

american PHOTO



GEAR:
8 NEW
DSLR
LENSES

DAVID BURNETT
REINVENTS HIMSELF

JOE MCNALLY
LIGHTING ON THE FLY

STEPHEN VOSS IN DETROIT'S
ABANDONED SCHOOLS

25
TOP PLACES
FOR SHOOTING

AND THE PHOTOGRAPHERS WHO SEEK THEM OUT

Fire dancers illuminate
the night on Bora Bora.
Photography by Jodi Cobb

MAY/JUNE 2010 \$4.99



DEFINING A NEW STANDARD BEYOND THE STILL

Canon EOS 7D

With a similar body and the same smaller-than-35mm sensor size as the 15.1-megapixel EOS 50D, Canon's latest APS-C format EOS might seem like a minor upgrade. But by adopting 1080P full HD video, the all-new EOS 7D moves your creativity beyond still photography into the realm of cinematic expression. The EOS 7D also adds many new features requested by photographers and higher technology throughout—while delivering a sensational 8fps capture speed and 18-megapixel resolution, the highest in this category. Its new sensor design and dual DIGIC 4 imaging processors deliver both more detail and less noise, even at its ISO 12,800 maximum. It also gains a super-sized intelligent viewfinder, an all-new iFCL 63-zone dual layer exposure meter utilizing AF and color information, and a state-of-the-art all cross-type 19-point autofocus system that's super-swift and highly versatile. Its five AF selection methods can be accessed instantly via a new Multi-function button, one of many body controls whose functions are extensively configurable. The EOS 7D also includes three Live View AF modes and the ability to wirelessly command multiple remote Speedlites with its own pop-up flash, a Canon first. Most impressive is its class-leading 1080P video capability, combining several frame rates, selectable ISO, and manual exposure with the versatility and shallow-focus made possible by EOS lenses. This allows you to capture stunning moments in full HD, with every frame as beautiful as a photograph.



Speed and Strength

Dual DIGIC 4 Image Processors enable blazing fast 8fps image capture for both JPEG and full 14-bit RAW files. Shutter mechanism and associated components tested to 150,000 actuations. Rugged magnesium-alloy body has weather seals for all buttons plus battery and memory card doors.

Record Resolution and Sensitivity

At 18 effective megapixels, the world's highest resolution APS-C format sensor yields ultra-fine detail at a native print size of 14x22 inches at 240 dpi. State-of-the-art gapless micro-lenses, new photodiode construction and improved sensor fabrication enhance light gathering and dynamic range, enabling extended sensitivity—ISO 100-6400 plus H (12,800)—and very low noise.

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Largest pentaprism finder in an APS D-SLR gives approx. 100% viewfinder coverage and 1.0x magnification. Transmissive Display with LCD overlay shows active AF points and zones, spot metering circle, optional grid pattern, dual-axis electronic level. Red LED illumination available in low light.

Superior Autofocus Technology

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Wireless E-TTL Flash Command

The EOS 7D is Canon's first D-SLR to wirelessly control multiple off-camera Speedlites (three groups, unlimited units) using on-board flash. Menu-based flash-ratio control mirrors that available in the Speedlite 580EX II's Commander Mode.



Accessibility and Customization

Using Multi-controller joystick and Quick Control screen user can instantly change key settings on LCD without entering menu system. Provides direct access to Custom Controls that enable user to assign 19 separate shooting functions to a choice of buttons, dials and switches.

New Button Choices

Q button activates Quick Control display. One-Touch RAW plus JPEG button switches format for one shot. Depth-of-field button toggles One-Shot, AI Servo AF.

Advanced HD Video Choices

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Key Specs:

Canon EOS 7D

18 megapixel self-cleaning CMOS sensor • 1.6x FOV crop • Weather-resistant magnesium-alloy body • Dual DIGIC 4 processors • ISO 100-6400 plus Auto and H (12,800) • 19 cross-type AF points • AI Servo AF II focus tracking • Grid • Spot metering circle • Single AF point • Spot AF • Area AF • Approx. 100% viewfinder coverage 1.0x magnification • Transmissive display shows grid lines, metering area, active AF points • Dual-axis electronic level visible in viewfinder or LCD • 8fps continuous capture • 126 Large/Fine JPEG burst (UDMA) • 15 RAW burst (14-bit) • 10.1 megapixel M-Raw and 4.5 megapixel S-Raw • 3-inch 920,000-dot TFT display • Auto and manual brightness adjust • Quick Control info display • 63-zone color exposure meter • Center-weighted, partial, spot, evaluative • 3 Live View AF modes • 2 silent Live View shooting modes • 1080P Full HD video plus 720P and 640x480 • Built-in mono mic • External stereo mic in • Manual exposure, Program AE, selectable ISO for video • 3-group wireless E-TTL Speedlite control via pop-up flash • UDMA compatible CompactFlash slot • 800-shot Li-ion battery w/intelligent metering • Optional vertical grip • Optional Wi-Fi transmitter works with mobile devices • Compatible with more than 60 EF and EF-S lenses

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Canon

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MAY | JUNE 2010

ON THE COVER: Documentary photographer Jodi Cobb captured this image of Polynesian fire dancers at a Bora Bora resort in the Society Islands. For more exciting places to shoot, see page 44.

BELOW: David Burnett's portrait of Sen. Ted Kennedy, shot for *Time* in March 2006, won the White House News Photographers Association Award of Excellence in 2010. For an in-depth look at Burnett's long and illustrious career, see page 34.



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Adaptive master David Burnett switches effortlessly between toy camera, large format and DSLR. His decision to focus on the imagery more than just using high-tech tools and techniques has kept his work in the limelight.

BY ZACH HONIG

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Our editors consulted with top photographers in architecture, wildlife, landscape, underwater and culture/documentary to bring us the best locations around the globe to shoot, along with insider tips. BY JACK CRAGER

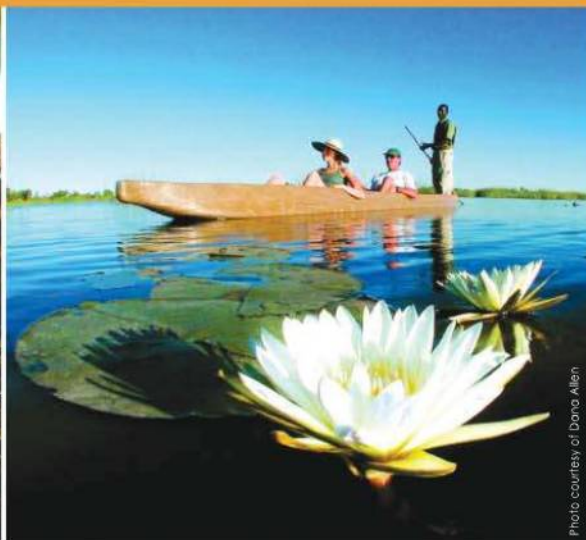
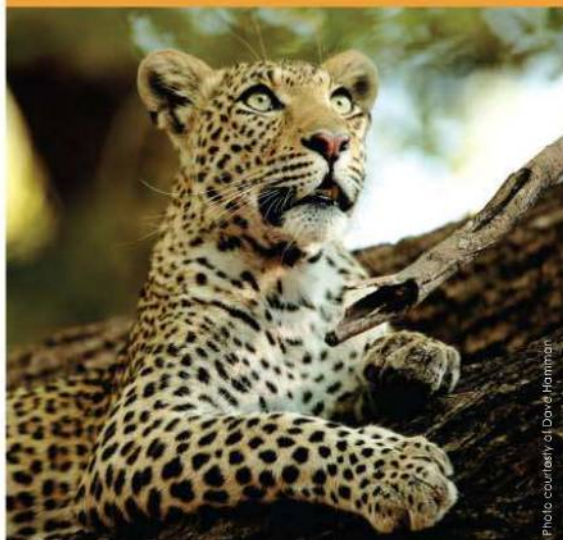
58 HOUSE OF FLYING FLASH

Lighting guru Joe McNally takes us on a wild ride through the streets of Kuala Lumpur's Chinatown with top model Evon Tan, a couple of lenses and shoe-mount flashes, all the while teaching us a thing or two about lighting techniques. BY JOE MCNALLY

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21^ "No Parents Allowed" from the Leadville, Colorado, series by Jennifer Emerling; see page 21

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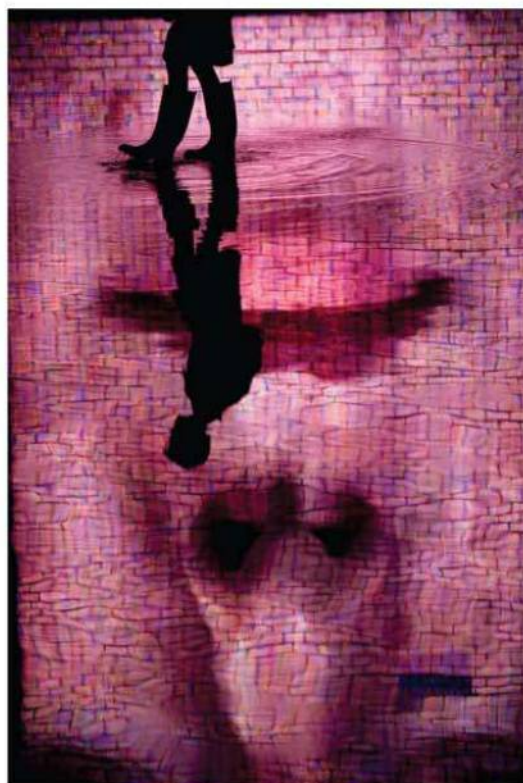
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From Larry Sultan's *Pictures From Home* series, the image of his father practicing golf in his living room is a powerful snapshot of retirement in American culture.



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SUBSCRIPTIONS: American Photo (ISSN 1046-8986) (USPS 526-930) is published bimonthly (Jan/Feb, Mar/Apr, May/June, July/Aug, Sept/Oct, Nov/Dec) by Bonnier Corporation, 2 Park Ave., New York, NY 10016. Periodicals postage paid at New York, NY 10001 and at additional mailing offices. Authorized periodicals postage by the Post Office Department, Ottawa, Canada, and for payment in cash. **POSTMASTER:** Send address changes to American Photo, P.O. Box 420235, Palm Coast, FL 32164; 386-597-4375; www.americanphotomag.com/customer-service. If the postal services alert us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year. One-year subscription rate (six issues) for U.S. and possessions, \$15; Canada (includes 5 percent GST) and foreign, \$29; cash orders only, payable in U.S. currency. Two years: U.S., \$30; Canada and foreign, \$53. Three years: U.S., \$45; Canada and foreign, \$76. Publications Mail Agreement Number: 40052054. Canadian Registration Number: 126018209RT0001. Return undeliverable Canadian addresses to: P.O. Box 503, RPO West Beaver Creek, Richmond Hill, ON L4B 4R6 Canada.

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One of the top educators in digital photography and imaging, Digital Darkroom columnist Tim Grey has written more than a dozen books on digital imaging for photographers, including the bestselling *Photoshop CS4 Workflow* and *Color Confidence*. In addition to his frequent workshop and seminar appearances, he publishes the Ask Tim Grey e-mail newsletter and the *Digital Darkroom Quarterly*.



MEGAN PADILLA

Guest editor Megan Padilla brings her 10 years of travel journalism to this issue's "The World's 25 Best Destinations to Shoot" feature. Currently senior editor at *Garden Design*, she has produced, edited and written stories that span the globe for publications including *Islands*, *Caribbean Travel + Life* and *Backpacker*.



ZACH HONIG

Manhattan-based Zach Honig, who wrote this issue's feature on iconic photographer David Burnett, was an editor at popphoto.com before joining PCMag Digital Network, where he is currently staff editor for consumer electronics. While at popphoto.com he attended the 2008 Beijing Olympics, where he wrote for AP's State of the Art blog.



AIMEE BALDRIDGE

New York City-based Aimee Baldrige wrote about photographer Jennifer Emerling for this issue's "One to Watch." As a writer, editor and book author, she has been covering the craft and technology of photography since she emerged from her chemical darkroom at the turn of the century. She makes her home online at aimeebaldrige.com.



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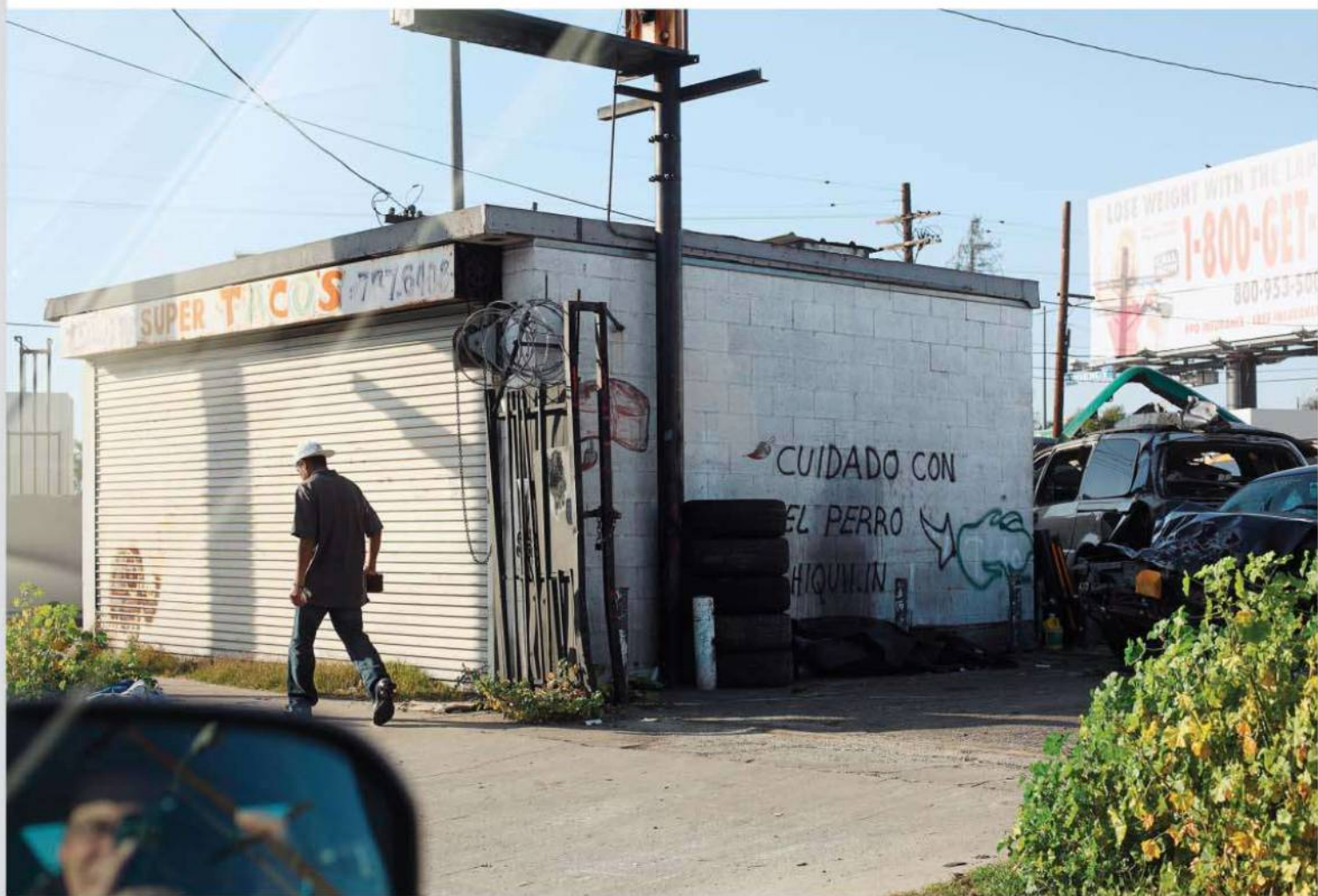
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Top: Jens Liebchen's 2010 shots from his car expand on Shore's vision to explore the ubiquity of Angelino car culture. **Above:** Stephen Shore's seminal 1975 photograph discovered a brave new world at the intersection of L.A.'s Beverly Boulevard and La Brea Avenue.

FOREIGN EXCHANGE

The La Brea Matrix project invites six German photographers to revisit Stephen Shore's indelible photograph while navigating the Los Angeles landscape

BY FRANKLIN MELENDEZ

► A new creative partnership called La Brea Matrix, between the Lapis Press and Schaden Books, returns to a well-known moment in photographic history: a sunny day in June 1975 when Stephen Shore dragged a bulky Deardorff 8x10 field camera to the intersection of Beverly and La Brea in Los Angeles, and set about documenting an unremarkable Chevron station with the same care Ansel Adams once devoted to the dramatic vistas of Yosemite. The result was stark and arresting, epic in its banality, and went on to define a new photographic vision of the American landscape.

Of course, this is only part of the story. "Almost 35 years after that initial picture, we're still thinking through the influence of Shore, the New Color Photography and the New Topographics," notes Eric Gero, project manager at Lapis Press. "But this is largely indebted to the cross-cultural exchange with the German photo community." Indeed, Shore's

Right: Oliver Sieber's 2009 nighttime portraits capture the subtle poetry of L.A.'s youth subcultures. **Below:** Janko Wolstermann's wry 2009 urban views offer a subtle social critique.



Becher and his wife Hilla, who had been documenting industrial landscapes since the late '50s. Struck by Shore's brazen use of color, the Bechers championed the young American, with Bernd eventually using his work as a model for teaching at the Düsseldorf Art Academy. Through the influence of the Bechers, Shore eventually catalyzed a stylistic revolution across the Atlantic, creating an idiom for conceptual art photography inspiring a new generation of German photographers, including Andreas Gursky and Thomas Ruff.

The premise of the La Brea Matrix is simple enough: invite the latest wave of German talent to explore the legacy through an L.A. residency, culminating in a limited-edition artists' folio and a series of exhibitions. In conjunction with the Cologne-based photo-book dealer and publisher, Markus Schaden, the project is less an homage than a meditation on the nature of influence. "Stephen Shore had influence on all of us, but we're not just going around shooting filling stations," says one of the participants, Berlin-based Jens Liebchen. "We're taking him as a point of reference." Along with Liebchen, the line-up includes Max Regenber (who's only a few years younger than Shore), as well as Oliver Sieber, Janko Wolstermann, Olaf Unverzart and Robert Voit.

The project will unfold in multiple phases. The first was the release of Volume I at Cologne's Kaune, Sudendorf gallery and the Paris Photo art fair last fall, followed by last winter's Photo L.A. exposition that featured earlier bodies of work by each photographer. Presented as a bound book, the limited-edition work consists of six separate artist folios, each with several removable, signed and numbered pigment-inkjet prints.

The focus, however, is on the individual one-month residencies in Los Angeles, completed this spring, during which each participant was invited to produce a body of work with only loose parameters. The results are as varied as the artists, ranging across photographic media from digital and 35mm to Polaroid and classic large format. These range from Oliver Sieber's color portraits of young Angelino rockers juxtaposed against black-and-white



impact played out as a trans-Atlantic dialogue, spearheaded by German photographer Bernd

suburban backgrounds to Wolstermann's studies of classic automobiles, with their echoes of paintings by California photorealist Robert Bechtle.

Car culture has in fact provided a shared point of fascination (and a link to Shore), shaping numerous projects, including Liebchen's. He explains: "Los Angeles is the perfect example of a car city, where everyone relies on it as an individual mode of transport. It's a strange thing. I decided to look at the city from the position of a car, so I'm taking most of the pictures while driving." The unexpected movement infuses Liebchen's photographs with a cinematic, slightly voyeuristic quality while providing a historical commentary on Shore's original Chevron image.

The second phase of the La Brea Matrix project will culminate as Volume II at Paris Photo in November 2010, as well as in a series of international exhibitions. But aficionados can get a peek of the dialogue as it takes shape through exclusive updates and previews on the project website, labreamatrix.com. These previews attest to both the lasting legacy of Shore and the inventiveness of these bold new visions. "It was a creative challenge," says Gero. "We didn't know what we were going to get when we started this four years ago, but we're getting even more than we were hoping for." **AP**

To preview the La Brea Matrix photographers' work and keep up with exhibitions, visit labreamatrix.com.

IN THE BAG

The monumental impact of the Stephen Shore image that inspired the LaBrea Matrix project relied in part on monumental equipment. Shooting large-format color film with an 8x10 Deardorff field camera allowed the photographer to capture the minute detail and deep front-to-back sharpness that helped transform a view of an otherwise banal intersection into a meaningful comment on the modern landscape of the American West.

The photographers working on the La Brea Matrix project have favored equipment that is more compact and lightweight, ranging from the long-discontinued Polaroid SX-70 instant-film camera to the medium-format Hasselblad H1. Jens Liebchen used the Canon EOS 5D Mark II DSLR, which yielded high-quality images and richly detailed prints but gave him much more flexibility than a view camera would permit. "I was taking very precise photographs most often from a moving position," he says. "It was very convenient, and the quality was surprisingly good."



