

AMERICAN PHOTO



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TO BECOME ONE
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**DIGITAL
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GUIDE**

**100
PRODUCTS
AND
IDEAS**

**TOP
WEDDING
SHOOTERS
2009**

MAY/JUNE 2009
popphoto.com

Self-portrait
by Flickr
star Natalie
Dybisz.





HAVEN made a triumphant return to Hollywood during the 2009 Awards Week in February, attracting actors, industry influencers, and media tastemakers. Over three days and nights, HAVEN transcended the traditional celebrity suite experience by combining spa services, charitable projects, product demonstrations, live entertainment, fashion shows, elite cocktail parties and more—all under the gorgeous roof of a Mediterranean-style villa in Beverly Hills.

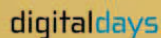


SEE AND BE SEEN

Top Row: There's no denying it's Paula Abdul behind those Foster Grant shades; AnnaLynne McCord cozies up to the new Hyundai Genesis; Russell Simmons and Paris Hilton.

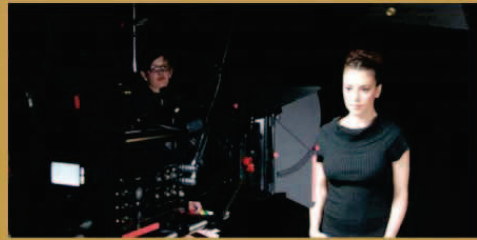
2nd Row: Kim & Kourtney Kardashian; the Moxi HD DVR brings a smile to Rosario Dawson's face; Kara DioGuardi stops by the Sony Digital Days photo workshop area.

Bottom Row: Kendra Wilkinson; Queen Latifah, Tara Jane, Taryn Manning, and Paris Hilton converge; Chris Mann performs.





The Creative Coalition shot their upcoming PSA campaign that will promote funding of the arts in communities and schools. The campaign will be released in May and features a PSA directed by Fisher Stevens with participants including budding artists from the Los Angeles Unified School District as well as actors Taraji P. Henson, David Hyde Pierce, Zoey Deschanel, Kerry Washington, Gina Gershon, and Alyssa Milano. The campaign also will have a print component featuring the work of Pulitzer prize-winning photographer Brian Smith. Photos also will be compiled in a book that will be distributed on Capitol Hill to encourage policymakers to make arts in schools and the National Endowment of the Arts a number one priority. The campaign spotlights how exposure to the arts can change lives.



Special thanks to: Warren Tricomi Haircare (warrentricomi.com), Digital Days (digitaldaysphoto.com), Splashlight (splashlight.com), Poliform Furniture (poliformusa.com), Evoque Candles (evoque.com), Hoover (hoover.com), Simmons Jewelry Co. (simmonsjewelryco.com) and flowers by Aristocratic (aristocraticbytammy.com)

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36



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© JONATHAN TORGOVNIK



23

special section

35 **Your New Digital Life**

The art of photography is evolving. Photographers can publish their work to a global audience on Flickr, amateurs can create pro-quality work with advanced D-SLRs, and everything is mobile. Want to evolve along with the art? Here's how.

36 **The Superstars of Flickr**

From the world's largest online photo community, here are ten artists who have gained a wide following.

54 **How to Become a Flickr Star**

Tips on advancing your artistic stature, and possibly your career.

58 **Organizing Your Digital Life**

A guide to managing and storing your thousands of images, at home and on the road.

64 **Shootout: Twenty Plus**

Our experts compare three new D-SLRs that offer twenty-plus megapixel power.

69 **Master Class**

Two Flickr stars tell how they create their most "interesting" images.

departments

4 **Inside American Photo**

Behind the scenes with Jonathan Torgovnik.

6 **Editor's Note**

Technology and artistic evolution.

11 **Inside Photography**

The top wedding photographers of 2009; the official Obama book.

23 **Portfolio**

Rwanda's children of rape, by Jonathan Torgovnik.

74 **Creative Secrets**

Joe McNally on rear-curtain sync.

78 **Art**

Vicki Goldberg on Robert Frank.

80 **Closeup**

Brian Smith portraits from Oscar Week.

82 **Rolston**

Celebrity photographer Matthew Rolston on why the end of magazines isn't the end of the world.

88 **Parting Shot**

Former big-league pitcher Jerry Reuss shoots ballparks.

On the cover: A sexy self-portrait from Flickr star Natalie Dybisz.

11



© HEATHER WARAKSA

69



© PATRICK SMITH

36



© LAUREN ROSENBAUM

11



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INSIDE AMERICAN PHOTO

CONTRIBUTORS

In October 2007, Jonathan Torgovnik dropped by the *American Photo* office to show us a work in progress. "I don't want to describe the images," he'd said on the phone before his visit. "I want you to see them without any prior expectations."

He arrived with a large, flat box and began taking out workprints, and there was no doubt that Torgovnik was onto a story that would define his career.

Over the previous year, Torgovnik had made several trips to Rwanda, where he'd begun documenting a largely forgotten consequence of the genocidal uprising of 1994, when gangs of Hutu militia killed more than 800,000 Tutsi people over the course of some hundred

days. During that time, the militia also began using mass rape as a weapon in their campaign of ethnic cleansing. From 2006 to 2008, Torgovnik photographed 40 victims of the rape and the children born as a result. This spring, 15 years after the Rwandan genocide, Aperture will publish the images in an important book titled *Intended Consequences*. You will find a portfolio of the work on page 23.

Torgovnik is not a stranger to the pages of *American Photo*. We published his pictures of Ground Zero following the 9/11 attacks in our January/February 2002 issue. We also published a selection of images from his 2003 documentary project on Bollywood. We are proud to have him back again.

"I WANT YOU TO SEE THE PICTURES WITHOUT ANY PRIOR EXPECTATIONS."



Torgovnik (above) at an exhibition of his work at the Aperture Foundation in March (top).

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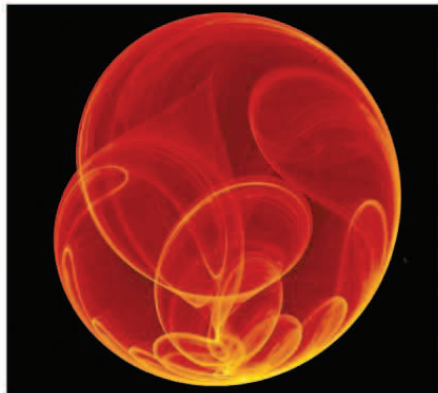


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An image by
Flickr star
Scott Harris



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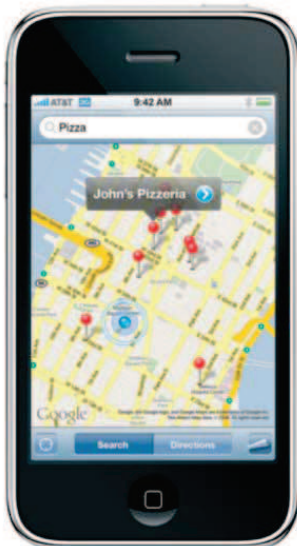


The full-frame, 21.1-megapixel Canon EOS 5D Mark II

DIGITAL ART, DIGITAL LIFE



Aimee Baldrige's new book



The coveted, GPS-enabled Apple iPhone 3G

I read recently that stone tool technology and the genus *Homo* appeared almost simultaneously, about 2.5 million years ago. Coincidence? Probably not: Technological evolution was accompanied by increased brain size, enhanced neurological functions, the origins of grammatical language, and other “social and symbolic systems,” according to the article I read.

In other words, technological advances and human evolution are linked; technology is part of what makes us the kinds of creatures we are. And that’s why I disagree with photographers who tell me that digital technology is simply another tool they

use to create imagery. Photography, more than any other art, evolves with technology. And that’s what this issue is about.

Digital cameras and vast web-based photo archives have exploded the old ideas that separated professional and amateur photography. The biggest explosion has been on Flickr, the website that has turned the act of taking pictures into an exercise in social engagement. Flickr is more than a management tool or online repository of personal pictures. It is a portal through which we can view photographic evolution in process. Flickr’s millions of users have created a culture based on the assumption that photographs have value when shared; it is a maelstrom of creativity, where encouragement and criticism are solicited and given in great prodigious helpings from strangers around the globe. And out of that culture there have emerged Flickr superstars—those contributors whose work is deemed most “interesting” by their peers. We have identified a number of these stars (see page 36) and were frankly astounded by the range of aesthetics and experimentation we found. Want to become a Flickr star yourself? We tell you how on page 54. And we’ll tell you why being a Flickr star may be the latest way to make money in photography.

We also look at three next-gen digital SLRs that are reshaping photography. These cameras all have full-frame image sensors and resolution above 20 megapixels, features previously found on only one pro D-SLR, and two of them are less than half the price of that camera.

And since digital photography is part of the fabric of our lives now, we have enlisted the aid of AP contributor Aimee Baldrige, who has created a valuable guide to the digital world. Her new book, *Organize Your Digital Life* (National Geographic Society, \$20), answers vexing questions about everything from iPods to cellphones. For this issue, Aimee looks at the new era of cloud computing, managing your digital images, and more.

David Schonauer, EDITOR IN CHIEF

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Enjoy your expedition along the mighty Arkansas River, where kayak enthusiasts and fly fisherman show off their skills and river savvy. As the flowing water cascades down the mountainside, capture river fans doing what they love, whether it's enjoying an exhilarating ride, or fishing for their next big catch. The colors of the water and wildlife are sure to stimulate your photographic senses.

Want to see cowboys? You'll feel like you went back in time to the Old West with amazing photo ops of cowboys as they ride on horseback, with a ranch set in the mountains as a backdrop. Learn how to capture just the right shot as the cowboys steer their horses in a peaceful and rugged setting.

Head to Great Sand Dunes National Park and Preserve, the tallest dunes in North America, where you'll arrive in mid-afternoon to capture shots

of the spectacular sunset views. You'll also want to snap shots of the streams that flow along the perimeters of the dunes, the alpine lakes, tundra, ancient spruce, pine forests and wetlands—all habitat for the diverse wildlife and plant species. These unparalleled sites will make your photographs come alive.

You won't want to miss a visit to an authentic Colorado ghost town where you'll spend the evening Lightpainting with mentor Dave Black. This special lighting technique involves long exposure photography illuminating a subject using mobile light sources. The town structures create a fabulous backdrop for unique photos.

Encounter another one of Colorado's main draws: the traversing trails and diverse paths that hikers and mountain bikers love to navigate. Be sure to have your camera ready to photograph hikers as they make their way up 14,000-foot peaks, and mountain bikers as they trek along numerous trails. You'll take a tram ride to the top of the Monarch Mountain to photograph once-in-a-lifetime views of the incredible Continental Divide, the line that divides the flow of water between the Pacific and Atlantic Oceans.

Everywhere you go in Colorado, you'll find eye-catching views. Sign up today for a trek that will open your mind and lens to exciting photo ops at every turn!



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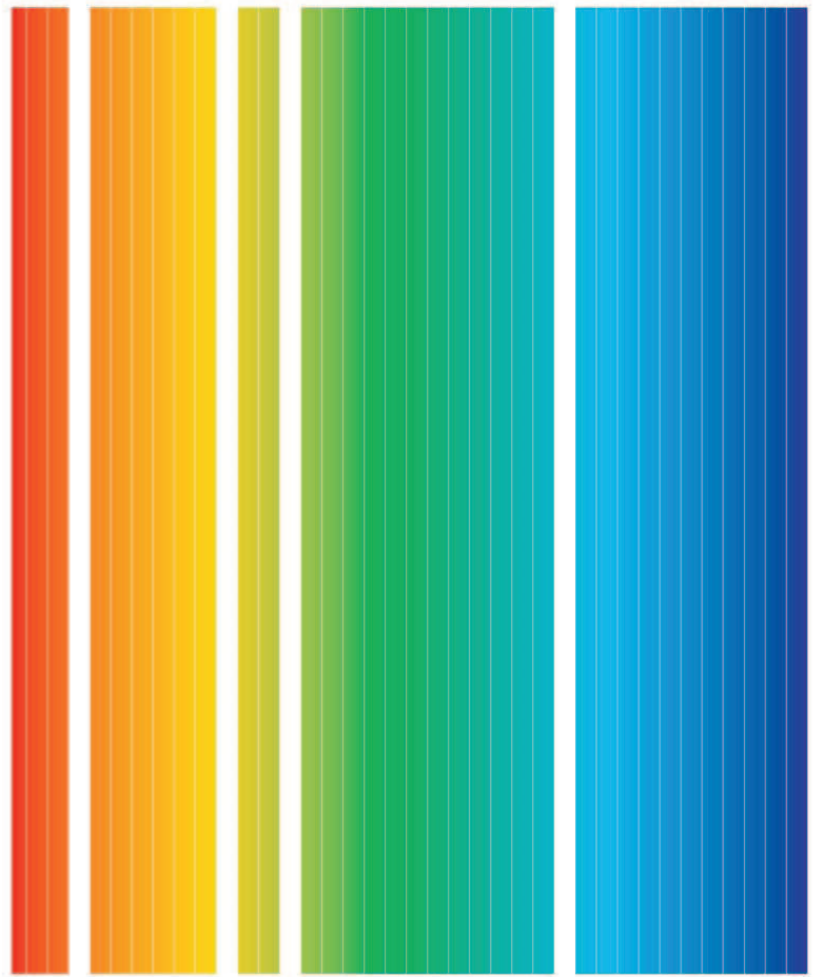
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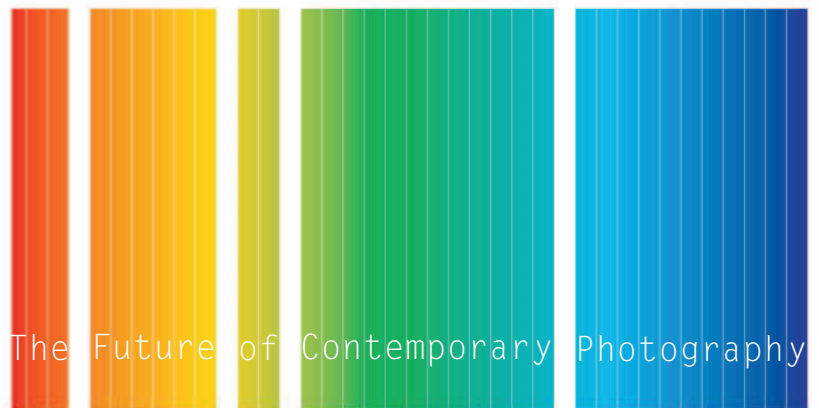
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INSIDE

PHOTOGRAPHY

The date: January 20, 2009.
The place: Washington, D.C.
The moment: Unforgettable.

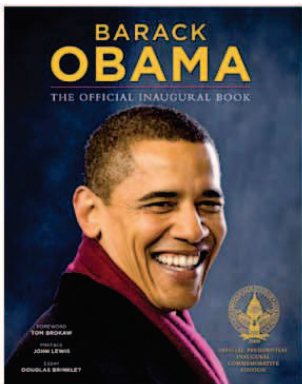
Relaxing backstage at one of the several balls marking his inauguration as the 44th president, Barack Obama shares a tuxedo jacket with his wife, Michelle. You may have seen another version of this picture made by the new White House photographer, Pete Souza. Standing next to Souza, however, was a former White House photographer, **David Hume Kennerly**, who snapped this version. Kennerly was on hand as part of a group of photographers contributing to the official photo book of the inauguration, coming out this month. (See following page.) "For me, photography is all about capturing perfect moments," says Kennerly. "This was one of the best moments I've ever witnessed."

HOW IT STARTED

An intimate moment between Barack and Michelle Obama on inauguration night.



NEW BOOKS OFFICIAL OBAMA



As the first 100 days of the Obama administration come to an end, we at last get a look at the official book commemorating his inauguration on January 20. It's worth the wait—and not only if you're an Obama supporter. The photo collection is an example of what sure-handed photo-journalists can do when presented with an historic moment.

"How could I miss the most important political event in my children's lifetime?" says David Hume Kennerly, the White House photographer for Gerald Ford.

Kennerly teamed with Robert McNeely, the White House photographer for Bill Clinton, as well as a number of other photographers, to document the inauguration and festivities that followed. The result is *Barack Obama: The Official Inaugural Book* (Five Ties Publishing, \$40), and it should be noted that it is indeed the only White House-sanctioned photo book about the inauguration.

It is also an example of how photo book projects are being extended into other media. The book features images made by people attending the inauguration and by folks celebrating around the globe who uploaded images to the project's website,



© ROBERT MCNEELY

obamaphotobook.com. The book also features a foreword by Tom Brokaw and an essay by historian Douglas Brinkley.

In April, images from the project were exhibited at the Hotel de Ville (city hall) of Paris. And from April 29 until July 4 the work will be shown at the American History Museum in Washington, D.C.

Recalling the bitterly cold day and the million-plus crowd on hand to witness the inauguration, McNeely says simply, "It was one of the great opportunities of my career."

Top: Inauguration spectator Andy Isaacson submitted this image to the book's editors, who chose to include it. **Above:** Robert McNeely's post-inauguration image.

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A bucolic bride and groom by Heather Waraksa.

Wedding photography is not just big business these days—it's also a wellspring of creativity. For the third year in a row, *American Photo* set out to find the most inventive and accomplished wedding photographers working today, and we're happy to report that this year's Top Ten list shows boundary-breaking innovations.

Nominations for this year's list came from a variety of experts (see box on page 16), including wedding planners, website directors, and photography editors. We also invited a number of wedding photographers who were featured on our Top Ten lists in 2007 and 2008 to name colleagues whose work they particularly admire. The editors of *AP* winnowed the dozens of nominees to the ten finalists.

This year's winners, listed alphabetically here, are profiled in greater depth at *PopPhoto.com*. (There you can find complete lists of the 2007 and 2008 honorees as well.) The combined output of these pros is the best wedding work of the moment—an inspiring cross section of this highly dynamic field of photography.

PRO FILE TOP 10 WEDDING PHOTOGRAPHERS 2009

Apertura
Los Angeles, California
livebooks.aperturaphoto.com
Ray Soemarsono ("intense, excitable, fine art, and mono-

chromatic" is how the website describes his work) and his partner Erwin Darmali ("cool, calm, edgy, and colorific") create artful and kinetic photography.

Brett Butterstein
Durango, Colorado
brettbutterstein.com
Specializing in destination photography, Butterstein serves clients on both U.S. coasts, in the Rockies, and in such travel spots as Hawaii and Mexico, to produce atmospheric, sometimes humorous, imagery.

