	3.49	4.69	2.99
FUJIFILM Fujicolor Pro 100	4.30	2.69	—
Neopan 400	2.99	2.74	—
Neopan 1600	2.99	—	—
Kodak Tri-X 125 (P)	4.99	17.89	—
Tri-X 400 (T)	4.99	16.99	33.99
Tri-X 800 (T)	3.69	3.15	—
Tri-X 1600 (T)	4.99	15.45	—
Tri-X 400 (T)	4.99	3.19	—
Tri-X 800 (T)	6.49	—	—
Tri-X 1600 (T)	4.69	21.25	—

Canon EOS Flash System IMP

Canon EOS Flash System IMP	USA	USA
220EX	114.95	FL-50
430EX	CALL	RF-11 Ringlight
580EX	CALL	SF-11 Ringlight Set
MR-14EX Ringlight	449.95	TF-22 Twin Flash
MT-24EX Twin Flash	649.95	STF-22 Twin Flash Set

SONY

SONY	USA	USA
HVL-F36AM	249.95	Q-Flash T-SD
HVL-F56AM	349.95	Q-Flash X-SD

OLYMPUS Digital Flash System

OLYMPUS Digital Flash System	USA	USA
54 MZ-4 Standard	379.95	54 MZ-4 Digital
54 MZ-4 Digital	369.95	54 AF-1 Digital
54 AF-1 Digital	289.95	54 AF-1 TTL for Canon Digital
54 AF-1 TTL for Canon Digital	359.95	54 AF-1 TTL for Nikon Digital
54 AF-1 TTL for Nikon Digital	329.95	Handle Mount Flash System with Battery & Charger
Handle Mount Flash System with Battery & Charger	598.95	45 CL-4 Digital
45 CL-4 Digital	1026.95	60 CL-4 Dryfit
60 CL-4 Dryfit	899.95	76 MZ-5 Digital
76 MZ-5 Digital	—	—

Lighting

B&H Total-Light Kit
• 2-Tota Lights
• 2-Lowell White Tota Umbrellas
• 2-Impact Air Cushioned Lightstands
• 1-Impact Light Kit Bag
#LOTLKJ **\$384.95**

NORMAN ML600 Monolight Kit
• 2-Norman ML600 Monolights
• 600 Watt/Seconds (110-120V AC)
• 2-Impact 10' Air Cushioned Light Stands Black
• 2-Impact 43" White Translucent Umbrellas
• 1-Impact Light Kit Bag
#NOML600K **\$1154.95**

B&H 1000WS 2-Head Kit
• 1000 W/5 Power Pack with Head Slave
• 2-2040 Fan-Cooled Lamphead
• Household to PC Sync cord
• Impact - Light Kit Bag
• 2 Year Warranty
#DYM1000WV **\$1959.95**

MicroSync Digital Radio Slave Kit
• 4-Channel Radio Slave System
• Shutter speed up to 1/180 sec • Up to 100 feet
Kit includes:
• Radio Slave Receiver with Monopod • Batteries
• Radio Slave Transmitter with Hot Shoe Mount
#MTRKX **\$299.95**

Total-Light Kit
without Bag
#LOTLKJ **\$329.95**

For *Susan Stripling*,
a wedding is a world
of enchantment

destination:
wedding

BY STEPHANIE BOOZER



Before she became a professional photographer specializing in weddings, Susan Stripling had been sorely disappointed by the photographs of her own wedding. "When I got my proof book, I started to cry," says Stripling, who says

she hadn't really known what to look for in a wedding photographer back then. "That experience sparked my own desire to provide something better, but at the time, I had no idea that I was pushing toward a career path."

Stripling's career didn't commence until the birth of her daughter; she just couldn't

put down her camera. It was a 35mm Canon Rebel. On a fluke, Stripling's husband asked her to shoot stills for his company's Web site, and a co-worker of his was so impressed with Stripling's eye that she asked her to cover her wedding.

"I told her that I had never shot a

wedding before and was definitely not a professional," says Stripling, "but she persisted and I eventually said 'yes.'"

With the wedding six months away, Stripling pushed herself to become proficient. She sought out photography forums on the Internet and read tutorials on common





“I made the conscious decision to stop pursuing local weddings and go after destination weddings... that was a huge turning point in my business.”



shooting and lighting issues. She also added some equipment, such as a flash, another lens, and a ton of film.

"I realized pretty quickly where my faults were," says Stripling. "But I also wound up shooting some really nice stuff. I still have a print that I just love from that wedding hanging in my studio."

Her spirits buoyed by the experience, Stripling realized she might be onto something. She had business cards printed and signed up for a local bridal fair. "I went to that fair with about six or seven black-and-white prints under mats, a handful of business cards, and that was it," she says. "Everyone went nuts thinking it was so artsy, but it was really just bare and simple. I booked 26 weddings from that one fair."

Stripling invested even more time and energy into learning her craft, perusing as many books and online courses as she could find. After purchasing her first digital camera, she tested herself with difficult self-assignments to boost her technical knowledge. She converted her garage into a studio, and from 2002 to 2004, photographed weddings for residents in and around her home in Tallahassee, Fla.

