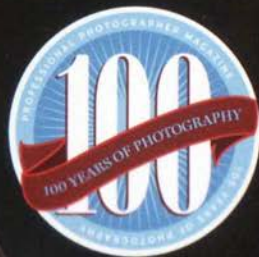


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ON THE COVER: Louise and Joseph Simone have been creating classic portraits for years, but their joy in photography never wanes. Get a preview of the program they'll present at Imaging USA 2008, beginning on p. 96.



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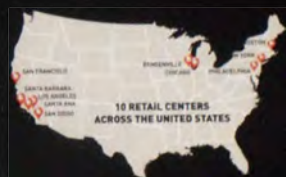


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LOUISE AND JOSEPH SIMONE'S SPECIAL DELIVERY

Our cover artists this issue are renowned for both their images and their teaching. Louise and Joseph Simone have educated and inspired fellow photographers around the globe with their style of portraiture. (They've taught in France, Italy, Spain, Belgium, Germany, Austria, the Philippines, Martinique, Canada, and the United States, to name just a few.)

As popular as the photojournalistic movement has become in recent years, the Simones have remained standard bearers of classic portraiture.

To the Simones, making portraits is "a sacred art." They begin each session analyzing the subject's countenance, appearance and personality, then carefully consider every detail of the shoot, from the lighting to

the final composition. Afterwards, they labor over the creation of the final image in post-production. The resulting portrait will bring to mind the work of Yousef Karsh or Phillip Charis.

Just as important, the Simones make sure their clients understand exactly how unique and labor intensive each portrait is, thus building on their reputation and their brand of individually hand-crafted and personalized work.

In these days of affordable digital cameras, home printers, and brides demanding all 600 of their wedding images on CD—but no album—the Simones' finesse at differentiating themselves is an invaluable lesson in marketing a successful studio: They've created a luxury product that clients happily pay top dollar to possess.

It's a great message for us all: Know how special your work is—and ensure your clients do, too. ■

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Clay Blackmore & Profoto ComPact

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folio

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KATHY WIERDA

After a fairly standard portrait session, Kathy Wierda, M.Photos.Cr., of Kathy Wierda Photography in Bozeman, Mt., had an idea for a more fun image with some vintage clothing and a scooter she had in the studio. With her Kodak Professional DCS Pro 14n digital SLR and Nikkor 85mm f/1.8 D AF lens, Wierda exposed "Lookin' for Adventure" with the lens opened all the way up (shutter speed not recorded). She used Adobe Photoshop to perform minor retouching on some hot spots, and to increase the vignette effect around the edges.



What the judge thought: "The maker of this image used great control in lighting. The area of greatest interest is maintained by the elimination of light areas elsewhere in the entry. The prop used is simple and appropriate for the period indicated by the clothing style. While it is a beautiful image, I would personally have liked to try reversing the image so that the boy faced to the left. By doing this, the boy would have had more space to look into, and the viewer would not be tempted to follow the boy's eyes out of the image to the right. If reversed, the buttons would then be on the wrong side of the shirt however, and some digital correction might have been necessary. Obviously, the image provided superb visual reward for the jurors as is, and the maker is to be congratulated." -Kaye L. Frey, M.Photos. M.Artist, MEI.Cr., and PEC Committee member.



Taken with Canon
EOS-1D Mark III and
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Printer output image simulated. *When compared to the Canon imagePROGRAF iPF5000.

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©Cory Sinklier

CORY SINKLIER

Part of a 12-image promotional collection for an art show in Lubbock, Texas, "Look Out Below" was an exercise in patience. Cory Sinklier, M.PhotoG., CPP, of Sinklier Studios in Abernathy, Texas, snapped the image with a Fujifilm FinePix S3 Pro digital camera and Sigma 24-70mm f/2.8L USM IS EF lens, at 1/125 second at f/13, ISO 100. To get the right shot, Sinklier had the model sitting on a board hanging off the side of a trampoline, while he shot from the ground below. An assistant tossed the bikini top into the air several times until Sinklier got the right shot. Sinklier used Corel Painter IX to draw in the diving platform and ladder.

DENNIS CRAFT

Strolling one morning after a fresh snow, Dennis Craft, M.PhotoG., Cr., CPP, F-ASP, of Craft Photographic Gallery in Marshall, Mich., couldn't resist the beauty of these snow-laden trees. He captured "Winter's Morning" with a Kodak Professional DCS Pro 14n digital SLR and Nikkor 28-200mm f/3.5 G ED-IF AF Zoom lens, exposing the frame for 1/250 second at f/16, ISO 400. He digitally removed some power towers from the background, but performed no other retouching.

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JOE CAMPANELLIE

Joe Campanellie, M.PhotoG.Cr., CPP, of Campanellie's Portraits in Damascus, Md., braved gusting winds and temperatures below zero to photograph bald eagles on the Kenai Peninsula in Alaska. He created "Point of Attack" with a Canon EOS-1D Mark II digital SLR and Canon 70-200mm f/2.8 IS L lens with Canon EF 1.4 II Extender, exposing the image for 1/640 second at f/6.3, ISO 500. A Canon Speedlite 550 EX flash provided some fill.



©Eric Brun

ERIC BRUN

Eric Brun, M.PhotoG.Cr., CPP, of Contemporary Images in Omaha, Neb., captured "Love by Design" during a wedding shoot, using a Canon AE-1 35mm camera and Rokinon 28-80mm f/2.8 A1 lens with a No. 80 red filter. He exposed Kodak Professional High Speed Infrared HIE film for 1/60 second at f/11. No reflectors were needed, as Brun capitalized on the sun and open sky to backlight the couple.



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BY JEFF KENT

Planning a partner

Mastering the photographer-wedding planner relationship

The world of high-end, high-profile weddings is an attractive destination for many photographers. Like all things of value, access to the upper tier of the wedding market is jealously guarded. Often, the gatekeepers to this coveted land are the wedding planners. Get in good with the planners, and prosperity is sure to follow.

Heather Snively has been a wedding planner for 11 years. Her Orlando-based business, Weddings Unique, caters to clients who typically spend \$100,000 or more on their big day. These are carefully designed weddings, so Snively needs photographers who can augment the experience, create beautiful images, act professionally and document the event artistically.

One of Snively's favorite photographers is Damon Tucci of Orlando, who takes a fashion-inspired approach to wedding photography. Tucci works with a handful of planners to cover some of Florida's biggest events, including NFL star Marshall Faulk's wedding and the nuptials for retired NBA great Horace Grant.

What makes two professionals like Snively

and Tucci click, then form a mutually beneficial bond? Teamwork is central. "The collaborative effort is extremely important, especially when working with a photographer," says Snively. "It takes someone who has a vision, someone who understands where you are going with the event and what you want to accomplish."

Snively wants to work with photographers who understand the business as well as the art of wedding photography. Successful partnerships are built on mutual understanding and joint pursuit of the same goals. If the photographer doesn't care about Snively's business objectives, she's probably better off without him.

Tucci makes sure that he and Snively are on the same page. Making beautiful images is great, but it's a considerably less valuable talent if you can't coordinate your efforts with the planner and the other vendors. "It's like anything in life," says Tucci. "You have to be respectful. Everyone at a wedding is there to do a job. If you take the couple off somewhere and are late getting back, it throws off the planner, the caterer, the band, everyone. All the vendors at a wedding should be on the same team; you can't selfishly go off on a tangent."

Tucci endears himself to Snively by paying special attention to the details of the décor, and being sure to include them in the shoot. "You have to tell the story," he says. "That means establishing shots, medium shots and detail shots. Then put it all together in a photo essay, which is the album. If you tell the story well, not only are you serving the clients, but

ship



CONTACT SHEET

the other vendors are going to love you, because your images show off their work."

Personality also plays a big role. Snively insists on working with photographers like Tucci who are relaxed and cool under fire. The ambience is paramount to any wedding, so she wants photographers who can adapt to changing situations, put people at ease, and add to the overall enjoyment of the event. "Talent is great, but you *have* to be easy to work with," says Snively. "No one wants a photographer who complains or gets thrown off his game when everything isn't perfect. There is no perfect shoot, I try to help as much as possible, but ultimately the photography is up to the photographer and he needs to be able to handle the pressure."

Teamwork and mutual respect can accomplish great things. This spring, Snively won a 2007 Gala Award for Best Wedding: Budget \$500 and Above Per Guest. She credits Tucci's



images for helping her land the prestigious honor. "Without Damon's images I wouldn't have been able to win that award," she says. "He put together a team of photographers and he managed the entire day of shooting, which probably lasted 20 hours. I would never have thought of all that without him. His images

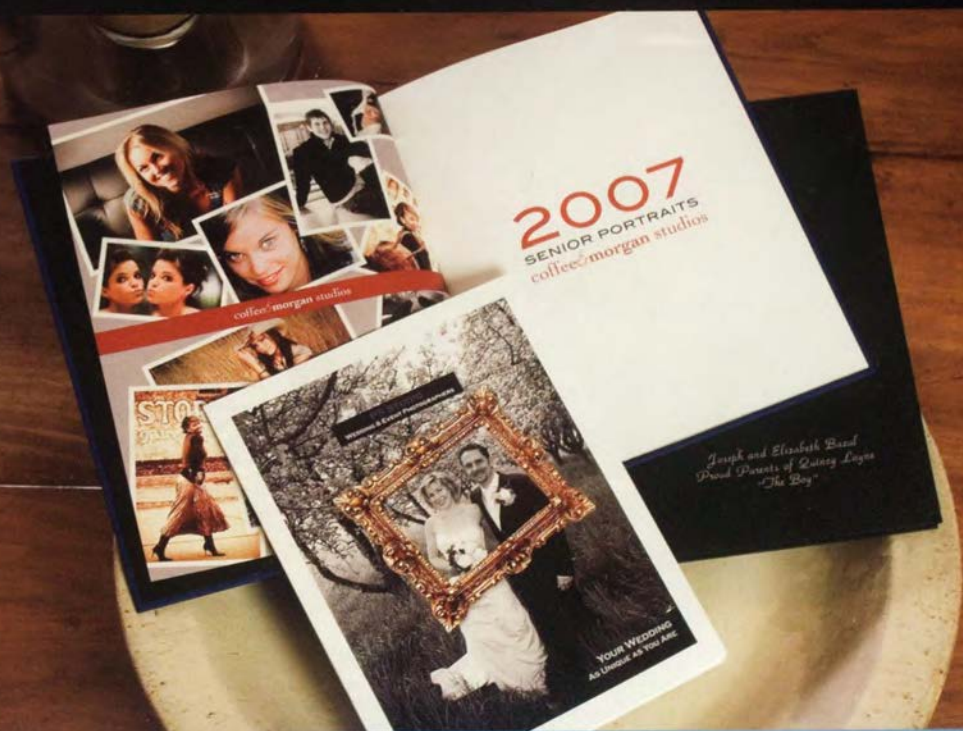
were wonderful, and they helped capture that award, which is a great prize for both of us."

To see more from Damon Tucci, and information on his upcoming book, "Shooting Strategies for the Wedding Day" (Amherst Media), visit www.damontucci.com. For more on Heather Snively, go to www.weddingsunique.com.

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A great introduction to PPA

Hot One Shopping Spree winner takes home \$3,000 in award-winning products



Hot One Shopping Spree winner Keller with her new Canon camera and lens.

Shortly after Imaging USA, new PPA member Taffy Keller received a call from Cameron Bishopp, PPA director of publications. Upon hearing that Bishopp was calling from *Professional Photographer* magazine, Keller immediately thought that something was awry with her subscription. "I paid my dues, right?" she asked.

"Yes," Bishopp laughed. She was calling to inform Keller that she'd won the *Professional Photographer* 2007 Hot One Shopping Spree. "I was just amazed," says Keller. "I'd never won anything in my life!"

Keller had joined PPA and subscribed to *Professional Photographer* just a few weeks before. She was expanding her business and thought PPA could provide more tools for success. Indeed it did—\$3,000 worth of brand-new, award-winning tools.

The Hot One Shopping Spree was created to promote *Professional Photographer's* annual Hot One Awards, the industry's premier distinction for excellence in photographic products. The winning products in each of several categories are selected by an elite committee of professional photographers.

In conjunction with the February 2007 publication of the most recent awards, *Professional Photographer* gave one lucky subscriber \$3,000 worth of the Hot One products of her choice. Delivery of the bounty was arranged through Michael Green of Unique Photo (www.uniquephoto.com).

The prizes couldn't have come at a better time for Keller. She'd been enamored of photography since childhood, but had been working in the corporate world in Columbus, Ga. Her priorities changed after

the birth of her children, and she entered a photography program at the Columbus State University Rankin Arts Center. Program completed, Keller built a studio in her home and began making portraits of babies, children and families, and doing a little corporate photography as well.

About four years ago, Keller moved to Hoover, Ala., a close-knit community near Birmingham, and took a year off to situate herself and her kids. When people asked what she did for a living, she told them she was a photographer. Word spread among Keller's neighbors. One successful session would lead to 10 referrals, and before long business was booming. She picked up commercial work, photographing home furnishings for a major retailer.

Keller knew exactly what Hot One products to order: a 10.1-megapixel Canon EOS Digital Rebel XTi; Canon EF 70-200mm f/4 L IS USM lens; Canon PIXMA Pro9000 Printer; and Corel Painter IX software. The Corel Painter software will help her delve into the hand-painted portrait look that's popular in her area. She'll use the Canon printer to print customized greeting cards and other add-ons.

"I'm so excited about how all these new products will help my business!" says Keller. "It was easy to select what I needed after reading the Hot One Award article. I remember thinking how helpful it was. It's nice to read about products that have been looked at by other professionals, and to see what they have chosen."

—Jeff Kent

For more information on the Hot One Awards and to view the full list of 2007 winners, check out www.ppmag.com. Look for a link to the Hot One article under Special Reports on the bottom left corner of the home page.

World's largest photograph on display



Measuring 107 feet 5 inches long by 31 feet 5 inches high, "The Great Picture" is on display this month at the Art Center College of Design, South Campus, in Pasadena, Calif. The gigantic black-and-white gelatin silver print was created and hand developed by a group of photographic artists called "The Legacy Project" (Jerry Burchfield, Mark Chamberlain, Jacques Garnier, Rob Johnson, Douglas McCulloh and Clayton Spada), aided by 400 volunteers.

The image capture device was a mammoth pinhole camera obscura fashioned from an F-18 fighter plane hangar at the now-defunct El Toro Marine Corps Air Station in Irvine, Calif., draped with 24,000 square feet of black viscine. The subject of the photograph is the deserted military base, which is being developed for housing and a vast urban park.

For details on the project, visit www.legacyphotoproject.com.



The copyright on the painting featured in the "Digital Delegation" sidebar in the "Creative Partners" feature in the August issue of *Professional Photographer* belongs to Suzanne Maitland, portrait artist, rather than Bob Nolin. The original artist retains copyright for any of her images that Nolin works on. *Professional Photographer* regrets the error.

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PPA's annual Sweepstakes Marketing Co-op

Professional Photographers of America (PPA) is preparing for its second annual Sweepstakes Marketing Co-op event.

The main focus of the sweepstakes is to

get participating studios into the spotlight. No purchase is necessary to enter, but prospects have to walk in your door.

Being part of a national sweepstakes gives your promotions greater impact and attracts the attention of the media and consumers. Even if the sweepstakes doesn't generate direct sales,

participating photographers benefit from getting their name and products before the public.

PPA launched the Sweepstakes Marketing Co-op at Imaging USA 2007 in San Antonio. Members bought into the co-op for a nominal fee, in order to offer their clients and prospective clients the chance to win a Jeep, a Disney vacation, a Caribbean cruise, and valuable secondary prizes. The participants received a ready-made marketing kit comprising a guide with promotional suggestions, a CD of print- and Web-ready graphics and text, a display poster, a sweepstakes-branded ballot box and entry forms, and other helpful material.

About 500 studios are already taking part in the co-op. PPA member and 2007 participant Dan Schumacher says many of his clients commented that they were impressed that his business could offer such great prizes. He says he owes one sizeable sale and several smaller ones to the sweepstakes. Moreover, he says it was "good exposure," especially for his first year in business.

Thanks to participating members' suggestions, the program has been streamlined and the marketing guide revamped to make it easier to navigate. With its updated tips, you'll even learn about using MySpace and YouTube as potential marketing spots.

New prizes and tips have been added for the 2008 Sweepstakes Marketing Co-op. The Disney vacation and the Caribbean cruise are back as prizes in the Family Vacation and Escape to Paradise sweepstakes, respectively; and a Saturn Ion coupe will go to the winner of the Senior Portrait Sweepstakes. Runners-up can even pick their prize—a 50-inch plasma screen TV, Nintendo Wii gaming system, navigation system, and more.

PPA is ready to enroll this year's participants at Imaging USA 2008 in Tampa, Florida, where the 2007 winners will be announced. —Angela Wijesinghe

Keep checking www.ImageSweepstakes.com for updates.

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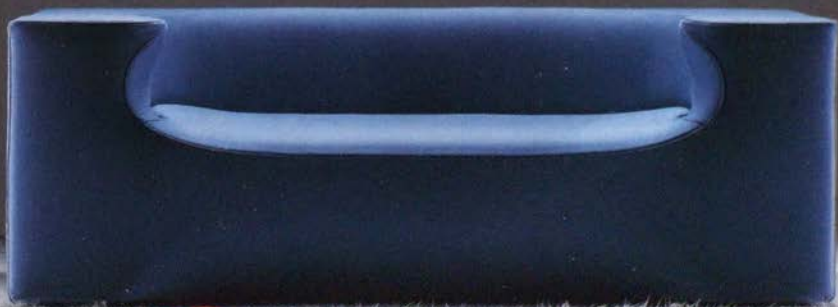
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Get ready to rock

A backstage pass to photographing concerts BY DAVID O. BAILEY, M.PHOTOG., CPP

"I began to photograph one of the greatest performers of all time, standing only five feet away, *thinking this has got to be one of the greatest jobs in the world.*"

There's only one thing I know of that evokes as much emotion as photography, and that's music. A collection of photographs accompanied by the right music will stir emotions like nothing else.