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May 27-July 10
Opening Reception: May 27, 6-8
A remarkable collection that will wow *National Geographic*, history and photo-history buffs alike
Hours: Tue-Sat 11-6
Contact: 212-966-3978, stevenkasher.com

• MID-ATLANTIC

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Exhibition: Directions: John Gerrard
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Hours: Daily 10-5:30
Contact: 202-633-1000, hirshhorn.si.edu

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FLORIDA MUSEUM OF PHOTOGRAPHIC ARTS
200 N. Tampa St., Ste. 130, Tampa
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Exhibition: Masterworks of American Photography: Popular Culture
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Contact: 312-663-5554, mocc.org

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• SOUTHWEST

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Contact: 212-708-9400, moma.org

Henri Cartier-Bresson denied he was a photographer even as he revolutionized the medium. He preferred to think of the camera as a tool that allowed him to record the images he composed in his head. Six years after his death at the age of 95, his intuitive genius gets its due in this retrospective of 300 photographs. Revelations abound in this exhibition of an artist we thought we knew. Department of Photography Chief Curator Peter Galassi challenges Cartier-Bresson's belief that he was so discrete that nobody he shot ever noticed him, saying that "some of

his best pictures exist only because someone did." He points to contact sheets that show that Cartier-Bresson composed an image before releasing the shutter and might move his subjects around to refine the composition. The show also explores Cartier-Bresson's fierce independence. When the photographer, who had no enthusiasm for color, returned from a 1954 trip to the Soviet Union, he told his editor at *Life* that he had lost his color transparencies, only to "find" them once his black-and-white pictures had been published in the magazine. — Michael Webb

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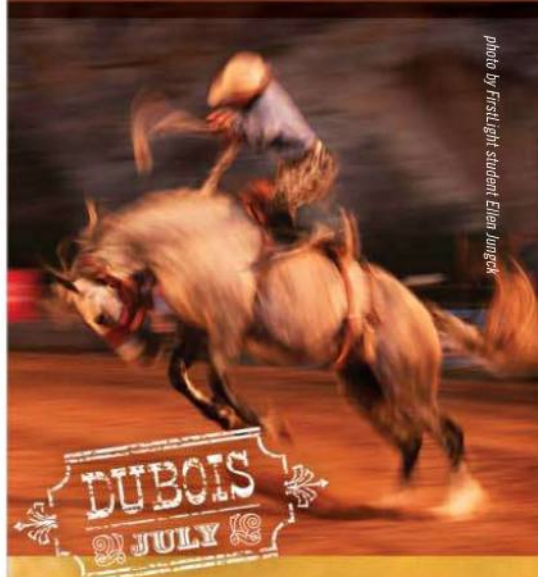


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OLYMPUS



REDISCOVER CHICAGO

Spend a few days shooting in Chi-town, and you'll be swept away

BY AMY BEDIK

► Mark Twain once said of the Windy City: "She is always a novelty; for she is never the Chicago you saw when you passed through the last time." His observation still holds true today. Whether you're interested in photographing the latest architectural feats or documenting urban life, you'll be inspired by Chicago's ever-changing landscape, at the same time appreciating its well-preserved past.

Begin by taking an architectural cruise along the Chicago River and admire new buildings like the Aqua. Its undulating curves stand in stunning contrast to more angular turn-of-the-century skyscrapers designed by Louis Sullivan and Burnham and Root. Sit outside if the weather allows to better capture close-ups of the rusted steel underpinnings of the many bridges that span the river, or the textured stone of old waterside warehouses.

Return to downtown Chicago and follow the crowds through Millennium Park to see Anish Kapoor's monumental *Cloud Gate*, an assemblage of polished, stainless-steel plates inspired by liquid mercury. Walk around the "bean" to photograph the mirror images from all angles, and make sure to go underneath; the view from the inside looking out is striking. If portraiture is your thing, Millennium Park is prime people-watching turf, filled with tourists from all over the world and Chicagoans taking a lunch break.

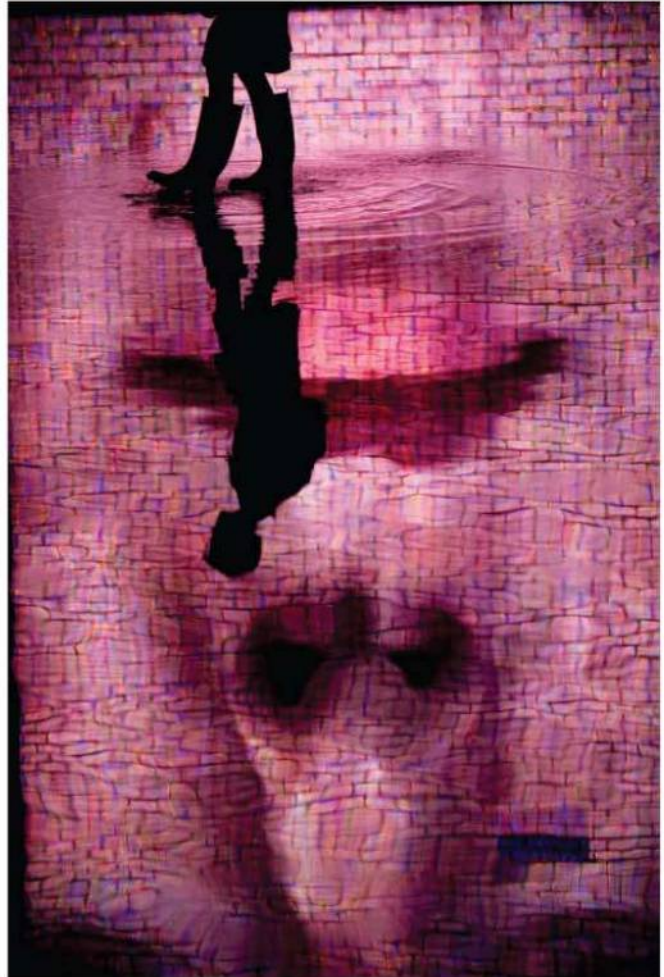
For something off the beaten track, get to Graceland Cemetery. The resting place of many Chi-town luminaries, the leafy green garden is filled with beautifully designed stone monuments, some the handiwork of the same architects who designed Chicago's famous skyline.

When you're ready for a break from shooting, Steppenwolf Theatre Company, the Second City comedy troupe and the Art Institute of Chicago — with its newly opened Modern Wing and outstanding photography collection — will keep you entertained. **AP**



TRADE SECRET

If you find you've left a piece of crucial equipment at home, Chicago's Central Camera Company — located on S. Wabash, in business since 1899 and still family-owned — should have what you need. It's a mecca for both the digital and analog community.



Above: A girl walking in her rain boots in front of the Crown Fountain at Millennium Park. **Left:** Anish Kapoor's *Cloud Gate*, also in the park.

WHERE TO SHOOT

- Along the river — The Chicago skyline is particularly photogenic at dusk, when the lights go on and the sky and river take on myriad shades of blue, or in the early morning, when the bustle of daily business hasn't yet begun. The Chicago Architecture Foundation offers Architectural River Cruises from spring to late fall.
- Along the "L" trains — Follow the elevated trains that traverse the city for a grittier urban view. The interplay of shadow and light under the tracks can be lovely, and a good setting for a fashion shoot.
- Oak Park — Take a day trip to this suburb, only 10 miles from downtown, where you'll find the world's largest collection of Frank Lloyd Wright-designed buildings; back in the city, visit the Robie House on the University of Chicago campus.
- Millennium Park — Along with visiting *Cloud Gate*, swing by Frank Gehry's Jay Pritzker Pavilion, a concert venue in the form of an enormous writhing tangle of stainless-steel ribbons.

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Left: The new wing of the Virginia Museum of Fine Arts in Richmond, overseen by London architect Rick Mather, includes a glass wall that allows passersby to see artwork — including the expanding photography collection — from the street. **Top left:** “Carrefour Blois,” a 1930 gelatin-silver print by André Kertész, one of the VMFA’s most recent acquisitions. **Above:** Lorna Simpson’s 1992 multiple-frame Polaroid, “Untitled,” from the VMFA collection.

ROOM TO GROW

With the opening of a massive new wing, the Virginia Museum of Fine Arts is poised to become a major player in the photography world | **BY ANDY SNOW**

► After leading a hard-hat tour of the new wing of the Virginia Museum of Fine Arts, Alex Nyerges, the museum’s director, enthusiastically recalls a recent encounter he had with the grandnephew of photographer Edward Weston: “He placed a stack of Kodak boxes on my desk. I held my breath. Inside were original Kodachrome transparencies made by Weston that had not seen the light of day since 1947, still brilliant and crisp. Museum directors live for such heart-stopping moments.”

With a clearly deep appreciation for the art form, Nyerges is the ideal person to lead the VMFA as it moves to dramatically expand its photography collection. While the museum, in Richmond, is best known for its world-class French Impressionist, South Asian, Art Nouveau, Art Deco and Fabergé works, it also has a photography collection holding some 1,200 pieces, including impressive works by everyone from Julia Margaret Cameron to Brassai, and Weston to Sally Mann. The new McGlothlin Wing — which opens May 1 and adds 54,000 square feet of gallery space to the existing 80,000 square feet — will make it possible for the curators to more aggressively build that photography collection. Photo exhibits are already on the calendar for this year (see On the Wall, page 12) and acquisitions are ongoing.

The decision to devote more attention to photography is fueled by equal parts passion and practicality. “When you examine attendance trends in museums, the most popular exhibitions

are photography. It’s a given!” says Nyerges, who has been curating photography exhibits for 30 years. The widespread interest in photographic art has grown with the proliferation of digital cameras, as well as sharing sites such as Flickr and Photobucket.

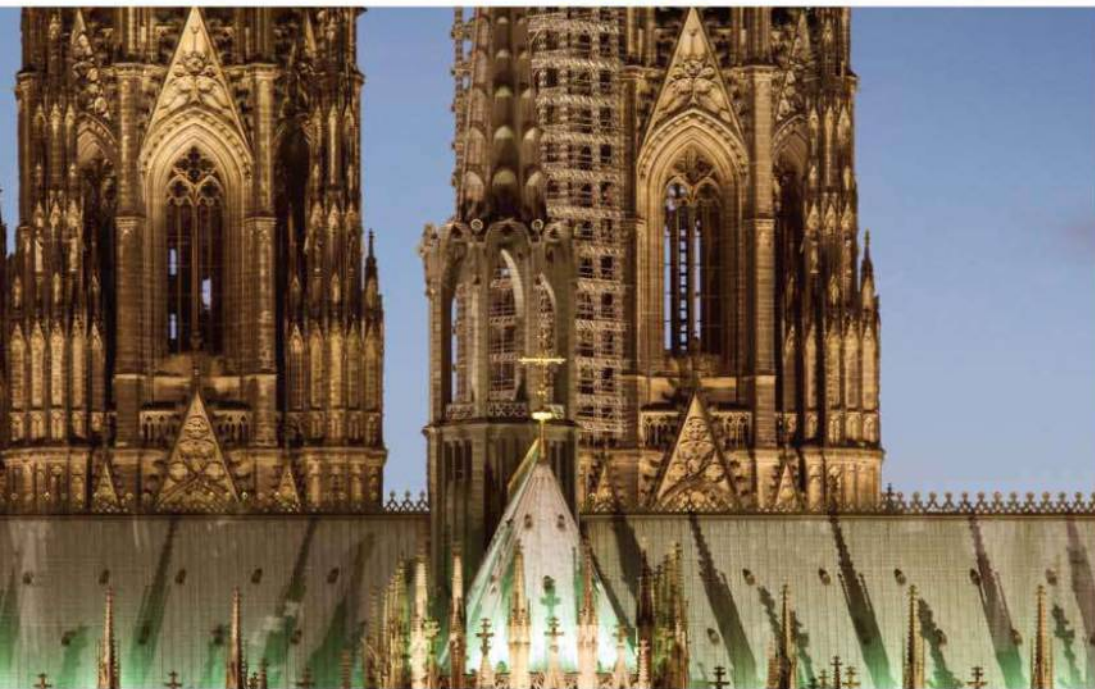
And although photographs by Steichen or Andreas Gursky might have price points well beyond \$1 million, Nyerges points out that a great photography collection can actually be built for the cost of a single Degas or Tiffany. Lightning often strikes twice: Maybe soon, within the newly expanded universe of the VMFA, a brilliant rising star in photography will cause Nyerges to momentarily hold his breath yet again. **AP**

INSIDE LOOK

With the museum’s expansion, the VMFA’s in-house photo department has gained state-of-the-art tools for cataloging the collection. The manager of chief collections, Katherine Wetzel, says that transitioning from sheet film to high-resolution medium-format digital cameras has been a joy. The team works with the Hasselblad H3 and a Hasselblad H2 with a Leaf back, calibrating color with the iPRO by X-Rite. After creating 16-bit RGB TIFF files, they send them out (with a match print) to be printed in VMFA’s exquisite catalogs. “If you love art and want to be close to great works in a setting where you control the lighting, this is the job of a lifetime,” says Wetzel.

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Top: shot at 18mm; Bottom: shot at 270mm from same position



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Shoot Videos & Photos these hybrids do both

For spur-of-the-moment video opportunities, Panasonic offers several LUMIX digital camera hybrids

Many in the digital-imaging industry have commented that the line between the features offered on digital cameras and camcorders is blurring. Camcorders still have their value for shooting event-driven occasions, like sports games or recitals, and have zoom ranges that can reach an impressive 78x. However, for more spur-of-the-moment video opportunities, Panasonic offers several LUMIX hybrid digital camera models that not only take high-quality still photos, but with some more advanced video options—including the AVC/HD Lite HD video format, dedicated Video Record buttons and enhanced audio recording capabilities are able to shoot videos just as well as they do still photos.

Panasonic's hybrid digital camera models

are available in both the LUMIX point-and-shoot line and their interchangeable lens-systems cameras, the LUMIX G Series of Micro Four Thirds models. Panasonic's new 2010 LUMIX hybrids include: G2, ZS7, TS2 and ZR3. These four cameras can all record HD video using the AVCHD Lite format, which almost doubles the recording time in HD quality compared with the Motion JPEG format. AVCHD Lite has an enhanced compression rate, which reduces noise, allowing these LUMIX models to shoot HD video in exceptional quality. Furthermore, the AVCHD Lite format can be easily played back on most standard A/V devices, such as HDTVs and Blu-ray disc/DVD players.

To complement the high-quality video capabilities, these LUMIX hybrid models

also feature advanced audio capabilities, using Dolby Digital Creator to record true-to-life sound that enhances the effect of the HD video. A dedicated Movie Record button on the top lets users instantly start recording movies while shooting photos, so no action is missed. Furthermore, the Panasonic LUMIX G2 has an optional accessory stereo microphone that can be attached for even greater audio capture.

Beyond the exceptional video quality of these LUMIX models, they do not sacrifice other innovative and advanced features, making them high-performing digital cameras. Panasonic's LUMIX digital cameras include features ranging from GPS capabilities to long zooms to touch-screen LCDs that allow the user to touch a subject to adjust the auto focus.

The Panasonic LUMIX ZS7, a full-featured compact point-and-shoot, is the world's lightest* hybrid digital camera, while also including these top-of-the-line photo features: a 25mm ultra-wide-angle Leica lens; a powerful 12x optical zoom (operable in video recording mode); and as a LUMIX first—a built-in GPS that embeds photos and videos with the latitude and longitude location details. With this new feature, the Panasonic LUMIX ZS7 is



the ultimate travel companion and can record the location in the photos' EXIF data, displaying the information real-time while shooting and during playback. These geo-tagged images can be pinpointed on maps common in photo-sharing web sites and social media sites—so travels can be archived, visually represented on a map and easily shared with friends and family. The LUMIX ZS7 also shows the name of the city, country and state, and information for more than 500,000 popular landmarks in 73 countries is stored in the camera's internal memory. For instance, when users are taking photos of the Eiffel Tower or Empire State Building (landmarks stored within the camera) these locations will be displayed on the screen while shooting and tagged in the data.

The LUMIX G2, Panasonic's latest addition to the LUMIX G Series of Micro Four Thirds digital cameras, is the world's first** digital interchangeable-lens-system camera with a movable LCD that allows for touch-control. The intuitive touch control shooting elevates the camera's operability, letting the user adjust auto focus (AF) simply by touching the subject on the large 3.0-inch 460,000-dot high resolution LCD. With the touch-screen operation, users can even snap a photo by touching the LUMIX

G2's screen. Additionally, the touch-screen operation excels not only for shooting but also during playback. Users can touch one thumbnail viewed among many to quickly and easily see the full size of the desired photo.

Beyond the exceptional video quality of these LUMIX models, they do not sacrifice other innovative and advanced features, making them high-performing digital cameras.

Also, to view images one-by-one, photos can be dragged across the screen to browse as though flipping the pages of a book.

Both the LUMIX ZS7 and LUMIX G2 also feature a new image-processing technology called Intelligent Resolution. With this technology, outlines, detailed texture areas and soft gradation are examined pixel by pixel and automatically enhance when any degradation

created during the digital zoom process or in high-sensitivity shooting is detected. The outline areas are enhanced effectively to give the edges more clarity, while simultaneously giving a moderate accent to the textured areas so it looks accurately detailed. To the soft gradation area, such as a face, the increased noise-reduction system of the Venus Engine HD II is applied to make it smoother. As a result of Intelligent Resolution, images are naturally clear and crisp in both photo and video recording. The Intelligent Resolution technology powers Panasonic's new Intelligent Zoom feature, which extends the camera's zoom ratio by approximately 1.3x while maintaining picture quality and enhancing the digital zoom, making it comparable to the quality of an optical zoom. With Intelligent Zoom, the Panasonic ZS7, for example, has a total zoom range of up to 16x.

*As of January 26, 2010. **As of March 7, 2010.

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21



CLOSE-UP

JENNIFER EMERLING

Grew up in: Fresno, California

Studied at: Brooks Institute,

Eddie Adams Workshop

Awards: National Press Photographers

Association Women in Photojournalism

2009; Brooks NPPA Top 20 "Week in

Pictures" 2006 and 2008

Favorite gear: Canon EOS 5D Mark II, Canon

EF 16-35mm f/2.8L II USM zoom lens

Spends summers as: Naturalist Photography

Guide in Juneau, Alaska



Above: To capture the dazzling atmosphere of this dimly lit scene, Emerling took advantage of another photographer shooting with a flash on the opposite side of an aerialist in the performance group Lucent Dossier. The image is part of her *Night Crawlers* series, an exploration of nightclubs across the country.

WEST WORLD

Jennifer Emerling finds her inspiration along America's backroads | BY AIMEE BALDRIDGE

► The highways of America have always been a second home to Jennifer Emerling, who grew up making frequent cross-country expeditions with her father, camera in hand. So when other students in her travel-photography class at Brooks Institute headed for the airport to shoot far-flung destinations, Emerling set her sights on Leadville, Colorado. "When I got there, I was just so excited by how visual it was," she says of the former mining boom town. "And it's in one of the most beautiful valleys to be settled in Colorado or even the American West."

As she got to know the people who live there, Emerling, 25, began to unfold the story of how Leadville is seeking a new





identity in the 21st century. These days, she observes, “it doesn’t really know what it wants to be known for.” Her Leadville project extended well past her graduation in 2008, becoming the first in her ongoing series of photographic explorations of the western U.S. As the native of Fresno, California, explains, “I take a lot of pride in the fact that I’m from the West, and I want to tell stories about it.”

While Emerling drew early inspiration from the classic Western landscape photographers — especially Ansel Adams — her focus on narrative has led her to develop a style that’s also informed by documentary and journalistic image making. “I go out into nature and am so awed by how beautiful it is,” she says. But, Emerling continues: “I like to see the impressions man has left on our world. That’s what inspires me.”

She also follows her subjects indoors, photographing the female roller derby teams and nightclub denizens of the region. “I really like to explore the different identities of these characters in the clubs — the personas that people put on. I’m just fascinated by how people define themselves, and how a town defines itself.”

If there’s a moral to Emerling’s visual tales, she puts it like this: “I would really like to inspire people to go out and hit the road, and see the Great American West. I hope that would be the most meaningful part of my work.” **AP**

Left: Emerling captured this image in the wetlands of Juneau, Alaska, where she spends summers teaching travelers about both nature and photography. **Above:** During other seasons, she heads to Leadville, Colorado, exploring life in a small Western town. For this shot, she tagged along on a coyote-hunting trip.

TRADE SECRETS

“Almost all my pictures are shot at $f/16$,” Emerling reveals. She uses the small f-stop to increase depth of field, allowing her to create images with many layers of narrative elements, from foreground to background. “I want to put in as much information as I can without overstimulating the viewer,” she explains. But she cautions that it’s an approach that requires practice to master: “You can really make a scene look cluttered if you don’t know how to compose it right,” she says. To avoid this, Emerling pays careful attention to where relevant elements appear in the frame “so your eye is going straight to what you need to focus on.”

MYSTIC PARTNERS

Jeff Charbonneau and Eliza French create dreamlike mythologies | **BY LAURENCE CHEN**



CLOSE-UP: Jeff Charbonneau creates photographic prints using traditional black-and-white darkroom techniques. He attended the University of Wisconsin-Milwaukee and UCLA for graduate studies where he studied music, anthropology and photography. He has worked in motion picture, television and still photography for 20 years.