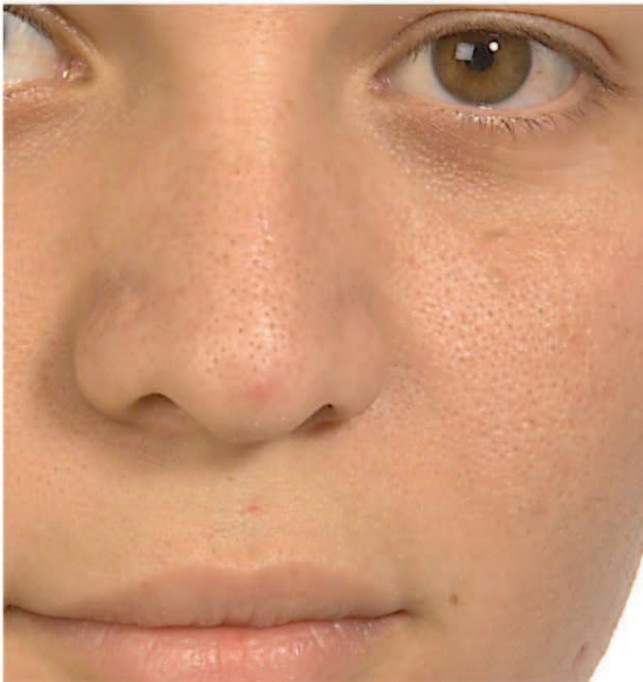
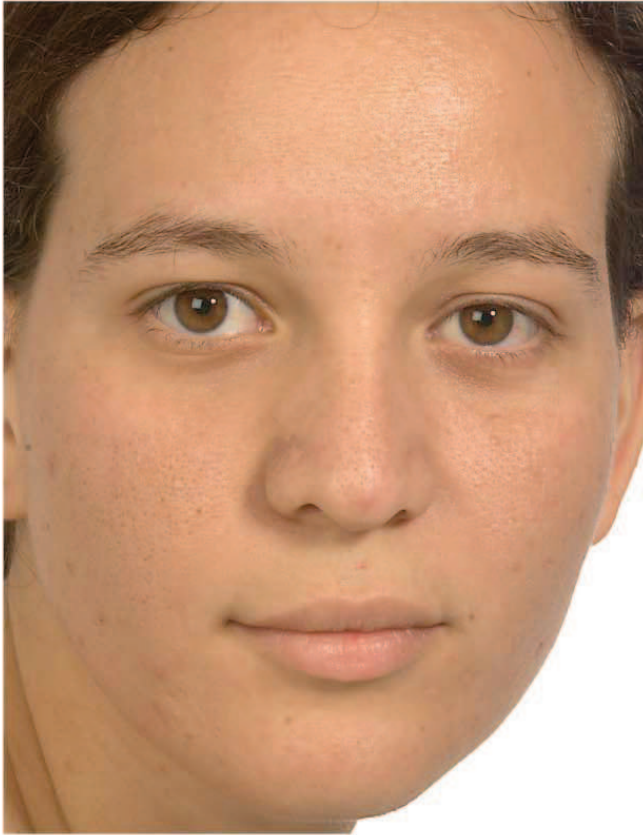
Del Sol Photography
Atlanta, Georgia and Riviera Maya, Mexico
delsolphotography.com
Headed by the husband-and-wife team of Matt Adcock and Sol Tamargo, this binational studio combines technical expertise with warm, inventive imagery.

Amy Deputy
Sparks, Maryland
amydeputyphotography.com
This former photojournalist

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A bird's-eye bride by Huy Nguyen of f8 Studio.



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Wedding wave action by Matt Adcock of Del Sol Photography.

THE 2009 NOMINATORS

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Bebb Studios

Jeff Caplan
Digital Wedding Forum

Ben Chrisman
Ben Chrisman Photography

Jessica Claire
jessicaclaire.net

Skip Cohen
President,
WPPI/Rangefinder magazine

Jim Garner
j.garner photography

Gene Higa
genehiga.com

Rachel LaCour Niesen
LaCourPhoto.net

Lindsay Landman
Lindsay Landman Events

Curt Littlecott
nu visions in photography

Cliff Mautner
Cliff Mautner Photography

Elizabeth Messina
Elizabeth Messina Photography

Christian Oth
Christian Oth Studio

Jose Villa
Jose Villa Photography

Karen Wise
Karen Wise Photography

blends dreamy black-and-white pictures with documentary-style color, capturing many behind-the-scenes moments.

Brian Dorsey
New York City

briandorseystudios.com
Self-described as practicing “modern lifestyle photography,” Dorsey often shoots couples enjoying city street life in preparation for their Big Day.

f8 Studio
Dallas, Texas

f8studio.com
This studio trio of Gary Donihoo, Kym Skiles, and Huy Nguyen combines candor, humor, and elegance in its documentary wedding imagery.

Ann Hamilton
San Francisco, California

annhamilton.com
Specializing in both weddings and dog portraits, Hamilton shoots pictures that range from still-life details to wide-angle views of scenic splendor.

Anna Kuperberg
San Francisco, California

kuperbergweddings.com
Another dog enthusiast, Kuperberg produces colorful,

evocative art photography for the many wedding clients she serves.

Jasmine Star
Orange County, California

jasmine-star.com
With a bubbly personality to match her imagery, Star focuses on the fun and fashionable side of wedding events.

Heather Waraksa
New York City

heatherwaraksa.com
Drawing on the vibrant energy from her hometown, Waraksa’s imagery combines a fashion photographer’s eye for beauty with a spontaneous sense of whimsy, iridescence, and warmth.

—JACK CRAGER



A sad dad gives the bride away, by Del Sol’s Sol Tamargo.

**GRAND
PRIZE
WINNER**



KATE OWEN

**BROWN UNIVERSITY
PROVIDENCE, RI**

American PHOTO on Campus recently held its first annual Canon-sponsored GoPro student photography competition, and was pleased to award the grand prize to Brown University's Kate Owen. An aspiring fashion photographer, Owen took home a fantastic photographic prize—the 21.1-megapixel Canon EOS 5D Mark II, Canon's latest full-frame digital SLR. What's more, she won the opportunity to assist celebrity photographer Michael Grecco on a professional shoot.

She took her winning photograph while driving through the Nevada desert on the way to a barbecue. When she came across an abandoned trailer, she decided to stop and snap a photo of her traveling companion beside it. Her spontaneity and photographic eye earned her the well-deserved prize.



KATE OWEN

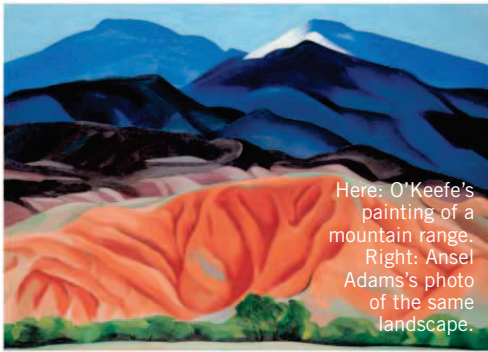


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AMERICAN
**PHOTO
ONCAMPUS**

Canon



Here: O'Keefe's painting of a mountain range. Right: Ansel Adams's photo of the same landscape.



© ANSEL ADAMS

SEE IT NOW

EXHIBITIONS: PHOTO MASTERS NEW AND OLD

It Takes Two On May 30 through September 7, the San Francisco Museum of Modern Art presents *Georgia O'Keefe and Ansel Adams: Natural Affinities*—an exhibition that explores the relationship between the painter and the photographer. Both iconic artists famously harbored fascinations with the natural world, which the show highlights by juxtaposing their representations of similar subject matter.

© YANN ARTHUS-BERTRAND



"Heart in Voh," by Yann Arthus-Bertrand

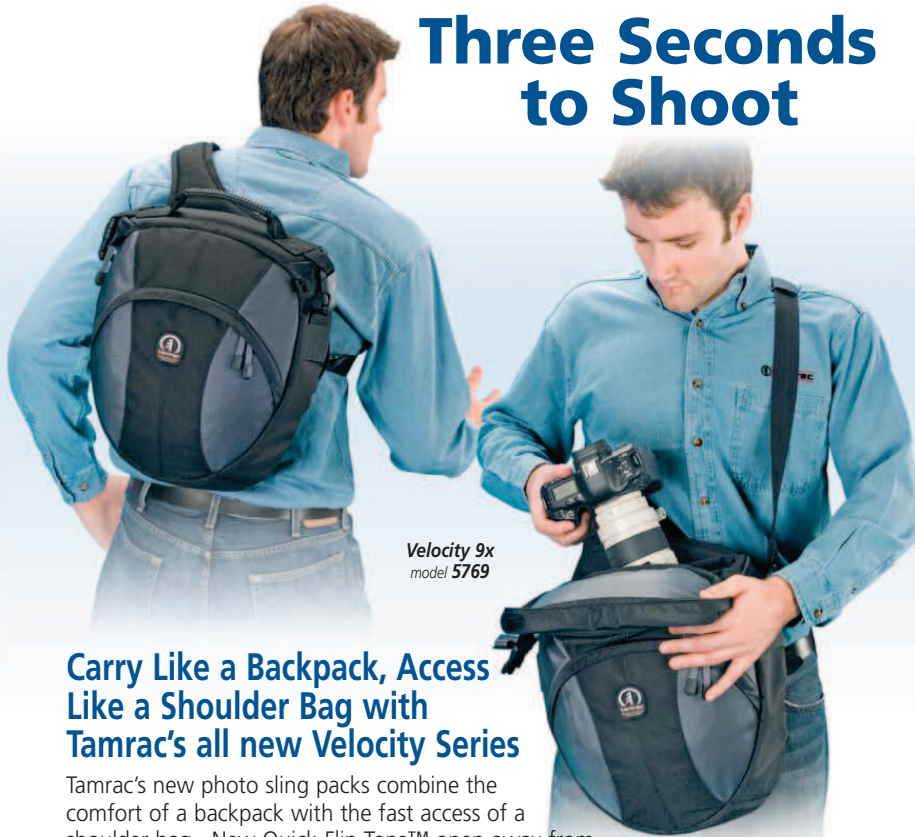
Bringing it all back HOME Yann Arthus-Bertrand, the French photographer famous for his lush *Earth From Above* images, will debut a documentary about his photography and environmental efforts on June 5. Titled *HOME*, the film will feature footage of Bertrand's photo shoots and will screen simultaneously in New York, Rome, Paris, and Mexico City. To find screening times and locations, visit earthfromabove.com.

Viva Mexico! On May 30, the Museum of Fine Arts Boston will exhibit a collection of Edward Weston's photos from Mexico, taken during the mid-1920s. This focused selection of images highlights the legendary photographer's transition from soft pictorialism to a sharper aesthetic. The exhibit runs through November 2.



Weston's "Rose Roland," 1926

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Reneger Patzsch's untitled portrait

From the Archives The biggest names in early photographic innovation will be on display at The Art Institute of Chicago's May 9 archival exhibit, *Modern Photography from the Collection*. The museum has culled integral work from Paul Strand, Man Ray, Henri Cartier-Bresson, and many others, to present an exhaustive exhibit on photography's development into a legitimate art form.

© RICHARD AVEDON

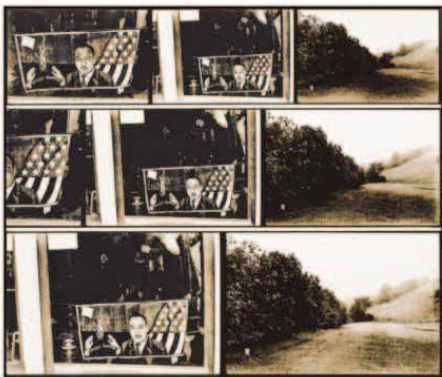


Avedon's 1956 photo in Paris

In Fashion On May 15 through September 6, the International Center of Photography in New York will honor the entirety of Richard Avedon's influential career in fashion photography with the exhibit *Avedon Fashion 1944-2000*. The show will feature more than 200 historic items, from original prints and contacts sheets, to full magazine layouts.

Quiet Riot Also at ICP on May 15, John Wood—a photographer who tackled social issues through “creative photography”—will be honored with the exhibit *Quiet Protest*. Beginning in the 1960s, Wood created montages and manipulated images to comment on social ills like war. The show is in conjunction with the NYU Grey Art Gallery series *On the Edge of Clear Meaning*.

© JOHN WOOD



John Wood's untitled montage, 1969

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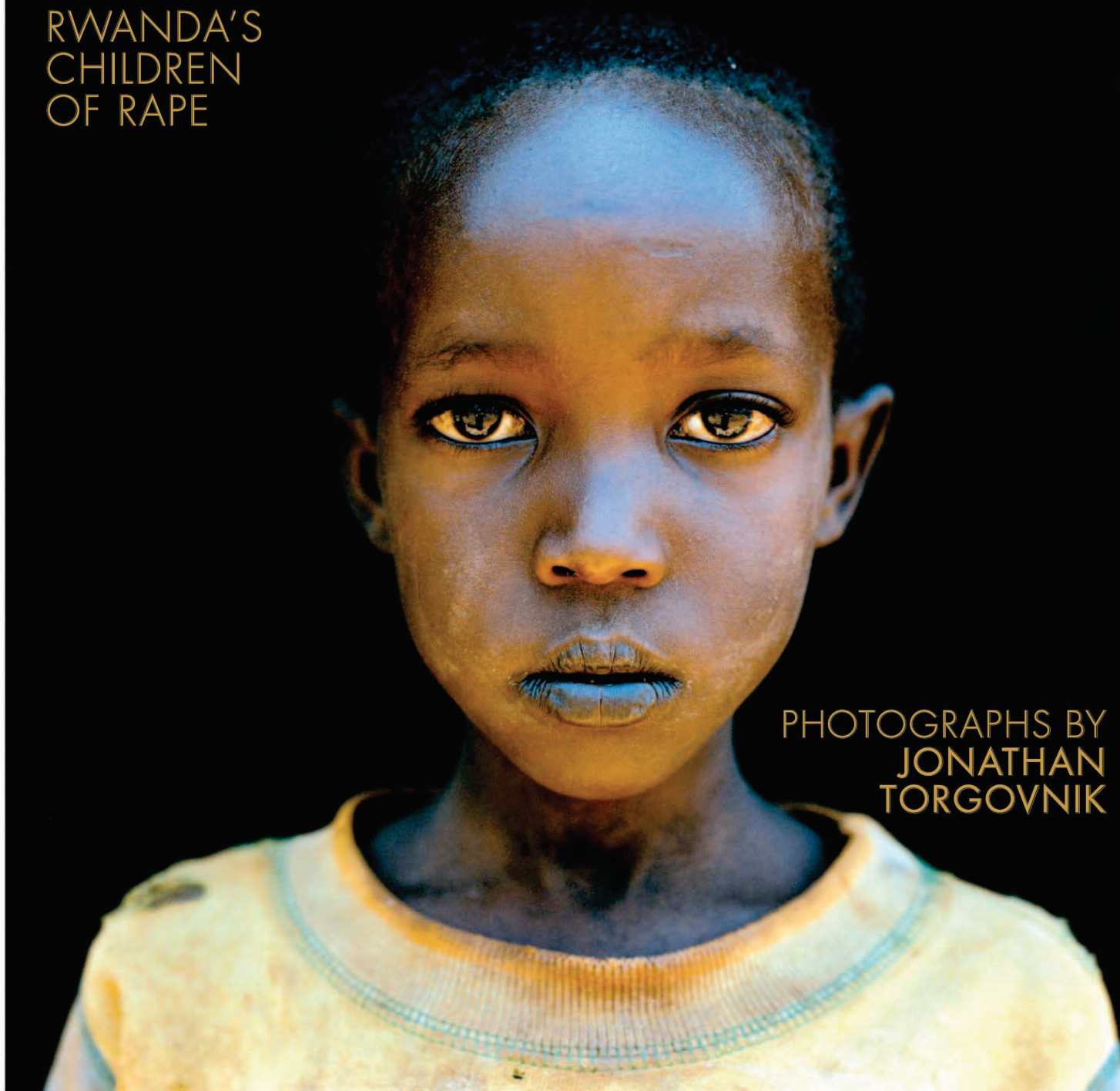
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PORTFOLIO

MAY/JUNE 2009

INTENDED CONSEQUENCES

RWANDA'S
CHILDREN
OF RAPE



PHOTOGRAPHS BY
JONATHAN
TORGOVNIK

Jean Paul, age 15.

GENOCIDE AND MEMORY

EXPLAINING THE UNSPEAKABLE

The woman was 13 when a gang of Hutu men found her. They raped her, then vanished.

With nowhere else to go, she took refuge in the home of her aunt and uncle. There, she realized she was pregnant. And then another group of Hutu men arrived at the door.

When the men entered, she ran to another room and hid under a bed. She heard the violence and the gunshots. When she emerged, she found her uncle and aunt dead. The Hutu men had placed the couple's infant at the breast of the dead mother, and the child was nursing.

A man took the woman into the bush to kill her but decided not to waste his bullets. Instead she was left to die in a mass grave. The next day another Hutu militia found her. She asked for water. They gave her a cup of blood instead.

She never returned to the house where it happened. And she never talked about that day.

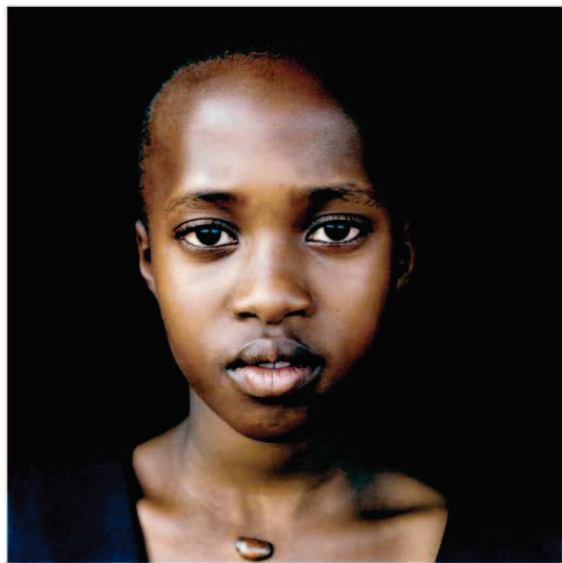
When photographer Jonathan Torgovnik met the woman in 2006, he had no idea of the story he was about to hear. He first went to Rwanda to work on a *Newsweek* story about HIV in Africa. That is how he met Marie. (Torgovnik does not use her real name, or the real names of other women he met in Rwanda, to protect their privacy.) Her rape had left her not only pregnant but also HIV positive. "When she was done speaking, and it was time to take her picture, I couldn't move," he recalls. "My hands wouldn't work. I was in shock, I suppose. I told her I

would have to come back the next day."

Over the next two and a half years, Torgovnik returned to Rwanda five times to find and photograph women who had been raped during the genocidal violence that shattered the small East African nation in 1994, when some 800,000 ethnic Tutsis were killed by the Hutu, a people with whom they had been living side by side in restive cohabitation. The violence, which lasted 100 days, included what Torgovnik describes as a systematic use of rape as a weapon of war.

The consequences of the violence live today in Rwanda. An estimated 20,000 children were born as a result of rape committed during the genocide. They have been raised by mothers who are reminded of the horrors of 1994 each time they look at their children. Often, the women have lived as outcasts—shunned by other Tutsi survivors who see the Hutu bloodlines in the faces of the children; shamed by their own memories. Few had told their stories until Torgovnik arrived with his cameras and voice recorder. Then the words came spilling out.

The result is a new book, *Intended Consequences* (Aperture, \$40), and an exhibition that runs through May at the Aperture Foundation in New York. Torgovnik and producer Brian Storm have also made a multimedia version of the work available for viewing at mediastorm.com. Here, we are proud to present an exclusive look at Torgovnik's new work.



Right:
Valentine
with her
daughter
Amelie. Left:
A portrait
of Amelie.





JUSTINE AND HER DAUGHTER ALICE

“ The militias came and collected us from that room and took us behind the church to a banana plantation and then they started raping me. One of them took me as a sex object for three days. We went in a church nearby because we thought that the church was safe. All my family were killed in that church except myself. ”



SYVINA WITH HER DAUGHTER MARIANNE

“ They came, between six and seven men, all of them, one after the other in turn. They go, once they are all done. They all come back the next day—same again. We begged them to kill us. They refused. They kept taking us to the roadblocks and making us sit there as they do their killing jobs, and after killing, they come to rape us. ”

CLAIRE AND HER DAUGHTER ELISABETH

“ Before the genocide, I had a family, I had parents, I had relatives, I had brothers and sisters; we lived a happy life until the genocide: Everybody was killed, apart from me.

