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THE GOING MOBILE ISSUE

PHOTO WORKFLOW
GOES MOBILE

GEAR FOR REMOTE
LOCATION SHOOTS

PHOTOGRAPHING
OFF THE GRID

VR BRINGS
A DOCUMENTARY
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8 NEW VIDEO
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Kate Turning



PRO SHOOTER KATE TURNING

Assignments and fine art projects have taken Kate as far as Tahiti, Japan, Hong Kong, India, Europe and Saudi Arabia. She has created unique and lyrical imagery for clients from pop stars to major ad campaigns.

She orchestrates her photographs like frothy Rossini bonbons, bursting with detailed embellishment and an ever-present sense of fun and imagination.

Her deep love of painting in all its forms from the Old Masters to Pop Surrealism, can be seen in her bold use of color and innovative lighting.

The image: PENTAX 645Z camera and the HD PENTAX D FA 645 MACRO 90mm Lens F2.8 ED AW SR. Camera Setting f16 at 1/125 Sec., ISO 100

The concept: "As soon as I saw our model in this frothy creation, the shot was going to be all about line and texture."

Contact Kate for her thoughts: studio@turningpix.com or to see more of her work go to: turningpix.com



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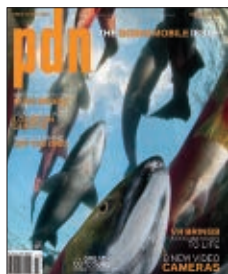
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© TAMARA LACKEY

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LETTER FROM THE EDITOR



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BECAUSE OF SOME recent business trips, much of the work I contributed to this month's "Going Mobile" issue has been done at 30,000 feet, once I've logged into the in-flight Wi-Fi, checked in with coworkers and caught up on everything I missed in the tiny window of time since

we were told to stow our electronic devices. The days when a cross-country flight offered time to focus on writing or reading are over. I'm reminded of something a photojournalist told me about shooting a project in a remote location without electricity. He felt he also had to edit each day's photos, post to Instagram and Twitter, answer phone calls and respond to image requests. It made him nostalgic, he said, for the days when he could reach his editor only by telex.

The demand for constant connectivity and productivity—anytime, anywhere—is fueling a demand for tools that make it easier to edit and manage your images on a mobile device. The workflow isn't perfect, but with a few adjustments, you can leave your laptop at home and do most of your work on an airline tray without spilling your water or bag of peanuts. As our tech editor Greg Scobleto notes in this month's Product Reviews, competition is also heating up between several companies not usually associated with the photo world, to see which will provide the go-to service for archiving your images while keeping them accessible to your phone or iPad. For peripatetic photographers, the goal is to be able to deliver a photo to an eager client—or a waiting social media following—no matter how far they are from their desktop storage.

This month we asked photographers whose work takes them on the road or off the grid to share their packing lists for location shoots. Their lists vary depending on whether they'll have a team of porters to carry gear or need to fit everything into a single backpack. In addition to explaining how they prepare for contingencies such as freezing temperatures that make hard drives act strangely or swimsuit models who splash salt water on gear, the photographers we interviewed also list the tools they find most useful for staying in touch. Some rely on satellite phones to solve a big challenge facing traveling photographers: Maintaining a balance between the professional and the personal. Nature photographer Paul Colangelo and his fiancée refer to his sat phone as "the relationship saver." As we juggle competing demands for our time and attention, it's nice to remember that technology isn't only a source of distraction, it can also be an aid to keeping connected to what matters most.



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LETTER FROM THE PUBLISHER



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ABOVE: Jonathan Torgovnik, Gillian Laub, Aidan Sullivan, John Moore and Lauren Wendle at the PDN Photo Annual party, June 10, New York City.

THIS ISSUE covers mobile workflow and the gear that is helping photographers work remotely. How life has changed. Remember the telex machine? I recall thinking when I worked at The Image Bank that it would never work as we corresponded with photographers overseas. At the time we were not sure that non-verbal communication would be enough to explain each situation, particularly given the language barriers. Back then, we were sending original slides to clients, dupes of images to overseas offices and bills through the mail. In the 1970's we thought having an electric typewriter called a Selectric was a big deal because you could do

corrections without using liquid Wite-Out.

Today the business of photography changes so quickly, it is essential to understand the advantages that new technologies can bring to your business. In this issue you will find advice from photographers who manage their workflow and postproduction, archiving, and communication from remote locations. As in every issue, you'll also find articles on video; this month we learn how photographer David Westphal adapted his workflow to shoot both stills and video on a car shoot.

The gallery that begins on page 52 features stunning work by the winners of the Great Outdoors competition. This issue—like all *PDN* issues—will be distributed to creatives who hire photographers, making the contest so much more valuable. On pages 28 and 29 you can also see photos taken at our events on the east and west coasts. "Emerging," an exhibition of more than 90 images by photographers selected for *PDN*'s 30 in the last seven years, opened in early June and will be on display through September 20. On June 10, we celebrated the winners of The *PDN* Photo Annual. The image on this page shows me with a judge and

some winners of The Photo Annual, including John Moore, winner of the Publisher's Choice Award for his work photographing the Ebola epidemic in Liberia in 2014.

Look for the opening of registration for PhotoPlus Expo in July. Everything covered in *PDN* comes alive at PhotoPlus Expo through seminars, keynotes and special events taking place October 21-24 in New York City, at the Jacob Javits Convention center. Given all the remote forms of communication we conduct today, there is still nothing like face-to-face events for networking, learning and coming away inspired by photography.

As always,

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PDNEWS

EDITED BY DAVID WALKER



ABOVE: Sand-mining boats work illegally on the Thane River near Nagla Bunder Village in Maharashtra, India, photographed on March 21, 2015. **TOP:** A view of an illegal sand mine on the bank of the Yamuna River in Greater Noida, Uttar Pradesh, India, photographed on March 17, 2015. **INSET:** Adam Ferguson in New Delhi in 2008.

PICTURE STORY

EXPOSING INDIA'S ILLEGAL SAND MINES



On assignment for *WIRED* magazine, **Adam Ferguson** captures the underbelly of India's illegal sand mining trade.

BY MATTHEW ISMAEL RUIZ

WHEN PATRICK WITTY, *WIRED* magazine's director of photography, was given a story about illegal sand mining to illustrate with photos, he knew photographing the story would prove challenging. At its center was a murder in the rural Indian village of Raipur, of a farmer who dared speak out against the sand mine in the village and the gangsters who controlled it.

The writer, Vince Beiser, had used contacts at non-governmental organizations (NGOs) in India to help report the story, but by the time Witty was ready to assign a photographer to shoot it, the political climate had changed. The illegal sand trade is conducted out in the open, enabled by government officials paid to look the other way. Publicity is the enemy, and while a writer can appear inconspicuous, a photographer with a professional camera rig is another story. But Witty was confident he had the right photographer for the job.

Adam Ferguson cut his teeth doing small assignments in the region for *The New York Times*, where Witty was previously an international photo editor. When Witty moved to *TIME* magazine, he sent Ferguson into combat zones in Afghanistan. Ferguson shot with an audio recorder draped around his neck, and brought back the sounds of war—heavy breathing, rifle cracks and explosions. He had Witty's confidence, and with his years of working in India, he seemed uniquely suited for the job. "I could send a lot of photographers that would do amazing work there, because visually the subject is pretty amazing," Witty says. "But someone with the knowledge and the contacts on their own, I knew that's what it would take to make this work."

It may seem curious that a man was killed over sand. The idea of sand as a valuable commodity may not be discussed much in the West, but Asia's rapid development requires billions of tons of concrete. According to the historian Vaclav Smil, China alone

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used more concrete from 2011–2013 (6.6 gigatons) than the United States did in the entire 20th century (4.5 gigatons). Concrete requires sand, and desert sand—polished by wind, as opposed to water—is unsuitable because the grains are too smooth and too small. There are many legal sand mines run by corporations throughout the world, but for a poor rural village in India such as Raipur—where middle-aged farmer Paleram Chauhan was murdered for protesting the local mine—the most valuable resource might just be the sand beneath their feet. The nearby city of Noida, which Ferguson likens to a New Delhi suburb, has recently experienced rapid economic growth, and with it, an increased appetite for concrete, and therefore, sand. “A lot of the international IT companies have set up their headquarters out in these areas,” Ferguson says. “There’s a lot of construction, there’s a growing Indian middle class out there. All that is fueling the sand mining industry.”

Reporting for *WIRED*, Beiser found that the illegal mines weren’t all hidden in rural areas, far from view; often they could be found just on the outskirts of small cities like Noida. Outside Mumbai, boats carried migrant workers from Bangladesh and other parts of India down the rivers to where they meet the Indian Ocean—diving to the bottom to scoop buckets full of sand into the boats at the surface. All across India, in places like Raipur, the environmental impact is dire; India’s Supreme Court even warned that riparian sand mining is compromising infrastructure, killing birds and fish and disrupting ecosystems.

Several NGOs work in India to protect the environments and threatened ecosystems, and Beiser’s contacts there helped him report the story. Before he left home, Ferguson received a copy of the story and all of Beiser’s NGO contacts. But when the photographer arrived in Mumbai for his week-long assignment, the NGOs held him at arm’s length. He suspects they feared repercussions for bringing a foreign photographer to document illegal activity. So Ferguson and his fixer, Ravi Mishra, did some digging, found a few leads, and broke out on their own. They headed north to Uttar Pradesh, just outside New Delhi, to visit Chauhan’s family. Ferguson took their portraits and saw the illegal mine in the village, just steps from Chauhan’s door. When the pair returned to Mumbai, they visited Thane Creek, and caught the sand divers they had hoped to find there. They soon found the boats that freighted away the sand on the river.

Ferguson managed to avoid any physical danger, his closest brush with violence being

some angry, threatening phone calls while shooting on location at the mine in Raipur. “That was a bit tense down there,” Ferguson says. “There had been a death in the village, [and] everyone knew who did it. These guys were out on bail, they were well-connected.”

Ferguson and Mishra typically moved quickly, doing their best to avoid attention and using back roads when possible. Ferguson carried a minimal kit, just a single Canon EOS 5D Mark III and a 35mm lens. The workers—who toiled crushing rocks and washing sand—were mostly unconcerned with his presence, says Ferguson. Rather, the people plundering the resources, mining municipal land that belonged to the villagers without sharing the profits—they had the problem with the new publicity for their illegal activities, and let Ferguson and Mishra know they were unwelcome. “I really defaulted to Ravi to make the decision of when we’d leave,” Ferguson admits. “And we pushed it pretty hard in some places.”

When he returned home to Thailand, Ferguson sent a 40-image edit to Witty. Witty ended up publishing most of them. “Adam has such good taste, he’s an excellent self-editor,” Witty says. “A lot of photographers aren’t.”

Once in the hands of the team at *WIRED*, the text and photos were then edited for three different versions of the story. They included a longform, infinite-scroll-layout version of the full story to be published first on wired.com, a photo-centric blog post on wired.com/photo that ran with a 22-photo slideshow, and a printed story. The latter was produced in what *WIRED* calls “centerfold style,” which is meant to be read with the magazine turned on its side, with horizontal images taking up single pages and two-image spreads [inset]. Each edit was tailored to each platform, giving readers a reason to seek out the feature in more than one place.

Ferguson was particularly pleased with his shot of the massive concrete buildings in Uttar Pradesh, which gives a glimpse into the end result of the illegal mining.

“Three quarters of the way through this trip, I was looking at my pictures, like, ‘Something is missing here.’ I’d taken pictures of what the sand looks like standing in the sky, [but what’s] the end result? I went to these new little satellite cities on the outskirts of Delhi...these empty concrete towers are the result of where this sand ends up. It’s one of the strongest pictures I made out there.”



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ABOVE: A construction site in Greater Noida, Uttar Pradesh, India on March 19, 2015. TOP: A “centerfold style” spread layout of Beiser and Ferguson’s story in *WIRED*.



HOW I GOT THAT FELLOWSHIP

KEITH ELLENBOGEN'S HIGH-SPEED PHOTOGRAPHY ADVENTURE AT MIT

Keith Ellenbogen has won a visiting artist-in-residency fellowship from M.I.T.'s Center of Art, Science & Technology to spend a semester working with an M.I.T. physics professor on improving underwater high-speed photography techniques.

BY DAVID WALKER

KEITH ELLENBOGEN, who specializes in dramatic, colorful underwater images of marine life, recently won a visiting artist-in-residence fellowship at the Massachusetts Institute of Technology Center for Art, Science & Technology. Starting this September and continuing through mid-January 2016, he'll be working closely with M.I.T. physics professor Allan Adams to develop new high-speed photography techniques. "We'll be finishing a series of projects dedicated to making underwater high-speed video in extreme situations easier," Adams says.

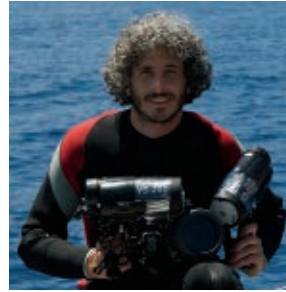
In addition to applying the techniques they develop to create images for scientific and conservation purposes, Ellenbogen will exhibit his work and co-teach an underwater photography class at M.I.T. with Adams.