Eliza French studied traditional black-and-white photographic printing with Charbonneau before beginning to collaborate with him in 2004. She studied art history at NYU and screenwriting at NYU's Tisch School of the Arts, and earned a degree in art history from UCLA. Before working with Charbonneau, she was the associate director of RoseGallery in Santa Monica, California.

Charbonneau and French have exhibited their work in group shows internationally since 2006. Their first solo exhibition was held in 2008 at Robert Berman Gallery, Santa Monica.

► In 2004, when Eliza French first met Jeff Charbonneau in a Los Angeles community darkroom, she was impressed by his printing style and wanted him to teach her. Charbonneau needed a model for a project, so he asked if she would be willing to try out a couple of ideas. The two soon discovered that working together yielded exciting results — what would become known as their *Massillon* series was born. “It happened by really experimenting a lot together in the beginning and finding a place where we could make something that neither of us could make alone,” French says.

Massillon is loosely based on the life of French's great-grandmother, who lived at the turn of the 20th century in a small Ohio town of the same name. Seeking to convey the emotional state of women in that era, Charbonneau and French studied pictorial photographs as inspiration for mood, and created props and costumes to suit the concept. The resulting images represent a melancholy fantasy in which childhood dreams and adult realities collide.

The pair work intuitively as a team. Ideas are roughly sketched out on paper at first and then locations are found and compositions

built from there. Says Charbonneau: “We both do everything. We both design the photos together, execute them together, print them together, etc.” The *Massillon* image “Ablation” (opposite, below) was created during a scouting/shooting trip in Northern California. French herself was the model for the image and the primary model for the series (Charbonneau in others), while Charbonneau directed and shot with a Hasselblad 503CW, Zeiss Planar T* 3.5/100 CFI lens, #29 red contrast filter and Kodak Professional T-MAX 100 film.

By comparison, their latest series called *Playground* involved much more preproduction work and refinement. Inspired by the idea of bringing planets down to Earth and interpreting astronomy in terms of human embodiment, *Playground's* large tableaux with multiple models and unwieldy props forced Charbonneau and French to function more like directors than photographers.

As an example, for “DividingSuns” (opposite, above), the camera was positioned on a bridge high above a barren water spillway with Charbonneau giving directions using a megaphone and radios. “While I had a sense of the big picture and could see how the overall composition would read on film, I could not see the details,” Charbonneau says. “Eliza concentrated on making certain all of the finer visual points were perfected so that when the image was blown up everything would work in concert.” **AP**

WORKING TOGETHER

CHARBONNEAU: “We’re both directors now, which is an interesting thing, because we can intuitively feel if one of us has a better sense of what an image should be designed to look like from whatever perspective.”

FRENCH: “We negotiate technical matters intuitively at first by simply setting up the camera and exploring angles that seem appropriate to a given context. When it comes to the postures in the pictures, if either of us is the subject, it is primarily up to us to perform within the context of the setting. The person behind the camera has to be ready to capture it and help the other person refine what they are doing so it works well

within the frame.

CHARBONNEAU: “We can play off each other from a distance and refine the ‘performance’ by communicating visually or perhaps similarly to the way dancers or athletes compensate and refine each other’s motions.”

FRENCH: “On another note, something we do together that affects our collaborations is read aloud to one another on a regular basis. We often read short stories by authors like Shirley Jackson, Joyce Carol Oates and Stephen Crane when we are at home or driving long distances for a shoot. The stories help put us in the same mental space or mood.”



Above: "Dividing Suns" is from the team's new series *Playground*, which explores how humans respond to something larger and greater than themselves. A childhood experience playing with weather balloons gave Charbonneau the idea. Shot using a Fotoman 612 panoramic camera with a Schneider 120mm f/5.6 Apo-Symmar L lens on Kodak Professional T-MAX 100 film.

Right: "Ablation," from the series *Massillon*, depicts a woman who has suffered great personal loss and how she might react if given the ability to express her rage and frustration. Charbonneau came up with the idea for the image late in the series, based on the real and imagined experiences of French's great-grandmother.

TECH TIP

For a fantasy look, Charbonneau and French employ several creative techniques:

- Transform skies by shooting clouds separately and sandwiching that negative on top of a negative image with plain skies.
- Experiment by using various transparent materials with the enlarger as diffusers. "We have successfully used everything from custom cinematography diffusion filters to crumpled-up plastic grocery bags," Charbonneau says.
- Achieve more-dramatic toning effects by split-toning with gold or selenium, using expired paper.



SCHOOL OF HARD KNOCKS

A photojournalist brings the harsh realities of Detroit's abandoned schools to harrowing light | **BY ERIC RUDOLPH**



► When Stephen Voss finished a portrait assignment near Detroit, he didn't catch the next flight home — even though his wife was expecting their first child. Instead he spent a long, chilly and unpaid April 2009 day shooting nearly 500 images in dank, dirty and abandoned Detroit schools.

A photojournalist drawn to dramatic big-city issues, Voss saw an emblematic story in the derelict school buildings. The report he had read of a frozen corpse in a closed school warehouse (in *The Detroit News*) was especially riveting, as was James Griffioen's *Vice* magazine photo essay on the ravaged structures.

Voss, a committed Washington, D.C., city dweller with impending fatherhood and the troubled D.C. schools on his mind, couldn't ignore these urban ills writ large. His curiosity, honed during 10 years as a photojournalist, made him want to see the destruction for himself. Months later, when *BusinessWeek* sent him to Detroit for the portrait, Voss, 31, knew staying in town to shoot the empty schools might be worthwhile.

He came home with a powerful personal project that plumbs the

Above: This gutted hallway was one of the first things Washington, D.C.-based photojournalist Stephen Voss saw while documenting Detroit's abandoned schools. Voss felt the empty, destroyed buildings spoke volumes about the impact of a deeply troubled economy. He shot the images with his 35mm DSLR as if it were large format to lend "respect and a sort of formality to the subject, and not have the images just look like snapshots."

CLOSE-UP: STEPHEN VOSS



Training: Photo classes at George Washington University; internship with Washington, D.C., photographer John Harrington

Work: Debuted in Portland, Oregon's *Willamette Week*, 2001; based in D.C. since 2004; clients include *Smithsonian*, *BusinessWeek* and National Public Radio

Honors: Creative Visions Foundation grant, documenting Portland's homeless

Best Advice: Upon graduation — "Learning the business side from John Harrington enabled me to work as a photographer."



depths of Detroit's decline. Once one of America's greatest industrial cities, Detroit has seen its population fall, and it's estimated that the student body has nearly halved in the last decade.

Unneeded schools were closed but left unsecured: A deficit — more than a quarter of a billion dollars — meant forgoing costly security. How bad is it? During the 14-hour shoot, Voss simply dropped by nearly two-dozen schools and walked right in the front door of most. It was not an upbeat experience. "They are undeniably sad places, open to the weather and vandals and getting more ripped apart each day. It's the complete opposite of everything schools should be," Voss says. "Schools should be places of safety and protection."

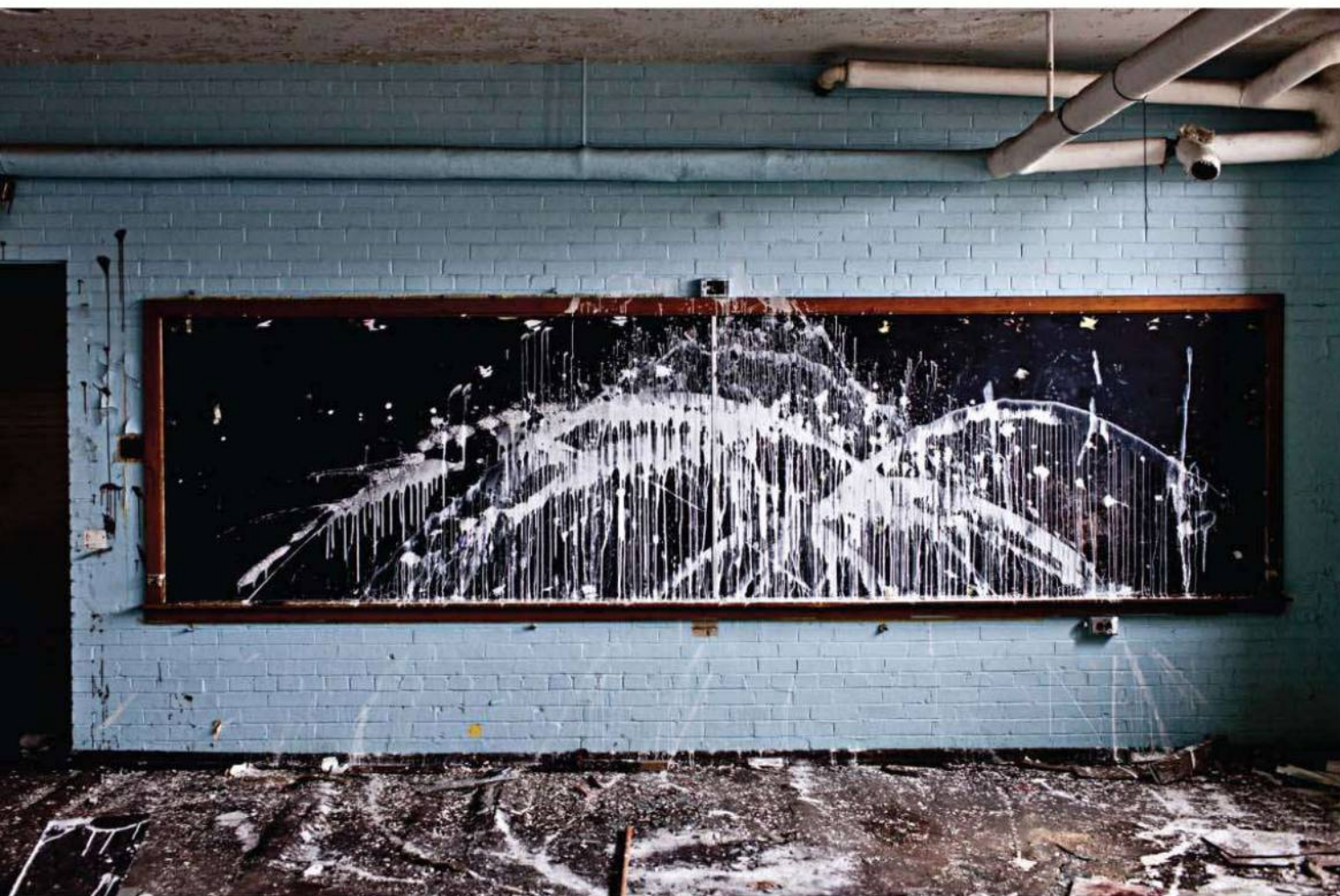
Shooting conditions were also unsettling. "It was really creepy; you hear noises even with no one else there (or so you think). There was so much water dripping," and many areas were completely dark. A sense of urgency moved Voss to "get it done and get out." And while he never felt in danger, he expected to encounter homeless people who might feel threatened. But he saw only one other person indoors throughout the day.

While the deserted schools were unrelentingly depressing, Voss also found poignancy. "These are photos of destruction but with signs of life, like bright, smiley kids' faces on covers of

Above left: Tires in a classroom mystified Voss but evoked the omnipresent chaos. Even though it was a dreary, rainy day, he used only available light for the shoot, never going above ISO 800 to maintain image quality.

Left: The project is also about the people who are gone, and Voss felt the painted banister cried out with voices no one heard. He tried several shots of this scene to find the right balance of angles. **Below:** The painting of a child in a wet recess courtyard made Voss imagine his own child playing there.





discarded math books. It's a reminder of happier times, kids in class opening these books every day." Now the books are "junk, marinating in water."

Shot on spec, the haunting images quickly found an enthusiastic, paying outlet in *Education Week* (August 2009), with the empty hallway shot splashed across two full pages. "It was a good spread and paid for my extra expenses," Voss notes with a pro's pride.

But this shoot was about more than a successful personal project. "Schools are really, really important for the future of our country

and kids, and this is outrageous," Voss says firmly. "I thought if I could show it to enough people, something might change. I'm not naive enough to think these photos will change the situation, but perhaps they'll start something on the road to improvement." **AP**

Above: Beauty was found amid the destruction. White paint splashed exuberantly on a blackboard seemed pointless, but yielded Voss's favorite image.

Below left: For this ironic image of books with happy kids' faces on the covers rotting in water, Voss circled the pile to find the right composition: "I took little half steps from side to side until it came together and made sense."



IN THE BAG

A balance between film and digital

- A globe-trotting photojournalist, Voss travels light. In Detroit, he used two Canon EOS 5D Mark II DSLRs, with EF 35mm f/1.4L USM and EF 50mm f/1.2L USM prime lenses.
- He also shot six rolls of 120 Provia film with a Fujifilm GW690III 6x9cm rangefinder. (Digital prevailed; the ISO 100 Provia was too slow for the available light.) Voss is using film much more often, like some other pros. He says: "With digital, I got a little careless thinking, 'I can fix it.' Getting it right in the first place should make me a better photographer." He's serious about film, shooting his next project about closed car dealerships entirely with the Mamiya 6 (6x6cm square-format) rangefinder, his favorite camera.

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MODEL PRESIDENT

From White House photo-op to Times Square billboard | **BY GREG CEO**

► The light was fading on the Great Wall of China, and photographer Charles Dharapak's fingers were numb from the November cold. Barack Obama was making his first presidential visit to Asia, including a stop in China. Dharapak sets the scene: "We were positioned by the president's staff ahead of time for the photo opportunity. The White House advance team managed to successfully hold back the officials and guides as Obama walked past us alone, forward another 30 or so feet and paused, looking out."

Back on the bus to Beijing, Dharapak edited down the images and transmitted his 18 selects to the Associated Press from his MacBook. And that was that, until two months later when the now-infamous billboard shown above went up in Times Square.

One of the executives at the Weatherproof Garment Company had spotted Dharapak's final image in the *Wall Street Journal* and recognized Obama's jacket as one of theirs. At first they licensed the image from the AP for what was probably a legal use — a small PR campaign pitching an editorial fashion story about presidential style at the Great Wall, from Nixon to Obama. But Weatherproof had a multimonth lease on a billboard in Times Square, so they decided to go further, though the AP made clear that they did not have a model release for President Obama. According to Allen Cohen, director of public relations for Weatherproof, his attorneys said to go for it, but "be prepared to cease and desist."

Media response to the illegal use of the president as a commercial spokesperson without his consent was swift and loud. The White House, of course, asked that the billboard be taken down, and Weatherproof agreed, but in the meantime, the company enjoyed a

torrent of free publicity. Company president Freddie Stollmack was interviewed by major networks, the story was all over the Internet and print media, and even made it into the repartee of Jay Leno and Conan O'Brien. Cohen's clipping service estimated the image was viewed 1.7 billion times, equal to \$16 million in ad value.

Despite the controversy, Cohen says Weatherproof "feels like it worked out really well, and President Stollmack wants to keep going with the political angle." Weatherproof refitted the Times Square billboard with an image of Mount Rushmore, then put up a Las Vegas billboard showing Abraham Lincoln wearing the jacket. Their new tagline: "Fit for a president." They plan to send the jacket to every leader of a G-8 nation and all 50 state governors.

Dharapak, meanwhile, can't comment on the commercial fashion use of his editorial image, but he was "impressed that a relatively small file — a 1.3MB JPEG — held up to such huge reproduction. Probably my largest clip to date!" AP

CLOSE-UP: CHARLES DHARAPAK



Training: BA in print journalism and economics from NYU

Work: Staff photographer for the Associated Press since 1995

Honored by: National Press Photographers Association and the White House News Photographers Association

Epiphany: Discovering he was more interested in his arts major than his pre-med classes

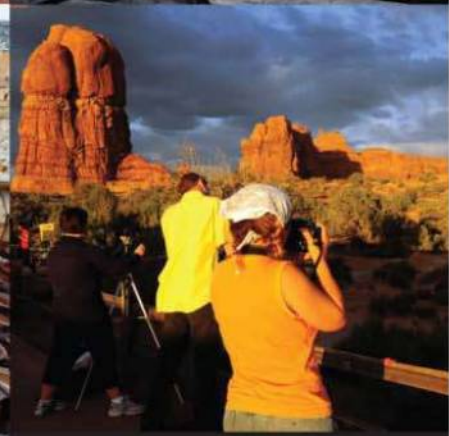
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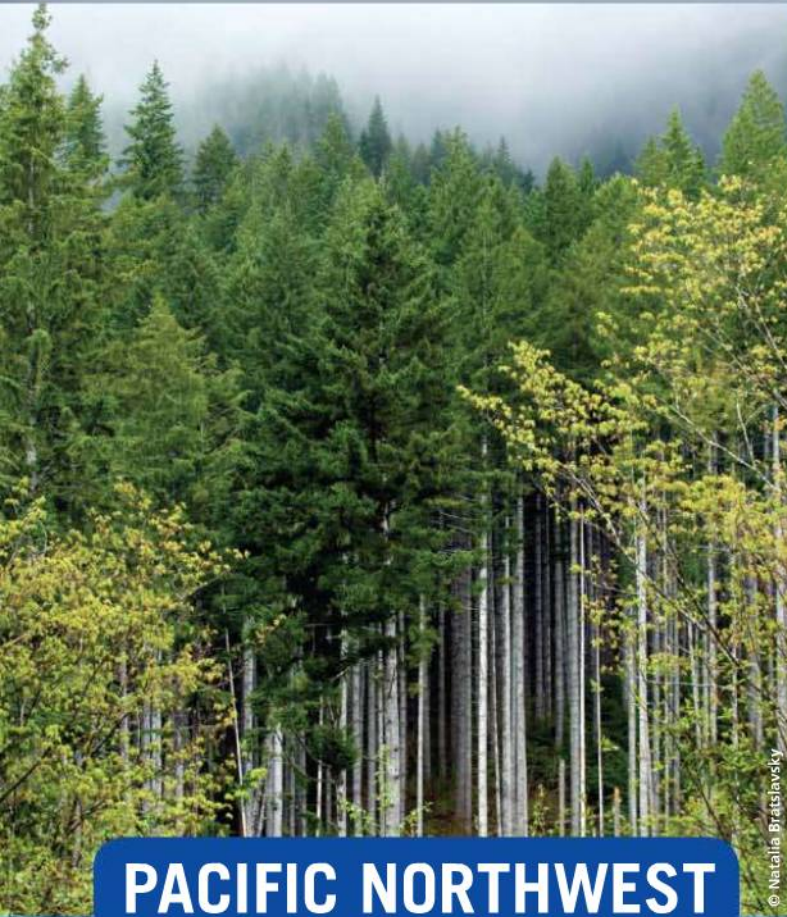
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PACIFIC NORTHWEST

© Natalia Bratslavsky

Seattle is a true jewel of the Pacific Northwest and an ideal place to get this trek started on **June 10–13** with Nikon professional photographers **Tom Bol** and **Rosanne Pennella**. Head out to capture the city's spectacular **skyline** view, with its otherworldly Space Needle and hazy outline of Mount Rainier in the distance. At **Pike Place Market** capture the bustling montage of merchants, craftspeople, farmers and street performers amid this open-air shopping haven. Practice your action shots at the Fish Market, where employees famously throw fish to each other in an assembly line like no other. After filling your frame with the barrage of colors and characters, it's off to **Olympic National Park** where your camera will encounter some of the most breathtaking landscapes to be found anywhere. Noted for its natural diversity, this park offers stunning panoramas ranging from glaciated mountains to verdant rainforests, alpine meadows to cliff-lined beaches. Set sail on an **eco and wildlife cruise** on a vessel hired just for us! Playful and plentiful orca whales dot the Islands' coastal waters—and as they bob and jump and swim in the sea, your mentors will show you how to get the most unforgettable images of these majestic creatures. Here we'll likely find even more **wildlife**: from sea lions to soaring hawks, river otters to red foxes, American goldfinches to European rabbits. Find creative inspiration in the landscape as well, with its winding waterways and unspoiled terrain.



BOTSWANA

© Peter Malsbury

Join the Mentor Series and Nikon professional photographer **Reed Hoffmann** on **September 23 – October 4** in Botswana for a photographic journey of a lifetime filled with breathtaking adventures, stunning vistas and diverse wildlife at every turn! As you look out at the serene beauty of the grassland, the seemingly endless sky of luminous hues stretches across the horizon and above the **majestic wildlife** roaming through their natural habitat. Fill your frame with tens of thousands of magnificent animals: lions, elephants, giraffes, zebra, wildebeest, leopards, cheetahs, hippopotamuses, rhinoceroses, African buffalo, hyenas, and antelope, to name only a few! In addition to being exposed to the complete visual wonder Botswana offers year-round, you are in for an **exclusive photo opportunity**—the schedule coincides with the 2010 Toyota Kalahari Botswana 1000km **Desert Race**, an annual event for off-road racing. Enhance your portfolio with action shots of off-road vehicles zooming through the desert in blazes of color and sprays of dirt. The route winds through thorn trees, across deep sand and riverbeds (in both remote and populated areas of the **Kalahari**) and will give you a true variety of landscapes and backdrops. Enjoy **special access** to the finish line arranged specifically for the group. Although words alone will not describe this luxurious **safari**, the remarkable images you capture will speak volumes of your time spent in one of the most fascinating regions of the world.