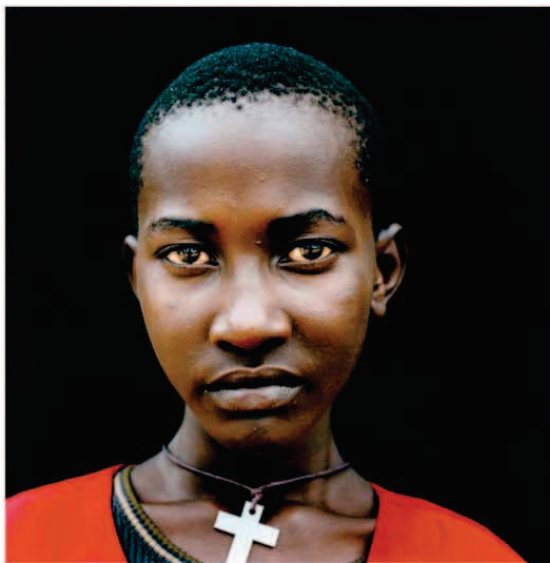
On April 6, the president was killed, and Tutsis around our village were targeted by Hutu militias that were very organized, like they had prepared this for many years. My family fled to the nearby church. A priest told me I should hide in the head priest’s house. When I entered the house, he called his friend and said this was an opportunity for them to ‘enjoy a Tutsi girl.’ And so they raped me, both of them raped me three times each in the house of the chief priest. Later one mocked me, ‘I wanted to love you, but you were too proud. Now I have enjoyed you when I didn’t even want you.’

He called in other militias, and they almost killed me. Outside the parish, my upper teeth were removed with clubs. They had dug holes in the forest. There, they hit me with clubs and machetes and threw me among the dead bodies. They thought I was dead. I don’t know how I survived, but in the night, I managed to walk slowly through the dead bodies and then quietly through the bushes. But I was discovered along the way by many militiamen, and they all raped me. I don’t know how many there were, but each time I was ‘saved’ by someone, he would rape me and then lead me to another bush

where I would be raped again. And so that’s how I moved. It was a long distance, and I was raped by many men. The final man who raped me kept me captive in his house for several days. He would go out to kill during the day and come back at night to do whatever he wanted to do to me. Fortunately, one day when he went out to kill, he never came back.

When I found out I was pregnant, I thought that I would kill the child as soon as it was born. But when she arrived, she looked like my family, and I realized she was part of me. I started to love her. Now, I love my daughter so much; actually our relationship is more like sisters. I got married to a man and told him the whole truth about my daughter. I thought he would protect me, but four years down the road he seemed to change his opinion about her. We are separated now. I think I would rather be alone and have my daughter with me.

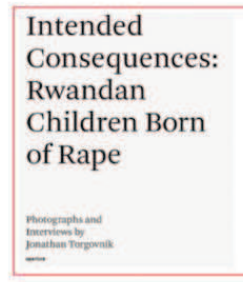
At first, I would get disoriented whenever I saw a Hutu in public; it was as if I looked at an animal. Even in church I would feel traumatized, sometimes to the point of being hospitalized with a severe headache. But slowly, after getting therapy, I have accepted them. I don’t encourage my children to advance ethnic ideologies. My message to my children is: Don’t look at whether one is Hutu or one is Tutsi. That’s not what is important. ”



Right: Claire and Elisabeth in their home.
Left: A portrait of Elisabeth.



AN INTERVIEW WITH JONATHAN TORGOVNIK



Left:
Torgovnik's
new book.
Below:
At work
in Rwanda,
2007.

THREE YEARS IN THE LIFE OF RWANDA

What is the worst you can go through and still survive? What are the consequences of that survival?

Jonathan Torgovnik asked himself those questions over and over as he photographed 40 Rwandan women who were raped in the spring of 1994. Those two questions have been asked before, of course, in countless tales of war and its aftermath, from the *Iliad* to William Styron's examination of moral decisions and their consequences in *Sophie's Choice*.

Torgovnik is not a novelist. He is a photographer who deals in true stories. What he found in Rwanda, however, is that truth can strain the limits of one's imagination.

"The brutality of it, the humiliation, is inconceivable," he says. "Many of the women say that they wish they had died then, but these are the strongest people I can imagine. To endure the rape, the disease, the social ostracism. I told the women, 'I don't think a man could have survived what you've survived.'"

Born in Israel, the veteran New York-based photojournalist has covered conflict for magazines and has worked on long documentary projects, the best known of which was his 2003 book, *Bollywood Dreams*. "But nothing ever moved me like these women did," he says.

After his chance meeting with Marie during the *Newsweek* assignment in early 2006, Torgovnik returned home convinced he had stumbled on what might be the defining story of his career. He traveled back to Rwanda that October, then again in 2007, paying for both trips himself. Workers from local NGOs helped him with the difficult

task of locating the women and convincing them to tell their stories.

Rwanda today is peaceful and relatively progressive under the government of President Paul Kagame, a Tutsi from Uganda who drove the Hutu militias into neighboring Congo. (There, the militias have continued the use of rape as an organized force of aggression.) Rwanda is once again a country where Tutsis and Hutus live together. Some of the Hutu leaders were jailed, but, as Kagame himself said, an entire people could not be put in prison. Neighbors who became enemies are again neighbors. But the past is far from forgotten.

Many of the women Torgovnik interviewed told him straight out that they could find no love for the children they'd borne and raised. Others told him they lived only for their children. "Almost all of them said that when they found out they were pregnant they wanted to commit suicide," he says. "And I'm sure many women did just that."

To capture the painful memories in pictures, Torgovnik decided to shoot formal and environmental portraiture in medium format. "I wanted to show their beauty and their isolation, and the square format allowed me to do that," he says. Torgovnik shot the outdoor portraits by natural light, supplemented with a single strobe to pop his subjects out from the background. The indoor portraits were made with natural light only. For the closeup portraits of the children, he used a dark piece of fabric as a backdrop.

The project has allowed Torgovnik to take his work beyond the boundaries of journalism into advocacy. In 2007 he sold some of his pictures to Germany's *Stern* magazine to help finance his remaining trips to Rwanda. After the article appeared, readers donated some \$150,000 to aid the families in the images. Torgovnik realized his work could do more than merely illuminate and educate. He has since launched Foundation Rwanda (foundationrwanda.org) to raise money for the families he photographed and for other children of rape in Rwanda. The money will be primarily used for education. "This is a critical moment, because these children will be entering secondary school this year, and in Rwanda only primary school is free," Torgovnik says. "The families need a few hundred dollars to keep these kids in school, but for them it might as well be a million dollars."

He also intends to return to Rwanda in 10 years, on the 25th anniversary of the genocide, to rephotograph and interview the children he met. "I ended each interview with the mothers by asking them, 'How do you see the future for your children?'" he says. "They would look at me with surprise and say, 'I don't even know what's going to happen tomorrow. I don't even think about a future.'" That is a consequence Torgovnik intends to change.



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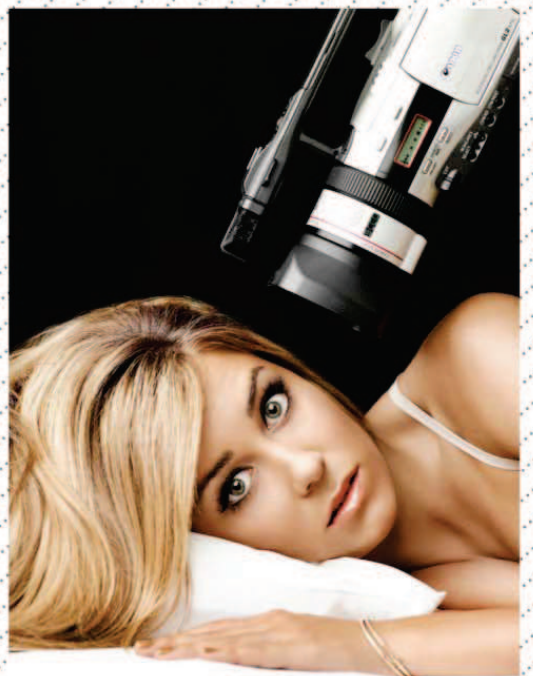
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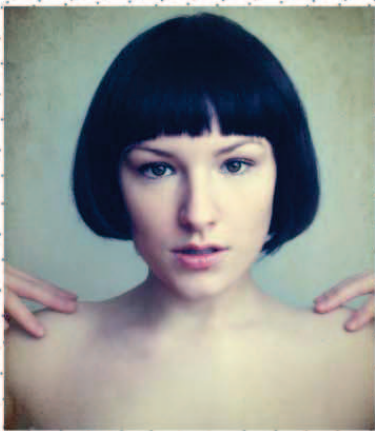


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The annual *American PHOTO* Images of the Year event is an international competition that is a definitive showcase of the very best of contemporary photography. This juried photo contest offers unmatched exposure to both established and emerging photographers in a wide range of fields, from documentary/photojournalism to cutting-edge commercial work and will provide an unprecedented opportunity for peer review of your work by professional photographers, museum curators, art critics and influential editors. Winners will be selected on the basis of originality and the overall quality of concept execution.



DEADLINE
Sept. 12, 2009

ONLINE SUBMISSIONS

You can enter all of your images online. Please visit www.iotycontest.com and follow the easy upload instructions. If you prefer to mail in your entry please visit www.iotycontest.com for detailed instructions. Note all payments must be made online.

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Entries must be postmarked no later than midnight, September 12th, 2009.

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Enter now and you just might win an incredible prize package from our sponsors. One Grand Prize winner and 6 category winners will be selected.

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Extended Entry (September 17th): \$50

An entry can be either a single image or a series of images. A series includes multiple images or pages that make up a cohesive related story. A series is limited to a maximum of 10 images. To enter the student work category you must currently be enrolled in classes.

JUDGING/WINNERS

The judging will be done in two stages: The initial stage will be done by the *American PHOTO* staff. The second stage will be done by a jury of outside experts. The criteria for judging will be threefold:

1. Originality of concept
2. How well the concept fits the category
3. How well the concept is executed

Winners will be notified via email or mail. Winners will be required to sign and return an affidavit of eligibility, grant of rights, and a publicity and liability release within 14 days of notification, or alternate winners will be selected (alternate will be next highest entrant).



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A portrait by Flickr superstars Traci Matlock and Ashley MacLean

AMERICAN PHOTO

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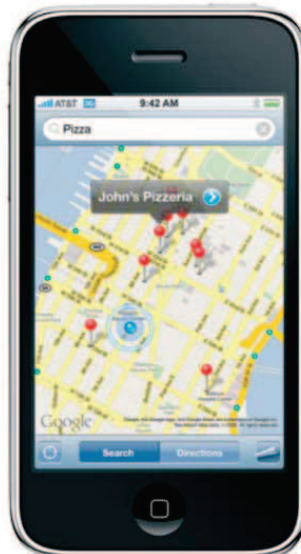


The full-frame, 24.4-megapixel Nikon D3X



The art of photography is far different today than it was even five years ago. Advanced and affordable digital SLRs have made pro-level creativity a possibility for dedicated amateurs, and photo-sharing websites like Flickr allow photographers to publish their images to a global audience. But while new technology makes taking great pictures more exciting and mobile, it also presents a range of daunting challenges. What is the best way to store and manage thousands of digital images? What will photography be like in the new world of "cloud" computing? The following pages describe how the craft has evolved and offer a guide for photographers who want to evolve along with the art they love.

The screen for Apple iPhoto's new face-recognition capability



The coveted, GPS-enabled Apple iPhone 3G



The Sony Cyber-shot DSC-G3, first Wi-Fi compact with a web browser

Natalie Dybisz
Brighton, England
flickr.com/photos/ndybisz/

TEN STANDOUTS FROM THE WORLD'S LARGEST PHOTO SALON BY JOE GIOIA

Three years ago Natalie Dybisz began posting one self-portrait to Flickr almost every day. The university literature major from Brighton, England, quickly attracted a devoted following. She began exhibiting her work to much acclaim and turned pro last year. No wonder: Dybisz's colorful, often surreal images are cerebral and sexy, intimate and public, all at once.

"Flickr is where everybody seems to be waiting for someone's next piece, and seeing the comments grow gives me an idea of how good a photograph is," she says. "But

even when an audience is waiting, I try not to let knowing what they will and won't like dissuade me, or persuade me, to make certain kinds of images. I try not to censor my work in any way. I just try and express myself and then let that be shared."

Dybisz's favorite Flickr group is for female self-portrait artists. "We look at each other's work and discuss everything photography-related, and beyond photography too," she says. "We can share our thoughts and lives with each other in a seemingly safe and intimate place."

SUPERSTARS OF FLICKR



Once upon a time the photo industry's number crunchers might have estimated how many pictures were taken around the world in a year by adding up the countless miles of rollfilm that were manufactured. In the digital age, that number—orders of magnitude greater than in the film era—could probably be extrapolated by counting Flickr uploads. Members of the massively popular online photo-sharing website upload an average of 5,000 pictures a minute, every minute of the day, to their own Flickr photostreams, as they're called.

Flickr is part of the reason that photography is, arguably, the one art form that has flourished on the web. Launched in 2004, it allows any photographer, from enthusiast to professional, to share his or her creativity and to make an artistic connection with like-minded people around the world.

It also allows many of them to profit from their work at a time when photographers are floundering financially. Many art directors and photo editors now go straight to Flickr as an image resource. The company has even forged a licensing deal with mega-agency Getty. (See page 54.) And some imaging software now incorporates direct-to-Flickr features.

Some hold that Flickr has given rise to an identifiable aesthetic. You can judge for yourself after viewing the portfolio on these pages, which feature work judged most "interesting" by the Flickr community itself. Just keep in mind that in the Flickr universe, interesting doesn't necessarily mean best. According to the site itself, a photograph's *Interestingness* has to do with "where the clickthroughs are coming from; who comments on it and when; who marks it as a favorite; its tags, and many more things which are constantly changing." Flickr community manager Heather Champ puts it less technically and more democratically: "We try to steer Flickr away from deciding what is artistic or not."



© NATALIE DVBSZ 12



Lauren Rosenbaum
 Santa Barbara, California
flickr.com/photos/laurenrosenbaum/

While it would be impossible to identify the ideal Flickr member, Lauren Rosenbaum is one of the best the website has to offer. A part-time professional photographer and “full-time stay-at-home mom,” Rosenbaum has uploaded over a thousand images from her creative projects, nature work, and ongoing documentary of family and friends. But it was her smallest set, a series of five surreal illustrations of domestic demands she calls *The Modern Day Housewife*, that caught our eye.

“I wanted to do a shot of me juggling the kids in the air, but it morphed into what you see,” says Rosenbaum. The photographer took two separate images with her Nikon D3, one of the room by itself and another of herself and kids in the same room, with her daughters standing on shelves. “I combined the images in Photoshop then used a layer mask to erase the shelves,” she explains. On page 70 she further deconstructs the process for *American Photo* readers.

The second image shown here was a simpler matter. Her daughters and their friends were playing dress-up and Rosenbaum asked them to sit for a picture on their way to get ice cream. “Not a lot of processing to that one, just an adjusting of levels and a little color correction,” she says.

Rosenbaum began putting work on Flickr in 2007, having started photography by shooting landscapes on color slide film while traveling with her husband seven years earlier. “Once we had kids I switched to digital and taking portraits,” she says. For all of Rosenbaum’s dedication, though, she considers Flickr “just a hobby. I like getting feedback on my pictures, and I see other wonderful images and creative ideas and try them out for myself, incorporating the parts that work for me.” More important to Rosenbaum, she says, is that she has joined an *offline* group. “I’ve met some local photographers through Flickr and we get together and talk about photography. We’ve become very close.”



Gary Shrimpling

Durham City, England

[flickr.com/photos/mysteryme/](https://www.flickr.com/photos/mysteryme/)

A graphic designer and “self-taught photographer,” Gary Shrimpling focuses his work on the social landscape and long horizons of his home on England’s north-east coast. Much of his Flickr photography is devoted to the natural



visual drama of the seaside, none more dramatic than this haunting picture made in 2006 on the set of the movie *Atonement*.

"They were filming in Redcar, England, a perfect location because of its resemblance to

Dunkirk, the site of famous World War II battles," the photographer explains. "The set was restricted, but when they were done filming I was able to set up my camera on the beach, which was strewn with half-buried army vehicles."

He made a long exposure with his Canon EOS 20D, bracketing it to capture detail throughout the tonal range, then merged frames in Photoshop. Moisture on his lens added to the effect.

"I have only been taking photo-

graphs consistently since 2005, when I purchased my first D-SLR," says Shrimpling. "I joined Flickr soon after. The constructive criticism I find there is always welcome, but I am certainly my own harshest critic."



© GARY SHRIMPLING



Traci Matlock and Ashley MacLean

Southeast Texas
flickr.com/photos/tetheredto/

One year after starting a Flickr membership for their creative collaboration, Traci Matlock and Ashley MacLean discovered that their content had been removed by management without warning, apparently because it was too explicit. "That was unforgivable," says Matlock. "But we made peace with the loss." The two photographers, who go by Rose and Olive on Flickr, considered the pros and cons of presenting work on the site and decided that "the benefits out-

weighed the risks." They have re-established themselves on Flickr in the two years since, offering mainly portraits and self-portraits, often with written comments that are brave expressions of lives infused with artistic passion.

"We make a great team because we bring much different things to the table, and even different ways of discussing them," says Matlock of their work. "However, we share basic themes and endless curiosities." Both were shooting film with

medium-format TLRs when they discovered the emotional and visual power of presenting work on Flickr. "A narrative emerged that was oddly similar to what we were actually experiencing while taking the photos," says MacLean. And while they aren't specifically looking for feedback, they still learn from it. "We find the discrepancies between what we see and what the audience sees to be an incredible visual education. It has given us the desire to share work-in-progress very freely."



Lowell Beyer

St. Augustine, Florida

flickr.com/photos/lowellbeyer/

▶ Lowell Beyer's photostream is a giveaway that he has been shooting for a long time: Its gritty black-and-white images recall an era defined by Tri-X film and D-76 developer. "I was a photographer for Cook County for seven years, and worked with some great older photographers," says the retired graphic artist. "The best tip they gave me was, 'You pay for your film, so use it,' meaning fill the frame with image."

The photo here was shot on Tri-X, printed in silver, then scanned to create a digital image that Beyer dodged, burned, and sharpened in software. "I've had good results

printing this picture conventionally, but it really popped when I worked on it digitally," he says.