"Eventually, I made the conscious decision to stop pursuing local weddings and go after destination weddings," says Stripling, who's within a three-hour drive of many popular beaches, and frequently hops a plane to more exotic wedding locales. "That was a huge turning point in my business."

Now in a larger studio space outside of her home, Stripling limits her wedding commissions to about 28 a year, leaving time to travel and manage her portrait business, and spend time with her family. Her only paid advertisement is a full page in *The Knot's* Florida edition. The ad, she says is really more about putting her name in



“I just go in there and look for beauty.”



front of area wedding vendors than attracting new clients. Her popularity is due mainly to word-of-mouth referrals. She frequently updates the blog on her Web site, which also pulls in brides. Stripling believes in keeping her site clean and simple, but updates her blog after nearly every event.

"I've been blogging since before blogging was common, and it's becoming more and more difficult to track how people find me," says Stripling. "The Internet really makes it so much easier to spread your name everywhere. Someone will get on a message board, then read a wedding blog with someone's recommendation. It's really fun to have people find me in these unique ways."

Stripling says wedding clients are more savvy than ever. They invest a great deal of time researching photographers, often looking at studios nationwide. "It's really a big decision for them," she says. "The competition for destination weddings is strong."

Though Stripling doesn't like to restrict herself to any one photographic style, she describes her work as mostly modern journalism. "My style is crisp and classic, with bright colors and great emotion," she explains. "I think what sets me apart is my ability to illustrate the relationship between two people in a clean, straightforward, yet pretty manner."

With a degree in theater, Stripling is well versed in visual art. She also spent time working in graphics, and though she actually liked working with the imagery, didn't feel a strong connection in the field itself. In wedding photography, however, she found a career that combined her computer skills with her love of art and the drama of theater.

"I love how visually beautiful weddings are," she says. "From dresses to flowers to how amazing a bride looks when she smiles, everything about it is so inexplicably

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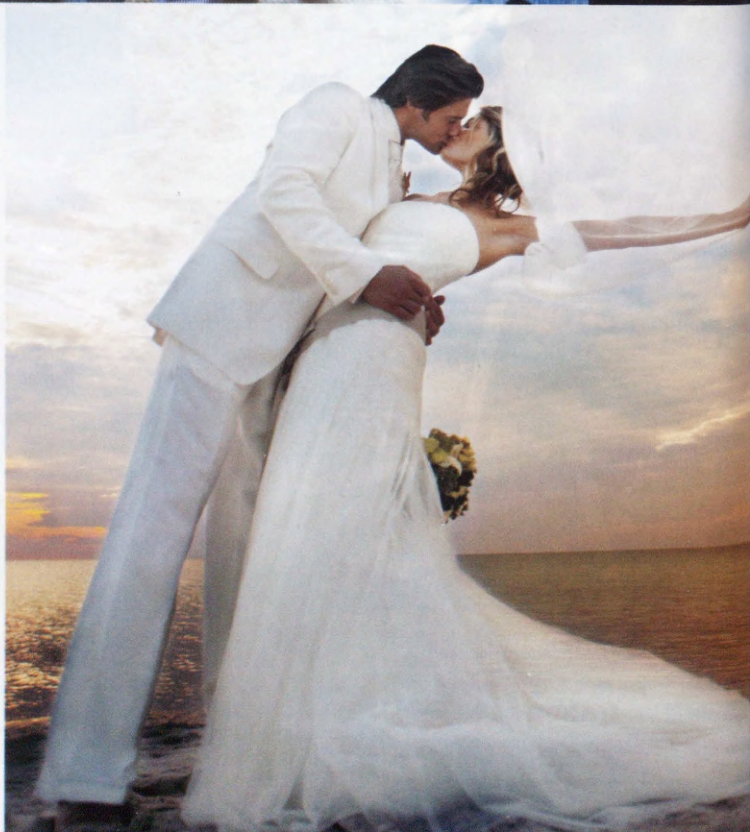


gorgeous and grand, no matter how simple the event."

Stripling's packages start at \$6,000 and go as high as \$23,000, depending on the travel involved, the amount of time she invests, and what the client wants as an end product. She has no qualms about handing over a DVD of digital files if that's what the client prefers, but she does offer a range of albums.

"I have a lot of media-savvy clients who already know what they want to do with their files. I aim high to provide my clients with a beautiful, full set of images, not just a handful of great images in an album," says Stripling. "You want your clients to remember everything about their wedding 20 years later. I just go in there and look for beauty." ■

Get inspired with more of Stripling's style at www.susanstripling.com.