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NEWPORT, RI

© Myles Dumas

Get a heavenly slice of New England's most picturesque offerings when you join Nikon professional photographers **David Tejada** and **Lucas Gilman** on **July 23 – 25** in **Rhode Island**. Nicknamed the Sailing Capital of the World, Newport is well known for its striking coastal scenery, architectural grandeur and lively waterfront area. You'll be granted a prime perspective of this charming city when we embark on a schooner in **Newport Harbor**. Capture the best panoramas of the distinctly nautical skyline, with its jutting array of masts and sails, yachts and fishing boats, bridges and lighthouses during sunset, and enjoy the chance to emblazon your photos with vibrant hues and spectacular compositions. Scale the rugged terrain of Newport's Atlantic shoreline on the world famous **Cliff Walk**. We'll set off early in the morning to allow time for the multitude of visual delights you are sure to encounter along the walk, from the magnificent **Gilded Age mansions** to the waves crashing against the coastal rocks and crags. Rhode Island's postcard-worthy **beaches** are an imperative stop on our photographic journey. Turn your lens on a group of local kite surfers or shift subjects from people to animals when we photograph horses running through the surf lapping the shoreline. You won't want to miss this photographic adventure through **quaint landscapes, stunning shorelines** and **magnetic wildlife**.

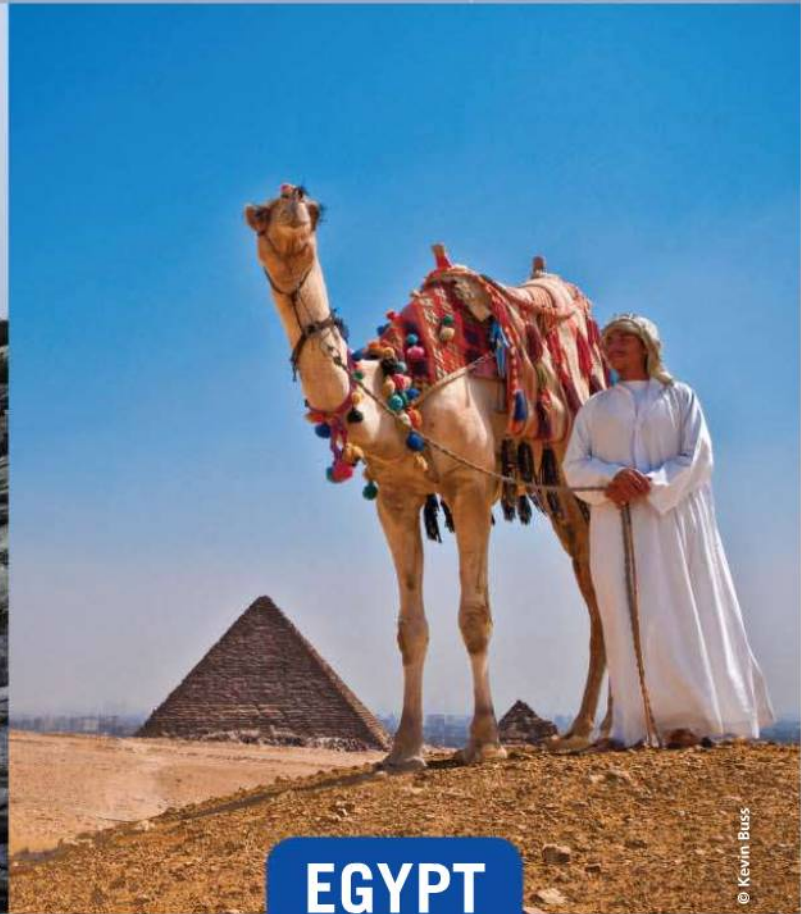
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EGYPT

© Kevin Buss

Pack your camera gear and a sense of adventure **October 30 – November 9** as the Mentor Series takes you to Egypt, a country known for its great influence on early civilization, with Nikon professional photographers **Bill Durrence** and **David Tejada**. No visual representation of Egypt would be complete without the three **Great Pyramids of Giza** and **The Great Sphinx**. Take advantage of the bold simplicity of the vibrant blue sky and sandy beige desert landscape, as well as the dramatic and angular shadows cast by these majestic monuments. Switch gears to the bustling atmosphere of a Middle Eastern marketplace, as we dive into the narrow alleyways of the **Khan el-Khalili Bazaar** in Cairo. Encounter vivid colors of spices and fabrics, lively sellers, hopeful bargainners, and unique and intricate architecture at every turn. Traveling on to the oasis city of **Bahareya**, we'll spend a full day exploring the famous White Desert and Crystal Mountain, both of which boast otherworldly geological aspects like nothing you've ever seen. Travel up the **Nile** aboard our floating hotel with your camera in hand as we capture life along the river. The **temples** are positively brimming with ancient history. Step back for a more grand composition or get up close to the **hieroglyphics** on the many obelisks. Whether you're traveling past pyramids in the desert, amid throngs of activity in the marketplace, or aboard a ship down the Nile, enjoy the **inspiration** that Egypt has to offer.

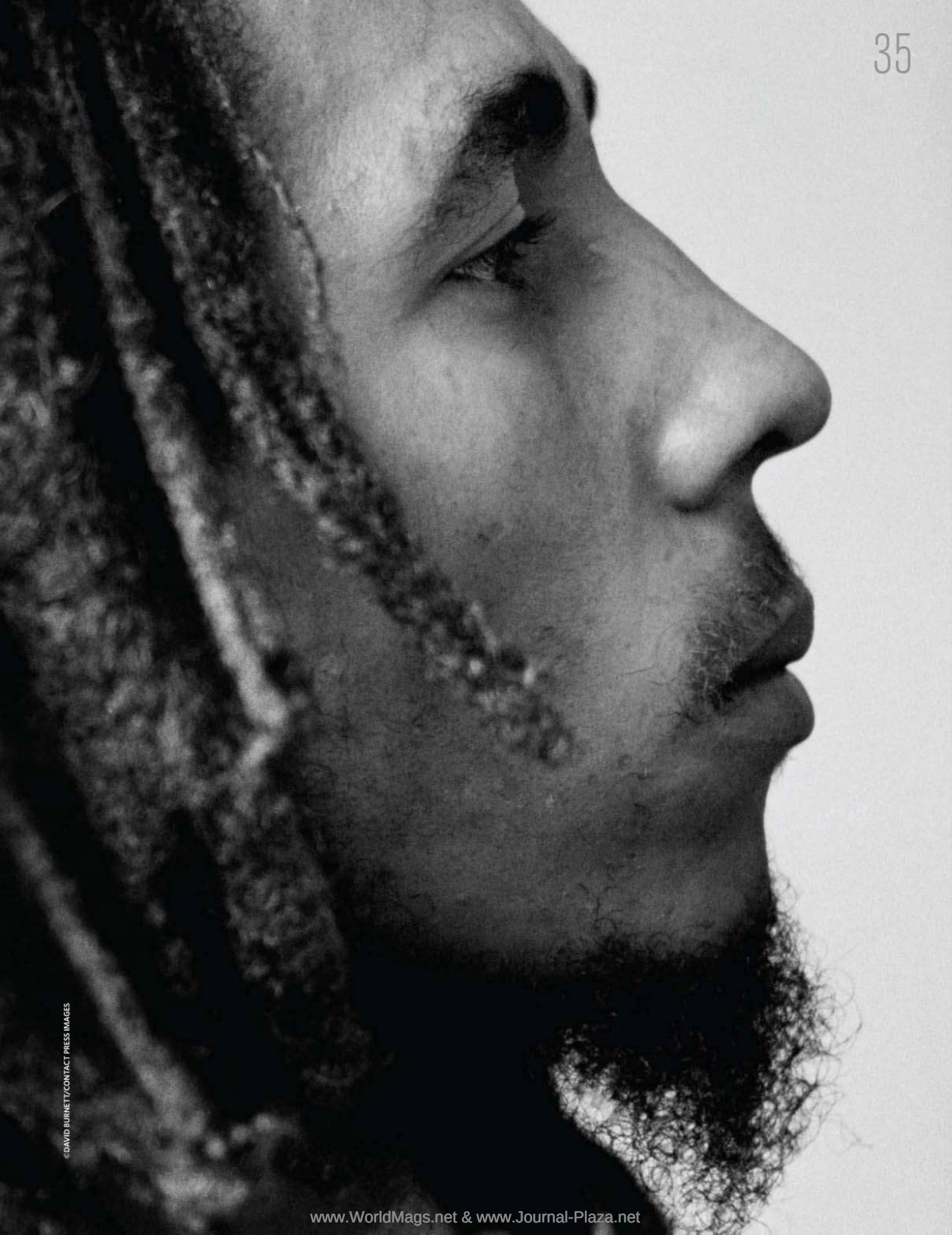
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David Burnett photographed reggae musician Bob Marley at his home in Kingston, Jamaica, in 1976 for a feature in *Time*, shot with a Nikon F 35mm SLR and Kodak Tri-X film. Marley's music was just beginning to gain interest outside Jamaica at the time. Burnett's Marley images have recently been compiled in a book.

STAYING POWER

DAVID BURNETT takes a step back from the 21st century, creating images that transcend the moment, not simply getting the shot **BY ZACH HONIG**



Below: Chinese Gold Medalist Fu Mingxia appears suspended above the hillside diving arena at the 1992 Barcelona Olympics, shot with a Canon F-1 35mm SLR and Kodachrome film. Burnett has covered every Summer Olympics since 1984.

Opposite: More recently, he used a Holga camera to photograph the space shuttle Atlantis launch at Kennedy Space Center in May 2009.





It's dusk on a Friday in March, and Times Square is swarming with tourists. Few notice the gray-haired man setting up a makeshift photo studio, but as a photojournalist, David Burnett wants to cover the

scene, not make it. There's little natural light left at this hour, but Burnett is a pro; he's scouted this spot in advance of the shoot. The adjacent several-stories-tall video billboard is the perfect softbox already on scene, allowing him to travel light. His vintage 1950s Speed Graphic 4x5 camera and tripod are enough to carry without adding the burden of studio lights, and he's able to avoid the permits required to set up lights for shooting in Manhattan.

But for Burnett, the next assignment might be a commercial project halfway around the world for FedEx, a high-profile sporting event (he's covered every Summer Olympics since 1984) or a political function in Washington, D.C., all shot with completely different camera systems — on a brightly-lit street with a Speed Graphic, a drenched field with his Canon EOS 5D or among 50 photojournalists in a photo pool with his Holga. Plenty of other photographers have similarly diverse bodies of work, but Burnett is not simply a generalist; he's able to make extraordinary pictures in any situation as though he's shot in identical conditions every day of his life.

But Burnett doesn't stay at the top by updating his digital SLR collection immediately after every new release; instead, he's taken an approach that most would consider too risky due to the complexity and time involved in shooting just one frame: using a Speed Graphic 4x5 camera for high-profile assignments. Though Burnett does shoot more digital frames than sheets of 4x5 film, it's the images captured with his Speed Graphic that keep him happy and in high demand. Putting digital aside was a challenge at first, but without question the move paid off. "It was a real eye-opening thing for me in many ways," Burnett says. "To take a big clumsy 50-year-old camera, where everything had to be set manually, and figure out how to



Above: One of Burnett's first assignments as a young photojournalist was the Vietnam War, shot for *Time* magazine. Here a soldier takes a break from repairing tanks to read a letter from home. **Opposite:** Burnett has also covered numerous political events. Presidential candidate Hillary Clinton was photographed at a March 2008 Texas rally with a Canon EOS 5D, her face illuminated by the AF-assist beam of another photographer's camera.

take pictures with it in the modern day."

Most photojournalists wouldn't dare to cover events like the Olympics or political campaigns with anything but the latest in DSLR equipment, but David Burnett doesn't want the shot that everyone else thinks they need to get. He doesn't shoot for a wire service, or even a daily newspaper; as a magazine photographer, Burnett can afford to take risks and, in some rare cases, come home empty-handed.

The Speed Graphic dates back prior to the start of Burnett's career, which began just before the Vietnam War with an internship at *Time* magazine. At that point, Burnett had been shooting for only five years. Not long out of college (graduating from Colorado College with a degree in political science), the 24-year-old suddenly found himself on a plane to Vietnam, where he covered the war off and on over the next two years. There Burnett met Philip Jones Griffiths, the great Welsh war photographer, who taught the young photojournalist to make the most of his time in Vietnam — telling the unvarnished story of the conflict through his pictures.

Time's investment in Burnett paid off. The magazine published his images throughout the war, and Burnett returned with extraordinary work. The photograph he shot of an exhausted soldier in March 1971 near the Laos border is familiar even today. At the time, Burnett was more concerned with his photographs than remembering the names of his

THE LIFE AND CAREER OF DAVID BURNETT

1962	Joins high school yearbook photo staff	1967	Summer internship at <i>Time</i> magazine	1970	Travels to Vietnam	1971	First <i>Time</i> cover, of Bengali Refugees	1972	Hired on contract at <i>Life</i>
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IN THE BAG

Burnett uses a wide variety of digital- and film-camera equipment, depending on the task at hand. On a full day shoot with his Speed Graphic, he typically shoots fewer than 30 sheets of film, though he's shot up to 50 sheets when covering big events, such as the Olympics or a presidential campaign. Multiply that figure tenfold for a digital shoot.

He first began shooting with a Speed Graphic camera in the early 1980s, when he purchased one from a friend at *The Salt Lake Tribune* for \$200. Burnett didn't start using the camera regularly until 1996, and his 4x5 images didn't attract attention until he started photographing Washington politics with the camera during the start of the Iraq War.

Canon EOS 5D bodies (2) and Canon EOS 7D body (1)

- EF 17-35mm f/2.8L
- EF 70-200mm f/2.8L
- EF 50mm f/1.2L
- EF 85mm f/1.2L
- TS-E 45mm f/2.8 (tilt shift)
- EF 24mm f/1.4L
- Minolta Rokkor 58mm f/1.2 (converted to EOS mount)

Holga 6x6cm (several)

Speed Graphic

- 7-inch Aero-Ektar f/2.5
- 5-inch Aero-Ektar f/4.7



©DAVID BURNETT/CONTACT PRESS IMAGES (2)

1973

Covers coup d'état in Chile, winning the Robert Capa Gold Medal

1976

Photographs Bob Marley for *Time*; founds Contact Press Images with Robert Pledge

1979

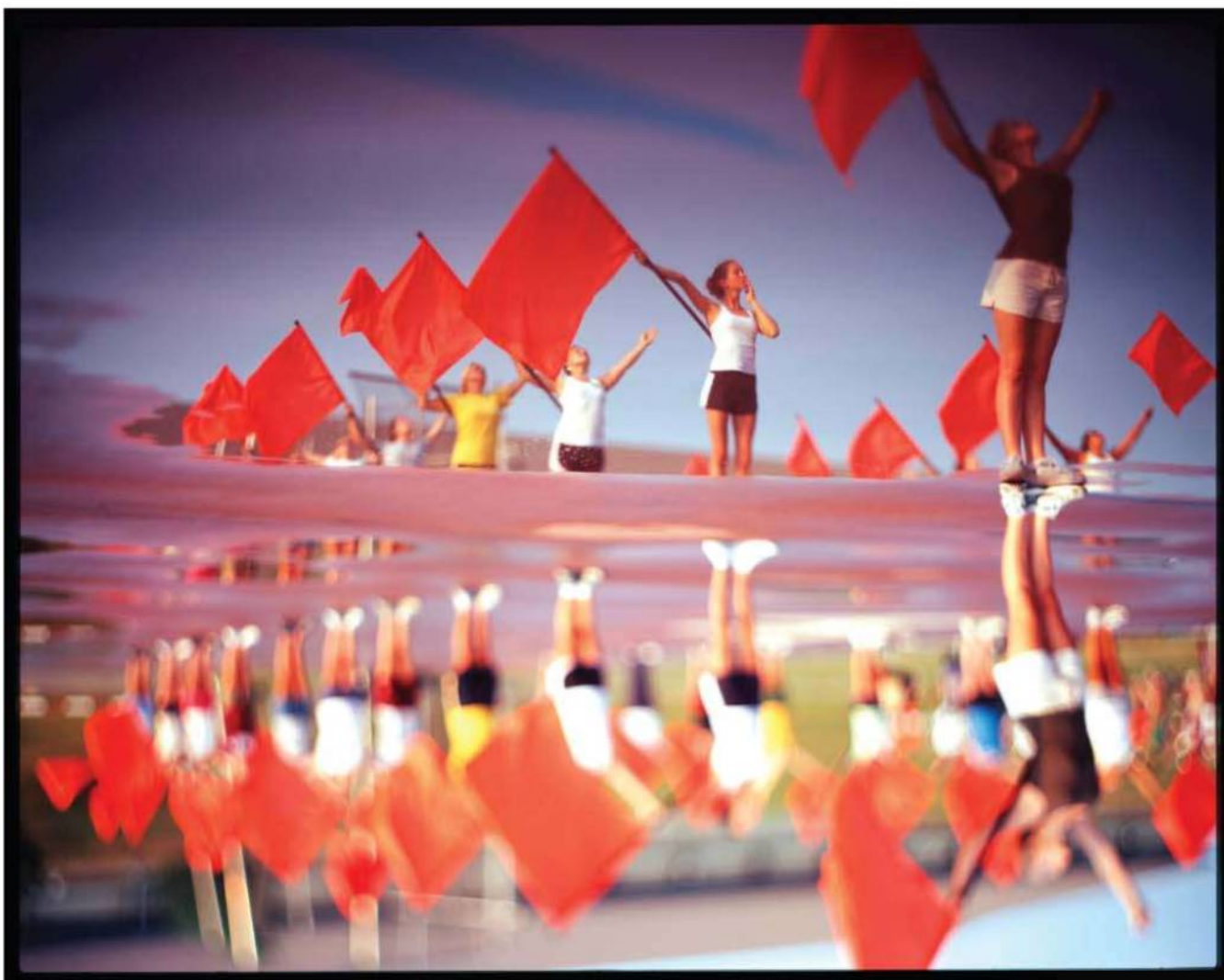
Photographs Iranian Revolution

1980

Wins World Press Photo (Premier Award) and Magazine Photographer of the Year (POY)

1984

Shoots first Summer Olympics, in L.A.



©DAVID BURNETT/CONTACT PRESS IMAGES (4)

THE LIFE AND CAREER OF DAVID BURNETT

1985

Photographs Reagan/
Gorbachev first
summit in Geneva

1989

Covers fall of the
Berlin Wall

1991

Shoots his first
commercial
assignment
for Rolex

1993

Photographs
Yitzhak Rabin/
Yasser Arafat
meeting at the
White House

1994

Covers 50th anniversary
of D-Day in Normandy



Opposite, clockwise from top left: A multiple-exposure image of decathlete Tom Pappas practicing for the 2004 Athens Olympics, shot with a 4x5 Speed Graphic and Polaroid Type 55 film. Using a Canon TS-E 90mm tilt-shift lens on his Canon EOS 5D, Burnett shot a Korean batter as he took a swing in the 2008 Beijing Olympics. The Virginia Tech flag corps was photographed for an *ESPN The Magazine* story in August 2007, following the devastating April 2007 shooting. **Above:** Presidents Mikhail Gorbachev and Ronald Reagan appeared at a joint press conference following their first summit meeting in Geneva in November 1985.

subjects, but the soldier's last name — Timmons — appears above the right breast pocket of his fatigues. "I'd love to meet him again, 39 years later," Burnett says.

But war photographer is just one of many hats that Burnett, now 63, has worn. In 1976 Burnett had the opportunity to photograph Bob Marley in Jamaica on another *Time* assignment, which led to a *Rolling Stone* feature, traveling with Marley's Exodus tour in Europe. The Marley photographs have been compiled in the recent book, *Soul Rebel: An Intimate Portrait of Bob Marley in Jamaica and Beyond* (Insight Editions).

Burnett, who lives in Washington, D.C., is also known as a leading political photographer, covering every president since John F. Kennedy (during a visit to Salt Lake City while Burnett was just a senior in high school). Burnett has been able to gain extraordinary access to top politicians, most recently traveling with President Obama during his campaign. His portrait of Sen. Ted Kennedy (see page 2) won a recent White House News Photographers Association Award of Excellence.

While Burnett is best known for his medium-format work, there's no denying that a DSLR is more appropriate for certain assignments — specifically when he's working on deadline. Burnett first began shooting with digital in 2000, when he purchased a Canon PowerShot G2 point-and-shoot camera. Today, he counts several Canon EOS 5D cameras,

1998

Begins extended assignment for FedEx, eventually traveling to 16 countries

2000

Photographs presidential campaign, winning an award for a Holga image of Al Gore

2004

Covers the presidential campaigns and the Athens Summer Olympics

2006

Shoots the Gulf Coast post-Katrina for *National Geographic*

2008

Covers the presidential campaigns for *People*



Above: Looking like a broken toy, a car destroyed by Hurricane Katrina was shot by Burnett with his 4x5 Speed Graphic for *National Geographic* in January 2006. **Opposite, above:** A student marks the death of a fallen comrade in Tehran during the Iranian Revolution in February 1979. Shot with a Leica M4 and Kodachrome film. **Opposite, below:** Burnett in Times Square holding his beloved Speed Graphic camera.

and a just-purchased Canon EOS 7D, among his digital collection.