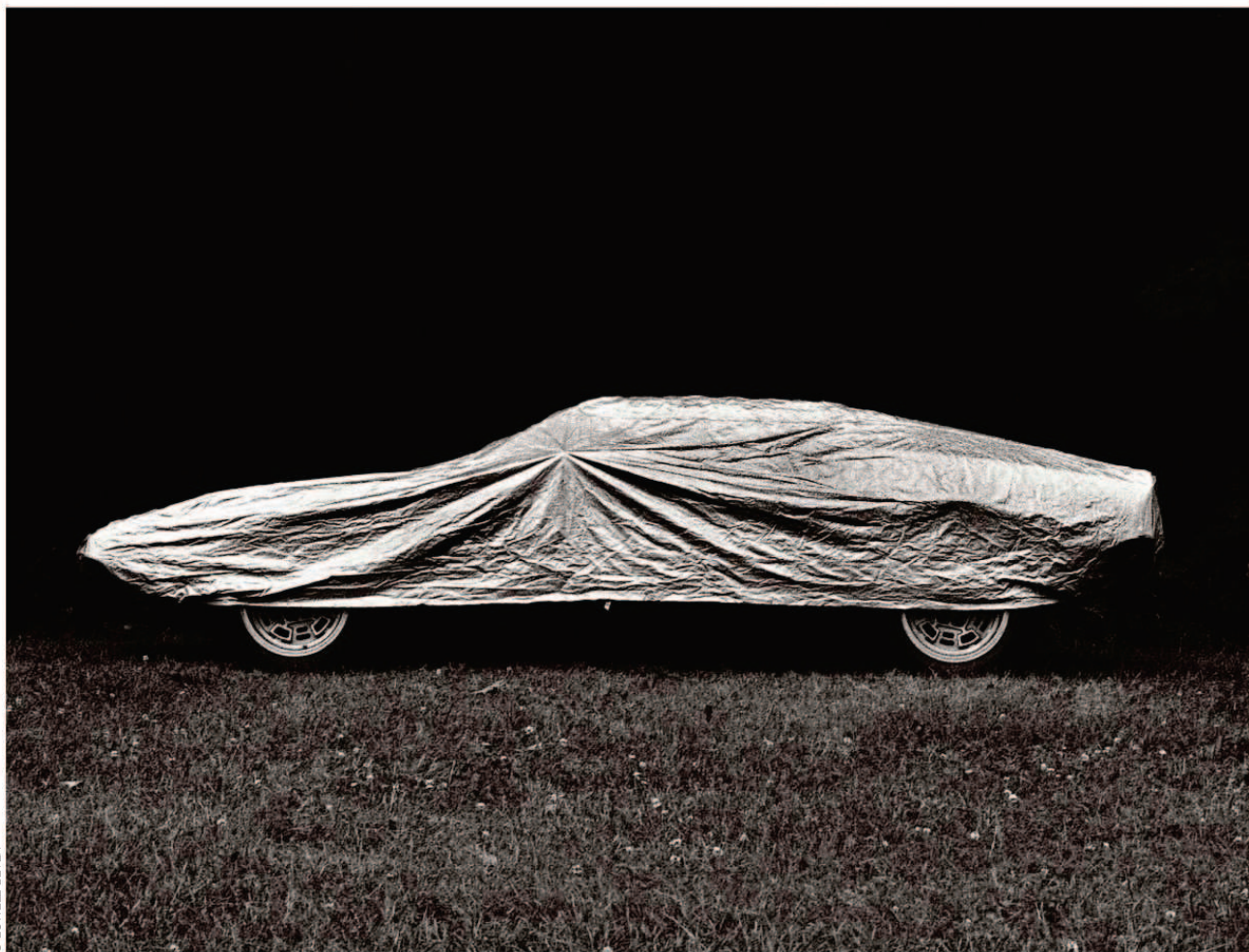
Beyer joined Flickr late last summer. "A friend suggested I try it. It was more interesting than the other network site I used. And I got a lot more feedback. I have so many images, I just want to get them out for people to see. Flickr gives me a reason to keep taking pictures." But the old pro does find one drawback to the new paradigm: not enough editing. "There are too many pictures on Flickr that I wouldn't waste a sheet of paper to print conventionally," he says. "But that's the digital age, I guess."

Kevin Best

Sydney, Australia

flickr.com/photos/kevsyd/

▶ Though Kevin Best is a creative director working in Sydney, Australia, he seems to look at things with a 17th-century European eye. His color still lifes, shot digitally, feature the intense realism and luscious light of a Dutch painting from that era—except they often incorporate disconcertingly modern elements. In this image, inverted plastic fruit cups replace the customary real fruit; in another, a lemon-shaped bottle of lemon juice waits to squirt four shelled oysters. There is a clear wit to Best's studies. "I use Flickr mostly to force myself to keep taking pictures," says Best, who has been shooting for five years.



© LOWELL BEYER



Olivia Bee

Portland, Oregon

[flickr.com/photos/-oliviabee/](https://www.flickr.com/photos/-oliviabee/)

Olivia Bee's photographs of herself and her friends are made in a place that lies between childhood and adult responsibilities. While the Portland, Oregon, high schooler took a darkroom class in sixth grade, she is otherwise self-taught. She shot this self-portrait with her Pentax K200D on a gloomy day, adding brightness and contrast in Photoshop.

Bee put her first pictures on Flickr two years ago, but it was only last summer that things "clicked" for her. That said, she doesn't feel driven to share her pictures. "I don't join groups unless my friends have started them," she says. "I just display my work and see other work that's inspiring. I make a photo because I want to tell a story and to convey the emotions inside me. It sounds selfish and weird, but I really hate getting feedback on my work. Feedback is great if you're just trying to make something pretty, but that's not what I'm trying to do."

Yet Bee feels that the inspiration Flickr provides is crucial. "It has changed the way I take pictures and the kind of pictures I take," she says. "I don't really know where I'd be without photography, definitely somewhere I wouldn't want to be. It gives color to my life and that's really all I care about."







© DAVID SCHALLIOL (2)

Martin Engelbrecht

Aachen, Germany
flickr.com/photos/30335466@N00/

“Everything I know about photography,” says Martin Engelbrecht, “I’ve learned from friends or the World Wide Web, or figured it out myself.” A Flickr member for two years, the native of eastern Germany shoots portraits in a variety of film formats but works mainly with medium-format black and white, using both a Hasselblad and a plastic Holga.

For all this variety, Engelbrecht’s main subject is his girlfriend and muse, pictured here at a deserted army barracks near his home in Aachen, Germany. The photographer’s Flickr stream can

be seen as one long love letter, and he says his girlfriend has inspired his best work. “I couldn’t make good pictures without her,” he says. “She’s the reason I started taking photos. And I learn a lot just by photographing her.”

Though a carpenter by trade, and now studying to be a social worker, Engelbrecht calls himself a passionate photographer. “I like to see what people think about my photos on Flickr,” he says.

“Though it doesn’t really change the way I take pictures, Flickr is a big pool of ideas. I look at it every day for new inspiration.”

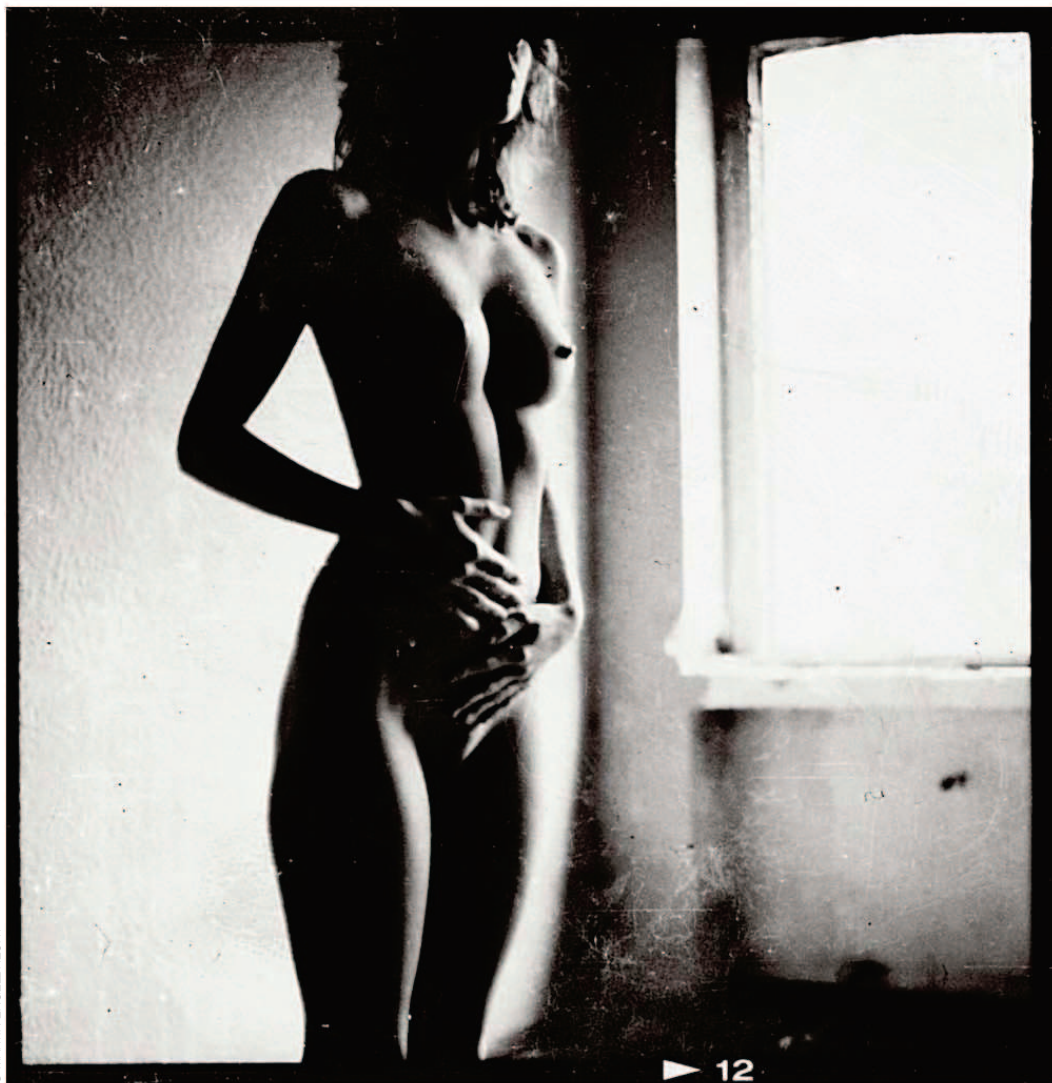
David Schalliol

Chicago, Illinois
flickr.com/photos/metroblossom/

David Schalliol’s rigorous architectural views are shot mainly in the complex urban landscape of Chicago’s South Side. A sociology doctoral student at the University of Chicago, Schalliol is also managing editor of *Gapers Block*, an online magazine devoted to the Windy City’s culture and politics.

Schalliol’s largest “set” of images on Flickr focuses on 19th-century buildings that are often the only structure standing among empty lots—photographs taken at the intersection of Now and Then. The ones here were made with a 24mm lens on a tripod-mounted Canon EOS 5D, using exposures of approximately ten seconds. The lower picture is a composite of two shots taken consecutively then layered together.

The photographer says he did his first Flickr upload in late 2005 but did not really use the site until he needed to share photographs he took at an immigrants’ rights demonstration. Since then Schalliol has joined a “handful” of Flickr groups. “I contribute mainly to those affiliated with local media, such as picture pools for *Gapers Block*, the *Chicago Reader*, and Chicago Public Radio,” he says. He also joined the Social Documentary, Architecture, and Night Images groups. “The feedback I get helps me emphasize certain aspects of my work,” he says, “and gives me an idea about what’s connecting with others.”



© MARTIN ENGELBRECHT

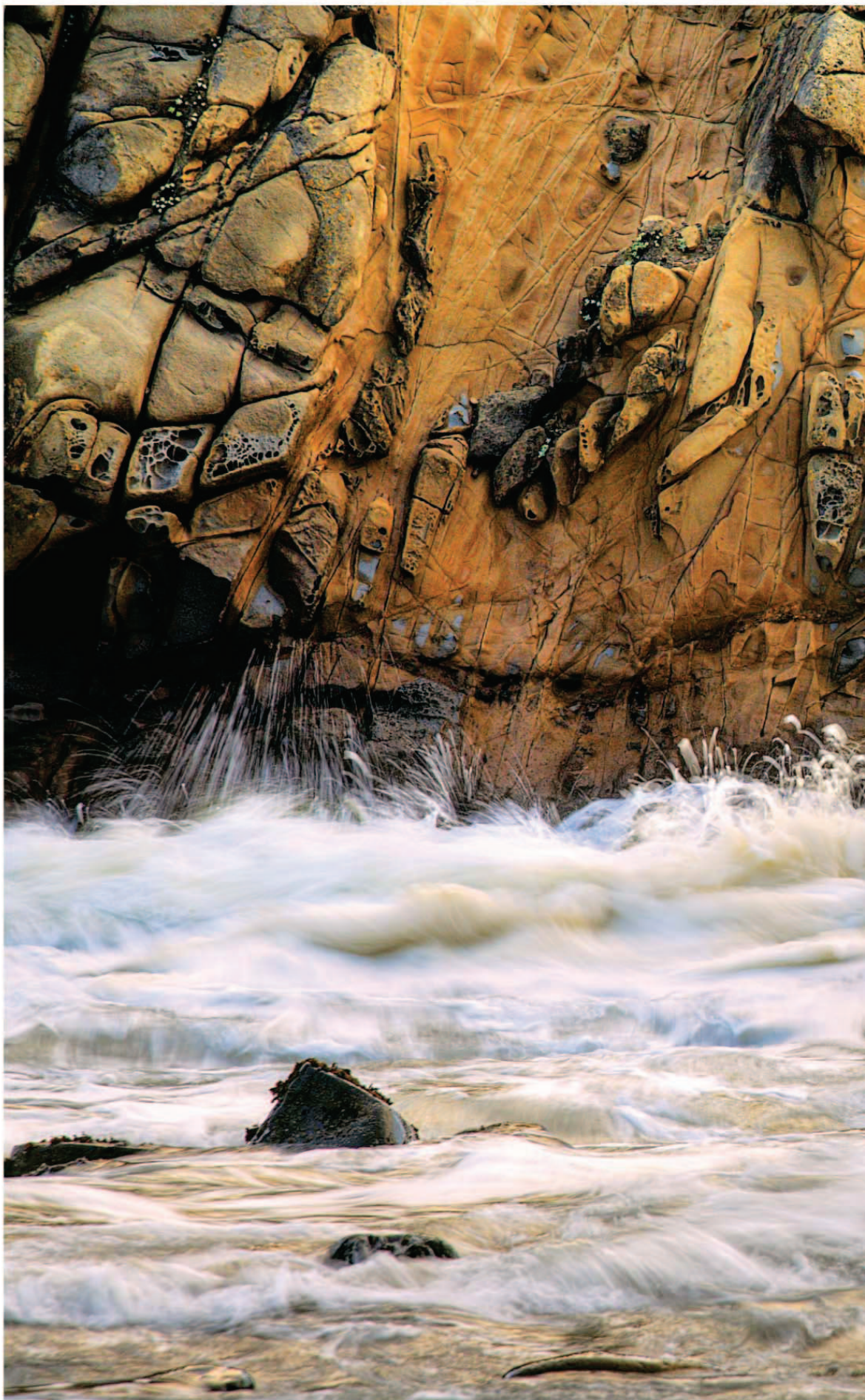
Patrick Smith

Pleasant Hill, California
[flickr.com/photos/
patrick-smith-photography/](https://www.flickr.com/photos/patrick-smith-photography/)

Many of Patrick Smith's most striking images have been made along California's famous Big Sur coast. This view of sundown through the cliff arch at Pfeiffer Beach was taken, Smith says, at high tide before a big storm. "Because of high clouds and fog, the sun was only this dim for about 30 seconds, so I had to work fast," he recalls. "Fortunately, there was enough light reflecting onto the rock face from the cliff behind the camera." Smith made the shot with his Canon EOS 5D set to ISO 50, using a graduated neutral-density filter to balance exposure for the upper and lower halves of the frame. "Usually, this shot isn't possible because the sun is way too bright," he says.

The Bay Area computer database programmer says he only began taking pictures in 2005, with no photo education beyond the inspiration he found in Galen Rowell's books. His work quickly attracted attention. As of this writing, several of Smith's seascapes were being considered for Canon's 2010 calendar. "Photography is providing a nice second income now," he reports. "About half of it is from print sales and the rest from advertising and book images."

Smith opened his Flickr account in August of last year. "I was curious to see how people felt about my photography," he explains. "I wanted to give advice and receive it too. All the detailed comments I receive get stored away in my mind, and sometimes I remember them when I'm out taking pictures."





© PATRICK SMITH



© VINNA LAUDICO



Vinna Laudico

Montreal, Canada
[flickr.com/photos/vinna/](https://www.flickr.com/photos/vinna/)

◀ Vinna Laudico is that fairly rare Flickr photographer who has more photographs in her “Favorites”—the set of other members’ pictures she most admires—than she does in her own photostream. A Flickrite for two years, the Montreal-based web and graphic designer has uploaded only about 60 of her calm and beautifully composed images, mainly portraits. She offers a lesson many Flickr members should heed. “I believe in tight editing, though sometimes I put up works that are not really portfolio pieces,” she says.

Though Laudico took photography classes in art school, she began shooting pictures seriously only five years ago. She works with an old, relatively rare Pentacon Six medium-format SLR and ISO 400 color negative film, scanning the resulting prints and making basic adjustments in the digital file she uploads to Flickr. This picture is from a series she did during a visit to Queensland, Australia, last year. “She’s the daughter of a friend,” says Laudico. “I was inspired by the family, their house and openness to living. One day, I just started photographing them.”

Laudico says she is working to branch out from graphic design with her portrait photography, which exhibits the same necessary attention to detail and sensitivity to color. “I mainly put my work on Flickr to share and get some feedback, especially from other photographers who are on the same page aesthetically as me. I don’t rely on feedback, but consider it greatly.”

Scott Harris

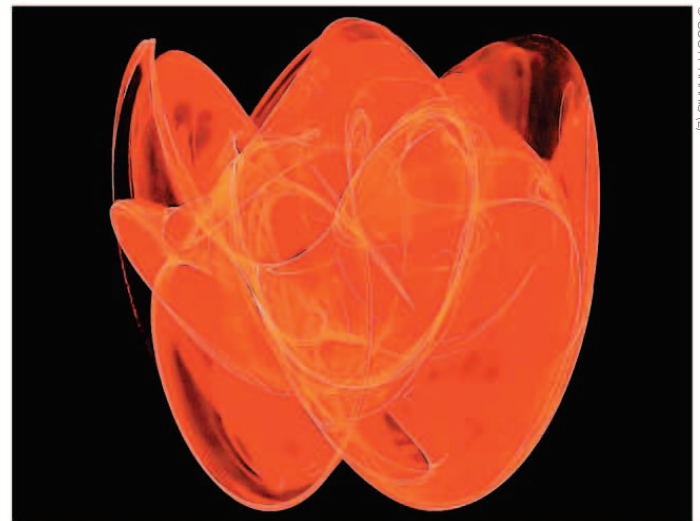
Harrisville, Michigan
[flickr.com/photos/jacalynsnana/](https://www.flickr.com/photos/jacalynsnana/)

▶ The challenge for Scott Harris, an electrical engineer who lives in northern Michigan, was to create vivid photographs of smoke. “Smoke has a mind of its own,” he says. “It’s very difficult to photograph.” Harris’s ingenious solution employed a glass globe in a black box with a hole in the bottom to vent and illuminate the smoke and a hole in the side for his Fujifilm FinePix S7000. “I used sound to excite the smoke,” he explains. “This led to very interesting results.” Two are shown here.