The first time I photographed Paul McCartney I was standing in the photographers' pit at a concert, waiting for the show to begin. A video of Beatles images was splashing across a huge screen as the song "Help" blasted over the speakers. A woman in the front row watched raptly, lost in memories of emotion long past, tears flowing down her face. I started to lift my camera to photograph her, but decided not to intrude on such a personal moment.

Moments later when McCartney walked onto the stage, she screamed like a teenager. Turning toward the stage, I began to photograph one of the greatest performers of all time, standing only five feet away, thinking *this has got to be one of the greatest jobs in the world.*

It's not an easy job to land. There's no freelance concert photography. You have to have an official assignment from a media outlet or consent from the event promoter or publicity agent to get a photo pass. I usually get my pass from the performer's publicist (you can find the contact info on the Internet). Never request a pass less than a week before a concert.

If you don't have ins at a publication, start photographing lesser known bands and building

a concert portfolio. Give the bands some free photos and it might lead to shooting publicity photos for a fee. Fine-tune your skills then show your photos to the local newspaper entertainment editor. When something goes wrong with the publication's regular lineup, make sure your name's in the editor's Rolodex.

Top, right: Robert Plant of Led Zeppelin.
Below: Bruce Springsteen & E-Street band members.



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CONTACT SHEET

When you arrive at the concert venue, you're sometimes required to sign a contract stating the planned usage of the photographs and agreeing to certain restrictions. Always wear the pass in plain sight.

About 10 minutes before the curtain, head toward the stage and find the photographers' pit and check with security. Find a good spot to shoot from and stake out your area. At large concerts where as many as 15 photographers crowd into one small area, you might not be able to move around. If you're lucky, you'll have a pit in front of the stage to stand in, but lately security has been placing the photographers at the sound board some 50 yards from the stage. You'll need a long lens for this spot.

You'll be allowed to photograph only the first few songs, about 10 to 15 minutes, using available light only; flash is strictly forbidden. I shoot all concerts digitally, starting at ISO 400 in aperture priority mode. I use a 70-200mm f/2.8L lens on a Canon EOS 5D. I also take a 16-35mm f/2.8L lens in case the performer's too close for the zoom.

With all the photographers confined to one area, everyone will come out with similar

Tina Turner



All images ©David O. Bailey



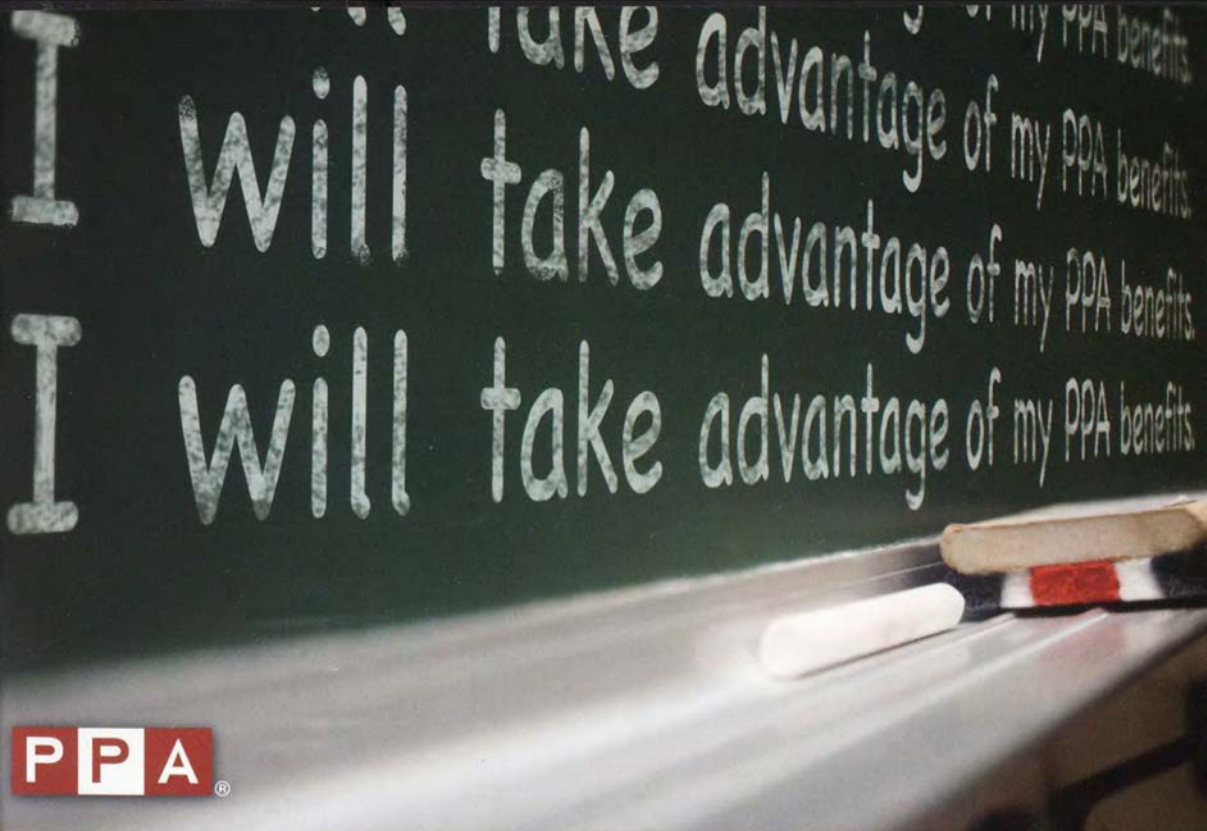
Steven Tyler of Aerosmith

angles. When you're lucky enough to be in the photographers' pit and can move around, a wide-angle comes in handy. Get in close to the performer and shoot from a low angle. When you use your zoom, don't be afraid to fill the frame with the performer's face. Shoot fast and constantly change your perspective. In 10 minutes in the pit, I take about 150 to 200 shots from all angles. Never move in front of another photographer who's taking a shot.

Shooting in low light you'll have problems with depth of field. If you're not careful the microphone will be in focus but the subject's face will be soft. Use spot metering to get a correct exposure off the subject's face without allowing the lights to fool your camera. Keep a close watch on the settings in your viewfinder and be ready to make quick aperture and shutter adjustments as the light changes.

This is intense action photography, and you have to be on top of your game to be successful. Know your equipment inside out. Be ready to react as the situation changes. Have a good time and go peacefully when it's time to be escorted out.

David O. Bailey is a freelance photographer and writer in Colorado Springs, Colo. To see additional concert photographs, visit www.DavidBaileyImages.com.



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PROFIT CENTER

What I think

*Stephanie Clark knows
image is everything*

What do you wish you knew when you were first starting out? Photoshop. It would have prevented many all-nighters.

What's the biggest business risk you've ever taken? Moving my studio from a garage to a 17,000-square-foot mansion. Needless to say, my gas bill has gone up. While my work is not hugely better, the image my studio projects is golden. Let's all say it together: Image. Is. Everything.

What's your deal breaker? Weekend sessions. With my studio in my home, Saturday and Sunday are the only days I don't have to share my house with somebody.

What do you consider your big break—the turning point? My productivity increased exponentially after I hired my first employee. I used to spend as much time returning calls as I did on photography. Now, with two full-time employees, I can focus on the good stuff!

What's the secret to running a successful photography business? Join an online photography forum. It's like a 24/7 seminar. I've found the answer to every question I've ever had online.

IMAGE BY STEPHANIE CLARK

WWW.STEPHANIECLARK.COM

Simple ways to draw motivated callers

The siren call

In your marketing and advertising, don't stop at getting your name out there—get people to call you and book a session. Give people clear,

specific, emotional reasons to call you *right now*.

Go beyond what I call name, rank and serial number advertising. That's

not enough. When you design an ad, a mailing, or any other form of promotion, include the elements on this checklist:

1. What makes you unique. Why should someone choose you over any other photographer? Can this unique factor benefit the prospect? For example, do you have a 100-percent guarantee that your customer will be thrilled? Try to come up with 10 unique factors for every kind of photography you offer.

2. A reason to call you right now. You can offer money savings, a bonus gift, eligibility for special prices on merchandise.

3. Don't offer free photographs. It cheapens your product and hurts you in the long run. Instead, give away a frame or a floral arrangement or other product from one of your partner businesses.

4. What she will lose by not acting now. The fear of loss is a greater motivator than the desire for gain. Will she lose the chance to preserve precious memories? The chance to have the perfect gift for friends and family?

5. Eliminate all risk. Totally guarantee everything you do, and talk about it in all your advertising.

6. Comments from delighted customers. Use photographs of real clients (with permission!) along with a personal testimonial underneath each, in quotation marks, with the client's name and locale.

7. Call for action. Make it something very easy, and without risk or pain. Ask her to pick up the telephone, right now, and call you for a chat about her life, her family and how you can give her something that she'll always treasure. Say there's no charge or obligation for the call, and no one will try to sell her anything.

Whether you like it or not, how well you craft your marketing and sales determines the success of your photography business. Use these elements and your marketing and advertising will work better than you ever dreamed possible. ■

Get more tips on business and art at Charles J. Lewis' Web site, www.cjlewis.com.

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Jose Villa



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Fujifilm Pro 400H 220 format



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In a digital age, is it possible to have a renaissance in film? After using Fujicolor Pro 400H for the shot above, Jose Villa emphatically says, yes. "I love the soft tones that this film provides. Even though the lighting is flat in this image, Pro 400H allowed me to capture smooth, soft gradations from highlight to shadow and keep the skin tones natural as well." What's more, since Fujicolor Pro 400H is designed for ultimate compatibility in today's digital workflow, it offers ease of use after the shoot. For a wedding photographer as busy as Jose, that's a proposal that's difficult to resist.

FUJIFILM

Through Willbewed.com, photographers can offer couples a dedicated wedding Web site, which evolves into a perennial site for the growing family.

Weddings and families dot com

Arizona photographer Hollye Schumacher and Web designer Ryan Brannen have launched a business that simplifies the lives of engaged couples, while giving professional photographers a showcase for their work—for free. Called Willbewed.com, the beauty of this startup is its simple efficiency.

For a one-time fee, Willbewed.com gives a couple a dedicated Web site to announce their forthcoming marriage; outline the wedding itinerary; post links to gift registries; and for out-of-town guests, provide maps and links to hotels and good restaurants in the area. It's a virtual clearinghouse of info that the bride and groom would otherwise have to repeat

over and over again. It's not hard to envision couples embracing a service that relieves the burden of mass communication. Imagine mailing save-the-date cards with little more on them than a Web address. Brilliant.

While loaded with information, the Web sites are far more than utilitarian. Beautiful, professionally photographed images of the couple grace every page, and culminate in a slideshow with music. It gives just the right amount of emotional pull—who wouldn't get caught up in the couple's obvious joy? The images also add professional polish, as do the smooth graphics and seamless transitions. By request, the sites can include the wedding's

theme, color scheme and invitation, for an overall branded appearance.

Willbewed.com is marketed to both consumers and professional photographers, who can offer it to their clients in a wedding package, either at cost or with a markup. "It's up to photographers if they want to make money on it," says Schumacher. For her, Willbewed.com is more about advertising than revenue. "As a photographer, it gives me the opportunity to promote myself and my engagement sessions. It gives me six months to a year of exposure to the wedding party and guests."

Adds Brannen, "We include a link to the photographer's Web site on the Willbewed.com site." Schumacher and Brannen say they are happy to work directly with brides, but prefer to work with photographers, because, says Schumacher, "We can arrange site pages around the photographer's shooting style, such as the number of horizontal and vertical images."

Willbewed.com offers three products: Unique, Boutique and Custom Web sites. The Unique and Boutique sites have ready-made templates, while Custom sites are individually built. "The Unique costs \$500. It's a single layout, three to five pages, with a handful of pictures," Brannen explains. "The Boutique is a much larger site, usually 12 pages. It offers three to four layouts and more elaborate graphics and animation, such as rotating pictures; it runs \$950. For the Custom we develop an elaborate site with upwards of 25 pages. The price starts at \$1,850."

One client who requested a Custom site for her daughter's wedding early this year



Schumacher and Brannen can arrange site pages on Willbewed.com to work with a photographer's shooting style.

was Fran Samuel, publisher of the magazines *Phoenix Bride and Groom* and *Tucson Bride and Groom*. Stephanie Gandy Riley, editor of the magazines, says before Willbewed.com she was skeptical of wedding Web sites. "I couldn't see the value," she admits. "Now I'm absolutely sold and I think everyone should do it."

Held in Scottsdale, Ariz., the wedding took place over four days with multiple events and guests from all over the world. Riley says the Web site kept everyone connected. "If something in the agenda changed, people could go to the site and find the [updated] information. A lot of people use Blackberries now and if they weren't sure what time the welcome reception started, for example, they just called it up on their BlackBerry. We didn't need a go-between running around making sure everyone was in the right place at the right time."

Once the couple is married, a small additional fee gives them the opportunity to retain and update their site with their wedding photos, which can be purchased on the Willbewed.com site or via link to the photographer's site. The business model is built to expand as couples start families. An adjunct site called Arelovinglife.com will post pregnancy photos, baby photos, and beyond.

The first year in business, Schumacher and Brannen have taken baby steps, keeping Willbewed.com local to build the business slowly. Now they're ready to take Willbewed.com nationwide. Stephanie Riley is convinced they will be successful. "I think once people get a taste of what can be done, the sky's the limit." ■

Lorna Gentry is a freelance writer in Atlanta.

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What I like

*The secret's in the bag
for Jim Garner*

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What hot new product are you going out of your way to use?

Yervant's Page Gallery 4 wedding album design software.

Has a piece of equipment ever changed the way you approach photography?

I've put away my flash and I'm shooting more with primary lenses.

What's the one piece of gear they'd have to pry from your cold, dead fingers?

The BODA Lens Bag my wife and I designed for its flexibility, security and ease of use (<http://goboda.com>).

IMAGE BY JIM GARNER

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Smarter, faster, stronger—Canon's new EOS-1D Mark III delivers a new standard of high-performance professional photography.

BY RON EGGERS

Unrivaled

CANON EOS-1D MARK III

All images ©Ron Eggers



The new Canon EOS-1D Mark III has an outstanding combination of shooting speed, resolution and price. There's nothing disappointing about it. Its dual DIGIC III image processors make it amazingly fast and responsive, processing more than 100 megapixels of data per second, and capable of handling 14-bit analog-to-digital file conversion without slowing down the camera. The dual processors also significantly mitigate electronic noise in captures at high ISO.

Designed around an entirely new 10.1-megapixel APS-H size CMOS sensor, the 1D Mark III has a maximum resolution of 3,888x2,592 pixels. Every time the camera is turned on or off, the EOS integrated cleaning system goes through a brief sensor-cleaning routine. The IR-cut filter in front of the sensor vibrates at ultrasonic speed, shaking off dust and other particles that would otherwise appear in the captured images.

The Mark III is rated at a top speed of 10 frames per second (fps), up to 110 frames per burst. Initially, I wasn't able to achieve that rate with a generic CompactFlash card. In repeated tests with a SanDisk 2GB Extreme III CompactFlash card, shooting in high-speed continuous mode with AI Servo AF (autofocus), I could capture 91 to 99

With its high speed and excellent performance, the Mark III is in a class by itself.

frames in 20-second bursts. Shifting to One-Shot AF, the rate increased to an average of 124 frames in 20 seconds.

It took switching to the highest shutter speeds to achieve the maximum shooting speed. Then I could consistently shoot 55 JPEG frames in 5.6 seconds. The initial bursts were processed and written to the media in 18 to 19 seconds. I was not able to get the rated 110 JPEG frames in a single burst. The burst would halt after 55 or 60 frames. It was possible to continue shooting while the data was being processed. During writing, the camera would capture three-frame bursts, hesitate for less than a second, and resume firing.

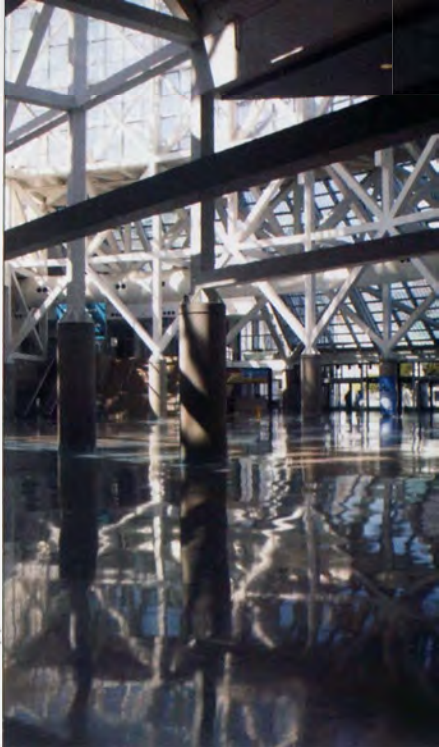
Just about every aspect of this latest model has been improved and upgraded. It has a faster, more sophisticated CMOS-sensor focusing system with 45 autofocus points—19 cross-type and 26 assist. Focus mode can be set to

One-shot, AI Servo AF (predictive), or Manual.

Though the autofocus is impressively fast across the board, the 1D Mark III focused a little faster when set to auto-select AF points. When I selected the focus point, the camera had to search for something to focus on at that point, and I occasionally had to change the composition to get focus confirmation. When the camera selected the focusing point, it could focus on anything in the frame.