In 2000 he discovered the Holga medium-format “toy” camera, but to Burnett, the Holga is far more than a plaything. He originally experimented with the fabled plastic Diana camera, after seeing landscape photographer Eric Lindbloom’s images in *Angels at the Arno*, but found the Holga to be more predictable. Burnett has since used a Holga to photograph everything from Al Gore barnstorming for president to the Winter Olympics to shuttle launches at Kennedy Space Center, and his Holga work has been published in *Time*, *National Geographic*, *People* and *U.S. News & World Report*.

Lately Burnett has been sticking closer to home, saying, “I’m not hopping on and off airplanes to distant ports of call with the frequency I once did.” He often makes trips to Manhattan by train, both for assignments and to check in at Contact Press Images, the photo agency he co-founded in 1976. The city has become his studio, as witnessed by his shoot in Times Square. And Burnett’s recent work proves that he doesn’t need to travel halfway around the world to make iconic, award-winning images — there are plenty of stories to be told right in his own backyard. **AP**



CHOOSING THE PERFECT CAMERA



Q: What cameras do you shoot with on a daily basis?

A: A Canon EOS 5D, a Holga or two, and a Speed Graphic. It's a great mix, and although they do get heavy, I'm able to carry them and still have shoulders that work — amazingly enough.

Q: What factors influence your decision to use a specific camera or lens for any given shoot?

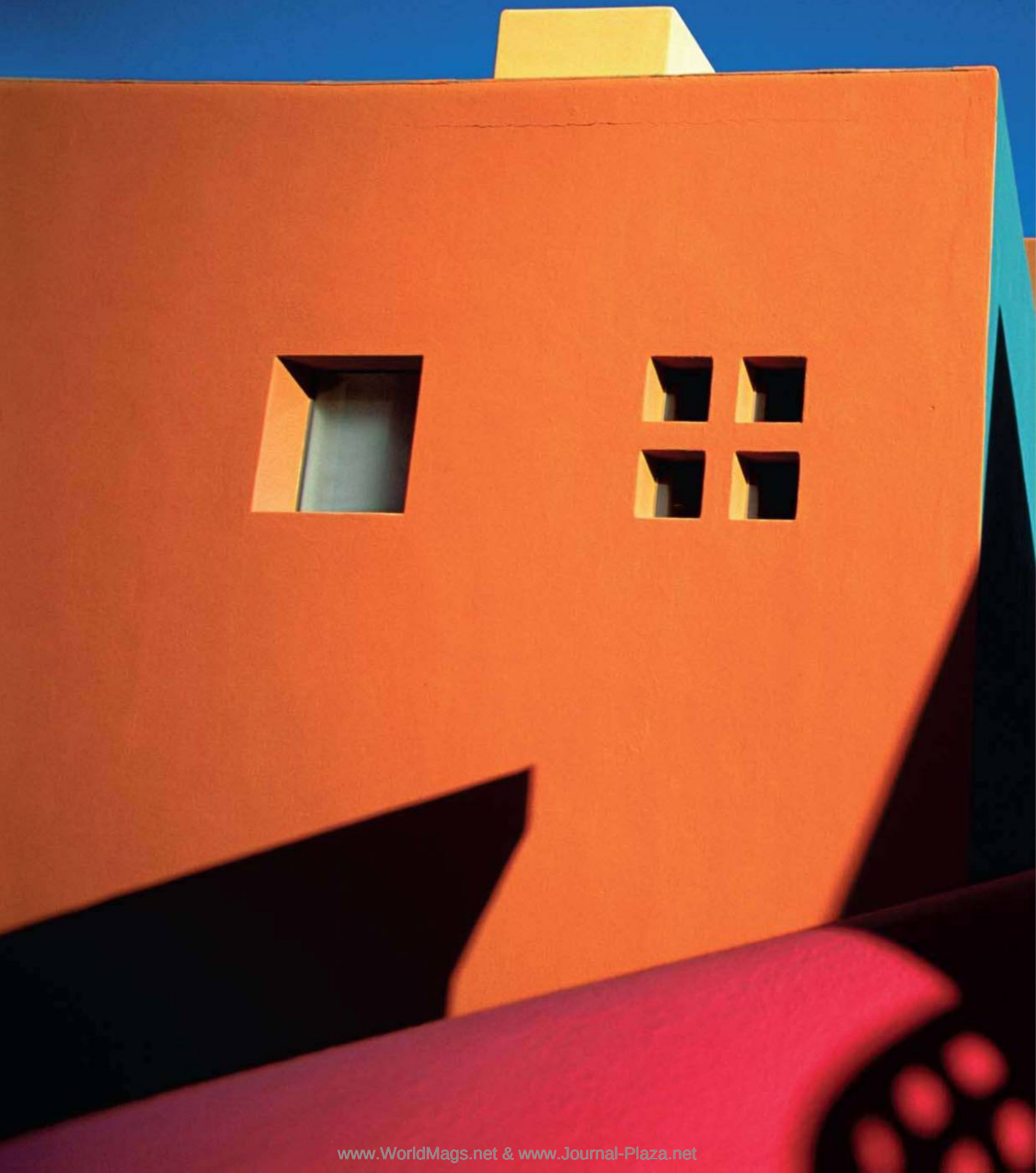
A: Some situations call for a real grabbing of a moment. Some are more about mood, or a sense of place. You look at what you have in front of you and then make the call, though often I'll see something in my head — Ansel Adams called it "previsualization." Though invariably, on a good day, the picture that happens along the way is better than the one I start out to get.

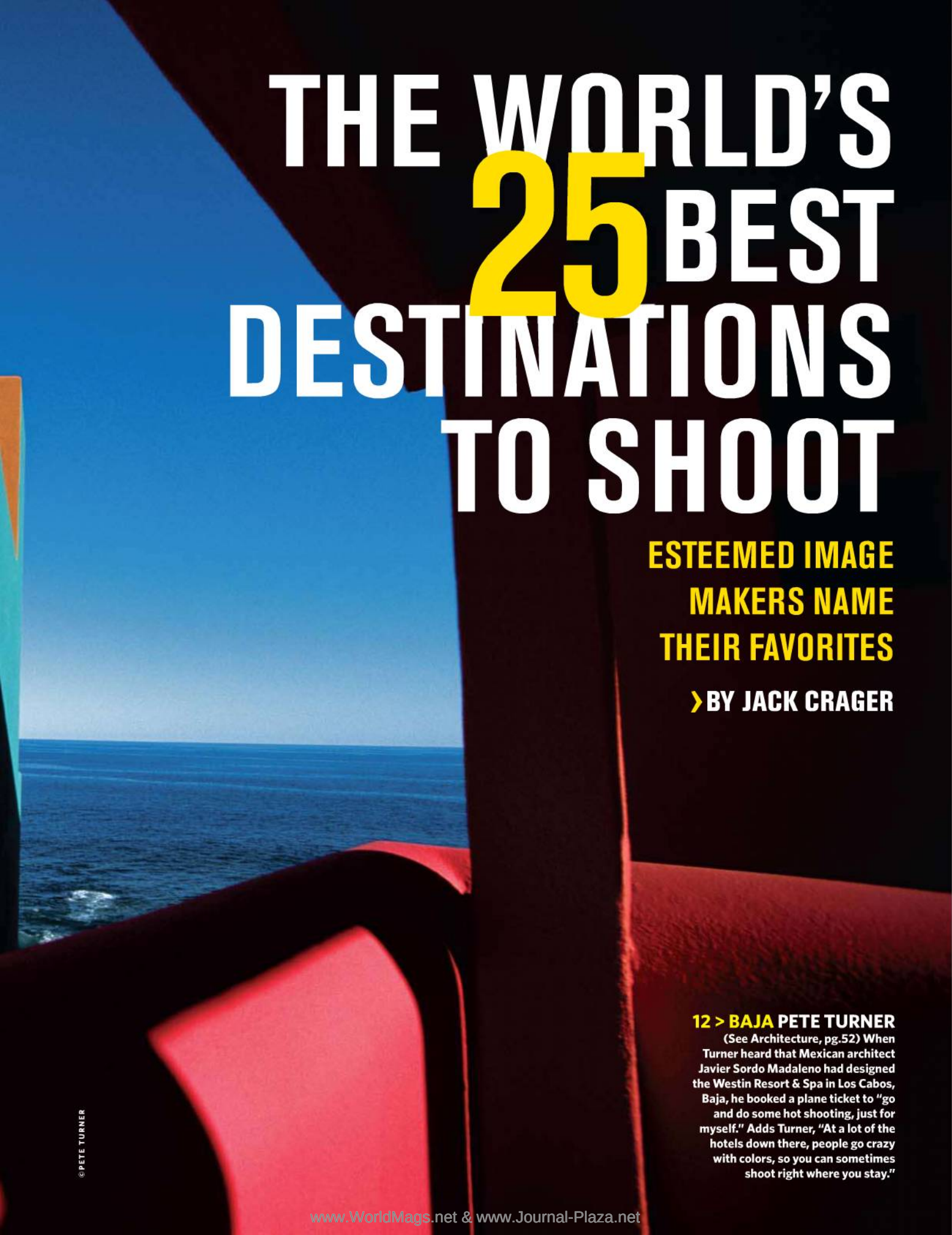
Q: Have you had any assignments where the only practical solution was shooting digital?

A: There are a lot of situations when time is of the essence. If you shoot on deadline, it's more than likely that you need to shoot digital and edit right away. I can do that with the best of them, but there are times when you can actually make something happen that no one thinks will work — shooting the Obama inaugural for *People*, Washington, D.C., was virtually shut down, all the labs closed, but my assistant took my film, hopped on a train to Baltimore and returned with scannable 4x5 chomes five hours later. The picture that ran in the magazine was one of those chomes. It took a little extra work, and in an era of fewer and fewer labs, it's even more difficult, but the end results can be terrific. That said, while I am a romantic, I am also a realist, and if my editor needs the picture in two hours, that's when they'll get it.

Q: Which situations would be most appropriate for your Speed Graphic, or a Holga?

A: It's like pornography and the Supreme Court — you know it when you see it. I like to have my alternative cameras handy because you just never know when, looking at a situation, there will be an angle, a point of view, or a moment when a big camera or Holga version of it really is the best one. If it were possible to know in advance, life would be much less complicated. But the kind of photography I do generally has a sense of uncertainty, of imprecision, and those little moments are the ones that sometimes leap up and say, "Take me."





THE WORLD'S **25** BEST DESTINATIONS TO SHOOT

**ESTEEMED IMAGE
MAKERS NAME
THEIR FAVORITES**

› BY JACK CRAGER

12 > BAJA PETE TURNER

(See Architecture, pg.52) When Turner heard that Mexican architect Javier Sordo Madaleno had designed the Westin Resort & Spa in Los Cabos, Baja, he booked a plane ticket to "go and do some hot shooting, just for myself." Adds Turner, "At a lot of the hotels down there, people go crazy with colors, so you can sometimes shoot right where you stay."

CULTURE

The documentary and travel photographers we polled are drawn to cultures far-removed from ours both geographically and chronologically. "It's like going back into the Stone Age culture," Chris Rainier says of New Guinea. "And that's pretty cool in the beginning of the 21st century."

› PHOTOGRAPHERS' FAVORITES

1 NEW GUINEA CHRIS RAINIER

"You can still find people living totally off the land, knowing nothing of cultures beyond their valleys. That's one of the reasons I go back again and again. Plus it is visually extraordinary."

2 SICILY, ITALY ANDREA PISTOLESI

Pistolesi is drawn to Sicily, "especially during the religious and traditional festivals when the island's roots — reaching back to the ancient Greeks and the Arabs — influence this deeply Catholic society, making for unique situations for the photographer."

3 XINJIANG, CHINA CAROLYN DRAKE*

"The expansion of powerful societies into foreign territories, and the destruction of local populations that get in the way, is a storyline that runs through the entire course of human history."

4 FRENCH POLYNESIA JODI COBB*

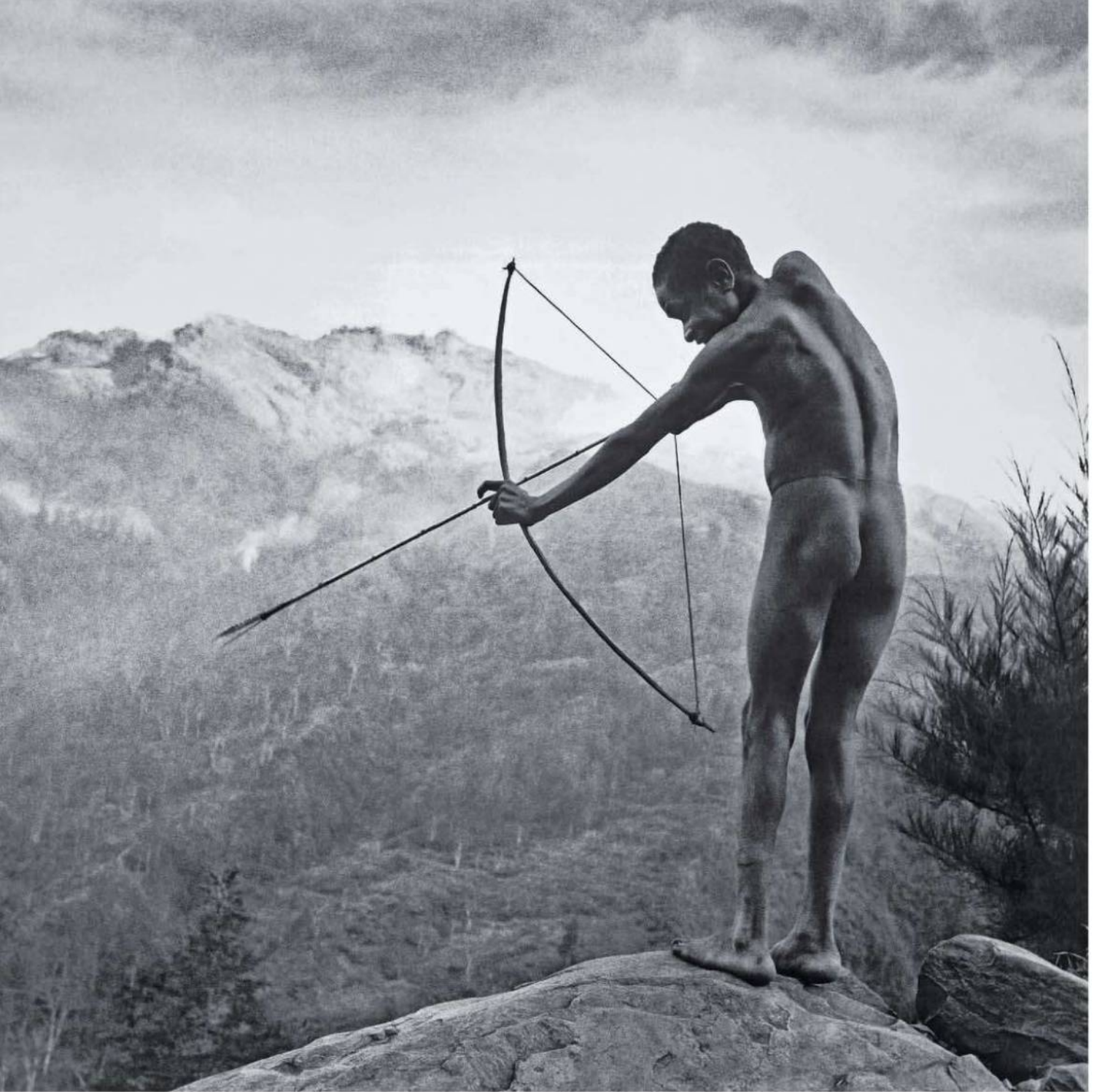
Cobb cites the breathtaking beauty of the islands and the warmth of its people as unforgettable, but also comments on the emptiness as "a stark reminder of the devastation caused by the early explorers. These islands are haunted, and you will be too."

5 MONGOLIA BROWN W. CANNON III*

"The challenges are getting to the locations," says Cannon of shooting in Mongolia. "But the country is full of culture: horse races, camel trekking, Mongolian wrestling, hunting with golden eagles. The only thing I found a shortage of was time."

* View full gallery at americanphotomag.com/worldsbest





1

BEHIND THE LENS

When encountering people in primitive cultures in New Guinea, Chris Rainier often relies on common sense, friendly eye contact and body language. "There's a universal way of being human," he says. "It's taking the time to be careful about the way you conduct yourself, stepping lightly — culturally, emotionally and spiritually — with the people. The quality of a portrait is in direct proportion to the quality of the relationship. If one can unshackle oneself from that notion of what you're trying to get out of a situation but rather what you can give to it, the byproduct will be fantastic photography."

GUIDING PRINCIPLES

- In the wilds of Mongolia, Brown W. Cannon III does not recommend going it alone. "Hire a good guide who can grant you access to people and places that are truly authentic," he says. "A guide can enable you to spend more time shooting and less time searching."
- While shooting in China, Carolyn Drake advises: "The Chinese government's interest in holding a tight grip on the region and the stories coming out of it can sometimes make shooting there difficult. There are plenty of cultural differences — this is their place, not mine."
- Jodi Cobb suggests taking your time in French Polynesia. "You have to slow down to the rhythm of the islands and the tides, and sharpen the senses that civilization has dulled and denied," she says. "Otherwise, you will be defeated by the sheer beauty that you can't really capture."



IN THE BAG

Our experts agree: The key equipment for wildlife photography is a great set of lenses.

- In Kenya, Daniel Cox stresses the need for “telephotos! Our workhorse lens is a 200-400mm, but I also use a 600mm f/4.”
- Trekking to the Arctic, Daisy Gilardini packs “16mm fisheye, 24-70mm f/2.8, 70-200mm f/2.8, 200-400mm f/4, and 600mm f/4.”
- In Alaska’s Denali National Park, Tom Mangelsen takes “14-24mm, 24-70mm, 70-300mm, 200-400mm, 600mm, and 1.4X and 1.7X teleconverters.”
- Remote locations also call for preparedness. “Bring everything you need with you, since the nearest store is 1,200 miles away,” says Susan Middleton, about shooting at Midway Atoll. “I always pack backup gear — cameras, strobes, batteries, plastic bags and waterproof backpacks. But balance that with severe weight restrictions on the chartered flight. Pack thoughtfully.”



TOP: ©DANIEL J. COX/NATUREEXPOSURES.COM; LEFT TO RIGHT:
©DAISY GILARDINI; ©PAUL NICKLEN/NATIONAL GEOGRAPHIC STOCK;
©JOEL SARTORE/JOELSARTORE.COM

WILDLIFE

Wildlife photographers are often driven by concern for endangered species. Their chosen destinations feature fauna that's exotic yet accessible to intrepid explorers. "The forces of nature combined with extreme adventure are simply irresistible," says Daisy Gilardini.

› PHOTOGRAPHERS' FAVORITES

6 MASAI MARA NATIONAL RESERVE, KENYA DANIEL COX

The incredible variety of animals and the access to them has been drawing Cox to regularly shoot in Kenya for some 12 years. "Kenya has fewer restrictions on what the drivers can or can't do, plus the game guides are very educated. It's very productive photographically."

7 ARCTIC DAISY GILARDINI

"Polar bears and walrus are fascinating creatures. We need images to show people that if we don't change our lifestyle, they could soon disappear."

8 ANTARCTICA PAUL NICKLEN

"I will always be exploring ecosystems, documenting what is disappearing due to climate change. We are losing a lot more than just ice."

9 PANTANAL, BRAZIL JOEL SARTORE

"It's the wildlife of the Amazon — parrots, jaguars, giant anteaters — but out in the open. If you go in the dry season, when the birds congregate there, it's really a magical place."

10 MIDWAY ATOLL, NORTHWESTERN HAWAIIAN ISLANDS SUSAN MIDDLETON*

"Much of the wildlife of Midway Atoll has little fear of humans," says Middleton of shooting on Eastern Island in the atoll, part of the Papahānaumokuākea Marine National Monument.

11 DENALI NATIONAL PARK PRESERVE, ALASKA TOM MANGELSEN*

"There are few places in North America where one can see bears, wolves, caribou and moose all in the same day. Plus, the backdrop of the Alaska range contributes to the extraordinary beauty."

* View full gallery at americanphotomag.com/worldsbest



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20 > AUSTRIA BRIMBERG/COULSON

(See Landscape, pg. 51) "We wanted to give a feeling of the beauty of the landscape as well as the Austrian cultural legacy that is so connected to this specific location," says Cotton Coulson of photographing Hallstatt in Austria's Lake District with partner Sisse Brimberg. "The location, always shot in full sunlight, is well known in typical tourist photos, but this is the first time you see it in this early light with an authentic activity [fishing] taking place."





13

INSIDER TIPS

SYRIA: Peter Aaron recommends verdant April and May for picture taking.

INDIA: While Andréa Fazzari names Jaipur as her favorite location in India, she also recommends Udaipur and Jodhpur, both of which are also in the state of Rajasthan.

OMAN: Next time, Jen Judge wants to shoot the livestock market at Nizwa.