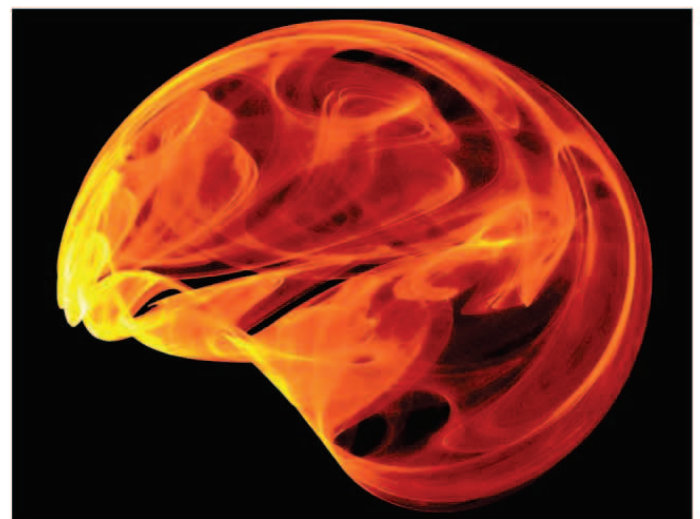
Harris has been uploading to Flickr for four years, sharing an account with his girlfriend, who

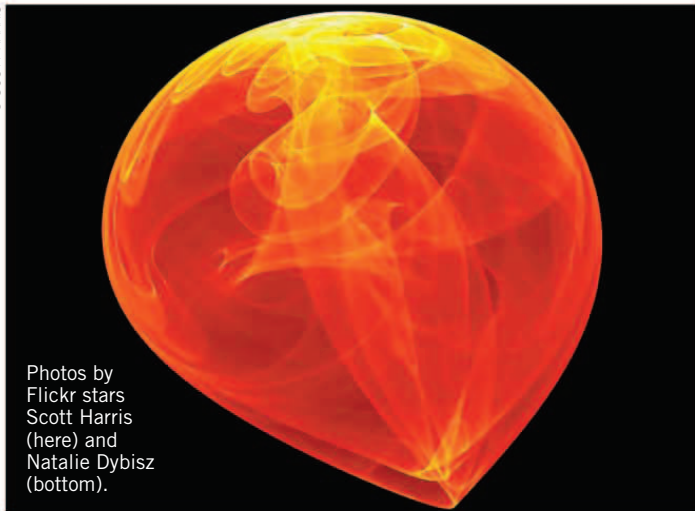
mainly shoots outdoor scenes. “We only put up the best of what we have, and if we don’t both agree, it doesn’t go up,” he says. “She is much better than I am, by the way.”

Harris says he usually doesn’t get involved in Flickr groups, but still gets lots of constructive criticism from other members. “I get far better feedback at Flickr than anywhere else,” he says. “It’s good feedback too. I actually get better peer review at Flickr than I do in the science and engineering community.” How has that input affected his work? “I see things differently now,” he explains. “Everything is a possible picture.”



© SCOTT HARRIS (2)





Photos by Flickr stars Scott Harris (here) and Natalie Dybisz (bottom).

HOW TO BECOME A FLICKR STAR



For serious students of photography, joining Flickr is a little like going to a new school. You ask yourself, Who are all these people? How do I make friends? How can I do well here? Flickr's community manager Heather Champ says it's important for newcomers to understand that the website is a "multiverse."

"Some people come to have their work critiqued and hone their skills," she explains. "Others are really confident and are there only to show their pictures." For either kind of photographer, Champ suggests networking to get their pictures seen by all the right people. "You are only going to get what you give," she says. "The Flickr members who really focus on their photographic

interests, and become active in a group with those who share them, will develop relationships with other photographers that become the foundation of their presence in the community."

Champ says that uploading pictures on a routine basis, and commenting regularly on a group's work, is the best way to build a personal network. When upload-

FLICKR JOINS GETTY IMAGES



Since its launch in 2004, Flickr has become the world's largest photo-sharing community. Now it's poised to be a powerful source of commercial imagery.

Last year, Flickr announced that it was partnering with Getty Images to market the work of Flickr photographers. As one observer wrote, the partnership represents "the collision of cash and web 2.0 community." The **Flickr Collection on Getty Images**, which debuted on the Getty Images website in March, is certainly a sign that the idea of professional photography is changing. Since last summer Getty editors have been sifting through the gazillion images on Flickr to find photos that they feel are marketable. "It allows us to bring **fresh, relevant imagery** to our customers, and it gives Flickr photographers a chance to make some money," says Getty CEO Jonathan Klein. He says the terms between the agency and individual Flickr photographers chosen for the collection will be "exactly the same" as the terms between the agency and pro photographers.

ing, less is usually more. Any casual Flickr visitor is struck by members' inclination to throw everything they've got on their photostream, making viewers wade through hundreds, if not thousands, of images to find the good ones. That dilutes the overall impact of a photographer's work. Self-editing is an important Flickr skill, which isn't to say you should hesitate to post an image about which you're uncertain and need some feedback.

Another important tactic is to create "sets" of photographs, usually groups of thematically or geographically related images. Sets don't remove images from your linear photostream but simply create subgroups with fewer images, helping your viewers discover what you think you do best. Champ also recommends "tagging" pictures with identifying data, such as subject and location information, so Flickr's organizing algorithm can sort them for others to see. Individual home pages often display dozens of active tags, and you can click on one to see pictures that fit the term. Flickr's Explore page also offers an ever-shifting collection of sets grouped by subject, geography, date, interest, and even camera model.

Flickr's complex sorting also promotes individual photographers and images that meet a standard called, simply, "Interestingness."



Photos by Flickr stars Patrick Smith (here) and Lowell Beyer (below).

© PATRICK SMITH



© LOWELL BEYER

The details of Interestingness, Champ says, are secret. But she does reveal that it takes into account activity such as traffic and comments, as well as the relationships between those discussing the work. While most Flickr photographers are happy to earn the site's Interestingness accolade, it "does not show what we consider the best of Flickr," says Champ. "It only takes its pulse." —JOE GIOIA

FLICKR AND FACES: IPHOTO '09

Mac-using Flickr photographers will be happy to learn that **Apple iPhoto '09** has a dedicated Flickr button for direct uploads to your photostream. The new version also has buttons for uploading pictures to Facebook and your Apple MobileMe account. The last version introduced the useful Events tab, which lets you search an iPhoto library by date using cursor-scrollable "stacks." The '09 version adds Places, which automatically imports data from a GPS-enabled camera (or an iPhone) and/or allows you to manually

assign locations for future searches. Even cooler, though, is **Faces**, which uses face-detection and **face-recognition technology** to scan an iPhoto library for pictures of a particular person. First, you find and highlight a photo that includes someone whose face you want iPhoto to recognize, then click the Name button and text fields pop up under each face. Type in the person's name and a crop box zeros in on his or her face, which is then added to a faux-cork bulletin board that appears whenever you click the Faces tab. When you want to find pictures of someone, just double-click his or her face. iPhoto's judgment is pretty good, but you can improve its search skills by accepting or rejecting additional pictures it thinks the person "might also be in." Sorry, no pets! —MARVIN GOOD



In this family, everyone is photogenic.

The Sony® α Series DSLR Cameras



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ORGANIZE YOUR DIGITAL LIFE

A THREE-STEP GUIDE
TO EVOLVE YOUR ART
BY AIMEE BALDRIDGE

KEEP IT TOGETHER HOW TO CHOOSE PHOTO-MANAGEMENT TOOLS

Once you've organized your photos into a simple folder structure, you can choose a program that will give you the tools you need to manage your images. Your choice should take into account the price you're willing to pay for image-management software and the level of detail you need to manage your photos. Your options include:

- **Free tools** provided by your operating system's file browser and

photo software that came with your computer or digital camera

- **Photo-management tools** integrated into your image-editing or photo-workflow software

- **Dedicated photo management software**

If you just want to keep your photos reasonably organized, you may find all the tools you need in the file browser and the image software that came with your computer. These include tools for searching, sorting, batch renaming, and even viewing and adding EXIF and IPTC metadata. Snapshot photographers who don't spend much, if any, time editing photos only need the tools provided by iPhoto and the Finder file browser on a Mac, or those provided by Windows Live Photo Gallery and the Windows Explorer file browser on a PC.

TEN KEY PHOTO-MANAGEMENT TOOLS

When you're selecting the software to manage your photos, you need to know which tools are most important. Basic programs and file browsers may offer just a few of them, whereas advanced programs will provide dozens of useful photo-management tools. Before you buy a program, download a free trial version from the software maker's website, and make sure you find it straightforward and intuitive to use. A program that combines advanced features with simple wizards and tutorials, and lets you select a basic or advanced level, will accommodate you best over time. Here are some of the most useful photo-management features to look for:

EDITOR'S CHOICE NEXT-GEN DIGITAL STORAGE

1) Buffalo LinkStation Pro
This network-attached storage drive can back up and provide access to all of the files on your home network. Its fast gigabit Ethernet connection helps it handle large files, and it can upload directly to remote servers via FTP. From \$150 (320GB). buffalotech.com

2) Seagate FreeAgent Desk A USB hard drive that comes loaded with backup and sync software, the FreeAgent Desk offers

an energy-saving setting that puts the drive into sleep mode after it's been idle for 15 minutes. About \$130 (500GB) and \$180 (1.5TB). freeagent.seagate.com.

3) HP MediaSmart Server
The MediaSmart Server is built on

Microsoft's Windows Home Server software and uses a redundant storage system to automatically back up any Windows or Mac computers in your home. This gives members of

your home network access to shared

files and makes them available online. The server's simple interface makes it easy to set up and use. From \$600 (750GB). hp.com

4) Western Digital My Book World Edition Equipped with two swappable hard drives, the My Book World Edition can easily be set to RAID 1, so that all data is stored on both drives—a good choice for photographers who want to safeguard their images against hard drive failure. About \$230 (1TB) and \$450 (2TB). westerndigital.com



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1 Flexible batch renaming. All of your software choices will probably offer some file renaming tools. Look for those that let you select large batches to rename at once and give you numerous options for sequencing the included files. For example, if your batch will be renamed "Yosemite xxxx," you should be able to select sequential numbers or date and time information in a variety of formats to fill in the "xxxx" information for each file.

2 Strong metadata features. Choose a program that lets you add tags to images and save the tags as standard EXIF or IPTC metadata. Advanced photographers should use a program that also allows viewing and editing full metadata lists.

3 Efficient searching and sorting. Make sure the program you choose offers intuitive, efficient ways to search for photos, group them, and sort them by date, name, caption, photographer (sometimes called author), keyword, and other characteristics.

4 Ranking and filtering tools. These are tools that let you mark photos as favorites, or rate, label, or flag them. Once you've done so, you can filter your photos to find only your favorites or all of those with a particular rating, label, or flag. Ranking and filtering tools can be used to sort photos within the program and keep them organized while you're editing them or choosing photos to distribute.

5 Powerful download and export options. Look for downloading tools that let you automate tasks such as file renaming, tagging, and DNG creation so that they occur whenever you transfer photos to your computer. Built-in tools for exporting photos directly to online galleries, including them in e-mail, and saving them to disks or hard-drive archives can also make organization quicker and easier.

6 Cataloging. Some programs allow you to create catalogs of images. An image catalog lets you pull up and sort groups of photos quickly and easily make changes to batches of images. It also lets you keep groups of photos organized as you edit them. Many advanced image-editing programs use catalogs to organize photos within the software. However, catalogs can only be used within the program where you created them. And remember: Moving images between catalogs is not the same thing as moving the actual files in a file browser.

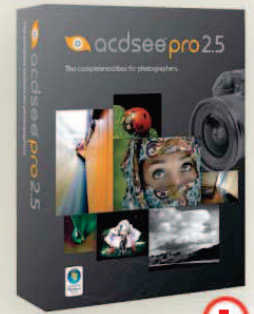
7 Integrated file browsing. In addition to general file browsers such as Windows Explorer, some photo-management and -editing programs let you browse, move, and copy image files in a file browser interface. You can move and change the files themselves, instead of just transferring information about them between catalogs.

8 Deduping tools. Some advanced programs offer tools that automatically find duplicate files or files with the same names, and let you delete or rename them—no manual searching needed.

9 Backup tools. If you choose to back up only your image files instead of everything on your computer, or if you edit photos frequently and want to make sure your images are safe between regular system backups, a program with built-in backup tools may be your solution. Look for one that lets you set up automatic backups.

10 Offline file cataloging. Some advanced programs have the ability to include image files that are archived on a disk or external hard drive in their photo catalogs. This will allow you to see your entire collection all at once in a thumbnail browser.

EDITOR'S CHOICE PHOTO-MANAGEMENT SOFTWARE



1) ACDSee Pro 2.5

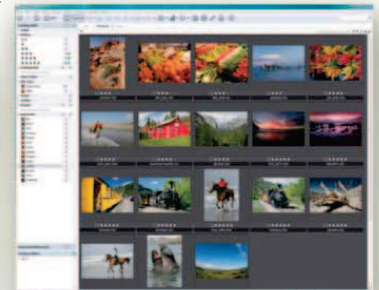
This image-management program offers an extensive collection of tools in a well-organized and intuitive interface. It handles image files efficiently by providing numerous batch processing tools and an import function that lets you rename files, add metadata, and perform other

management tasks as your photos are transferred from your memory card to your computer. ACDSee Pro lets you manage your files through both catalogs and a file browser, and also provides a strong set of photo editing and RAW processing tools. About \$150. acdsee.com



2

2) Microsoft Expression Media 2 This powerful program doesn't just handle photographs: It manages, plays, and displays many other kinds of media and files. Designed for relatively advanced users, it's a good option for multimedia artists and people who just want to use one program to organize all of their media files. You can include media from multiple sources in a single Expression Media catalog, manage offline media that has been added to a catalog, and share catalogs with people who don't own Expression Media using Microsoft's free Expression Media Reader. About \$200. microsoft.com/expression



3) Camera Bits Photo Mechanic 4.6

This veteran program combines highly customizable functions for managing files and metadata with excellent tools for viewing and sorting images. Its direct uploading options give photographers an easy way to send images from the program to online storage, ftp servers, and photo sites such as SmugMug, Flickr, and PhotoShelter. Photo Mechanic also offers flexible handling of RAW and JPEG file pairs, GPS data importing, and a range of easy exporting tools for online galleries and other presentations. About \$150. camerabits.com

3



FOR SAFETY'S SAKE BACKING UP AND SYNCHRONIZING YOUR IMAGE FILES

YOUR
DIGITAL
LIFE

If there's one thing that stops people from preserving their digital media the way they should, it's the onerous prospect of backing up their data. Backing up just sounds like a pain. But in fact, with current software options, setting up a basic backup or sync is one of the quickest and easiest things you can do on a computer. And if you set your backup to run automatically on an ongoing basis, you won't ever have to touch the software after the initial setup.

BACKUP AND SYNC APPROACHES

Some software programs take just one of these approaches, but many provide a combination of them. Depending on your needs, you might use one approach or more.

- **Drive imaging.** This approach makes a copy, or image, of an entire computer or drive, including all of the installed software and settings, in addition to files and folders. This is the most comprehensive backup method, but it also requires the most storage space, and the software that created the image must be used to restore a system on a new machine after a computer or drive failure.

- **File backup.** This approach backs up files and folders but does not save installed software or settings.

- **Synchronization.** Sync tools keep the contents of selected drives or devices in sync, so that their contents are identical. When you make a change to a file on one device, its twin on the other device is updated automatically. Synchronization can be useful for easily making new media files available to multiple computers and devices, especially with collections of files that you will add to but won't edit, such as commercial music collections. On the other hand, you may not want to sync files that you plan to edit and create multiple versions of—such as photo files—since most sync tools don't provide versioning.

You can use sync software to keep computers in different locations in sync by using a small external hard drive or a USB flash drive as an intermediary—sync one computer to the drive, then sync the drive to the other computer. It's an alternative to online backup—or syncing computers in different locations via the Internet—that will save you money if you have a large amount of data to save.

BACKUP SOFTWARE SOURCES

There are several places you can find backup tools and software:

- **Your operating system.** If you have Windows XP, Windows Vista, or a current Mac operating system, you already have built-in backup tools. They don't offer all of the features that most dedicated backup programs do, but they will be sufficient for many people, and they're free.

- **In the box with your storage device.** Many external hard drives and network-attached storage devices come with backup software.

- **Integrated into your media- or photo-management software.** Some advanced media-management software includes backup tools, usually for specific kinds of files, such as photos.

TEN BACKUP AND SYNC FEATURES TO LOOK FOR

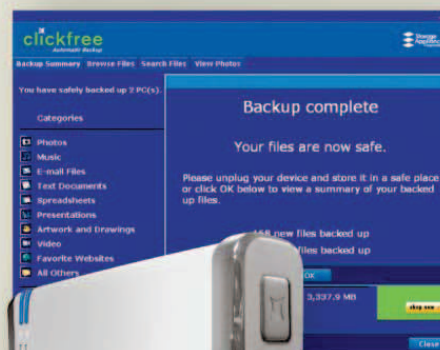
1 Continuous backup or sync. A backup or sync program that can be set to back up files whenever they are changed or added ensures that the latest versions of your files are secured. If the backup destination or synced device is disconnected, the update takes place as soon as it is reconnected.

2 Versioning. This feature saves multiple versions of your files so that you can retrieve them from different points in time, without recent changes. Some software lets you select the num-

ber of versions to retain so that you can balance security with storage space. This feature is common in backup software but usually unavailable in sync software.

3 Flexible criteria. Some software lets you back up or sync files in particular categories, such as music or photo files; many programs let you select specific file types to back up. This can be a useful feature if you want to conserve storage space. Exclusions are another selective backup tool. Being able to exclude specific file types

EDITOR'S CHOICE BACKUP AND SYNC SOLUTIONS



1) Storage Appliance Corporation Clickfree Backup Drive Clickfree's desktop drives and portable hard drives come with automatic backup software installed. When you plug the drive into your computer's USB port, it finds

images and other media files and backs them up—no mouse- or key-clicking needed. However, if you'd



1

BACKUP RESOURCES BACKUP AND SYNC SOFTWARE MAKERS

If your operating system or your media- or photo-management software doesn't provide all of the backup or sync features you want, try a stand-alone backup program from one of these software companies.

Acronis acronis.com
Centered Systems centered.com
EMC Insignia emcinsignia.com
Genie-Soft genie-soft.com
Host Interface International hostinterface.com
Macrium macrium.com
Memeo memeo.com
Nero nero.com
NewTech Infosystems (NTI) ntius.com
NovaStor novastor.com
Novosoft handybackup.net
Paragon Software Group paragon-software.com
Prosoft Engineering prosofteng.com
Roxio roxio.com
Siber Systems goodsync.com
Softland backup4all.com
StorageCraft Technology storagecraft.com
Symantec symantec.com
TGRMN Software tgrmn.com
Titan titanbackup.com

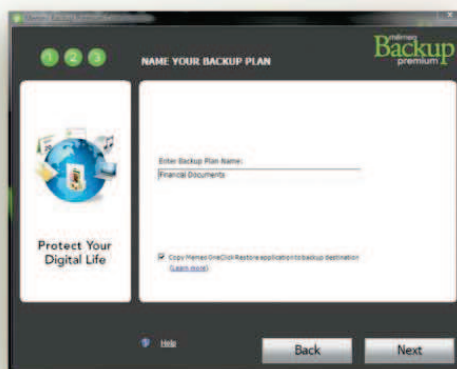
from a general backup allows you to preserve all of your irreplaceable personal media and documents without taking up storage space with large commercial media files such as movies and TV shows. Some soft-

ware allows you to exclude files that exceed a size or date limit.

4 Scheduling. All but the most rudimentary backup and sync tools allow you to schedule updates to take place on a

like to select the file types and folders that Clickfree backs up, the software provides a straightforward interface for you to do so. A single Clickfree drive can back up multiple computers. If you already have an empty USB hard drive ready and waiting, check out SAC's Transformer accessory. It endows any drive with Clickfree backup powers. From \$90. goclickfree.com

2) Memeo Backup Premium Memeo's strength is its simplicity. The software lets you set up automatic backups in a few quick steps: Select one or more destinations to back up to, select file types or folders to back up, and type in a name for your backup. More detailed options can be chosen as well, but the basic setup takes less than a minute to complete.



Backup destinations can include hard drives, online or networked storage, and storage devices such as iPods and USB flash drives. After the initial backup, the software makes updates as files are changed. Backup Premium offers versioning and can restore

regular basis. Even if you use a program that offers continuous backup of files, you might want to schedule full drive imaging backups to preserve your latest software and settings.

