

Art of the Wedin

Super Tips From 5 Modern Pros Build Your Essential Wedding Gear Kit Samm Blake

Rising Star From Down Under

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PhotoPro

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Samm Blake takes an artist's approach to making romantic, nostalgic wedding photos for clients worldwide

By William Sawalich >> Photography By Samm Blake



Ami Vitale roams the globe connecting with people on every continent to create images that bring cultures together

By Mark Edward Harris >> Photography By Ami Vitale







Editor's Note The high season for wedding photography is in the spring and summer, but it's the fall and winter where you can build your business and book gigs for the coming year. This is the key time when next year's brides and grooms are setting their dates, reserving the halls and generally getting things organized for their once-in-a-lifetime event. Marketing yourself has never been an easy thing to do, but in today's fractured, fragmented, splintered world, where Facebook substitutes for real personal interaction and

a website is your primary tool for showing what you can do, the task is more complex and challenging than ever. Amid the chaos, there's opportunity—maybe more opportunity than ever before—for a photographer who can juggle shooting skills and business acumen and an ability to build a relationship.

In this issue of *DPP*, we've pulled together several articles around helping you prepare for a successful wedding season. We reached out to a group of particularly savvy, talented and successful professionals

for their input on promotion, working with clients, navigating social media and more. The days of the standard wedding photography script have changed. Everyone wants their photos to be different...more hip... cooler...unique. For many young couples, they want a photographer who is, in a way, a celebrity. They're going to post photos on social media and on their own wedding website, and they want to be able to herald their photographer as more than a hired gun running around with a camera. They want to be able to talk about how they hit it off

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with the photographer and how that made the images so much more special because everything was so collaborative. I don't mean for this to sound at all cynical. That's how it should be. Great wedding shooters will tell you that the most important thing they do is to try to get to know their clients as much as possible and to listen to what they have to say.

In talking with a lot of up-and-coming wedding photographers, as well as established longtime pros, one thing we heard a lot was the importance of being able to gracefully decline a job. As a pro, you need to know yourself and your style and your ability to adapt to someone's request. When you meet with a prospective client and they want something that you know you won't be able to provide to their satisfaction, don't be afraid to say "no." In the word-of-mouth-driven advertising model that you rely on, a polite and reasoned "no" will do much more to help your bottom line than an unsatisfied client.

In addition to the articles on wedding work in this issue, we feature a photographer

whose work I've always found to be visually and emotionally gripping. Ami Vitale is an extraordinary photojournalist who has the special ability to see photographically and who can connect with the people she's photographing. She's a global photographer with an innate talent for translating cultures so they can be universally understood. Conflict photography of devastation is important, and that's what makes the front page, but Vitale's work represents the highest calling of a photojournalist.

—Christopher Robinson, Publisher/Editor digitalphotopro.com November 2014 | 7



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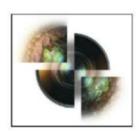
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- Jerry Ghionis, Award Winning Wedding Photographer



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Moving Forward, Looking Back

With his new two-volume retrospective, Howard Schatz reflects on 25 years of passionate photography

By William Sawalich >> Photography By Howard Schatz

To commemorate his 25th year in photography, Howard Schatz is publishing a new book. A massive twovolume retrospective, Schatz Images: 25 Years includes work from 32 personal projects, as well as never-before-seen images from throughout his career. On these pages, we're hosting our own mini-retrospective. Schatz had the very first cover of Digital Photo Pro in 2003, and since that issue, his work has been featured in the magazine and on the cover several more times, including this

November 2014 issue. We've always been particularly struck with his ability to come up with a project and then create a body of work that has its own unique visual style. As a photographer, he lets the subject dictate his interpretation. Schatz spoke to us from Slovenia, where he was on press to monitor the printing of his life's work.

DPP: There are a lot of images in this book, but even more had to be left out. How did you decide what made the cut?



ith the brand-new D810 DSLR, Nikon has created something special. The camera features a massive 36.3-megapixel, FX-format image sensor capable of producing beautiful, crisp, high-resolution photographs, even in extreme low-light situations. But still images are

only a part of this remarkable new camera's story. It's the ultimate multimedia DSLR.

To show off the performance, photographer/filmmaker and longtime Nikon aficionado Sandro spent three months shooting a stunning short film titled Dream Park. Working with a creative team that included Creative Director Will Perry and

Director Of Photography Anthony Arendt, the film showcases the incredible low-light capabilities and overall performance of the D810. Sandro explains how he used the camera to create a look that complemented the story, "For this film I was able to take advantage of the D810's slow-motion, low-light and fast-action capabilities to achieve my vision of creating a film about the inspiring dreams of children."



Sandro and Anthony Arendt confer on the set of Dream Park.

challenges for the D810. From high-contrast night scenes with cars racing around a track to underwater shooting in a pool where the color range was limited by the water, the camera

In the making of *Dream*

Park, Sandro created serious

performed so that the story could fully unfold. "This is what I love to shoot," Sandro says. "The cars drifting, the diving and especially the ballet dancing...showing that motion was at the heart of the film's visuals."

To shoot in these conditions, Sandro and his team used the D810's HDMI output for uncompressed 4:2:2 video files. This gave them the maximum image quality and latitude in the high-contrast and low-light conditions. They also used the D810's memory card to record h.264 simultaneously. Sandro could review the

memory-card files as rushes, and they could rough-cut easily to see how the sequences were working. The h.264 files also gave them redundancy in the event of a problem with the uncompressed files.

Nikon

The D810 is available in a Nikon Cinema Filmmaker's Kit, which includes the camera body, AF-S NIKKOR 35mm f/1.8G ED, AF-S NIKKOR 50mm f/1.8G and AF-S NIKKOR 85mm f/1.8G lenses, Atomos Ninja-2 HDMI recorder, Nikon ME-1 Stereo Microphone, Tiffen Variable ND filters, HDMI cable and two spare EN-EL 15 batteries. Visit nikonusa.com for more details.

Visit nikonusa.com/cinema to see Dream Park and learn more about the Nikon D810



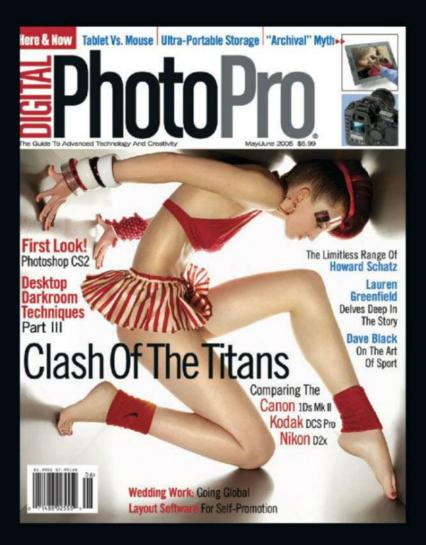






HD ::





Schatz: I'm very project-oriented, and I've done over 40 separate personal projects. We edited all my work, four million images, and I selected about a thousand. There were so many images and so many pages, we designed a two-book boxed set. A photographer really can't see his work as clearly as an unbiased stranger can. So we hired a world-renowned photo editor to look at everything. My wife, Beverly, looked at everything, I looked at everything, and the photo editor looked at everything, and the only pictures in the book are those pictures that got no vetoes from any of us. We agreed what belonged. I feel like we made a really strong edit. I'm very proud of it.

DPP: I understand there are some previously unpublished images included.

Schatz: Lots of them. Even if you've seen all my books, you haven't seen well more than half of these images. I asked the photo editor to find gems that we missed, and there were many. We change. We're on a constant waveform. I'm a different person today than I was 25 years ago. In fact, what was wonderful about this project was, I was able to sort of see who I am and how I've grown and how I've changed and what I've learned. It was a really wonderful, rich endeavor.

DPP: What are the biggest differences between your early work and what you're doing now?

Schatz: The question really can be answered by the difference between being a physician and being an artist. When you're a doctor, it's about getting it



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right, getting exactly the right diagnosis and doing the exact right treatment. Whereas in photography, there are no mistakes. In fact, it's mistakes that make miracles. In photography, it's often about getting it wrong. So, in a way, I'm much freer. I'm more open to all kinds of ideas and all kinds of things, I'm willing to try anything. I've become much more imaginative and creatively open.

DPP: Some of our readers may not know that photography is your second career.

Schatz: Yes, I was a retinal surgeon. And, then, in 1995, having been working in photography just on the weekends for five or six years and having a lot of attention, Beverly suggested we take a sabbatical for a year, go to New York and just do photography full time. And it was so much fun. We would go to

bed giggling every night over the fun, the adventure. I kept re-upping the sabbatical, and I never looked back. It has been 19 years.

DPP: From the beginning, was it always about personal projects?

Schatz: When you do a commercial project, you're really photographing somebody else's dreams, their fantasy, their desires. So, in a way, when I do an advertising shoot, I'm a contractor; just like a contractor in a house has to follow the architectural plans, I, as the photographer, have to skillfully, technically follow the art director's plans. So they're not my pictures. Occasionally, an art director will let go and I'll make something that comes from me, but what I do is, I shoot for myself. The advertising work is so that I can pay to shoot for myself.



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DPP: Finding the time and energy to pursue personal projects is a challenge for many photographers.

Schatz: My main goal is to do that. I shoot five days a week, and commercial and editorial work sort of just get in the way. I don't need to do commercial work all the time. I just need one good job every week or two weeks or month, depending on how well it pays. And I still have plenty of time to do my own work. I shoot all the time and I don't feel like I'm prolific. I know I've produced a lot of work, but I feel like it's just natural. I'm shooting all the time; it seems only natural that some good images would come from that.

DPP: I know there's no chance you're slowing down, but was there any hesitation to look back?

Schatz: Well, it was fun, and it was sickening.

With my early stuff, I went "Oh, why did I do that?" I can't believe I was doing that. I've learned a lot in 25 years! You can see in the book there's lots of stuff that nobody has ever seen. There's stuff like the "Growing Up" project and "Folsom Street Fair." I've never shown it, but I've been shooting it for 20 years. There are so many images from the Folsom Street Fair that are fantastic, that's my next book. There are a lot of parts to me. As long as I'm working all the time, I feel like I'm reasonably productive and I can make some good stuff.

You can see more of Howard Schatz's work and order his latest book at www.howardschatz.com. Read an extended version of this interview at digitalphotopro.com.



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Mamiya Leaf Credo 50 >>

Mamiya Leaf has announced the new Leaf Credo 50. Using the Sony 50-megapixel CMOS sensor system combined with an improved image processor, the Leaf Credo 50 offers improved Live View performance with selective focus on the 3.2-inch LCD touch-screen display or a computer monitor with CaptureOne software. The ISO ranges from 100-6400, and the camera shoots images from 1.2 frames per second up to hour-long exposures for full creative freedom. It also provides a 14-stop dynamic range with 14-bit RAW files. List Price: \$26,995 (back only); \$30,995 (full system). Contact: Mamiya Leaf, www.mamiyaleaf.com.







Loxia Lenses

Zeiss has designed a new series of E-mount lenses that mix traditional manual settings with the precision of modern tools compatible with full-frame digital sensors and electronic viewfinders found in systems like the Sony Alpha 7, 7R and 7S. The first two lenses to be released are the Loxia 2/35 and Loxia 2/50. Housed in a metal barrel with full weather sealing, the Loxia 2/35 has nine glass elements in six groups and a minimum objective distance of 0.3 meters, while the Loxia 2/50 consists of six elements in four groups with a minimum objective distance of 0.37 meters. Both lenses provide manual "de-clicked" aperture control for noiseless video work. List Price: \$949 (Loxia 2/50); \$1,299 (Loxia 2/35). Contact: Zeiss, lenses.zeiss.com.

New Tools Of The Trade



Compact Flash Head

Elinchrom has announced the ELC PRO HD Compact Flash Head available in 500Ws and 1000Ws. With an OLED display screen and jog wheel for intuitive usability, Elinchrom's stop-based power scale lets you view power in joules, flash

durations or other preferred settings. Quick 0.6s and 1.2s recycling times, as well as 1/5000s and 1/5260s flash durations (500Ws and 1000Ws units, respectively), give way to new possibilities. The Sequence Mode allows you to trigger up to 20 flashes per second in burst or continuous mode. Delayed Mode can be set to match either first- or second-curtain sync. Strobo Mode enables you to capture a stroboscopic effect within a single frame. List Price: \$1,166 (500Ws); \$1,611 (1000Ws). Contact: Elinchrom, www.elinchrom.us.







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Hasselblad V System Digital Back >>

Hasselblad has reinvested in their classic V System cameras, dating back to 1957, by designing the cordless CFV-50c digital back with a 50-megapixel CMOS medium-format sensor. With a 100-6400 ISO, it shoots 1.5 images/second and long exposures up to 12 minutes to a CF card or tethered computer. The three-inch, high-resolution LCD screen offers a new menu and button layout. The digital back supports a classic Hasselblad square crop setting. Compatible with 90° viewfinders 500EL-type or 503CW with winder remote options. List Price: \$15,500. Contact: Hasselblad, www.hasselbladusa.com.





<< Fujifilm X30

With the black or silver die-cast magnesium-alloy body emblematic of Fujifilm, the new X30 compact fixed-lens camera incorporates updated features with a nod to the classics. For high-speed, low-noise performance, the X30 uses a 12-megapixel, 2/3-inch X-Trans CMOS II sensor and EXR processor II. The 2.36M-dot organic EL Real-Time Viewfinder has a display lag of only 0.005 seconds. Consisting of 11 glass elements in nine groups, the 4x manual zoom (28-112mm) lens has an f/2 max aperture at its wide angle and f/2.8 max aperture at its telephoto zoom. Image stabilization compensates for camera shake up to four stops. An additional control ring behind the zoom ring can be set and toggled between various functions such as ISO, white balance and continuous shooting. The X30 also offers a tilting, 3.0-inch, 920K-dot premium LCD monitor. Additionally, the X30 provides Classic Chrome film simulation with 11 different modes of traditional Fujifilm films, including color-reversal film effects, professional color-negative film, monochrome filters and sepia. List Price: \$599. Contact: Fujifilm, www.fujifilmusa.com.

Tamron All-In-One Zoom

Tamron has upgraded the 28-300mm F/3.5-6.3 full-frame

lens, creating a smaller, quicker, all-in-one zoom. The new PZD (Piezo Drive) AF system is both quick and quiet while also more compact than the previous system. Combined with the specialized glass elements. this has allowed for space savings, making the lens smaller than its predecessor. VC (Vibration Compensation) has also been added for sharp handheld images. A BBAR (Broad-Band



flare and ghosting. Moisture-resistant construction has been added, and the upgraded lens body has a linear rubber grip pattern and tungsten silver brand ring to match the look of your DSLR. Estimated Street Price: \$849. Contact: Tamron, www.tamron-usa.com.

Ocean Traveler Tripod

Photographers eager for adventure need gear that can match their fortitude. Designed specifically for use in harsh environments, the Ocean Traveler Series 1 tripod kit GK15820T by Gitzo utilizes aluminum parts with a corrosion-resistant finish. With a specialized Ocean G-Lock system, leg collars provide an air cushion to expel water trapped inside the legs while preventing sand, dust and mud from getting trapped inside. The center column can be removed or inverted, allowing you to set your camera at a 9.06-inch minimum height regardless of the terrain. The legs flip 180° for a compact 17.13-inch travel size. List Price: \$1,956. Contact:

Gitzo, www.gitzo.us.

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New Tools Of The Trade

Olympus PEN E-PL7 >>

Olympus recently announced the compact interchangeable-lens PEN E-PL7. With the same 16.05-megapixel Live MOS sensor and TruePic VII image processor used in the OM-D line, the E-PL7 delivers superior color at high sensitivities. A three-axis VCM image stabilization compensates for any camera shake caused by one-handed shooting. FAST AF uses 81 points for full image coverage. Small AF Target and Super Spot AF mode zoom in for accurate selective focus. The E-PL7 offers 8 fps high-speed shooting for up to 20 RAW frames and unlimited JPEGs. The 3.0-inch, 1.04 million-dot high-definition touch-screen LCD rotates a full 180° for "Selfie Mode." Built-in WiFi pairs easily with the Olympus Image Sharing app on your smartphone with a onetime QR code for remote Live View, full camera control and image sync. List Price: \$599 (body only); \$699 (with M.ZUIKO DIGITAL 14-42mm f/3.5-5.6 II R). Contact: Olympus, www.getolympus.com.







<< LaCie Upgradable d2

The **LaCie d2 Thunderbolt 2** is the newest addition to the LaCie desktop storage line. With up to 6 TB of space, the 7200 rpm drive offers speeds of up to 220 MB/s. The drive is housed in a one-piece aluminum body with a cushioned base to absorb disk vibration and a cable lock to prevent accidental disconnection. With a USB 3.0 port and dual Thunderbolt 2 ports, the d2 Thunderbolt 2 can be daisy-chained to connect up to six devices. The drive also has the capability to be upgraded with an SSD to boost speed to 1150 MB/s and add 128 GB of SSD storage. List Price: \$299 (3 TB); \$399 (4 TB); \$499 (6 TB); \$299 (128 GB d2 SSD upgrade). **Contact:** LaCie, www.lacie.com.

Really Right Stuff Slider >>

The VS-288 Video Slider by Really Right Stuff is durable, compact and lightweight, making high-quality camera movement easy for location shoots. The 1.5-inch dovetail on the top and bottom of the rail can be used for foot and mount positioning. At 34.6 inches long, the slider incorporates sled bumpers for safe, quiet stops at each end of the slider. With adjustment nuts, the wheel tension may be fitted for quicker or slower movement. The removable 3/8"-16 threaded mounting stud can be used with industry-standard tripods. Feet can be mounted directly to the Slider for

transport. Auxiliary mounting sockets are available for attachment of additional accessories. List Price: \$690. **Contact:** Really Right Stuff, www.reallyrightstuff.com.