Metering is handled through a 63-zone TTL full-aperture system. Options include evaluative metering linked to all AF points; partial metering, which reads about 13.5 percent of the center of the screen; center-weighted averaging; and spot metering.

Autofocus locked in faster when set to auto-select AF points, allowing the camera to quickly select the most suitable focusing point within the frame.



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Also, if you take multiple spot meter readings, the camera will display relative exposure levels and average the readings to determine correct exposure.

Even the viewfinder and the LCD have been redesigned. The new viewfinder has 100-percent coverage with dioptric correction. At 3 inches, the LCD is larger and more viewable than earlier models' LCDs. The Mark III is also the first Canon DSLR with live-view preview, so images can be framed on the LCD rather than solely through the viewfinder.

The menus are larger and more readable in the larger LCD. You can access nine menu options with the separate joystick-style navigation button. Custom function menus (from C.FnI to C.FnIV) control an extensive selection of user-definable settings, including variable exposure level increments, bracketing sequence and AI servo tracking sensitivity. There are 57 user-settable custom functions. A function button on back of the body brings up Picture Style options: Standard, Portrait, Landscape, Neutral, Faithful, Monochrome and three customizable user-defined picture styles.

Standard ISO equivalence ranges from 100 to 3200, and can be extended by one stop at each end, to 50 to 6400. Preset white-balance options include Auto, Flash and a several preset and custom standard lighting options. Custom color temperature settings range from 2,500 to 10,000K. White-balance bracketing up to 3 levels is available in one-stop increments.

The EOS-1D Mark III has both a CompactFlash and a SecureData memory card slot, and allows for a number of storage options and configurations. For example, the camera can capture RAW + JPEG files and record them to both cards simultaneously, or record one file to each card simultaneously—an excellent back-up option for critical assignments. As an alternative, Canon's WFT-K2A Wireless File

specs: Canon EOS-1D Mark III

IMAGE PROCESSOR: Dual DIGIC III Image Processors

SENSOR: 3:2 aspect ratio CMOS sensor

RESOLUTION: 10.1 effective megapixels (3,888 x 2,592)

METERING: 63-zone TTL full-aperture metering, evaluative (linked to all AF points), partial (about 13.5 percent of the screen, at center), spot (about 3.8 percent of the screen)

SHOOTING SPEED: Rated at 10 fps in bursts up to 110 frames; reviewer testing achieved 10 fps in bursts up to 55 frames

ISO: 100-3200; 50 and 6400 via Custom function

EXPOSURE SETTINGS: Program AE (shiftable), shutter-priority AE, aperture-priority AE, E-TTL II program AE (evaluative flash metering, averaged flash metering), manual

SHUTTER SPEED: 1/8,000 second to 30 seconds (1/3- and 1/2-stop increments), bulb; X-synch at 1/300 second

WHITE BALANCE: Auto, preset (daylight, shade, cloudy, tungsten, white fluorescent, flash), five custom settings, two user-selected color temperature settings

FOCUS MODES: One-shot AF, predictive AI servo AF, manual

LENSES: Canon EF, TS-E, and MP-E lenses (except EF-S lenses); 1.3X lens conversion factor

FLASH: E-TTL II autoflash with all EX Series Speedlites

STORAGE: CompactFlash, SecureData

PRICE: \$4,499

Transmitter can transfer images onto compatible USB hard drives for storage. There's also a USB 2.0 port for image transfer directly to a computer, and a video-out port for either NTSC or PAL. There's a selection of 14 file format combinations, including RAW, sRAW, four sizes in JPG format, and multiple compression settings.

Power management excels in the EOS-1D Mark III. I shot more than 400 frames for sample pictures, followed by 1,100 frames for speed testing, without recharging the battery, with 77 percent of full power remaining, according to the battery status indicator.

The sturdier EOS-1D Mark III is even more rugged and weather proof than the Mark II's. The shutter rating is increased to

300,000 frames for heavy-duty wear. Canon refers to the camera's lighter body (40 ounces), but it sure doesn't feel that way. To me it feels like the heaviest DSLR that I've tried.

The EOS-1D Mark III's Canon EF mount takes all Canon EF, TS-E and MP-E lenses, except the EF-S. The 3:2 aspect ratio is the same as 35mm, but the sensor is smaller, so there's a 1.3X lens conversion factor with 35mm lenses. It's also compatible with Canon Speedlites and other accessories. The body includes a PC/sync cord connector for use with studio lighting equipment.

You may never need the Unrivaled high-speed performance of the Canon EOS-1D Mark III, but for a street price of \$3,999, the advanced features and capabilities alone easily justify the cost. ■

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Epson's Stylus Pro 3800 tops the 4800, with better ink swapping, smarter screening, real borderless printing and less bulk.

BY BRYAN LINDEN

Fit and *trimmed*

EPSON STYLUS PRO 3800



The Epson Stylus Pro 3800 with 17-inch output is not simply a scaled down 4800. In fact, it has many new technologies that are superior to the 4800's, such as Auto Sharing ink technology for automatic switching between matte black and photo black inks that makes switching faster and more cost effective. The Stylus Pro 3800 holds all nine of the UltraChrome K3 ink set cartridges, and the print driver automatically selects the proper black for the specified paper type.

With the Epson Stylus Pro 4800, 7800, 9800 and some older models, the lever-flipping black ink swapping process took up to 30 minutes to complete and wasted \$40 to \$88

worth of ink. In the Stylus Pro 3800, matte black and photo black share one ink channel, so switching takes just 2 to 3 minutes and consumes only \$1 to \$2.50 worth of ink.

The 3800's new screening technology compensates for the varying ink density among different resolutions, so each media type can be described with a single ICC profile, regardless of the print resolution. That saves time if you make your own profiles, and saves money if you purchase custom profiles.

The new screening technology combined with Advanced Meniscus Control (AMC) also improves the accuracy and quality of bi-directional printing, which can cut print

time in half and double productivity. However, the 3800 yields slight but appreciably better output quality, especially in the Advanced Black and White mode and bi-directional printing.

I really like the Stylus Pro 3800's compact size. At 10.28(h)x27.36(w)x14.88(d) inches and 43.2 pounds, it can sit on a desktop and be set up and transported by one person. In comparison, the Stylus Pro 4800 measures 14x34x30 at 83.7 pounds, and the other 17-inch output printer, the Canon iPF 5000, measures 13.5x39.3x31.9 at 108 pounds; both require at least two people for setup and transport. I do a lot of printing on location, usually with a 13-inch Epson Stylus Photo R1800 or R2400, and now I could also use the 3800—it's just a few inches wider and less than 10 pounds heavier.

The last of the 3800's big advantages for me is its ability to create borderless prints on a variety of sheet-fed media. The Epson Stylus Pro 4800 and Canon imagePROGRAF iPF 5000 can output borderless prints only on roll paper with trimming required at the top and bottom. The 3800 has no roll-paper feed. Many photographers cite the economy of roll media, and perceive a workflow advantage in being able to send print jobs in batches, then trimming later as necessary.

I find it much easier to send jobs in the size I need and get ready-to-deliver borderless

specs: Epson Stylus Pro 3800

PRINT METHOD: Advanced MicroPiezo AMC print head technology; 8-channel, drop-on-demand, inkjet print head; auto head alignment and cleaning technology

NOZZLES: Color and monochrome heads, 180 nozzles x 8 configuration; Variable Droplet Technology, 3.5 picoliter minimum

PRINT RESOLUTION: 2,880x1,440dpi maximum

PRINT ENGINE SPEED: 8x10-inch prints from 2:03 to 7:47; normal is 4:08
INK: 9-color (C, Lc, M, Lm, Y, Lk, LLk + PK or MK); pigment-based Epson UltraChrome K3 Ink technology; 80mL ink tank capacity per color

MEDIA: Up to 17x22-inch sheets, greater length with custom cut sheets; front manual sheet feeder accepts cardboard up to 1.5mm thick

BORDERLESS PRINTING: 4x6, 5x7, 8x10, 11x14, 16x20, 17x22

DIMENSIONS: 27hx15wx10d inches; 43.2 pounds

INTERFACE: Hi-Speed USB 2.0 and one 10/100Base-T Ethernet port

MSRP: \$1,295

sheets in standard print sizes. I prefer using the sheet feeder with up to 20 sheets of 17x22-inch Epson Premium Luster Paper when I want to gang odd sizes or print picture packages. It's simpler for me to trim sheet stock than an unruly length of roll paper, which has a tendency to curl, and is easy to damage as it's cut from the roll and falls to the floor or into the paper catch. It's also easier to protect prints with spray finishes and laminations when they lie flat.

If you're interested in ganging images on sheet-fed media, you will likely benefit from the Epson Stylus Pro 3800 Portrait Edition (\$1,495), which includes the standard Stylus Pro 3800 and Express Digital Darkroom Core Edition software (www.expressdigital.com). Express Digital Darkroom facilitates printing portrait packages, and includes over 200 graphic templates, album layouts, senior

layouts, calendars, workflow management options and even e-commerce solutions.

If you want to print over 22 inches in length (such as 16x24s for native aspect ratio images), you can either purchase 17x25-inch paper (available from www.inkjetart.com, www.premierimagingproducts.com and others) or cut roll paper to the desired dimensions.

The Stylus Pro 3800 is not suitable for printing on canvas or for output longer than 37 inches. Some users report they've found reliable ways to print on canvas with the 3800—try at your own risk. Printing longer than 37 inches can be accomplished with the use of the Colorbyte ImagePrint RIP (\$895), which not only allows for printing up to 17x327 inches, but also has great layout features, package printing and a huge library of fantastic custom profiles for all Epson

media and most others.

In the few months I've used the Stylus Pro 3800 as my main printer, I'm happy to report a flawless performance. I've used it for at least 90 percent of the jobs I would otherwise have sent to a lab, and for me, printing in-house cuts costs and improves quality. I've had zero ink clogs, even when the printer sat idle for several days (likely due to new pressurized ink cartridges). The output and ICC profiles provided are as good as it gets.

If you've been considering buying an Epson R2400 and have a couple inches of desktop to spare, you might be better served by a 3800, especially when you factor in its larger capacity ink cartridges (80mL vs. 15mL) that come in a complete set. The extra cost of \$550 is nearly offset by the roughly \$495 worth of ink included, not to mention the lower per-mL cost of replacement ink. ■



* Load capacity: 468MGRC2 is 22lb, 468MGRC5 is 27lb

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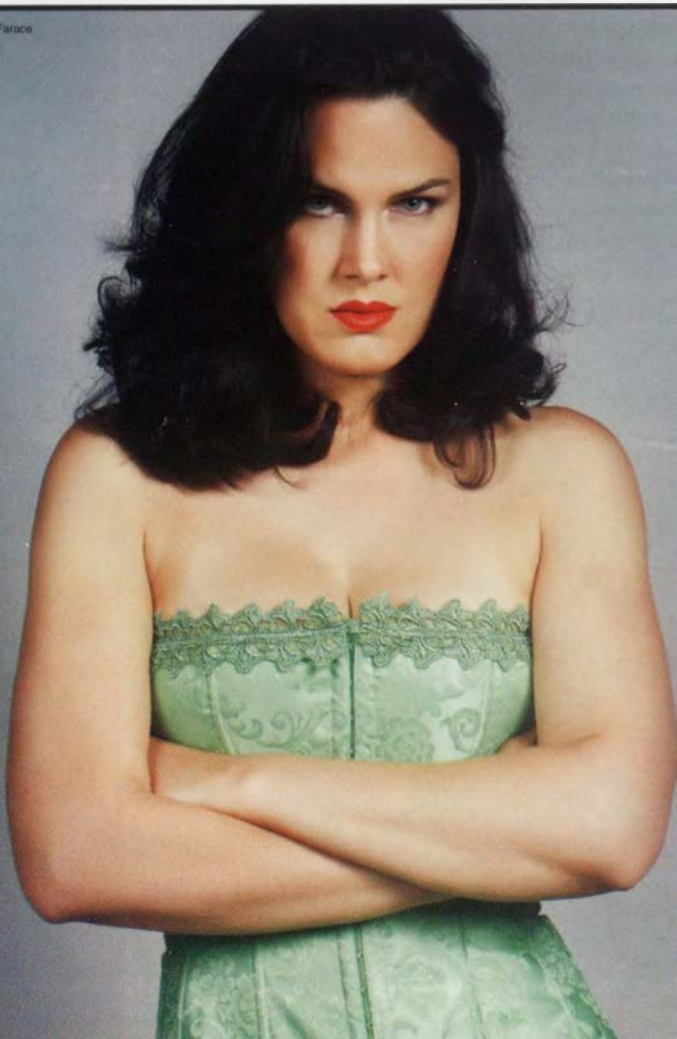
BY JOE FARACE

Light *bright*

ADORAMA FLASHPOINT II 2420 MONOLIGHT



Joe Farace



Adorama recently announced two additions to its Flashpoint II series of affordable monolights. The first is the compact 320 model that I reviewed recently for *Professional Photographer Online* (www.ppmag.com); the second is the more powerful 2420 model, which delivers 1,200-watt-second output for photographers who need extra power for large group photos, studio product shots, or working at small apertures.

Self-contained like all monolights, the Flashpoint II 2420 doesn't need to be connected to a central power pack, which reduces cables and makes for fast setup. With a MySlave 60TX Digital Radio Slave, which has the tiniest transmitter and receiver I've found, you need even fewer cables (see "Wireless Tripping").

The Flashpoint II 2420 uses the standard 1/4-inch phone plug interface, and the MySlave 60TX includes a cable that plugs right into the 2420 synch socket. For traditionalists and those who prefer to save money, Adorama includes a 16-foot synch cable to connect the camera to the

For this image of Zoe, I placed a Flashpoint II 2420 fitted with a Westcott 45-inch Optical White Satin umbrella with removable black cover at camera right. A Flashpoint II 320 monolight with another 45-inch Optical White Satin umbrella with removable black cover provided fill at camera left. Exposure: 1/20 second at f/20, ISO 200. Lens: Canon EF 85mm f/1.8.

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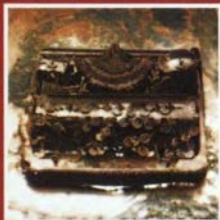
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monolight. The flash synchronization trip voltage is just 6v, making it safe for all film or digital SLRs. Press the remote button on the back to fire the monolight via its built-in switchable slave. The slave allows the 2420 to be tripped by another Flashpoint monolight or an on-camera flash. *Tip: When using the 2420 with a shoe-mounted flash, be sure to place the on-camera flash in bounce mode to avoid ugly secondary shadows behind the subject.*

The Flashpoint II 2420 has an undisputed yet rugged metal housing. It offers continuously variable power settings from full down to 1/8 power. The five buttons on the back of the unit control several functions. The first powers the modeling light. The second activates a flash-ready beep to supplement the Flash

In a makeshift basement studio, I photographed Adam with three Flashpoint II monolights. I positioned a 2420 fitted with a Westcott 45-inch soft silver umbrella at camera right. For fill, I placed a Flashpoint II 320 monolight with a Westcott 45-inch Optical White Satin umbrella at camera left. I placed a second 320 with the standard reflector behind and to the right of the subject. Exposure: 1/40 second at f/16, ISO 200. Lens: Canon EF 28-135mm IS at 95mm.



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WIRELESS TRIPPING

Using monolights helps minimize the number of cables I could trip over. To further that goal, I've also been using a MySlave 60TX Digital Radio Slave from Booth Photo (us.boothphoto.com). This compact, shoe-mounted transmitter is much smaller than the Canon ST-E2 unit, and the receiver is just as small. The system has a range up to 98 feet, more than enough for my studio. It has six-channel capacity and operates on a radio frequency of 315 MHz. You can also trigger the transmitter via synch cord connection if that works with your camera. The receiver fits any 1/4-inch monolight connection, but you can get an adapter at Radio Shack if you want to plug it into lights with mini plugs. The kit costs \$289; additional receivers are \$199 each.



specs:

Adorama Flashpoint II 2420 Monolight

MAXIMUM POWER OUTPUT: 1,200WS

VARIABLE POWER CONTROL:

Full-1/16 stopless

GUIDE NUMBER (ISO 100): 300

RECYCLE TIME: 1-6 seconds

COLOR TEMPERATURE: 5,600K

MODELING LAMP: 250W adjustable

BUILT-IN SLAVE: Yes

DIMENSIONS: 15.5x5.6x7.5 inches

PRICE: \$499.95

bringing it up after the flash recycles. The fourth button test fires the monolight, and the fifth controls the reasonably quiet built-in fan.

Two Flashpoint II 2420s would be an ideal lighting package for corporate and group photographs, including really big wedding parties, with enough power to shoot at small apertures for maximum depth-of-field so that everybody in the shot is in sharp focus, from the front row to the back. With a single subject, the Flashpoint II 2420 power makes it possible to use your lowest ISO setting to squeeze the maximum image quality from the digital file. What the Flashpoint II 2420's external housing lacks in style, it makes up in power and value.

The flash tube and modeling lamp for the Flashpoint II 2420 are user replaceable, and Adorama includes a power cord, sync

cord, and modeling light. Get a spare; they're cheap at \$14.95. The monolight also includes a reflector with an opening to accommodate the umbrella shaft holder that's built into the side of the 2420 body. You can mount or remove the reflector to the front of the monolight with a bayonet mount that's compatible with every accessory made for Flashpoint II series monolights, including the snoot (\$44.50), Four-Leaf barndoors (\$39.95), or 24x24-inch Softbox (\$59.95).

The Flashpoint II 2420 is available as a single monolight or in kits. Monolight Kit includes a single model 2420, light stand and 40-inch white umbrella. Also available is a Flashpoint II 2420 Portrait Wedding Monolight Kit with two 2420 monolights, two light stands, two 40-inch umbrellas, and a carrying case. ■

Ready LED. The third button sets the modeling light to vary with flash output, dimming it when the flash is fired and

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What is instruction-based editing (a.k.a. metadata editing) and why should you convert your raw files to DNG?