5 Simple and flexible restore tools. Look for software that makes restoring your files or system easy and lets you choose between restoring individual files and folders or your whole system. To allow you to recover from a total system failure or main hard drive crash, some programs can create a bootable disk that you can use to restart your system. This is called a "bare metal" restore.

6 Reporting. Backup software should create a log that records the backup process and lists any files that could not be backed up. Some software can be set to e-mail you a log file or a confirmation that a backup has taken place.

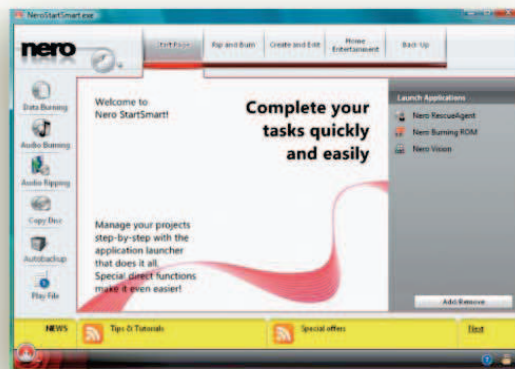
7 File compression. Some software can automatically compress backup files with a standard format such as ZIP or

with a proprietary format. This will help you conserve storage space. However, if the software uses a proprietary compression format, you need to use the same program that compressed the files to open them again.

8 Backup and sync destination options. Some programs let you back up to or sync with a wider variety of destinations than others. Possible destinations include external hard drives, networked computers and drives, USB flash drives, online storage and FTP sites, and optical disks. If you want to back up to optical disks, choose a program that offers disk spanning so that you can back up large amounts of data to multiple disks in a continuous process.

9 Backup search tools. Some software allows you to search for specific files in your backed-up data so that you can restore files selectively.

10 Backup of files in use. Some software can back up files while they are in use by a program on your computer.



deleted files, and it integrates with the Windows Explorer file browser. About \$70. memeo.com

3) Nero 9 This software suite includes not only backup functions but also a multitude of tools for editing, playing, and managing photos, videos, and music, not to mention programs for streaming and recording media between your PC and your TV. Its range of tools for burning CDs, DVDs, and Blu-ray disks is especially impressive—



there are even applications for controlling drive performance, recovering data from damaged disks, and creating cover art. Backup options include both local and online destinations, selective file restoration, and the ability to create a bootable disk that you can use to recover from a total system failure. Backups can be scheduled or set to occur automatically, as files are changed. About \$80. nero.com

INTO THIN AIR KEEPING YOUR MEDIA IN THE CLOUD

YOUR
DIGITAL
LIFE

Technophiles now often talk about storing their data “in the cloud,” as though there were a magical, Oz-like domain in the sky where all the stuff that’s accessible via the Internet resides. In reality, when you use an online service to store your digital media and other files, they reside somewhere a bit more prosaic: a data center. Ideally, the files are stored on servers in more than one data center so that they’re protected from any disaster that might occur at a single location. Regardless of the way you prefer to envision the place where your files reside, online services can provide an excellent way to back up and share your files, and to make them available on the different devices you own.

These are the main types of online services available:

- **Backup.** A backup service allows you to upload your files to a remote server so that they can be restored in the event that you lose the files you have stored at home.
- **Synchronization.** Sync services let you designate files and folders to be synchronized with an online server. This means that current versions of your files will be available to you on a password-protected private website from any Internet-connected computer, and sometimes from mobile devices such as cellphones.
- **Remote access.** A remote-access arrangement doesn’t store your files online but gives you Web access to your computers, network-attached storage device, or home server, as long as it’s turned on and connected to the Internet.
- **Peer-to-peer storage.** The relatively new peer-to-peer type of service lets you back up your files by storing them on other people’s computers instead of in a data center. It encrypts your files so that no one can open them, then distributes multiple copies of them to free space on the Internet-connected computers of other people who use the service. Peer-to-peer storage is very inexpensive compared to purchasing space on a server. To use a peer-to-peer system, you generally have to leave some space free on your own computer so that other users’ encrypted files can be stored there. In effect, this means you are trading your hard drive storage for online storage, which is a good deal because hard drive storage has a much lower cost per gigabyte.

TEN ONLINE STORAGE AND SHARING FEATURES TO LOOK FOR

1 Partial or block-level backups. This type of backup can update parts of files instead of replacing whole files with new versions. This helps it quickly update your

backed-up or synchronized files in the cloud as you make changes to them on your computer. It also allows you to make more efficient use of your Internet connection.

2 Mobile access. If you have an advanced mobile device such as a smartphone, look for a service that lets you view the files you keep in the cloud on the phone and upload files directly from it. Some services give you mobile access through an Internet browser, while others may require you to download and install a mobile application. You must have a data service plan for your mobile device in order to use mobile access.

3 Image galleries and media players. There are online services that let you arrange the image files you

upload into Web albums, just like the albums on a dedicated online gallery site. Some services also include Web-based media players that allow you to play music and videos that are stored on a remotely accessible computer or kept in the cloud, without downloading them. Such a remote-access feature can let you listen to or display your whole media collection from any Internet-connected computer or compatible mobile device, wherever you are.

4 Website and blog hosting. In addition to offering online backup and sync services, some feature-rich providers give subscribers simple tools for creating a website or blog, as well as space to store it online.

5 File sharing and export tools. Some services provide ways for you to share the files that you keep in the cloud with other individuals or groups, usually by giving them direct access to a shared folder or gallery on the Web. Export tools can give you another way of

EDITOR’S CHOICE CLOUD STORAGE APPS AND SERVICES

1) Apple MobileMe In typical Apple fashion, the company’s online storage system makes it totally simple to back up files from your Mac, iPhone, iPod touch, or Windows-based PC. In addition to providing online backup, MobileMe can synchronize your e-mail, contacts, and calendar across multiple devices, providing access to all of your stored and synchronized files and information through an attractive interface. It also includes a

photo gallery that you can upload directly to Apple’s Aperture and iPhoto, share with others, and view on your television if you have an

Apple TV box. Subscriptions for continuing the service after Apple’s 60-day free trial start at \$99 per year for 20GB of storage. apple.com

2) Wuala A peer-to-peer online storage option, Wuala encrypts the files you want to back up, breaks them up into little pieces, then stores multiple copies of the pieces



1

distributing your media to others, by publishing them directly from your storage service to an online destination such as a social networking or gallery site.

6 Encryption. All services that give you Web access to your files allow you to protect the access with a password. Many services also encrypt your files as they're uploaded and while they're stored on a server in the cloud, so that no one but you and the people you share them with can open them.

7 Flexible uploading. Look for a service with software that can pause and resume uploads when it is backing up or synchronizing your files. It should be able to pick up where it left off if you shut your computer down while files are being updated, and it should be able to optimize its use of your Internet connection's bandwidth so that it doesn't affect you if you're using a Web browser while a backup or sync is taking place. When you're evaluating a service during a trial period, try

surfing the Web while your files are being uploaded, and make sure your Internet connection is as smooth and fast as it normally is.

8 Web access to stored files. Some online backup services simply allow you to store copies of your files in the cloud and restore them to your computer in the event that they're lost. Others also allow you to view the files you have stored online through a Web browser, without having to download them. If you travel or use different computers in multiple locations, a service that gives you Web access is probably the best option.

9 Versioning. Although it's not a common feature, some services that offer online backup provide versioning tools. This feature allows you to save and restore multiple versions of files as they are changed over time.

10 Web-based applications. Some services, such as Glide, include Web-based applications in the

EDITOR'S CHOICE BACKUP AND SYNC SERVICES

- Apple MobileMe** apple.com/mobileme
- 4shared** 4shared.com
- backup.com** backup.com
- Bluestring** bluestring.com
- Box.net** box.net
- Carbonite** carbonite.com
- DropBoks** dropboks.com
- Fabrik** fabrik.com
- File Den** fileden.com

- FlipDrive** flipdrive.com
- IBackup** ibackup.com
- IDrive** idrive.com
- Intronis eSureIT Home** intronis.com
- lomega iStorage** iomega.com
- Iron Mountain** backup.ironmountain.com
- Laplink** laplink.com
- Memo Share** memeo.com
- Microsoft Windows Live** home.live.com
- mozy** mozy.com
- Openomy** openomy.com
- Ovi** ovi.nokia.com
- Proxure KeepVault** keepvault.com
- SugarSync** sugarsync.com
- Transmedia Guide** transmediacorp.com
- Xdrive** xdrive.com

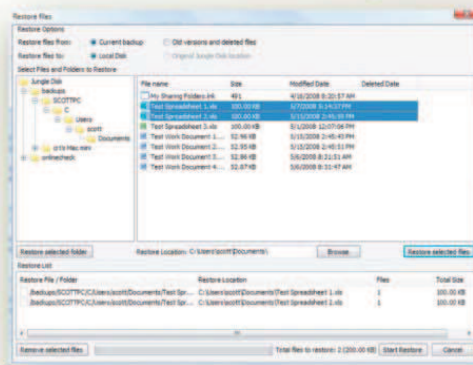
set of tools they provide subscribers. Web-based applications can include software for working on documents in addition to media players, so that you can

not only access, view, and play your files with a Web browser. You can also work on them without installing any software on a local computer.

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3

on the computers of other subscribers. You can swap storage space on your system for space to store your own files in the cloud, making Wuala especially cost-effective, since physical hard drive space is cheaper than typical online storage costs. Wuala also provides tools for sharing files, as well as access to social networking with other members and groups. Subscribers receive 1GB of storage for free, and, in addition to trading local storage



3) Jungle Disk

This service provides ironclad online backup by storing your files with Amazon's S3 service. It's available not only in Windows, Mac, and Linux versions but also in a Windows Home Server version that lets WHS users back up anything on

ited storage is available for a monthly fee of 15 cents per gigabyte, or one dollar per gigabyte if you choose Jungle Disk Plus, which adds efficient block-level updates, file access through a Web browser, and a function that resumes uploads after an interruption. jungledisk.com

4) SugarSync One of the most robust online sync options, SugarSync automatically synchronizes files and folders on your system with private online folders that you access through a web browser or on a mobile device. It offers versioning and archiving, and automatically organizes all synchronized image files into online albums. You can also use the service to share files and photos, and many types of files can be viewed and played right in SugarSync's browser interface so that you don't have to download them first. Subscription prices start at \$2.49 per month for 10GB of storage. sugarsync.com

for online space, can purchase storage at an annual rate that starts at \$25 for 10GB. wuala.com

their home network. Jungle Disk provides simple desktop software that you use to set up automatic backups and retrieve files. Unlim-



2

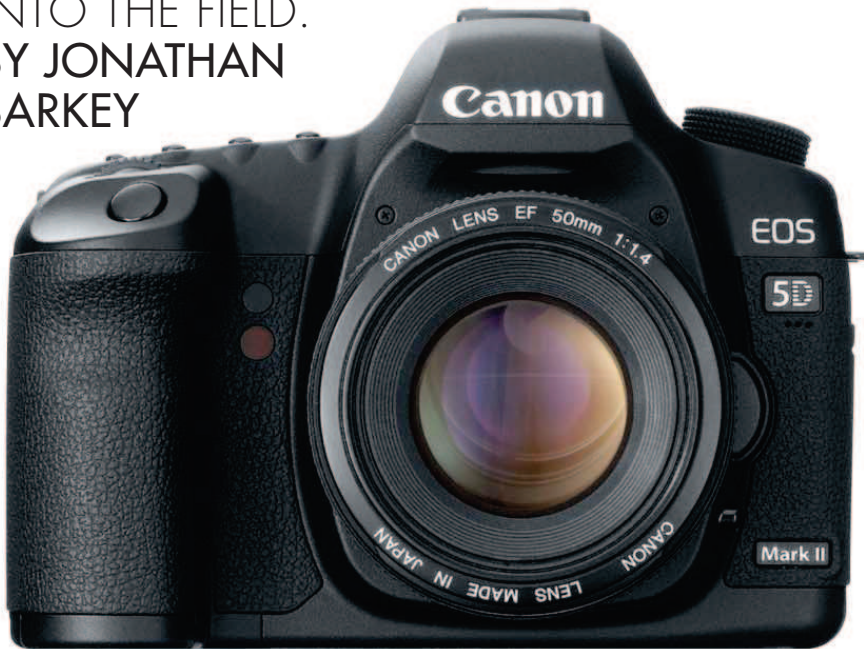


4

THESE THREE NEW FULL-FRAME MODELS ALL DRIVE D-SLR RESOLUTION BEYOND 20 MEGAPIXELS. WE TAKE THE NIKON D3X, THE CANON EOS 5D MARK II, AND THE SONY ALPHA 900 INTO THE FIELD. BY JONATHAN BARKEY



Nikon D3X



Canon EOS 5D Mark II



Sony Alpha 900

Until recently, digital SLRs with 35mm-size image sensors were a rare breed. There were only two Canon models—one very expensive and the other relatively affordable—to choose from. Now there are six models from three different manufacturers. And the three new “full-frame” models featured here—including two priced under \$3,000—all top 20 megapixels in resolution. In fact, their image quality closely approaches that of medium-format photography.

That quality is a function of the physical size of these cameras’ 24x36mm image sensors, which is more than double the area of the APS-C-format sensors in most consumer (and some pro) D-SLRs. This allows both a higher pixel count (by 50 to 100 percent) and bigger pixels, which gather light more efficiently. Other benefits of a full-frame sensor: Your lenses retain the same angle of view as in 35mm, making wide-angles fully functional again; viewfinders are much bigger, for easier framing and manual focusing; and depth of field at any given aperture is much shallower, allowing you to create more pleasing out-of-focus backgrounds.

Despite their similar sensors, the three models featured here have unique identities. Succeeding the trendsetting original EOS 5D, Canon’s 21-megapixel EOS 5D

TWENTY PLUS

Canon
EOS 5D
Mark II



SHOOT OUT

Mark II (about \$2,700) is a technology-packed marvel, with scads of custom settings, super-high ISO sensitivity, and a first-of-its-kind HD video mode. Sony's retro-styled 24.4-megapixel Alpha 900 (about \$3,000), the company's first full-frame D-SLR, sticks to basics and capitalizes on quality, including its sensational viewfinder, built-in image stabilization, and compatibility with superb Zeiss ZA lenses. And Nikon's heavy-duty, 24.4-megapixel D3X flagship (about \$8,000), a higher-megapixel twin of the super-fast D3, is a fully loaded professional instrument, with top-notch ergonomics, nearly infinite configurability, and best-of-class focusing and responsiveness. Given the latter's price, it may seem unfair to compare it to the other two models. We do so, with qualifications, not only because of their comparable resolution but also because it's fair to say that all three cameras deliver unprecedented D-SLR image quality.

BODY AND ERGONOMICS

The Canon EOS 5D Mark II's comfortably rounded, magnesium-alloy body shares most of the styling and controls of its APS-C-format sibling, the EOS 50D. Its solid, midsize form is fractionally smaller and lighter than that of the Sony Alpha 900, and we found its grip more comfortable in small hands. The squared-off, magnesium-bodied A900, evolved from the APS-C-format Alpha 700, is heavier, beefier, and tougher feeling, relying on single-purpose controls rather than the Canon's bimodal buttons. Its optional battery grip makes vertical and horizontal operation functionally identical. The Nikon D3X doesn't need an external grip, since it has one built in, making it substantially larger and heavier than the others. We found that its traditional control logic and ergonomics, distilled from three generations of Nikon pro D-SLRs, easily outshines the others'.

The two midsize cameras are

Only model in this price/resolution class compatible with an optional Wi-Fi transmitter, which can connect GPS receivers and external hard drive storage.

The only full-frame camera capable of shooting 1080P 30fps HD movies—with depth-of-field control and low-light results superior to conventional video camcorders.

In-camera image enhancements include Highlight Tone Priority, Auto Lighting Optimizer, and Lens Peripheral Illumination Correction.

Quietest, most convenient Live View mode includes contrast- and phase-detection AF plus Face Detection and two Silent shooting modes.

Improved micro-lenses and DIGIC IV processing yield best low-light sensitivity, including a maximum ISO 25,600 with four JPEG high-ISO noise-reduction settings.



PROS AND CONS CANON EOS 5D MARK II

about \$2,700

\$3,500 with 24-105mm f/4L kit lens

PROS: • Best performance at high ISOs, with top sensitivity of ISO 25,600, two stops higher than others • Only full-frame D-SLR with 30fps 1080P HD video capture • Canon EF 24-105mm f/4L IS is the best kit lens you can buy for full frame • 9.9-megapixel sRAW1 and 5.2-megapixel sRAW2 formats allow full 14-bit postprocessing flexibility when you don't need full

21-megapixel resolution • Live View is superior in convenience to D3X's, includes Face Detection AF and two silent advance modes • Lightest, most compact and least expensive of the three • Optional Wi-Fi transmitter with GPS compatibility • AF microadjustment memorizes up to 20 lenses • Lens vignetting correction • 850-shot intelligent battery •

CONS: • AF system inherited from original EOS 5D is showing its age • JPEG processing offers less detailed results than RAW • At highest ISOs, horizontal banding noise is visible in dark areas • Mirror lockup is buried in custom functions (though Live View is a substitute) • Canon standard bimodal buttons are less convenient than others' single-function

controls • 3.9fps frame rate is slowest in this class • No APS-C-format crop mode • Limited AF and exposure control in video mode; also lacks the 24P framing rate prized by indie filmmakers •

BOTTOM LINE: Surpassing the image quality of the \$7,000 EOS-1Ds Mark III at less than half the price, it's the best value of the bunch.

SHOOTOUT

Nikon D3X



Best overall image quality of any D-SLR, with superior low-ISO shadow depth, JPEG definition nearly equal to RAW, and "film-like" noise at high ISOs.

Most extensively featured model here, with 44 custom settings, in-camera JPEG processing, voice memo recording, image comments, interval timer, virtual horizon, and stand-alone GPS compatibility.

Superior autofocus system has 51 points (15 cross-type) with 3D motion tracking and Scene Recognition, plus extensive configuration options and -1 to +19 EV sensitivity.

Super-rugged magnesium-alloy body has full environmental sealing against moisture and dust, locking compartment for twin CompactFlash cards, 300,000-cycle shutter life, and 4,400-shot battery.



reasonably weather protected, but the tanklike, magnesium-bodied D3X has dozens of gaskets and seals against dust and moisture—protection you'd expect from such an expensive model. All three cameras feature razor-sharp three-inch LCD displays, with resolution twice that of conventional screens, about 920,000 dots. Each screen doubles as a super-legible alphanumeric control panel showing key camera settings. Unlike the more expensive Nikon, the Sony and the Canon allow direct joystick control of these settings, a very useful feature. To our eyes, the Canon's screen produced the least glare; it also has an ambient light sensor that adjusts brightness automatically. We found all the menu systems attractive in different ways. The Nikon's, with 44 custom settings, is of course the most extensive. The Canon's has 25 settings, the Sony's 16.

SENSORS AND IMAGE QUALITY All three cameras have CMOS sensors, once exclusive to Canon, which allow for better noise reduction than do CCDs. Impressively, the 21-megapixel chip in the EOS 5D Mark II is an updated version of the one used in the more expensive EOS-1Ds Mark III, with better microlenses backed up by improved image processing. The Alpha 900 and D3X use variations of a new 24.4-megapixel (effective) Sony design, but each has its own image processing and data pipeline.