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Mecablitz 64 AF-1

The new flagship of the **Metz** flash series, the **Mecablitz 64 AF-1** provides a high-power 64 guide number with a sleek, modern design. The strobe has an Auto mode with 12 f-stops and Manual mode with 25 partial light levels. The motorized automatic zoom covers 24-200mm. The flash has a -9°/+90° tilt and 300° swivel, with a secondary reflector with two output settings. The touch

display features large color graphics and auto-rotates for easy use. The Mecablitz 64 AF-1 also provides remote TTL mode, sync for studio flash and a USB input for firmware updates. Available for Canon, Nikon, Olympus/Panasonic, Pentax and Sony. List Price: \$499. Contact: Metz, www.metz.us.





New Tools Of The Trade





The Chronicle

With the Next Generation line, **Domke** has developed **The Chronicle bag** (grandchild of the classic F-2), designed using feedback from professional photographers. The sturdy and protective main body uses the GearProtex customizable insert system, allowing you to shape and bend the self-adhering dividers to secure your DSLR, lenses and flash. The PocketFlex system allows the addition of self-adhesive pockets, patches and pouches for personalized accessory storage. The 15.75x7x10-inch bag also provides two expandable zippered side pockets, two expandable front pockets and a padded, zippered tablet sleeve. Side rain hoods, a quiet system Velcro® silencer, grab strap and Gripper shoulder strap add to its versatility. Available in waxed Canvas and Cordura. List Price: \$459. **Contact:** Tiffen, www.tiffen.com.

Heavy Leather NYC >>

With guitar straps on the shoulders of hard-playing musicians like Prince, Slash, and the Eagles of Death Metal, **Heavy Leather NYC** has now branched out to create high-quality leather camera straps for hard-rocking photographers. The 100% genuine cowhide leather **Slingshot camera strap** is worn cross-body and backed with webbing for durability and flexible camera movement. A 2.5-inch-wide padded shoulder piece features a business card holder, while a silver buckle adjusts for length. Available in black, camouflage and vintage brown, each strap is handmade in Brooklyn, N.Y. List Price: \$155. **Contact:** Heavy Leather NYC, www.heavyleathernyc.com.









The new H5D-50c CMOS camera



The brand new and superbly engineered Hasselblad H5D-50c is the world's first integrated 50MP medium format camera to use CMOS sensor technology. Lower noise levels makes it possible to shoot at much higher ISO values - so even in poor light you'll be guaranteed matchless crisp, clean images with perfect color detail.

- High ISO performance
- Long shutter speeds
- 1.5 FPS
- 14 f-stops dynamic range
- **Fast Live Video**



Schedule a demo or find an event near you. www.hasselblad.com

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DPPInFocus

New Tools Of The Trade

RoveLight >>

A new portable wireless location light from **Flashpoint**, the **RoveLight Monolight** provides a 600Ws strobe with a 22-stop range from full to 1/128th power that can be controlled from the rear console or from a wireless controller. Flash duration is controlled down to 1/15,000s. The built-in LED modeling lamp has an auto-shutoff timer to save power. Interchangeable 6600 mAh lithium batteries give 500+ full-power flash bursts on a single charge. The Monolight is available by itself or with a Bowens mount for full modifier versatility. List Price: \$589 (RoveLight Monolight); \$600 (RoveLight Monolight w/Bowens mount). **Contact:** Flashpoint (Adorama), www.adorama.com.



Tools For Your Smartphone





The RØDE i-XY microphone for iPhone and iPad makes high-quality audio recording simple and lightweight. Using the RØDE Rec app, the i-XY can record in 24-bit/96k with onboard high-fidelity A/D conversion. The pair of half-inch cardioid condenser capsules align at 90° for detailed stereo recording. When paired with the RØDEGrip and SC2 cable, your phone and i-XY mic can be mounted to your DSLR and directly connected for interview or music recording. The mic comes with a foam windshield and protective case. Available in a 30-pin model for use with the iPhone 4, 4s, 4c and iPad, and the Lightning model for use with the iPhone 5, 5s and 5c. Estimated Street Price: \$149. Contact: RØDE Microphones, www.ixymic.com.

For the occasional macro shooter, the **Olloclip Macro 3-in-1 Photo Lens** provides multiple macro magnifications for your iPhone 5/5s in a travel-friendly size. The soft plastic lens attachment clips snugly to the iPhone with aircraft-grade aluminum barrels housing coated-glass multi-element optics. Easily remove the medium magnification 14x macro lens to reveal the 7x macro magnification lens. Reverse the attachment to use the highest-level 21x macro magnification lens. The 14x and 21x lenses come with plastic hoods to ensure you're at the optimal distance from the subject for focus. The included microfiber carrying case keeps your lenses clean and safe. List Price: \$69. **Contact:** Olloclip, www.olloclip.com.



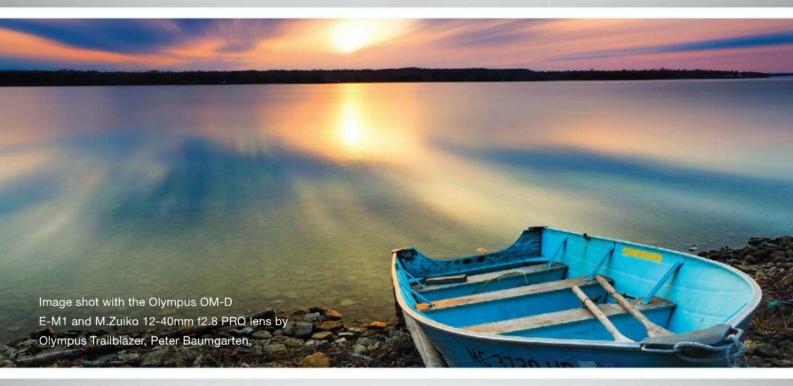
Make smooth time-lapse smartphone videos easily shared with your social networks with the **Hyperlapse** app from **Instagram**. When video is recorded through the app, you can choose a playback speed between 1x and 12x. The video then can be saved to your camera roll. Using built-in image-stabilization technology, camera shake is minimized for high-quality movement despite handholding. Free. **Contact:** Instagram, blog.instagram.com.



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The revolutionary, light and portable Olympus OM-D series does more than just capture amazing photos, it lets you tell powerful stories from anywhere. That's because the OM-D series has some of the smallest, lightest bodies in its class with the power to capture the color and detail you expect. Every OM-D has a blazing fast image sensor and powerful processor designed to unleash the magic of M.Zuiko lenses. As a result, it's never been easier to capture the subtlest of details and create stunning images.

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- Imaging Resource Camera of the Year 2013, Best Pro Camera E-M1
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- DPReview Readers Choice Award 2012 Camera of the Year E-M5
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Capture your stories:













Visioneer's Gallery

Realities In Collision

Naomi Campbell's "Press Play" exhibition explores the nexus where the virtual and the real world meet

By Baldev Duggal

"Is the cyber world a more enjoyable place for you to spend your time than the real one?" asks songwriter Paul Williams in a recent Vanity Fair article. "Escaping real connection to ourselves and others through the world in our iPads, phones, and computers is a huge problem. After food it may be one of the biggest addictions we have today," he continues.

Decades ago, artificial intelligence transformed into entertainment through video games, and we witnessed the earliest signs of cyber-addiction. The gaming industry exerts enormous influence on today's culture, giving birth to its own characters, mythologies, online for aand even currencies, creating a cyber-world parallel to the one run by individual authors of photographs, videos and other shared media. In the other universe of gaming, individuals adopt virtual identities, behave anonymously and inhabit virtual communities in which they choose to become mere representations of themselves.

The advancements in imaging technology, from early bitmapped video graphics to hyperreal 3D images, have blurred the lines between the virtual and the real, between art and science, in our cyber-interactions. Our multisensory immersion with newly formed virtual "social" networks is creating massive ripples of sociological shifts whose impact on society only time can tell. This vulnerability of social identities created through the worlds of gaming and communication, and the formation of new realities that transpose real-world experiences into new truths, are portentous aspects of contemporary culture that artist Naomi Campbell explores in her works.



Photos Courtesy Of Naomi Campbe

Campbell works at the intersection of art, science and social consciousness to create multisensory installations that merge her drawing, sculptural, photography, painting and technology skills. Duggal worked closely with Campbell for her recent show at the Yellow Peril Gallery in New York to help produce her series "Press Play." The exhibition is comprised of a series of layered drawings, paintings and computer-generated inkjets on wood, paper, canvas and Mylar. The show features her pieces created as vignettes, each featuring figures in action against a "starved palette that creates a feeling of displacement." The enigmatic figures seem to have jumped out from early video game consoles onto Campbell's pieces. Her use of traditional watercolors and pencil sketches against the backdrop of digital imagery creates a strange tension.

"Suddenly, we are finding these realities assimilating onto one platform

ties assimilating onto one platform that is both real and imagined through the auspices of the computer," Campbell observes. "The fine line that delineates the two disappears, and we live in sus-

disappears, and we live in suspended animations of time with its own of which hierarchy of rules of the 'game."

www.digitalphotopro.com.

Campbell builds her narratives atop transparencies of X-ray imagery, creat-

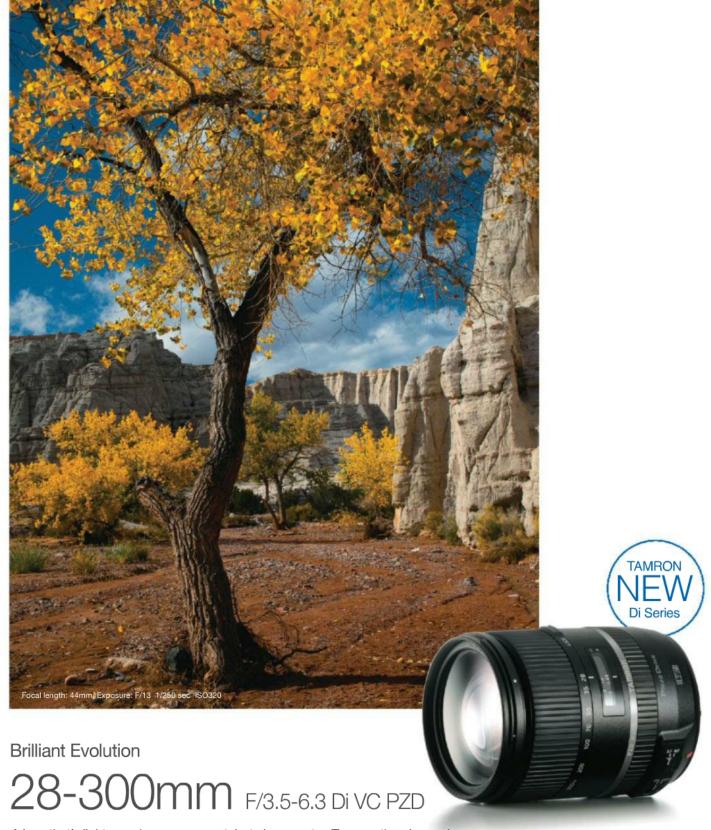
ing a three-dimensional illusion that questions the real versus the imagined. "The images in this exhibit refer to the series on the altered states of the virtual and real worlds of cyberspace. The backgrounds are composed of reconstructed layered X-ray composites of the body. These are then woven into the studio traditions of the painted/drawn environment of the figure and printed on a transparent substrate by Duggal. The result is a very powerful surreal effect," remarks Campbell.

Each piece that Campbell creates with her playful video game-inspired characters engages the audience through an interplay of light and shadow, creating a 3D experience on a 2D surface. Noted art critic Jonathan Goodman poignantly remarks on her work: "Campbell is more committed than seems at first to the future of technology. Indeed, her representations seem to predict what is

coming next. In the work on paper titled *A Tree Fell*, a baby is seen close-up, in front of a track-less wasteland, with hills in the background, one

of which spews smoke like a volcano. It is by implication, an apocalyptic panorama, although pixels in the left of the work suggest that this is something

>> More On The Web You can see more of Baldev Duggal's Visioneer's Gallery columns on the



A lens that's lighter and more compact, but also smarter. Tamron, the pioneer in designing high-performance long-range zoom lenses, has created this brilliant new all-in-one™ zoom lens as the latest achievement in its signature program of optical evolution.

Model A010 For Canon, Nikon and Sony* mounts *Sony mount without VC







VISIONEER'S GALLERY

fabricated rather than true. At the same time, the baby looks back at us, as if to question her future, which is indeed our own. Campbell indicated that the title of the work came from a poem by Carter Ratcliffe, a prominent critic in New York for some time. The point is that the kind of failed ecology described in this piece may well be our inheritance, which, to speak mildly, is less than sanguine."

Although Campbell's pieces bring out the unsettling nature of progress and an intriguing sense of uncertainty, she brilliantly uses multiple digital platforms: from scanning, to printing, to projecting and mounting, to create a dialogue about the very medium in which she creates. Some of the pieces Campbell creates are even dynamically controlled by a remote or cell phone app. But at the same time, they possess a degree of control over the viewer in their ability to affect the body's inner rhythms. Campbell says that's where the takeaway lies-in experiencing and realizing our symbiotic relationship with technology and its unnatural power to mechanize the human body.

It's a thrill for us to work with avantgarde artists like Campbell, whose solid draftsmanship and training in historical artistic traditions coupled with her background in medicine and science make her a pioneer in an art form that begs refrain from any single genre.

"In a video game you can be anything you want. There are no limits, there's total freedom. You never die. These are interesting dynamics at a sociological level. We are moving away from a certain type of reality. My pieces are a reflection of whoever the audience wants to be," remarks Campbell.

Her canvas spans 100 years: From cubist and futurist paintings to iPhone gaming apps, Campbell brings them all together to make us aware of the "ubiquity of an increasingly pixilated world," and most importantly, leaves us with a warning of the possible "dangers inherent when virtual space encroaches onto everyday reality."

Visit Duggal at www.duggal.com or check out the blog at www.duggal.com/connect and see their newest articles.

VAGABOND™ PORTABLE POWER

What you should know about portable power for AC studio flash systems by Paul C. Buff

Powering studio flash systems in the field requires Pure Sine Wave DC to AC inverters engineered specifically for the unique task of providing the high surge power needed. There are also many factors that impact recycle speed, weight, cost, efficiency and the ability to power multiple lights and high Ws loads. Inexpensive "Modified Sine Wave" inverters often damage studio flash units, if they work at all, and should never be used if you value your equipment.

Current limiting: A typical monolight requires surge power of about 1800+ watts. This implies an inverter or generator with 2000+ watt peak power capability... per monolight.

But via carefully tuned, proprietary current limiting, BUFFTM inverters adjust their output voltage when high surge currents are present. Thus, a single 120 watt inverter such as in our ubiquitious VMLTM system can recycle up to four 640Ws lights (2560Ws), albeit at 16 second recycle times, without overheating or shutting down frequently. VLXTM can cycle 2560Ws in 8 seconds.

The important factor is how well the particular lights can tolerate low input voltages during recycle. All BUFFTM lights can tolerate down to about 45VAC, and most competitive lights can be operated in multiples from a VMLTM.

Notable exceptions are Elinchrom dual voltage lights such as D Lite and BX series, which may be limited to one light per VML/TM due to their design. Our new VLXTM provides twice the charging power of the VMI/TM and thus should work well with multiple Elinchrom lights, particularly when used at 120 VAC.

Batteries: The high surge currents required by flash systems have a profound effect on battery life and on the number of "pops per charge" achieved. Another concern is the battery watt-hour capacity VS the recycle power rate drawn from it. If this ratio is low, battery life and effective capacity dramatically fall.

For example, a laptop battery may operate at 90% efficiency and last for 500 charge cycles, while the same battery, if used to charge a flash at fast recycle times, may achieve only 40% usable capacity and <100 charge cycles.

Sealed Lead Acid (SLA) batteries are big, heavy and require stringent maintenance to prevent sulfating. Their efficiency can be as low as 30% and their life span is typically 1 to 2 years ... much less if not recharged *immediately after use*.

NMC (LiCoxNiyMnzO2) Lithium Batteries are popular due to their extremely high power density, small size and weight. While good for >500 charge cycles in non-surge uses, a small Wh capacity NMC driving a fast recycle flash system (such as in Profoto B1 or Elinchrom Ranger Quadra) can fail at <125 charge cycles. Also, their shelf life is typically 2.3 years . . . less if not maintained.

LiFePO4 (Lithium Iron Phosphate) batteries are considered the safest, most robust and longest lasting batteries . . . designed for high surge power. While slightly larger and heavier than NMC, they offer 1000 to 1500 charge cycles and >10 year life. While initial cost is higher, long term cost is a small fraction of all other batteries.

VAGABOND MINI LITHIUM™

The best selling portable power for studio flash ever made. 50,000 VMLs sold factory-direct since 2011.

Only 3.5 lbs, with battery and 120W inverter - powers up to four 640Ws flashes, and even most 2400Ws power packs.

Big 130Wh 14.8V 8.8Ah NMC battery yields 500 shots per charge at 640Ws (2000 @ 160Ws) and typically lasts 200 full charge/discharge cycles.

Recycles at about 165Ws/Second - 1 sec @ 160Ws, 4 sec @ 640Ws and 12 sec @ 1920Ws.

With moderate use and proper maintenance the VLM^{IM} battery will typically last 2 to 3 years.

Compared to the copycat Photogenic ION that costs 67% more, VML™ recycles 25% faster and yields 25% more usable battery capacity, with replacement batteries costing \$89.95 compared to \$145. Yes, we tested them carefully.

· CERTIFIED FOR GLOBAL AIR TRAVEL



and 3 Hour Charger • Replacement NMC Battery \$89.95 • Carry Bag \$14.95

VAGABOND LITHIUM EXTREME™

Brand New for Power Users, 158.75Wh 25.6V 6.2Ah LiFePO4 battery and 400 watt 120VAC inverter yields 1000 to 1500 charge cycles and >10 year typical battery life. Weighs 6 lbs.with battery and clamp..

Recycles at about 330Ws/Sec. Multiple monolights, dual voltage units and power packs. Up to 3200Ws.

Cycles in 0.5 sec @160Ws, 2 sec @ 640Ws and 6 sec @ 1920Ws, 500 shots per charge at 640Ws (2000 @ 160Ws.) 2A USB port and sturdy 1 1/2" stand mount.

Compare to 11lb Innovatronics Explorer Mini that recycles slower, even slower still as battery is used, and yields 1/4 the shots per charge and less than 200 full charge/discharge cycles @ 1200Ws maximum.