The power of DNG

Along with the many raw processors coming to market, there's a whole new method of image-editing as well, called either *instruction-based* or *metadata editing*. It could affect how you handle image editing.

To grasp the scope of this new method, we should compare it to the image editing tools presently in use. My Canon EOS 5D can produce a rendered 4,368x2,912-pixel

RGB image; in 16-bit RGB it is 72.8MB, or 36.4MB 8-bit RGB. Every time I wish to view, edit or print such an image, I have to open it in Photoshop. It can take awhile for any computer to process this much data, depending on how Photoshop has to numerically alter some or all of the 12,719,616 pixels it's working on.

A Canon 5D raw CR2 file takes up only

14MB; it's grayscale data that hasn't been rendered into an RGB, pixel-based image. The rendering is the job of my raw converter of choice, Adobe Photoshop Lightroom. If I decide to alter the color, tone, orientation or cropping of this raw file, I won't directly manipulate all 12 million pixels; instead, I'll build a set of instructions for *ultimately* rendering those pixels when I need direct access to them. Herein lies the power of metadata-based image editing: It can postpone the rendering of the pixels until I'm ready for it. Until then, I'm actually editing a text file, not an image file composed of RGB pixels.

When editing a pixel-based image, I have the option to stamp (or *bake*) corrections into each pixel, but then there's no turning back after I save the file. The editing process changes the numeric values of each pixel, which results in some data loss (due to inherent rounding errors).

If I want to postpone the alteration of the pixel values, I can use layers or adjustment layers in Photoshop. A standard layer accepts additional pixel edits that "float" above the background of pixels. If I change my mind while I'm cloning or compositing, I can edit the individual pixel layers without affecting the background layer. Still, this will further increase the file size and processing overhead.

Adjustment layers do not contain pixels, but specific global instructions for altering the tone and color of the underlying pixels. Adjustment layers are like instruction-based editing—they don't contain pixels; instead they describe to Photoshop how I'd like the underlying pixels to change once I flatten the image. When I flatten or print a document, all pixel-based or adjustment layers need to be calculated and applied to the file. In essence, the edits are stamped onto the underlying data, even in simply printing the file. The

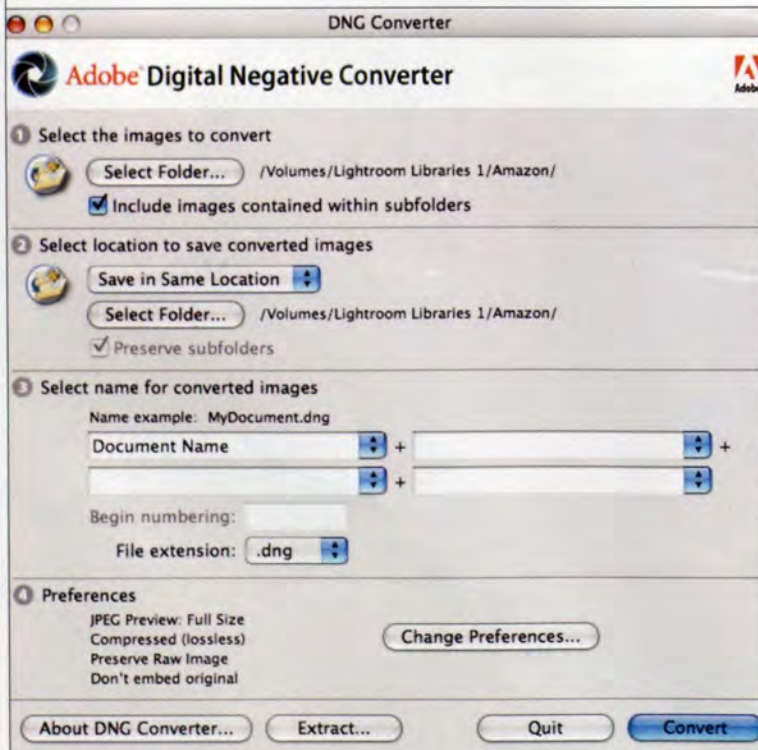


Figure 1: The DNG standalone application user interface.

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new Smart Objects and Smart Filters in Photoshop act a bit differently than layers; in essence, we embed additional copies of part of a file into the Photoshop document. This adds flexibility to the editing process, but again, at the cost of increasing file size and processing overhead.

With instruction-based editing, the original raw file is simply a data source for what will eventually be a pixel-based image. When I ask Lightroom to rotate a file, alter the color or tone, crop, clone, or even print the image, the software accesses the raw data to provide a preview so I can decide how to handle the image editing. The raw data itself is never altered. What I get is a set of instructions much like a text file.

These instructions take up very little disk space and the operations are lightning fast. If I have a thousand similar images that need the same set of corrections, I can almost instantly copy and paste the metadata instructions into each image. Compare this to having to open a thousand 72MB files to apply one or a multitude of edits. The heavy lifting doesn't happen until I ask for a fully rendered pixel-based file.

It might seem like metadata editing only postpones the inevitable work of the processing, but that work can happen while you sleep. I can specify corrections to thousands of files that I may never render into pixels, which makes the process amazingly effective.

Downside? First, storing the editing instructions with the raw files: Few raw converters can or will alter the original raw data. The metadata instructions, called *sidecar files* by Adobe, are separate from the raw file and must be linked to it. Lose the sidecar file and you lose all your editing instructions.

This is where a Adobe's relatively new

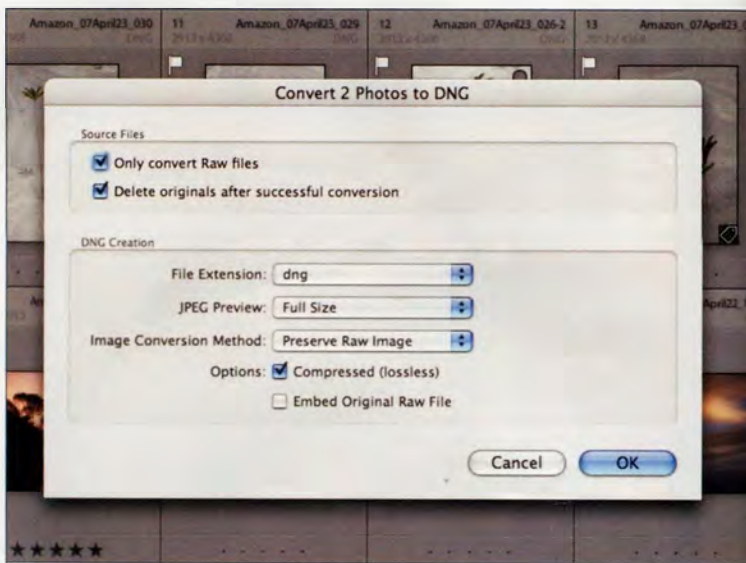


Figure 2: In the Lightroom DNG conversion dialog, the source file options are to convert only raw files and to keep or delete the originals after conversion. Under DNG Creation, the same options as in the standalone DNG converter are available.

file format, DNG (short for digital negative) comes into play. When I convert my original raw file into DNG format, the metadata instructions are embedded into the new file. The raw data and the editing instructions are always together, intact. During the conversion, I'll get an alert if the original raw file is damaged or corrupted. That's an important advantage. I never reformat my flash cards until I verify the integrity of the data by converting to DNG.

Also advantageous, DNG is an open and documented file format, not a proprietary one. The DNG specifications are open and free to anyone who wishes to build a raw converter. Once any raw file format is converted to DNG, anyone can open and process the file.

Yet another advantage of DNG is the reduced file size from the original raw file.

My 14MB CR2 files are about 11.3MB in DNG format, and they contain the *same pixels!* There are varying sizes of embedded JPEG thumbnails in a DNG that an application can use to open a preview of the image. If they're large enough, the thumbnails can be used for some printing tasks as well.

Metadata editing, at least in Lightroom, also features a history list. In Photoshop, you lose the history of the image every time you close the file or quit the application. In Lightroom, the history is stored on the disk and is accessible at any time. Hopefully this feature will be further enhanced in future versions. Imagine having a print history of each image in your Lightroom library, then simply clicking on it to reprint the image with all the parameters (e.g., crops, color rendering settings, print driver settings) that are stored as metadata or in the database.

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As the DNG format becomes more robust, it might be possible to embed multiple rendering instructions with the original raw data. You could have a dozen different renderings, crops, sharpening and noise reduction settings and other instructions that would travel with the raw data within the DNG container. You could share the DNG with others who might want to append or create new rendering instructions for your review and eventual output—an efficient and cooperative workflow feature.

A disadvantage of instruction-based editing, where you're not handling pixels directly, is that you can't do precise, pixel-by-pixel image editing. For that, you need every pixel at your disposal. Here, Photoshop continues to be king. If you need to clone out a dust spot on one or 100 similar images, it can be

accomplished in a snap by a metadata editor like Lightroom. But if you're doing precise clone work, say retouching blemishes on a portrait, or any selective editing, you'll need a pixel editor like Photoshop.

It's important to understand which of the two modes of image editing is better suited for the task you need to accomplish. If you have to conduct global tone and color corrections to one or many similar raw files, use metadata to handle the task rather than opening each pixel-based file in Photoshop. If you have very precise pixel editing to do, Photoshop is the only game in town.

If you need to print a single image, Photoshop and Lightroom both work well. If you're printing multiple images—say a proof sheet—or you need to gang multiple

images on a template, a metadata editor can be far more efficient. The print module in Lightroom is so well designed for printing, that alone is worth the price of admission. Remember that to print a 12-million pixel image in Photoshop, you have to open it. With products like Lightroom, the pixels can be sent to the printer on the fly—any processing bottlenecks will occur at the printer and print driver.

Note that I've referred to metadata editing only in the context of raw files. Applications like Lightroom can handle the same workload in existing rendered file formats like JPEG and TIFF. Nearly all my existing rendered images have been edited to my liking, so I don't see a need to apply Lightroom edits as well, though the capability exists. ■



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A guideline for using source spaces, profiles, soft proofs and print drivers to achieve great color output.

BY TOM HAUENSTEIN

In-house printing

DEMYSTIFYING COLOR MANAGEMENT

As the benefits of in-house printing are becoming clear, photographers and fine art print-makers are asking similar questions about color management for output. After handling tech support for LexJet for the past couple of years, I can offer some basic guidelines and advice.

The most important step in output is the image capture. Even with the sophisticated photo-editing tools available, one fundamental of photography remains: Set up the shot correctly the first time. The subject matter, composition, exposure and aperture still determine the quality of a photograph. Color management is the process that safeguards image integrity on the trip from the mind's eye to the printer.

SOURCE SPACES: You can profile your camera, but it's not crucial to the process. You can use one of the generic color source spaces in the camera's capture settings, such as Adobe RGB 1998 or sRGB, or create a color profile for the camera. If you do profile your camera, I recommend using X-Rite Eye-One Match, ProfileMaker Publish, or ProfileMaker PhotoStudio software. The profile will be the *source space* of your capture files. If you shoot in RAW, assign the profile as the source profile when you convert to a compressed file format, such as JPEG or TIFF. When shooting JPEGs, assign the profile to the image in Photoshop. (Be sure to select *edit > assign profile*, not

edit > convert to profile.)

Scanners in the workflow should be profiled. An ICC profile helps your image processing software understand exactly how the scanner *sees* color. The color profile becomes your source profile. For profiling scanners, I recommend using the intuitive, wizard-driven X-Rite Eye-One Match or ProfileMaker Publish software.

Create separate ICC profiles for reflective and transmissive media you scan, and use different targets. The resultant ICC profiles will be the *embedded RGB workspace* for scanned images. This ensures that other applications you use to view a scanned image will understand how the scanner interprets color, then display or print the image accurately.

For accurate color control, every image *must* have an embedded source space profile. You can't get where you're going if you don't know where you are. Once you determine an image's source space, never change it. Check the color settings (**Figure 1**) in Photoshop (Edit > Color Settings). The most important part of this dialog box is the Color Management Policies; set them all to Preserve Embedded Profiles. An incorrectly converted or erroneous source space in an image file will make it impossible for your monitor to display an accurate soft proof, and subsequently get a usable print.

DISPLAY PROFILE. I've run into photog-

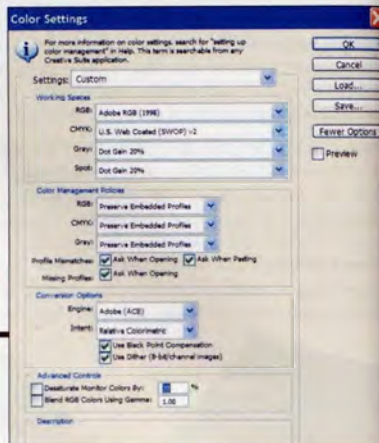


Figure 1

raphers who have invested more than \$40,000 in cameras and lenses, but do all of their color correction on a sub-par monitor. Older CRTs are susceptible to color shifts. The monitor is the window through which you view and correct files before printing them. How can you possibly correct a file when you don't know if the color you see is true to the file or added by the monitor? Your system is only as strong as its weakest link.

A good monitor doesn't have to break the bank. There are decent selections in all price ranges, but a professional-grade monitor will likely cost at least \$1,500. I enjoy using the LaCie 300s and the Eizo Color Edge series displays, which range in price from \$700 to \$5,000, depending on size and model.

Calibrating your monitor is *the* most important part of color management. Display calibration hardware and software costs about \$250, so there's no excuse not to do it. Calibrate weekly to monthly, depending on the age and stability of the monitor. I prefer X-Rite's Eye-One Display 2 because it seems to be superior in setting brightness and contrast during the calibration phase, making my monitor significantly more accurate.

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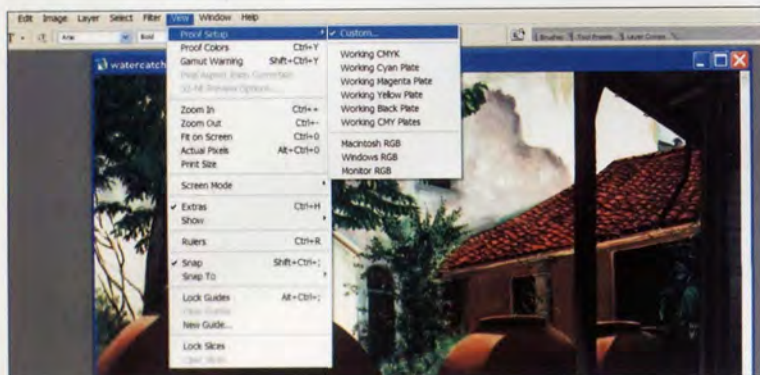


Figure 2

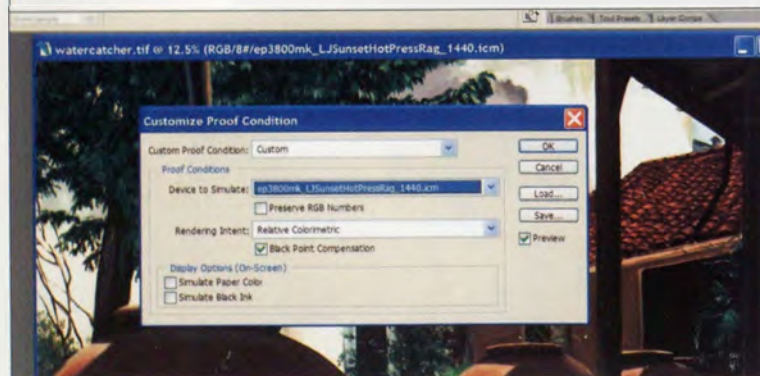


Figure 3

SOFT PROOFING. A soft proof is a preview of a print. The specified rendering intent determines how out-of-gamut colors are handled. Every print medium has a unique color gamut. The same image printed on the same media but output with different rendering intents can look completely different. In Photoshop, go to View > Proof Setup > Custom (Figure 2) to open the Customize Proof Condition dialog (Figure 3). In the Device to Simulate section, choose the profile that you will use to print. The profile will be built for the combination of a specific printer, ink set, and medium, and will reflect the available gamut for that

combination. The only way rendering intents would not affect your final output is if the file is completely in the gamut of the paper/printer/ink profile.

Almost all media manufacturers provide profiles for their papers. The ImagePrint RIP provides profiles for just about every single paper and professional printer combination available. You can certainly build your own custom profiles (but this isn't the place for a printer profiling how-to). A good color profile system, such as one of the X-Rite Eye One series, will walk you through the process. (See sidebar on page 66 for more information on ICC profiles.)

The two rendering intents are perceptual and relative colorimetric. Perceptual tends to desaturate colors in order to fit them within gamut, but handles gradients well. The relative intent may make gradients look a little choppy, but does maintain saturation well.

Use a soft proof preview to decide which rendering intent will work better. Also check the effect that the black point compensation will have on the print. Compare the effects of both rendering intents with the black point compensation on and off to see which looks best. You will be choosing the rendering intent and black point compensation when you print, so it is important to determine which combination works best for each image.

For black-and-white printing with an OEM driver, you must use the printer's driver to color-manage the file after you've converted the image to black and white. One of the limitations of printing through the driver is that you will not be able to soft-proof the actual image. Instead, the effects of the rendering intent and black point compensation will be illustrated on a sample photo or a three-dimensional ball. That's one of the many reasons I recommend ImagePrint for anyone who's serious about printing—it allows you to soft-proof the actual image you're printing.

Ultimately, color management is all about cutting down on color correction, which is the work you do in each file. You manage color by properly profiling and calibrating all your equipment, and paying attention to detail during capture. ■

Tom Hauenstein is LexJet's technical director. He will discuss the printing process and more during his seminar tour, starting in Miami, September 10, and wrapping up in New York on February 27. For more on the Great Output Seminar Tour, Printing for Profitability in the Digital Darkroom, call a LexJet specialist at 800-453-9538, or visit greatoutput.com.