As part of our testing we photographed a historic Brooklyn town house full of architectural detail, using a heavy tripod and mirror lock for absolute steadiness. We were dazzled by the level of detail we got from all three cameras. Indeed, all of them achieve a native print size of roughly 16x24 at 240dpi, and the ability to make poster-size enlargements of two by three feet and way beyond. Comparing output in Adobe Lightroom at 100 percent

PROS AND CONS NIKON D3X about \$8,000

PROS: • Best overall image quality of any D-SLR currently made • Superb JPEG processing preserves detail almost equal to RAW • Noise-free shadows at low ISOs • High ISO noise is most pleasingly film-like • Full-size ultra-rugged magnesium-alloy body with built-in vertical grip • Best ergonomics in this class • Pro-spec weatherproofing includes extensive gaskets

and seals • 300,000-cycle shutter life • 4,400-shot intelligent battery has 5X capacity of the other cameras • State-of-the-art 51-point 3D AF tracking senses subject color • DX format APS-C crop mode allows up to 7fps shooting • Compatible with numerous third-party GPS units • Optional Wi-Fi transmitter • Only camera in this class with automatic lateral chro-

matic aberration correction • Lens vignetting control • Encyclopedic custom settings menus offer the most configuration choices • Dual CompactFlash slots with three storage options • Has separate top and back info panels • Voice memo and image comment • Interval timer • Virtual horizon • Accepts virtually all Nikon lenses made since 1959 •

CONS: • At \$8,000, this camera is meant for pros • Selecting 14-bit over 12-bit RAW mode drastically reduces fps from 5fps to 1.8fps • Live View mode is inconvenient and slow to use • No automatic sensor dust cleaning •

BOTTOM LINE: It's probably the best D-SLR you can buy, but be sure to call your banker first.

magnification, we realized that shooting at 20-plus megapixel resolution is highly demanding of optics and technique. Viewing RAW files, we judged the Canon and Sony virtually identical in detail, despite the three-megapixel differential. The Nikon's RAW output looked a hair sharper than the Sony's (perhaps due to a different low-pass filter), but the latter sharpened nicely in Lightroom. JPEGs at default settings were different: The D3X's were superb—the best at preserving subtle low-contrast detail compared to its RAW files. The Canon's JPEGs tended to smudge that detail, while the Sony's were somewhat oversharpened.

In terms of noise, we saw no significant differences up to ISO 400. But the Nikon exhibited superior shadow detail that could be further brightened with much cleaner results than the others. At higher ISOs, the D3X was at least one stop less grainy than the Alpha 900. The Sony's JPEG noise reduction at high sensitivities significantly blurs image detail. The Canon is clearly the champ in this regard, though, producing about a stop less noise than Nikon up to ISO 6400 (the latter's highest setting, same as the Alpha's), while topping out at a staggering ISO 25,600. Still, we found the tighter, more film-like "grain" of the D3X more pleasing than the blotchier noise and linear banding sometimes visible in the EOS 5D Mark II's deep shadow areas. The Nikon D3X has the best overall image quality, understandable given its higher price, but similar results can be achieved with all three models if you understand their particular characteristics.

OTHER CONSIDERATIONS

A camera's viewfinder is key to the photographer's shooting experience, and the finders on full-frame D-SLRs are much better for focusing manually, judging fine details, and "seeing" your subject in an *(continued on page 86)*

Best-in-class pentaprism finder yields brightest, sharpest, and biggest viewing experience, with 100% coverage, 0.74X magnification, and etched APS-C crop frame-lines.

Body-integral SteadyShot sensor-shifting image stabilization reduces camera shake by up to 4 shutter speed stops and works with any Alpha-mount lens.

Compatible with superb Carl Zeiss ZA autofocus lenses, including Vario-Sonnar 16-35mm f/2.8 and 24-70mm f/2.8, Planar T 85mm f/1.4, and Sonnar T 135mm f/1.8.

Optional vertical grip duplicates body controls, including twin control dials and Multi-selector joystick, plus Function, Custom, AE lock, AF/MF, and exposure compensation buttons.

Sony Alpha 900



SHOOTOUT



PROS AND CONS SONY ALPHA 900

about \$3,000

PROS: • Ample, very solid-feeling magnesium-alloy body • Superb viewfinder—the biggest and brightest of the three • In-body image stabilization works with any Alpha-mount lens • Only D-SLR compatible with superb Carl Zeiss ZA autofocus optics • Direct-setting Quick Navi controls are easier than EOS 5D Mark II's • Easy-access mirror lockup in

Quick Navi • Dedicated meter pattern and AF mode selectors • Single purpose ISO, white balance, EV compensation, and drive mode buttons • Eye sensor deactivates LCD when viewfinder in use • Intelligent Preview shows exposure and tone changes on RAW test shot • AF micro-adjustment memorizes up to 30 lenses • 880-shot intelligent battery •

CONS: • No Live View mode • Small area nine-point AF limits action shooting • Tiny top-deck status LCD with minimal info • Images at ISO 800 and above are noisier than in competitors • Standard high-ISO JPEG noise reduction smears details • Minimal custom functions less extensive than others • RAW capture is 12-bit only • Second card slot wasted on less use-

ful Memory Stick format • Cropped sensor mode uses viewfinder guidelines, not masking • Modest shutter life (100,000 actuations) • No Wi-Fi or GPS compatibility • Modest weatherproofing •

BOTTOM LINE: Sony's impressive full-frame debut delivers 24.4-megapixel resolution for \$5,000 less than the Nikon D3X.

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The screenshot shows the layout of the PopPhoto.com Weekly Email Newsletter. At the top, there is a banner for "Nikon LIVE" with the tagline "GET THE ROCK & ROLL EXPERIENCE AT NIKON LIVE" and "Amplified By Nikon". Below this is the "PopPhoto.com Weekly Email Newsletter" header. The main content area includes a "TIP OF THE WEEK" section featuring a photo of a woman and a "Daily Photo Critique" section with a photo of a snail. There are also several article teasers, such as "Hands On: Olympus E-620" and "The Search For The Best Portable Hard Drive". A sidebar on the right contains a "Focal Press" advertisement for the "Fuji FinePix F100FD 12 Megapixel" camera. The bottom of the newsletter features a "Mentor Series" advertisement for "Nashville" and a "Sound & Vision" article about plasma TVs.

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FLICKR MAGIC

BEHIND THE
SCENES WITH
SUPERSTARS

LAUREN
ROSENBAUM

AND

PATRICK
SMITH



Far from desperate, **this self-avowed housewife** takes it easy while her daughter does the cooking. But Lauren Rosenbaum must be spending some of that free time using **Photoshop** to make her family lighter than air. On the following pages, Rosenbaum, whose work you can see in our Flickr feature on page 38, shares her technique. Time is also key to the **spectacular seascapes** of Flickr's Patrick Smith, who explains how he combines long exposures with a rare willingness to wait for changing conditions.

1



2



3



**PHOTOSHOP
MOTHER**
SHE
LEVITATES SELF
AND KIDS!
HERE'S HOW
FLICKR
SUPERSTAR
LAUREN
ROSENBAUM
DOES IT ALL.

Photoshop is a notorious timesink for photographers, which makes you wonder how Lauren Rosenbaum—a full-time mother of three small children—got to be so good at it. Rosenbaum is an active Flickr member who attracts many visitors to her photostream, and part of the secret to optimizing her time is that she has made family a primary photographic subject. Her kids



4**5****6****STEPS 1+2****Setting up the Shot**

Once you've chosen the setting for your photograph, place your camera on a tripod (or a stable surface), compose, and take a "before" shot that's empty of all the people and other elements you want to make float. Then introduce your floating elements, supporting them in position on chairs, stools, small tables, etc. (If you're including yourself in the portrait, you can use a wireless remote or the self-timer on your camera.) Take a second shot.

STEP 3**Erasing the Supports**

Open both images in Photoshop. Select the Move tool, hold down the shift key, and drag the main shot onto the background shot. Add a Layer Mask by clicking the Layer Mask button at the bottom of the Layers palette. This adds a white box to the main shot layer. Using the Paintbrush tool with your foreground color set to black, simply paint over the chairs, stools, or tables until they disappear, replaced by the background scene. If you accidentally paint over something you want to keep, you can switch the foreground color to white and paint it back in. Once you're done, merge the layers.

STEP 4**Changing the Color:**

Create a duplicate layer. Select your Paintbrush tool and set it to a soft brush. Click on the foreground color and choose the color you want to paint with. (For this shot I used the Eyedropper tool and clicked on my dress.) Set the mode to Hue and then paint over the areas you want to change. If you make a mistake you can use the Erase tool or step backwards in the History Palette. Once you're done, merge the layers.

STEPS 5+6**Adding Polka Dots**

Add a new layer and choose a hard brush. (I chose size 40.) Go into the Brush Manager; if you can't find the button, go to Windows > Brushes. Click on Brush Tip Shape and increase the spacing. (I used 176 percent.) Then click on Shape Dynamics and increase the size jitter. (I used 70 percent.) Go into Scatter and increase it. (I chose 135 percent.) I used the same red from the earlier step, but you can change the color. Paint over the areas where you'd like dots. Once you're done, reduce the opacity of the layer to about 10 percent. For the final version I cropped to 8x10 and cloned out unwanted details.

© LAUREN ROSENBAUM '17

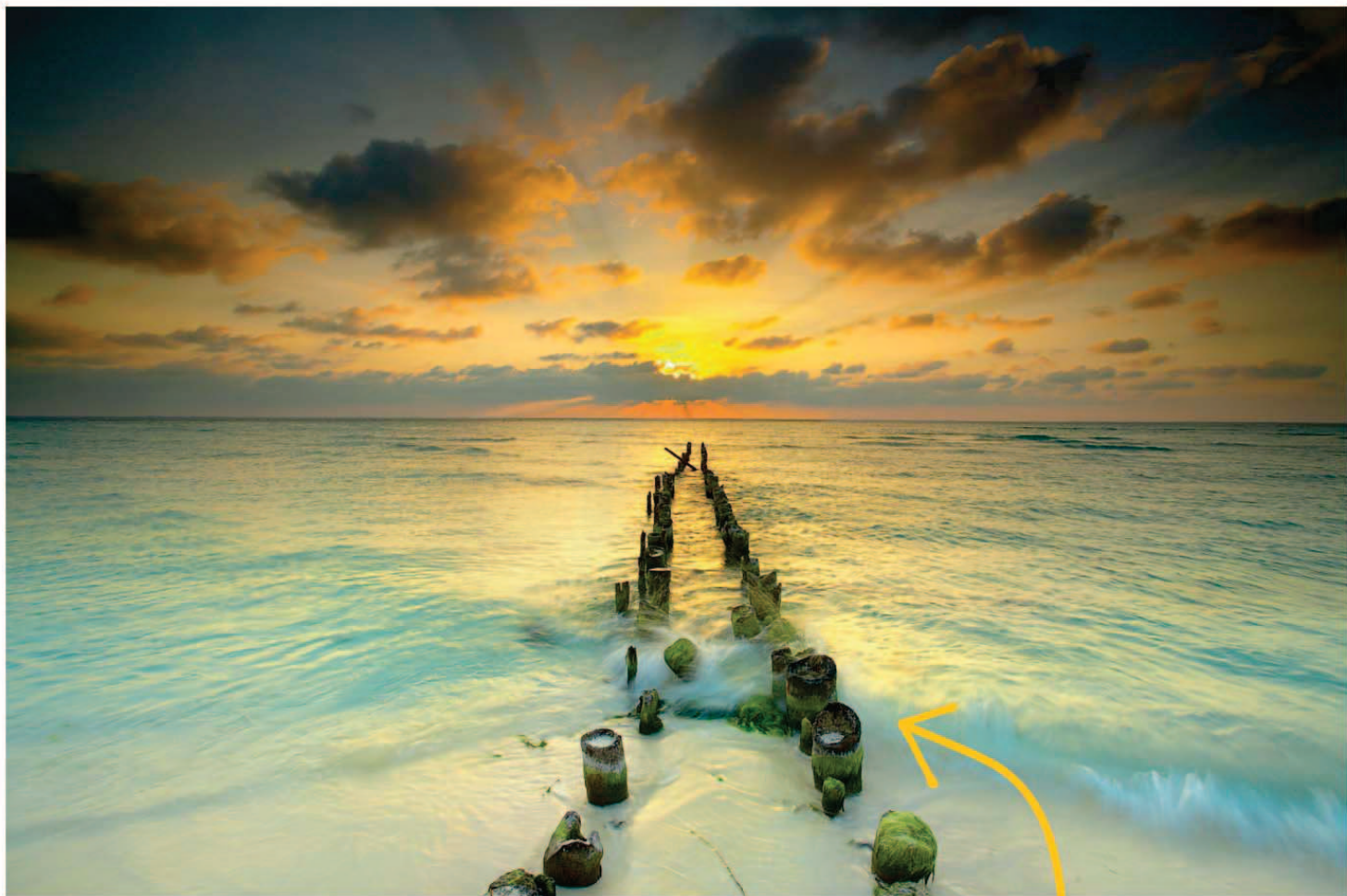


CLASS NOTE: "SET THE FOREGROUND TO BLACK AND JUST PAINT OVER THE CHAIRS, STOOLS, AND TABLES."

in particular are willing participants in her photography. And while we were charmed (as are all the Flickr members who've included her work in their "Favorites" set) by Rosenbaum's artfully staged and heavily manipulated images, much of her work is in a spontaneous vein. Here, though, Rosenbaum explains step-by-step how to make things "float" in Photoshop, using an image from her whimsical *The Modern Day Housewife* series as an example. (See page 38 for another image from the series.)

Rosenbaum does manage to squeeze in outside requests for family portraiture and wedding photography. "I have a vision of offering 'magic' pictures for others—floating kids and levitating families—but I haven't pursued that yet," she says. "I'll get to it once the kids are all in school." —RUSSELL HART

A simpler stunt than the kitchen step-by-step above, Rosenbaum's self-portrait in triplicate combines four shots: One of the empty scene and three of it with herself in different positions. She layered the shots in Photoshop, then painted herself in on the top three layers, with the foreground color set to black.



1

WATER & LIGHT

THE ART OF PATRICK SMITH

By day Patrick Smith programs computers, which may explain the Flickr superstar's systematic approach to photography. "Before a shoot I check the tides, the weather forecasts, sunrise and sunset times, even satellite movies," he says. "I do reconnaissance missions to plan compositions and get new ideas." But even when Smith gets to the right place at the right time there's work to be done. "First I look at the sky to see how the clouds and light are changing," he says. "Then I look for the best foreground and background to go with that light. I may spend 30 minutes or more with the camera still in the bag, just watching the land and sea." —R.H.

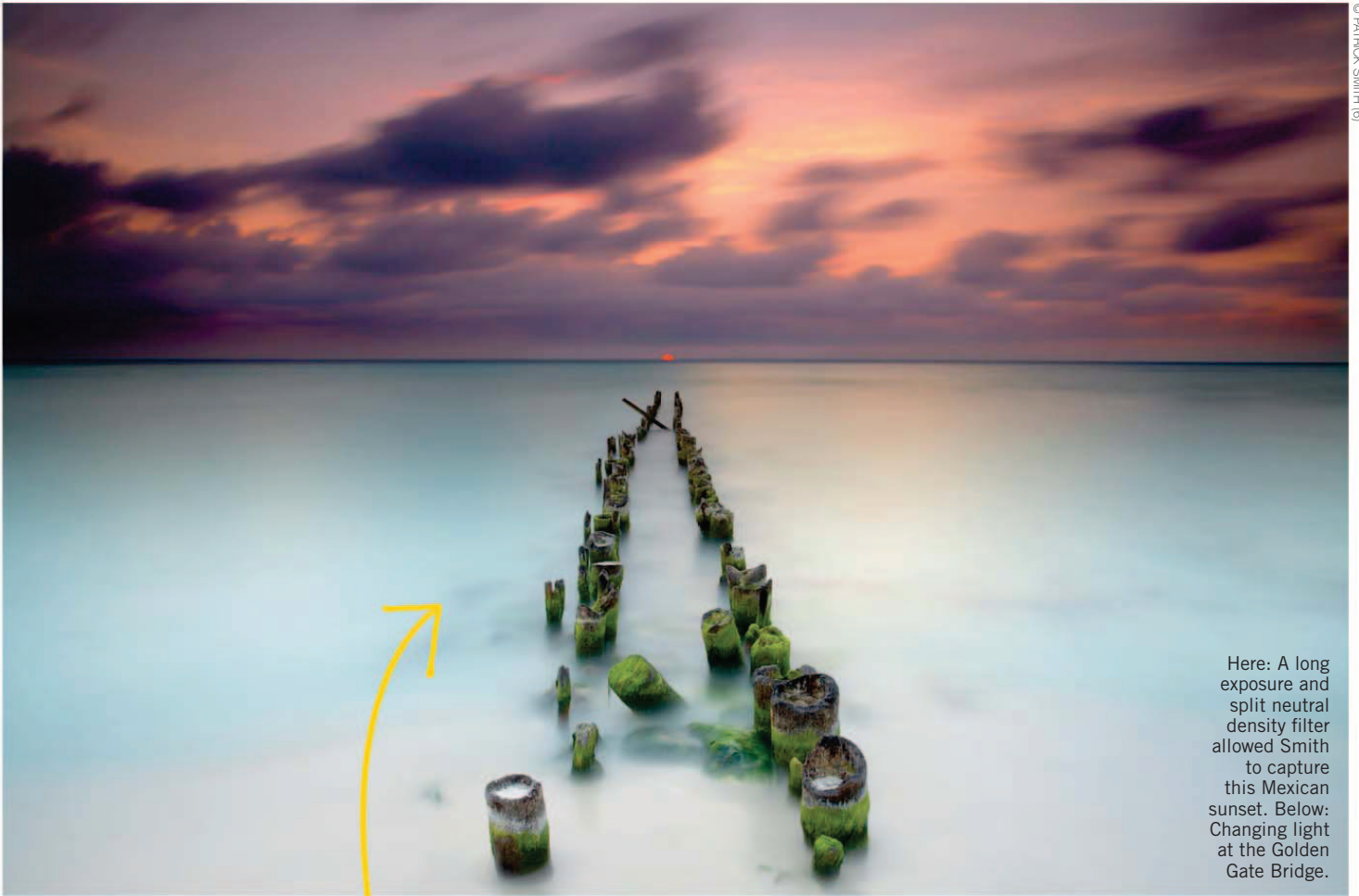
LESSON 1

Isla Mujeres, Mexico:

"Before I left for the Yucatan I noticed on Google Earth that this old pier pointed in the direction of the sunset. When I first went there to shoot, the sun was setting just to the left of the end of the pier, and I realized that each day it would be setting a bit more to the right. I photographed the same

scene every day, in case the light was no good on the day the sun finally lined up with the end of the pier. On the final day of my trip, the sun set right at the end of the pier. I was ready, but actually a bit nervous because it looked so good and I knew I wouldn't get another chance. I shot the first image when I noticed the symmetry of the





Here: A long exposure and split neutral density filter allowed Smith to capture this Mexican sunset. Below: Changing light at the Golden Gate Bridge.

2

CLASS NOTE:
"LUCK IS ONLY PART OF IT. YOU HAVE TO MAKE A COMMITMENT TO THE IMAGE."

sun's rays (frame 1, above). Twelve minutes later the sun dropped just below the clouds, and stayed out just long enough for me to make a 30-second exposure, which blurred the water (frame 2, above). Someone looking over my shoulder said, 'You are so lucky!' He was right that I just happened to take the trip at the right time, but I made my

own luck by committing to the image."

LESSON 2
Golden Gate Bridge, San Francisco:

"I decided to shoot this picture during the lowest tide of the month because more foreground rocks would be visible. But where I first set up (frame 1, below) the rocks were just too dark, so I abandoned

that spot and moved 100 feet to the right to get a foreground that would catch the light better. Five minutes later the sky turned red and I took another picture with an 0.8-second exposure, making sure all the water was moving in the same direction to create a sense of motion without turning it into cotton (frame 2). After a few expo-

sure the sky turned dull (frame 3). It looked like the show was over. But I've found that the sunset often gets a second wind, so I moved a little to the side to include a few rocks in the middle ground for extra interest and depth. Sure enough, a last bit of red appeared in the highest clouds, and I got one more shot (frame 4)."