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120VAC 60HZ Only

VLX[™] \$399.95 Includes quick change battery and 3 hour global charger.
Optional Carry Bag \$24.95 • Replacement LiFePO4 Battery \$159.95

WHICH VAGABOND™ FOR YOU?

Occasional use: If you use portable power say once a week or so and want low initial cost, VMLTM will serve you well. With proper battery maintenance your batteries should last two to three years. So your five-year cost will be around \$330 to \$420.

Power Users: But say you use a VML™ for heavy shooting almost every day. You can easily exhaust a battery per year, for a five-year cost of up to \$700 (\$1400 for ION). If you use a Profoto B1 or Elinchrom Quadra Ranger, with 1/3 the NMC battery capacity of VML™, you might as well open a battery store. Add up 2-3 \$250 batteries per year and you get a five-year cost of up to \$3500 for batteries... plus the equipment cost of another \$2000 ... For just one \$500Ws B1 or 400Ws Quadra Ranger.

Definitely time for the VLXTM. You will enjoy the fastest recycle times of any system mentioned, and the ability to run about any light setup desired up to 3200Ws - multi monolights or power packs.

Under heavy-use conditions, your total five-year cost is only the \$399.95 cost of the initial VLXTM. And no costly battery replacements . . . just high speed, high power and lowest cost.



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Hi-Tech Studio Inside Ballheads

For stability, ease of use and flexibility when you're locking off the camera, it's hard to beat a ballhead

The many benefits of a ballhead are well known.

They're solid and stable, and they're easy to adjust in an almost unlimited way. On most models, a single locking knob is the only control you need to manipulate. You'll see a couple of distinct ballhead designs, one where the ball moves within a cylindrical housing, and the other where the ball locks to the tripod and the camera platform rotates around it (the Novoflex MagicBall is an example of this latter type). Each type has some advantages, but as far as your workflow is concerned, it's mostly a matter of getting used to the ballhead that you buy.

The most important consideration when choosing your ballhead is matching the head's capacity to the weight of your rig. It might look silly to have a small mirrorless camera attached to a ballhead with a 20-pound capacity, but it's much better to err on the side of too much capacity. Larger-diameter ball systems support heavier gear than a smaller-diameter ball. A rule of thumb is to choose a ballhead that can accommodate two times the weight of your heaviest setup.

In use, any heavy setup should be handled carefully. Large, heavy supertelephotos and telephoto zooms usually come with a tripod mount that saves stress on the mount and also keeps the rig balanced better on the tripod. There are also some aftermarket collars for lenses that don't come with one. And you can also get a lower-profile collar-tripod head attachment to help give your rig an overall lower profile.

pod socket, then just slip the plate into and out of the head's quick-release slot to lock and release the camera quickly and simply.

MagicBall[®]

Here's a sampling of ballheads that can handle pro gear.

The Acratech Ultimate Ballhead QR (\$299.95, www.acratech.net) weighs less than one pound, yet can support more than 25 pounds at any angle. It features an open structure so dirt can't get trapped inside, and is available with right-side or left-side controls. The 45° angle clamps make it easy to point the camera downward.



If you frequently switch from tripodmounted to handheld shooting, you'll want a ballhead that has a head with a quick-release feature. You attach the quick-release plate to the camera's tri-

TOP TO BOTTOM: Really Right Stuff BH-40; Novoflex MagicBall; Acratech Ultimate

>> More On The Web

Learn more about the latest equipment and read reviews in the DPP Gear section at www.digitalphotopro.com to make your best images.



HI-TECH STUDIO

Weighing just 9.9 ounces, the Arca-Swiss Monoball PO (\$309, rodklukas. com/arca-swiss/) can support 44.1 pounds. It features a unique knobless geared locking system, panning capability and a Slidefix QS quick-release mount.

Benbo's BEN306 Professional Ball & Socket Head (\$125, www.paterson photographic.com/benbo-ball-and-socket-heads.html) weighs 11.6 ounces and can support up to 27 pounds. It has three control knobs, a large lock knob, a smaller knob to adjust tension and a third to lock the revolving base.

The Benro B3 Double Action Ball Head (\$217, weighs about 1.5 pounds and can support 66 pounds. It provides separate knobs for locking, drag and panning (with a 360° panning scale for easy panoramas). The unit uses an Arcatype quick-release plate.

The heavy-duty **Cullmann MB8.3 Ball Head** (\$219.95, www.rtsphoto.com) weighs 28.5 ounces and can sup-

port 66 pounds. It features two bubble levels, a quick-release system and separate pan lock. Construction is of rugged aluminum.

The Feisol Ball Head CB-50DC (\$169, www.feisol.net) features an outer layer of carbon fiber, which is strong, light and feels pleasant, even in cold weather. It features separate ball-locking and pan knobs, plus a quick-release system. The unit weighs 20.1 ounces and can support 41 pounds.

The Flashpoint F-9 Compact Tripod Ball Head (\$69.95, www. adorama.com) is economically priced, yet the 14-ounce magnesium-alloy unit can support up to 40 pounds. It features a quick-release plate and a quick-lock knob.

The modular **Foba Mini-Superball Plus** (\$580, <u>www.foba.ch</u>) weighs 28.8 ounces and can support 26.5 pounds. It features an Arca-type quick-release unit (plate not included) and has a long-handled locking knob for easy operation.

The **Giottos MH3300-658** (\$199.95, www.hpmarketingcorp.com) weighs

2.1 pounds and can hold 28 pounds. It features calibrated base and tension controls, and comes with a quick release.

Gitzo's off-center ballheads provide a range of movement not possible with conventional heads. The Series 5 Magnesium Quick Release Off Centre Ball Head (\$399, www.gitzo.us) weighs 2.2 pounds and can support 26.46 pounds. It features magnesium construction, separate tilt and pan locking knobs, and a quick-release system.

Induro's BHD3 Ballhead (\$215, www. indurogear.com) weighs 2.2 pounds and can support 55 pounds. It features a separate pan lock, an Arca-style quick-release with safety lock, and machined magnesium-alloy construction.

Kirk's BH-1 Ball Head (\$385, www. kirkphoto.com) weighs 30 ounces, can support 50 pounds, and comes with an Arca-style quick-release plate. There's a separate lock for the 360° panning base. External parts are made of 6061-T aircraft aluminum, and internal parts, from brass and stainless steel to avoid corrosion.



The heavy-duty **Linhof Profi Ball-head III Q** (\$1,149, www.hpmarketing corp.com) weighs 2.9 pounds and can support 22 pounds. It features separate ball and pan locks, and a 360° panning scale. Included is a Quickfix II quick-release plate.

Manfrotto's 057 Magnesium Ball Head with Q5 Quick Release (\$259, www.manfrotto.us) weighs three pounds and can support 33 pounds. It features lever locks, a 90° to 105° Portrait Angle Selector, a QS quick-release system and three bubble levels.

The **Novoflex MagicBall** (\$539, www.hpmarketingcorp.com) features a unique design in which it can be positioned up to 120° in virtually any plane, then locked there with the same large grip-and-fix handle. The MagicBall has a distinctive shape because the ball is locked down and the camera platform moves around it. It weighs two pounds and can support up to 22 pounds.

Really Right Stuff's recently improved BH-40 LR (\$375, www.reallyrightstuff.

com) weighs 11.9 ounces and can support 18 pounds. The low-profile unit features a compact release-lever clamp (requires a Really Right Stuff quick-release plate) and separate knobs for locking/unlocking the ball, tension adjustment and panning. There's a degree scale for precise pan control.

The **Redged RT-3** (\$110.70, www. redged.com) is the company's strongest RT-series head, weighing 15.2 ounces and able to support 22 pounds. It features smooth operation, a 360° ruler for panning and a lever-action quick release.

The 10.7-ounce **Sirui G-10X ball-head** (\$94.95, www.siruicanada.com) can support up to 40 pounds. It features aluminum-alloy construction, an Arca-type quick-release, and separate knobs for main lock, pan lock and friction control. A safety button prevents the quick-release plate from slipping out accidentally.

Featuring anodized aluminum construction and single-knob operation, the Slik SBH-550 Pro Ball Head

(\$189.95, www.kenkotokinausa.com) weighs 20.8 ounces and can support up to 22 pounds. It features a panning base with degree markings, and is available in black or gun metallic.

Smith-Victor's economy-priced BH2 ballhead (\$44.95, www.smithvictor.com) weighs 14.4 ounces and can support 18 pounds. It features separate knobs for ball lock, pan lock and tension adjustment, and a quick-release system.

The Evolution 2 AirHed 1 (AH1) from 3 Legged Thing (\$80, www.3leggedthing.com) weighs just 11.8 ounces, yet can support up to 77 pounds. The magnesium unit is available in sharp blue with copper-colored quick-release plate (also magnesium), as well as basic black. It features a dual control knob, separate pan lock and triple bubble levels.

Vanguard's BBH-300 (\$169.95, www.vanguardworld.com) weighs 23.3 ounces and can support 66 pounds. It features a rapid-leveling system and two bubble levels, and comes with a quick-release plate.



(R)evolution

Path Blur

Create sophisticated motion effects with this powerful Photoshop CC tool

By John Paul Caponigro





- 1) Original image
- 2) Simple linear blur path
- 3) Linear blur path with ends adjusted to create perspectival convergence

Photoshop CC's recent addition to its Blur Gallery,

Path Blur offers a creative and flexible way to add directional motion to your images in postproduction. It's astonishing! You've got to try it to believe it—and to truly understand it.

The Blur Gallery now has five effects (Field Blur, Iris Blur, Tilt-Shift, Path Blur and Spin Blur) that can be controlled from a single panel. Once you've accessed one, you can quickly access the others at the same time, enabling you to create complex blur effects in a single stop. Path Blur alone is capable of delivering lots of complex motion effects with one simple path.

Before applying Path Blur, consider using a Smart Object to make the filter nondestructive, re-editable and mask-able. I recommend you acquire RAW files as Smart Objects, but in cases where you can't, such as those

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The moment when you no longer take pictures, you make them.

This is the moment we work for.



// FREEDOM
MADE BY ZEISS

Carl Zeiss SLR lenses

Set yourself free. Free of the performance limitations of other lens systems. Free of trade-offs between sharpness and harmonious bokeh. Free of inconsistent build quality, unnecessary flare and mechanisms that focus "precisely enough." Get to know the outstanding uniform characteristics of the manual focus ZE and ZE.2 lenses and get back to making images that matter.



(R)EVOLUTION

that involve merges or stacks or major retouching, convert your Background layer to a Smart Object: Layer > Smart Objects > Convert To Smart Object. To apply the filter, follow this path: Filter > Blur Gallery > Path Blur. The Blur Gallery panel will appear, offering you five extraordinary sliders and multiple points of control.

Path Blur has two presets, Basic Blur (without strobe effects) and Rear Sync Flash (with strobe effects), which are just suggested starting points. Path Blur defaults to Basic Blur, but if you change Taper, Centered Blur or either of the two sliders Strobe Strength and Strobe Flashes under Motion Blur Effects, you'll quickly see the preset change to Custom.

Click and drag to create a path (cyan arrow) with a direction. While the direction is of the utmost significance, the length of the path has no effect on the intensity of the effect. Use the Speed slider in the panel to increase the speed of the blur. This sets the global intensity of the filter for this and all other additional paths for this filtration pass; you can use different End Point Speed (magenta arrow) settings to customize the effects of the individual end points of each path.

Use the Taper slider to control the way the effect falls off. Like Speed, Taper has a global effect. Centered Blur blurs pixels on either side of the path, giving the blur a more uniform appearance; uncheck it to create a more fluid appearance. To simulate rear-flash synchronization, the Motion Blur Effects tab offers two sliders, Strobe Strength (lower setting, more blur) and Strobe Flashes (higher setting, more blur).

Once you've defined a simple linear path with a direction, you can modify it in many significant ways. Click to start a path and click to end a path. Click on a point to activate it (a dark spot will appear inside it when it's active) and drag it to move it. Press the Command key to move the entire path. The middle point can be dragged to change the course of the path; press the Option key to toggle between curved and angular.





- 4) Curvilinear blur path
- 5) Second blur path added to reduce effect locally

>> More On The Web

John Paul Caponigro's in-depth instructionals on image-processing and printing techniques are available as an extensive archive online at digitalphotopro.com/technique/revolution.



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(R)EVOLUTION

Click on the path to add additional points. Once activated, a point can be removed by pressing the Delete key.

Each path has two Blur Shapes, one on each end. The Motion Path controls how they blend together. Check Edit Blur Shapes to see all of the control points. Without Edit Blur Shapes checked, you can still modify the length of the End Point Speed, either with the slider or with the circular dial

Once you've defined a simple linear path with a direction, you can modify it in many significant ways. Click to start a path and click to end a path. Click on a point to activate it (a dark spot will appear inside it when it's active) and drag it to move it. Press the Command key to move the entire path.

How would you light this? Kevin Ames shares how he got the lighting results he wanted, at dynalite.com. Your creativity, our lighting. dynalite.com 908.687-8800

that appears when you move off of an active point, but you can't modify its midpoint or shape.

You can use one Blur Path to modify the effects of another Blur Path, to make it more complex or to limit it. Like the other filters in the Blur Gallery, Path Blur does a lot of heavy lifting, so don't expect results to be instantaneous. You may have to wait a few moments for the final results to be executed. In addition to modifying exposures without motion blur, you can refine exposures with in-camera motion blur. For even more sophisticated effects, try blending blurred layers with unblurred layers, selectively and at varying opacities.

Image areas that are blurred often appear overly smooth. Consider adding noise to blurred areas to make them appear similar to image areas that haven't been blurred. Try using the Camera Raw filter; its Grain sliders produce surprisingly convincing results, which can be masked, as desired.

Path Blur gives you even more ways to create sophisticated motion blur effects in postproduction. It can take these effects to a whole new level. It's likely it will change the way you expose, encouraging you to be more experimental. It even may open a window into a whole new way of seeing for you.

John Paul Caponigro, author of Adobe Photoshop Master Class and the DVD series R/Evolution, is an internationally renowned fine artist, an authority on digital printing, and a respected lecturer and workshop leader. Get PDFs and his enews Insights free on his website at www.johnpaulcaponigro.com.



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In a field that's crowded with talented competitors, we get some insight from a group of innovative and successful wedding pros about what works

Wedding photography is a fierce sport. Ferocious technical skill and a jam-packed mental playbook are the fundamentals you'll need just to step foot on the field. And, of course, a well-defined, signature style keeps any star in the mind of the public. But what truly wins games, separating the pros from the fauxs, is a sharp business mind. With an eye on the long game, top wedding photographers are continually balancing shifting priorities to meet—and surpass—client expectations while maintaining a successful personal branding strategy and ever-changing advertising models.

We caught up with five powerhouse professionals who have found success with an international client base to let us in on some of their most successful methods for advertising, booking and maintaining their businesses. (And we scored their gear list, too!) So read on—this is stuff for the highlight reel.



Next Exit Photography | CAT AND ADI BENNER | www.nextexitphotography.com

ometimes quirky, sometimes romantic, the wedding imagery created by husband-andwife duo Cat and Adi Benner of Next Exit Photography always has a sense of authenticity that lets you into the quirks, sparks and personalities of each individual couple. Documentarystyle photographer Adi met Cat through Cat's Los Angeles wedding planning firm. The combination of the two's ability to put couples at ease while catching intimate editorial moments has led Next Exit Photography to be recognized worldwide and become a five-time

winner of the Best of The Knot Award.

What's the single most important business advice you've learned through your wedding photography experience?

What's most important to your clients is the real you. That's what they need to fall in love with in order to sign your contract. From Google to national blogs, WeddingWire, Yelp and The Knot, brides are hitting almost every resource they can during their research phase, so by the time they email you, they should already want you. Selling pretty pictures isn't enough. Trust is when your client looks through your

website or blog or Facebook, and sees the consistency and professionalism that fills them up as much as the emotive images that you chose to share.

What has been the most vital piece of promotion you've invested in?

Frankly, we've never invested much in paid advertising. We've found that investing our time and commitment, rather than our dollars, has had a higher return.

What method has led to your greatest success in booking clients?

Fantastic relationships and proven results with past clients, along with partner wedding planners and local venues,

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have always been and continue to be our best source of referrals and bookings.

What are your top-three tips for creating a positive working relationship with your clients?

- 1) Underpromise and overdeliver.
- **2)** Make your clients feel like they're part of your family.
- **3)** Try not to say "No." Focus on "Let's try."

What's your "must-capture" wedding moment?

We aim to capture the most spontaneous and genuine interactions of the wedding day. True emotion, captured, is what it's all about.

Do you shoot wedding video along with still photography?

No, we prefer to focus on what we're best at—taking pictures.

What has been your most effective use of social media to support your business?

Posting "teaser" Facebook galleries has created real-time referrals. After our edit, but before we send the whole gallery to our client—and assuming we have permission—we post a selection of our favorites to Facebook, tag our clients and watch the images circle the globe.

>> Cat And Adi Benner's Gear

Nikon D4S • Nikon D3S • Nikon D700 • AF-S NIKKOR 35mm f/1.4G • AF-S NIKKOR 50mm f/1.4G • AF-S NIKKOR 85mm f/1.4G • AF-DC-NIKKOR 105mm f/2D • AF-S DX Zoom-NIKKOR 12-24mm f/4G IF-ED • AF-S Zoom-NIKKOR 17-35mm f/2.8D IF-ED AF-S NIKKOR 24-70mm f/2.8G ED • AF-S NIKKOR 70-200mm f/2.8G ED VR II • 10.5mm f/2.8G ED DX Fisheye NIKKOR Nikon Speedlights and accessories • Profoto ComPact-R 600 kit • Transmitters and receivers, various brands • Softboxes and umbrellas



Brian Dorsey Studios | BRIAN DORSEY | www.briandorseystudios.com

rian Dorsey is based out of New York City, but travels throughout Europe, South America and the Caribbean for weddings and events. While always striving to make the wedding couple and family more comfortable, he's excited to tackle new challenges, too. Dorsey is also a regular contributor to New York Magazine, Town & Country and The Knot. His big-hit back-pocket wedding skill: He can tie a bow tie!