"We awarded [the residency] to Keith because he's already been having a very successful

collaboration with Allan," says Leila Kinney, executive director of the M.I.T. Center for Art, Science & Technology. She explains that the center puts out a call to faculty in all departments and labs twice a year to propose visiting artists they want to work with.

The program is open to artists of all genres, Kinney explains, but the Center favors those working at the intersection of art, science, and technology. The high-speed photography projects proposed by Ellenbogen and Adams caught her attention because M.I.T. "has a long-standing tradition in making breakthroughs in high-speed photography" through the M.I.T. Edgerton Center, which is named for the late M.I.T. professor and high-speed photography pioneer Harold "Doc" Edgerton.

Ellenbogen and Adams began collaborating by chance. They met over dinner through Ellenbogen's brother, a neuroscience post-doc at M.I.T. Adams



COURTESY KEITH A. ELLENBOGEN



BOTH PHOTOS © KEITH A. ELLENBOGEN

ABOVE: A school of silhouetted Bull Sharks (*Carcharhinus leucas*) circle for food near the ocean's surface. These sharks are estimated to be 10 feet long and weigh 600 pounds; Beqa Lagoon, Fiji, March 2011. **INSET:** Keith Ellenbogen. **OPPOSITE PAGE:** Sparks of electricity rapidly move back and forth between two Tesla Coils.

mentioned his foray into the Latke-Hamentashen Debate, a tongue-in-cheek academic mixer initiated by some Jewish college professors in the 1940s. The question is: Which is better? “The idea is to use the rhetorical tools of your field to argue for one or the other,” Adams explains.

He had come up with the idea to do a talk about a latke-hamentashen “collider.” One day he walked past the Edgerton Center, and on a lark, sent an email to ask the director if he could use one of their \$250,000 high-speed cameras. The director asked why. Adams replied, “I would like to collide potato pancakes and cookies at high speed.”

Permission was granted. Over the dinner with Ellebogen, Adams showed the high-speed video he’d shot of the collisions. Ellebogen was excited to learn that Adams had access to high-speed photography equipment. “It’s one big playground of total fun” at M.I.T., he says. His first question for Adams was, “Can we use that high-speed camera to photograph sharks?”

Adams, who is also a SCUBA diver, thought it was a great idea. Ellebogen already had a relationship with the New England Aquarium in Boston, so they took a high-speed camera over there and photographed sharks, cuttlefish and goosefish swimming at between 1,000–2,000 frames per second. It made for stunning slow-motion footage, which the aquarium ended up using in an ad campaign on TV and on digital displays in the Boston subway system.

Ellebogen and Adams ended up doing an IMAX presentation of the film. All the publicity it generated for the New England Aquarium wasn’t lost on the Boston Museum of Science, which is across town. “They asked, Would you like to try to shoot some things over here?” Ellebogen recalls.

So off they went to the science museum, with a plan to photograph an artificial lightning bolt generated in a lab by a Marx generator. M.I.T. didn’t have a camera that was fast enough to capture the formation of lightning, so they took the best camera they had, and strategically invited executives from Shimadzu Corporation—maker of the world’s fastest high-speed camera—to watch. “They were probably thinking, ‘How adorable. They’re going to shoot something artistic and charming,’” Adams says.

“With the slow camera, all we got was the afterglow” of the lightning bolt, Adams continues. “The guy who runs Shimadzu said, ‘That’s awesome. But what you need is a Shimadzu HPV-X,’” which is a \$500,000 camera that shoots at 10,000,000 frames per second. Suddenly, Ellebogen and Adams had just the camera they wanted, on loan.

“We had to figure out a way to trip the camera so it was running as soon as the lightning sparked. The timing is very difficult,” Ellebogen says. “It was a lot of trial and error.” But they finally succeeded, and the video produced the first evidence to support a theory about how lightning propagates.

Adams says he and Ellebogen have many projects in the works, “but it’s hard to do them on the occasional weekend.” So when he got a call from the M.I.T. Center for Art, Science & Technology for nominations for the visiting artist-in-residence program, “we put together a proposal, and they loved it.”

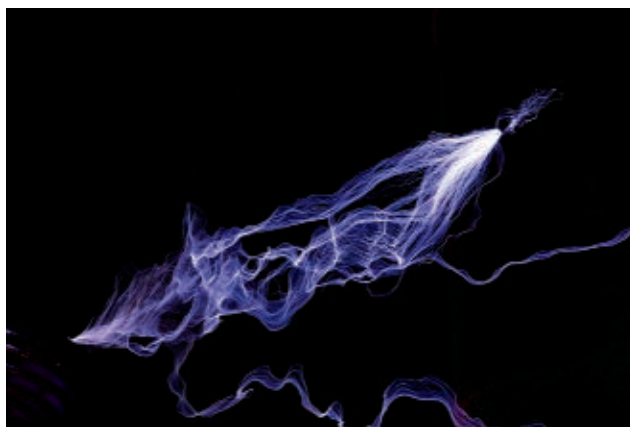
The proposal called for finishing a series of projects designed to make underwater high-speed video “in extreme situations” easier,

Adams says. “We’re obsessed with making these natural [phenomena] visible and gorgeous.”

The problem, he explains, is that outside the controlled conditions of the lab, high-speed video is technically complicated and cost-prohibitive. “You need to dump vast amounts of light on things. You have to control a lot of variables. You can’t see what you’re trying to image, so you have to know what you’re trying to get, then set up the shot and get it.

“We’re trying to make that sort of image creation a lot easier—to control a lot of variables without having to know how everything works. We want to make it possible for a single person to manage high-end video underwater on a reasonable budget.”

The proposal also included a teaching component to the project. Adams and Ellebogen will conduct workshops at M.I.T. to teach students underwater photography, using regular cameras, high-speed cameras, and simple ROVs. The course will end with a class field trip to Glover’s Reef in Belize. “We’ll be looking at underwater photography from an artistic and conservation point of view. One focus I can bring is the esthetic component, not just how to do it technically,” Ellebogen says.



Ellebogen said that in addition to submitting a written proposal, he underwent an interview. He showed his work, and says, “I walked them through the filming of sharks that we did, and talked about the challenges—the lighting, the focus, animal behavior [issues], esthetics. I talked about how we worked through problems with innovative technology to capture animal behavior in a way that’s visually compelling, and not just as a scientific document.”

Kinney says Adams and Ellebogen proposed “a perfect project” for several reasons.

“They’re using high-speed photography in ways that are illuminating things that haven’t been discovered before. It’s leading to new knowledge that neither one of them could [uncover] alone,” she says. Their proposal also involves students. “Hands-on learning is very much part of our ethos at M.I.T.,” Kinney says. “We like to have significant student engagement” with the resident artists.

Moreover, she says, the project is cross-disciplinary, and the proposed exhibition makes it accessible beyond the M.I.T. community. “We like proposals that are not isolated in one silo of the university, and we want some sort of public dissemination of the project that emerges” from a grant to the visiting artist-in-residence, Kinney says.

The program is open to artists of all media. A number of filmmakers have participated. Photographers are more occasional, Kinney says, but another notable resident photographer was Vik Muniz. He came to M.I.T. as a visiting resident in 2012, but has continued working with M.I.T. students on some projects, such as photographing a castle etched on a grain of sand.

Kinney says the M.I.T. Center for Art, Science & Technology spends up to a maximum of about \$30,000 on each residency. Most of it is for expenses such as class materials, and lodging. “We give honoraria up to \$10,000. But it’s not about the money.” The compensation for artists is the intensive creative collaboration they get with M.I.T. faculty and students, as well as the access they get to labs and equipment.

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WHAT'S YOUR NICHE?

JAMES FARRELL, ACTION SPORTS PHOTOGRAPHER

James Farrell specializes in photographing all types of sports action, from BMX cycling to skiing to tennis for sports action brands as well as *Men's Fitness*, *Sports Illustrated*, *Prevention*, *Runner's World* and other magazines.

INTERVIEW BY DAVID WALKER

PDN: What appeals to you about sports action photography?

JF: The dynamic energy of showing somebody doing something is really important to me. I love to photograph active people doing what they do best, whether it's a boxer, or a marathoner, or a triathlete. I love the idea of getting to know a person through what they're doing.

PDN: How did you get started?

JF: I went to Northern Michigan University [where I lived with] really good skiers. I photographed people flying through the air, going off jumps. That's all I did for three or four years, following them around the country. At some point I realized there had to be more ways to photograph people. After I graduated, I moved to Chicago, and [started photographing] parkour athletes. As soon as I moved to New York, it was a progression into the fitness industry.

PDN: When did you move to New York?

JF: I moved in 2008, in the middle of the recession. There was nothing going on. I interned at Fast Ashleys Studios in Brooklyn for six or eight months, and then I spent the next two or three years assisting and shooting.

PDN: How did you get your first clients?

JF: A lot of where I am today is because of an agent (Topher DesPrés) at Wilhelmina Models. I took my book to him, and it was all pictures of skiers and BMX and things like that. He was the first

person to believe in me in New York, and he started sending me models that I could work with.

PDN: To do tests shoots for your portfolio, and theirs?

JF: Correct. It really started with that access to the models. That was while I was assisting. Then I went to the NYCPhotoWorks portfolio review, and from that one event, I got one of my first big clients, which is *Men's Fitness*. It all built from there.

PDN: What are your favorite sports to shoot?

JF: I love the action sports, by that I mean skateboarding, BMX, freestyle skiing, motocross—things of that nature. Those are small industries, so the athletes have incentive to work with you to make the best image possible.

PDN: Do you shoot everything with the camera locked down?

JF: Yeah, everything I do is for the most part well-planned. I'm not following [competitions], hoping I get the moment. I'm controlling the location and the shoot to get what I want out of it.

PDN: Are you doing location shoots at your own studio, and do you have a long runway?

JF: Most people assume you need a lot of space [for the athlete] to get up to speed, but you don't need people running as fast as they can to get the image.

PDN: So how big is your studio?

JF: It's 15 x 15 feet. I can really make a lot of images on white in that space. But then I have a larger

space that I share. It's probably 20 feet wide by 40 feet deep, so there's plenty of space for shooting people doing workouts and moving and jumping. You learn to take the space you have and make it work.

PDN: What's a typical studio assignment like?

JF: For magazines, I often shoot on white to make composite images to show workout moves. When I shoot for *Fitness* magazine, I work with a fitness editor, who comes in to look at the model's form to make sure it is correct so people aren't getting injured.

PDN: What are location assignments like?

JF: I did a shoot for *Triathlete* magazine, about a competitive eater who was also a triathlete. There was no art director on set. They gave me free reign to go out and do what I wanted to do, but they needed food in the picture to convey that the subject was a competitive eater. So we went and got a huge tray of hot dogs and donuts, and we went out to Greenpoint [in Brooklyn], where there are all these piers that go out overlooking the city. I had locations already scouted. In my off time, I bike around, and look for walls and places that are going to be nice to photograph. I knew of a location for this shoot where the light would be right, so I wouldn't have to overly light the photo to enhance it.

PDN: How much are you lighting your images?

JF: I used to light a lot more, but in the last two years, I've been doing less lighting, and I allow myself to not worry about all the lights being in the perfect place at the perfect time. I like to find locations where light is already good, and I add a little light to make it better.

PDN: Why did you change your lighting approach?

JF: It's an evolution. I started to develop a different taste and aesthetic. I'm not saying you can't light mood with strobes, but a lot of my strobe lighting became very flat. My way to handle that was to use different modifiers, and use less light. My work has evolved to a new place as a result.

PDN: What is your lighting kit?

JF: On location, my typical lighting setup is Profoto Pro-B4 1000 Air battery packs, and my modifiers switch between Profoto Magnum reflectors and Elinchrom Octa Light Bank reflectors, depending on what I'm shooting. If I need a harder light source to freeze the action, I choose the Magnum reflectors. On a typical location shoot, I'll bring three lights. But on a recent shoot, I used only one of them.



TOP: A model test shoot on the beach in Miami with CJ Koegel of Wilhelmina Models. **ABOVE:** An outtake from a shoot with *Women's Running* magazine. **OPPOSITE:** James Farrell.

PDN: What cameras do you use?

JF: I have a Nikon D810 and a Phase One medium-format camera. Which one I use depends upon how much light and how much time I have to shoot. The Phase One takes a little more time, and you have to shoot tethered and use a little more lighting. So if I go into a situation, and realize we have 20 minutes to shoot, I might go with the 35mm (Nikon D810) because I know we can crank up the ISO up and just go, working with ambient light and strobes for fill light.

PDN: What are the biggest challenges of

photographing athletes in action?

JF: Having enough time is always the biggest factor. I'm not the photographer who holds down the shutter and shoots a million frames on burst mode. When you work with an athlete, it takes time to teach them: "This is how I work. I know you have worked with other photographers who maybe do something different." Sometimes you have to get them to believe in you and trust you to get them to do what they need to do.

Once I was photographing Sonia Richard Ross and her PR person asked, "Why are you shooting only one frame every time she runs?"