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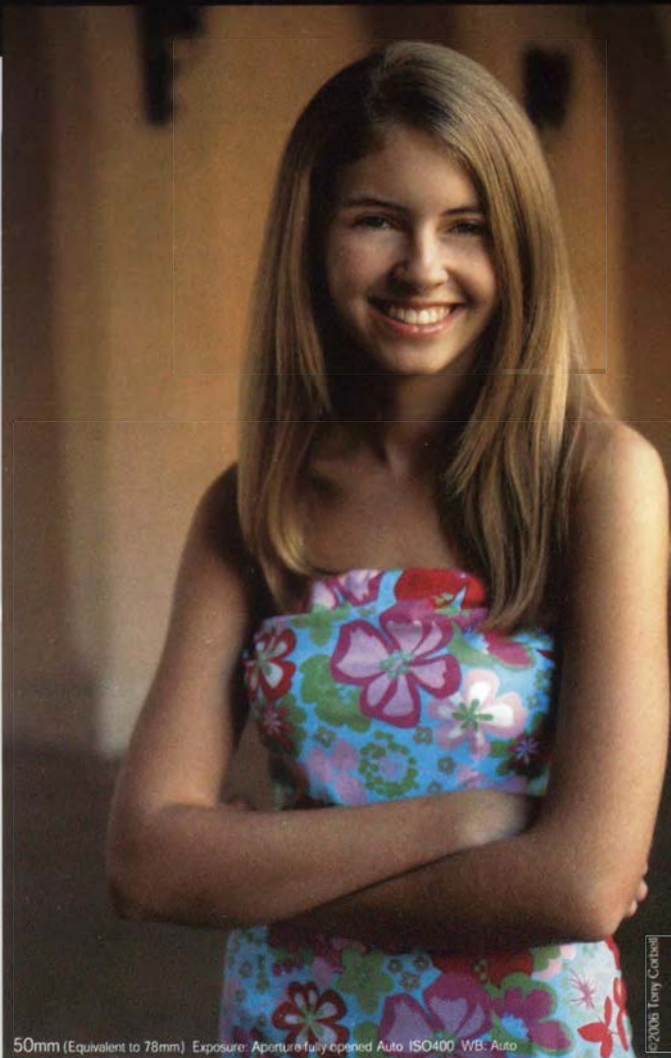
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50mm (Equivalent to 78mm) Exposure: Aperture fully opened Auto ISO400 WB: Auto

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PROFILES, PUDDING AND PRINT DRIVERS

When I tell photographers about a new printable material, they often ask if there's an ICC profile for it—a sign that they recognize the importance of a color-managed workflow. But I seldom hear the important follow-up question: "Do you have a list of settings used to create this profile?"

Just using a profile somewhere during the print process is no guarantee of perfect results. It's kind of like looking up the recipe for pudding and finding only "sugar" or "Cosby". The profile is just one part of the solution.

Assuming that your workflow is sound from capture through Photoshop, you need an ICC profile for the combination printer, ink, and media you'll be using. These are often available for download on the Web site of the substrate or printer manufacturer. If there is no profile for the specified combination, you have to build your own or hire someone to build it for you or expect to struggle with accurate color rendering.

With a downloaded profile, you also need to know the settings that were used to create it to get consistent results. The printer driver dialog box asks you to enter specifications for four main settings:

MEDIA: With the Epson driver, as in the example below, the media setting determines the ink saturation (linearization) and media feed adjustment. If you do not select the same media that was used to create the profile, the results will be drastically different.

RESOLUTION: I create profiles based on 1,440dpi because it gives the best visible resolution without wasting time and ink. If you use a 1,440dpi profile but actually print at 720- or 2,880dpi, the chances of getting perfect color are greatly diminished.

HIGH SPEED CHECKBOX: This tells the printer to use bi-directional or uni-directional printing. Bi-directional printing reduces the amount of time needed to finish a print, but usually by

Epson 7800 - 9800 Photo Black ICC Profile Settings

- 1440 dpi
- Highspeed OFF
- No Color Adjustment

LexJet Media - Epson Driver Media Types

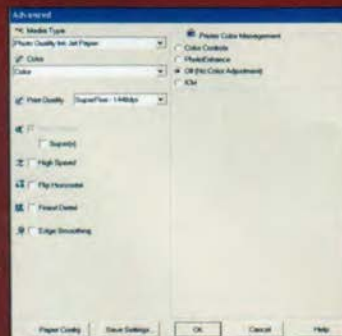
- LexJet AquaVyniTC - Enhanced Matte
- LexJet High Performance Photo Satin - Premium Luster Photo Paper
- LexJet Instant Dry Satin Canvas - Canvas
- LexJet ImagePro Gloss - Premium Glossy Photo Paper
- LexJet 10 mil Photo Gloss - Premium Glossy Photo Paper
- LexJet 10 mil Photo Satin - Premium Luster Photo Paper
- LexJet POP Display Film - Premium Glossy Photo Paper
- LexJet POP Display Film V2 - Premium Glossy Photo Paper
- LexJet Premium Archival Matte - Enhanced Matte
- LexJet 10 mil Professional Semi-Matte - Premium Semimatte Photo Paper
- LexJet Sunset Photo eSatin 300g - Premium Luster Photo Paper
- LexJet Sunset Air Dried Fibre Gloss - Ultra Smooth Fine Art Paper
- LexJet Sunset Air Dried Fibre Matte - Ultra Smooth Fine Art Paper
- LexJet Sunset Cotton Etching - Velvet Fine Art Paper

A typical printer settings document from LexJet

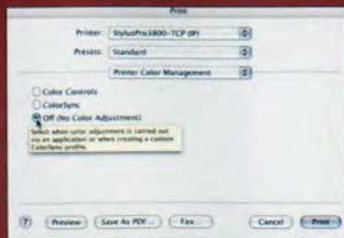
trading speed for fine detail and image sharpness. I will never compromise quality for speed. All of my profiles are created with high speed unchecked.

NO COLOR ADJUSTMENT: Checking this button disables the printer's color management. Photoshop (or your RIP) will color-manage the image with the ICC profile. If your printer also manages color, the image will be double color-corrected, and the result will be dismal.

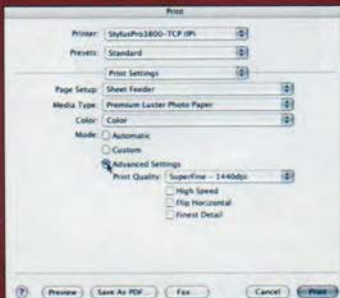
—Tom Hauenstein



In a Windows interface, the Media Type, Print Quality, High Speed and Color Management settings are available in a single printer driver dialog box.



In the Macintosh interface, a pull-down menu provides access to Print Settings, which include Media Type, Print Quality and High Speed. The same pull-down menu accesses Printer Color Management controls, where you can turn off the printer's color adjustment.





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Photographers must have a secure backup strategy to protect their image files. We examine the options to help you make the best decision for your studio.

BY WENDELL BENEDETTI & RON EGGERS

Safe spaces

BACKUP OPTIONS

Photographers' need for digital storage is growing exponentially. No matter how large your computer's hard drive, the ever-expanding volume of applications, images, documents, mp3s, video files and other data soon outgrows the available space.

But then, your primary hard drive isn't the best location to store everything. It's best to keep your primary operating environment as clean as possible. Even working images, active jobs and recently completed projects that might need to be accessed again, belong on a separate, high capacity internal or plug-and-play removable USB drive.

It's vital for photographers to protect their images. Whether internal or external, a

Infrant Technologies' Ready NAS NV+ RAID

secondary hard drive is not the optimum backup solution. Almost all storage drives eventually fail. Fortunately, there's a variety of software and hardware backup and restoration products on the market.

Traditionally, you could back up to either online or offline storage. Online storage referred to data made accessible to a computer network, offline storage to data accessed from separate media, such as CDs and DVDs. Now "online storage" often refers to data posted to and available on an Internet site hosted by a commercial service.

RAID

Redundant array of independent drives, or RAID, comprising ordinary hard drives, are still the most reliable direct-access storage solution. You can configure a RAID in any number of ways, but the goal is to safeguard data by storing it in at least two locations in the systems, in essence backing up your backup in case one of the drives fails.

Infrant Technologies, a Netgear Company, sells ReadyNAS NV+ RAID, a four-drive storage system that provides Level 1 (mirroring) and Level 5

(stripped across multiple drives) storage redundancy. ReadyNAS NV+ ships with four lockable, hot-swappable SATA disk trays, which can each be populated by 256GB to 750GB drives. Unlike other hardware-based storage options that accept USB or FireWire connection, this and most other true RAID's connect to a computer system through an Ethernet port and are configured with the computer's Internet browser, using Internet Protocols. Infrant ReadyNAS NV+ RAID's ship with the popular EMC Retrospect backup software, with prices ranging from \$649 (with the user providing the hard drives) to \$2,799 for a 3 terabyte (TB) version that includes the hard drives.

Sabio Products' similar product, the CM-4 Ethernet-based RAID, a network-based solution, is one of the easiest RAID's to configure. The CM-4 ships with four drive bays with total linear capacity up to 3TB. It includes Bare Metal Recovery and file-level recovery software, which makes the RAID serve as a boot-up disk when the computer's built-in boot drive fails. Once the RAID boots the computer, the built-in boot drive and image storage drives can be rebuilt. Prices range from \$849 for a 1TB version, to \$1,499.99 for a 2TB array.



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Western Digital My Book Pro Edition

BIG DRIVES

Large-capacity removable drives are viable for anyone who wants to securely back up data files but doesn't necessarily need a full-fledged RAID. Many photographers have multiple hard drives to hold their image files, which should be backed up regardless of where the originals are stored. A high-capacity drive can do that relatively easily.

The **Western Digital My Book Pro Edition** is a good example of an external,

affordable, high-capacity drive with automatic backup capability. The 500GB drive connects via the computer's FireWire 800/400 or USB 2.0 port. It ships with a handy built-in capacity gauge LED and EMC Retrospect Express backup and recovery software. The new My Book Pro Edition sells for \$229.95.

The **LaCie Big Disk Extreme+** connects via USB 2.0 or FireWire and comes in 1TB, 1.5 TB and 2TB versions. Big Disk Extreme+ drives ship with EMC Retrospect Advanced backup and recovery software, which can be started with the push of the drive's built-in shortcut button, making the backup process almost automatic. Extreme+ drives range in price from \$349.99 to \$849.

PORTABLE STORAGE

Turnkey Technology Solutions' **Turnkey BackupKey** system can be used to back up files from multiple computers. The drive will fit into a shirt pocket—and draws its power through the USB port of the system it's backing up. When you connect the device to the computer and press enter twice, the built-in software automatically identifies the computer, searches for all data files, then backs them up. It's a Windows-based product, but files stored on BackupKey are

readable on any platform that supports the NTFS file system. You can choose to restore selected files or just new and changed files. The system also automatically updates its built-in software via the computer's Internet connection. The pocket-size 80GB version sells for \$169.95, the 160GB for \$239.99. Larger high-capacity versions are available in 500GB (\$349.99) and 1TB (\$899.99).

SYSTEM BACKUP

After a major system meltdown, you have to restore the system and reinstall and reconfigure every driver and data library. It's frustrating and time consuming. Fortunately, there are bundled solutions that streamline the process. These generally comprise an external hard drive and a software module that automates backup and recovery.

Personal BackupBox, from **Red Paws System**, handles full system restoration and requires virtually no user input or configuration. It automatically creates and maintains a mirror image of the computer's boot drive,



NOT ALL DVD DRIVES AND DISCS ARE CREATED EQUAL

Burning data to DVD is an excellent method of both archiving and backing up the image files on your primary drives. However, you cannot assume that every DVD you burn will be long-lasting, or even useable. Not all drives have the same characteristics, and neither do recordable DVDs. According to several recent online studies, the best DVD blanks on the market include Pioneer, Mitsubishi, Hitachi Maxell, Taiyo Yuden, Sony and TDK. The studies revealed that most off-brand DVD blanks fare badly, and should be avoided. A DVD drive may record more reliably with a particular kind of disk. Sony's DVD drives, for example, work well with disks manufactured in Japan, but according to a number of sources, including the forums at OurPPA.com, Sony DVD drives achieve less than spectacular results with disks manufactured elsewhere.

All things photographic

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Photo: Michael Link

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including any partitions, the Windows operating system, file structure, applications and data files. Designed for Microsoft Windows 2000 or later, Personal BackupBox uses USB or FireWire connectivity and is available in five disk capacities from 80GB to 750GB, ranging in price from \$199 to \$699.

OPTICAL BACKUP MEDIA

One widely promoted backup strategy pairs high-capacity drive storage for direct access to images with an archival medium such as pro-quality CD, DVD or dual layer DVD. When a drive problem occurs, the protected copies can still be retrieved. Most pro asset management programs track images stored on CDs and DVDs with referenced thumbnail files, so finding the right disk is easy. Disk storage also lends itself to offsite storage, alleviating the risk of fire, flood and other disasters.

ONLINE BACKUP

High-speed Internet connection gives you access to commercial online image backup services. With Internet storage, the photographer keeps files on one or more hard drives on location, but all backups are stored on the provider's servers. A good backup service

has several advantages: the servers are generally more bulletproof than desktop systems, have better protection from hacking and virus attacks, and have built-in redundancy protection.

Off-site backup and restoration services are becoming an affordable option for secure digital data storage. Each provider offers a few unique features, but they all include backup and restoration software that automatically stores data files at remote locations. The speed of saving and retrieving files depends on the speed and reliability of the Internet connection.

It takes only 5 minutes to install the software and select the folders to be backed-up with **Data Deposit Box** (www.datadepositbox.com). All subsequent functions are automated, including file encryption and restoration. Data Deposit Box software will back up files when they're modified, and maintain multiple versions of each file on the offsite server. You can restore older versions of a file, even if the current version has been changed or deleted. The software supports one or more computers. Monthly storage costs \$2 per gigabyte of stored data.

Mozy Online Backup (mozy.com) offers unlimited storage accounts for a flat \$4.95 monthly. Its fast and efficient software expedites the process with block-level incremental backup while conserving your Internet bandwidth. Block-level incremental backup software detects changes to stored files, and instead of sending the entire file to the offsite storage server, sends only the blocks of the file that have changed. Mozy backup software supports multiple file versions, encryption and automatic or scheduled backups.

Online print services and other photography-related Web sites have provided some secure online storage for more than 10 years, but they were designed primarily for the online display and sale of photo products,

not for primary backup and file restoration.

PhotoShelter (www.photoshelter.com) is an exception. Its variety of online photographic services includes a fully integrated e-commerce shopping cart for print and electronic image sales. More than 8,000 professional photographers are using the service for its user-friendly method of backing up and restoring files. Instead of just one way to backup and restore, PhotoShelter supports Web-based archiving of files, as well as its own proprietary uploading software. The backups are secure. For added redundancy, PhotoShelter archives all data on high-speed servers on both the east and west coasts. The popular Web site offers a variety of accounts, including an annual flat fee of \$1,000 for 1TB of online storage.

No matter which combination of backup methods you choose, the important thing is to protect your business files and images. It's the ones you lose you'll miss the most. ■



Red Paws System's Personal BackupBox

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MARKETING

CO-OP

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Driver's Seat

Escape to
Paradise

Family Destination:
Disney

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Paradise

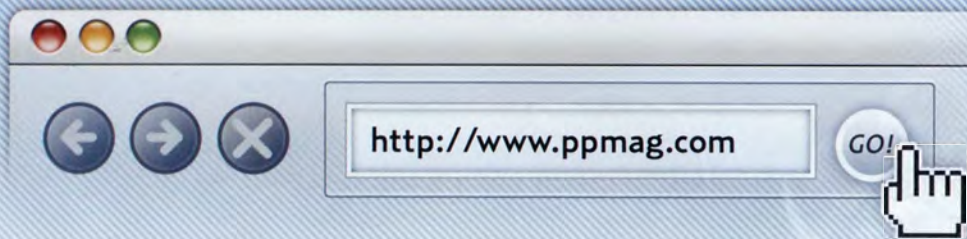
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- **Profit Center** section, we've gathered some of the most useful business, marketing, and sales articles—all just a few clicks away.
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- **Online Classifieds**, downloadable in PDF format.
- A **Buyer's Gallery** showcasing innovative new products and services.
- **Web Exclusives**, featuring news, interesting interviews, tutorials, online-only product reviews, book excerpts... and so much more!

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:: Where to Stay ::

Book your sleeping room early. If the room block is sold out before the cut-off date, room availability and rates are not guaranteed and reservations will be subject to prevailing availability and rates. Check www.ImagingUSA.org for complete details.

Imaging USA Headquarters
Marriott Tampa Downtown Marina
813-222-1234 | www.marriott.com
Single/Double convention rate: \$132
Room Rate Code "Imaging USA"

SOLD OUT

Hyatt Regency Tampa Downtown
813-225-1234 | www.tampa.regency.hyatt.com
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Single/Double convention rate: \$112
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The Westin Tampa Harbour Island Hotel
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www.westin.com/tampaharbourisland
Single/Double Convention Rate: \$129 / \$139
EPIC Government Rate: \$88 / \$108
Room Rate Code "Imaging USA" or "EPIC"
**All EPIC School programs will be held at The Westin Tampa Harbour Island Hotel*

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SOLD OUT

Visit www.ImagingUSA.org for more hotel details.



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:: Look Who We've Found ::

To help you find the information you need, these speakers are sharing their hard-earned knowledge. We're adding new speakers and programs every day ... visit www.ImagingUSA.org for the latest info and to read the speakers' profiles and program descriptions.