What's the single most important business advice you've learned through your wedding photography experience?

If you treat your clients exactly as you would want them to treat you if you were hiring them, you can never go wrong. We don't sell anything we wouldn't want ourselves.

What has been the most vital piece of promotion you've invested in?

We handmake our portfolios and marketing materials in-house. It's a huge expense, in terms of time and money, but once someone is interested enough to meet with you, you need to really "wow" them in person.

What method has led to your greatest success in booking clients?

We're open and honest, and come at things from the perspective of consultants rather than salespeople. We try to understand what a client's needs are and help them achieve them, even when it means we do less business.

What are your top-three tips for creating a positive working relationship with your clients?

1) Never, ever lose your cool, even

when everything is working against you. If the wedding planner tells you at the last second that your half-hour scheduled portrait time has been reduced to three minutes and has to be done in a cardboard box, it just means we've been challenged to quickly create an amazing cardboard box picture. That's fun.

2) Make sure you're working to meet your client's needs on the wedding day, not yours. Keep in mind that this is their wedding day. Our client's experience of their day should be far more important than requiring their involvement in creating great photographs.

3) The answer is always "Yes."

What's your "must-capture" wedding moment?

The most important shot of the day for me is the one that timelessly preserves a moment of connection between the couple. Those moments can come at anytime in the day and they're fleeting, so you always have to be on the lookout, ready to grab it. That's the shot that will be the most important to them as a couple in the years ahead.

>> Brian Dorsey's Gear

"My own shooting style focuses on grabbing real-life moments, which means a lot of subject movement and split-second timing. I always find myself going with the pieces that are simplest and allow me to work the fastest. Give me a couple of Canon EOS-1D Xs, a 24-70mm and a 70-200mm f/2.8 IS, and I'm happy. The new Canon 600EX flashes are a godsend when you need to quickly set up lighting for those family formals."

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Morgan Lynn Photography | MORGAN LYNN | www.morganlynnphotography.com

ouston-based Morgan Lynn started photographing weddings when she was 18 years old. After receiving her BA in Fine Arts/ Photography from the University of Colorado at Boulder, Morgan continued to shoot as Morgan Lynn Photography. In 2010, Morgan Lynn Photography became a husband-and-wife team, with Morgan's husband Amir joining the business. The couple shoots worldwide.

What's the single most important business advice you've learned through your wedding photography experience?

Creating amazing photos for your clients should be your first priority as a wedding photographer! Astonishing your clients goes a long way in building a business for the long term in the way people view your brand and talk about you in the community.

What has been the most vital piece of promotion you've invested in?

We've been fortunate to not have had to make any significant advertising investments because our word-of-mouth business is so strong. Therefore, taking the time to deliver quality work and excellent customer service have been our most vital business investment. From a branding perspective, the most significant investment we've made was updating our presentation materials, including stationery and packaging, to be consistent with the sophisticated, high-end look and feel we aspire to have in our studio.

What method has led to your greatest success in booking clients?

Hands down, our focus on exceeding client expectations during their experience working with us has been the most successful method of booking clients and expanding our business. When we deliver great work and great service, the booking takes care of itself. But no matter how great, the work needs to be seen. Ensuring that we're taking the time to put our best photos forward through social media, the blog and website, we set ourselves up for positive word-of-mouth referrals.

What are your top-three tips for creating a positive working relationship with your clients?

Aside from delivering great work:

1) Client attentiveness, such as (Cont'd on page 93)

>> Morgan Lynn's Gear

Nikon professional system, including the D4, D3S and D800 • AF-S NIKKOR 24-70mm f/2.8G ED • AF-S NIKKOR 70-200mm f/2.8G ED VR II • AF-S NIKKOR 85mm f/1.4G • AF-S VR Micro-NIKKOR 105mm f/2.8G IF-ED • AF-S NIKKOR 14-24mm f/2.8G ED Nikon SB-910 Speedlights • Elinchrom Quadra Ranger set with modifiers • Roscolux gels

"The 24-70mm is my primary lens of choice, and I almost always have it on one of my cameras throughout a wedding day. The focal range is incredibly versatile and allows me to react to nearly any situation, especially useful in tighter corners when I need to capture a wider scene. The zoom allows me to remain mostly inconspicuous, which is important for us at weddings."



Eleven Weddings | CHIP LITHERLAND | www.elevenweddings.com

hip Litherland met his wife Elaine while in Las Vegas betting 11 on roulette. When he hit big, he spent the money wooing Elaine, leading to their own Vegas wedding and two daughters. Litherland brings this full spirit to Sarasota, Fla.-based Eleven Weddings Photography, named after his winning bet on 11. With a photojournalistic style, he's always keeping his eyes open and camera ready.

What's the single most important business advice you've learned through your wedding photography experience?

The best advice I can give is to be

yourself, shoot how you shoot, and just be authentic. Brides and grooms are paying a ton of money to have you there, so you owe it to them to deliver an amazing experience for them by making it easy and fun while at the same time remaining professional. It's a delicate balance, but I always try to be up front with my style and how I work and remain true to that.

What has been the most vital piece of promotion you've invested in?

One thing I always do on the back end is deliver a good edit of 25 to 50 images within 24 hours, no matter what. I'm trying to beat their friends'

terrible iPhone photos and make sure they have good pictures to share on social media the next day. It buys me a few weeks for the rest of the images and creates instant gratification and a ton of viral marketing right away. Most people are really surprised to get them the next day, and their friends and family on Facebook see that, too. That lays the groundwork for future gigs.

What method has led to your greatest success in booking clients?

I like to deliver a really unique blend of vibrant imagery that sticks to my style and has fundamental roots in photojournalism. I had no idea that photojournalism was a "style" in wedding photography; it's just what I do. I'm addicted to pictures that just ooze color. I've really stopped looking at other wedding photography and bridal blogs, and just continue to try to better myself visually.

What are your top-three tips for creating a positive working

relationship with your clients?

(Cont'd on page 93)

Chip Litherland's Gear

2 Canon EOS-1D X bodies . Canon EOS 5D Mark III for remotes and backup Canon EF 24-70mm f/2.8L II • Canon EF 70-200mm f/2.8L • Canon EF 16-35mm f/2.8L II Sigma 50mm f/1.4 Art • Sigma 35mm f/1.4 Art

Canon 600EX Speedlites . PocketWizard transmitters . Canon transmitter . Bolt battery packs "I carry a Think Tank Retrospective 5 bag alongside my Think Tank roller with a bunch of toys in it, like a small toy prism, broken stained glass, Justin clamp and a handful of video LED lights I'll handhold and use for portraits and playing around with light. I always carry mints and gum-less for me and more for sharing with bridesmaids-and leave room to carry stuff for the bride like her makeup and tissues, if she needs it. Trust me, that last part is a great trick to keeping the customer service experience awesome."

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Tremaine Photography | ALEXANDRA TREMAINE | www.tremainephotography.com

egardless of her subject matter, San Miguel de Allende, Mexicobased photographer Alexandra Tremaine follows the credo "Capture the world in a simple, yet beautiful way." With a Professional Photography degree from Brooks Institute of Photography, Tremaine is technical and precise, yet her ability to be playful, connected and to embrace the unexpected is what gives her images their unique tone. In addition to her wedding photography, Tremaine contributes editorial and lifestyle images to clients like Yahoo!, Golf Digest and Jupiter Images.

What's the single most important business advice you've learned through your wedding photography experience?

If I had to narrow it down, it would be to be friends with your competition. You can help each other out in so many different ways, from pep talks to tech talks, from assisting to editing, from inspiration to collaborations, and the list goes on. I've recently moved to San Miguel de Allende in Mexico, and the first thing I did, months in advance, was to get in touch with the local wedding photographers. You never know when you'll get a referral or might need an assistant. The industry is large enough for everyone; no one person can photograph more than one wedding a day.

What has been the most vital piece of promotion you've invested in?

Word of mouth is, by far, the best promotional advice. I've received more clients through word of mouth than any other way. Facebook is wonderful, as well. The life of a single photo on Facebook can be seen and shared and discovered by thousands of people. I've run Facebook ads, which have been helpful, but the new "promote my page" tool on Facebook

>> Alexandra Tremaine's Gear

2 Canon EOS 5D Mark IIs Canon EF 24-70mm f/2.8L II Canon EF 50mm f/1.2LCanon EF 70-200mm f/2.8LCanon EF 100mm f/2.8L Macro 2 Canon 580EX II Speedlites Life's better at the Beach

recently doubled my Facebook likes.

What method has led to your greatest success in booking clients?

I show my true personality and speak honestly about my career as a photographer. Usually, I tell them about the first wedding I ever photographed, where I had a full-out panic attack in between the ceremony and reception. I had to lie down on the floor and take deep breaths—don't worry I had privacy! I believe that clients like this candor, especially when I describe how I've become so confident photograph-

ing weddings. While the pressure and responsibility are still there, now all I get is excitement for their day. I talk about the energy of the wedding day and how dealing with pre-ceremony nerves and anticipation is a big part of what I do.

What are your top-three tips for creating a positive working relationship with your clients?

1) Be interested in getting to know your couple, both as individuals and together as a unit. How did they

(Cont'd on page 93)





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PROSEURE

Featured Contenders In The 2014 Emerging Pro Contest

he entry period for the 2014 Emerging Pro Contest has just ended and finalists' selection is underway. Finalists from each of the three contest categories—Photojournalism & Sports, Fashion & Beauty and Fine Art—will receive a RED SCARLET-X on loan for one month to shoot a final project. These final projects will determine a Grand Prize winner who will win a SCARLET-X RED DRAGON camera and Epson Stylus Pro 4900 printer. While finalists are being chosen, head to www.digitalphotopro.com and help determine the People's Choice winner by voting for your favorite entry.

Throughout the contest, we've been selecting Featured Contenders to spotlight both in print and online. In this issue, we showcase entries from Emily Perez, Kaz Canning, Laura Bello and Todd McVey. Visit www.digitalphotopro.com to explore more highlighted photographers.

Emily Perez merges fashion and landscape photography in "Mission To Mars."

Kaz Canning's search for unique architectural scenes brought him to a "Shadowed Passage" in Central Park.

Laura Bello's "Plum" grew from her love of vibrant colors and a clean beauty aesthetic.

Todd McVey created "Kid Fencer 4" as part of a series exploring his photographic style through the sport.









Photographer: Emily Perez

Title: "Mission To Mars"

A California native, Emily Perez is a self-taught photographer with an extensive film background. She has been shooting for eight years and naturally applies her cinematic background to anything she photographs.

Of infusing her love of fashion into her landscape photography for her entry "Mission To Mars," Perez says, "I attended a fashion show in 2010 that inspired a planet-based personal project that I'm still shooting currently. I sought out the couture designers featured that night. The designer Merlin Castell had an amazing collection that I felt would best represent the planet Mars. After carefully planning the right location and the right team, I was extremely happy with the results! Since then, I've shot two other planets."

Equipment: Canon EOS 5D Mark II, Canon EF 16-35mm f/2.8L II USM, handheld reflector









Photographer: Kaz Canning

Title: "Shadowed Passage"

Kaz Canning is a 22-year-old self-taught photographer from San Antonio, Texas. He travels tens of thousands of miles each year, across all of North America, searching for stunning landscapes and one-of-a-kind architectural scenes. In May 2014, Canning visited New York City with the goal of exploring Central Park.

"As scattered drizzle was showering Manhattan, I made my way uptown," says Canning. "With mild weather that weekend, the park was buzzing with activity. There were more people than I could have imagined wandering around the winding streets. The spot I was looking for was a tunnel hidden from plain sight beneath one of the streets nearby. As I kept searching down the streets, I could hear the muted sound of a choir so I decided to take a quick break and check out what was going on. As I got closer to the music, I had to make my way through a crowd that had gathered around the musicians. But when I got closer, I saw exactly what I had set out to find, this small passage below Central Park. With the music creating a calm, ambient vibe in the air, I set up my camera for this shot. Because of the huge crowd behind me, the people walking through the narrow corridor made it difficult to avoid getting people in the photo. I was lucky enough to get a few photos without the crowd. A single person managed to make their way into my shot, but it turned out better than I could have ever imagined. The long shutter speed and their quick movements gave the human a ghostlike effect that I couldn't have planned out better myself."

Equipment: Canon EOS 600D, Sigma 50mm f/1.4 DG, Vanguard tripod



Photographer: Laura Bello

Title: "Plum"

Originally pursuing painting and digital art, Laura Bello switched to photography while working to hold onto her creative roots. Bello loves vibrant colors, vintage styles and alternative looks, focusing her photographic pursuits on fashion and beauty.

Describing the process of shooting her entry "Plum," Bello says, "Model Julia Icone, makeup artist Amanda Marsala and I have worked together on numerous occasions in the past. In April 2014, we wanted to stretch our creative muscles and do some close-up beauty work for our portfolios. We decided to focus on warm-toned couture makeup and keep the rest of the image very clean without any other distracting elements. I chose to work with very dramatic lighting to complement the makeup and model. I also worked to retouch the image in a nearly pristine fashion, which is a look I love. I feel, in the end, everything tied together to create that look of perfection that's associated with beauty photography."

Equipment: Nikon D90, AF Nikkor 85mm f/1.8D, LumoPro LP160 flash, Adorama 21" beauty dish, Wacom Intuos 3 9x12 tablet

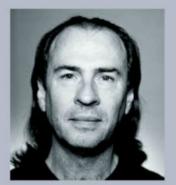












Photographer: Todd McVey

Title: "Kid Fencer 4"

Todd McVey has been an advertising art director. After working with some really great shooters, he got the photography bug and decided to pursue a photography career three-and-a-half years ago. In this time, McVey has been working on developing a direction and look for his work. In "Kid Fencer 4," part of a larger series, McVey explores the art of fencing with the kids at his daughters' fencing school.

"The sport isn't all that big in the U.S., and it has something of an elitist air about it," describes McVey. "Very stiff, only the more well-off are allowed to partake. I just wanted to poke some fun at it—no pun intended—each kid standing tall and heroic, but instead of holding their swords all mighty and victorious, they were thrust through them, causing a visual juxtaposition. No kids were hurt in the making of this photo."

Equipment: Canon EOS 5D Mark II, Canon EF 24-70mm f/2.8L, tripod, one large softbox, one flash









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-Lester Picker, Les Picker Fine Art Photography www.lesterpickerphoto.com



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Emotion

Samm Blake takes an artist's approach to making romantic, nostalgic wedding photos for clients worldwide

By William Sawalich >> Photography By Samm Blake

he most important thing to understand when discussing the photography of Samm Blake is that she's not particularly interested in how photographs are made. Instead, she's concerned fundamentally with why photographs are made. This philosophy, one that keeps technique utterly subservient to content, was instilled in her at Edith Cowan University in Western Australia. Born and raised in Australia, as a photojournalism student with an interest in fine art, she says she wasn't taught technique. Or, at least, if it was taught, she didn't pay it much attention.

"I find a lot of photography schools teach the 'how to take photographs," says Blake, "but not actually 'why' you would take a photograph. In some schools, people come out very technically proficient, but they take the most boring photos because they're disconnected from the art side of creating the work. To have emotive content rather than a technically perfect exposure—that's a huge way I shoot. It's a very emotional response to how I'm feeling at a wedding. I go into it completely with no expectations, no idea of what the wedding is going to be. I don't like to previsualize anything, and that's why it's a completely emotive reaction to whatever is happening in front of me."

It's not that Blake is technically agnostic. In fact, the photographer, now based in New York, is very deliberate with both her in-camera choices and her postprocessing editing. She selects tools and techniques based on the look she wants to achieve—a look





Samm Blake's style comes from her emotional connection to the subject matter and a philosophy of "no expectations." Keeping a spirit of spontaneity, which is crucial to navigating any wedding day, Blake prefers to work quickly and embrace slight imperfections when the image captures personality and authenticity. With a love for the look of traditional analog film, she's willing to risk underexposure or slight grain in order to preserve natural lighting, and often finds that these quirks add the romantic look that signifies her brand.





that's dictated by the content rather than a desire to show off her technical proficiency.

"I find what makes an image awesome is when there are things imperfect about it at the same time," she says. "I feel like spending too much time creating the technically perfect image, emotion isn't shown on the bride's face because she's bored and fed up. I work very quickly to get shots and then I get the shot and move on. If I was using anything other than the two cameras I have, it would produce a completely different result that I wouldn't want. I basically shoot a whole day on 55mm and 35mm lenses."

Blake carries two camera bodies, and says those normal and wide-angle lenses stay on 80% of the time. She'll switch to a 24mm or 85mm lens on occasion, too.

"The 24mm I use more for reception or getting ready," she says, "dancing shots, or if I'm in a tight room. And the 85mm is pretty much only for ceremony and a bit of reception. I'm getting wider and wider as I shoot over the years. Three years ago, I would have said 85 and 50 were my main lenses, but now I just love images that have lots of space in them. I think photographers just try to fill the frame too much when they're starting out. I always love images that have room to breathe."

In post, Blake employs a light touch, although her editing is fairly involved, with images getting color-corrected in Lightroom before each is refined in Photoshop. She uses postprocessing to create images that feel natural, even traditional, in the sense that they harken back to a bygone era. Her best advice to photographers trying to refine their visual style in a world where anything is possible is to keep it simple and consistent.

"Have one color look," Blake says, "and have one black-and-white look. Earlier this year, I taught a photography class and I did portfolio reviews. I reviewed 85 people one day, and my biggest critique was inconsistent editing. If I was a client hiring a photographer, I want a pretty clear idea of how the images are going to look. I don't want to hire a photographer and then in editing that week they're in a yellow phase, so everything is looking yellow. I think this is also because I shot my first five years as a wedding photographer on film. I'm always in my head trying to create a very clean color image, just very classic, something that's not going to date. I just try to make my images look like film. I want the feeling a photograph gives to be the most obvious thing and then the post production to be secondary."

Blake's portfolio intermingles color images with beautiful black-and-white. She says blackand-white has become her signature look, something for which she's specifically hired.