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	Model	GN	Recycle	Weight	Sync	Price
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White Lighting	X800	172	1 Sec	4.1 lbs.	6v	\$399.00
FLASHPOINT	1220	252	2.6 Sec	5.25 lbs.	6v	\$299.95
White Lighting	X1600	236	2 Sec	4.9 lbs.	6v	\$479.99
Calumet Travelite	375	220	1.7 Sec	6.75 lbs.	15v	\$469.99
FLASHPOINT	1820	282	3 Sec	5.75 lbs.	6v	\$349.95
White Lighting	X3200	343	4 Sec	7.1 lbs.	6v	\$669.99
Calumet Travelite	750	350	2.1 Sec	7.5 lbs.	15v	\$569.99

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PPA EVENTS

April 2; November 12
Super Monday

May 7-9; June 18-20; August 20-22; Dec. 3-5
SMS Workshop

June 25-27
Chicks Who Click

July 7-14
PPA Mediterranean Cruise

July 22-25
PEC Judging

July 29 - August 1
Make More Money in Photography

January 6-8, 2008
Imaging USA, Tampa, Fla.

January 11-13, 2009
Imaging USA, Phoenix

January 10-12, 2010
Imaging USA, Nashville, Tenn.

For information on PPA Events, call

Current Events

March 30-April 4

C: Heart of America, KCI Expo Center/Hilton Hotel, Kansas City, Mo.; Stephen Harvey, 620-624-4102; sharveyks@sbcglobal.net; www.hoappa.com

April 9

C: Twin Cities PPA, HTC Eden Prairie, Minn.; Mark Kiefer, 952-442-5436; mark@vip-gallery.net; www.tcappa.org/programs/April/index.html

April 13-17

C: PP of Michigan, Dearborn Inn, Dearborn, Mich.; Scott Green, 248-318-5182; edir@ppm.org; www.ppm.org

April 14-17

C: SEPPA, Atlanta, Ga.; Tom McCollum, 770-972-8552; seppa@bellsouth.net; www.4seppa.com

April 14-18

C: Minnesota PPA, Arrowwood Resort & Conference Center, Alexander, Minn.; Tom Stanley, 412 Central Ave., Faribault, MN 55021; 507-334-9645; tomstan@qwest.net; Pam Carlson, 525 Tilden Street, Fairmont, MN 56031; 800-362-5855

Submit your organization's convention, workshop, seminar, or exhibition dates to *Professional Photographer* at least six months in advance. 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 correction to: Kelly Wilder, *Professional Photographer*, 229 Peachtree St., NE, Suite 2200, Atlanta, GA 30303; FAX: 404-614-6404; kwilder@ppa.com.

April 14-18

C: PP of Canada, Fairmont Winnipeg, Winnipeg, Manitoba; Carmen Matthews, 204-467-1907; photobc@mts.net; ppoc@rogers.com

April 15-17

C: Montana PPA, Billings Hotel & Convention Center, Billings, Mont.; Clark Marten, 406-322-5544; clarkm@mcn.net; info@montanappa.org

April 16

S: PP of Massachusetts; Linda Pedi, 978-686-6535; www.ppam.com

April 21-24

C: New Hampshire PPA, N. Conway Grand Hotel, N. Conway, N.H.; Louise Supple, 603-472-5674; isupple@comcast.net; www.nhppa.com

April 22-25

C: PPA of Pennsylvania, Radisson Penn Harris Hotel & Convention Center, Camp Hill, Pa.; Genevieve Wilt, 301-463-2827; ppaofpa.org

June 17-19

S: PP of Oregon, Kahneeta Resort, Warm Springs, Ore.; Arlene Welsh, 800-370-5657; pporegon@teleport.com; www.pporegon.com

June 18

S: PP of Massachusetts; Linda Pedi, 978-686-6535; www.ppam.com

June 24-25

S: Kentucky PPA, Embassy Suites, Lexington, Ky.; Randy Fraley, 606-928-5333; rgimage1@aol.com; www.kyppa.com

June 24-27

C: PP of Mississippi-Alabama; Marriott Shoals, Muscle Shoals, Ala.; Terry Collins, 205-901-8651; tcollinsfoto@bellsouth.net; www.ppma.net

July 15

S: PP of Colorado Pro-SHARE, Lone Tree, Colo.; Thomas J. Hissong, 303-933-9461; ppcolorado@aol.com; www.ppcolorado.com

August 11-15

C: Tennessee PPA, Cool Springs Marriott, Franklin, Tenn.; Ernie K. Johnson, 615-509-5737; www.masterfoto@aol.com; www.tnppa.com

September 8-11

C: PPA of New England, Sturbridge Host, Sturbridge, Mass.; Roland Laramie, P.O. Box 316, Willimantic, CT 06226; ppaneri@aol.com

September 21-24

C: PP of Oklahoma, Radisson Hotel on East 41st, Tulsa, Okla.; Ken Helt, 918-252-5124; www.ppok.org

September 21-27

C: Georgia PPA, Augusta, Ga.; Tom McCollum, 770-972-8552; gppaed@bellsouth.net; www.gppa.com

October 15

S: PP of Massachusetts; Linda Pedi, 978-686-6536; www.ppam.com

October 27-29

C: PP of Colorado, Denver, Colo.; Thomas J. Hissong, 303-933-9461; ppcolorado@aol.com; ppcolorado.com

October 28-29

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

PPA CERTIFICATION EXAM & IMAGE REVIEWS

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.