ABOVE: Photo of Olympic athlete Miles Chamley-Watson in Farrell's Brooklyn studio

Sonia didn't want to run 50 times. She wanted me to shoot 50 or 100 frames on burst mode and just choose one, and I had to show her what happens when you just push the button and lose that decisive moment.

PDN: Is there any difference between photographing fitness images of women vs. men?

JF: I definitely have two different techniques. With women, a fitness image also has to be beautiful. In magazines, nasty looking shadows don't look good on women. With men, the images have to be gritty—I try to do something more with mood and shadow with the males.

PDN: How do you achieve those differences?

JF: It's the choice of modifiers, and where it is placed. With women, it's more over camera, and with men, I can pull it off at 45 degrees. In general, to photograph a woman, I would definitely use a key light and a fill light. I would have fill light to keep it lit head to toe, and key light would be like a deep Octa Bank to give it some shape on the face, but not have any hard shadows. Whereas with men, I would use that deep Octa Bank, and I probably wouldn't even use the fill light. Or I would switch to a Photek Softlighter II so we have a much smaller source of light, so there's less light spreading all over the whole frame.

PDN: Is the fitness photography market really competitive?

JF: In New York, there's a group of four or five photographers. We all know each other, and there's enough work for all of us. We stay fairly busy.

PDN: Do you market yourself? Is your business mostly repeat clients at this point?

JF: I just did a re-branding of my website, and I'm working on a new portfolio now. My old website wasn't current enough. People weren't spending enough time, which I could tell from Google analytics. Art directors and photo editors want to be able to go to your site and see what you do quickly. My old website didn't let them do that.

PDN: What do you aspire to now, in terms of clients and work?

JF: I love shooting editorial work, but [landing] larger and larger commercial clients is always a photographer's goal. Editorial work is the stepping stone to get across the river. And all these stepping stones teach you little morsels of what you need to know to do something larger.

© JAMES FARRELL

PDN: What's your advice to other photographers who aspire to get into this niche?

JF: Look at what other people are doing, and do something different. You want to get to where if someone looks at your image, they can say: I know James Farrell took that image.

ONLINE NEWS DIGEST

The following are excerpted from news stories posted on PDNOnline and PDNPulse. Visit www.pdnonline.com/digest to read the complete articles.



Images from the book *Ponte City*.

Mikhael Subotzky and Patrick Waterhouse Win 2015 Duetsche Börse Photography Prize

Mikhael Subotzky and Patrick Waterhouse have been awarded the Deutsche Börse Photography Prize 2015, sponsors of the prize announced on May 28. They won for *Ponte City* (Steidl, 2014), a book documenting life in a 54-floor Johannesburg apartment block built in 1976 for the white bourgeoisie under South Africa's apartheid regime. During the country's transformation in the 80s and 90s, the building became a refuge for immigrants from other African nations, before decaying into a poignant metaphor of South Africa's history. Subotzky, who is South African, and Waterhouse, who is British, will share the £30,000 (~\$45,785) prize.

Obituary: Mary Ellen Mark, Pioneering Photojournalist, 75

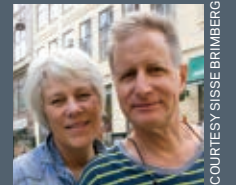
Photojournalist Mary Ellen Mark, who documented marginalized communities from sex workers in Mumbai to runaways in the Pacific Northwest and earned many of photography's most prestigious awards, died May 25 after a long illness. She was 75. Her studio posted the news on her website on May 25. See "End Frame" on page 96 of this issue for more about Mark and her 40-year career.

Steve McCurry Employee Arrested, Charged with Stealing \$650K from Photographer

Bree DeStephano, an employee of Magnum photographer Steve McCurry, was arrested June 2 and accused of stealing and selling prints, books and other items worth more than \$654,358. DeStephano, who was McCurry's print sales manager, "casually abused her position of trust to make some easy money, without a thought to the damage to Mr. McCurry," said Chester County District Attorney Tom Hogan in a statement.

Photographer Cotton Coulson Dies in Diving Accident on National Geographic Expedition

Coulson, a former *National Geographic* contributor and *Baltimore Sun* DOP, died May 27 as a result of a diving accident that occurred May 24 in Norway. He was participating as an instructor in a 17-day National Geographic adventure photography workshop when the accident occurred. A diving partner attempted to rescue him after Coulson signaled trouble. The photographer was rushed to a hospital, but never regained consciousness.



Cotton Coulson (right) and his wife, Sisse Brimberg.

COURTESY SISSE BRIMBERG

"SuicideGirls" Turn Tables on Richard Prince

In response to Richard Prince's appropriation of one of their images, adult lifestyle brand SuicideGirls announced they would sell for \$90 the same Instagram image that Prince and his gallery allegedly sold for \$90,000. SuicideGirls posted their image of a woman pretending to lap something cat-like from a bowl. Prince, who is infamous for altering the works of others and then dodging copyright infringement claims by pleading fair use, added a nonsensical comment to the SuicideGirls image, then offered 67 x 55-inch ink jet prints for \$90,000 through his gallery. SuicideGirls responded by offering inkjet prints of the image plus Prince's comment for 99.9-percent less—and promoting the sale on Instagram, of course.

Obituary: Environmental Portrait Photographer Seth Kushner, 41

Seth Kushner, a photographer who shot environmental portraits for *The New York Times Magazine*, *TIME*, *Vibe* and *Businessweek* and was selected for PDN's 30 in 1999, died on May 17 of leukemia. He was 41. Kushner turned his passions for two of his favorite subjects—Brooklyn and comic books—into photo books. He published *The Brooklynites* in 2007 and *Leaping Tall Buildings: The Origins of American Comic Books* in 2012. Both were published by powerHouse Books.

Federal Judge Sanctions City of Atlanta for Continuing to Violate Photographers' Rights

In the wake of recent violations of news photographers' rights by Atlanta police, a U.S. federal court judge has held the City of Atlanta in contempt of a 2012 court order to reduce interference with citizens documenting police activity. U.S. District court judge Steve Jones handed down the ruling on May 13, and imposed sanctions intended to force compliance with the order.

© PONTE CITY BY MIKHAEL SUBOTZKY & PATRICK WATERHOUSE. PUBLISHED BY STEIDL

SHOOT

RUNNING DOWN A DREAM

INTERVIEW BY AMY WOLFF



RUNNER'S WORLD magazine assigned the Brooklyn-based editorial and commercial photographer Danny Ghitis to document the 2014 Brooklyn Half Marathon for publication just before the 2015 race. Part of the New York Road Runners' Five-Borough series, the

Brooklyn Half starts at the Brooklyn Museum and ends 13.1 miles away on the Coney Island boardwalk. It's a test of stamina and strength, but not just for the runners. "Thank goodness I was in decent shape—it was intense," Ghitis said in an email promotion. He described his preparation, explained how he biked from location to location and shared several photos from the story on PDN Photo of the Day: potd.pdnonline.com/2015/05/31894/

Here's an excerpt:

PDN: So *Runner's World* assigns you to shoot a race. How do you prepare for that? Did they give you a shot list?

DG: This was a dream assignment. [Photo editor] Anna Schulte reached out and basically said, "do your thing" (with some basic parameters) for the [magazine's] recurring section Races and Places. There weren't too many requested specifics other than [getting] the colorful urban atmosphere and some staples like the start and finish lines. My ears perked up when I heard the words "quirky" and "variety," because I would have the freedom to roam and respond instinctively to what I found compelling.

PDN: Knowing the images weren't going to be published until a year later, did you do anything differently?

DG: A fast turnaround would have made shooting film difficult on such a broad assignment. Given the choice I would much prefer to shoot 6 x 6 and take my time, so the publishing delay made that easy. The subject happened to be sports, but the approach was more like a cultural documentary. Anna's confidence in me helped me decide to leave the digital camera behind and focus fully on shooting the way I wanted to. It was essential for this assignment to pack light, so an SLR with a bunch of lenses would have gotten in the way of the broad and honest coverage they wanted.

RIGHT: Images from the 2014 Brooklyn Half Marathon for *Runner's World* magazine by Danny Ghitis.



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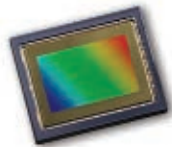
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OUR PICKS



ABOVE: "Untitled (Julia)," from the series "There is something I don't know," 2000, by Jitka Hanzlová.

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BOOK

FACES OF EUROPE

European Portrait Photography Since 1990 features work by more than 30 photographers who made portraits in Europe in the past 25 years, including Rineke Dijkstra, Thomas Ruff, Jitka Hanzlová, Anders Peterson, Hellen Van Meene and Jürgen Teller. Many of the posed portraits in the book that capture the penetrating gaze of their subjects are descendants of great portrait painters of Europe's past—think Velasquez, Holbein or Rembrandt. But the decision to focus on portraits made since 1990 is crucial to the thesis of the book, which accompanies an exhibition showing in three venues across the Continent this year: BOZAR, Centre for Fine Arts in Brussels; Nederlands Fotomuseum in Rotterdam; and the Museum of Photography in Thessaloniki, Greece. By highlighting portraits made after the fall of the Berlin Wall and the emergence of the European Union, *European Portrait Photography Since 1990* wrestles not only with the question of what a portrait can be but what it means to be a "European."

"Nobody feels simply European," writes Federica Mogherini, High Representative of the European Union for Foreign Affairs and Security Policy, in one of the book's introductory essays. "People remain attached to their native village or city, to a region, a country or a wider geographical area." Viewing the array of faces and poses in the book, the reader naturally notes both the similarities between people in different locations or stations in life, and also their individuality. "We assume that behind all these faces there is finiteness, fragility and individuality," writes Charles Michel, prime minister of Belgium, in another of the book's essays. (Where did the book's editors find these politicians who can issue such sensitive statements about photography?)

The book includes celebrity portraits by Anton Corbijn and portraits of European aristocrats by Tina Barney, but most of the selected photographers chose to focus on ordinary folks: Dijkstra photographed teenagers at a beach; Hanzlová photographed residents of the Czech village where she lives; Clare Strand collaborated with homeless people; Stratos Kalafatis visited a monastery to photograph cloistered monks. Their works are collaborations between observer and observed. The result is a portrayal of Europe that is complex and democratic.

—HOLLY STUART HUGHES

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Sennheiser AVX

OBJECT of DESIRE

The phrase "plug and play" doesn't always apply to wireless audio, but Sennheiser's new AVX system aims to change that with a wireless solution for DSLRs and video cameras that's simple to set up and operate. The system consists of a bodypack transmitter and wireless camera receiver that plugs into either an XLR input or into an XLR-to-mini jack adapter (included) for use with a DSLR. If your XLR jack supports phantom power, the receiver automatically turns on when your camera does and pairs automatically with the transmitter. From there, AVX does most of the thinking for you by automatically setting the correct audio level and matching it to the camera's input sensitivity so you achieve level sound without having to manually adjust levels. It can hop frequencies inaudibly and proactively before interference hampers your recording. AVX's adaptive transmitting power feature ensures that the system keeps a reliable link between mic and camera receiver without unduly draining your battery. USB-rechargeable lithium-ion batteries power the AVX receiver and transmitter, and remaining battery life is read out on the transmitter's display. The system also includes accessories for mounting the receiver onto your camera's hot shoe. There are several AVX kits available, including one with a handheld mic, one with a lavalier or a kit with both.

—GREG SCOBLETE

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EXHIBITIONS

PHOTOGRAPHY NATION

Photography takes center stage this summer at the National Gallery of Art, with three exhibitions and a calendar full of talks and events that celebrate the first quarter century of the National Gallery's photography program. The first show, "In Light of the Past: Twenty-Five Years of Photography at the National Gallery of Art," which is up through July 26, considers the history of the medium through the presentation of 175 works from the gallery's collection. The second, "The Memory of Time: Contemporary Photographs at the National Gallery of Art," on display through September 13, gives the first showings at the National Gallery to 26 contemporary photographic artists, represented with 76 newly acquired works. Later in the fall, the Gallery will open another exhibition of new works acquired to celebrate its anniversary.

Among the artists featured in "The Memory of Time" are Sally Mann, Carrie Mae Weems, Susan Meiselas, Idris Khan, Andrew Moore and Christian Marclay. The exhibition highlights photographers who explore the medium's "multifaceted and slippery relationship to the truth and to the past," curator and photography department head Sarah Greenough said in the exhibition announcement. "By embracing this complexity, contemporary artists have placed photography at the center of a renewed discussion around the construction of history and memory and the perception of time." A catalogue of the exhibition, published by the National Gallery and Thames and Hudson, is available.

"In Light of the Past" offers viewers an opportunity to examine prints by seminal

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photographers such as William Henry Fox Talbot, Julia Margaret Cameron and Carleton E. Watkins; pictorialist photographs by the likes of Alfred Steiglitz and Eugène Atget; modernist images by photographers such as Paul Strand and László Moholy-Nagy; mid-20th century work by Robert Frank, Irving Penn, Diane Arbus and others; and photographs created in the 1960s and '70s by artists such as Robert Adams, William Eggleston and Lewis Baltz.