"The biggest thing my clients tell me is that they love my black-and-white images," she says. "Maybe because the ones I choose to put in black-and-white are very nostalgic sort of images that kind of feel like they're out of someone else's photo album from a long time ago. Also, my all-time favorite images are always underexposed, for some reason. That's my favorite way to photograph. I think that's always playing in my head, to try and shoot like that. And that's what I like a lot about my black-and-white images, that I can get away with doing a bit of that underexposed thing more. I'm not afraid to make really dark, grainy black-and-white portraits."

Blake isn't afraid to break many of the rules of wedding photography because she doesn't exactly consider herself a wedding photographer. She's not in denial, it's just that she

avoids the classification because the label can be—often unfairly—stigmatized. People hear "wedding photographer" and they think they know what she does. She would argue they most certainly do not.

Hiring Blake is akin to inviting an artist to the event and asking her to interpret it in her own free-form way. Her images are beautiful and romantic, engaging and emotive, even when the viewer has no connection to the bride and groom. Where many wedding photographers may follow a formula, Blake trusts her vision and responds to what makes each ceremony unique. This doesn't mean, however, that she's free to forget that she's also, in fact, a wedding photographer.

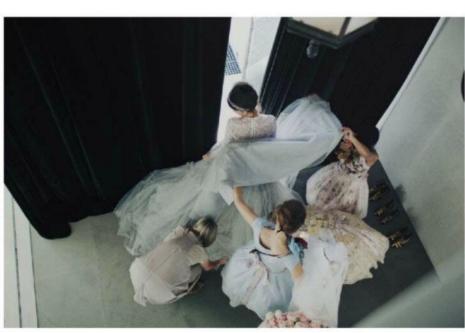
"I always shoot a wedding as if it was my own," she says, "like what I would want at my wedding. And, of course, I would want family photos and group shots. So I understand that they're important because I would want them taken at my wedding, as well. I've always been happy to do the boring shots and such because they're important to the bride. And it's not that painful to do, at the end of the day. Of course, this day isn't about photography—the photography is a cool aspect of it, but the best aspect is all your friends and family who love you the most in the world are here to celebrate you."

When it comes to posed portraits, Blake

says she gets the best results when she boils that part of the day down to an impromptu 10- or 15-minute session, rather than the traditional hour or 90 minutes of planned family portraits. It originated from her clients who didn't

want to be absent for much of the festivities.

"I happily accepted the challenge of 'alright, you've got 10 minutes," Blake says, "just because I actually resonated with it. It made so much sense to me. But I could only do that after so many days of having that long training. I know how to make an introverted guy come out of his shell and, like, I know how to deal with all the different personalities because I've done so many weddings. Now, to go from an hour and a half down to 15 minutes, I can just do it."



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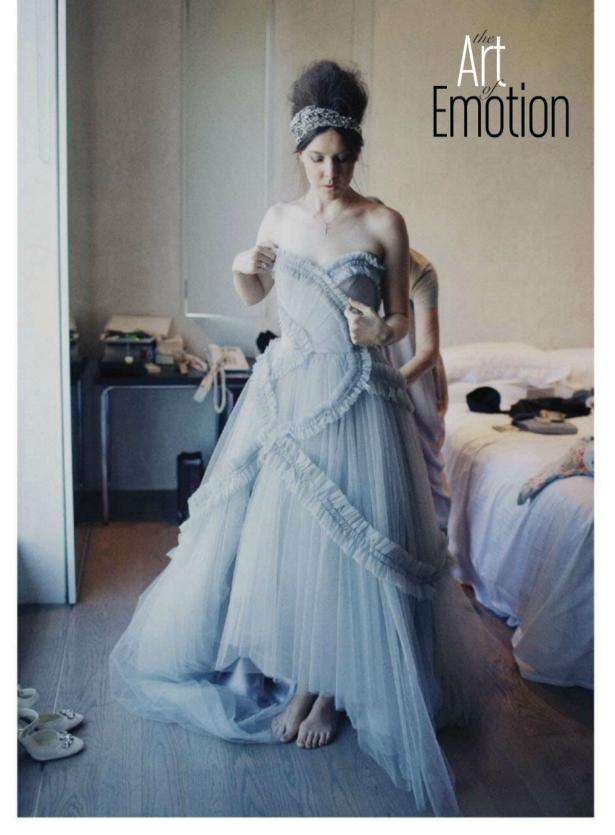








Blake's best advice is to refine your own personal style and keep it consistent throughout your portfolio. Consistency fosters trust, allowing intimate moments to be captured and the resulting photos to exceed the expectations of the couple. While Blake shoots color images, she has become known for her black-and-white photography that adds a hint of nostalgia. Her careful portfolio editing that focuses on stylistic moments instead of traditional portraits makes her work stand out and ensures she's hired by couples who embrace her artistic vision.



One of the ways Blake keeps her family portrait sessions short and sweet—and the images full of real emotion—is to forego the standard wedding photographer's playbook. She avoids strobes and almost never uses modifiers to alter the ambient light.

"Last time I used a reflector was in 2008," she says. "Flashes and stuff

like that, I never use any."

Technically, not never. Sometimes, rarely, when the ambient light is unappealing, Blake will break out a strobe and use it to create more useful light, but only when it's absolutely necessary.

"By only shooting 15 minutes worth of portraits," she says, "I had to get better at my receptions because I would be

Samm Blake On **Branding**

Samm Blake serves as a branding example for professional assignment photographers across all niches. She shapes her portfolio and marketing materials to cater to a specific type of customer-and she trims the pedestrian shots to leave only those that reinforce her brand. She may shoot family photos, but she doesn't sell them. That wouldn't help to set her work apart. Instead, she shows the aspirational images that make a select group of clients willing to pay a premium for her artistic services. It's a lesson all photographers would do well to learn.

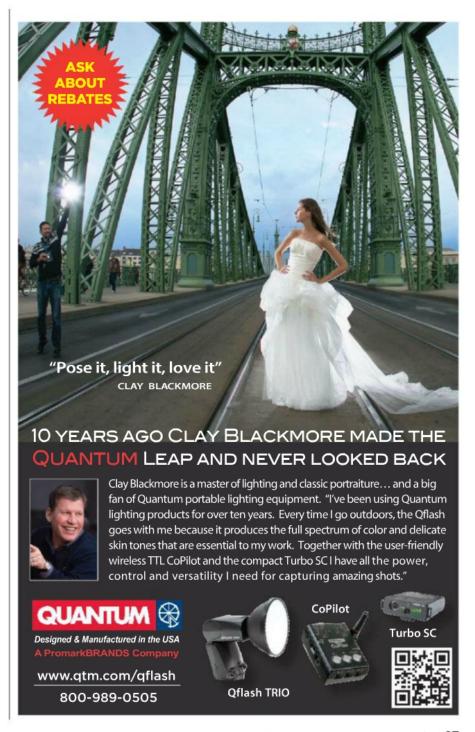
"I'm carefully curating my portfolio to only attract particular types of brides," Blake says. "And I'm very open about the way I do work. I only shoot 20 weddings a year now, so I only need 20 couples to like me and pay for it. By carefully curating my portfolio to be a representation of the way I want to see the world, I don't put any typical shots that a mother would want to see in a wedding photographer. I'm also very conscious about the groom, as well. Like my logo, for instance-I made sure it was a very unisex type of brand. I want the respect of the guys because, ultimately, guys don't want too much butterflies or cherries flying around. My ideal client is like a graphic designer or someone in production or the film industry. I'm trying to get that guy's respect, even if he's just looking at my logo, to show that I'm not into the fluffy side of it all, even though my images are hugely romantic and nostalgic."

at the receptions a lot longer; photographers always kind of skip over the reception. With the father-daughter dance, I kind of made it a challenge, a conscious decision when I was at a wedding once, to get better at this. I felt like I was a pretty good photographer during the other parts of the day, but I needed to get better at lighting. I can't just say this room is ugly or has bad lighting; I have to make it better. So I taught myself how to use a little camera flash and radio triggers, and trained

my second shooters to read my obnoxious sign language from across the room—because they always hold the flash—and we generally do a backlighting thing. But at one reception, which only had 18 or 20 people and it was in a really small room, I realized if I started using my flash, I was going to kill the entire ambiance of what that was trying to create—having an intimate dinner. I had just got my Canon EOS 5D Mark III then, and I hadn't really tested out

the extremities of how far I could push it. But I didn't want to use flash at this wedding, so I took a risk and shot it all really high ISO and was really, really surprised with the outcome. So, now, in the evenings, I do a mix of ambient light, just natural light, whatever I've got going on in the room, but where I can and it's suitable I create variety by using different flat lighting sources."

As a photographer whose clients (Cont'd on page 91)



Ami Vitale roams the globe connecting with people on every continent to create images

ontana-based photographer Ami Vitale can see rays of light in even the darkest of circumstances. Her humanistic approach to photojournalism and deep understanding of the complex geopolitical world shine through in her images that grace the pages of magazines including National Geographic, Newsweek, GEO, TIME and Smithsonian.

DPP: Photojournalists tend to flock en masse to conflict zones and emerge with powerful, yet similar dark imagery. Your images seem to buck the trend and give the viewers a sense of hope from even the deepest sea of madness.

Ami Vitale: Even in the worst places I've been to, the people are just like you and me. They're not on the extremes of society. They want safety and security for their children and for them to have a good education. As journalists, we tend to parachute in, and we have to come back with a great story. I'm not denying that horrible things are happening and that they need coverage, I'm just saying we need a wider lens to help us relate to people.

DPP: And you're saying this from the perspective of having traveled to more than 85 countries, many where the rule of the gun supersedes the rule of law.

Vitale: We need to show the 68 | Digital Photo Pro digitalphotopro.com



that bring cultures together

By Mark Edward Harris >> Photography By Ami Vitale

everyday things that help people relate to each other. When I turn on the TV today, the world looks terrifying. The truth is, it's not as terrifying as it looks. I know this sounds crazy given recent news. Those very extreme elements are there. But it's getting worse because we're not emphasizing the majority that's in the middle. We need stories that help us understand one another, help us share the commonality. I just want equal coverage. In virtually every conflict zone I've been in, I feel like we're being hijacked by the extreme elements. That's the tragedy for me. That's why I have as a mission to talk about these quieter stories. I know they're not as dramatic.

DPP: Many journalists, perhaps propelled by tight deadlines and extreme

torically, the way we see the world has been very colonial.

Establishing authenticity is one of the things we're going to have to fork through. People use the media for their own propaganda. You see locals using images; for example, Ron Haviv had an image that he shot in the Balkan conflict, and it's being reused to illustrate the situation in the Ukraine. For the fantastic campaign Bring Back Our Girls, about the girls that were kidnapped in Nigeria, it turns out they used two images of mine, from girls 2,000 miles away in Guinea-Bissau. It's misrepresentative.

DPP: Can one be truly objective covering stories in harsh, dangerous places?

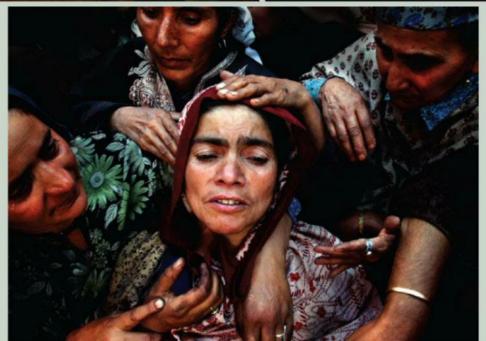
Vitale: I don't think so. We all come in with our own ideas and values.





competition, parachute, as you say, into areas of conflict and barely scratch the surface of the reality of the place for the average person. Has photojournalism always had this approach, or have things changed over the years?

Vitale: Strangely enough, with the democratization of media and more locals telling their own stories, things could actually be getting better. The problem is, it has to start in the newsrooms of the Western media. But it's tricky. You have to make sure that the news is coming from a credible source. Look at the Arab Spring. That's a perfect example of local voices telling their own stories through social media. His-



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There's no one absolute truth. That's why there's conflict. I think that the way we get to "truth" is through a variety of perspectives. It has got to be a mosaic to get to a deeper understanding of a place. I keep saying a wider lens. We sometimes come in with narrow perspectives. It takes time and a deep curiosity to get beyond the surface.

Whether it's conscious or subconscious, we leave things out. When I first started working for a newspaper—I won't mention the name—I remember them asking me to go into a classroom and to photograph a specific ethnicity of child. The truth was, there were only three out of the whole room. It was shaping reality for the story.

OPENING SPREAD: A shadowy environmental portrait of Julius Lokinyi, a former poacher who now works to protect elephants in Kenya. ABOVE, LEFT: Muslim children play outside of a school in a refugee camp that housed more than 120,000 people, set in the state of Gujarat in Ahmedabad, India. ABOVE: Alio Balde scrubs himself next to a man-made watering hole following the rainy season in the West African village of Dembel Jumpora in Guinea-Bissau. LEFT: Relatives mourn a leading politician in the northern Kashmir town of Miriam after at least 11 people were killed days before a second round of electioneering on September 21, 2002.



DPP: And, often, in crowd situations, someone will be conscious of the camera and will hold a sign up in a heroic

way, asking nonverbally to be photographed, but clearly media-savvy.

Vitale: My first real experience with that was when I went to cover the Second Intifada. I was in Gaza,

and kids were throwing rocks for all the camera people. I looked at my colleagues and said, "You know they're throwing these rocks because we're here." Things began escalating quickly. All of a sudden, the Israelis started shooting rubber bullets back and then kids started getting sent to the hospital. I had to ask myself the question,

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"Were we creating something?" A few days later, I was asked to cover the most violent moments. That's what my edi-

tors said the audience wanted. I remember walking around the corner and finding this beautiful Palestinian wedding. I thought to myself that these are the actual images that help people relate and help us feel that

these people are just like you and me. They weren't the pictures of guys in masks with guns. I had those images of scary-looking people and violence. I just had to ask myself, "Was I, at best, just telling half the story and, at worst, just telling a lie defining people in just one way?" I was working for a number of news agencies back then.

Within every story, no matter how dark, there are actually all these incredible things happening. For example, all we hear coming out of China is depressing environmental news. All of that's real. A colleague of mine found this wonderful story that I covered; China is putting captive-born pandas back into the wild. If we want to create a better world, we've got to tell these stories. I want to find the stories that encourage and inspire people.

DPP: What initially attracted you to photography, and who were some of your early inspirations?

Vitale: I started with the camera because it was a tool for me to get out and interact with people because I was terribly shy. I found that once I had a

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camera in my hands, all of a sudden people were, like, "Come on in." Then I started realizing that I was being invited into all these extraordinary situations, and I could tell all these beautiful stories. Then it became a responsibility to do justice to the things I was seeing.

Susan Meiselas and Larry Towell were very inspiring to me. Susan curated the Open Society Foundations' "Moving Walls 6" exhibition, which included my series "Guinea-Bissau:

In the Cool Shade of a Mud Hut." I was inspired by not only her work, but her passion to give back. Same with Larry. The first person that I should mention, though, is Rich Beckman, my first professor in photography at the University of North Carolina at Chapel Hill. Thirty years later, he's still my greatest mentor, helping me with proposals, ideas; he's so committed. He encourages his students to apply for grants, and to see the world as a bigger place and to tell bigger





ABOVE, LEFT: "At least a dozen people were wounded when police used batons to disperse hundreds of protestors," says Vitale, of this image of a Kashmiri man being arrested for protesting with the Association of Parents of Disappeared Persons (APDP) in Srinagar, the summer capital of Indian-held Jammu and Kashmir state in India, on March 20, 2004. The organization says that more than 6,000 people have disappeared from Kashmir. ABOVE: Long renowned for health spas and thermal springs, Budapest is home to the ruins of ancient Aquincum, where the very first hot mineral water bath complex was built. LEFT: A woman looks through a fence to see an unidentified victim of violence outside of a graveyard in Srinagar, Kashmir. FOLLOWING PAGE: Indian Border Security Force officers patrol beautiful Dal Lake in Srinagar. "Once a tourist hot spot," explains Vitale, "the only visitors to this magnificent landscape these days are Indian soldiers."



stories. Now the halls of magazines such as *National Geographic*, *TIME* and *The New York Times* are filled with his former students.

DPP: Do you come up with your own ideas for these types of magazines, or are you assigned most projects?

Vitale: It's a mix of both. Often, someone will send me on an assignment, which is never long enough, and I'll say to myself, "There's so much here, I have to come back."

For example, there's one story I'm working on right now. There are only four northern rhinos that are able to breed on the planet. They've been killed to extinction in the wild. The poaching in Africa is getting worse and worse. The rhino horn is worth more than gold. I found them in a zoo in the Czech Republic. I heard through confidential sources that they were flying them to Kenya on a DHL flight. There are two different types of white rhinos, the northern white and the southern white. They hope to crossbreed them so they can maintain some of the genetics. I followed the four northern rhinos. I was then sent last year by The Nature

Conservancy to look at a place called the Northern Rangelands Trust. It's basically indigenous communities getting together. It sort of answered the question for me, "How do the Africans feel about this? How are their lives impacted?" You only see the poaching problem portrayed in a very narrow way by outsiders. The best hope we have for the future is if the wildlife

Ami Vitale's Gear

Nikon D4S DSLR

AF-S **NIKKOR** 400mm f/2.8G ED VR

AF-S **NIKKOR** 80-400mm f/4.5-5.6G ED VR

AF-S **NIKKOR** 70-200mm f/2.8G ED VR II

AF-S **NIKKOR** 24-70mm f/2.8G ED

AF-S NIKKOR 24mm

f/2.8D

Nikon SB-910 Speedlights

Nikon tele-extenders

Manfrotto tripod

Goal Zero solar panels

F-stop photo backpack

is valuable to the Africans, then they become the protectors. It can't be solutions coming from the outside. I did a crowdsourcing campaign. It's one of these lifelong stories I'm going to be working on. Not just defining the problem, but talking about the solutions. I don't hear enough of the positive stories, the way forward. There are solutions. If we give those stories the play that they need, it can become a model for other places and people.

DPP: And some of those stories you're telling with the moving image. How did that come about, and what equipment are you working with?