*April 22: Certification exam,
North Conway, N.H.*

*May 4: Image review deadline,
PPA Headquarters, Atlanta*

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2007 PPA-AFFILIATED SCHOOLS

April 1-4

International Photographic Arts School,
Mariott Hotel & Conference Center,
Indianapolis, Ind.; Patrick Rice,
440-343-7400; prfishye@aol.com;
www.apag.net/international_arts_school.htm

April 22-27

Texas School, Texas A&M University, College
Station, Texas; Donald Dickson, 806-296-
2276; ddickson@lonestarbbs.com;
www.tppa.org/school.htm

April 29-May 4

Georgia School, N. Georgia Tech, Clarkesville,
Ga.; Tom McCollum, 770-972-8552;
gppaed@bellsouth.net; www.gppa.com

April 29-May 4

MARS (Mid-Atlantic Regional School),
Grand Hotel, Cape May, N.J.; Adele
Bastinck, 888-267-6277;
marschool@nac.net; www.marsschool.com

May 8-11 & 13-16

Wisconsin Professional Photographers School,
UW Stevens Point-Trecheven, Tomahawk,
Wis.; Phil Ziesemer, 715-536-4540;
philz@pzphoto.com;
www.wiprophotoschool.org

May 20-25

Imaging Workshops of Colorado, Littleton,
Colo.; Thomas Hissong, 303-933-9461;
imagingworkshops@aol.com;
www.coloradoworkshops.com

June 3-7

Florida School of Photography, Daytona Beach
Community College, Daytona Beach, Florida;
Teri Crowner, teri@fpponline.org; 800-
330-0532; Marybeth Jackson-Hamberger,
mhamberger@comcast.net;
www.fppfloridaschool.com

June 3-7

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

June 3-7

Kansas Professional Photographer School,
Bethel College, Newton, Kan.; Ron Clevenger,
785-242-7710; rnstudio@swbell.net;
www.kpps.com

June 3-7

Mid-America Institute, University of
Northern Iowa, Charles Lee, 641-799-8957;
lees@pesia.net; www.maipp.com; Al DeWild,
Director; amdwild@iowatelecom.ent

June 10-14

PP Oklahoma School, St. Georgy's
University; Glen Cope; 580-628-6438;
gmcpe@sbcglobal.net; www.ppok.org/school

June 10-15

Great Lakes Institute of Photography;
Northwestern College, Traverse City, Mich.;
Mark Allen; 989-686-6917;
mark1foto@aol.com; www.glip.org

June 17-22

West Coast School, University of San Diego,
San Diego, Calif.; Lisa Jaeger, Kip Cothran;
800-439-5839; lisa@prophotoca.com;
kipphoto@aol.com; www.prophotoca.com/wcs

June 17-22

Golden Gate School, Mills College, Oakland,
Calif.; Julie Olson; 650-548-0889;
ggs@goldengateschool.com;
www.goldengateschool.com

July 15-19

Image Explorations, Shawnigan Lake,
British Columbia, Can.; Don MacGregor;
604-731-7225; don@macgregorstudios.com;
www.imageexplorations.ca/

July 22-27

PPSNY Photo Workshop, Hobart/William
Smith Colleges, Geneva, N.Y.; Linda
Hutchings; 607-733-6563; ppsnworkshop
@pws1893.com; www.PPSNY.com

August 5-9

East Coast School, Downtown Raleigh
Sheraton, Raleigh, N.C.; Rick Gibbons;
336-883-7104; rickg@triadbiz.rr.com;
www.eastcoastschool.com

August 6-9

Long Island Photo Workshop, Sheraton
Hotel, Smithtown, Long Island; Jerry Small;
jerry@jsmallphoto.com;
www.liphotoworkshop.com

PPA-APPROVED CONTINUING EDUCATION SEMINARS

April 29

C/E: TEP with Doug Gordon, West Seneca,
N.Y., www.bnpp.org

April 30-May 4

C/E: David Ziser's Digital Master Class;
Cincinnati, Ohio; Susan, 800-292-2994;
www.davidziser.com

May 7

C/E: Photoshop for the People, Batavia, Ill.,
630-761-1904

May 7

C/E: Study Abroad with Paul Wingler in
Copan, Honduras; 919-471-6206;
pwphoto@mindspring.com

October 29-31

C: Triangle PA, Greentree Holiday Inn, Pittsburgh, Pa.; Becky Homich, 724-869-5455; trianglephotographers@verizon.net; www.trianglephotographers.org

November 4-5

S: APP of Illinois; Peoria, Ill.; Pére Marquette, 800-838-APPI; www.appillinois.org

November 11-12

C: PP of Ohio, Hilton Easton, Columbus, Ohio; Carol Worthington; carol@ppofohio.org

February 26-March 4, 2009

C: PP of North Carolina; Sheraton Imperial Hotel, Durham, N.C.; Loretta Byrd, 888-404-7762; ppnc@earthlink.net; www.ppofnc.com

October 5-6, 2008

S: Kentucky PPA; Hyatt Regency, Lexington, Ky.; Randy Fraley, 606-928-5333; rgimigel@aol.com; www.kyppa.com

March 14-17, 2009

C: Minnesota PPA, Arrowwood Resort and Convention Center; Joanie Ford, 7723 Brooklyn Boulevard., Brooklyn Park, MN 55443; 763-560-7783; fordstudio@comcast.net; www.mnppa.com