—CONOR RISCH



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ABOVE: Irving Penn's "Woman with Roses (Lisa Fonsagrives-Penn) La Faurie Dress, Paris, 1950," printed December 1975, from "In the Light of the Past."



Ona Berlin II

OBJECT
of
DESIRE

Leica hit the 100-year mark last year, an amazing feat in an industry that has seen other storied brands brought low by shifts in the technological winds. To celebrate this milestone, camera bag maker Ona designed a new bag. The Ona Berlin II, designed in collaboration with the German camera maker, features a full-grain black leather exterior with gunmetal hardware, and it joins an earlier Berlin II bag that's clad in Bourbon Leather. Ona assures us that both leather exteriors will age gracefully, developing a "rich patina" over time. The lined interior has customizable dividers to keep gear safe and segregated. The inside is colored in Leica's signature red. That red makes a second appearance on a red rivet on one of the bag's buckles, and is designed to evoke Leica's red dot. The Berlin II is roomy enough for a Leica M series camera with its lens attached, plus two or three extra lenses, a tablet and accessories. The top grab handle is removable. A zippered organizer pocket plus a slim rear pocket for papers will stow your extras. The bag weighs 3.1 pounds sans gear and sports interior dimensions of 11 x 8.5 x 3.5 inches.

—GREG SCOBLETE

Price: \$399

Info: www.onabags.com

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OUR PICKS

Kinotehnik Practilite 602

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For small crews or solo operators on a video shoot, hands and attention are always at a premium.

Kinotehnik's Practilite 602 is designed to ease

some of the stress with a compact but powerful lighting solution controllable via smartphone. The Practilite features Bluetooth and smartphone app that controls the light's brightness and beam angle, from 15–80 degrees. The light uses a 3.2-inch 80mm Fresnel lens to send a concentrated beam of LED light at your subject, exceeding the range of conventional LED fixtures. It has a variable color temperature from tungsten to daylight so you can tune the output to match a range of environments. Kinotehnik promises flicker-free performance and a Color Rendering Index value between 90–93. The AC-powered Practilite comes with a universal umbrella mount and 5/8-inch socket. It's also compatible with 4-inch studio head light modifiers from Profoto and Broncolor, among others. Forged from aircraft-grade aluminum, the Practilite ships with its own barn doors, but speed ring insert adapters for softboxes are sold separately.



Price: \$750

Info: www.kinotehnik.com

—GREG SCOBLETE

Zeiss Batis

OBJECT
of
DESIRE

In our review of the Sony A7 II (PDN July 2015), we noted that Sony and third-party lensmakers were working hard to

build a line of high-quality FE-mount optics for the A7 series. No sooner had our words rolled off the press than Zeiss introduced its first autofocus lenses for Sony's full-frame mirrorless cameras. The new Batis family will carry the distinction of being designed and distributed exclusively by Zeiss. The new lineup kicks off with two lenses, a 25mm f/2 and an 85mm f/1.8, to cover moderate wide-angle and portrait-friendly focal lengths, respectively. The lenses feature an OLED display for reviewing depth of field information as well as the distance between the camera and focal plane. Batis lenses have the same smooth, sleek and solid exterior that we loved on the Otus series, as well as dust and weather seals and a rubberized focus ring. Both lenses use floating elements design to correct aberrations at different distance settings and feature T* coating. The 25mm Batis lens offers a focusing



distance of 7.8 inches while the 85mm features optical image stabilization.

—GREG SCOBLETE

Price: \$1,199 (85mm); \$1,299 (25mm)

Info: www.zeiss.com



© LUCAS BLALOCK/COURTESY OF THE ARTIST AND RAMIKEN CRUCIBLE

ABOVE: "Untitled," 2012, by Lucas Blalock.

EXHIBITION

THE NEW CENTER

The third show in Joshua Chuang's tenure as Chief Curator of the Center for Creative Photography at the University of Arizona places three contemporary photographers—Lucas Blalock, Owen Kydd and John Lehr—in conversation with masters such as Ansel Adams, Aaron Siskind and Brett and Edward Weston. The exhibition, "The Pure Products of America Go Crazy," whose title is borrowed from William Carlos Williams's 1923 poem "To Elsie," focuses on the interrelation between the work of the contemporary photographers, but Chuang has pulled a dozen objects from the CCP's collection to "spike" the show. The resulting mix offers both historical perspective and a chance to consider the historic work in contemporary context.

Chuang selected Blalock, Kydd and Lehr as standouts in the "new Generation of American photographers," he told *PDN* in May, because their work "goes beyond the means used to make it. Process is certainly an important part of their work, but each of them have gotten beyond that to deal with real meaning." Though these artists, who embrace digital technology, address contemporary questions about the medium, in other words, their work does more. Each of them considers "an aspect of American retail or consumer culture," which connects their work, Chuang explains.

Blalock's works "play with the mismatch" between cheap and cast-off objects and "large-format camera scrutiny." Kydd's "durational photographs," which are minutes-long video pieces, consider storefronts and objects found in therein. And Lehr's work, Chuang says, scrutinizes "disused, closed-up shops and surfaces that have a kind of palimpsest aspect to them."

The older works that "punctuate" the exhibition, Chuang says, are unexpected. Ansel Adams, for instance, is represented by a still-life he did as a young photographer that "looks very contemporary."

With "Pure Products," an upcoming fortieth anniversary exhibition and a Lee Friedlander show in the offing, along with earlier shows of contemporary images and NASA archival photos, Chuang is delivering "a primer for the kinds of things that we might be able to expect from the CCP going forward," he says. For more from Chuang, read our interview on *PDN*Online.

—CONOR RISCH

- A Apple 21.5" iMac All-in-One Desktop Computer
- B Apple Mac Pro Desktop Computer (Six-Core)
- C Adobe Photoshop Lightroom 5 Software for Mac and Windows
- D Canon EOS 5D Mark III DSLR Camera with 24-105mm Lens
- E Rode VideoMic Pro Compact Shotgun Mic
- F Cavision Shoulder Pad Package & Viewfinder for DSLR Cameras
- G Sekonic Litemaster Pro L-478DR Light Meter
- H Nikon SB-910 AF Speedlight i-TTL Shoe Mount Flash
- I Nikon D4S DSLR Camera
- J Canon EOS-1D C Camera with CN-E 24mm T1.5 L F Cine Lens.
- K Sigma 105mm f/2.8 EX DG OS Macro Lens for Nikon AF
- L Oben CT-3561 Carbon Fiber Tripod



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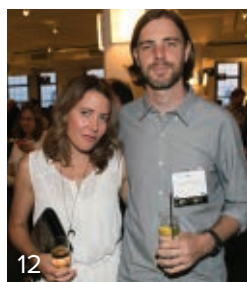
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PA

2015 PDN PHOTO ANNUAL PARTY

On June 10, the winners of the 2015 PDN Photo Annual were celebrated on a beautiful New York City summer evening at Tribeca Rooftop. Attendees included winners from around the world, the sponsors, the judges, and movers and shakers of the photography industry. We had a blast, and we can't wait to honor next year's group of exceptional photographers. **See the 2015 winners' gallery at www.pdnphotoannual.com.**



1. Kyle Grimm with 2015 Arnold Newman Prize winner Nancy Borowick. 2. 2015 Photo Annual winner Jeremy Floto (Floto + Warner) and 2015 Photo Annual judge Michael Shome, photo director of *Architectural Digest*. 3. The PHOTO+ staff, Photo Annual winners, judges and sponsors. 4. Photographer Jorge Corona and 2015 Photo Annual winner Guillermo Hernandez Martinez. 5. Hilary Reid, 2015 PDN's 30 Jonno Rattman and 2015 Photo Annual winner Landon Nordeman. 6. Eliane Laffont and 2015 Photo Annual winner Jean-Pierre Laffont. 7. Stockland Martel's Bill Stockland, 2015 Photo Annual judge Reuel Golden of Taschen, photographer Nigel Cox and Stockland Martel's Maureen Martel. 8. Chris Lee, guest, 2015 Photo Annual winners Michael Robinson Chávez and Ashley Gilbertson and guest. 9. Mr. Baldev Duggal presenting the 2015 Duggal Image Maker Awards. 10. 2015 Photo Annual winners Jonathan Torgovnik and Gillian Laub, 2015 Photo Annual judge Aidan Sullivan of Getty Images, 2015 Publisher's Choice award winner John Moore and PHOTO+ VP/group publisher Lauren Wendle. 11. 2015 Photo Annual winners Ulysse & Darcoc (Isaora Le Jeannic and Ulysse Payet) 12. Heather Waraska and 2015 Photo Annual winner Jonathan Mehring. 13. 2015 Photo Annual winner Robin Schwartz and her daughter, Amelia. 14. ASMP executive director Tom Kennedy and Maine Media Workshop vice president of academic affairs Elizabeth Greenberg presenting the 2015 Arnold Newman Prize. 15. Photographers Andy Katz and Elliot Erwit, Sony's Kayla Lindquist and photographers Brian Smith, Michael Rubenstein and Misha Erwit.

Photos © Mitchell Wojcik (color), Cliff Hausner (B&W)

pdn
EMERGING™



Our team was delighted to collaborate with The Annenberg Space for Photography on the exhibition "Emerging," guest curated by *PDN* editors. The opening was held June 4 at the Los Angeles cultural center, and was attended by many of the exhibited photographers, as well as members of the West Coast photography community. A look at contemporary photography today, "Emerging" features more than 90 prints, videos and books by photographers selected for *PDN*'s 30 in the past seven years, and includes a special outdoor presentation of images by *PDN*'s 30 2015 photographers. If you're in the Los Angeles area, check out the exhibition, which runs through September 20.



Source: Chris Weeks/Getty Images North America

1. Photographers exhibited in "Emerging" Philip Montgomery, Benjamin Rasmussen, Jeff Brown, Paul Colangelo, Sara Naomi Lewkowicz, Cody Cloud (of JUCO), Jennilee Marigomen, Kyle Alexander, Malin Fezehai, Peter Bohler, Carla Richmond Coffing, Christaan Felber and Eliot Dudik. 2. Photographer Matthew Rolston. 3. Annenberg executive director Cynthia Kennard and director Patricia Lanza. 4. *PDN* cover collage. 5. Guests enjoying the exhibition opening. 6. *PDN* photo editor Amy Wolff, VP/group publisher Lauren Wendle, senior VP John McGeary, editor Holly Stuart Hughes, account executive Gareth Moses, executive editor David Walker and sales director Mike Gangel. 7. Guests watching the film commissioned by the Annenberg Space to accompany "Emerging". 8. Rebecca Soladay Kennerly and photographer David Hume Kennerly. 9. A view of the gallery.



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THE GOING MOBILE ISSUE

- 32** LEAVE THE LAPTOP, TAKE THE MOBILE
- 36** OFF THE GRID: MANAGING POWER, COMMUNICATIONS AND DATA FROM ANYWHERE
- 40** THE THINGS THEY CARRY



A helicopter delivers gear and a generator to photographer Paul Colangelo, who has been working on a long-term project about Todagin Mountain in British Columbia. To learn how Colangelo and other photographers stay connected and power their gear in remote locations, see "Off the Grid," on page 34.

© PAUL COLANGELO

LEAVE THE LAPTOP, TAKE THE MOBILE

It's never been easier for photographers to ditch the laptop and do most of their workflow on their mobile devices, but RAW shooters still get a raw deal. **BY GREG SCOBLETE**

Depending on your inclination, the mobile revolution has either been a boon to productivity or a deathblow to downtime, enabling us to squeeze in work when we would otherwise be idle. For photographers, mobile devices have matured not simply as cameras but as tools for editing, organizing and synchronizing photo libraries captured with DSLRs and mirrorless cameras.

Despite this progress, the mobile workflow is still fragmented. How much you'll get done and how efficient you'll be depends heavily on the capabilities of your camera, your mobile device and the apps you've elected to use. While the JPEG workflow on mobile devices is robust, RAW capabilities are still embryonic.

Still, it's getting easier to leave the laptop at home, even if the photographers we spoke with are still a bit reluctant to do so.

Camera>Phone

While Wi-Fi is by no means universal on professional-grade cameras, it's increasingly becoming the rule rather than the exception. With in-camera Wi-Fi comes companion apps for Android and iOS devices that support remote operation and image transfers from memory card to phone (or tablet). Most of these apps—from Canon, Nikon, Sony, etc.—won't transfer RAW files—only JPEGs—to mobile devices, on the theory that all you really need to do on your phone is post the image to social media.

For photographer Tamara Lackey, that's indeed been the primary use for in-camera Wi-Fi. "I primarily use camera Wi-Fi for rapid sharing—sharing images with clients and for social media sharing," she says.

In cases where in-camera Wi-Fi isn't available, wireless memory cards like Eyefi's Mobi Pro or Toshiba's FlashAir can tackle wireless transfers from camera to mobile device. In the case of the Mobi Pro card (reviewed on page 66) it also transfers RAW images, making it one of the few wireless solutions available for moving RAW images from camera to phone.