Vitale: Video is such a powerful medium. In 2009, I went back to school for a year and a half, with Rich again, who had moved to Florida to teach at the University of Miami at the Knight Center for International Media. I moved to Miami and got a master's focusing on journalism and filmmaking.

In terms of video equipment, in addition to my Nikon D4S, the main thing is a tripod, which I don't really

(Cont'd on page 91)

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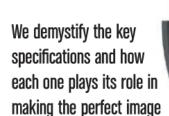
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LENSES Deconstructed



Everyone does it, even if they don't admit it. From global photojournalists to the image makers cruising around Fashion Week to fine artists working in their hip lofts, everyone pores over spec charts about their photo gear. Another thing most photographers have in common is that they have only a passing notion of what some of those specs mean and how they can impact their images. In this brief article, we dissect the specs to help you see how each aspect of the lens works to bring you a clear, sharp image.



If you shoot handheld, you want a lens with built-in image stabilization (unless you use a camera that has sensor-shift stabilization, which works with all lenses; Pentax and Sony DSLRs offer sensor-shift stabilization). Canon's IS, Nikon's VR, Sigma's OS, Tamron's VC and Tokina's VCM lenses have built-in optical image stabilizers, which move a special group of lens elements to counter camera shake. In the mirrorless world, Pentax and Samsung OIS lenses provide optical stabilization (Olympus mirrorless cameras have sensor-shift stabilization).

These systems really work, allowing you to get sharp handheld images at two to four shutter speeds slower than would be possible otherwise.

In Canon's original IS system, a vibration gyro detects the angular velocity component of lens motion caused by camera shake and transmits this data to a microcomputer, which converts it to a stabilizer optical system drive signal, which is transmitted to the magnet-and-coil stabilizer optical system drive circuit, and the compensation is applied by shifting the compensating element group

Maximum Aperture

The aperture is the opening in the lens through which light gets to the sensor (or film). Adjusting its size—"stopping down" or "opening up"—controls the amount of light that reaches the sensor or film. The aperture is described by an f-number, which is the ratio between the diameter of the aperture opening and the focal length of the lens; f/4 means the diameter of the opening is one-quarter the focal length—25mm on a 100mm lens. From a practical standpoint, the effective aperture is the ratio between the size of the entrance pupil (the aperture as viewed through the front of the lens) and the focal length. Movie lenses are often calibrated in T (true) stops, which are based on the measurement of light actually transmitted by that individual lens rather than calculated.

Obviously, the larger the opening, the more light transmitted. So fast lenses—those with large maximum apertures—are desirable when shooting in dim light: You can shoot at a faster shutter speed or use a lower ISO setting in a given light level. Wider apertures also produce shallower depth of field, handy when you want to concentrate the viewer's attention on a specific subject (or portion of the subject). On the downside, fast lenses are bulkier and more expensive than slower ones.

Number Of Aperture Blades

Lenses with a greater number of aperture blades have "rounder" apertures, even when stopped down, which produces a more pleasant blur effect in backgrounds ("bokeh") and foregrounds than the polygonal-shaped apertures produced by fewer blades. Rounder apertures also produce rounder, more pleasing specular highlights.

Low-Dispersion Elements

Simple lens elements focus different wavelengths at different distances behind the lens (longitudinal chromatic aberration) and light rays traveling at an angle through the lens at different positions, depending on their wavelengths (lateral chromatic aberration). These aberrations appear as colored artifacts in color images, but also reduce the sharpness of monochrome images. Chromatic aberrations are most evident in supertele lenses, but can also occur in shorter designs. Low-dispersion and extra-low-dispersion glass elements can minimize chromatic aberrations. These elements have designations such as LD, ED, ELD, SD, SLD, HLD, FLD and UD. Fluorite elements are especially good at reducing chromatic aberrations, but are very costly to produce, and thus found mostly in high-end pro lenses. Canon's Diffractive Optics (DO) also effectively reduce chromatic aberrations, while also permitting more compact lens designs.

Aspherical Elements

Conventional spherical lens elements focus light rays traveling through the center farther behind the lens than rays traveling through the edges. This is called spherical aberration, and it's most evident in shorter focal lengths and at wider apertures (especially with fast lenses). Aspherical elements can minimize spherical aberration, as well as distortion, so are often found in wideangle and fast lenses, as well as zooms.

Internal Focusing

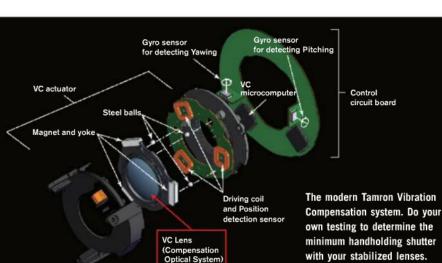
Internal focusing means that elements move inside the lens barrel to focus, so the physical length of the lens doesn't change during focusing, and the front of the lens doesn't rotate (handy when using orientation-sensitive filters like polarizers and graduated ND filters). Because only lighter internal elements move during focusing, manual focusing has a lighter feel and autofocusing is faster. Internal focusing also produces closer minimum focusing distances, helps reduce vignetting and allows for more compact lens designs. The downside is that the focal length can be reduced at closer focusing distances, especially with zooms. It's not uncommon for a 70-200mm zoom's maximum focal length to reduce to 150mm or less at minimum focusing distance.

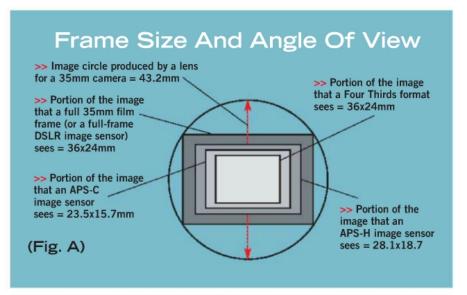
Focusing Motors

The first AF SLRs had focusing motors in the camera body, which physically turned a key in the lens to adjust focus. These were relatively noisy and inefficient, and you could damage the motor by rotating the lens' focusing ring while in AF mode.

Canon came out with the EOS system, which featured a new all-electronic lens mount and the focusing motor in

appropriately. Stabilization Mode 2 lets you pan the camera to track action subjects while still having compensation for vertical camera shake. Tamron's VC system uses a tri-axial configuration with three pairs of driving coils and low-friction ball bearings around the lens' shake-compensating group to, in effect, provide a free-floating shake compensation for diagonal as well as up-down and side-to-side shake. Olympus' higher-end mirrorless cameras provide 5-axis image stabilizing, compensating for horizontal shift, vertical shift, yawing, pitching and rolling motions. Generally, new stabilization systems are more effective than earlier ones, but even the early ones are much better than no stabilization.





The "magnification factor" of APS-C and 4/3 systems is simply due to the different angle of view. The optics of the lens don't change.

the lens rather than in the camera body. This had a drawback, where owners of previous Canon SLRs couldn't use their lenses on the new EOS bodies, but the advantage of quicker, smoother AF operation, with each lens containing an AF motor optimized for it.

Today, most new AF lenses have focusing motors, even those from companies like Nikon, Pentax and Sony, whose DSLR bodies contain AF motors so they can also use older motorless AF lenses (and manual-focus lenses). (If a lens with an AF motor is attached to a body with an AF motor, most systems deactivate the in-body motor. And note that entry-level Nikon DSLR bodies don't have AF motors; they must be used with lenses that have AF motors if AF is desired.)

Canon introduced the Ultrasonic Motor (USM), which makes for quicker, quieter autofocusing, and in higher-end versions (those with manual focusing rings and focusing scales), allowed you to fine-tune focus manually without leaving AF mode. While conventional motors convert electromagnetic force to rotational force, USM generates force from ultrasonic vibrational energy. This provides high torque at low speeds, quick starting and stopping, great precision and quiet operation. Today, most lens makers offer lenses using similar AF motors (Nikon AF-S, Pentax SDM, Sigma HSM, Sony SSM and Tamron USD and PZD lenses, for example).

When video capability was added to DSLRs, noise emitted

by the AF motor took on new importance. So new, quieter AF motors have been produced especially for video, such as Canon's STM (Stepping Motor). But Canon USM, Nikon SWM, Pentax SDM, Sigma USM and Sony SSM motors are very quiet. A tip: Pro video shooters generally record sound via an external microphone connected to an external

recorder, not using the camera's builtin mic, which can pick up all the camera noises.

Focal Length

A lens' focal length is the distance from the "optical center" of the lens (technically, the rear principal point) to the image plane when the lens is focused at infinity. The focal length determines the magnification (longer focal length = bigger image of the subject at the focal plane) and the field of view (longer focal length = narrower angle of view). Note that sensor size affects apparent magnification (smaller sensors "crop in" on the image formed by the lens, making the subject fill more of the frame even though the size of the image produced by a given focal length

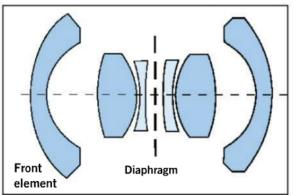
at the focal plane is the same) and field of view (the smaller sensor crops out some of the image that a larger sensor would include; see Figure A).

Lens Coatings

Each glass-air interface in a lens can produce reflections and flare that reduce contrast and sharpness, along with the amount of light transmitted to the image sensor (or film). So most lenses have their elements coated with antireflection coatings. Multilayer coatings are even more effective, and today we even have nano-coatings, whose thickness is less than the wavelengths of visible light.

Number Of Elements And Groups

It's impossible to correct all the lens aberrations and distortions with a single element, so lens designers use mul-



In this focal-length lens diagram, you can see the elements and groups, and where the iris sits in the system.

tiple elements, singly and in groups, to more effectively deal with all the things that can reduce lens performance. A single-focal-length supertelephoto lens can work with just a few elements (Pentax's DA 560mm f/5.6 ED AW supertele makes do with just six elements, including two ED ones, in five groups), while a wide-range zoom might require two dozen elements to deal with all the aberrations at a wide range of focal lengths (Canon's EF 28-300mm f/3.5-5.6L IS USM uses 23 elements, including three UD and two aspherical ones, in 16 groups). More elements and groups generally mean better correction of aberrations and other lens faults (and a heavier lens), especially when those elements include low-dispersion and aspherical ones.



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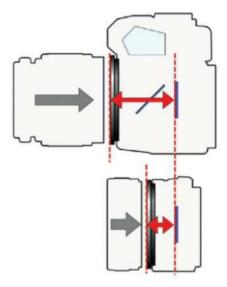


Designed For Digital

Early DSLRs were adapted from their manufacturers' 35mm film SLRs and used the same lenses. But digital sensors aren't film. Digital sensors are flatter, and each pixel is a little "light well" that has depth, so the light has to strike its surface more directly. Additionally, image sensors are highly reflective, and can cause reflections inside a

lens designed for film use. So manufacturers have been updating their lenses for digital, using designs and coatings that reduce these problems.

"Designed for digital" sometimes means designed specifically for smaller (than full-frame) digital sensors: APS-C and Micro Four Thirds. This allows the manufacturer to optimize performance for the smaller sensor and produce smaller lenses. But keep in mind that lenses designed for smaller sensors can't be used on full-frame DSLRs (or 35mm SLRs) because their images would vignette. Note that if you attach a DX (APS-C) lens to a full-frame Nikon DSLR, the camera automatically will crop the image to APS-C format. The same is true for Sony full-frame



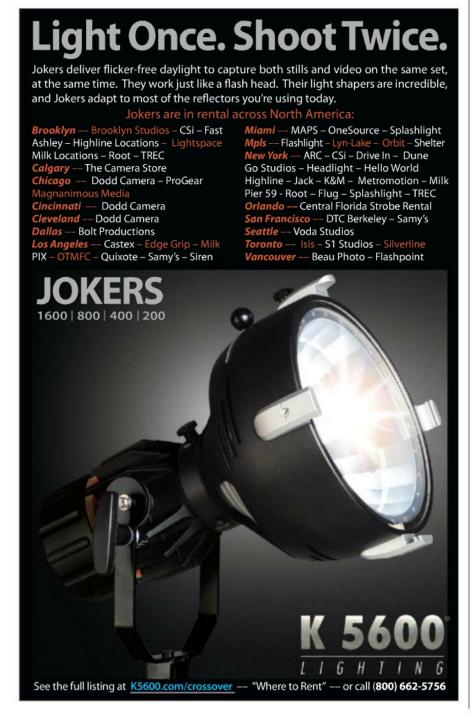
You can see the dramatic differences in flange-back distances in a typical DSLR (top) versus a mirrorless camera (above).

DSLRs when a Sony DT (APS-C) lens is attached. Canon's EF-S APS-C lenses can't be mounted on full-frame (or APS-H) EOS cameras, and all Pentax DSLRs have been APS-C. You can use fullframe lenses on smaller-format DSLRs.

Flange-Back Distance

Flange-back distance is the distance between the camera's lens mount and the image plane (the image sensor, in a digital camera). A DSLR must provide room for the SLR mirror assembly, so it has a fairly long flange-back distance. Mirrorless interchangeable-lens cameras don't have SLR mirrors, so they don't have to be as thick; mirrorless cameras can have shorter flange-back distances.

The mirrorless cameras' short flange-back distances provide a couple of benefits, besides smaller cameras. First, you can use just about any lens for which an adapter is available on a mirrorless camera because, even including the thickness of the adapter, the lens can still focus out to infinity. If you add an adapter's thickness to the DSLR's



already longer flange-back distance, the lens might not be able to focus out to infinity. Second, lenses can be smaller. A wide-angle lens for a DSLR must employ a retro-focus ("inverted telephoto") design because the typical compact symmetrical wide-angle design would require the lens to protrude into the camera body, interfering with the mirror. Mirrorless cameras can use more compact wide-angles of the symmetrical type since there's no mirror.

The flange-back distance for Sony E-mount mirrorless is 18mm, for Micro Four Thirds, 20mm, for Leica M, 27.85mm, for Canon EOS, 44mm, for Sony A mount, 44.6mm, for Pentax K mount, 45.46mm, and for Nikon F mount, 46.5mm. Lenses designed for longer flange-back distances (e.g., Nikon F) can easily be adapted to cameras with shorter ones (e.g., mirrorless), but lenses designed for shorter flange-back distances (Leica M, for example) can't be used on bodies with longer ones (Nikon DSLRs, for example).

AF Microadjustment

With modern mass-production capabilities, quality is very high, but sometimes a given lens and a given camera body may not work perfectly together, even if both meet production tolerance criteria. If the acceptable tolerances are ± -5 , and the body is ± 5 and the lens is +5, the combined +10 offset will result in a noticeable loss in image quality. Back in the film era, when we didn't "pixel-peep" at 100% or more, we didn't notice such problems. With 36-megapixel digital cameras and big LCD monitors, we do.

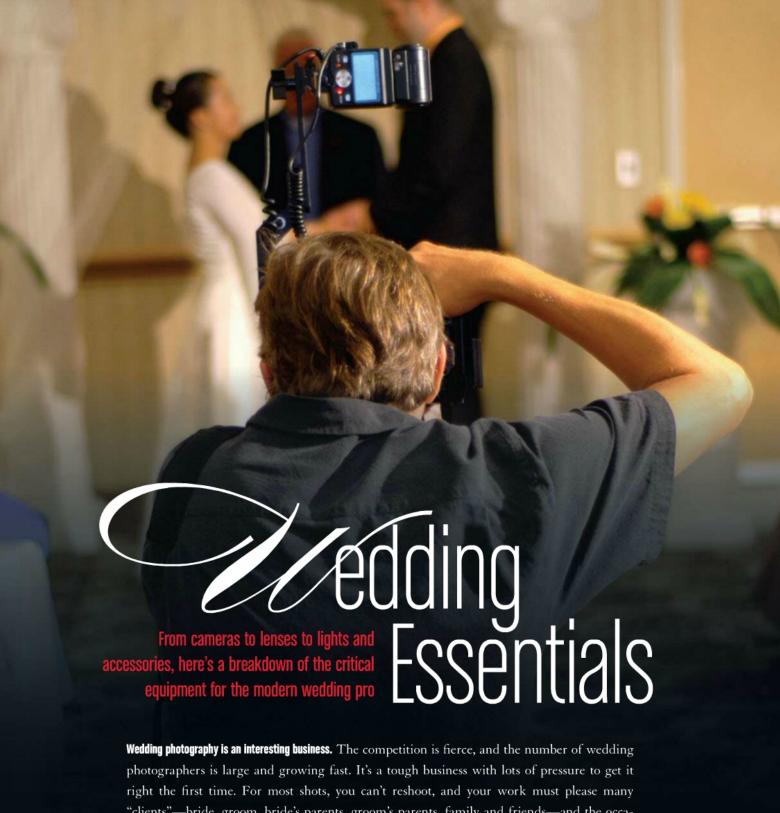
So, most DSLRs today come with a feature that lets you test and adjust your specific camera/lens combo(s) to correct for individual lens/body quirks. Canon and Sony call this AF Microadjustment, Nikon, AF Fine Tune, and Pentax, AF Fine Adjustment. If your autofocused images don't seem quite sharp, shoot an image of a test subject, then apply some microadjustment (generally, +/-20 are provided, in tiny steps), and shoot another image. If the second image looks sharper, apply some more adjustment in the same direction

and try another image until the result becomes less sharp, then go back to the previous correction setting. Conversely, if the second image looks less sharp than the original image, apply adjustment in the other direction. It's a bit tedious, but not all that difficult. Products like Zig-Align make it easier and more accurate. Most cameras allow you to store corrections for a number of lenses, and will apply the correction whenever a tested lens is mounted.

Baffling

Lens designers also counter internal flare and reflections via baffling, a process that mechanically reduces internal reflections. This is particularly important with digital, as reflections from the shiny sensor surface to the lens rear element can greatly reduce image quality. Some photographers create their own baffling for legacy full-frame lenses when adapting them to smaller-sensor cameras.





"clients"—bride, groom, bride's parents, groom's parents, family and friends—and the occasional bridezilla boosts those challenges by an order of magnitude.

But this challenging genre can be very satisfying if you have the temperament and talent for it. If you have the eye, all you need is the right gear to pull off all the shots in your mind, and the special shots that will distinguish your work. Weddings can be photographed with just about any gear, but choosing the right gear can make all the difference for the pro wedding photographer.