Andre Amyot
Marcus Bell -
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:: The Early Bird Gets the... Gold ::

From Thursday through Saturday, you can get a jump-start on your learning with the pre-conference programs that offer in-depth looks into the experts' techniques. These programs are worth their weight in gold, so visit www.ImagingUSA.org for complete details.

:: PRE-CONVENTION ::

THURSDAY, JANUARY 3, 2008

9:00am - 5:00pm

The Business of Photography

Steve Kozak \$199 (3 days)

9:00am - 5:00pm

Business Module 1: Financial Management & Accounting

Scott Kurkian & Bridget Jackson \$129

9:00am - 5:00pm

Business Module 5: Studio Operations

Laura Novak & Bob Lloyd \$129

FRIDAY, JANUARY 4, 2008

9:00am - 5:00pm

The Business of Photography

Steve Kozak \$199 (3 days)

9:00am - 5:00pm

Business Module 2: Creating a Successful Studio Business Plan

Tracy Harris & Kathy Holcombe \$129

9:00am - 5:00pm

Business Module 4: Customer Service & Sales Skills

Julia Woods \$129

SATURDAY, JANUARY 5, 2008

IMAGING USA

9:00am - 5:00pm

The Business of Photography

Steve Kozak \$199 (3 days)

9:00am - 5:00pm

Business Module 3: Marketing & Promotions

Sarah Petty & Ronnie Owings \$129

9:00am - 12:00pm

The ABC's of Senior Photography

Ralph Romaguera \$49

2:00pm - 5:00pm

Seniors: Urban Concepts

Jeff & Julia Woods
Sponsored by Canon \$49

SEPCON

9:00am - 5:00pm

How to Capture "Killer" Football, Basketball, & Baseball Images

Ben Chen \$99

9:00am - 5:00pm

Earn \$1000 per hour doing School Photography It's Elementary!!

Chris Wunder - Sponsored by Marathon Press \$99

9:00am - 1:00pm

Picture Day, the Logistics

Randy Brister \$49

*Pre-Convention classes are not included in regular registration for Imaging USA.
For complete details and prices go to www.ImagingUSA.org.

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SATURDAY, JANUARY 5, 2008

COMMERCIAL PHOTOGRAPHY CONFERENCE IN COOPERATION WITH AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS (ASMP)

9:00am - 11:00am	12:30pm - 2:30pm	3:00pm - 5:00pm	5:30pm - 7:00pm
Web Marketing Blake Discher	The Business of Photography John Harrington	Keeping it Fresh: A Guide to Taking Control of Your Business Judy Herrmann & Mike Starke	Getting into Video - the Future of Still Photography Gail Mooney

SUNDAY, JANUARY 6, 2008

IMAGING USA / SEPCON / CPI

7:00am - 12:30pm :: Morning Session

Choose a program from:

- Essentials track
- Wedding & Portrait track
- CPI Commercial Photography Conference
- School track
- Adobe Photoshop and Lightroom track
- SEPCON (Sport & Event Photographers Conference)

12:30pm - 5:30pm

IMAGING EXPO

5:30pm - 7:00pm :: Evening Session

Choose a program from:

- Essentials track
- Wedding & Portrait track
- School track
- Adobe Photoshop and Lightroom track
- SEPCON (Sport & Event Photographers Conference)
- CPI Commercial Photography Conference

7:30pm - 9:00pm

**WELCOME PARTY
AT THE MARRIOTT TAMPA
WATERSIDE HOTEL**

MONDAY, JANUARY 7, 2008

IMAGING USA / SEPCON

7:00am - 12:30pm :: Morning Session

Choose a program from:

- Essentials track
- Wedding & Portrait track
- Spotlight track
- School track
- Adobe Photoshop and Lightroom track
- SEPCON (Sport & Event Photographers Conference)

12:00pm - 5:30pm

IMAGING EXPO

5:30pm - 7:00pm :: Evening Session

Choose a program from:

- Essentials track
- Wedding & Portrait track
- Spotlight track
- School track
- Adobe Photoshop and Lightroom track
- SEPCON (Sport & Event Photographers Conference)

7:00pm - 8:30pm

SUPER PROGRAM

TUESDAY, JANUARY 8, 2008

IMAGING USA / SEPCON

7:00am - 8:30am :: Morning Session

Choose a program from:

- Essentials track
- Wedding & Portrait track
- Spotlight track
- Adobe Photoshop and Lightroom track
- SEPCON (Sport & Event Photographers Conference)

8:30am - 1:30pm

IMAGING EXPO

1:00pm - 6:30pm :: Afternoon Session

Choose a program from:

- Essentials track
- Wedding & Portrait track
- Spotlight track
- Adobe Photoshop and Lightroom track
- SEPCON (Sport & Event Photographers Conference)

6:45pm - 8:30pm

**PPA AWARDS & DEGREE
CEREMONY**

8:30pm - 10:30pm

**CLOSING NIGHT PARTY
AT THE TAMPA AQUARIUM**

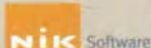
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Fun in Tampa

Busch Gardens Tampa Bay mixes a wild amusement park, one of North America's largest zoos, and live entertainment into one fun time for the entire family! In fact, its newest coaster, SheiKra, is already a legend with a 200 ft height and a 90 degrees drop.
<http://www.buschgardens.com>.

:: Find the Knowledge ::

Whatever you want or need to know, chances are you can find it here. Just look at the different program tracks and conferences available:

- The **Adobe Photoshop and Lightroom** for Photographers track provides 3 days of Adobe experts sharing Photoshop tips, techniques, shortcuts, basics...and secrets.
- The **Essentials** track points you towards everything you need to jumpstart your photography career or refresh your skills.
- The **Wedding/Portrait** track takes on the industry's tough questions and fills the wedding/portrait photographer with new ideas.
- The **Spotlight** track takes you on a true treasure hunt, finding a variety of photographic knowledge and techniques.
- The **School** track highlights what many have asked for: information and tips on breaking into and improving your school photography.
- **SEPCON** (Sport & Event Photographers Conference) is a bonus, available to you with your one registration. Find instruction and information on successful methods for sport and event photographers all over the country. Brought to you by the Society of Sport & Event Photographers (SEP).
- The **Commercial Photography Conference** hosts programs that address the concerns and issues dealt with by commercial photographers every day. Brought to you...for your one registration...by Commercial Photographers International (CPI).



:: Win Some Loot ::

Register early to win an Imaging USA treasure chest! Every month, we will draw from the names of everyone registered for Imaging USA's Buddy Pass, and the winner will receive that month's treasure chest. We're talking MP3 players and accessories, software, and other things photographers love. The earlier you register, the more chances you have to win the loot! Visit www.ImagingUSA.org to see this month's treasures!

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Fun in Tampa

The 200,000 sq-ft Florida Aquarium tells Florida's unique water story as it houses over 10,000 aquatic plants and animals both native to Florida and from all over the globe.
<http://www.flaquarium.org>

:: Even More Riches ::

There's a new program track at Imaging USA this year: **School Photography**. This track highlights what many have asked for: information on breaking into the industry and improving your school photography business.

Learn from the experts and discover new techniques, marketing, and how to improve your bottom line:

- Tim Mathieson – The Advantages of Film & Digital for School Photography
- Roch Eshleman – Hitting Your Mark: Marketing, Sales & Technique
- Paul Schulz – School Photography 101
- Pat Cahill – Underclass Products & Sales
- John Rak & Paul Schulz – Green Screen
- Mike King – Yearbooks

:: New Crew Member : EPIC School ::

Who is joining the Imaging USA crew in 2008? Please welcome **EPIC School**! Brought to you by the Evidence Photographers International Council (EPIC), this school shares unique aspects of the evidence photography industry. Programming will feature a day of photography basics before diving deep for three full days of career-building knowledge.

Held at the Westin Tampa Harbour Island Hotel, Epic School is available to Imaging USA attendees for an additional fee. Please visit www.ImagingUSA.org/epic for more information.



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Fun in Tampa

If you want to catch a barrel of laughs and eat a great dinner, try the Tampa Improv Comedy Theater & Restaurant. Just try not to chuckle when your mouth is full! With an extensive menu and comedian lineup, this place is sure to please.
<http://www.improvtampa.com>.

:: Don't Miss It : ASP Banquet ::

Last year 36 people thought they could wait to order their American Society of Photographers (ASP) Banquet Tickets, but they were wrong...They missed all the fun, and you will too, unless you order your tickets now. Non-ASP members can also attend, so don't be left out. On January 7, 2008, you'll begin with the ASP Charity Photographic Art Show and Sale and the ASP Annual Banquet and Awards at 8:30pm, following PPA's Super Program. Tickets must be purchased from ASP Executive Director Jon Allyn. Please call Jon at 414-871-6600, or mail your \$50.00 check (per person) to 3120 Argonne Drive, Milwaukee, WI 53222.



:: Picture Paradise : International Print Exhibit

From around the world, elite images are on display at Imaging USA, constituting the world's largest annual photographic print exhibit. The majority of the exhibit consists of the General and Loan Collection images from PPA's International Print Competition—where images are judged according to a high standard, not against each other—along with other special and traveling exhibits.

There's no excuse to miss this...it's free and open to the public!

:: Find It All at the Imaging EXPO ::

Immerse yourself in images.

When you walk into the Imaging Expo, your jaw will drop! This year's tradeshow is a treasure trove of the latest and greatest – from equipment and services to innovative new products – it's the largest Imaging Expo ever, and we know you'll find what you need. With more than 500 booths, top industry vendors fill the tradeshow floor with today's best solutions for professional photographers. You can steal away great deals on many essential products and services just for attending!

Networking, product deals, demonstrations, new ideas...they are yours for the taking at the Imaging EXPO. Visit www.ImagingUSA.org/expo to see the exhibitors, the floorplan, and other details.

New Expo Hours

Sunday, Jan. 6: 12:30pm – 5:30pm

Monday, Jan. 7: 12:00pm – 5:30pm

Tuesday, Jan. 8: 8:30am – 1:30pm

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:: Local Area Navigation ::



Tampa Convention Center



**Hyatt Regency Tampa
Downtown**

All SEPCON programs will be held here



Embassy Suites Hotel



**Marriott Tampa Waterside
Hotel & Marina**



**The Westin Tampa
Harbour Island Hotel**

All EPIC School programs will be held here



**Sheraton Tampa
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Tampa Downtown**

Complimentary shuttle service



**Residence Inn by Marriott
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Natalie Fobes has lived in the frozen tundra, where it's 30 below outside and zero degrees inside. How does handling an anxiety-ridden bride compare? It's all in a day's work for this seasoned pro.

WEDDINGS

By Mary McGrath

All images ©Natalie Fobes



Working for *National Geographic* may sound glamorous to aspiring photographers, but imagine being stuck for weeks on end in the flash-freeze cold of the Bering Sea, your boat rocking wildly in 50-foot waves, the wind howling around you at 110 knots. In pursuit of the image, Natalie Fobes has endured living in the frozen tundra, where it's 30 below outside and zero degrees inside. She's also withstood the torrid heat of the Indonesian rain forest to face down the Komodo dragon, a highly poisonous reptile.

Photojournalism, fine art photography, portraits, weddings—Fobes does them all. She's been a finalist for a Pulitzer Prize, has created a traveling exhibition seen by more than a million people, and has published several books.

Fobes got her start in photography in the '70s, working for two newspapers and honing her skills as a photojournalist. Funded by the Alicia Patterson Foundation, she spent a year photographing for a project on salmon, then went freelance. In 1987, *National Geographic* became her first client, which led to steady assignments from *Audubon Magazine*, *Smithsonian*, *National Wildlife*, and several news magazines.

Through her rigorous initiation, Fobes learned to adapt quickly to capture the essence of the subjects before her. Now photographing portraits and destination weddings, she's prepared to capture the moment. To Fobes, photographing a wedding is like making a mini-documentary.

About 50 percent of Fobes' income now

Bears and brides

Photographing the wilds... and weddings, too



“You don’t get a second chance for great wedding photographs. It’s stimulated my creativity. Every wedding is an opportunity to grow photographically. My goal is to create fine art for the bride and groom, the art of their wedding.”



comes from her wedding and portrait work. The other half comes from fine-art photography, stock photo sales and magazine assignments.

Professional Photographer: *Why did you decide to add weddings to your repertoire?*

Natalie Fobes: A few years ago, my husband and I adopted a baby from China. I wanted to stay home with her. Camping out in Siberia in the winter had lost its appeal. But it would only work if I could find a way to replace the income of the magazine assignments. I had enjoyed photographing colleagues' weddings, and I asked a few of my friends for referrals. My career as a wedding photographer was born. It's an awesome honor and responsibility to be commissioned to photograph a wedding. You don't get a second chance for great wedding photographs. It's stimulated my creativity. Every wedding is an opportunity to grow photographically. My goal is to create fine art for the bride and groom, the art of their wedding.

Can you give any suggestions as to how to survive as a photographer in today's business climate?

Diversity of income is imperative. I learned at an early age that you can't put all your eggs in one financial basket. For example: Even though Corbis, Getty, and other agencies represent me, I continue to license my images out of my own office. Because of my ongoing relationships with some magazines and environmental groups, these organizations know they can call me for a specific type of photo. I'm now doing events as well, and continuing to pursue fine-art and journalistic grants, which again is all about diversifying.

Tell us about the nonprofit Blue Earth Alliance you co-founded.

The alliance was born out of a complaining session I had with photographer Phil Borges.



We couldn't find funding for our documentary projects, so we brainstormed this idea that we'd create a non-profit dedicated to helping photographers do documentary projects. It was created in 1996 with the help of an attorney and fine-art photographer Malcolm Edwards. We take applications twice a year. If we accept a project, the photographer can pursue funding through corporate or private donations through Blue Earth Alliance to continue his work. We've sponsored some famous pho-

tographers—Subhankar Banerjee, Art Wolfe, Frans Lanting, Gary Braasch. We've also sponsored many as yet unknown photographers who have stories that need to be told. ■

For more information, visit www.fobesphoto.com and www.aweddingbynatalie.com

Mary McGrath is a freelance writer and photographer whose work has been published by Newsweek, MSNBC.com, Good Housekeeping, and Takegreatpictures.com. Visit her Web site, www.marymcgrathphotography.com.



25th
Operation Smile
www.operation-smile.org



You photograph smiling faces nearly everyday



photos courtesy of Operation Smile

What about those children who can't smile?
Those who find it difficult to even speak and eat?
You can help them smile, too.

October is
Family Portrait Month
Help create a smile.

During the month of October, PPA Charities is conducting Family Portrait Month, a national fund-raising effort to benefit Operation Smile, which provides free reconstructive surgery to children and young adults around the world suffering with cleft lips, cleft palates and other facial deformities. Join in this cause-related marketing promotion and attract new clients to your studio, encourage return business, and help children.

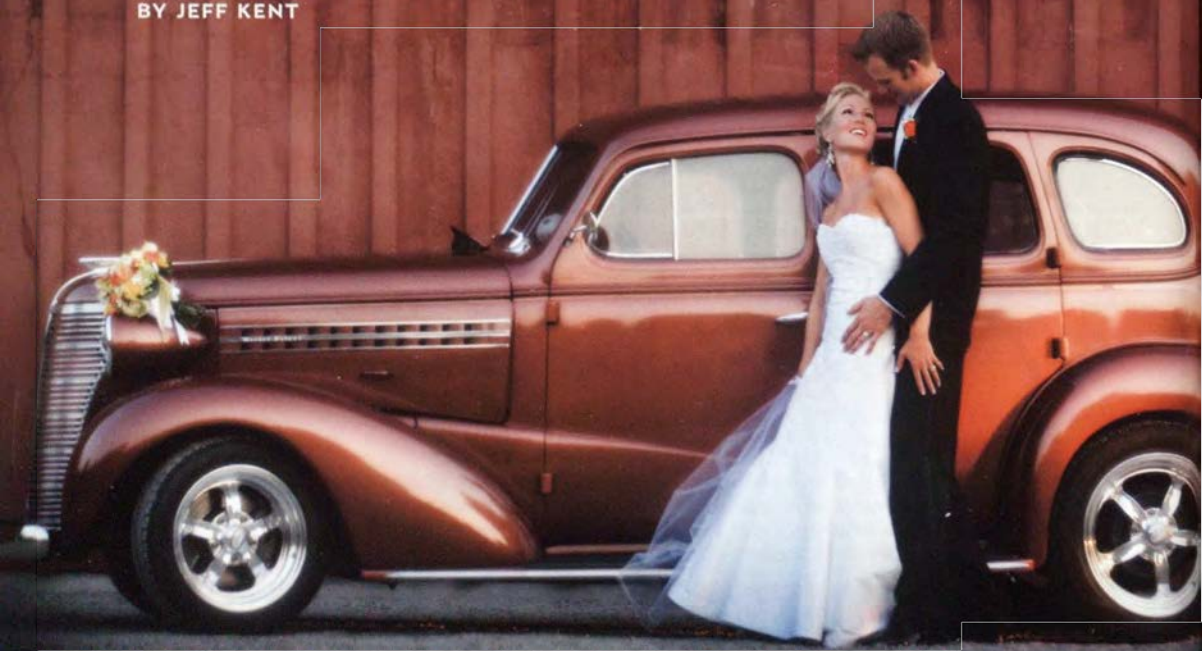
To find out more about Family Portrait Month and how you can help the children of Operation Smile go to <http://charities.ppa.com> or familyportraitmonth.com, call Bert Behnke at (708) 267-0657, or email bbehnke@ppa.com.



*How J. Garner
Photography
changed its fortunes*

A STAR IS REBORN

BY JEFF KENT





Reinventing a business isn't easy. But if you're committed to your vision, it can yield tremendously beneficial results. Sometimes it's wise to step back, take stock, and rearrange your priorities. For Jim and Katarina Garner, the husband-wife team that runs Seattle's J. Garner Photography,



a total revamping led to the transformation of their business. Once an average studio, it's now one of the premier wedding, portrait and commercial outfits in the region.