BOTH PHOTOS © DAN CARR



Another option is the CamRanger (\$300–\$365), which is a bulkier, more costly solution than the \$99 Mobi Pro, but also a lot more functional, providing not just the ability to transfer RAW files to mobile devices, but extensive camera remote-control options as well.

If moving RAW images to a mobile device is a priority, you can bypass the vagaries of Wi-Fi and camera apps and connect the old-fashioned way. Apple's Camera Connection Kits are available for both 30-pin and Lightning connections for about \$30. Card readers with micro USB ports for Android devices can be had for under \$10.

While there's no shortage of apps that can edit JPEG images on phones and tablets, the selection dwindles sharply for editing RAW images. Apple devices can save RAW files, but the iOS Photos app will only display the embedded JPEG preview that most RAW files create. Any edits you make in Photos impact that preview, but you can only share JPEGs, not RAW images, from Apple's native app (you can upload the RAW file to iTunes, but it's a circuitous process).

Still, third-party iOS apps like Photogene (\$3) and PhotoRaw (\$10)

ABOVE: Dan Carr would rather be anywhere than sitting in front of a computer, and uses Lightroom Mobile to cull images in the field. **BELOW:** Windows 8 tablets and convertibles such as Wacom's Cintiq Companion 2 deliver a powerful set of features—like the ability to run the full version of Photoshop—in a portable package. **OPPOSITE:** Carr in a canoe on Chilko Lake with a huge camera lens.



can edit a wide variety of RAW images. And with Photogene, you can export XMP sidecar files that can be read by programs like Adobe Lightroom when you want to switch to desktop editing.

Android has a slightly more robust ecosystem for RAW files now that Android Lollipop supports RAW (DNG format) photo capture. Popular apps like Google's Snapseed can now edit DNG files, while Photo Mate R2 (\$9.50) can non-destructively edit and process RAW files from a variety of cameras.

For photographers who want to keep their mobile and desktop activities under one roof, Adobe has been slowly building up the capabilities of Lightroom Mobile. Unlike the apps mentioned above, Lightroom Mobile can only import or edit a RAW file directly in Android, not iOS, which is why for iPhone-toting photographers like Dan Carr, taking Lightroom on the road still starts with a laptop.

"There's a great new feature that snuck under the radar in Lightroom 6, and that's the ability to immediately put photos into a collection on import,"

Carr says. It's these collections that sync with Lightroom Mobile and give Carr the ability to leave the laptop behind and work on his files on his iPhone 6 Plus. This work consists primarily of culling down

the day's shoot, rejecting images, assigning ratings and, occasionally, a few light edits. "I'll go through a shoot whenever it's convenient—while I'm traveling, while I'm waiting for the light," he says. For Carr, this mobile culling has proven to be a big time saver. "I hate sitting in front of a computer and this lets me get back outside and focus more on shooting," he says.

Lightroom Mobile syncs small, DNG-based "Smart Previews" with the Creative Cloud server. These lightweight files can be edited and rated even when the mobile device itself is offline, with changes syncing back to the desktop version and the full-resolution files once you're back online.

Indeed, file synchronization is becoming a key feature as files move between camera, mobile device, laptops and storage drives. The Eyefi app that accompanies the wireless memory card can transfer and sync both JPEG and RAW images across desktop and mobile devices, plus archive files in its own cloud service, but it will only sync JPEG edits, not RAW edits.

Lackey has used the relatively new Mylio software to automate her archiving, since it keeps RAW edits synced as well. Like Carr, she still starts at her laptop to ingest RAW files but then leverages Mylio for archiving efficiency. Prior to Mylio, Lackey would download a shoot onto an external drive, then manually back the images up to a wireless server and a cloud storage service. Now, she says, it's a simple import into Mylio where the program "manages all those duplications for me automatically."

The mass synchronization provides another benefit. "From a marketing



© MIKE CORRADO

ABOVE: For photographer Tamara Lackey, in-camera Wi-Fi is great for rapid-sharing of images to social networks, but a RAW workflow still starts at the laptop. **INSET:** The user interface for the Eyefi Mobi iPad app. **BELOW:** Lackey photographed this little girl on the beach in Clearwater, Florida, while shooting a class for KelbyOne on Beach Photography in December 2013.



perspective, it's been really powerful," Lackey says. "Any image I want to show someone, anytime, anywhere, I have it with me all the time."

The Case for Convertibles

One way to make an end-run around your mobile device's RAW limitations is to spring for a more functional mobile device. While Apple have long been a favorite of the creative community, Microsoft's Windows 8 (soon to be Windows 10) has created a new hardware category tailor-made for the mobile creative—the hybrid, or convertible. It's a device that blends the portability of a tablet with the power of a laptop. You can use a convertible exactly as you would a smartphone or iPad—transferring images via Wi-Fi—or you can take advantage of the convertible's more generous selection of inputs to attach card readers, external drives and keyboard covers, and work with it like a typical notebook.

More importantly, you won't have to settle for the mobile variants of your favorite tools. Take Microsoft's own Surface Pro 3 (\$800). It's a 12-inch tablet that can run full versions of Adobe Photoshop and Lightroom, and includes a stylus for pen-based editing. There's only a microSD card slot on the Surface Pro 3, but thanks to its full-sized USB 3.0 port, you can connect card readers and external storage drives to transfer and backup your RAW images. Toshiba's Portege Z20t and Wacom's Cintiq Companion 2 boast similar functionality (and the Wacom can double as an editing tablet when connected to a PC). If you own a Mac computer, Adobe's Creative Cloud license lets you install Photoshop and Lightroom on a secondary computer, even if it's—gasp—running Windows. **pdn**

© TAMARA LACKEY



THE FUTURE OF STORAGE: PORTABLE, DURABLE SOLID-STATE DRIVES

Cliff Mautner and Sam Nicholson dish on the SanDisk Extreme® 900 and 500 SSDs.



CLIFF MAUTNER



SAM NICHOLSON

BEING A PHOTOGRAPHER

means working in high-stress, demanding situations that keep you on your toes. What you want to focus on is the quality of your work, and not to worry about the safety and speed of your data. The demand for storage with lightning-fast, higher-capacity storage has pushed solid-state drives as the primary choice for photographers and

filmmakers protecting their livelihood.

Wedding photographer Cliff Mautner and cinematographer Sam Nicholson are two creatives who have invested in SSD hardware, opting for the SanDisk Extreme 900 and 500 SSDs.

“The SanDisk Extreme Portable SSD is the future. There’s no doubt about it,” Nicholson says. “It’s incredibly reliable and fast, which saves you time and money.”

As the CEO of visual effects production house Stargate Studios, Nicholson is tasked with managing ten different cameras every day as his team captures terabytes of footage from hit TV shows like *The Walking Dead* and *Revenge*. The footage is then transferred, copied, chopped up and shipped out to offices in Berlin, Dubai

and Malta for visual-effects production. Since Nicholson’s data is constantly moving, he needs to make sure nothing is lost in the process.

Nicholson has begun switching traditional spinning hard drives out of his team’s workflow for SanDisk Extreme Portable SSDs. The SanDisk Extreme 900 has a large enough storage capacity to use on a film set (ranging from 480GB¹ to 1.92TB²) and transfer speeds that leave spinning drives in the dust. Because the SanDisk Extreme 900 is solid state and connects through super-fast USB 3.1,



the drive has 9x³ faster transfer speeds compared to traditional hard drives. In addition, the SanDisk Extreme 900’s aluminum exterior and impact-resistant interior mean that it’s built for transport. Whereas in the past, Nicholson often expected as much as 30 percent of his spinning hard drives to fail in transit,

Nicholson worries so little about the SanDisk Extreme 900 that he doesn’t even make a back-up copy.

For a wedding photographer like Cliff Mautner, portability is the key to his use of the SanDisk Extreme Portable SSD. One weekend, he’s hopping a plane to San Francisco to shoot a wedding in a Federal-Bank-turned-wedding-hall; The next weekend, he’s photographing a couple in the Maldives. Everywhere he goes he brings his SanDisk Extreme 500 Portable SSD, which he says

is “perfect for the wedding photographer.”

“When I shoot weddings, I need a portable, durable, fast drive that I can trust,” Mautner says. “The SanDisk Extreme 500 is as light as a feather and fits into my front pocket.”

Mautner says the SanDisk Extreme 500 has completely changed his workflow. It’s size, speed, portability and storage capacity (ranging from 120GB¹ to 480GB¹) means that he can edit his images whether he’s shooting in Philadelphia, driving to upstate New York’s beautiful Hudson Valley, or flying to Northern California. When he returns to his studio, he can easily hand off the SanDisk Extreme 500 to his studio manager for processing.

“I use the SanDisk Extreme 500 every time I travel. It takes the stress out of file management,” Mautner says. “It’s a game-changer for me.”

¹ 1 GB=1,000,000,000 bytes. Actual user storage less.
² 1 TB=1,000,000,000,000 bytes. Actual user storage less.
³ As compared to 500GB portable hard drive based on internal benchmarking tests. SanDisk and SanDisk Extreme are trademarks of SanDisk Corporation, registered in the United States and other countries. © 2015 SanDisk Corporation. All rights reserved.



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PHOTO COURTESY OF SAM NICHOLSON



PHOTO © CLIFF MAUTNER

ABOVE: Stargate Studios produced visual effects for the Globo telenovela, *Os Dez Mandamentos* (*The Ten Commandments*), in Brazil (left); Mautner photographed a multi-day wedding in Sommerset Park, New Jersey, backing up the images from each day to the SanDisk Extreme Portable 500 SSD (right).



© PETER MCBRIDE

OFF THE GRID

Managing Power, Communications and Data from Anywhere

BY DAVID WALKER

Communications, power, and data management are the lifeblood of any location shoot. Clients and family members expect photographers to stay connected while they're in the field, no matter where they are. And almost everything—cameras, computers, speed lights, hard drives, cell phones—now depends upon reliable battery power. That poses a logistical challenge for photographers working far from communications networks and electric grids for long periods.

“I love going into remote parts of the world, but this is one of the hardest parts: I don't think people realize the battery



© PAUL COLANGELO

ABOVE: Helicopter landing to pick up Paul Colangelo from Todagin Mountain, British Columbia by Paul Colangelo. **TOP:** Mexican men celebrate the 2014 historic pulse flow moving across the dry Colorado River Delta below the Morelos Dam in Mexico.

and media management challenge,” says photographer Peter McBride.

So how do photographers who work in far-flung places for extended periods of time manage those issues? We called several to find out. All of them emphasized that it's not just a question of packing the right gear—but of careful planning, testing gear before you go, and conserving resources in the field.

Phoning Home

Staying in touch with editors and family is increasingly easy, because cell phone networks cover most of the six populous continents. But there are still remote

places—high in the Himalayas, for instance—where photographers have to find alternative ways to communicate.

Portable satellite phones, which used to be cost-prohibitive, have become increasingly affordable over the last decade. Paul Colangelo has taken several extended trips during the past three years to work on “Surviving Todagin,” a project about a remote, environmentally fragile area of northwestern British Columbia. There’s no cell phone service there, so his kit has always included a hand-held Iridium satellite phone that’s about the size of a two-way radio.

“It’s my connection to the outside world,” he says. “It’s easy enough to throw in backpack, and take with you. And it’s really, really reliable.”

Iridium satellite phones go for \$1,000 to \$1,400, although refurbished phones are about half the price. Calls cost about a dollar per minute. But Colangelo says he got Iridium to donate the phone—and the calling minutes—under a product sponsorship deal, in exchange for images, social media promotion, and a sponsor credit on the “Surviving Todagin” website.

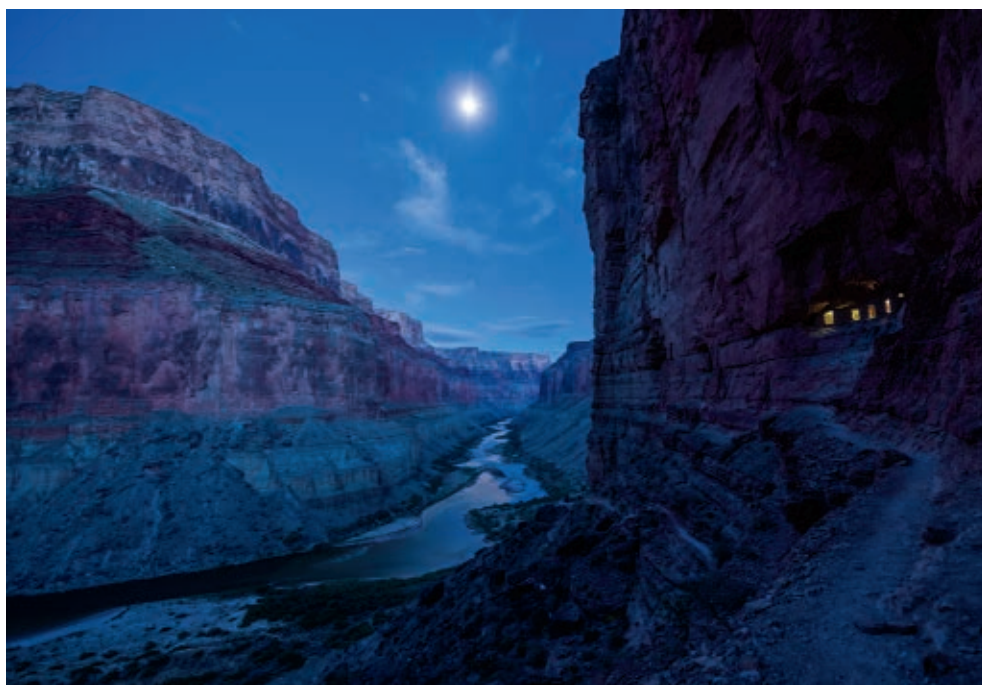
Colangelo carries the phone in case he needs to call for emergency help. He’s also able to use it to send email messages by connecting it to his computer, although the messages are text-only because the phone lacks the bandwidth for transmitting anything larger than thumbnail images.