Back in the film era, a lot of professional wedding photography was done with medium-format cameras because the larger film size produced finer-grained images than 35mm since it didn't have to be blown up as much to make a given size print—although some was done with 35mm SLRs and even rangefinder cameras, too. In the digital era, a lot of pro wedding photography is done with full-frame DSLRs-the Canon EOS 5D (currently, the Mark III) and EOS 6D, Nikon D800 series (currently, the D810) and D610, and Sony SLT-A99although a lot is done with mediumformat digital cameras, too (see sidebar).

Today, some wedding pros are even starting to use mirrorless interchangeable-lens cameras, at least as second cameras, due to their small size and light weight. Mirrorless cameras also offer near-silent operation, and newer ones, good AF performance. Touch-screen AF, which is offered on a number of mirrorless models but few DSLRs, can make for quicker and more accurate focusing during the wedding show, and Sony's full-frame mirrorless a7S has the best high-ISO performance of any camera today. One big drawback to mirrorless as primary wedding cameras is that the only fullframe mirrorless cameras (Sony's a7 series) don't yet have dedicated fast lenses: their 24-70mm and 70-200mm zooms are f/4s, the 35mm prime is an f/2.8, the 50mm is an f/1.8, and there's no 85mm yet. Of course, you can use other fast prime lenses via an adapter, but you'll frequently be confined to manual focus if you do.

The most important wedding camera considerations include image qual-

Cameras

ity, especially in dim light (high ISO), AF performance in dim light and the flash system.

Today's full-frame sensors offer excellent image quality, even in dim light. In the Low-Light/High ISO section of DxOMark.com's sensor ratings, full-frame sensors hold positions 1-27, the first APS-C sensor ranking 28th and the highest-ranking CCD mediumformat camera, 34th (in fairness, DxO hasn't vet tested the medium-format cameras with the new 50-megapixel Sony CMOS sensor, which should score much better than the CCD sensors in high-ISO performance). As noted above, the highest low-light score was by the full-frame mirrorless Sony a7S, followed by 10 full-frame DSLRs.

Covering a wedding generally involves both available-light shooting and flash photography, so a camera with a good TTL (through-the-lens) flash system is essential. Fortunately, Canon, Nikon and Sony provide such systems.

Frame rate is less important for flash photos, since it takes the flash unit time to recycle after each shot. But for available-light candids, shooting short sequences can help you get group shots with no one blinking or just that right expression in candid portraits. All of today's full-frame DSLRs can shoot at least 4 fps, which should be sufficient for any wedding needs.

Today's DSLRs also have very good battery life, but most offer accessory battery grips that make for more comfortable vertical-format shooting and provide extra battery life. You should always carry spare batteries!

Cameras with two memory card slots can help save you from losing images to a defective memory card—set the camera to save images to both cards, and you'll have automatic backups. Take extra memory cards and swap when the one in the camera gets near full to avoid missing important shots.

Be sure to have a backup camera in case the primary one fails. Many top wedding pros carry two cameras, each with a different focal-length lens.

Medium-Format Digital

Medium-format digital cameras can deliver the best low-ISO image quality because their big sensors can collect more light than smaller sensors, and they provide more resolution (higher pixel counts) than full-frame DSLRs (the most megapixels available in a full-frame DSLR currently is 36.3, while medium-format cameras start at 37.3 megapixels and go up to 80 megapixels).

The big drawbacks to medium-format, besides cost, have been their limited ISO performance compared to most DSLRs and slow speed of operation. **Pentax** has done a lot about these concerns with their 645D (the first sub-\$10,000 medium-format DSLR),

and now their 645Z—still under \$10,000, but now with a 50-megapixel **Sony** CMOS sensor that delivers good images at higher ISO settings and quick (by medium-format standards) 3 fps shooting. It's also the only medium-format camera that can shoot video clips, as of this writing.

Hasselblad (H5D-50c DSLR and CFV-50c back) and Phase One (IQ250) also offer the same basic 50-megapixel Sony CMOS sensor, along with some advantages. These backs can be used on a number of cameras—while the Pentax 645Z camera and back are a single unit—and, of course, offer their own distinct looks in the image files.





To cover a wedding, you'll need lenses from wide-angle through short telephoto. Wide-angles are good for group shots, overall shots to show the environs and when you can't move back far enough in tight quarters. Short telephotos are ideal for portraits of individuals and couples.

Because available-light shots are popular with wedding clients, fast lenses are an advantage. With many pro and mid-level DSLRs, lenses of f/2.8 and faster also provide better AF performance. A popular lens set for fullframe DSLRs is a 24-70mm f/2.8 and a 70-200mm f/2.8 zoom—this covers all the needed focal lengths and minimizes the number of lenses you must carry. Some wedding pros include a really wide zoom (16-35mm) or prime in their kit because it suits their vision. Many consumer-oriented 28-200mm "superzooms" are too slow and might not be up to the task of professional wedding photography, so you'll be better off with the two fast zooms.

Some photographers supplement their zooms with a few key fast primes—35mm f/1.4, 50mm f/1.4 and 85mm f/1.4, for example. These fast primes give you an extra couple of stops compared to the zooms, making them particularly useful in the low-light situations that arise in almost every wedding. Also, a very fast prime can really limit depth of field for selective-focus shots, which are so popular with clients. The drawback to working with prime lenses exclusively is that you run the risk of not having the right lens on the camera when a decisive moment occurs.

Most pro wedding photographers use full-frame DSLRs. If you're inclined to shoot with an APS-C camera (with its 1.5x focal-length factor), the two key f/2.8 zooms would be a 16-50mm and a 50-135mm, and the three fast primes would be 24mm, 35mm and 60mm to provide the same angles of view as the lenses mentioned above. For Micro Four Thirds mirrorless cameras with their 2x

focal-length factor, the equivalent zooms would be approximately 12-35mm and 35-100mm, and the primes, 17mm, 25mm and 43mm (or thereabouts).

Because so much of the action at a wedding takes place in fairly dim light, and because you want to be able to handhold to compose and shoot fast, image stabilization can be very useful. Canon's stabilized lenses have "IS" (Image Stabilizer) in the name, Nikon has "VR" (Vibration Reduction), Sigma has "OS" (Optical Stabilization) and Tamron has "VC" (Vibration Compensation). All of these help minimize the effects of camera shake at slow shutter speeds. Sony DSLRs have SteadyShot INSIDE sensor-shift stabi-

Lenses

lization, which moves the sensor rather than lens elements to counter shake and thus works with any lens you attach to the camera. In-lens stabilization has the advantage of being optimized for the specific lens and stabilizing the viewfinder image, as well as the recorded one. Sensor-shift stabilization works with any lens you attach to the camera, but stabilizes only the recorded image, not what you see in the viewfinder. Both systems are highly effective. Of course, stabilization only compensates for camera movement, not subject movement-you still need to use a fast enough shutter speed to prevent blurring moving subjects, unless you're deliberately going for a blur effect.

Most pro-level lenses have special elements to counter aberrations and distortion. Low-dispersion elements (LD, ED, UD, etc.) minimize chromatic aberrations, while aspheric elements minimize spherical aberrations and distortion. Some do this better than others (one reason why "pro" lenses cost more than consumer lenses), but their benefits are important in pro wedding photography.



Note that some lenses are designed for full-frame cameras (35mm film and full-frame DSLRs), while others are designed to cover only the smaller APS-C format. You can use a fullframe lens on an APS-C camera, but not the other way around. If you put an APS-C lens on a full-frame camera, vignetting will occur (and, in the case of Canon DSLRs, you can't even mount an APS-C lens on a full-frame camera). APS-C lenses include Canon's EF-S. Nikon's DX, Sony's DT, Sigma's DC and Tamron's Di II models. The main takeaway here is that if you currently use an APS-C DSLR, but expect someday to move up to a full-frame model, get lenses that can cover full-frame.

Higher-end lenses have better AF motors that not only are quicker than others, but quieter, which can be important at certain points in a wedding. Mirrorless cameras tend to be quieter than DSLRs, in general. The quiet AF motors are designated USM by Canon, AF-S by Nikon, SDM by Pentax, HSM by Sigma, SSM by Sony and USD by Tamron.



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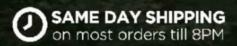






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While aspects of the wedding can and should be photographed with available light, supplemental lighting is essential in your kit. Electronic flash has been the most popular wedding photography light source for many years. It's easily portable, sufficiently powerful, and has a short duration that helps minimize blur and isn't as annoying to subjects as the old long-duration flash bulbs. All the camera manufacturers offer flash systems for their DSLRs, with a variety of flash units and TTL flash exposure that automatically balances flash and ambient light, or you can adjust the balance via flash exposure compensation on the camera or flash unit. Many systems will also control off-camera flash units for multiplelight setups, although on-camera flash using a flash bracket to move the flash head away from the lens, thus avoiding red-eye, is the most popular wedding





setup. Third parties like Metz, Nissin, Phottix, Quantum Instruments, Sigma and Sunpak also offer camera-mount flash units for popular DSLRs.

There are more powerful flash units offered by third parties, too. Some can mount on the camera via hot-shoe or bracket with a separate battery unit that clips onto your belt, such as the Flashpoint StreakLight and Interfit's



Strobies Pro-Flash One Eighty. Monolights are self-contained portable studio flash units that offer more power (which lets you use them at greater distances, or use smaller apertures at a given distance, or use a light modifier like an umbrella or a softbox). If the wedding situation allows you to set up a monolight or two, these can produce more attractive lighting than direct on-camera flash. Quite a few manufacturers offer good monolights, includ-

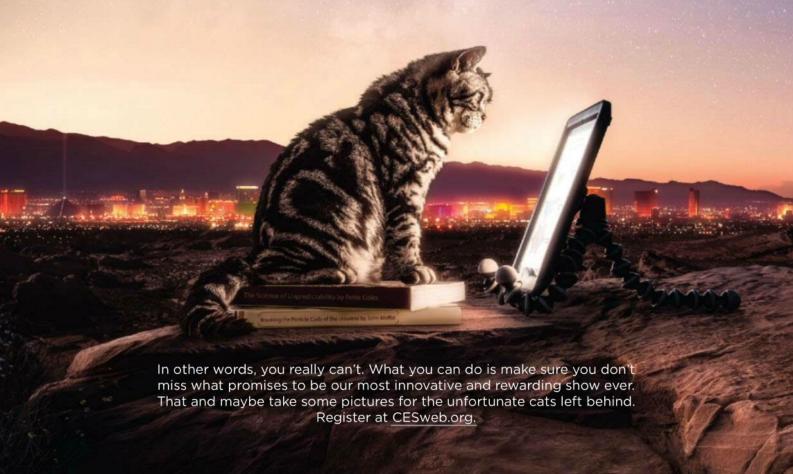


ing Dynalite, Elinchrom, Flashpoint, Hensel, Interfit, Paul C. Buff, Photogenic, Priolite and Profoto. All offer units that operate off AC current; many also offer units that can be operated from separate battery packs. Often, the wedding environment won't allow for light stands and cords, so oncamera (with bracket) flash will have to do. The Flashpoint 180, Priolite MBX500 and MBX1000, and Profoto B1 500 AirTTL are monolights that operate from their own built-in battery and don't require a cord to attach to AC power or a separate battery pack.

Continuous LED sources that mount on-camera have the advantage of letting you see the lighting, and they're cool, so they don't overheat your subjects like tungsten lights. But LED lights aren't as powerful as electronic flash, so you have to shoot at wider apertures, unsuitably slow shutter speeds or higher ISO settings. LED lights work well for video where flash can't be used.



EXPLAINING CES TO SOMEONE WHO HASN'T ATTENDED IS LIKE EXPLAINING PARTICLE PHYSICS TO A HOUSECAT.







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The Canon EOS 5D Mark II (which is still a popular camera with wedding pros, in its own right) is credited with starting the DSLR video trend in 2008. (Actually, Nikon's D90 was the first DSLR capable of shooting video, but the full-frame EOS 5D II captured the hearts of the pros.) Today, almost all DSLRs can shoot video, and all mirrorless interchangeable-lens models do it. So many wedding photographers are taking on the motion aspect of the wedding, as well as still shots, whenever possible.

Very important: A single photographer can't do stills and videos and get optimal coverage of a wedding

with both. You should have a second shooter with you to do the videos. But this is a great way to pick up this business, rather than letting it go to a "wedding videographer."

Handheld wedding videos are

shaky and, thus, unsatisfactory, so an important accessory is a camera support (tripod or monopod). If you have a sturdy tripod or monopod for still photography, it should work for video. But you'll need a fluid head, which allows for smooth panning; regular still photography ballheads generally make for jerky camera moves. A camera slider lets you smoothly move the tripod-mounted camera over the ground or floor. If you want to include shots in your wedding video where the camera follows one or more participants, you might consider a Steadicam-style camera stabilizer.

With video, you often want to shoot

It can be difficult to see the image on a camera's LCD monitor outdoors or even in bright indoor light. An LCD hood/magnifier, such as HoodLoupes from Hoodman and Z-Finders from Zacuto,

makes it easy to see the image on a DSLR's LCD monitor in Live View and Video mode, regardless of the ambient light level. These devices also provide easy eye-level viewing with DSLRs in Live View and Video mode—more convenient than holding the camera at arm's length to view the monitor image. Some are devices you wear on a strap around your neck and hold against the monitor for use; others attach to the camera.

A polarizing filter can eliminate unwanted glare and reflections from nonmetallic surfaces, and add "pop" to images. Many companies offer polarizers in a variety of sizes to fit popular wedding lenses; Heliopan, Hoya, Kenko, Pro-Optic and Tiffen are good brands. If your camera has TTL metering or AF, be sure to get a circular polarizer rather than a linear one—a linear polarizer will interfere with metering and AF operation. The effect of the polarizer depends on the angle between it and the light source and reflecting surface, but it's easy to use: Just rotate the polarizer

Essentia

Accessories

until you see the effect you want.

If your camera system doesn't offer wireless off-camera TTL flash (or you're using powerful third-party units that don't), there are many radio and infrared remote triggers available, which will



fire off-camera units in sync with the camera-mounted one (or in sync with the camera shutter if you aren't using a camera-mounted flash unit). Phottix, PocketWizard, Profoto, Quantum and RadioPopper make possible options.

A flash bracket moves the flash unit away from the lens axis while keeping it attached to the camera, producing a more attractive lighting angle and minimizing red-eye. There's quite a variety of brackets, including Custom Brackets, Kirk, Newton, Novoflex, Really Right Stuff, Stroboframe and Vello, and consider flash positioning and balance, as well as strength.

You'll need a camera strap for each camera. There are many to choose from—some stylish, some functional, some both. The BlackRapid RS DR-1 Double Strap is made of ballistic nylon and holds two cameras, ideal for the wedding shooter. The Cotton Carrier Vest with Side Holster is made of 1680-Denier Polypropylene and also can handle two cameras. The

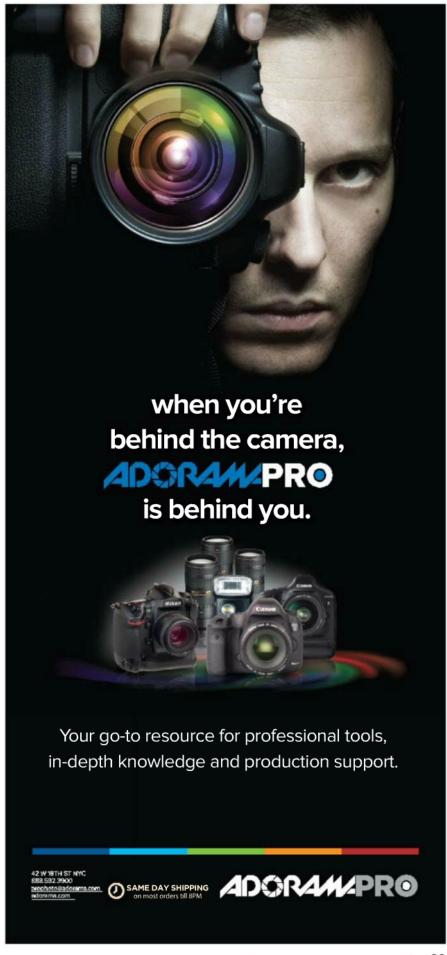
wide open to minimize depth of field for a cinematic look, and you can't use a really short shutter speed as you can in still photography. So you'll need neutraldensity filters—either two or three of different strengths, or a variable one. ND filters reduce the amount of light entering the lens without otherwise altering it, preventing overexposure in bright video situations. B+W, Heliopan, Hoya, Kenko, LEE, Pro-Optic, Singh-Ray and

Tiffen are good sources for ND filters.

You also need a continuous light source.
LED light panels that mount on-camera provide the same freedom of movement as flash does for still work, but are continuous, making them suitable for video. Flashpoint, Litepanels, Manfrotto and others offer such units.

HoldFast Gear Money
Maker Two-Camera Harness is a leather unit that holds
two cameras. The Sun Sniper
Sniper-Strap Double Plus Harness with Rotaball can handle up to
three cameras.

Last, but by no means least, always carry spare batteries for your cameras and flash units, and spare memory cards—and don't wait too long to change them. You can always put a partially depleted battery or partly full memory card back in the camera if you later need it, but you could miss key moments if the battery dies or the card fills just as the moment occurs.



The Digital Delivery CONDADA

SONY

Large file sizes and multimedia projects are changing the way photographers deliver the goods





With film, it was simple. You shoot the job, process the film, then place the transparencies in a FedEx box or hand them to a messenger for delivery to your client. They open the box and send you a check for the unpaid balance on the invoice. Life was simple, even if it didn't always seem like it at the time.

Starting with the ability to scan transparencies and process the images in your studio prior to delivery, things began to change. Questions about sending the original transparencies or just the scans and in what format should they be sent muddied the traditional business model. Photo CDs emerged, and issues of digital formats added to confusion on both sides of the job. SyQuest drives filled FedEx trucks, as photographers and clients frantically phoned one another about what computer peripherals the other had for making the digital copies.