ARCHITECTURE

For structural beauty, it seems, the older and more unusual a place is, the better. "The trick is to distill what you are seeing," Pete Turner points out. "You have to edit out what doesn't turn you on and photograph what does."

› PHOTOGRAPHERS' FAVORITES

12 BAJA, MEXICO PETE TURNER (pg. 44)

"These people work in color, which is what I work in," says Turner of prominent architects in Baja, Mexico. "In a lot of the hotels, people just go crazy with colors, so you can sometimes shoot right where you stay."

13 OMAN JEN JUDGE

"The contrast between the barren desolate landscape and the ornate ancient architecture seems like the ultimate balance between man and nature."

14 SYRIAN ARAB REPUBLIC PETER AARON

"The biggest, best Crusader castles are there as well as the Dead Cities [some 700 abandoned settlements]. The ruins of Palmyra dating from the 1st century rise in the desert, and Damascus and Aleppo [whose citadel is pictured] are beautiful ancient cities."

15 JAIPUR, INDIA ANDRÉA FAZZARI*

"Here in Jaipur, in the state of Rajasthan, I appreciate the aesthetic of Rajputana and Mughal architecture. The floating, intricate palaces are also especially striking."

* View full gallery at americanphotomag.com/worldsbest



LEFT TO RIGHT: ©JEN JUDGE; ©PETER AARON/ESTO

IF YOU GO

Some places seem to have undeserved reputations. "The biggest challenge to shooting in Syria is the preconception among Westerners, especially Americans, that it is a dangerous country," says Peter Aaron. "This appears not to be the case. The people of Syria could not be more welcoming. Since the country has been shielded from the West through economic sanctions, there's little evidence of advertising, and their world looks like a throwback to more-innocent times." But he adds a caveat: "Due to U.S. government measures, there is no reciprocity between American banks and Syria's largest bank, so bring lots of cash."

14





BEING THERE

17

Beauty aside, access is key to a great landscape destination.

- "There is abundant camping, a plethora of photo-ops accessible by paved road, and a maze of four-wheel-drive trails built by gold and silver mining concerns more than a century ago," says Tim Fitzharris of the San Juan Mountains. "Fly to Durango, Colorado [from Denver], to get started."
- George Steinmetz says of Namibia, "You can rent camper-style pickups and self-drive your safari, a rarity in Africa. I would try to put in at least a little time in a small plane, as the Namibian coast is really beautiful from the air."



TOP: ©GEORGE STEINMETZ; LEFT TO RIGHT: ©LINDA CONNOR (2);
©TOM TILL; ©TIM FITZHARRIS



LANDSCAPE

Top-flight landscape photographers seek out visual drama: places with spectacular palettes of color, plus extremes of light and weather. Often venturing into the wild, these pros are practiced in survival — and patience. As George Steinmetz says, “Interesting things take time to reveal themselves.”

› PHOTOGRAPHERS’ FAVORITES

16 **NAMIBIA, AFRICA** GEORGE STEINMETZ

“You can fly over the coast for an hour and not see a single vehicle track.”

17 **HAWAI’I VOLCANOES NATIONAL PARK, HAWAII** LINDA CONNER

“Next time I go, I will try to be as open as I can and let the place reveal its subtle secrets, resulting in a very different picture.”

18 **FOUR CORNERS, AMERICAN SOUTHWEST** TOM TILL

Till, who says he’s lucky to live in the Four Corners region, cites his home as having great light and great subjects, “the two elements you need in an almost endless supply.”

19 **SAN JUAN MOUNTAINS, COLORADO** TIM FITZHARRIS

“In fall, the mountain slopes are covered with bronze and gold stands of aspen. In summer, the subalpine meadows are lush with wildflowers.”

20 **LAKES DISTRICT, AUSTRIA**

SISSY BRIMBERG AND COTTON COULSON (pg. 50)

“It offers landscape photographers calm lakes with reflections, surrounded by tall standing mountains. The light varies throughout the day from morning fog to romantic sunsets,” says Coulson.

MUST SHOOT

- “I can’t wait to shoot the wildflowers this spring,” says Till of his stomping grounds, the Four Corners region, where Utah, Colorado, New Mexico and Arizona converge. “After the huge snowstorms and spring rains, they should be some of the best ever.”
- “Sossusvlei and Dead Vlei are a must,” advises Steinmetz about southern Africa’s Namibia. “I would suggest driving on the emptiest part of the coast, from Lüderitz to Walvis Bay.”

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UNDERWATER

These destinations are all about great diving and the mysteries of the deep, but they're alluring above water as well: Each features its own cultural milieu and enchanting scenery, what Kevin Palmer calls "a magical interplay of the bizarre and the beautiful."

› PHOTOGRAPHERS' FAVORITES

21 CÔTE D'AZUR, FRANCE DAMION BERGER

"There is such a wealth of scenes — from the Festival de Cannes to Monaco's Grand Prix, the rich bronzed bodies of Saint-Tropez and swimming pools filled to the brim with hyperactive, liberated kids."

22 NEW ZEALAND BRIAN SKERRY

When shooting underwater in his favored New Zealand, Skerry recommends packing a range of lenses from superwide (such as 14mm) to macro (60mm or 105mm). "There is such diversity, you'll want to shoot everything, from whales and seals to tiny creatures like nudibranchs and blennies."

23 CORAL TRIANGLE, GREATER INDO-PACIFIC REGION

TANYA G. BURNETT AND KEVIN PALMER

"Beyond spectacular photo opportunities, this region is often cited as having some of the greatest biodiversity on the planet," says Burnett.

24 RED SEA JEFF ROTMAN*

"Every place is unique. But the Red Sea's special beauty is its lush and rich coral reefs, including a lot of soft corals, as well as the animal and marine life found there."

25 PORT HARDY, VANCOUVER ISLAND, CANADA ALEXANDER MUSTARD*

"Rocky cliffs plastered in red soft corals, yellow sponges and white anemones; the world's largest sea slugs and bizarre fish like the decorated warbonnet and grunt sculpin; add to this the chance encounter with a giant Pacific octopus, wolf eels and sea lions, and it really is a dream destination."

* View full gallery at americanphotomag.com/worldsbest



COUNTERCLOCKWISE FROM TOP: © DAMION BERGER / BRIAN SKERRY; © TANYA G. BURNETT / ISLAND EXPOSURE US



IN THE BAG

Along with watertight camera housings and lenses ranging from fisheye to telephoto, the underwater photographer never goes out without a good suit.

- "The area is remote and the water is cold," says Alexander Mustard of Port Hardy at the north end of Vancouver Island. "This means you need to be comfortable diving and operating your camera while wearing a drysuit and thick gloves."
- Of diving in New Zealand, Brian Skerry adds: "Diving in some southernmost locations requires a drysuit, whereas the northern parts are warmer and only a wetsuit is needed. So it can be equipment intensive. That said, equipment can be rented in a number of locations."
- "My key equipment is a great drysuit," says Paul Nicklen of Antarctica. "There are sometimes 19 hours of light there, and if you're warm and happy, you can keep working."

Note: Drysuit diving requires special training.



HOUSE OF FLYING FLASH

Our lighting expert goes on a freewheeling beauty shoot through Kuala Lumpur's Chinatown | **TEXT AND PHOTOS BY JOE McNALLY**



McNally's photograph of model Evon Tan, shot in a restaurant in Kuala Lumpur's Chinatown, was lit with a single wireless TTL flash that was heavily diffused and placed just off-camera to the left. Auto-exposure compensation was set to plus-1 stop to prevent the bright background from causing unwanted underexposure. Opposite, top: McNally takes the shot while first assistant Drew Gurian holds the flash off-camera with one hand and a diffuser panel with the other.

LEFT TO RIGHT: © JOE McNALLY, © LOUIS PANG



grew up in the bad old days of flash. It wasn't quite flash powder and glass plates rattling around in the back of a covered wagon, but there were heavy power packs, lots of wires and cords, and exploding flash tubes. Precise control was a lot tougher than it is today. You'd set off a flash during a portrait session with some poor, unsuspecting soul, and you'd almost feel like shouting "Fire in the hole!" and ducking behind the tripod.

The same was true of small, dedicated flash units, blunt instruments at best. One of my early flashes was a sort of potato-masher, stick-and-head arrangement that was wired to a 500-volt wet-cell power pack. It was like walking around with a quart of milk hooked to my belt. Then there was the old street standby, the semiautomatic Vivitar shoe-mount flash with the light-sensor button on the front. Anybody out there remember dialing in "yellow" mode? In terms of working fast and yielding good, consistent exposures, these units were something akin to a roulette wheel.

Now we have shoe-mount flash units that really are small, with sophisticated electronics, highly efficient batteries, and this mystical, cord-cutting force called wireless TTL with which to just go crazy. They're light, fast and predictable. Take a couple of these puppies, leave the

FILLING IN: LASTOLITE TRIGRIP

You can't overstate the value of a reflector, especially for shooting by existing light. Place it on the side of the subject opposite your light source, position it so that it bounces just the right amount of light into the shadows, and you can make harsh, contrasty illumination look soft and flattering. (Now if you could only get the subject not to squint.)

The problem, unless your reflector came with an assistant, is keeping it in the proper position. If you're shooting on the fly, you won't have a light stand with which to lock it down.

And handholding a collapsible reflector can be like handling a huge wet noodle. Enter the Lastolite TriGrip: By providing a built-in handle with a snug hand strap, it lets you hold the reflector in your left hand and shoot with the camera in your right. In fact, the strap lessens or eliminates the need to actually grip the handle.

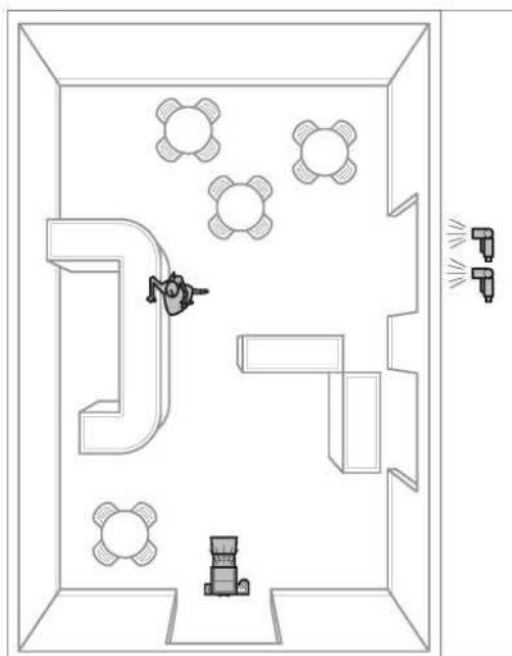
Featherweight yet rigid, the TriGrip comes in 18-inch, 30-inch and 4-foot sizes, which collapse to a fraction of their full width. All sizes are available in silver/white, gold/white and other double-sided combinations. The TriGrip also comes in two densities of diffusion screen for softening hard, direct light on the fly. See the story to find out how Joe McNally uses it. — Russell Hart

BUY IT: \$53, 18-inch; \$65, 30-inch; \$90, 48-inch; lastolite.com





Above: Leaving ducks and cleaver behind, McNally photographed his model in a nearby bar, lighting her with two wireless TTL flashes handheld outside the open door to create the feeling of late-afternoon sun. A third, camera-mounted flash bounced light off the bar's ceiling, triggering the off-camera units. (See diagram at right.)



grip truck in the driveway, head on out — and make the picture and the light happen all at once. There's no real playbook for this type of shooting. No math, just feel.

With their through-the-lens (TTL) exposure control — control that flies through the air with the greatest of ease — these new-age cameras and flashes are having a highly evolved conversation about exposure, and automatically figuring out tons of stuff we used to have to work out on our own. The information that the camera's brain processes comes straight from what it sees, including the light contributed to a scene by a connected flash, whether it's looking through a 14mm wide-angle or a 200mm telephoto. The results aren't always perfect, but most of the time, next-generation flashes play nicely with the camera and return a result that I can work with.

A case in point is a recent shoot I did in Kuala Lumpur, the capital of Malaysia, for an upcoming book on lighting. I had the opportunity to work with one of Southeast Asia's most sought-after models, Evon Tan. I suggested we hit the hot, smoky streets of the city's Chinatown neighborhood with a camera, a couple of lenses, a few shoe-mount flashes, a pair of false eyelashes and little else. She was up for it.

The first location I gravitated to was a semi-outdoor restaurant where many ducks had died. (See photo on page 58.) For light I used one Nikon SB-900 with a LumiQuest Softbox III attached. That, in turn, was fired through a Lastolite TriGrip diffuser for extra softness. Very mobile, ad hoc, with all equipment handheld — a good thing, because Tan is so physically expressive that she defies the whole notion of putting up a static light. She owns the camera when she moves, and to tell her to stay in one spot because "that's where my light is" would have been like telling Mikhail Baryshnikov he could dance only the polka. God, I love a woman with a cleaver!

I had the Nikon D3X on aperture-priority AE, with its exposure compensation set to plus-one stop. There was strong light coming from the street in the background, and the camera was reacting to that, wanting in effect to silhouette the model. I was adding a full stop of exposure to the camera's own calculation to help brighten her up.

That exposure-compensation move — programmed on the camera, not the flash — got the ambient light to about where I wanted it. As I mentioned, the flash is one wireless SB-900, pumping

THE SCHEME: FLYING FLASH



Nikon SB-900 Speedlight



Nikon D3X DSLR with Nikon SB-900

For the portraits shown at top and opposite, McNally controlled two remote flash units wirelessly from a camera-mounted "commander" flash, as shown in the diagrams at left and opposite.



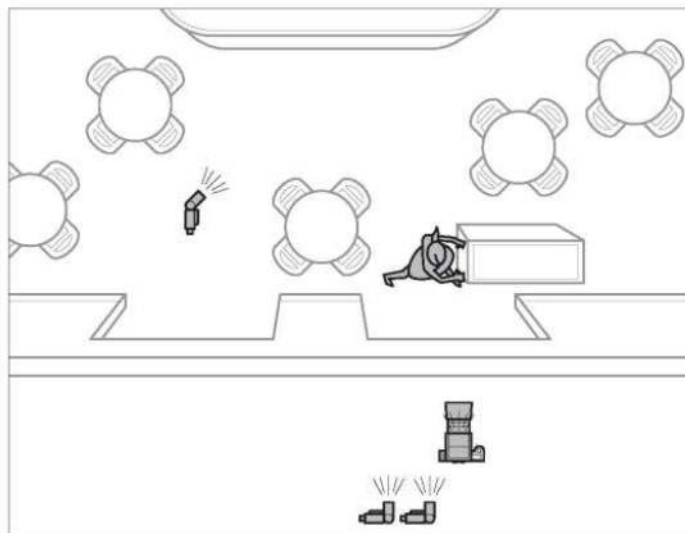
To create an altogether different image at the same bar, McNally picked up and moved his camera outside. He left the two wireless flash units in the same position as in the previous shot, lighting the bar's interior with a third wireless flash bounced off the ceiling. (See diagram below.) Not shown: dozens of curious onlookers.

through the little LumiQuest softbox. I also put a dome diffuser on the head of the flash itself to get as much light spread as possible. And with that Tri-Grip diffuser panel right in front of the LumiQuest, the flash had to punch through three layers of diffusion to get to the subject. That little hot-shoe unit was producing a decidedly grown-up, almost studio-level quantity of light — yet in a highly mobile and maneuverable package.

With that mobility though, it becomes necessary to keep checking the power of the light. Remember that the camera and flash react to what they see, so as you change your angle and perspective, the flash output varies. In this instance, I was tweaking the flash exposure compensation (not the camera's exposure compensation, which I'd already set) up and down on the fly — hovering around zero to minus-one. The lens was a 14-24mm wide-angle zoom, and I was pushing it pretty close to Tan, entering the danger zone in terms of distortion. Tan's so beautifully angular, though, that I could take chances here that you might not take, say, with a portrait of the bank president for an annual report.

From the duck graveyard, we plied our way along back alleys to a bar. (See photos, opposite page.) The corner-of-the-block, open-air nature of the place lent itself strongly to bringing my light in from a distinctly different direction, namely from around the corner. We fixed up two SB-900s with full-strength CTO (warming) gels, and Drew Gurian (my first assistant) and Johan Sopiee, a Kuala Lumpur

shooter, handheld them outside in all the people traffic. I was able to fly a "commander" signal to those two wireless units by redirecting my hot-shoed master flash so its light bounced off the ceiling of the joint. (See diagram, opposite bottom.) Thus I had control over their power even though I literally couldn't see them. My settings on the camera were 1/8 second at $f/5.6$, and the flashes were working pretty hard, given their distance from the subject and the density of the gels. That's why I used two: One flash covering all that ground at that f-stop and ISO 200 would struggle to keep up power.



There was no diffusion on the flashes, and the flash heads were manually zoomed to 200mm, their longest focal-length setting. I was going for the opposite of diffused, soft light — for raw light that looked like late-afternoon sun. Zooming the flash head limits the spread of the light, concentrating it into a narrower beam. It's therefore harder in quality and produces deeper shadows. While Tan was doing her thing, I was adjusting the camera position, the zoom setting on the lens and my angle of approach with almost every one of her moves.

I saw another picture possibility at the bar, but for this I needed yet another light. I moved my camera POV literally around the corner, right next to the handheld flash units from the previous shot. (See photo, page 61.) They were still winging light at her from the street, but because of my camera move, that light was frontal, not from the side anymore.

From this new angle, though, not enough flash was getting to the interior, which is essential to see. So I used a third flash, with the same warm gelling, placed inside the bar and bounced off the ceiling. (See diagram, page 61.) I designated this flash, also handheld, as Group B in the flash menu. The locals were so curious about us at this point that I could have had an army of voice-activated light stands out there in the street.

The camera was set to 1/40 second at $f/5.6$, with no exposure compensation dialed in. The

Below: McNally and his model blocked traffic (or, more likely, stopped it) to create this tight portrait with Chinatown signage in the background. Ambient light from an overcast sky was mixed with flash from a pole-mounted SB-900 with softbox attached.

Opposite, top: McNally and crew worked as one to produce the final shot of their Kuala Lumpur walkabout.





two main lights, just to camera left, were at minus-1 stop. I was signaling the Group B, inside flash to power down as well, generally between minus-1 and minus-2 stops. All the lights could “see” (via flash detection) the hot-shoed commander flash on the camera, so there was no need for radio triggers, and none of the lights were set to manual mode. I let it all fly on TTL.

Being a photog, I couldn’t leave the neighborhood without blocking traffic. Tan literally let her hair down, and we jumped into the street with an SB-900 stuck into a 30-inch Lastolite Ezybox Hotshoe softbox, held aloft by a Shur-Line paint pole fitted with a Kacey Pole Adapter. (See photo at left.) That box was the only big light modifier I used in the entire shoot.

Again, I stayed with aperture-priority AE and let the camera and light roll along together, adjusting for ambient and flash exposure in a New York minute. I shot at minus-1.7 stops or so, programmed in the camera, which was set to cloudy white balance. (The day had grown overcast, so I wanted a bit of warmth to the file.) I adjusted the power of the flash incrementally, depending on how close Tan was to the lens; the D3X was set to ISO 400. Gurian used the paint pole to make the softbox hover right in front of Tan, basically plopping it down on top of my head.

My first frame in Chinatown was shot at 4:19 in the afternoon, which I know from its meta-data. The last was shot at 7:01 — two hours and 40 minutes total. With old-style flashes I would’ve spent half that time just doing the math. With the new ones you can work much faster. Maybe that’s why they call them speedlights. **RP**

POWER RANGER: ELINCHROM RANGER QUADRA AS

The wireless versatility and TTL dedication of modern shoe-mount flash units make them well up to complex lighting tasks, but the 400 watt-second battery-powered strobe is still the stock-in-trade of location photography. Why? Take Elinchrom’s Ranger Quadra AS.

The new 400 watt-second model offers a unique combination of portability and power, measuring about 8 inches tall and less than 3.5x6 inches on top, and weighing about 6.5 pounds with its rechargeable battery. Yet it incorporates much of the sophistication of high-powered studio units.

The two outlets on the Quadra AS allow asymmetrical lighting ratios, great for balancing main and fill light without having to constantly change a flash head’s distance from the subject. But you can use a single outlet for either full power or short-duration bursts, the latter great for freezing action. (You’ll need the special RQ A Speed flashhead, which produces 1/6,000-second bursts.) And with the pack’s built-in radio receiver, you can adjust power settings and trigger the flash remotely, without the nuisance of cords. The Quadra AS will shut down if not used for a specified period and can be set so it won’t be tripped by a DSLR’s preflash. When you need something more than a shoe-mount flash on location, this is the way to go. — RH

BUY IT: \$1,560; elinchrom.com



"As the master craftsman who opened the famous Lincoln Pocket Watch at the Smithsonian, I recently reviewed the Stauer Meisterzeit timepiece. The assembly and the precision of the mechanical movement ranks with the best."