Jim Garner, the main photographer, came to the profession in 2000. Fresh from an advanced photographic education at the Art Institute of Seattle, he got a job doing commercial photography for SaviShopper.com. He shot everything from products to on-body fashion. He loved the variety, the creativity and the atmosphere, but sensed it would be short-lived, as the dot-com surge began to ebb.

Garner wanted to keep doing similar work—a fashion-meets-photojournalism style in an exciting environment—yet he wanted to interact with people, wanted it to be *real*. Weddings seemed to be a logical transition.

While Garner began shooting weddings, Katarina became his assistant and worked on developing the business. They loved the wedding world. For the next couple of years, while Jim continued doing commercial shoots, the couple launched an all-out campaign to storm the wedding market.

In 2002, J. Garner Photography shot 40 weddings, and 60 the following year. Every year, they upped their prices 20 percent. As their bridal clients started families, the Garners expanded into child and family portraits.

A woman in a white wedding dress with a long, flowing veil is looking up against a dark red background. The veil is captured in mid-air, creating a large, ethereal shape above her head. The background is composed of dark red panels separated by thin black lines.

“The most critical change was in Jim’s approach to photography, from picture taker to storyteller.”

They charged moderate prices and booked as many jobs as they could. The money wasn't impressive, but they were establishing a solid reputation in the environs of Seattle.

They enjoyed the work, but wanted to stave off the burnout that can come with a high-volume business. To retain the artistic rewards of image-making, the Garners felt it was time to refocus. "About three years ago, we looked at where we were with the business, and we knew we could provide our clients so much more," says Jim. "We decided to reinvent the whole operation."

While they'd been engrossed in the business, the wedding industry had changed around them. "We had been living in a bubble," says Jim. "We looked at what was going on in

Seattle, but we never looked outside the area to see what was going on with photographers across the country. It was a benefit to a degree, because we were able to create a unique style in the absence of other influences. But we had no idea of the [wedding photography] superstars out there, no clue that we could take wedding photography so far."

At Imaging USA and other major industry events in 2004, the couple talked to several wedding photo icons, including Bambi Cantrell. They researched styles and new ways of doing business. Impressed by Australian photographers like Yervant, Jim even journeyed "down under" for a closer look at the market. The Garners were bursting with excitement over the possibilities they

discovered. "It was Imaging USA that helped us decide that weddings are really what we want to do, and we're going to pour our hearts into them," says Jim.

The first and most critical change was in Jim's baseline approach to photography, a transition he says took him from "picture taker to storyteller." Now everything revolves around narrative sequences of images. His old method of shooting an array of poses in limited locations gave way to a style that's all about capturing the subject in motion. Rather than directing, he sets the scene then lets things happen naturally. The idea is to subtly make an event out of just about everything, to keep it fun, interesting, and full of energy for the subjects.



Other key elements of Garner's shooting reinvention include more varied focal length lenses, night photography with fast lenses, punchier color and innovative light sources (he bagged his on-camera flash altogether). Now he takes the wedding party to coffee shops, bars, urban streets and industrial sights. He'll photograph at office buildings and construction sites—anywhere with interesting color and texture.

As the storytelling element became more prominent, Garner's wedding albums grew more elaborate. He explored Photoshop techniques to add artistry to the narrative. Creating such albums dramatically increased the studio's workflow, and the Garners hired two full-time employees and on occasion a freelance photographer. They streamlined the digital workflow and cut wedding bookings to about 40 per year to allow Jim to spend more time on the artistic elements of the job.

The next phase was to update the studio's business identity and marketing strategy. A new logo now appears throughout the marketing materials and packaging, branding everything with the updated image. The Garners also designed a more sophisticated Web site. They refreshed their workspace and found ways to augment the sales process with effective presentations and a personalized approach to customer service. Finally, they sought advice from a consultant on improving the overall operation, which they credit for boosting the studio's annual revenue by 30 percent. The results of the reinvention of J. Garner Photography are astounding. "We're close to doubling our previous revenue," says Katarina.

Jim says that the reinvention has freed him artistically, while affording more enjoyment in the fruits of his labor. "No matter where you are in your career, I would strongly consider a reinvention," he says. ■

For more on J. Garner Photography, visit www.jgarnerphoto.com.



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BEAUTIFUL ADVENTURE

Through more than three decades of creating timeless portraiture,
Louise and Joseph Simone have never strayed from their pursuit of excellence

BY JEFF KENT





“Technology should not define us, but rather make us better at creating our signature images and setting us apart from the norm.”



Louise Simone, M.Photog.Cr., API and Joseph Simone, M.Photog.Cr., have been operating Simone Portraitistes—Simone Portraits—in Laval, Quebec, for 32 years (www.simoneportrait.com). Sought-after speakers, they have presented seminars on photography worldwide. Before the Simones head off for their next seminar in Italy, we wanted to know

how both teamwork and individuality have contributed to the success of their business.

Professional Photographer: *What role does each of you play in the daily operation of the studio?*

Louise Simone: Working mainly as a team, we both do the photography. I'm very good with customers and I take care of the digital

aspects. Joseph is in charge of the broader public relations [marketing], and we make business decisions together.

How did each of you start your career?

Joseph Simone: I was asked to sell photography on a part-time basis for a studio. Louise had taken a summer job there, and

*A message of inspiration from
Louise and Joseph Simone*

MASTER CLASS

The more things change, the more valuable artistry becomes

As portrait photographers, we strive to reach the pinnacle of portraiture's noble masters, such as Rembrandt, Raphael and Caravaggio. Through trial and error and our successes as well, our journey has led to some surprising discoveries.

At the start our careers in professional photography, we used medium-format film capture, then adopted the 4x5-inch format. We were schooled in the philosophy that the impact of an image is determined by lighting and composition, and that the artistic principles established centuries ago apply no less today.

If at times the masters broke from conventional technique, they did so intentionally, with tact and refinement, and with deep respect for the traditional principles. We came to regard these artists as our teachers in spirit, and we feel their work is an enduring source of inspiration.

For us still, lighting is paramount in portraiture. As for composition, if the spaces in the image are not filled appropriately, the viewer's eye will not linger on the subject. The image becomes a memory of the subject rather than a portrait.

A good image presents harmony in color, mood and the elements within it, which together elicit a powerful emotion from the viewer. To realize this, it's essential in portraiture to develop a rapport with the subject. Once this is achieved, the artist studies the subject's facial features, which will dictate the direction of the lighting. Pre-session consultation affords the opportunity to accomplish both.

We strongly believe that this approach



and these artistic principles are the key to success in this profession, and we've used them in creating our own signature style. Just as a poet bares his heart with the printed word, we portray our subjects' stories using light, creativity and our passion for photography.

Though certain principles endure, every day brings a new challenge. The digital era has truly taken everyone by storm, and what a storm it is! Personally and professionally, we plunged into digital imaging in 2000, arms wide open. We chose the Kodak Professional DCS Pro Back for our entry into digital capture to parallel the results we attained with our large-format camera. We were instantly blown away by its precision, overall performance and image quality.

When the Pro Back was discontinued, we tested several medium-format digital camera backs, and we chose the Leaf Aptus 75. The technology actually enhances the artistry of our images. We feel fortunate and privileged to have emerged from the digital transition as

artists still, and able to see a fantastic world of possibilities before us.

Even with digital imaging technology readily available to non-professional shooters, they cannot match the distinct, timeless image quality that experienced professional photographers can achieve. By combining knowledge and artistic appreciation with technological advances, professional photographers elevate the standards by which images are evaluated. If we support the general public's belief that faster and cheaper is better in image-making, then we contribute to lowering the standards. Because we maintain our high standards as artists, customers are prepared to pay an appropriate price for our work; they realize that a timeless portrait is unique and irreplaceable.

Times change, new trends emerge. If we are to evolve in new directions, we must never lose sight of who we are. Technology should not define us, but rather make us better at creating our signature images and setting us apart from the norm.

that's where we met. I attended my first Canadian photographer's convention, and inspired by the images there, I enrolled in a workshop—PPA's Winona School.

IS: My dream was to become a painter and photography seemed to be the perfect platform to transform that dream into a reality.

How would you characterize the style of your work?

IS: Classico-modern. We feel we have a very recognizable signature style.

What elements in the studio contribute to a successful portrait session?

JS: We like the atmosphere to be relaxed, so we play soft classical or New Age music in the background. Each session takes about an hour-and-a-half. We adapt the quality and direction of the lighting to the physiognomy of each subject. What we're going for is great body language, symbolism, composition, harmony of color, connection with the subject, and strong feeling or emotion.

What's the secret to running a successful photography business, and what advice would you give to someone just starting out?

IS: You have to be a genius behind the camera as well as a genius in interpersonal relationships. Learn all the technical and artistic rules, keep your mind open, be yourself and create your signature; don't park in the comfort zone.

What do you dislike about the photography market today?

JS: The trend toward rather candid setups.



“We are all responsible
for showing our
customers what great
portraiture truly is.”





It alters the consumer's perception of portraiture, lessens the expectation of the magic that only professional photographers can create and the consumer's desire for a timeless portrait where art, refinement, research and psychology immortalize the soul of the subject. We are all responsible for showing our customers what great portraiture truly is.

What's the best thing about your job?

IS: It is a beautiful adventure with positive feelings, where creation takes us down unexpected avenues. We never stop learning as professionals and as human beings.

Who is your favorite photographer of all time?

IS: Yousuf Karsh. His powerful images are filled with strong emotion, great composition and tri-dimensional lighting—a unique signature.

What's your motto?

IS: Quality not quantity.

JS: Excellence: It doesn't cost more to do it right. ■

Louise and Joseph Simone are the owners of Simone Portraitistes in Laval, Québec. They present seminars on portraiture worldwide. Their latest book is "The Portrait: Miroir de l'Âme," containing more than 250 of the artists' portraits. For more on the Simones and the book, visit www.simoneportrait.com.

IMAGING USA

X-CHANGE

Be sure to attend the Simones' presentation at Imaging USA 2008, in Tampa, Fla., January 6-8. For more info on the professional photography industry's premier conference and expo, call 888-260-0016, or visit imagingusa.org.

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calendar

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 corrections to: Sandra Lang, *Professional Photographer*, 229 Peachtree St., NE, Suite 2200, Atlanta, GA 30303; FAX: 404-614-6404; slang@ppa.com.

Current Events

October 6-8

W: PP of Washington, Inn at Gig Harbor, Wash.; Rob Behm, 509-922-5648; b4me@mac.com

October 7-8

W: PPA of New Mexico, Albuquerque, N.M.; Jessica Lozoya, 505-243-1007; xiloo@aol.com; www.ppanm.com

October 8-11

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

October 14-15

C: Wisconsin PPA, Stone Harbor Resort, Sturgeon Bay, Wis.; Donna Swiecichowski, 920-822-1200; Teri Shevy, 920-436-0433; Deb Wiltsey, 866-382-9772; wppa-online.com

October 15

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

October 28-29

C: APP of Illinois, Doubletree Hotel, Bloomington, Bloomington, Ill.; 800-838-2774; www.appillinois.org

October 29-31

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

November 11-12

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

Future Events

January 14, 2008

S: PP of Massachusetts; Steve Meier; smphoto@comcast.net; www.ppm.com

January 24-28, 2008

C: Kentucky PPA, Cincinnati Marriott at River Center, Covington, Ky.; Randy Fraley, 606-928-5333; rgimael@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 8-11, 2008

C: Connecticut PPA, Crown Plaza Hotel, Cromwell, Conn.; Harvey Goldstein, 203-430-8276; ppanepub@aol.com; www.ctppa.com

February 16-20, 2008

C: Southwest PPA, Sheraton Arlington Hotel, Arlington, Texas; Michael Scalf, Sr., Box 1779, Blanchard, OK 73010-1779; 405-485-3838; michael@swppa.com; www.swppa.com

February 17-18, 2008

C: Arizona PPA, Phoenix Airport Hilton, Phoenix, Ariz.; Wendy Newman, 602-908-0359; www.arizonappa.com

February 22-27, 2008

C: Virginia PPA, Portsmouth Va.; Bill Piacisi, 703-406-0664; bill@whenthemomentscount.com; www.vppa.org

February 22-25, 2008

C: PP of Massachusetts, Crowne Plaza Hotel, Natick, Mass.; Steve Meier, smphoto@comcast.net; www.ppm.com

March 7-11, 2008

C: Wisconsin PPA, Marriott Madison West, Madison, Wis.; Donna Swiecichowski, 920-822-1200; Paul Tishim, 715-384-5454; Deb Wiltsey, 866-382-9772; wppa-online.com

PPA EVENTS

Professional Photographers of America (PPA) has a proud tradition of providing its members with outstanding educational opportunities through its annual event, PPA-Merited classes, and its PPA Affiliate School Network. Don't miss out on the vital knowledge you'll gain at these events! For information on PPA events, call 800-786-6277 or visit www.ppa.com.

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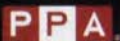
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C: PP of North Carolina, Inc.; Sheraton Imperial Hotel, Durham, N.C.; Loretta Byrd, 459 Greenleaf Road, Angier, NC 27501; 888-404-7762; ppnc@earthlink.net; www.ppnfc.org

March 28-30, 2008

S: PP of Oklahoma, Quartz Mountain Resort, Lone Wolf, Okla.; Ted Newlin, tednewlin@aol.com; www.ppok.org

April 13-15, 2008

C: Montana PPA, Billings, Montana; Scott Fairbanks; 406-761-2059; info@montanappa.org; montanappa.org

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C/E: Learn Painter & Market It and Sell It; San Jose, Calif.; 408-286-7285; www.marilynsholin.com

October 15-16

C/E: Extreme Portraiture: Studio Edition, Batavia, Ill.; 630-761-2990

October 27

C/E: Pre-Convention Workshop with the Wackers; Salt Lake Airport Hilton; www.intermountainppa.com

November 5

C/E: PP of San Diego County, "Ride the Edge of the Digital Wave," www.ppsdc.com

FUTURE EVENTS

July 12-18, 2008

C/E: Copan Honduras Study Abroad
Excursion with Paul Wingler, 800-483-6208; pwphoto@mindspring.com

Send all additions or corrections to: Marisa Pitts, Professional Photographers of America, 229 Peachtree Street, N.E., Suite 2200, Atlanta, GA 30303; mpitts@ppa.com.

April 21, 2008

S: PP of Massachusetts; Steve Meier, smphoto@comcast.net; www.ppm.com

April 26-29, 2008

C: New Hampshire PPA; North Conway, N.H.; Lorraine Bedell; 603-743-5732; lbedell@worldpath.net; nppa.com

April 27-29, 2008

C: PP of New Jersey, Bally's Hotel & Casino, Atlantic City, N.J.; Leslie Meltzer; 866-985-4300; secretary@ppanaj.com; www.ppanaj.com

May 18-23, 2008

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

June 16, 2008

S: PP of Massachusetts; Steve Meier, smphoto@comcast.net; www.ppm.com

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PRESIDENT'S MESSAGE

Jack Reznicki, Cr.Photos., API, F-ASP

2007-2008 PPA President



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GOOD INTENTIONS...

Fall is one of my favorite times of the year. Here in the Northeast, the heat and humidity of summer has left and the colors of the season are opening up and gently spreading from tree to tree before the all-out color assault of the fall. School is starting, and even though I'm years removed from attending school, the memories of a "new year" in the fall pull strongly. Maybe it's the thought of back-to-school days (and the usual new books, pencils, and 3-ring binders with dividers) that reminds me to keep organized again. And I'll do it...honest! This year I'll really be organized.

Ah, school daze...a grownup's memory disease. You forget the bad stuff and dwell on how wonderful school was. Don't worry; all those memories will come flooding back at your high school reunion. The years don't really melt them away; they're just suspended until you all get back together. Hopefully my good intentions of being organized will stay with me, though!

Maybe I'm concentrating on being organized because early autumn begins a lull in my commercial photography work. And a lot of you, like those who photograph seniors, will have a slower time as the students settle in. In my case, advertisers always work a few months ahead, so we use summertime for fall and winter ads and Christmas Season photos. I can't count the number of Christmas trees my studio has put up in late summer! But knowing that we have to do it, we always buy such props in January and February when they are heavily discounted. We always try to think and plan ahead.

Speaking of that...planning is really organization. So this is a great time for me (for all of us!) to make good on our organization. Test equipment. Send off the stuttering strobe unit for a checkup. Get the calendar out, and plan out the new year. Prepare the next promotional mailer (the one you planned to send out this fall...honest). If you missed some of the great summer conferences you'd wanted to attend, block time on your calendar for next year. I'm sure the folks that went to those "summer school" conferences have all their new marketing plans in place or are already implementing them (with their new pencils and organized 3-ring binders, no doubt).

As an adult, the months seem to fly by in the snap of your fingers, instead of dragging by as they did in school. Imaging USA 2008 is just around the corner, and it will sneak up on you before you know it. It's Tampa at the very beginning of January...not too shabby. And as a photographer, it's a tax write-off...even less shabby! Some of the best stuff happens even before the convention starts, like those business sessions you keep saying you want to take. Go to www.ImagingUSA.org and plan for it. You can print out all the info. Then take those documents, the mailers, your airline reservations and the hotel confirmation, and put them all in your new, 3-ring binder, behind the red divider. You'll feel better...honest.