Things didn't really settle down until high-speed Internet connections became ubiquitous. There was a period when digital files weren't so huge and one could reasonably upload a job to an FTP site where the client could have the images within minutes. Services like WeTransfer and Dropbox have made this model available to those without dedicated FTPs such that there was a period of relative calm, where image transfer was almost as simple as it was when the film era reigned.

Two key factors can upset this calm. Ever-increasing files sizes from higher-resolution cameras combined with a client's desire to see all of the outtakes can put a strain on cloud-based transfers. The other factor is video and, particularly, 4K video. When you're called upon to deliver projects that consist of a lot of very large uncompressed files as well as video, you're going to be thinking back to the future and shipping physical hard drives.

This isn't really new. Pro video shooters have been relying on sending their drives for years. Also, photographers who are fortunate to live in areas where high-speed Internet isn't readily available have done this, as well. The

main challenge had always been selecting the appropriate drive to send.

Advances in ruggedized, compact drives make the process of delivering jobs this way a relatively painless affair. Solid-state drives are even better, but they can be considerably more expensive.

Our colleagues at HDVideoPro magazine interviewed Alex Buono of the Saturday Night Live filmmaking crew about how they move video files around New York on an incredibly compressed shooting and editing schedule. Buono uses G-Technology drives to send to his editor. The high-capacity drives are robust, fast enough for video and available with Thunderbolt connections. G-Technology's G-DRIVE mobile and G-DRIVE ev lines are well suited to location work and shipping to clients. SSD and spinning models are available.

Sony has a line of ruggedized compact drives that are also gaining traction in the marketplace. The Sony PSZ drives have USB 3.0 and FireWire 800 connectivity, and they're available as SSD and HDD in capacities up to 1 TB.

Western Digital, LaCie and others also make various compact drives that can be safely shipped or messengered across town or around the world. Until the cloud and Internet connectivity leapfrog cameras once again, sending your files to clients on a dedicated delivery drive is going to be a standard option for all of us.

ABOVE: The G-Technology ev drives can be used on their own or, for maximum performance, in the G-DOCK enclosure. The Sony PSZ-HA1T 1 TB hard drive is ruggedized and comes with a dust-resistant silicone jacket.

(Cont'd from page 67)

Samm Blake's Gear

Two Canon EOS 5D Mark III bodies Canon EF 24mm f/1.4L II USM Canon EF 35mm f/1.4L USM Canon EF 50mm f/1.2L USM Canon EF 85mm f/1.8 USM Three Canon 600EX-RT Speedlites and transmitters

Ona Messenger Bag Crumpler Backpack

"That's all I basically shoot weddings with," says Blake. "I try to keep it as light as possible, as I'm always lugging it around Manhattan on my back or trying to fit it all on as carry-on for flights. I make sure my camera bags don't look like 'camera bags.' It helps not stand out how much gear I have when coming home on the subway at night."

afford her the opportunity to travel the world, Blake is able to work in the most beautiful locations in a way that she finds creatively fulfilling. Best of all, she says, there's never a subject she's uninterested in, and never an overbearing art director suggesting she do it differently.

"I think what I enjoyed from the beginning," she says, "was having creative freedom. After graduating, I was starting to do lots of little commercial jobs, and I was shooting a whole range of different things. Basically, anyone who would give me money, I would happily accept. With the weddings, I felt the most creatively free. No one told me how to shoot or what to shoot. People would just trust me to document the day for them. And I guess I've always been a pretty stubborn personality type in terms of, I only want to shoot what I want to shoot. I don't really want to shoot other things. That's why commercial photography and me would never really go well together. I'm shooting for me, those things that I'm really turned on by, photographic-wise. What people hire me for is the artistic side. People just let me loose and trust me, and that's awesome."

You can see more of Samm Blake's photography at www.sammblake.com and at sammblakeweddings.com.

THE VAGABOND

(Cont'd from page 74)

enjoy carrying around as a still photographer. I use the Redrock Micro and a viewfinder when I'm not on the tripod to avoid too much shakiness when I move around. I use a Zoom recorder with mics or lavaliers and a RØDE mic on-camera.

DPP: What are the biggest adjustments you have to make when transitioning to a video shoot?

Vitale: In the beginning, the main thing for me was sense of timing. I'd cut takes too quickly. Since I was used to working in fractions of a second, a 10-second take seemed like an eternity. Also, when you're jumping from place to place, you have to greet the viewer there. You also have to think in terms of storytelling and continuity. Another aspect is that you have to collaborate with others to have a successful film. That has been great for me because I'm used to being this lone wolf. Working with other people opens you up to all these other ideas and makes everything richer.

DPP: What equipment do you work with for your still photography?

Vitale: I carry a Nikon D4S and usually just one lens, a 24-70mm or a fixed 24mm. If I'm shooting protests or something like that, I'll carry a second body with a 70-200mm f/2.8. If I'm shooting wildlife, I'll bring the 80-400mm. I have that huge 400mm lens and an extender, but I find that unless I'm just in a safari situation driving around, it's very hard to move freely.

DPP: One doesn't think of you as a wildlife photographer.

Vitale: But everything is connected. In the beginning of my career, I covered conflict after conflict. I started realizing they were connected to the natural world and resources. There are so many signs before conflicts get bloody. We, as journalists, have to do a better job talking about the root causes. We have the chance to do so much. There are solutions to our most pressing problems.

See more of Ami Vitale's photography at www.amivitale.com, and follow her on Twitter @AmiVee.

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DPPSolutions

Establish Your Value

How you'll be valued is at least as important as how you structure your pricing for a wedding job



In The Three Musketeers by Alexandre Dumas, a young d'Artagnan asks the brooding yet wise Athos for advice in a matter of the heart. Athos pointedly refuses even to hear the question, saying that people ask for advice for one of two reasons: So they can blame someone afterward or so they can go ahead and ignore it anyway. For wedding photography, there's no shortage of advice and guides about pricing your work these days. We believe that Athos, while certainly brooding, dour and cynical, was also largely correct, so in this brief article, we want to turn the question around somewhat. Instead of giving advice on how to price your work, we want to look at it another way: How will your clients value your services?

First and foremost, remember that first impressions matter greatly. Everything about your first interactions should be professional, and there are actually several distinct first impressions—online, on the phone and in person. Your website and social media are incredibly important. A would-be client will scour both to get a feel for you and your skills. Think of both as part

of your brand. The way you answer the phone should make the caller think you went to elocution school, and in person, present yourself as personable, confident and genuinely eager to help make the client's wedding memorable. You don't land the job with these first impressions, but you can easily lose it.

Once you're past the initial meet and greet, you'll be in competition with a relatively short list of other photographers. Your would-be client will be judging you based on your photographic style, the professionalism of the finished packages you can provide and your personality. It's important to know yourself because trying to be someone you're not will result in a poor experience for the client, and that will come back to haunt your business. If you're headstrong with a carefully crafted way of shooting that clients can either take or leave, don't pretend that you're an easy-going shooter who gets along with everyone and you can take direction from a client whether or not they know the difference between an f-stop and a bus stop. It's no good to land a job that you have no hope of being able to complete to the client's satisfaction.

Take the time to listen to your prospective client. Talk to them about what they liked when they saw your website. Be prepared to get contradictory information between what they say they want and what they say they like. It's like when someone says they love Ansel Adams' photography, but they just wish there wasn't so much black-and-white.

In a world with Facebook, Instagram and Twitter, the final impression is almost as important as the first impression. Ask any successful wedding photographer, and they will tell you that word of mouth is some of, if not their most important, advertising. The timeliness and manner in which you deliver the job to your client is going to determine a lot of how the whole job is perceived. A beautifully executed, perfectly presented album, along with image files that are appropriately named with proper metadata attached, will go miles to getting you good word-of-mouth referrals. And always follow up. The last impression you leave on yesterday's client will be the first online impression on tomorrow's client.

SAVE THE DATE: MORGAN LYNN

(Cont'd from page 47)

responding to emails, questions etc., in a timely manner. We're a small boutique studio, so being available and responsive is even more important for us in order to connect with our clients on a personal level and earn their trust.

- **2)** Friendliness. Sounds simple, but it's often overlooked. Genuine likability goes a long way to support a positive working relationship.
- **3)** Professionalism. Give thorough information about services, check grammar/spelling with all written correspondence, dress appropriately at portrait sessions and wedding events, be respectful and polite, etc. Nothing hurts your business reputation more than unprofessional behavior. Think before you speak and act. You're constantly representing your brand.

What's your "must-capture" wedding moment?

I try not to build up a single moment as a "must-capture" moment because it affects the way I shoot at weddings. We never miss the traditional wedding moments, but these aren't necessarily what make a wedding day special. Treating the entire day as though any moment could be a potential "must capture" keeps us on our toes and leads to genuinely unique photos.

Do you shoot wedding video along with still photography?

We only shoot still photography. We've considered shooting video and appreciate its value to our clients, but we prefer to focus on what we're most passionate about. It's a challenge to tell a story in one single photograph and we thrive on that during the wedding day.

What has been your most effective use of social media to support your business?

We honestly don't utilize social media as effectively as we could. We do, however, make a point to share our work and professional accomplishments as much as possible. In many ways, simply sharing our travel adventures and personal milestones on Facebook and Instagram gives our clients a chance to connect with us on a more personal level.

SAVE THE DATE: CHIP LITHERLAND

(Cont'd from page 48)

- 1) Solve problems before they become one. I always plan ahead, scout locations, figure out what I want to do and when, and make sure it fits into their schedule. Simplify everything and stay organized, but be able to roll with the punches if things change.
- 2) Stick to the vision that got you booked in the first place and push it at every wedding. Nothing can be worse than forcing a style into your portfolio, then not being able to produce it when the wedding comes. Know your vision and stay true to it. If your bride wants traditional and you're not that, then send her on to someone who does that.
- **3)** Have fun. You spend more time with the bride and groom on the biggest day of their lives, and being able to have fun while remaining professional is key. Don't make the day about you. Being able to get a hug from the bride at the end of the night and a family bragging how great you were to work with is the best thing in the world.

What's your "must-capture" wedding moment?

Every wedding is different. I don't have a "must-capture" moment or a "signature picture." I generally let the day unfold as it does and try to make my pictures as unique as each couple I photograph.

Do you shoot wedding video along with still photography?

I don't shoot video right now, as I want to focus all my energy into making the best-quality photos.

What has been your most effective use of social media to support your business?

My 24-hour turnaround on a gallery the next morning is, by far, the most effective means of social media. I always put up a blog post the next day on my blog and supplement that with a Facebook gallery I post on their walls. It generates a ton of traffic to my site and also surprises family members when they get the photos that quick. Obviously, using their wedding hashtag—they always have one now—and tagging them helps.

SAVE THE DATE: ALEXANDRA TREMAINE

(Cont'd from page 50)

meet, what was the engagement like?

- 2) Work with them on their needs and create a wedding-day package that's perfect for them. I tell my clients to use my packages as a template, but to tell me exactly what they want in a package.
- **3)** Be prompt with responding to emails and phone calls, even if it's to tell them that you'll email them a more lengthy email later because at the moment you're swamped.

What's your "must-capture" wedding moment?

The romantics are, by far, my favorite part of my day, as I get full creative control to capture stunning photos of this couple that will last a lifetime. I usually tell them that this is their private time together and walk away for a few minutes and let them do their thing. From afar, I'll take a wide photograph of the couple in their setting, then go back in for different and more personal photos. Sometimes I only have 10 minutes for this, but I shoot fast and move fast, and it's important for me that the couple gets back to their party.

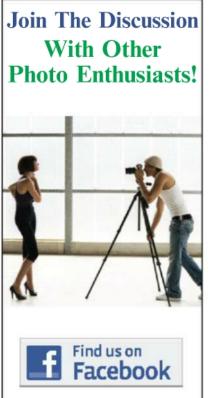
Do you shoot wedding video along with still photography?

I only offer still photography. I already photograph so many different genres that adding video would prove all my professors right: "Don't be a jack of all and a master of none." I love weddings and portraits because I can make a difference in people's lives, and it feeds my soul.

What has been your most effective use of social media to support your business?

To be honest, social media and I have been on a downward cycle recently, as I've been after a more meaningful and present existence. However, I know its vitality to my business and the track record I've had shows that Facebook is the most effective social-media tool. If it's not an ad or a page post, it's friends recommending me on another friend's posts looking for a photographer. They plug in my website and it comes up with a nice thumbnail, people click and some email me, while others might save my name for later. You never know.







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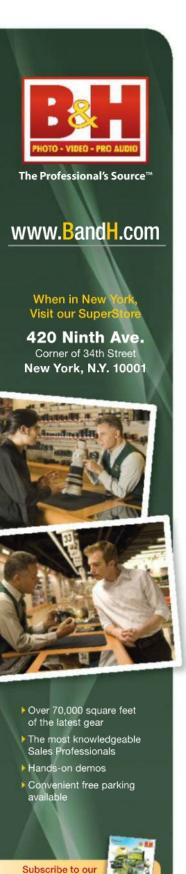








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Di	90/2.8 Macro (55ø)	#T	49028M*	C, N, P, SA	_	499.00
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Digital Lenses

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500/4 G (42øR)	
11-18/4.5-5.6 DT (77ø)	
16-35/2.8 ZA SSM (77ø)	
16-50/2.8 DT (40.5ø)	
16-80/3.5-4.5 DT (62ø)	
16-105/3.5-5.6 DT (62ø)	
18-55/3.5-5.6 DT SAM II (55)	
18-135/3.5-5.6 (620)	
18-250/3.5-6.3 DT (62ø)	
24-70/2.8 Carl Zeiss (77ø)	
28-75/2.8 (67ø)	
55-200/4.0-5.6 DT (55ø)	
55-300/4.5-5.6 DT (62g)	
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70-300/4.5-5.6 G (62ø)	
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50mm f/2.8M (52ø)	#ZET5028MX	#ZET5028ME	999.00

Nikon.

Nikon 1 Mirrorless Lenses

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10/2.8 246.95	10-100/4.0-5.6 VR 546.95
18.5/1.8 186.95	11-27.5/3.5-5.6 AW 146.95
32/1.2 896.95	11-27.5/3.5-5.6 186.95
6.7-13/3.5-5.6 VR 496.95	30-110/3.8-5.6 VR 246.95
10-30/3.5-5.6 VR 186.95	70-300/4.5-5.6 VR 996.95

Mirrorless System Lenses

10/3.5 FISHEYE GALL	3U/2.0 NX PancakeGALL
16/2.4 Pancake CALL	45/1.8 CALL
20/2.8 Pancake CALL	45/1.8 [T6] 2D/3DCALL
60/2.8 Macro ED OIS SSA	CALL
85/1.4 ED SSA CALL	18-55/3.5-5.6 OIS CALL
12-24/4-5.6 E CALL	18-200/3.5-6.3 ED 0IS CALL
16-50/3.5-5.6 ED 0/S CALL	20-50/3.5-5.6 ED I CALL
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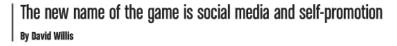
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Misinformation

Business Tech



Recently, clothing giant Nordstrom handpicked 12 popular shooters to showcase the upcoming fall line of accessories. The photographers were selected not for their portfolios, but instead for their rather large Instagram followings. Titled as "social influencers" by Nordstrom, the group of bloggers, marketers and editors certainly were capable of turning out eye-catching imagery but, uniquely for a commercial campaign, not a single one of them was an actual professional photographer. The group was given total creative freedom and a dedicated web portal showcasing the "Instalog" photography of goods, which then were shared with multiple audiences through other outlets like the Instagrammers' own accounts.

Many imaging experts might bemoan this as another case study in the demise of photography as a way to make a reliable living, but instead what they should be looking at are the myriad opportunities that have arisen from an industry experiencing growing pains. Social media is largely responsible for an age of constant distraction and intense competition, but that's because these sites offer simple (and free) ways to keep audiences updated on your work while teasing new work or ongoing projects, as well as providing a venue for gaining new fans. The importance of engaging with social media is more than just the notion of selling celebrity, however.

Clients are now looking for talent on both the local and the national levels. Properly tagging your work and yourself as a representative of a locale or a specific area can bring in not only nearby clients, but also worldwide business from companies or editors looking to work in an area without having to incur the costs of shipping in a photographer and crew. Social media makes it simple



for search engine optimization queries to find you. Not only are these websites trusted implicitly by search engines like Google, but they also help you to build trusted web traffic and links between social media and your own website so it will show up in searches far more often and with a better search ranking that can be based both on your physical location and the type of work you do.

Thanks to social media, there has also been a correlative paradigm shift in the way in which we do business, as well. These services have given photographers and filmmakers total creative control, and with that comes a lot of the tasks and responsibilities that were once afforded to publishers and editors. Historically, income was generated from front-end sales through publication and editorial bookings while secondhand profits were then

culled through prints or stock and publication sales. Now social media is a direct way to unlock print sales with your audience while also drumming up fur-

ther sales and commissions from editors and clients seeing the new work. While you'll definitely have to put in the work to engage your audience and to track sales, analytics and promotions, social media is even better than traditional publication because there are also secondhand benefits that come



from having a built-in audience, like crowdsourcing of funds for new projects where fans can provide assistance, location scouting and even help with travel accommodations.

Terms of use are obviously a concern, especially as it should be readily apparent that these services are relying on the content of their own users to survive. As media professionals, be aware of the variety of ways in which each site elects to use that content and act accordingly by ensuring that watermarks, metadata and copyright information make you easy to find and difficult to steal from. This also includes properly annotating the same imagery in other venues like your own website so people can easily find you through search terms if a particular image has struck them. Learning website analytics will give you direct numbers for deciding

> which sites are bringing in the most traffic and, hopefully, the most profit. While it's unfortunate for professional photographers that our breadand-butter sources of income

have largely been undercut by social media and smartphones, the truth of the matter is that we have access to the same tools and services, and many are profiting from them. As imaging professionals, this simply means that we have to be better at the game than everyone else.

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Gallery of Photography

Female steel worker (C) using chalk to mark surface defects on slab of steel so that male scarfer (R) can remove them with acetylene torch so they are in condition for rolling at steel mill, Gary, IN 1943 by Margaret Bourke-White. ©Time Inc.

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