3



4

CREATIVE SECRETS



© JOE MCNALLY

A FLASH OF INSPIRATION

HOW DO YOU SHOW MOTION WHEN YOU HAVE A STILL CAMERA IN YOUR HANDS? AS LIGHTING WHIZ JOE MCNALLY EXPLAINS, REAR CURTAIN IS THE WAY TO GO.

Above: Joe McNally used rear-curtain flash synchronization to create a sense of movement in this photo of an Irish wedding, essentially combining a sharp, flash-frozen image with a blurry one created with ambient light captured by a slow shutter (see text).

Below: McNally's *The Moment It Clicks*.



For the *A Day in the Life of Ireland* book, I wanted to photograph Irish coal miners. I went to Kilkenny, a small village. Met my contact at the local pub (where else?) and asked him about the

nearby mine. I was excited to check it out.

He nodded and rubbed his chin. "Yah, yah, we got the mine for sure. Can take ye out there for sure. Thing is, it's been closed for nigh on 20 year." Welcome to *Day in*

The Artistic Struggle "I think all art is about control—the encounter between control and the uncontrollable." —RICHARD AVEDON

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CREATIVE SECRETS

the Life research!

I did go, and crawled down into a deep, black hole, just to be sure. I turned back, probably just before the sign, "No pictures here."

Okay. What to shoot? I love weddings, so I went and started to check out churches and schedules. The luck of the Irish prevailed and, quite literally, the farmer's daughter was getting married on the day of the book shoot. Met the family. They said yes.

What a wonderful day! Weddings are fun because people let their hair down and, of course, in Ireland they *really* let their hair down. Had a ball and made some fun pics.

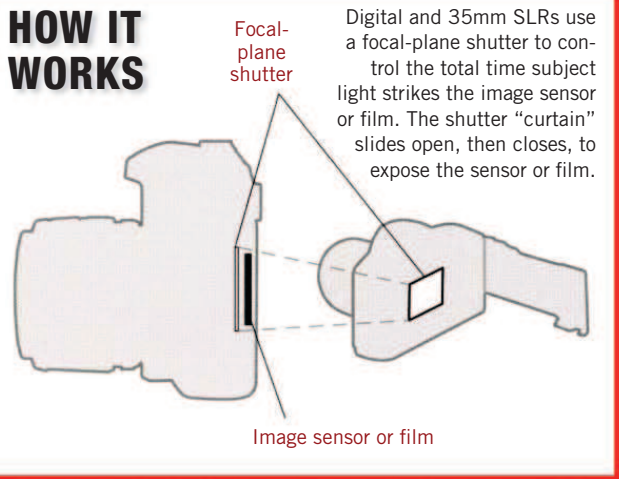
Almost at the end of the night, the father of the bride came up to me. He was a farmer—barrel-chested, silver hair, forearms like Popeye. He grabbed me by the shoulders. "I don't give a \$#!& about the photos," he shouted over the music. "Are ye having a good time?"

When the good times are rolling, you gotta roll with them and show the frenzy, the fun, and the motion. How do you show things in motion when you are holding a still camera in your hands?



Rear-curtain sync is one of many high-end features on the Nikon SB-900 Speedlight.

HOW IT WORKS



Focal-plane shutter

Digital and 35mm SLRs use a focal-plane shutter to control the total time subject light strikes the image sensor or film. The shutter "curtain" slides open, then closes, to expose the sensor or film.

Image sensor or film



The SB-900 from the back

hot shoe flash is firing at a much higher speed. That's why flash freezes a moving subject. So the camera will expose a scene at a shutter speed of say, 1/15 of a second, but the flash will hit the subject at maybe 1/1500 of a second, making them sharp.

How to Get This Type of Shot: Rear curtain is the way to go. Always remember, no matter what the shutter speed of your camera, the

is: when does that flash hit them?

In front curtain, the flash goes off at the beginning of the exposure. Not good for motion. In this mode, the flash hits the subject first, and then they continue moving while the shutter stays open, and blur right through their sharp flashed image.

With rear curtain, the flash goes off at the end of the exposure. That way the camera is exposing, and the subject is moving and blurring, and then BOOM! The flash freezes them, with their blur and activity behind them, not through them. The result is a logical flash-and-blur effect, one that makes sense and has direction, and gets the notion of motion across to the reader.

FYI, I simply leave my cameras set to rear curtain all the time. At 1/250 of a second, it doesn't matter. But it matters big time starting around 1/30 of a second.

Excerpted from The Moment It Clicks: Photography secrets from one of the world's top shooters (New Riders, \$55), by Joe McNally.



McNally shot this photo with the Nikon SB-24 Speedlight, the first flash to simplify rear-curtain sync.

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REVIEW

ROBERT FRANK REEXAMINED

BY
VICKI
GOLDBERG



Looking In: Robert Frank's *The Americans*
by Sarah Greenough and contributing essayists
(The National Gallery of Art/Steidl, \$45)

Robert Frank's *The Americans* is like a pebble dropped into the waters of culture: The book created ripples that expanded steadily, the circles ever widening. Frank took more than 27,000 photographs on his 1955–1957 trips across America on a Guggenheim fellowship, then edited them down to 83. In the American edition (1959) the only text was a brief introduction by Jack Kerouac. Since that time, it's my guess that many more than 27,000 words have been written about Frank and *The Americans*. *Looking In*, the catalog for the National Gallery of Art's exhibition (traveling to San Francisco and New York this year) will certainly not be the last word, but at just over 500 pages of text and pictures, it's likely to contain the most.

The weighty tome does a wonderful service in reproducing every image from the show, including early work by Frank, as well as photos from artists who influenced him, photo books that shaped the vision for his own book, contact sheets, letters, and an initial group of photographs Frank assembled while planning the book—few of which

made the final edit. *Looking In* also reprints, in order, all the photographs from *The Americans* itself, though these are best experienced in the original book (which has recently been reprinted, again).

Inevitably, much of the content in *Looking In* has been covered in one way or another in other texts, but never so thoroughly. Sarah Greenough, senior curator of photographs at the National Gallery, who conceived and organized the exhibition, delves deep and writes thoughtfully about both artist and book. She picks out choice quotes: Frank wrote his parents soon after arriving in New York in 1947 that America is "really a free country. There is only one thing you should not do, criticize anything." And Greenough is quite eloquent herself: "Frank is an artist who thrives on chaos and tension, and when life does not supply him with a healthy dose of disarray, he creates it."

To my mind, useful and perceptive as most of this is, it's a bit too encyclopedic, with too many essays on Frank's association with others. It does have valuable moments, like Martin Gasser's reminder that the Swiss photographer Gotthard Schuh, after seeing the maquette, foresaw the controversy it would cause. "Your book," he wrote Frank, "is sure to be unfairly judged in that the power of its imagery will be forgotten in the heat of discussion." Jeff L. Rosenheim reveals Walker Evans to be the principal author of Frank's Guggenheim grant application. Rosenheim also quotes an illuminating statement Frank later made about being arrested, interrogated, and briefly jailed in Arkansas, for no apparent reason, during his Guggenheim travels: "... I didn't know anybody, they could've killed me... if I had been Black, you know...." Frank added that he thought the sense of underlying violence this experience instilled in him came through in the photographs.

There's no question that *The Americans* is a landmark book that deserves outsized attention. It should be mentioned that it was less isolated than is generally indicated. William Klein's *Life is Good and Good For You in New York: Trance Witness Revels*, published in 1956 (though not in America), also created waves of influence and is seldom given sufficient credit. On the other hand, Robert Frank produced another milestone shortly after his first, and photographic circles don't always bother to recognize that either. Jonas Mekas, in a film review in 1959, wrote: "I don't see how I can review any film after *Pull My Daisy* without using it as a signpost." Producing a landmark is a singular achievement. Robert Frank rewrote the odds by doing it twice.

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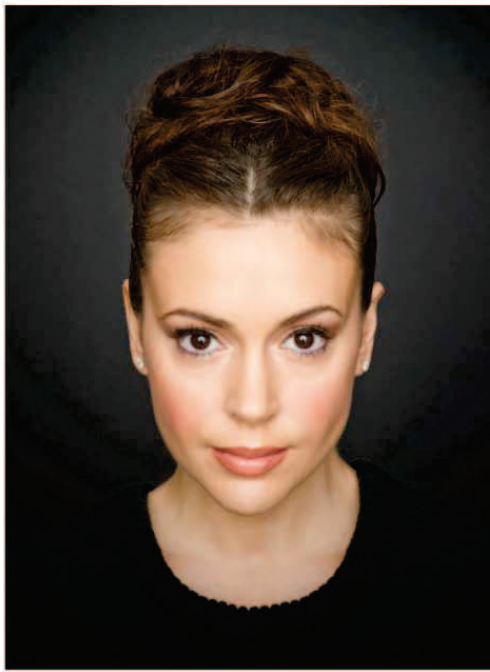
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C L O S E U P

STAR HAVEN OSCAR WEEK PORTRAITS



Above: David Hyde Pierce at Haven in Los Angeles. **Above, from left:** Brian Smith's portraits of Paula Abdul, Alyssa Milano, Alfre Woodard, and Phillip Bloch. **Right:** Smith's portrait of Kim Kardashian. **Far right:** Smith shoots David Hyde Pierce in the Haven studio.





The stars came out in Hollywood during Oscar Week in February, and we were proud to be a part of the glamour. *American Photo* and the Creative Coalition, the premiere non-profit, non-partisan social and public advocacy organization of the arts and entertainment community, partnered to create a public service advertising campaign enlisting celebrities in support of funding for the arts. It all happened at Haven, an exclusive event produced and co-hosted by *American Photo* and co-sponsored by Sony and the Digital Days Workshops. There, celebrities were photographed by Brian Smith, a Pulitzer Prize-winning photographer who is part of the Sony Artisans of Imagery group. An additional shoot was also held in New York City in March. Smith was assisted by technicians from Splashlight Studios, and equipment was provided by Samy's Camera in Los Angeles and Splashlight in New York. Smith's portraits and quotes from each photographed celebrity will be part of a special-edition book edited by *American Photo* and published by Blurb that will be used in a presentation to Congress. —DAVID SCHONAUER



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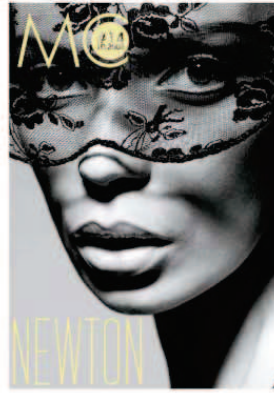
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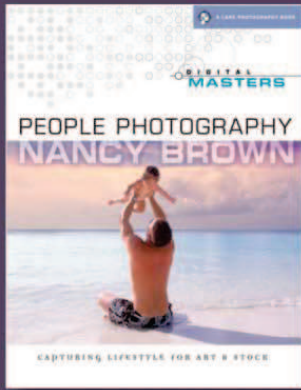


Far right: The art of fashion, on paper: a classic 1932 cover of *Vogue* magazine. **Right:** Online fashion magazine *MC*.

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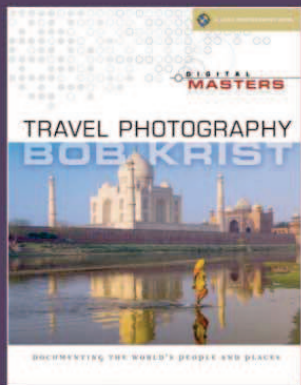
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In case you haven't been paying attention lately, magazines—at least as we know them now—are an endangered species. Sadly, they're on their way to extinction... or perhaps a new and better life. Traditional magazines will evaporate. There's no longer any question. Today it's not about the magazine-as-object; it's about the experience.

We live in a time of tumultuous change on so many levels of society. Popular culture and people's relationship to it is changing too.

My professional career has seen popular media transition from film, chemicals, and paper to a chip, a cable, and a liquid crystal display. Online, there are new kinds of magazines—"publications" that you can hear, talk to, and share. These magazines will talk back with image galleries, music videos, blogs, and message boards. Online magazines explore multimedia in a way that their print equivalents never could. And they also offer the instant fix of e-commerce.

(In fact, it's becoming almost impossible to create a distinction between being told and being sold.)

So what's a modern photographer's role in this new media landscape? For one thing, the moving image has become as important as the still. It's vitally important that photographers be educated in both. We also have to be comfortable with being our own designers, art directors, and tech experts. It's time to re-imagine picture taking and the camera itself. Film is over. The traditional camera is dead. The megapixel race is over, image stabilization is a given, camcorder capabilities have arrived, and wireless is in the process of arriving.

Next up, it's high dynamic range, three-dimensional effects, organic light emitting diode displays, and on and on.

But what about the seductive power of images?

Thankfully that's going to stay as strong as ever. In a crowded online world, where every conceivable piece of information is a click away, the only way for magazines to be truly competitive is through the deeply satisfying

emotional appeal of memorable imagery.

There will never be a substitute for a classical education. Composition, lighting, storytelling—these will always be the backbone of any effective form of visual communication.

But photographers now must also think beyond the image, even beyond video.

We must think in terms of experiences. For me, personally, that might mean translating some of my work—such as a traditional celebrity cover shoot—into an interactive film experience, preferably a highly expressive and beautiful one that implies or delivers on a promise of direct access.

What if one of my portraits could talk to you? Answer your questions? Perform for you?

The world of digital media, when handled well, is pristine and exquisitely beautiful.

But it is also ephemeral and fast-moving. One of the strong new online magazines, *Fashion156*, has a mission to create a new issue every 156 hours.

That's its core concept. Compare that with the publishing calendar of a traditional magazine, where content is decided months before it goes to a printer.

Clearly instant gratification isn't fast enough. Think this trend is strictly boutique?

Think again. All the majors have their online equivalents in place. But it's the bold newcomers who are really going to define the game. Online magazines and websites such as *MC*, *Hint*, *Unvogue*, *LuxuryCulture*, *Ponystep*, and *Iconique* are just a few of the titles. Soon there will be many more.

The influence of important editors from the traditional world of magazines will certainly be felt. Tina Brown's recent collaboration with Barry Diller—*The Daily Beast*—is an example. But in time, instead of a central and omnipotent editor, that role will be decentralized and put in the hands of users themselves. It's power to the people—hopefully, people with style.

And as much as we like to read content, hear music, or shop, there's still nothing more powerful than a well-considered image. Power to the imagemaker.

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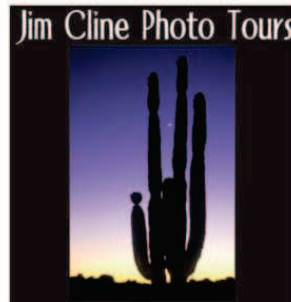
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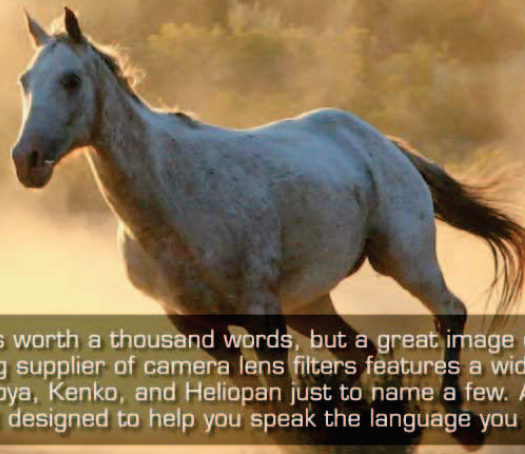
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will be published in the November 2009 issue of *Photographer's Forum Magazine*. All contest finalists will be published in the book, **Best of Photography 2009**.

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TWENTY PLUS

(continued from page 67) aesthetic sense. In this regard, the Canon EOS 5D Mark II, which has 98 percent subject coverage and 0.71X magnification, is good. The Nikon D3X, with its 100 percent coverage and 0.70X magnification, is even better. But the Sony Alpha 900, with its 100 percent coverage and 0.74X magnification, is just magnificent—simply the biggest, brightest, and clearest. Both the Canon and the Nikon allow for Live View shooting using their LCDs for composing and focusing. This is a good thing, since zooming into the live image to check critical focus is very useful at such high resolutions. But Canon's implementation of Live View is simpler, more convenient, and quieter than Nikon's. The Alpha has no Live View, substituting a feature called Intelligent Preview that let us experiment with exposure and tonal changes to a RAW test shot.

None of these cameras is ideal for sports photography, trading off speed for a massive file size—roughly 24MB to 39MB depending on camera and settings. All can move lots of data quickly though. The EOS 5D Mark II is slowest at 3.9fps, with a burst depth (using an older CompactFlash card) of 13 RAW files or 56 Large Fine JPEGs. The Alpha 900, at 5fps, was a good deal faster, managing 13 RAW frames and up to 93 Fine or 30 Extra Fine JPEGs. The D3X was most impressive, moving 23 RAW frames (12-bit compressed) or 30 Large Fine JPEGs at 5fps. However, full 14-bit RAW capture slowed the D3X to just 1.8fps. The silver lining: a smoking 7fps in cropped format (10.5 megapixels) DX mode.

To keep pace, the D3X has lightning-fast, super-smart autofocus, with 51 points (15-cross type) and 3D focus tracking using scene recognition and subject color info. The other two cameras, with their simpler nine-point AF systems (plus extra non-visible points), are less savvy but equally swift in good light with lenses having ultrasonic motors. One advantage unique to the A900 is its in-body, sensor-shifting SteadyShot system—the first-ever in a full-frame D-SLR—which lets you shoot handheld with sharp results at shutter speeds up to four steps slower, and it works with any Alpha-mount AF lens (Minolta, Konica Minolta, Sony, or Zeiss). With the other cameras, you need to buy separate stabilized lenses. The Sony and Canon also feature automatic removal of sensor dust, which the pricier D3X oddly lacks. The biggest distinction among these three is the EOS 5D Mark II's unique video capability: It's the first and only full-frame D-SLR able to shoot 1080P high-definition movies. But we think this paradigm-changing feature will be adopted by both Sony and Nikon in future models.



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THE PARKS OF SPRING

JERRY REUSS

Former major league pitcher Jerry Reuss has seen more than his share of ballparks. From 1969 to 1990 he played for eight teams—the St. Louis Cardinals, Cincinnati Reds, California Angels, Chicago White Sox, Milwaukee Brewers, Pittsburgh Pirates, Houston Astros, and Los Angeles Dodgers.

After hanging up his cleats at age 41, he has stayed in the game as a broadcaster and as a photographer. The 200-game winner has been documenting ballparks from the dugouts and the broadcast booths for more than a decade.

“It’s about capturing a point in time,” Reuss says of the ballpark series. “During my last years as an active player, I brought my camera with me to every ballpark. I came to the ballpark early and walked around taking pictures from every angle that interested me. Once I made the move to the broadcast booth, my camera became more important to me.”

Reuss says baseball and photography have parallels. “In baseball and photography, you can only control your preparation, execution, and reaction. Even then, you may not get the results you want.”

—MARK EDWARD HARRIS



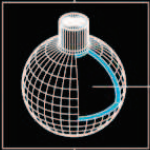
Here: Jerry Reuss, 2009. **Above:** Cal Ripkin Jr. at bat, Baltimore, 1996. **Top right:** Derek Jeter at Yankee Stadium, 1996. **Bottom right:** Brian Moore at bat, St. Louis, 1998.

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