But the phone’s most important function, he says, is maintaining contact with his wife-to-be. “We call it the relationship saver,” he says. “The phone is my most important piece of gear. My camera is second.”

National Geographic contributor Steve Winter, known for his dramatic camera-trap images of exotic, elusive cats all over the world, has relied on satellite phones in remote places since the late ’90s. “At first I got a refurbished satellite phone for around \$1,800, which was cheap” at the time. (Previously, the few photographers who had sat phones got them through the big news organizations they worked for.)

“I was the first *Geographic* photographer to put satellite phone minutes in a story budget,” Winter asserts. He has used both Iridium and Thuraya satellite phones. “I bought two to cover different parts of the world,” he says.

Like Colangelo, Winter carries a satellite phone to remote places in case of emergency, but mostly to stay in touch with his family. “The hardest part of being in the field is being away from my family,” he says. “How I keep those connections is vitally



© PETER MCBRIDE



© PAUL COLANGELO



© PETER MCBRIDE

ABOVE, CLOCKWISE FROM TOP: A climber descends the “valley of silence” perched between Camp I and II at 22,000 ft. at the top of the Khumbu Icefall on Mt. Everest’s south side, photographed by Peter McBride; McBride paddling the 2014 historic pulse flow across the dry Colorado River Delta below the Morelos Dam in Mexico; base camp on Todagin Mountain, photographed by Paul Colangelo.

important. I call home twice a day.

“You talk about problems at home, problems with the car, whatever. It’s things you maybe don’t want to deal with when you’re standing under the stars in Burma, but do you want to come home and find those connections have disappeared?”

Because satellite phones for voice communications are incapable of transmitting large image files, Winter has also used a portable BGAN (Broadband Global Area Network) terminal on some of his trips. The BGAN satellite network offers broadband Internet connections for phone calls and data transmission. The cost of the terminals starts at around \$2,500.

Winter and others recommend satellite phones with some caveats. First, use of satellite phones has been prohibited in India since the Mumbai terrorist attacks of 2011. The Indian military monitors satellite

frequencies for violators. “You don’t get around the law. You mess with it, you’re going to jail,” McBride warns.

Fortunately, Winter says, cell phone coverage in India is nearly complete, so you rarely need a satellite phone there anymore. But he still relies on local contacts to check phone coverage wherever he plans to go, to make sure he won’t be incommunicado.

Winter warns others to beware of certain Chinese-made dongles that pull up cell phone signals when you plug them into the USB port of a laptop. The dongles can include software that blocks connections to satellite systems, and even after you remove the dongles and scrub the software, satellite connections may still be blocked—forcing you to buy another computer to regain satellite access. (The software blocks are built into the dongles because the Chinese government doesn’t want its citizens accessing the Internet through satellites.)

Charging Batteries

The best method for keeping batteries for cameras, computers, strobes and other gear charged up when you're way off the grid depends on how much logistical support you

have. When he was able to hire 86 porters to carry equipment for a story about snow leopards in northern India, Winter packed Honda and Yamaha gas-powered generators. Each weighed about 26 pounds, and cost about \$1,000 each. "They fit right into

Pelican cases," he says.

Colangelo says he's also enjoyed the luxury of gas-powered generators when he's been dropped into Todagin by helicopter. But photographers often have to rely on no more than they can carry on their backs.



TOP: Eulachon oil is filtered to remove any remaining impurities; the Nisga'a Nation is one of the only remaining places where eulachon oil is produced. It is used as a condiment and for medical purposes. **ABOVE, LEFT:** Meanders in the Iskut River. **RIGHT:** A red-sided garter snake (*Thamnophis sirtalis parietalis*) slithers over the camera lens.

ALL THREE PHOTOS © PAUL COLANGELO



© ERIKA NORTEMANN



BOTH PHOTOS © PAUL COLANGELO

McBride says he'll typically pack 75 pounds, including camping and camera gear. "If everything is on your back, you have to be very diligent," he says. "I [allot] one camera battery for every two days. You have to be very careful with your battery life."

To harness solar power, Colangelo usually relies on 12-volt foldable Solar Boards, made by Brunton. "It's not possible to schlep a generator up on my back, but solar power is doable," he says. Brunton is another product sponsor of the "Surviving Todagin" project, so Colangelo got the panels at no cost. For paying customers, though, they range from \$500 to \$1000 each, depending on size. Panel lengths range from 19–52 inches (all are about 15 inches wide), with output ranging from 7–27 watts.

Colangelo says he drapes two of the long panels over his tent during the day, and the sunlight charges a series of battery packs. At night, he connects the panel batteries to battery chargers for his camera, computer and other gear. The power stored by the panels during the day charges his equipment overnight. "I use [the solar panels] to charge my laptop, my satellite phone, a bag of around 10 camera batteries, and rechargeable double-A batteries for camera traps, as well as flashlights and headlamps," he says.

McBride likes Goal Zero solar panels, which are also fold-able, lightweight panels.

CLOCKWISE FROM LEFT:

A creek runs through the unnamed peaks of the Skeena Mountains; photographer Paul Colangelo at mountain office, Todagin Mountain, British Columbia; a Stone's sheep (*Ovis dalli stonei*) walks on a narrow cliffside trail.

"There are a bunch of different companies. I've used them all, and each has different benefits," he says. "Find the one that suits you."

How well solar panels work, McBride explains, "depends on what you're doing. If you're trying to run a laptop, they're not very good. But if you're trying to charge camera batteries," they're up to that task. And he adds that it all boils down to how much

weight you can carry. If you're traveling with the assistance of porters and boats, "you can bring more batteries and solar panels" to keep things charged.

Photographer Tim Hussin says he had a disappointing experience "with a small solar panel connected to a lithium battery" that he tried during a filmmaking trip by bicycle around the U.S. with his brother, Noah Hussin. "It didn't work out," he says. "At first we used it to power a laptop, in order to adjust video and photos. But that drained the battery really quickly, so it wasn't effective."

A big part of the problem was that the Hussin brothers had overloaded bikes. They couldn't carry enough solar panels and batteries to make the panels practical as their primary source of power. So they ended up charging batteries at diners and other places along the way. "We had to be conscious all the time about finding outlets," he says. They occasionally used the solar panel to charge their cell phones, but nothing more.

Managing Image Files

McBride says he's struggled with hard drives and image file management on some of his far-flung expeditions. Some hard drives, he says, don't work very well above 18,000 feet. "You'd hear them skipping and scratching. I've had experience where you couldn't pull [images] off discs."

Solid state hard drives have alleviated much of the problem. But drives require a computer, and they suck power, so if McBride has to travel "super light" and leave his laptop behind, he also leaves the drives. "I depend on camera cards. I fill one up, go to the next, and treat them preciously," he says.

On a recent Grand Canyon trip, during which he shot stills and video, McBride says he carried at least 300GB worth of camera cards. "I use small cards—16- and 32GB—because you don't want a lot of images on one big 64GB card if you drop your camera in the water," he says.

It's an arrangement that lightens his load, but leaves him with no way to back up image files until he returns home. McBride says the solution he'd like to see "is a little hard drive that runs on its own battery, that lasts two weeks [on a single charge], that has a terabyte of storage space—or at least half a terabyte—and that has an attachment for downloading camera cards, so you could back up your files in the field without adding big charging needs" of a computer.

"Maybe I should make one of those for the five of us who need it," he jokes. **pdn**

THE THINGS THEY CARRY

Photographers known for shooting in sometimes inhospitable locations list the must-have gear they pack so they can manage to get the shots they want under any conditions.

Daniel Russo's Surf Photo/Video Kit

"In my line of work, there's always a sense of rush," says surf photographer and filmmaker Daniel Russo. Reacting to surf conditions means hitting the road quickly with gear bags that can be lugged through airports and on lengthy boat rides in places like Fiji or Tahiti with "water splashing everywhere."

On assignments for clients like Vans, Sony and Patagonia, Russo spends a lot of time in the water working with his Nikon D4 and RED Epic cameras, interchanging his Nikon lenses between the two. He carries two water housings, including a custom housing for the RED that includes a port that will accommodate his 14–24mm f/2.8 lens. This lens allows him to get underwater/above water split

images with minimal distortion.

Russo's clients are often looking for a combination of still images and video work. And while he might leave his RED camera at home on certain assignments that don't require video, he's never left his still cameras at home.

Russo's film cameras, which include a Yashica T4, a Minolta Panoramic and a Canon Demi EE17 half-frame camera, are an essential part of his kit—for personal reasons, for clients' catalogue and marketing needs, and for magazines. "There is definitely a wide variety of usage for the film photos," Russo says. The EE17, he adds, allows him to envision and shoot a layout as it might appear in a



© DANIEL RUSSO



OPPOSITE PAGE: Daniel Russo's travel kit, which includes a Nikon D4, a RED Epic, water housings for both, and a handful of film cameras to boot. **ABOVE:** Images from Daniel Russo's portfolio. Russo created the split images using a Canon Demi EE17 half-frame film camera. **CENTER, LEFT:** Daniel Russo in the swim of a shoot.

catalogue or magazine on a single frame.

The NIKONOS all-weather film camera, which Russo uses on land as well as in the water on account of its quality glass, comes with him for personal images made during downtime. "If I have time to go swim around somewhere, I like to take that," he explains.

Russo also shoots and edits photos and video with his iPhone, often sharing travel images or short videos with his clients in real-time, or on his own social media channels.

Clients also often need audio commentary from the surfers they

sponsor, Russo says, and that content generally sounds better when it's captured casually during downtime rather than in more formal interviews. For that, Russo packs a Zoom H4 audio recorder. "I try to pick up audio when people are just relaxing and hanging out," he says.

Generally all of his gear fits in a single Pelican case and backpack. "A lot of times I'll be swimming for hours everyday for a few days," Russo says. "It's a lot of stress on your body if you've got a lot of gear."

—CONOR RISCH

Renan Ozturk Packs for Jungle and Mountaintop

“In the mountains, a lot of times speed is safety,” says filmmaker, photographer and professional climber Renan Ozturk. His work documenting expeditions for clients like *National Geographic* and The North Face requires that he juggle the intense physical and psychological demands of climbing with the desire to push forward the style and substance of expedition filmmaking. The pro climbers who invite him on their expeditions “put up with me and [my] whole junk show of gear” in part, he says, because they believe he will help make their climbs successful.

Ozturk focuses on reducing weight and increasing speed when building his expedition setup. This photo [opposite page] shows his gear for a two-month trip to Burma, where he joined mountaineer Hilaree O’Neill and other climbers in an attempt to summit Hkakabo Razi carrying a specific type of GPS device that would determine if the peak is in fact Southeast Asia’s highest. At Telluride Mountain Film Festival in May, Ozturk screened the film of the expedition that he and Taylor Rees directed, “Down to Nothing.” It won the Cinematography Award.

The trip required a weeks-long hike through remote jungle. Burma has minimal infrastructure for mountaineering; the team had to rely on inexperienced porters to help transport their gear, and much of what they brought was shed during the weeks of travel to reduce weight. “It was a

question of: ‘Are you going to bring this lens or are you going to bring the food that’s going to sustain you on the mountain?’” Ozturk recalls.

To capture the footage, Ozturk packed a carbon fiber RED Dragon; a Sony A7s; a Canon EOS 5D Mark III for timelapse; and a handful of GoPro cameras. Ozturk also brought a set of Zeiss CP.2 prime lenses.

To add variety to his shots, Ozturk packed a Syrp Magic Carpet slider and Lite Pro Feather Camera Crane. The crane “only weighs a couple of pounds and you can break it all down into a single carbon fiber pole and throw it in your backpack,” Ozturk explains.

He also packed a DJI drone, which he eventually lost in the jungle and couldn’t retrieve for fear of snakes. He was able to buy another drone off a Japanese crew that he met on the trail, then lost that too. Still, he says, “we came away with some incredible shots.”

National Geographic, which funded the expedition along with The North Face, asked Ozturk to take over their Instagram, to which he posted throughout the trip using a satellite modem and an iPhone. He used the A7s’s Wi-Fi feature to transfer images to the iPhone.

For recharging, Ozturk has a Goal Zero Yeti battery, which was rebuilt for him using lightweight lithium rather than the standard nickel metal-hydride. A pair of solar panels fed the battery, but sun was hard to come by in the dense jungle, he says.