—George Thomas
Towson Watch Company



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EDITOR'S CHOICE



GOTTA HAVE IT

Mirror telephotos get a bad rap, but what about the revered Hubble — the biggest of them all? Like that orbiting telescope, Adorama's manual-focus

Pro Optic 500mm f/6.3 mirror lens reveals unseen detail in subjects far, far away. Yes, its light-folding design turns out-of-focus highlights into doughnuts, but at this price, who cares? And at a fixed f/6.3, it's two-thirds stop faster than typical mirror teles. If you're shooting handheld, you'll still want to crank up the ISO to keep shutter speeds at 1/500 second or higher, at least if you don't have in-body stabilization. And you might need to do a bit of sharpening and snapping up after the fact. But this blissfully small, lightweight optic is a lot of photo fun for shockingly little money.

BUY IT: \$159 (in various mounts, with pouch); adorama.com



SAMSUNG NX10

The mirrorless Micro Four Thirds phenomenon meets the APS-C image sensor | **BY RUSSELL HART**

NOTEWORTHY SPECS

- 14.6-megapixel, APS-C-size CMOS image sensor
- 920,000-dot electronic eye-level viewfinder with 100 percent coverage
- 3-inch, 614,000-dot AMOLED rear screen
- Auto on/off when switching from eye-level to screen-based shooting
- Shoots RAW and HD video (30 fps at 720p)



- First NX-mount lenses include 18-55mm OIS, 50-200mm OIS and 30mm f/2 "pancake" (1.5X FOV crop)
- **BUY IT: \$700** (with zoom); samsung.com

■ **WHAT'S NEW:** Samsung's NX10 takes the nameless idea of Micro Four Thirds — an interchangeable-lens digital camera made smaller by replacing the DSLR's bulky reflex system with an electronic viewfinder — and rebuilds it around the APS-C-size image sensor found in most popular DSLRs. It is the first such model in its class. Given the required commitment to a new line of compact lenses with shorter back-focus, it's hard to say if the biggest users of the midsize chip (Canon, Nikon, Sony and Pentax, the NX10's unofficial lensmaker) will follow suit. Samsung will have up to eight lenses for the NX10 within the year, including a macro, a wider "pancake" prime and a superzoom.

■ **WHAT'S BETTER:** The NX10's bigger-than-Four Thirds chip ostensibly allows bigger pixels at a given resolution, and that means more-efficient light capture — and less-noisy image quality at higher ISOs. Plus the camera does pack a lot of pixels. But what you can't tell from the picture is that the NX10 has the best hand feel of any serious small camera we've held in years. Its rounded corners and smooth, just-rubbery-enough surface seem to melt right into your mitts. And it's really no bigger than Micro Four Thirds models from Olympus and Panasonic. In fact, it's smaller than the original Panasonic G1, though lenses have to be somewhat bigger to provide a larger image circle.

■ **THE BOTTOM LINE:** An APS-C-format sensor is still not as big as the 35mm-size chips found in top DSLRs. So what? You can't have your full frame and eat it too. Will someone make a full-frame mirrorless model someday? Perhaps. For the time being, the Samsung NX10 strikes us as a superb compromise between compactness and the potential for excellent image quality.

OPTICAL SHOPTALK

THE LATEST DIGITAL GLASS GETS WIDER, CLOSER, SMALLER, STEADIER — AND FUNKIER | BY JONATHAN BARKEY



**CANON EF 100mm
f/2.8L MACRO IS USM**



**LENSBABY
FISHEYE OPTIC**



**TAMRON SP AF17-50mm
f/2.8 XR Di-II* VC LD**



**PANASONIC LUMIX G
20mm f/1.7 ASPH**

THE SHORT OF IT

The world's first image-stabilized macro takes the shake out of handheld close-ups

The popular optical-effects lens system gets its own funky circular fisheye

Affordable, image-stabilized alternative to DSLR makers' standard-range f/2.8 pro zooms

Inch-long, ultracompact "pancake" normal is fastest available for Micro Four Thirds bodies

THE LONG OF IT

Canon's third-generation EF 100mm macro might be the best lens ever for hand-held close-ups. It's not only the first Canon macro with pro-grade L-series glass, but also the world's first macro with optical image stabilization — big news, because the closer you get to a subject the more damage a given amount of shake can do. (Note that high reproduction ratios reduce the IS-extended shutter speed range to about two stops slower, rather than the usual three or four.) New Hybrid IS technology also now compensates for camera shake due to lateral shifting in addition to that caused by angular movement.

Lensbaby's ingenious manual selective-focus SLR lens system now offers several variations of its tilting optical design, including the top-of-the-line "Composer," while a new "Optic Swap" feature allows you to interchange insets that produce pinhole/zone plate, soft focus and a variety of aberration effects achieved with plastic or glass. These insets include the new 12mm fisheye, which covers an eye-popping 160 degrees. It renders subjects with a bulge and uniform sharpness — it's best not to tilt this baby — and its designers have intentionally left rain-bowl-like aberration at the edges of the circular image it produces.

About equal to 26-78mm (in 35mm) on Canon and Nikon DSLRs with APS-C-size image sensors, this fast, constant-aperture optic is the first "standard" pro zoom from an independent lens maker to incorporate image stabilization. With three aspherical and two low-dispersion elements, it retains the excellent optical quality of its nonstabilized predecessor, but is slightly larger, heavier and more robust. Its construction is all-polycarbonate and its nonultrasonic focusing motor a bit noisier than ultrasonic equivalents, but at \$500 to \$700 less than its competitors, it's a great performer for the money.

This tiny 40mm-equivalent lens embodies the Micro Four Thirds format's mission: to deliver DSLR-caliber image quality in a radically smaller package. And despite its tiny size, the new 20mm has the largest maximum aperture of any Micro Four Thirds lens. That, in turn, lets you set higher shutter speeds for better action freezing, also producing lovely background blur. The lens is supersharp, with two aspheric elements — and thanks to the image processing built into Micro Four Thirds bodies, produces nearly distortion-free photos. Its micromotor AF is fast and quiet, and the large manual-focus ring is very responsive.

VITAL STATISTICS

Aperture range f/2.8 to f/32, 15 elements in 12 groups, 3.1x4.8 inches, 22 ounces, 67mm filter, 0.99-foot minimum focus, 23.4-degree angle of view (full frame)

Aperture range f/4 to f/22, six elements, 1.9x2 inches, 0.5-inch minimum focus, 160-degree angle of view (Lensbaby Composer: 2.3x2.5 inches, 3.7 ounces; in Canon, Nikon, Sony, Pentax, Four Thirds mounts)

Aperture range f/2.8 to f/32, 19 elements in 14 groups, 3.1x3.7 inches, 20.2 ounces, 72mm filter, 11.4-inch minimum focus, 79- to 31-degree angle of view; in Nikon and Canon mounts

Aperture range f/1.7 to f/16, seven elements in five groups, 1x2.5 inches, 3.5 ounces, 46mm filter, 8-inch minimum focus, 57-degree angle of view

BUY IT

\$1,050; usa.canon.com

\$150 (Fisheye) plus \$270 (Composer); lensbaby.com

\$600; tamron.com

About \$400; panasonic.com



**SMC PENTAX-D FA
MACRO 100mm f/2.8 WR**



**OLYMPUS M. ZUIKO
DIGITAL ED 9-18mm
f/4.0-5.6**



**SIGMA 8-16mm
f/4.5-5.6 DC HSM**



**NIKON AF-S NIKKOR
16-35mm f/4G ED VR**

Stylish, weather-resistant macro works on both 35mm SLRs and APS-C DSLRs

Designed to function without a hitch in the great wet outdoors, this new macro features an aluminum exterior with weather-resistant construction and a special coating that repels dust, water, and grease. It forgoes the aperture ring of its nonweatherized predecessor but gains a smooth-operating manual focus ring, which can be used to tweak AF. On a Pentax DSLR it's the equivalent (in 35mm) of 153mm, which gives you a convenient 5-inch working distance at life size (1:1). Compatible with any future full-frame Pentax DSLR, the 100mm WR has a rounded aperture diaphragm that produces lovely bokeh.

Aperture range f/2.8 to f/32, nine elements in eight groups, 2.6x3.2 inches, 12 ounces, 49mm filter, 12-inch minimum focus, 16-degree angle of view (APS-C), 24.5-degree angle of view (35mm)

\$850; pentaximaging.com

Pocket-size, collapsible ultra-wide-angle zoom for Micro Four Thirds cameras

Mirrorless Micro Four Thirds cameras are smaller and lighter than their Four Thirds-format DSLR counterparts. That's all the more true of Micro Four Thirds lenses such as this ultrawide zoom: Its range is equivalent to 18-36mm (in 35mm terms), but it's half the size and weight of the Zuiko 9-18mm for Olympus DSLRs. Its pocketability owes much to an ingenious collapsible design: You slide a switch and turn the zoom ring beyond the shortest setting to pull the outer tube all the way in. No less valuable, we found that the 9-18mm focuses considerably faster than existing lenses in the line.

Aperture range f/4 to f/22, 12 elements in eight groups, 2.2x1.95 inches, 5.5 ounces, 52mm filter, 9.84-inch minimum focus, 100- to 62-degree angle of view

\$700; olympusamerica.com

Ultrawide zoom delivers the world's widest rectilinear coverage for APS-C-format DSLRs

Sigma pioneered ultrawide zooms in 35mm, and its current 12-24mm is still the widest rectilinear (nonfisheye) zoom you can get for a full-frame DSLR. Its all-new 8-16mm delivers the same equivalent range when used on an APS-C-format DSLR. But the lens is smaller and lighter than its full-frame sibling, and also focuses closer. An exotic new formula includes four ED elements made from cost-reducing calcium fluoride. AF is fast and silent with Sigma's Hyper Sonic Motor, which allows manual-focus override at any time. There's no provision for filters, but a petal-shaped hood protects against flare.

Aperture range f/4.5 to f/22, 15 elements in 11 groups, 3.0x4.2 inches, 19.2 ounces, 9.4-inch minimum focus, 114.5- to 75.7-degree angle of view; in Nikon, Canon, Sony, Sigma and Pentax mounts

Price N/A; sigmaphoto.com

The world's first full-frame ultra-wide-angle zoom with image stabilization

This all-new FX-format (full frame) ED zoom is one stop slower than Nikon's existing 17-35mm f/2.8, but unlike that familiar pro lens — or for that matter, any other maker's ultra-wide zoom — it has built-in image stabilization. This offsets the lens's smaller maximum aperture by allowing sharp hand-held pictures at slower shutter speeds. Nikon says VR II now lets you shoot at speeds up to four stops slower than you'd ordinarily need. At 16mm with a stationary subject, that means you could safely hand-hold your camera for a 1-second exposure and still get a sharp picture — at least in theory!

Aperture range f/4 to f/22, 17 elements in 12 groups, 3.2x4.9 inches, 24 ounces, 77mm filter, 0.95-foot minimum focus, 63- to 44-degree angle of view (full frame)

\$1,260; nikonusa.com

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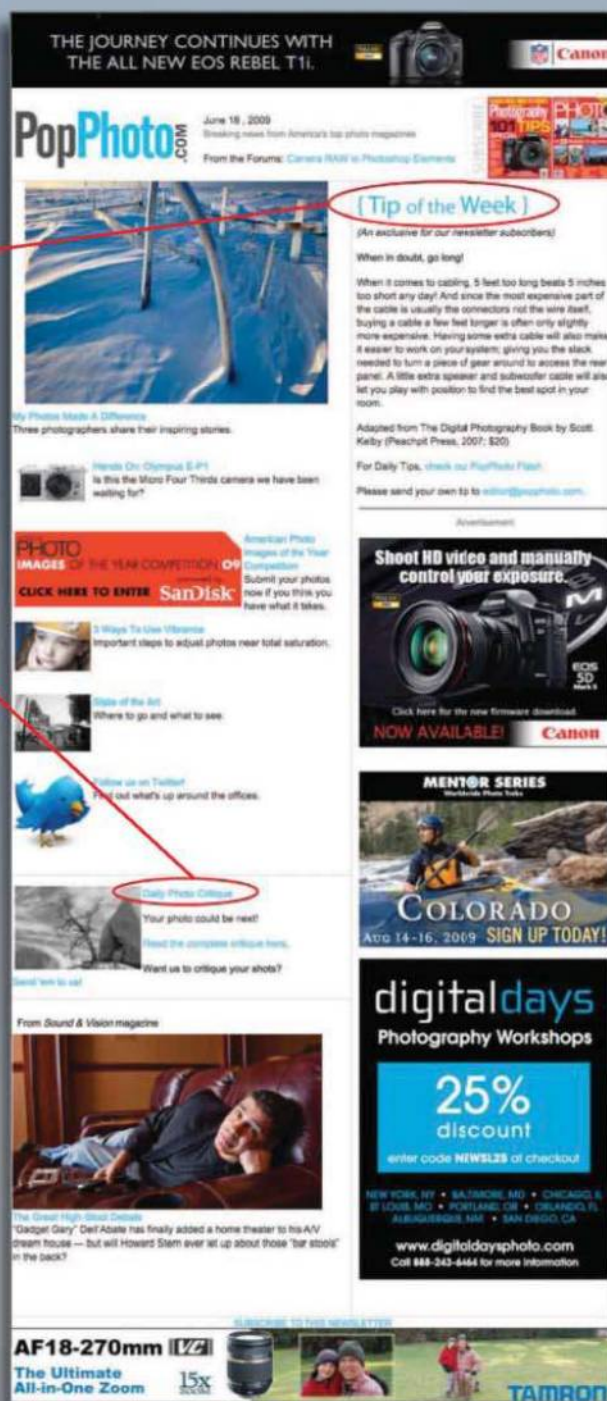
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KATA BUMBLEBEE ULTRA-LIGHT 222

COOLEST FEATURE: ALUMINUM SKELETON FRAME PROTECTS YOUR INVESTMENT

The Kata UL-222 Bumblebee camera backpack offers a wonderful blend of style, protection and functionality, giving on-the-go photographers peace of mind that their gear is in good hands. This heavy-duty but lightweight (5.1 pounds) safeguard starts with an aluminum frame with a foam-encased spring steel spine that forms an impressive first barrier of security. Additionally, the internal compartments (customizable) come with reinforced EVA foam to keep your camera components snug in adverse situations. Equipped to hold one pro DSLR camera body with lens attached, plus an additional body, up to four extra lenses, a flash and plenty of accessories, the main compartment is easily accessed from multiple entry points without the need to open the entire bag. Other standout features include a cushy laptop compartment, a front- or side-attached tripod sling, a detachable camera strap and a bevy of personal-storage options.

BUY IT: \$275; kata-bags.com



GURA GEAR KIBOKO

COOLEST FEATURE: A RETRACTABLE HARNESS SYSTEM

For the active photographer who wants to feel light and agile in the field, the Kiboko is an excellent choice. Manufactured from durable, tear-resistant sailcloth material, this 4-pound travel-easy camera bag offers quick and easy access to gear in simple yet effective winged storage compartments. The interior is deep and completely customizable to accommodate multiple bodies, lenses (it can house both 500mm and 600mm lenses at the same time) and many accessories depending on your needs. The bag's comfy and well-padded harness system neatly tucks away into the bag itself or can be used as a convenient carry-on for flights with its two large grab handles.

BUY IT: \$429; guragear.com



BURTON FOCUS PACK

COOLEST FEATURE: ADJUSTABLE LOAD-BALANCE WAIST HARNESS

Burton's Focus Pack was designed for the outdoor photographer who places comfort at a premium when lugging around equipment. The cushy comfort starts with a dual-foam ergonomic shoulder harness that works seamlessly with an adjustable load-balance waist harness — offering incredible support even when the 5.6-pound pack is loaded to the gills with gear. In the heart of this traditional hiking-pack-style camera bag there's a removable padded case with customizable internal compartments that provide adequate space for a couple of DSLR camera bodies and an assortment of lenses and accessories. Burton successfully completes the Focus Pack with a padded laptop compartment, an oversize drink stash, a removable storage pocket for cords, batteries or personal items, and even a trapdoor internal drop pocket.

BUY IT: \$165; burton.com



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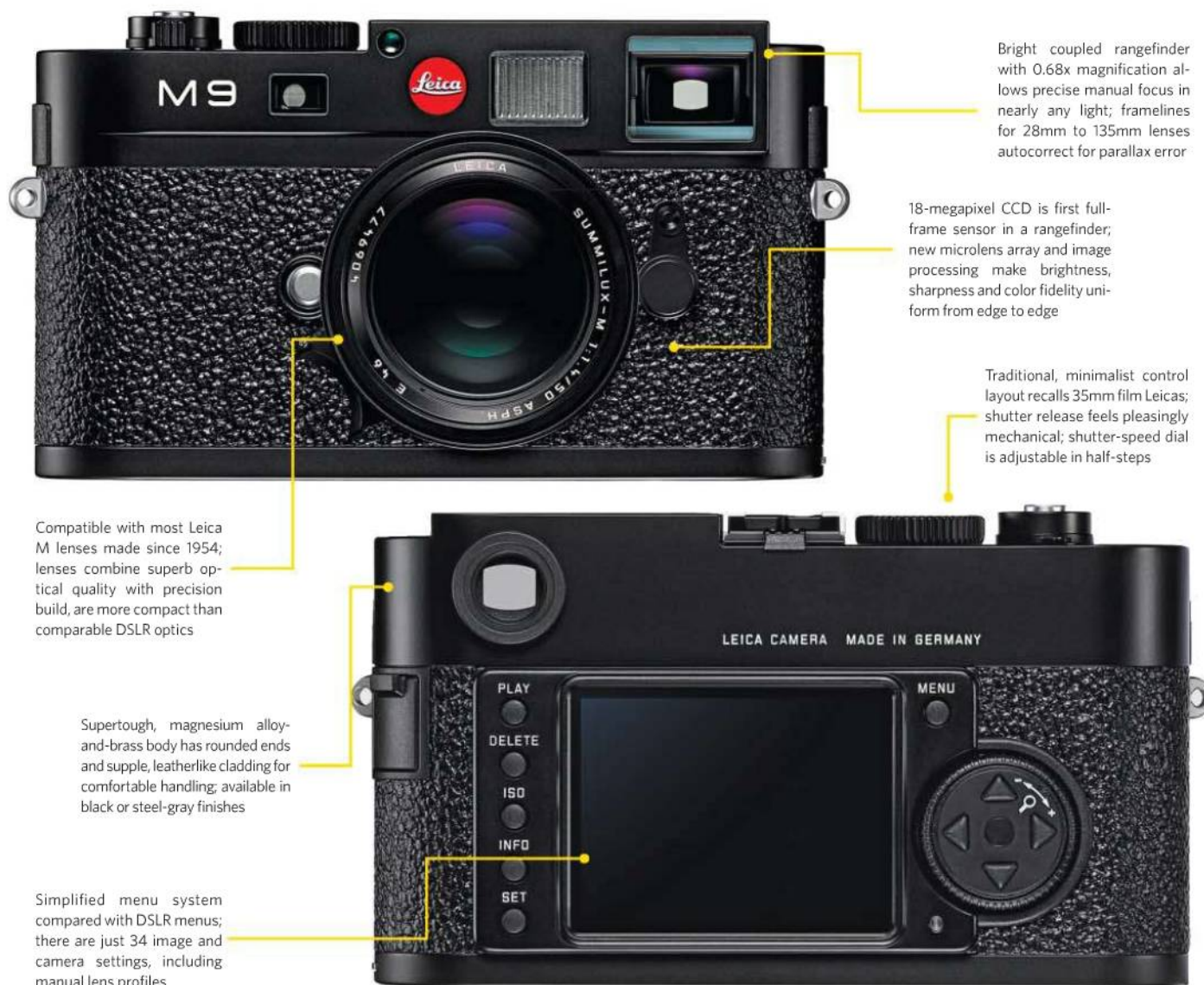
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BACK TO THE FUTURE

The world's most advanced digital rangefinder reclaims its classic-camera roots with a 35mm-size sensor optimized for Leica's tack-sharp M-mount lenses | **BY JONATHAN BARKEY**



► It was almost a century ago that Leica pioneered the 35mm rangefinder. Now it comes full circle with its second-generation digital rangefinder — the first such camera to incorporate an image sensor the size of a frame of 35mm film. That bigger chip allows the Leica M9 to deliver exactly the same angle of view with a given lens as do film-based Leicas. And it offers superb 18-megapixel image quality in a body that's smaller than any full-frame DSLR.

• SENSOR & IMAGE QUALITY

Leica's first digital rangefinder, the M8, had a smaller-than-35mm image sensor with a field-of-view crop factor of 1.33x. The company argued that it was impossible to maintain consistent quality across a 35mm-size sensor, because lenses designed for film rangefinders (which the camera uses) sit much closer to the

sensor than do DSLR lenses (which have an optically lengthened lens-to-film distance to accommodate the reflex mirror). The M9's Kodak-built CCD solves that problem with innovations to the layer of light-focusing microlenses that sits just above the actual light receptors, as well as in-camera processing based on individual lens profiles. This one-two punch ensures uniform sharpness, brightness and color fidelity.

Together with the absence of an anti-aliasing filter, these new technologies deliver stunning detail. In fact, we judged the 18-megapixel M9 to be slightly sharper than the 21-megapixel Canon EOS 5D Mark II in 14-bit RAW mode, and more visibly so with JPEGs. However, the Canon exhibited roughly 1.5 EV less noise at the Leica's top sensitivity — ISO 2500 — a setting we found quite grainy.