November 15-16, 2009

C: PP of Ohio, Hilton Easton, Columbus, Ohio; Carol Worthington, carol@ppofohio.org

Future Events

January 14, 2008

S: PP of Massachusetts; Susan White & Mark O'Connell "From Diapers to Diplomas"; Linda Pedi, 978-686-6536; www.ppm.com

January 24-28, 2008

C: Kentucky PPA, Cincinnati Marriott at River Center, Covington, Ky.; Randy Fraley; 606-928-5333; rgimigel@aol.com; www.kyppa.com

February 1-5, 2008

C: PP of Michigan, Marriott Ann Arbor/Ypsilanti at Eagle Crest Conference Resort; Scott Green, 248-318-5182; edir@ppm.org; www.ppm.org

February 2-5, 2008

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

February 16-20, 2008

C: Southwest PPA, Arlington Wyndham Hotel & Convention Center, Arlington, Texas; Michael Scaif, Sr., P.O. Box 890727, Houston, TX 77289-0727; 281-332-1880; michael@swppa.com; www.swppa.com

March 7-12, 2008

C: PP of North Carolina, Inc., Sheraton Imperial Hotel, Durham, N.C.; Loretta Byrd, 459 Greenleaf Road, Angier, NC 27501; 888-404-7762; ppnc@earthlink.net; www.ppofnc.com

June 22-23, 2008

S: Kentucky PPA; Embassy Suites, Lexington, Ky.; Randy Fraley, 606-928-5333; rgimigel@aol.com; www.kyppa.com

November 9-10, 2008

C: PP of Ohio, Hilton Easton, Columbus, Ohio; Carol Worthington, carol@ppofohio.org

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PPA members with ten exhibition merits will receive PEC credit for attending the workshop. This workshop fulfills one of the requirements for becoming a PPA approved affiliated juror. Each attendee should bring four competition quality prints.

REGISTER: online at <http://events.ppa.com>
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Professional Photographers of America



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JACK REZNICKI 2007-2008 PPA PRESIDENT

CR.PHOTOG., API

The Value of Community

Over many years and through the several associations I've worked in, the one question that floats up and frustrates me the most is "Why should I join?" With PPA the answers have been very easy. There are many obvious choices to talk about: indemnity, a voice on Capitol Hill, education, Studio Management Services for business help, a phone with a person to simply hear you and help you, and on and

on. These are the obvious "cost" benefits. But when you look at any association, the real reason for many to become a member is the "value" benefits. As the saying goes, some people understand the cost of something, but not the value. They are two very different ideas and concepts. When one phone call to PPA gets you out of a jam that could have killed or crippled your business, your concept of cost, value and worth changes.

When Katrina hit members in the Gulf Coast area, PPA didn't just ask others to contribute; PPA opened its own wallet and committed hundreds of thousands of dollars because it was faster and more immediate. PPA well understood that it could not make those members whole. But when your world has been turned upside down and inside out, a freely given check of several thousand dollars has greater value than the amount on that check. It's a hand reached out to say, "We know. We will not forget you."

Those members presented a plaque to PPA at Imaging USA 2007, telling the world (as engraved on the plaque), "Forever Grateful." That's a community coming together. That's value.

I'm writing this first column as President immediately after the Imaging USA convention in San Antonio. What a great gathering of our community! Many people who couldn't attend still used the OurPPA.com Forums to find out what attendees saw, what they learned, what they walked away with. The underlying feeling I walked away with was a feeling of family, a feeling of community. The education was great, the parties were awesome, the toy show that we call the Expo was as fun as always. But those were just the obvious things. The value of membership and the value I got out of that great convention was being with my "clan," my community, my family. It's the intangible feeling of friends gathering that has the greatest value for me.

The convention, as usual, drew photographers from all over the world. We don't all speak the same language, as far as English, Spanish, Chinese, Korean, Japanese, Canadian (Ehy?), and so many more, but we all spoke the language of photography.

So when someone asks me the value of joining PPA, I have to ask if they want the cost benefits or the value benefits. I can go for hours on either.

Jack Reznicki, Cr.Photog., API
Jack Reznicki Studio, Inc.
New York, NY



All photos © Kevin Russell

IMAGING USA 2007 WAS GREAT! SEE YOU NEXT YEAR IN TAMPA!



PPA'S NEW PRESIDENT

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Location: New York

Jack Reznicki on the Importance of Education

For PPA's incoming president, the strength of the association is its commitment to new knowledge

By Jeff Kent

Since the mid-1970s, Jack Reznicki has been making a name for himself with his bright, conceptually strong images. Running a successful commercial studio in New York, Reznicki specializes in photographs of people, which appear in ads for clients such as Toys 'R' Us, Procter & Gamble, Eastman Kodak, Reader's Digest, Johnson & Johnson, AT&T, Tylenol, Jose Cuervo, Hyatt, Crest, Playtex, Time magazine and others. Over the years, Reznicki has cultivated a unique style through constant shooting, attention to conceptual movements and inspiration derived from the likes of Edward Steichen, Jay Maisel, Howard Schatz and Gregory Heisler.