ALL THREE PHOTOS © RENAN OZTURK

© FREDDIE WILLIAMS

ABOVE, CLOCKWISE FROM TOP LEFT: Mountain photo by Renan Ozturk; climber and photographer Jimmy Chin; Ozturk working, photographed by Freddie Williams; climber Alex Honnold in Mexico.

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Christa Renee: Chasing the Sun on Location

Advertising clients like Motorola, Roxy, and T-Mobile hire Christa Renee to capture natural, outdoorsy lifestyle imagery, usually at a beach, on a boat, or on a remote hiking trail. In preparing to shoot on location, she relies on a “go to” bag that’s always packed with the gear she needs to shoot under any conditions. “I have a long, large bag and I never really change what’s in there,” she says. “It’s always two Scrim Jims, two California Sun Bounces, a tripod, some fly away sand bags, some road rags, a bathing suit, a towel, some more trash bags, tape, [and] a mini furniture pad”—a seat cushion Renee uses when she doesn’t want to sit on the floor; an assistant cut the cushion in half and re-sewed it to make it easier to travel with.

Renee typically shoots in available light, using the 6 x 6 Scrim Jims or the California Sun Bounces to modify it. “They are small enough to travel with and big enough to actually help,” she explains. As a backup, she brings a Profoto 7b with batteries and an extra head. “You never know when it will be raining or awful out and that shoot that you had planned to do in sunlight outdoors now is suddenly inside a house in the middle of an island and there is nowhere to rent equipment.”

In her camera bag, she carries two Canon EOS 5D Mark IIIs, and 24–70mm, 100mm macro and 70–200mm lenses. “Then depending on what I’m shooting and where, I will add lenses from there, like a 35mm or a 50mm.” She brings other necessities: a Sekonic light meter (“I’m old school, have to have it,” she says), a Contax T3, rolls of film, extra batteries, lens wipes, that little air rocket for dust, a small flash (“It changes which one I bring,” depending on what she’s shooting), trash bags (“I feel like you always need them for something, usually not for trash, but for covering stuff up or dust control or water control.”), and an Epi Pen (“I am always in different countries in strange remote places with no medical,” she explains.) Renee’s 9-year-old daughter always puts a note in her mother’s camera bag.

When shooting swimwear or sports campaigns on a boat, Renee has to prepare for a lot of moisture on her gear. “Models and people that don’t handle the cameras and computers really don’t give much thought to how much water they are getting everywhere



© CHRISTA RENEE

LEFT: On a recent assignment, Christa Renee packed her camera bag with two DSLRs, a light meter, six lenses and a note from her daughter. She also brings a large “go-to” bag containing scrim and back-up lighting.



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THE THINGS THEY CARRY



COURTESY CHRISTA RENEE



THREE © CHRISTA RENEE

ABOVE: Assignment images shot on location by Renee (left, center, on raft), who notes, "I really like to get in where the action is."

when they are getting in or out, or changing suits," she says. "We just make sure to always have a ton of things to dry stuff off with, a ton of things to wipe lenses off with, lots of plastic bags, lots of extra everything because everything gets wet, including me and my camera." After any shoot that takes place on the water, she sends her cameras in

for a cleaning. She recently received a note from Canon asking her to stop submerging her cameras in liquid, "which I thought was funny" she says. "Maybe other people are shooting differently but I really like to get in where the action is, and my cameras take a beating for that."

—HOLLY STUART HUGHES



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ADVICE ON FUNDING YOUR PERSONAL PHOTO PROJECT

As traditional sources of assignments shrink their budgets, photographers are seeking new ways to fund their work. That's created stiff competition for photo grants, and has led to loads of photographers clamoring to get their crowdfunding campaigns noticed and supported.

Photographers who have found a variety of ways to support their work have shared their advice and experience with *PDN* over the years. The interviews and stories here are available to *PDN* subscribers via *PDN*Online.com. For more tips, including interviews with people who evaluate proposals for foundations and a nonprofit journalism organization, see the longer version of this story this month in the Features section of *PDN*Online.

Brian Ulrich: On Creating, Funding and Sustaining a Long-Term Fine-Art Project

Near the start of what would become "Copia," his decade-long project examining American consumerism, photographer Brian Ulrich got some useful advice from photo dealer Sarah Hasted about building support for his work: "It doesn't matter if they don't like it, just show it to them." Ulrich explains, "So I would make trips to New York and just try and get the work in front of people and it didn't necessarily

matter if it was editorial or if it was an art gallery or it was a collector." On shooting for magazines, he says, "If the assignment was two days, I could make it four and work on my things once their things were done. That stuff was crucial because those were like mini fellowships." Ulrich also explains how he maintained momentum on the many aspects of the series, which became an exhibition and a monograph published in 2011 by Aperture.

www.pdnonline.com/ulrich-longterm

How to Win Grants that Support Your Photo Projects

Photographer Sara Terry, founder of the Aftermath Project, estimates she has won grants totaling nearly \$1 million over the last 15 years. She has become a professional grant writer, and says photographers need to write in a way that explains their proposal clearly, conversationally and with immediacy. "You're not writing for Congressmen or bankers. You want to be able to communicate in a clear and dynamic way to someone you care about." She also offers advice on how to determine what grant jurors and foundations are looking for from year to year.

www.pdnonline.com/grants-terry

Visibility, Personal Appeals and Other Keys to a Successful Kickstarter Campaign

Scout Tufankjian explains how she created a Kickstarter campaign for her book on the Armenian Diaspora that earned \$60,000 and expanded the scope of her work. In building connections with potential donors, Facebook and direct emails proved to be the photographer's most effective tools. She was helped by the fact that she had already invested time and money into producing photos around the world, giving donors the feeling they were helping to "push it over the top, rather than helping something get off the ground."

www.pdnonline.com/funding-tufankjian

Crowd-Funding Success Story: Gerd Ludwig

Gerd Ludwig's Kickstarter campaign to fund his book, *The Long Shadow of Chernobyl*, far exceeded its goal, thanks in part to the timeliness of his story, but in the process, he says, he met some unexpected challenges when it came to delivering rewards to his funders around the world.

www.pdnonline.com/funding-ludwig



© JUSTYNA MIELNIKIEWICZ/COURTESY THE AFTERMATH PROJECT



© SCOUT TUFANKJIAN

ABOVE: An image made in the Sarkis Zeitlian Armenian Center in Ainjar, Lebanon, by Scout Tufankjian, whose project on the Armenian Diaspora garnered wide support on Kickstarter. **OPPOSITE:** From “A Ukraine Runs Through It,” for which Justyna Mielnikiewicz won the 2015 Aftermath Project grant.

Crowd-Funding Success Story: Manjari Sharma

When fine-art photographer Manjari Sharma turned to Kickstarter to fund production of new images in her “Darshan” series depicting Hindu deities, she managed to get 70 percent of her funding from strangers, but notes that communicating and following up with donors “was more time-consuming than I had ever imagined.”

www.pdnonline.com/funding-sharma

Partnering With Non-Profits: Dana Romanoff, Dan Habib, Anna Maria Barry-Jester

Over about four years, Habib raised \$250,000 for production, distribution and outreach from charitable foundations and disability groups interested in using *Including Samuel*, Habib’s 2008 advocacy film, to reach audiences of students, parents, educators and medical professionals. Featuring Habib’s son, the film addresses the benefits and challenges of including physically challenged kids in regular school settings. Habib and two other documentary photographers explain how—and why—they partnered with educational institutions, advocacy groups, healthcare companies, and others who recognize the power of photojournalism to disseminate a message.

www.pdnonline.com/funding-nonprofits

Q&A: Getting Funding from the Pulitzer Center on Crisis Reporting

Founded in 2006 to support investigative journalism in the wake of newsroom budget cuts and shrinking opportunities for freelance

assignments, the Pulitzer Center for Crisis Reporting has supported a variety of documentary photo essays—typically shot by a photographer working in collaboration with a writer to produce images and text on under-covered issues. The Pulitzer Center provides both financial support for producing the work and also helps promote the finished work on a number of platforms. In this interview with *PDN*, the center’s managing director Nathalie Applewhite explains how the non-profit supports production of new documentary projects and how photojournalists can strengthen their proposals.

www.pdnonline.com/funding-pulitzercenter

7 Grants for Environmental Photographers

Grant makers supporting projects on environmental issues include a mix of photo-centric nonprofits and some broader organizations with a track record of supporting visual journalism.

www.pdnonline.com/grants-environmental

What Can an Artist in Residency Do For Your Career

Artist in residency programs vary widely in the amenities they offer to a photographer, but the common factor is that they provide an artist with the means and time to focus solely on a project in the works. Whether they are sponsored by a small arts organization or a government-funded agency, each has an appeal—be it beautiful facilities, a helpful staff, a generous stipend, an idyllic setting or post-residence exhibition opportunities. *PDN* interviewed five artists to learn how they landed, and benefitted, from artist in residency programs.

www.pdnonline.com/AIRs



THE GREAT OUTDOORS

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THIS EDITION OF THE GREAT OUTDOORS takes us from the precipices of mountains to the bottom of the ocean floor. Congratulations to all of the winners, including professional grand-prize winner Woods Wheatcroft and amateur grand-prize winner Davide Lopresti. Awards for this competition include two cash prizes of \$1,000 and \$1,500, a Tamron SP 15-30mm F/2.8 Di VC USD lens, a GoPro HERO4 Silver Edition camera, tuition to any 2015 Rocky Mountain School of Photography Workshop, representation from leading outdoor photo agency Tandem Stills + Motion, gift cards to Adorama and more.

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GRAND PRIZE

WOODS WHEATCROFT (right)

Wingsuit BASE jumpers leaving the exit point in the Sass Pordoi area of the Italian Dolomites.



ADAM MORAN (above left)
Snowboarder Jussi Oksanen slashing in the Whistler, British Columbia, backcountry, seen from above.

DEVIN KRINKE (above right)
Inside the Mendenhall Glacier, located in Mendenhall Valley, Alaska.

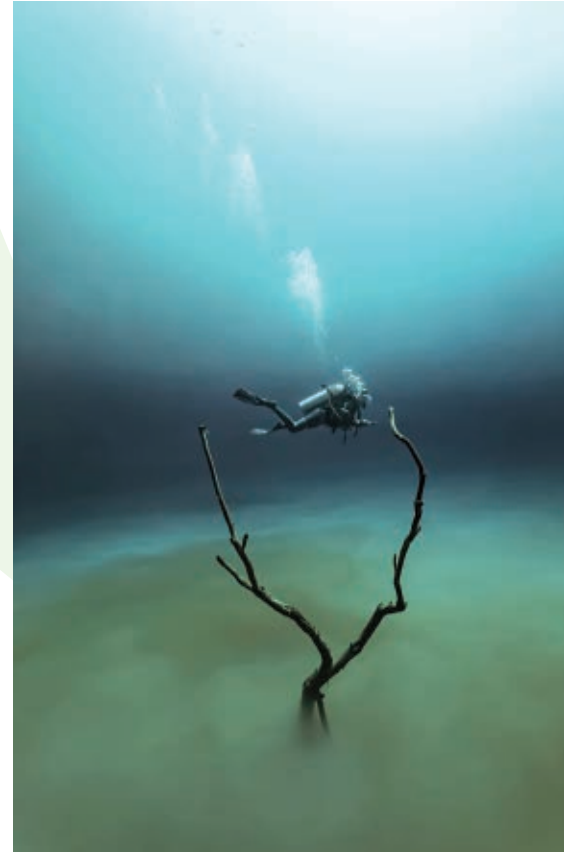
KEITH LADZINSKI (right)
Professional climber Cedar Wright peering over the edge of the Virgin Tower in China's Enshi Grand Canyon after successfully making the first ascent.



FIRST PLACE

JEFF DEIKIS (below)

Climber Jeff Snyder on a first ascent, high in the Mount Elden cliff bands above Flagstaff, Arizona.



TOMMY AU (above right)
Rushing waters at Middle Tiger Leaping Gorge in Yunnan, China.

MALLORY ROE (left)
A place where the stars and sea collide.

FABRICE GUERIN (top right)
Taken in the heart of the Yucatán region in Mexico. In this cenote, “Angelita,” Guerin says, the light is “very special,” describing the atmosphere as “similar to a lunar landscape.”

Clockwise from top:

FIRST PLACE

CHRIS ROSS / AURORA PHOTOS

A hooked Great White Shark lands in an underwater research cradle.

WOODS WHEATCROFT

Two beachgoers are caught by an unexpected shorebreak wave in Baja California, Mexico.