FLASHPOINT

FLASHPOINT Flip-Lock Carbon Fiber Tripods

By Karl Ernemann

The new series of Flashpoint Flip-Lock carbon fiber tripods is beautifully finished, amazingly lightweight and compact. They perform as well as or better than high priced European tripods and they cost a fraction of the price—an equation that spells real value for serious shooters.

Flashpoint Flip-Lock series tripods include such classic design elements as multi-position, positive lock, variable angle leg adjustments that provide near ground level shooting capability, and an oversized wing nut locking collar. To enhance setup speed and convenience they have a flip-lock leg release system that's fabricated of a new, super-durable high-temperature polymer. Even the carbon fiber leg sections are made using an all-new patented process that combines traditional carbon fiber with the latest carbon fiber tube techniques to produce a bulletproof fiber complex material. The major benefits of the new carbon fiber: it's 40% lighter than aluminum, provides increased rigidity and enhanced resistance to rupture, and its anti-resonance effect has been increased by over 60% compared to the old technology. The latter enhances overall stability, especially when sources of vibration are encountered.

The leg tips provide a choice of ridged rubber tips for smooth surfaces like polished floors, or ground spikes for rugged terrain, and there's an accurate bubble level built into the yoke. The metal two-section center post unscrews easily, separating into two sections to provide a low column for ground level use. At the bottom of the column is a spring-loaded hook to hang ballast for added stability.

Flashpoint Flip-Lock tripods all come with an attractive, padded, zippered nylon carrying case complete with inner zippered accessory compartments, windowed nametag slots, and adjustable carrying straps at no additional cost. As you would expect, all three members of this new professional grade line are designed to accept matching high-performance Flashpoint heads, including the F-1, F-2, F-3, F-4, F-9 ball heads, Gimbal Head, and the Jiffy Grip.

With their classic European styling, advanced technology, cutting-edge convenience, and exceptional quality these new **Flashpoint Flip-Lock Carbon Fiber tripods deliver all the advantages of luxury-class carbon fiber tripods, but without the sky-high prices.** A stellar example is the outstanding model F-2228 showcased on this page. It weighs less than 4 pounds, folds to 22 inches, extends to over 60 inches, supports up to 22 pounds, and is priced at an incredible \$169.95. If you're an aspiring pro who really needs the benefits of carbon fiber but think you can't afford it, check out all three models listed below. They're guaranteed to surpass your expectations.

Available exclusively at Adorama.com 800.223.2500



Flashpoint Flip-Lock Series Tripod Specs

Model number	F-2127	F-2228	F-2328
Maximum height	57.5"	65"	68.5"
Closed length	23.6"	22"	22.4"
Leg sections	3	4	4
Leg diameter	24mm	28mm	32mm
Maximum load	17.6 lbs	22 lbs	26.4 lbs
Weight	3 lbs	3.8 lbs	4.2 lbs
Price	\$129.95	\$169.95	\$249.95



We suspect Leica shooters will stick to lower ISOs anyway, taking advantage of the system's sensational fast-aperture prime lenses.

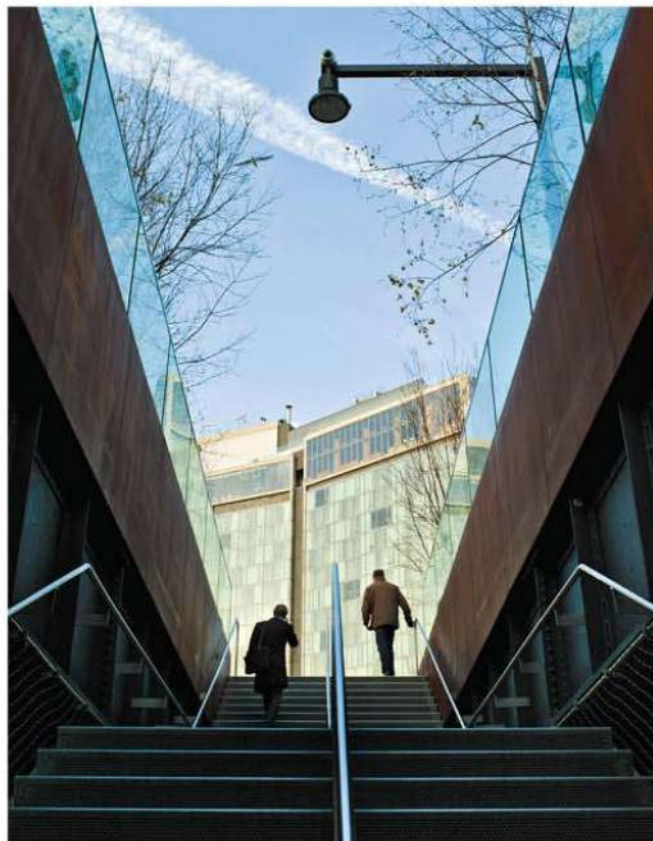
• BODY & OPERATIONS

In form and function, the new model is strikingly similar to the bayonet-mount Leicas used by many of the world's most celebrated photojournalists since 1954's Leica M3. One Leica buff we met was convinced our M9 was a film camera — until we removed the bottom plate (just like a 35mm Leica) and revealed its SDHC card and lithium-ion battery. Cast in magnesium alloy with brass on top and bottom, the M9 feels dense and bulletproof. Yet its rounded sides, superior craftsmanship and supple, leatherlike cladding make it a joy to handle. Lacking a bulky pentaprism and mirror box, it measures just 5.5x1.5x3.1 inches and weighs less than 20 ounces with battery — one-third to two-thirds lighter than full-frame DSLRs. That gave us ample incentive to carry it around all day long, which is, after all, a traditional virtue of the rangefinder.

Compared with a typical DSLR's heavy automation, body controls on the M9 are minimal. These include a main-switch/advance-mode ring surrounding the shutter release, a shutter-speed dial, a click-stepped aperture ring on every lens, a lens-mount button, a frameline preview lever, plus a flash hotshoe. In back are just six buttons for digital operations, including a dedicated ISO button. The M9's equally Spartan menu system contains just 34 items governing image and camera settings, including four user profiles.

Our shooting experience was refreshingly uncomplicated as well. Compared with a DSLR viewfinder's focusing screen, the M9's very bright aerial finder gave us a direct view of the subject. Everything is sharp as seen through the finder, so we couldn't preview depth of field the way you can with a DSLR, but unlike a DSLR, the finder doesn't black out at the instant of exposure, when the mirror is raised. The bright-line frame viewfinder is coupled to the lens, automatically shifting the field of view to adjust for parallax error. Though composing within a smaller rectangle takes some getting used to, being able to see outside the image area lets you anticipate subject movement the better to capture the "decisive moment." There's no autofocus, but the manual focusing on our tiny 35mm f/2.5 Summarit-M was silky smooth — and dead-on thanks to the viewfinder's bright-field superimposed rangefinder, which is visible in virtually any light.

The M9's shutter is electronic, allowing aperture-priority autoexposure, but its release button has a nicely tactile mechanical action. Lacking a reflex mirror, the only noise it makes is in cocking the shutter, so it's much quieter than a DSLR — though not as stealthy as the film-advance lever advance on 35mm Leica rangefinders. (There's an optional "discreet" mode that delays shutter cocking until you release pressure on the shutter button.) On the down side,



A "decisive moment" shot with the tiny Leica Summarit-M 35mm f/2.5 at 1/60 sec at f/8 (ISO 400). Local Lightroom adjustments and masking in Photoshop brought out the full dynamic range of the 14-bit DNG RAW file.

the M9's 2 fps shooting speed is slow even compared with inexpensive DSLRs, and its buffer holds a mere eight images. Writing to the memory card is also slow, as are formatting and zooming into images during playback.

• BUYING CONSIDERATIONS

The Leica M9 represents a very different way of seeing and working as a photographer, one that's arguably more direct and instinctive than shooting with a DSLR. As a quiet, low-profile camera, it's ideal for subjects requiring discretion. But its limitations preclude use with many specific kinds of subject matter, such as high-speed sports, high-magnification wildlife and close-ups. What the M9 excels at is pure image quality. Of course, at \$7,000, this is a very pricey camera. If you can afford one, we'd love to borrow it. **AP**

PROS, CONS & THE BOTTOM LINE

+ PROS

- World's smallest interchangeable-lens full-frame digital camera
- No field-of-view crop factor • With no anti-aliasing filter, yields detail rivaling that of 21- to 25-megapixel DSLRs
- Mirrorless design causes minimal shutter lag and allows handholding at slower shutter speeds
- Rangefinder permits precise manual focus in extremely dim light
- Quieter, more portable, less obtrusive than DSLRs
- Saves RAW files in Adobe DNG format • Leica M optics are more compact than their DSLR equivalents, offer superb image quality
- Current line of 22 optics includes ultrawide- to medium-tele lenses as fast as f/0.95

- CONS

- No autofocus, image stabilization, automatic sensor cleaning, live view or video capability
- Rangefinder limited to focal lengths from 28mm to 135mm; wider lenses can be used with accessory finders
- Viewfinder framing accuracy and magnification less consistent than with DSLRs
- Limited capture rate and image buffer
- Smaller, lower-resolution LCD than comparable DSLRs
- Slow writing to card and image zooming
- Access to battery and memory card requires removal of bottom plate
- Noisier at high ISOs than some DSLRs
- Might record moiré in fine-patterned subjects
- A very expensive system

BOTTOM LINE: A beautifully crafted camera that seamlessly merges the 35mm rangefinder gestalt with high-resolution, full-frame digital capture

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LOCAL CONTROL

Photoshop's Layer Groups feature offers a powerful, precise way to apply targeted adjustments to an image | **BY TIM GREY**



► Most photographers who've used Photoshop for any length of time appreciate the value of a nondestructive workflow. The term can be daunting, but it just means using Photoshop's adjustment layers and individual image layers so the changes you make to an image don't alter the color or tone of its original pixels.

Global adjustments — overall changes to an image layer — will get you only so far. To maximize the power of a nondestructive workflow, sometimes you need to focus your changes on a specific area of the image. You apply these "targeted adjustments" with Photoshop's Layer Masks. And you can take the targeted adjustments you do with Layer Masks to the next level by using Layer Groups. The landscape shown above, which began life as the uncorrected image shown at right, was made more dramatic through the use of Layer Groups. To see the steps I used to create the effect, visit americanphotomag.com/darkroom. **AP**



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fp320MPK	320M w/Power Pack, Stand & Umbrella	339.95
fp620M	620M Monolight - 300w/s	189.95
fp620MP	620M w/Power Pack	289.95
fp620MK	620M w/Stand & Umbrella	229.95
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SKILLS | THE PICTURE BIZ

PROTECT AND SEARCH

Can a photographer track down one stolen image among the billions of pictures in cyberspace?

BY LEIGH ANN LEDFORD

► It's hard to find a photographer who hasn't put pictures on the Web. And it's highly likely that those pictures have been grabbed by Web surfers and used for various purposes without permission. Some of these uses are to the photographers' benefit, promoting their services, projects and exhibitions in an editorial context. But other such uses only advance their purloiners' purposes, and might even be earning money — revenue lost to the photographer in times that are already tight.

Several cutting-edge companies are trying to solve this problem by creating technology that actually can search the Web for a specific image, and alert the photographer when and where a match is found. "It's going to change the world of imaging, period," says Leila Boujnane, CEO and co-founder of Idée, a Canadian company devoted to image-recognition technology. With that prediction in mind, we decided to look at the offerings of several companies pursuing the technology to learn how far along they are. We even tested a couple that are refined enough to let us judge their effectiveness for ourselves.

One of the latter is PicScout, an image-recognition company with a client list that includes photo-agency giants Corbis and Getty Images. PicScout's ImageTracker creates a digital "fingerprint" of images uploaded to it by clients and then crawls the Web in search of matches, which PicScout says it can find even if the photo has been altered in any way such as cropping, color correction or by the addition of text. The service is designed to monitor commercial websites only, the idea being that most other unauthorized uses — for example, a high school student putting your photo on Facebook — are probably not for profit. It's not always clear, however, what constitutes "commercial," and some noncommercial uses might damage

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a photographer's business or reputation even if they aren't earning illicit money.

Reports of ImageTracker's findings are provided to clients monthly. "Our client information tells us that eight out of 10 matching images found on commercial websites are being used illegitimately," says Amy Love, PicScout's vice president of marketing and business development. What photographers and stock agencies do with the ImageTracker reports is up to them — unlike some other services, PicScout doesn't follow up with the offending user, though they can refer you to one of their legal partners — but pursuing such infringements could have a positive impact on any photographer's bottom line. (PicScout's newly launched ImageExchange is a Web-search tool for aboveboard, hopefully paying users; see sidebar.) One drawback: ImageTracker clients generally need to have a collection of 30,000 or more photographs in order to use the services, though there are specific options for those with smaller collections.

Perhaps the most impressive product we tested is Idée's TinEye. TinEye uses fingerprinting technology in much the same way as PicScout's ImageTracker, and with a similar level of success. One difference, though, is that it's free to the public. The product is still in beta testing, but we gave it a try and were very impressed with the results. We uploaded both well-known and not-so-famous photos, all of which we knew existed on the Web; some searches returned no results, others hundreds. TinEye, which has indexed 1.4 billion images so far, was able to find images even if they'd been heavily cropped and/or had type overlaid on them, as in book covers. However, if your photo appears on a website that hasn't been previously crawled by TinEye or is not registered with a stock agency, you might or might not get any results from your search.

There is no registration required to use TinEye, nor is there any minimum collection size. Idée plans to introduce an upgraded, fee-based version of the TinEye product that will enable users to upload an entire batch of images at once rather than one at a time as required by the free service. The single-image service will continue to be free, so give it a try at tineye.com.

Idée also offers a paid service called PixID, which is designed specifically to monitor editorial usage of clients' photos

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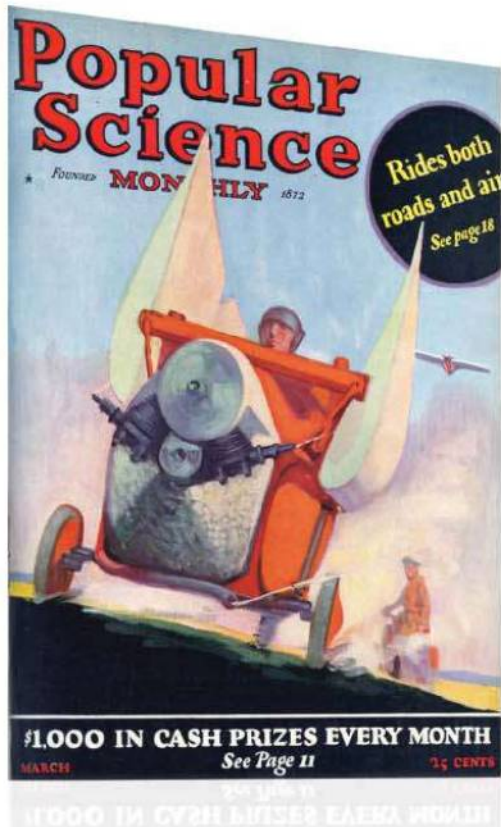
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in print publications, such as magazines. To create a database for search purposes, the company not only retrieves images from digital versions of those publications but also scans images from physical copies of thousands of different titles. Clients simply supply Idée with digital files of the photos they wish to monitor. PixID then fingerprints these images and compares them to all images found in the database. (Clients can even request that specific publications be monitored.) Reports are delivered daily, and the service provides tools to help clients recover fees for infringement.

The exploding scale of the Web will probably keep image-recognition technology in catch-up mode for some time to come. But when it becomes fully mature — and as with most things digital, that time will probably be sooner than we think — it will be essential to a photographer's professional well-being. *AP*

THE FLIP SIDE

Forget for a moment that you're a photographer, and imagine that you're a photo editor, graphic designer or art director scouring the Web for just the right picture for your job. When you do a Google Images search on the topic, how do you know which photos are available and/or safe to use — and if they are, how to license them? You can use PicScout's latest search tool, ImageExchange, a free browser plug-in available at imageexchange.picscout.com/interest.php.

Run a Google Images search for "New York City skyline," and you'll get more than 2 million results. ImageExchange won't reduce that number, but it will make plowing through it easier by displaying an icon next to available photos that have been registered with the service. Clicking on the icon immediately brings up a box containing the information needed to license that particular image. Sound like the registration requirement would limit your choices? Think again: ImageExchange already encompasses a vast collection of stock images from some of the world's leading archives — and just this March, all subscribers of the highly successful portfolio and archiving company PhotoShelter were automatically added to the database.

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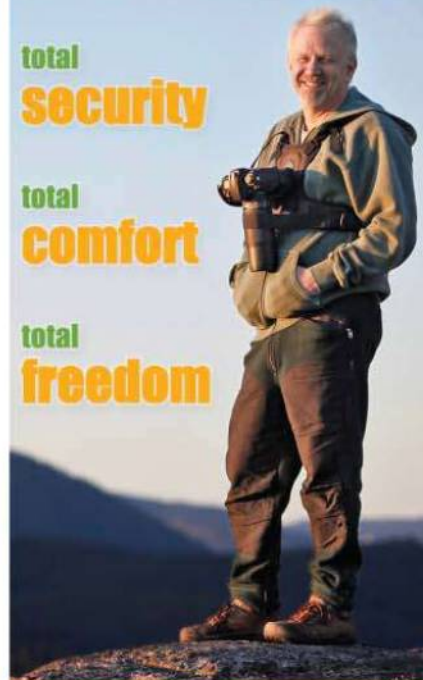
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TRUTH, BEAUTY

The late Larry Sultan understood how photography could turn prose into poetry | BY RUSSELL HART

► Few photographic publications of the 1970s created the stir that *Evidence* did. The book seemed to vindicate the idea that a photograph could be beautiful even if its creator didn't specifically intend it to be. Conceived by young, high-concept California photographers Larry Sultan and Mike Mandel, the work winnowed images from vast corporate and government archives — the remaining evidence of tests and accidents, products and projects, the varied enterprises of the military-industrial complex.

The photographs were presented without explanation. By depriving them of their original meaning and purpose, Sultan and Mandel gave these prosaic documents a new life — surreal, darkly funny and even poetic. In one, for example, hard-hatted men waded knee-deep through a sea of soap foam; in another, a man with a flaming plastic bag on his head stands nonchalantly, hands on hips.

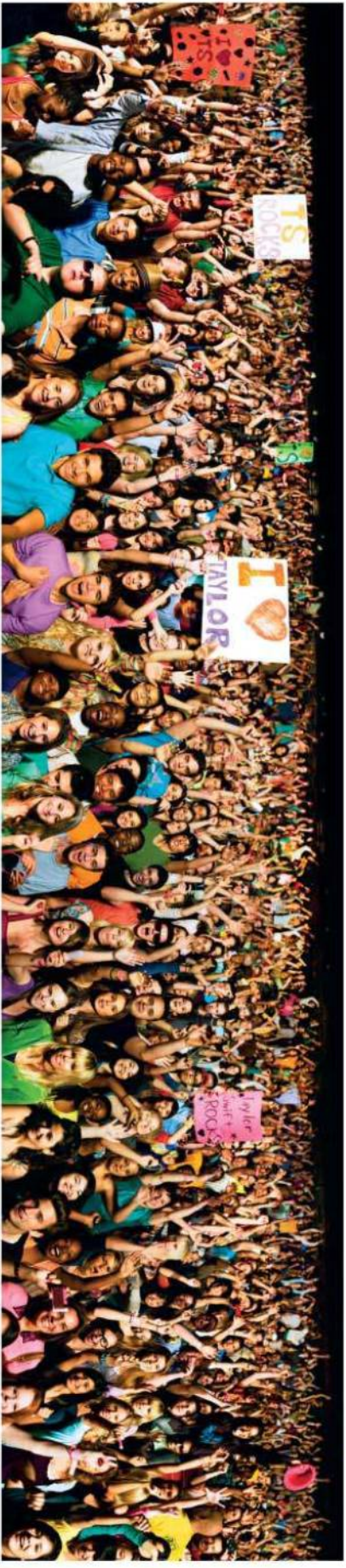
Twenty-five years later, Sultan published another, seemingly very different book. Deeply felt, *Pictures From Home* includes his own photos of his mother and father, forced into early retirement

in suburban Southern California. Sultan clearly posed his parents for many of these portraits, but the object of his artifice seemed to be to universalize the aimlessness that often comes with retirement in our culture. What could be more real, in an American sense, than an image of an older man (here, Sultan's father) practicing his golf swing?

Why is this picture so affecting? Because as with the photos in *Evidence*, what it shows transcends description: the grassy green of the carpet, succor to a golfer not getting to the links as much; the golf club echoing the TV antenna, raised as if to receive a life-sustaining signal; the skinny, tapered legs of an old man losing muscle mass, as old men do; the proper driving form, easier to retrieve from memory than a grandchild's birthday. Even the sheer curtain is perfect, fading the suburban backdrop to focus everything on the figure. To borrow from the title of the great book of natural-light studio portraits by Irving Penn, whom Sultan followed too soon in death at age 63, the picture is a world in a small room. AP

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