Perhaps the most important factor in Reznicki's success has been his concentration on education. From the day he first picked up a Russian-built imitation Leica camera at age 12, he has constantly sought to increase his photographic knowledge. When he entered professional practice, Reznicki made himself a student not only of the art form, but of the business and politics of professional photography as well.

This attention to education is what first drew Reznicki to PPA back in 1988. Already established in the business and active in a couple professional organizations, he was encouraged by some PPA members to get more involved in their association. Impressed by PPA's focus on continuing professional education, Reznicki started attending PPA events and seminars. Then one day, while attending the PPA national convention, he wandered into a PPA council meeting. "I wasn't a member at the time, but I was invited in and welcomed," remembers Reznicki. "Everything was very open. I was impressed by the professionalism of the meeting and how efficiently it was conducted. I liked seeing how issues floated up from the members and received real attention."

Reznicki joined PPA and became active immediately. He worked with a few different committees and signed on as a trustee of the Winona School. He tried to learn about and interact with as many different areas of the association as possible. A little over a decade later, his contributions were recognized by PPA's board of directors, and they asked him to join their ranks.

In his time on the board, Reznicki has seen a lot of change in the association. There have been improvements in the functioning of the board, the communication with members and in several areas of internal management. However, one of the most exciting changes involves a turnaround in the perception of PPA within the industry. "When I first got involved with PPA, my associates in the commercial field looked at me a little strangely," says Reznicki. "Now all of those photographers, and all the members of our sister associations, recognize that PPA is the premier association in the industry. If there's a push in Washington [on behalf of professional photographers] and PPA isn't involved, then it's going to be a very difficult initiative to achieve."

Reznicki feels that PPA has become the dominant force in professional photography because it backs up its words with action. "PPA doesn't just talk the talk; it walks the walk," he says. "We provide real benefits for our members and we actively lobby the government on their behalf."

Among those real benefits, Reznicki highlights his original inspiration to join: education. He feels that PPA's commitment to educating the 21st Century photographer, particularly when it comes to business practices, is what sets it apart. "The business information we provide is unparalleled, and that has been particularly appealing to the younger generation of photographers," says Reznicki. "Five to seven years ago, when we'd produce a business class, it was like pulling teeth to get people to show up. Today, when we sponsor a business class, it's packed. If you look in the audience, there are a lot of younger people. These photographers realize that they get more than a medal or ribbon out of their membership in PPA; they get a real knowledge base that puts money in their pockets."

The influx of business-savvy younger photographers has helped PPA reach an all time high in membership. As Reznicki points out, the numbers don't lie; and with more than 17,000 members, PPA is truly the biggest and brightest star in the pro photo galaxy.

"During my time on the board, I've seen what was a good association become a great association," he says proudly. "The way things are going now, I believe that trend will continue."

VISIT [HTTP://BOARD.PPA.COM](http://board.ppa.com) TO READ ABOUT OTHER MEMBERS OF PPA'S BOARD OF DIRECTORS.

Workshop

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- Comfortable sales techniques that increase profitability
- Can you afford to hire employees?
- What is an appropriate business model for your studio?
- Making the most of your studio space – home studio or retail location

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M.Photog.Cr., CPP
SMS Consultant

Scott Kurkian, PPA Chief Financial Officer
and Director of Studio Management Services



Lori Nordstrom
M.Photog.Cr., CPP, ABI
SMS Consultant

Ann Monteith
M.Photog.Cr., CPP, ABI, API
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Register Today – call PPA's Customer Service Center at 800-786-6277.

You must be a PPA member to attend the workshop, in addition, you must have produced at least \$25,000 in gross sales during 2006 to qualify for this or future Studio Management Services workshops. You must also complete a studio information questionnaire and submit your 2006 business tax return, 2006 financial records, marketing materials and price list. (For more information about these requirements call 800-786-6277). An SMS accountant will use that information to compare your financial results to industry averages and best-performing studios in your category. An instructor will then create an easily understood 2007 financial plan that maximizes your profit potential.

Workshop fee:
\$899.00 per person / 2nd person from same studio can attend for \$299.00. A \$300 non-refundable deposit is required to hold a spot in the class; the balance will be due no later than April 25, 2007. If you work with your spouse or business partner, it is strongly recommended that both attend.

This workshop is limited to 18 studios. In order to be guaranteed a space in the workshop, all required information, along with a \$300 non-refundable deposit, must be submitted to PPA no later than April 25, 2007.

Future classes in 2007 will be held as follows: June 18-20 Houston, TX | August 20-22 San Francisco, CA | December 3-5 Atlanta, GA

MEET PPA'S 2007- 2008 BOARD OF DIRECTORS

Guiding the world's largest professional photography association is a tough job, and PPA is fortunate to have the right visionaries at the helm. Our board of directors understands exactly what you face daily and knows the programs, education, benefits, and services you need to be successful. After all, they are professional working photographers just like you. We are pleased to introduce the three newest members to your Board of Directors. Check out www.ppa.com for full biographies on your entire Board of Directors.