Jack Reznicki, Cr.Photos., API, F-ASP
2007-2008 PPA President

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BOARD MEMBER SPOTLIGHT

Michael Green, Cr. Photog., VP of Marketing, Unique Photo

PPA Member Since: 1994

Role: INDUSTRY ADVISOR

Location: FLORHAM PARK, NJ

BRINGING BACK THE PERSONAL TOUCH... by Angela Wijesinghe

The return to photography basics (discussed in past issues) is affecting not just photographers, but the entire industry. Just as photographers are focusing on basic techniques to show the difference between professional and amateur, they are also dependent on having the right products and services. And Michael Green, PPA's Industry Advisor, hopes it brings back the personal touch of the industry.

"In the 'old days,' photographers went to suppliers with questions...just as brides go to a photographer with questions," adds Green. But the digital and Internet-heavy years have stripped much of that personal touch away. It seems easier to research products online and simply check for the lowest price.

Now, though, people are realizing that they need that relationship with

a supplier. "I have seen an increase in basic questions. I speak to hundreds of photographers a week who ask, 'What do you think about this'...'Why would I go into printing'...and so on," Green notes. "It's important to bounce ideas off of someone you trust, especially today when there is no one way to do anything." Just look at the Nikon commercials and you can see the need to prove why professional photographers are better.

Along with concentrating on basics, photographers are also dealing with an influx of accessory products that have become necessities. As they deal with positioning themselves professionally, photographers simply cannot work well without certain items. These items become more and more crucial for efficient workflow, fixing images at the

start, etc. And that efficiency is needed for professionalism. Green calls these items "necessaries"...accessories that have become necessities.

Combine the need to enhance professionalism with the rise of the "necessaries" and having a vendor friend is very appealing! As Green says, photographers need to look for vendors to trust, people you are comfortable asking questions. "I talk photographers out of buying something as much as I talk them into buying something," Green comments. "A good vendor wants to help grow the photographer's business...it's a win-win situation."

Finding a personal touch in the supply industry is vital for a professional photographer. It's another way to have an edge.

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

CONVERSATIONS ON OURPPA.COM

As usual, OurPPA.com is a great place to find info and speak one-on-one with fellow professional photographers. Why don't you browse the Super Monday classes that are coming up in November? Some of the instructors are posting their courses on OurPPA.com and answering questions. See if anyone has what you're interested in...it's a great way to find out more about a class before you sign up!

<http://www.ourppa.com/forums/forumdisplay.php?f=30>



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REMARKABLE MARKETING

PPA'S AN-NE AWARDS

Marketing really is a science. And Sandy Puc' illustrates a perfect process for designing marketing around the intended audience: research, creating the ad, and selecting the correct media. That is what Puc' did to win the AN-NE in the Print Advertising category. And with the carefully analyzed ad that featured the magic of childhood, Puc' enticed parents to capture the essence of their own children...like those in the ad.

GOALS: Advertise children's Limited Edition portraiture.

TARGET AUDIENCE: In general, Puc' aimed her marketing at parents with young children (up to elementary age).

RESEARCH & PRODUCTION: When they researched the *Buzz in the 'burbs* magazine, Puc's team knew they had found their market. The readership fit the demographics perfectly. Puc's team then compiled emotional images and content describing the Limited Edition portraiture into an ad, placing it in every issue of the magazine.

MESSAGE: Expressions Photography's ad said they believed in the magical, special time of life that is childhood...and their Limited Edition portraits captures that essence.

RESULTS: Parents who read the magazine scheduled appointments...loving the unique sessions advertised.

FINAL WORDS: Precision pays off!

SPOTLIGHT YOUR MARKETING BY ENTERING THE 2007 AN-NE AWARDS COMPETITION. RULES ARE ONLINE NOW AT [HTTP://COMPETITIONS.PPA.COM](http://competitions.ppa.com).



SWEEPSTAKES MARKETING CO-OP



Ready to ratchet up your marketing plan? Try PPA's 2008 Sweepstakes Marketing Co-op. When integrated into your plan and promoted with smarts, sweepstakes can be an effective way to increase name recognition. The 2008 Co-op gives you a chance to test this marketing method without shelling out a large sum.

PPA members can join the 2008 Co-op for only \$100 per sweepstakes (the only fee paid to PPA and SEP). Then, the right to offer your prospects a cruise, a car, and/or a Disney vacation (along with other prizes) is yours...without having to buy the prizes outright. And presto—you have something to talk about in your promotions!

What's new for the 2008 Co-op? Second and third-place winners can "pick a prize" from items such as 50" plasma TVs, navigation systems, Sony PSP gaming systems, and more. The Marketing Guides are updated with more tips on integrating sweepstakes into your marketing plan (in a new, easy-to-read format). And the website (www.imagesweepstakes.com) will offer resource article links on using incentives and sweepstakes.

Photographers must join by January 31, 2008 to be eligible. Visit imagesweepstakes.com today and see how far your marketing can reach.

FIRST CONFERENCE OF ITS KIND

by Angela Wijesinghe

We often enjoy events without realizing the stories behind them. As photographers, we should appreciate the past, for we mount memories on walls. But it often takes a significant milestone to bring the beginning to our attention...such as the 50th "Ole Miss Conference" celebrated this month.

From September 30 to October 2 this year, Professional Photographers of Mississippi and Alabama (PPMA) will hold their 50th photography conference "The Golden Fall Seminar" in the E.F. Yerby Conference Center—the very place it was initially held in February 1958.

But this story actually starts with golf.

In 1957, Bob Alexander, a photographer from Grenada, Miss., learned he'd have to play golf alone. His golfing buddy, a pharmacist, would be attending a continuing education seminar at the University of Mississippi. The university had recently started sponsoring professional seminars and conferences for selected groups like dentists, lawyers, and pharmacists. Alexander's friend suggested he put together a conference for professional photographers, too.

Alexander then set in motion the very first conference of its kind. Harry Rumfelt (then the president of PPMA) and Alexander set up a meeting with Duke Trexler, a representative from the university, and the PPMA Board of Directors.

Following introductions, Trexler asked, "Who are the best three photographers in the world?" When asked why, Trexler told them that those photographers would be their speakers.

Although the group thought it unlikely, they listed the best, thinking they'd never get them all. A week later, Trexler called Alexander, saying, "We're all set."

After PPA learned of the venture, Fred Quellmalz, then PPA Executive Manager, volunteered cooperation. PPA helped promote the conference to all members. And Quellmalz, speaking at the banquet, called that conference the first ever held in the world with joint participation from the two-state local association, the national PPA, and a major university.

And what a lineup they had: Wesley Bowman, a highly regarded Chicago commercial photographer; Josef Schneider, the famous child photographer just returned from

photographing Sweden's Crown Prince; and Max Munn Autrey, the head glamour photographer of 20th Century Fox in Hollywood.

With approximately ninety professional photographers in attendance, the "Ole Miss Conference" was such a success that many requested that it be held annually. Today, they are celebrating their 50th such conference. What a legacy!

Although not always held at the University of Mississippi, the conference has always been an extension of the original idea. In fact, Van Blankenship has only missed one conference in all those years. A few of those at the original 1958 conference (who are able) plan to attend the anniversary celebration this month, including Bob and Anne Alexander, Harry and Dorothy Rumfelt, Gilbert and Betty Ford and Van Blankenship.

This year, Alexander will tell the story of the conference at the opening session on September 30. Tim and Beverly Walden and the props and equipment auction will be there...and PPMA will possibly produce a talent show and a band with its members! One thing's certain, the spirit and camaraderie will be high as photographers celebrate a half century of education and memories.

While other associations soon followed PPMA's conference style with great success, PPMA led the way. We should never forget that when we (local and national associations) work together, the results are long-lasting and awe-inspiring.

Many thanks to Harry Rumfelt, Bob Alexander, Van Blankenship, Phil Graf, and all the others who have made these initial conferences a success.

At the first conference, from left: Leon Kenamer, Bette Kenamer, Fred Quellmalz (PPA Executive Manager), Robert O. Johnson, Van Blankenship. Photo Courtesy, Van Blankenship



FUN FACTS ABOUT THE 1958 "OLE MISS CONFERENCE"

At the meeting where they first discussed putting the 1958 conference together, they held an impromptu Polaroid photo contest. The group who won was led by Duke Trexler, the University of Mississippi representative. Harry Rumfelt has always accused Bob Alexander of bribery, and letting Trexler win, for the university approved the conference idea that day.

Unfortunately, Duke Trexler never even called the fourth name on the list of top photographers—Yosuf Karsh, of Ottawa, Canada, one of the best known photographers of all time—because the first three said yes!

Josef Schneider had one of the most memorable moments at the 1958 conference. He requested a really "bad" kid about two years old. An audience member brought in her kicking and screaming toddler, and the audience groaned, expecting the demonstration to be ruined. Schneider promised

that his final photo would be of the boy looking through his legs, laughing and waving at the camera. After a hilarious routine of magic tricks and fun sounds and movements, he held a toy between the boy's legs near the floor. After asking the boy to take the toy and wave it, Schneider backed up and the boy looked at him through his legs. Telling him he couldn't have the toy unless he waved, Schneider snapped the photo as the boy laughed and waved, looking through his legs. Schneider received a standing ovation.

Max Munn Autrey, one of the 1958 speakers, requested the university send over 15-20 girls to choose models from. In the process of choosing five, Autrey passed up the 1959 Miss America (Mary Ann Mobley) and the 1960 Miss America (Linda Lee Meade). He never lived it down.

Bob Alexander was asked by 1958 PPMA President Harry Rumfelt to assign "gophers" for the speakers. The official "gophers" for the speakers were:

- Speaker: Wesley Bowman;
Gopher: Gilbert Ford...who later became a PPA President.
- Speaker: Josef Schneider;
Gopher: Harry Rumfelt...who drove to the airport to pick up Schneider despite the foot of snow on the ground.
- Speaker: Max Munn Autrey;
Gopher: Bob Alexander...who picked himself for Autrey (and still uses the techniques he picked up during that time)!

QUICK NOTES FROM PPA...

2007 AN-NE AWARDS COMPETITION

Did you implement a new marketing campaign this year...with great results? Enter the AN-NE Awards competition, which celebrates the creativity and impact of PPA members' marketing activities. There are some exciting changes this year, including new categories and new prizes. For instance, winners of each category will be featured on a full page in the Professional Photographer magazine—great publicity for yourself and your business! Come prove that your marketing deserves the limelight.

Entries must be postmarked by September 28, 2007. Rules and submission guidelines are online at <http://competitions.ppa.com>.

GOT STORIES?

Do you have a photography story that still makes you laugh out loud? Or one that makes your eyes get a little teary? Do you have a success story about your business, or a failure that you learned from? Whatever your story, we want to hear it. Please send your stories to awjiesinghe@ppa.com if you are interested in sharing your experiences. If your story is published, we will send you a media card holder, compliments of Think Tank (<http://www.rotation360.com>).

YOU CAN STILL HELP CREATE A SMILE

It's not too late to make a difference in a child's smile. Participate in Family Portrait Month, a national fund-raising effort in October to benefit Operation Smile, which provides free reconstructive surgery to children and young adults around the world suffering with cleft lips, cleft palates and other facial deformities.

But October is next month! You need to start marketing this now. Just sign up with the annual membership fee and get your kit, full of success stories, photographer-led marketing designs, before and after images of children, and a video from Operation Smile. Sign up today and help create a smile!

For more information about Family Portrait Month, please visit <http://familyportraitmonth.com>, or contact Bert Behnke at (708) 667-0657 or bbehnke@ppa.com. To sign up, please visit <http://charities.ppa.com>.

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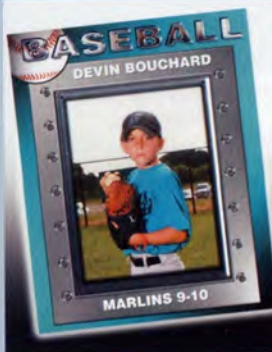
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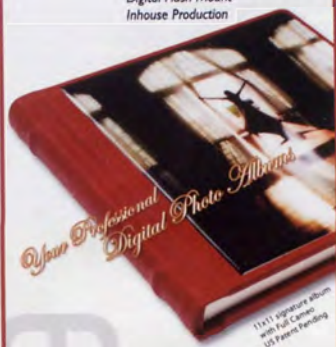
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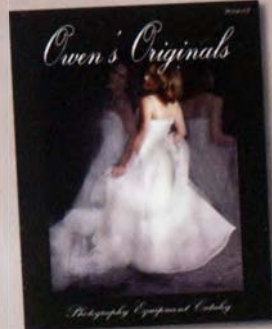
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Water of life

THIRST RELIEF INTERNATIONAL STRIVES TO QUENCH A NEED

The statistics are staggering. Worldwide, 1.1 billion people lack access to clean drinking water. Every 15 seconds, someone dies of a waterborne disease. Children under the age of five account for 90 percent of those deaths.

Shocked by this disturbing reality, Columbus, Ohio, wedding photographer Jim Davis-Hicks decided to do something about it. One night, while the former short-term missionary was sitting up with his restless baby, he felt he had an inspiration from God. After discussing his idea with his wife, Lara, Davis-Hicks began to discuss his calling with others in the professional photography community.

Over the next several months, Davis-Hicks gathered the support to launch Thirst Relief International (TRI) in August 2005. The nonprofit organization partners with other aid organizations to deliver BioSand Filters to areas that lack suitable drinking water. TRI also sponsors water well drilling and the repair of existing wells. To date, Thirst Relief has implemented BioSand Filter projects in Zambia and the Brazilian Amazon, and dug wells in India and various spots throughout Sub-Saharan Africa.

So far, 80 percent of TRI's support has come from the photographic community. Davis-Hicks plans to initiate a certification

program for pros who make a donation and pledge a portion of their proceeds to the charity. These individuals will be designated as official Thirst Relief Certified Photographers.

"It's cause-related marketing," explains Davis-Hicks. "I've had several clients book me because—in addition to liking my images—they are comforted that I donate a portion of my fee to this cause. If I can benefit from that relationship with the charity, then other photographers can, too. It's a great way to allow your business to serve a purpose other than just making money. We photographers have a dream job. We really do. If we can achieve something beyond making money, we come closer to reaching our true potential."

Thirst Relief is on the brink of dramatically expanding its operations in the Amazon, Africa and Indonesia. Working with missionaries already working in those locations, the group employs citizens there to help install the water filters and train others how to use them. However, the organization still needs help.

"We have access through our partnerships to ship thousands and thousands of very effective water filters to areas in desperate need," says Davis-Hicks. "We have sufficient ground workers to accomplish our goals, but we need more funding to do it. It may seem unbelievable, but a \$5 donation can literally save a life." ■

For more information on Thirst Relief International, or to donate to the cause, visit www.thirstrelief.org. If you are interested in becoming a Thirst Relief Certified Photographer, contact the organization directly: www.thirstrelief.org/contact.htm.

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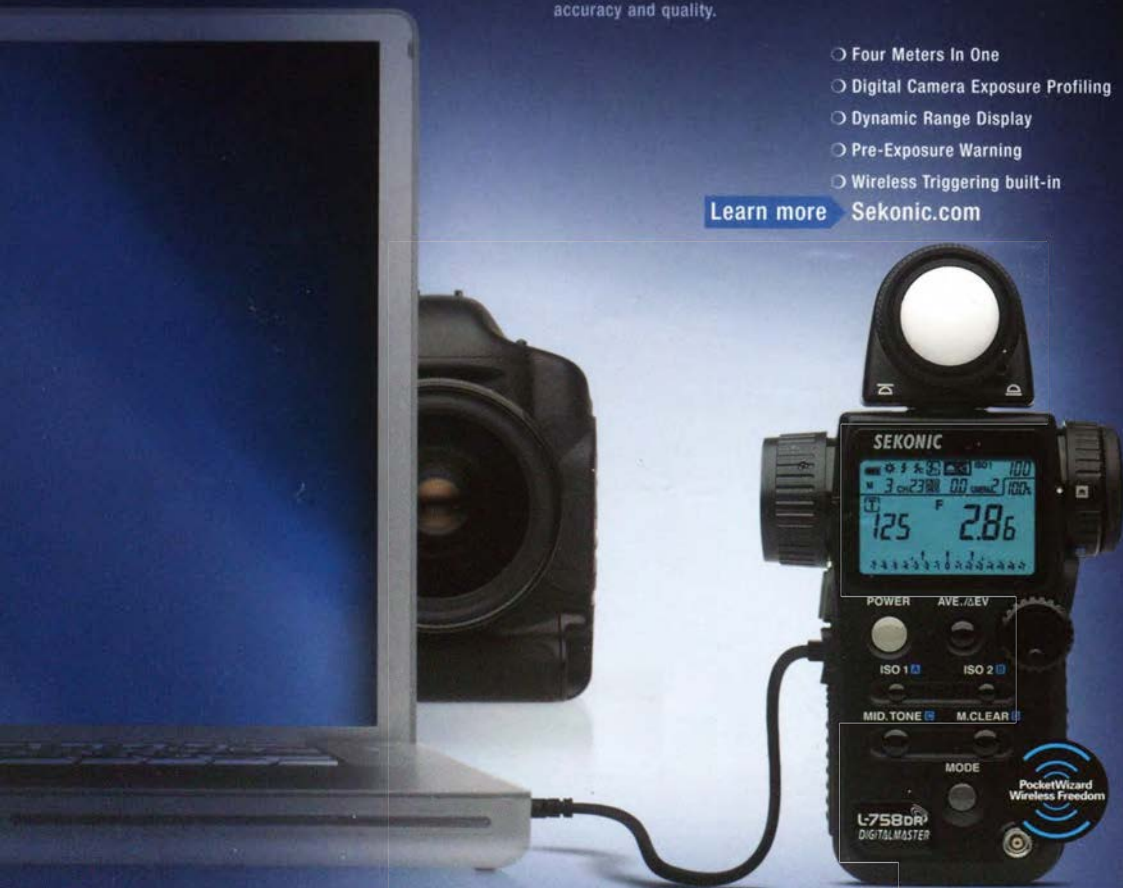
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