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Susan Michal
M.Photog.Cr., CPP, ABI

Tim Walden
M.Photog.Cr., F-ASP

Michael Green, VP of Sales & Marketing
Unique Photo - Industry Advisor



Carol Andrews

M.Photog.Cr.

A PPA member since 1986, Carol has served many roles in professional photography. For instance, she has been a PPA Studio Management Services Consultant in 2005 and 2006. And in addition to her membership in the Texas Professional Photographers Association

(of which she was on the Board) and leadership in different PPA committees, she was the 2006 Chairman of the PPA Business Initiative Committee.

Carol's ability to soulfully connect with her subjects on an individual basis has earned her the reputation for being the "Queen of Hearts," with all she embraces in her photography, consulting, and coaching, as well as her life. Carol is known as one who loves the magic in photographs, and you can see it in her work. Her award-winning photography has been jurored and accepted at the world's largest exhibition of photography, Fotofest, not to mention exhibitions at Epcot, in Germany, and various PPA Loan Collections.



Susan Michal

M.Photog.Cr., CPP, ABI

Susan Michal is an internationally published, award-winning portrait and wedding photographer. Susan holds the PPA Master of Photography and Photographic Craftsman Degrees and is a Certified Professional Photographer. She has been named North Florida's

photographer of the year and is an active member of several professional photography groups, along with PPA. In addition, Susan has won numerous awards and has had

the distinction of having five of her images included in PPA's Loan Collection. Susan's unique photographic images have been featured in calendars, greeting cards, and posters around the world. Her specialty is capturing what is special and unique about individual sessions to create memories that will be treasured for generations.



Tim Walden

M.Photog.Cr., F-ASP

Tim earned his PPA Master of Photography Degree at the age of 25, with his Craftsman Degree following soon afterwards. In Kentucky, his home state, his work has won many awards, including Best of Show and Master Photographer of the Year several times. In Kentucky, Tim scored a perfect 100 on his print "His

Father's Eyes," breaking all previous records of combined point total. He also scored a 100 on his print "Hands of Time," winning the top scoring print in at the Mid-East Regional Convention. His work can be seen in many Loan Collection publications, and Kodak has recognized his work through Gallery Awards, a Gallery Elite, and publication in their Portrait Book. He has shared his ideas at Kodak Pro-Team meetings and is a Kodak Mentor. In 2004, he received the Imaging Excellence Award and in 2007, PPA awarded him the Gold Level Photographer of the Year Award for two entries being accepted into the Loan Collection. Tim is a member of the Society of XXV, a qualified National Juror, an accomplished lecturer, and has been named a Fellow by the American Society of Photographers. At Imaging USA 2007, Tim and his wife Beverly were awarded the coveted Gerhard Bakker Award for outstanding photographic education.

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2007 COUNCIL MEETING ATTENDANCE

PPA's Council is the association's elected legislative body, which meets annually to review progress, monitor programs, and approve or decline action items. The 2007 Council meeting was held January 15 at Imaging USA in San Antonio, Texas. A record of attendance is available in the Council section of www.ppa.com.

CONGRATULATIONS TO PPA's AWARD & DEGREE RECIPIENTS

People came from all around to take part in this year's Awards & Degree Ceremony. For a complete list of award and degree recipients, please visit the Competition & Awards section of www.ppa.com.

NEW MEMBER SECTIONS AT OURPPA.COM

You asked for it, you got it! OurPPA.com now has three new members-only sections: Studio Operations, Pricing & Marketing, and Member Open. Check them out today at www.OurPPA.com.

AFFILIATE SCHOOL SPOTLIGHT

Kansas Professional Photographers School

June 3 - 7, 2007 | Bethel College
Newton, KS

Contact: Mark Weber

mark@wichers.com | 785-271-5355

Website: www.kpps.com

Tuition: Full and half-week classes:
\$495 full week or \$295 half week with
early enrollment

Course information:

Foamology - John Burroughs
Advanced Photoshop - Eddie Tapp
Discovering your Unique Factor - Rod Evans
Cooking Your Files - Jeff Locklear and Bentley Skele
Basic Wedding Photography - Don Brent
Beginning Photoshop - Steve Attig and Fred Taylor
Background Painting Plus - Susan Treft
Tony Wickers 1: Basic Photography - Dale Williams
Advanced Photoshop - Steve Attig and Fred Taylor
Beginning Environmental Portraiture - T. Michael Stanley
Dip a Paintbrush into your Photographs with
Corel Painter - John Derry
Introduction to the Complete Digital Studio - Stan Reimer
Additional courses - Bruce Hudson and Jen Hillenga

Florida School of Photography

June 3 - 7, 2007 | Daytona Beach
Community College | Daytona Beach, FL

Contact: School Registration

Teri Crowmover | 800-330-0532

teri@fpfonline.org

Website: www.fppfloridaschool.com

Tuition: \$475 for FPP/PPA members,
\$600 Non Members

Course information:

Photoshop Fundamentals - Al Audleman
TurboCharge your Workflow - Mark Campbell
Leading Edge Digital Techniques - Frank Cricchio
From Brides to Babies - Rick & Debra Ferro
Seniors 911 - Kalen Henderson
Portrait & Wedding Photography - Huth & Booth
Becoming a Digital DaVinci - Kevin Kubota
Print Competition - Barry Rankin
Portraiture - the Simones
Business with Attitude - Greg Stangl
Where Art & Business Come Together -
the Waldens & Ann Montieth
Painter - Helen Yancy

Illinois Workshops

June 3 - 7, 2007 | Pere Marquette State
Park | Grafton, IL

Contact: Bret Wade

info@ilworkshops.com | 217-245-5418

Website: www.ilworkshops.com

Tuition: \$595

Course information:

Basic Course - Louis Tonsmeire
Children - Lori Nordstrom
Portraiture - Carl Caylor
Creativity/PhotoShop - Thom Rouse
Portraiture/Marketing - Monica Sigmon
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various topics and instructors

IN MEMORY

PPA extends its condolences to the family and friends of long-time PPA member from Pennsylvania, Jerry Interval. A fine teacher and wonderful portraitist, Jerry passed away December 4, 2006, at the age of 83. He worked fulltime as a photographer from the early 1960s until 2001. Jerry was a member of the Triangle Photographers Association and the American Society of Photographers, and was a speaker in the 2005 Legends Super Monday programs. As good friend Bob Knuff said, "Jerry would give you the shirt off his back" and was always ready to lend advice.

LAST CALL TO BE COUNTED IN

March 31, 2007 is the last day to join PPA's Sweepstakes Marketing Cooperative. Don't miss this profit-raising program, which will help you draw more high school seniors, families, and wedding clients to your business. Visit www.ImageSweepstakes.com to join or get more information.



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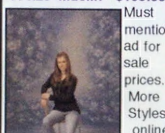
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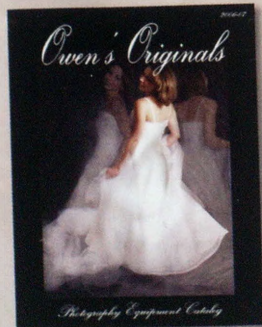


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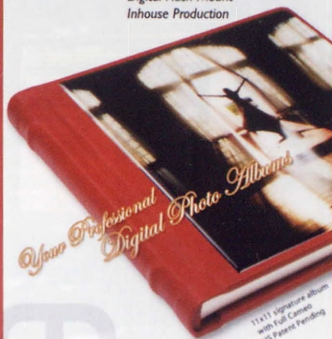
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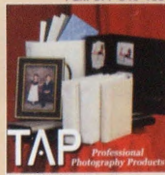


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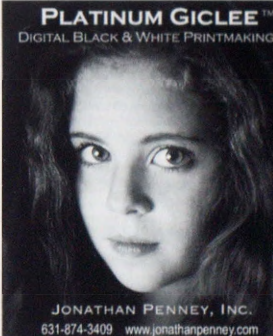
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A day of smiles

WHEN PHOTOGRAPHERS TEAM WITH CHARITABLE ORGANIZATIONS, GREAT THINGS CAN HAPPEN

As a member of the Golden Gate Guild, Kay Eskridge, M.PhotoG.Cr., CPP, works with other women to support the Golden Gate Community Center in Phoenix. The center is in a low-income area that has no community support organizations. Eskridge is also a board member of Arizona Professional Photographers Association (AZPPA). Last year when the association began looking for a beneficiary for a philanthropic effort, Eskridge knew just the organization.

Eskridge came up with a project she named "A Day of 1,000 Smiles." The goal was to photograph 1,000 smiles on the faces of

families in the community, and donate the photographs to the families. Marshalling resources and volunteers from AZPPA, Eskridge launched a massive portrait sitting. Families who came to the center to be photographed would receive a 5x7 image in a nice folio, all free of charge.

The event took place on the last Sunday in September 2006. AZPPA set up eight portrait stations, each staffed by three or four photographers. Many of the families who came to the center had never been able to afford portraits. A lab in the area, Greenway Moto Photo, donated the 5x7 prints, and DNL Photo Packaging provided the complimentary folios.

The photographers released all copyrights to the images so the families could copy and distribute them however they wanted. The appreciation the recipients displayed was beyond Eskridge's and her fellow AZPPA members' imagining. "At one point I looked over at the director of the Golden Gate Community Center, and she looked so sad," says Eskridge. "I walked up and asked her what was wrong, and she started crying. She said no one had ever done anything as special as this for the center or for the neighborhood. She was just overwhelmed."

In addition to the warm response to their contribution, the participating photographers were treated to a day of professional bonding with their fellow image-makers. "It was amazing to see all of these talented photographers give up time with their families on a Sunday and team up to accomplish this project," says Eskridge. "When there would be a lull at one station, people would go over and see what another photographer was doing. When things got a little slow around the noon hour, we did an impromptu lighting and posing seminar, where several photographers got up and talked about their techniques. It was just great experience." ■

—Jeff Kent

For more information on the Golden Gate Community Center, visit www.goldengatecenter.org. AZPPA's home page is at www.arizonappa.com.

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