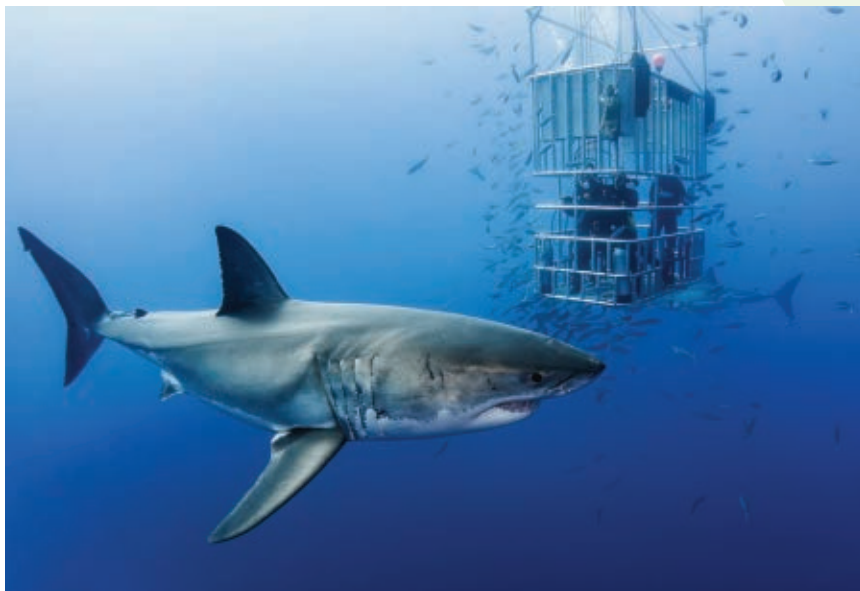
JASON LINDSEY

Snorkelers at a cenote near Tulum, Mexico.

SAM ROBINSON

A low fog cloaks the beach in the Catalan region of Baix Empordà.





Clockwise from top:

GRAND PRIZE

DAVIDE LOPRESTI

Cage diving at Isla Guadalupe in Mexico.

RAFAEL COSME

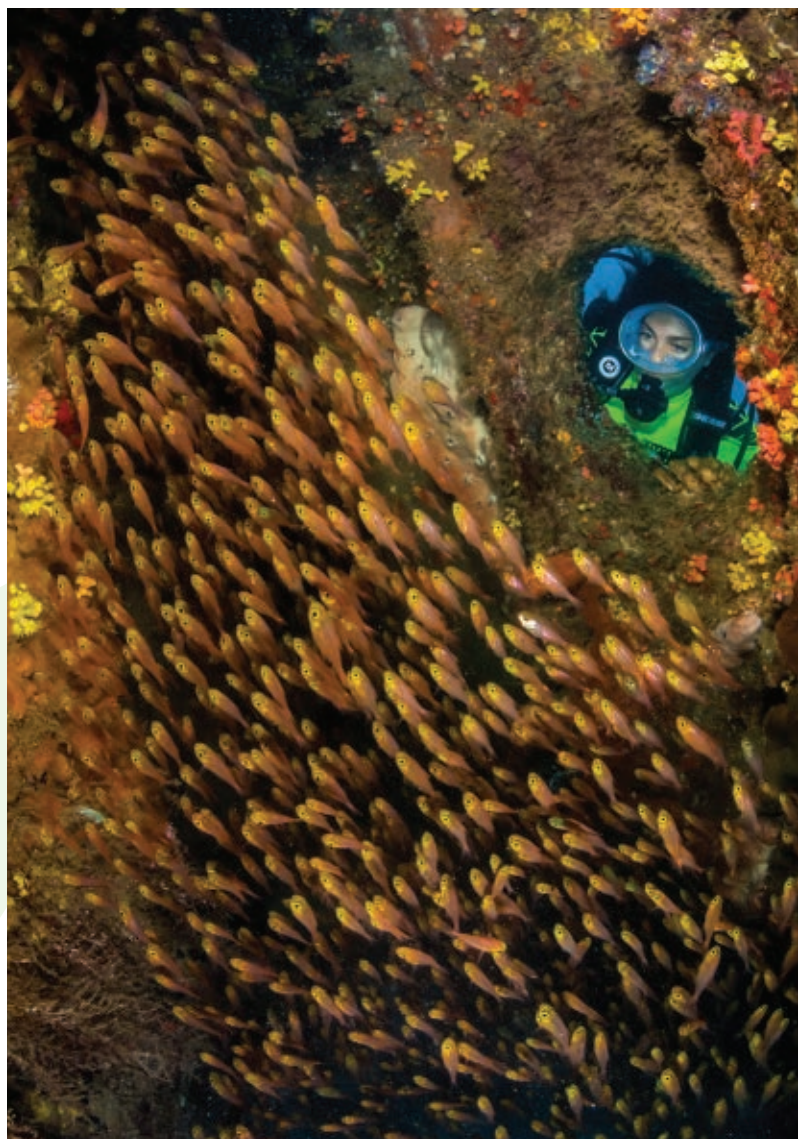
Taken off the coast of Tulamben, Bali.

STEFEN ROSS

Away from it all.

FABRICE GUERIN

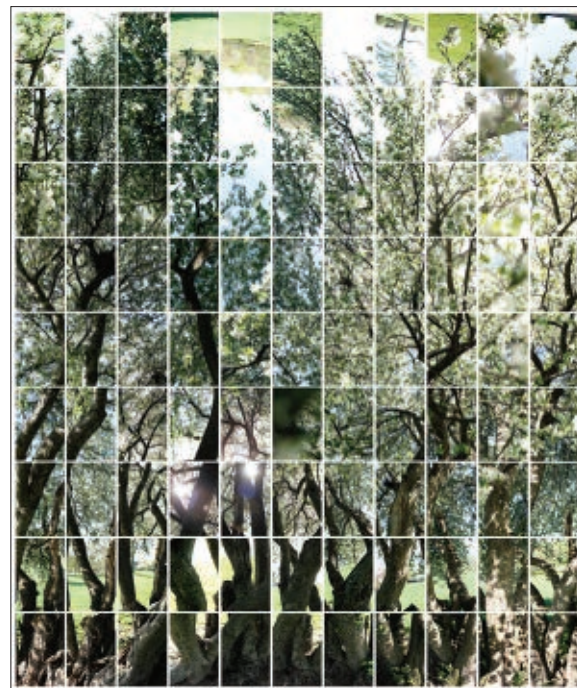
Once a year, the sailfish—the fastest fish in the world—can be seen hunting shoals of fish off the coast of Isla Mujeres in the Gulf of Mexico, offering an impressive show.



FIRST PLACE

KEITH LADZINSK (below left)

A long exposure reveals fog and rain attacking a pristine valley in the Swiss Alps.



ASHLEY ADAMS

(left)

While ice caving in Iceland, Adams caught the sunrise illuminating the inside of the cave, creating an orange glow.

SAMANTHA ISOM

(above)

Looking for the mooring in Maui, Hawaii.

JOHN RICH

(top right)

“Splayed Tree” is a composite of a single tree shot from various angles. The resulting image shows the entirety of the tree’s circumference unfurled in two dimensions, allowing the viewer a unique perspective and the opportunity to consider the subject from a fresh point of view.



Clockwise from top:

FIRST PLACE

DOUGLAS GIMESY

The Devil's Punchbowl at Arthur's Pass National Park, New Zealand, is part of the Southern Alps mountain range that divides the west and east coasts. There is a striking difference between the habitats on either side of this divide.

ERINN SPRINGER

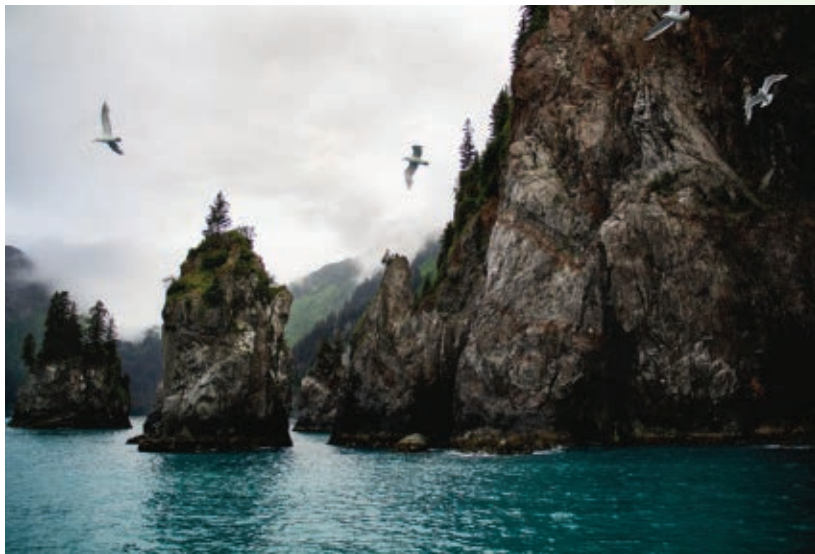
Seagulls flying above the water in Seward, Alaska.

JAMES KAO

The towering and majestic peaks of the mountains of Torres del Paine National Park, Chile, welcome travelers.

MARIKO KLUG

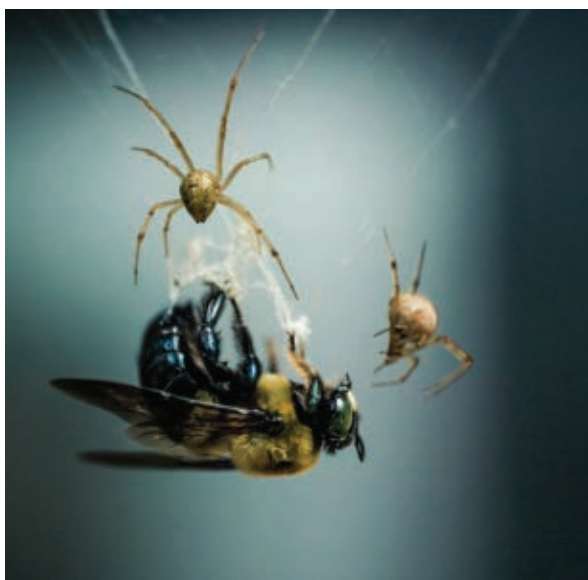
A spring morning in Ebersberg, Germany.



FIRST PLACE

PAUL COLANGELO (right)

Every four years, millions of sockeye salmon migrate up the Fraser River system to return to their natal river to spawn.



ANDREA FREMIOTTI

(above left)

A battle in the backyard.

RYAN DEBOODT /

AURORA PHOTOS

(above right)

A child Sumatran orangutan fights with a macaque over a banana in Gunung Leuser National Park in Northern Sumatra.



JASON VAN BRUGGEN

(right)

The last stragglers of a 3,000-strong reindeer herd crests a hill. A few of them cast backwards glances in the photographer's direction as his snowmobile slowly approaches.





Clockwise from top:

FIRST PLACE

PETAR SABOL

Image from a series of a kingfisher diving and catching its lunch.

GREG TUCKER

A momentary look of confusion is evident on both faces of these unevenly matched species.

DOUGLAS GIMESY

A skua steals an egg from a royal penguin colony on Macquarie Island in the southwest Pacific Ocean.

CEDRIC FAVERO

A cheetah looking for a vantage viewpoint in the Mara Triangle, a conservancy in Maasai Mara National Reserve, Kenya.



JUDGES



Amy McNulty has been photo editing for the past 15 years, and has served as a photo editor at *Men's Journal* for the past four years. She is a graduate of American University, and has previously worked in the photo departments of *ESPN The Magazine*, Fox Sports online and The Washington Post online. McNulty resides in New York City.



Justin Appenzeller is the photo editor at *Outdoor Life*, a position he's held for the past ten years. He views each issue of the magazine as an adventure, and is constantly looking for the best new wildlife photography. During his time as photo editor, *Outdoor Life* has been honored with multiple awards and nominations. He has the great pleasure of working with the best adventure, wildlife, nature and editorial photographers in the business.



Nick Kelley is an associate editor and photo editor for *Outside* magazine's website, OutsideOnline. Kelley grew up in Denver, Colorado, and now lives in Santa Fe, New Mexico, where—no matter the occasion—he'd rather be fly fishing.



Jon-Paul Harrison is the vice president of sales and business development at Tandem Stills + Motion, Inc., where he unites the world's best outdoor image-makers with magazines and companies looking to enhance their visual brand identity. Harrison's first book, *The Art of Adventure*, was released in Fall 2014. He also serves on the board of directors for the Telluride Photo Festival in Colorado.



Elizabeth Cheng Krist is a senior photo editor for *National Geographic*. She has judged competitions for Aftermath, Critical Mass, FotoVisura, *PDN* and the RFK Journalism Awards. With colleagues on her story teams, Krist has won awards from POYi, Overseas Press Club and Communication Arts. She has taught workshops in Santa Fe and has reviewed portfolios for *The New York Times*, LOOK3, Review Santa Fe and Palm Springs Photo Festival. She is also on the board of the Eddie Adams Workshop.

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Focal length: 15mm Exposure: F/8 1/40 sec ISO400 © Ian Plant

Perspectives of power

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TAMRON
New eyes for industry

Catalogues are the New Magazines

Totem Creative is a design agency founded in Manhattan in 2012. Working with fashion retailers such as Bloomingdales and Lord & Taylor, the agency has carved out a niche producing catalogues and marketing materials that feel like editorial products—more magazine than mail-order. *PDN* recently spoke with **Geraldine Hessler** and **Robert Festino**, two creative directors working closely together on the Lord & Taylor account. They tell us how they hire photographers and produce a book that’s neither editorial nor advertising, but a little bit of both.

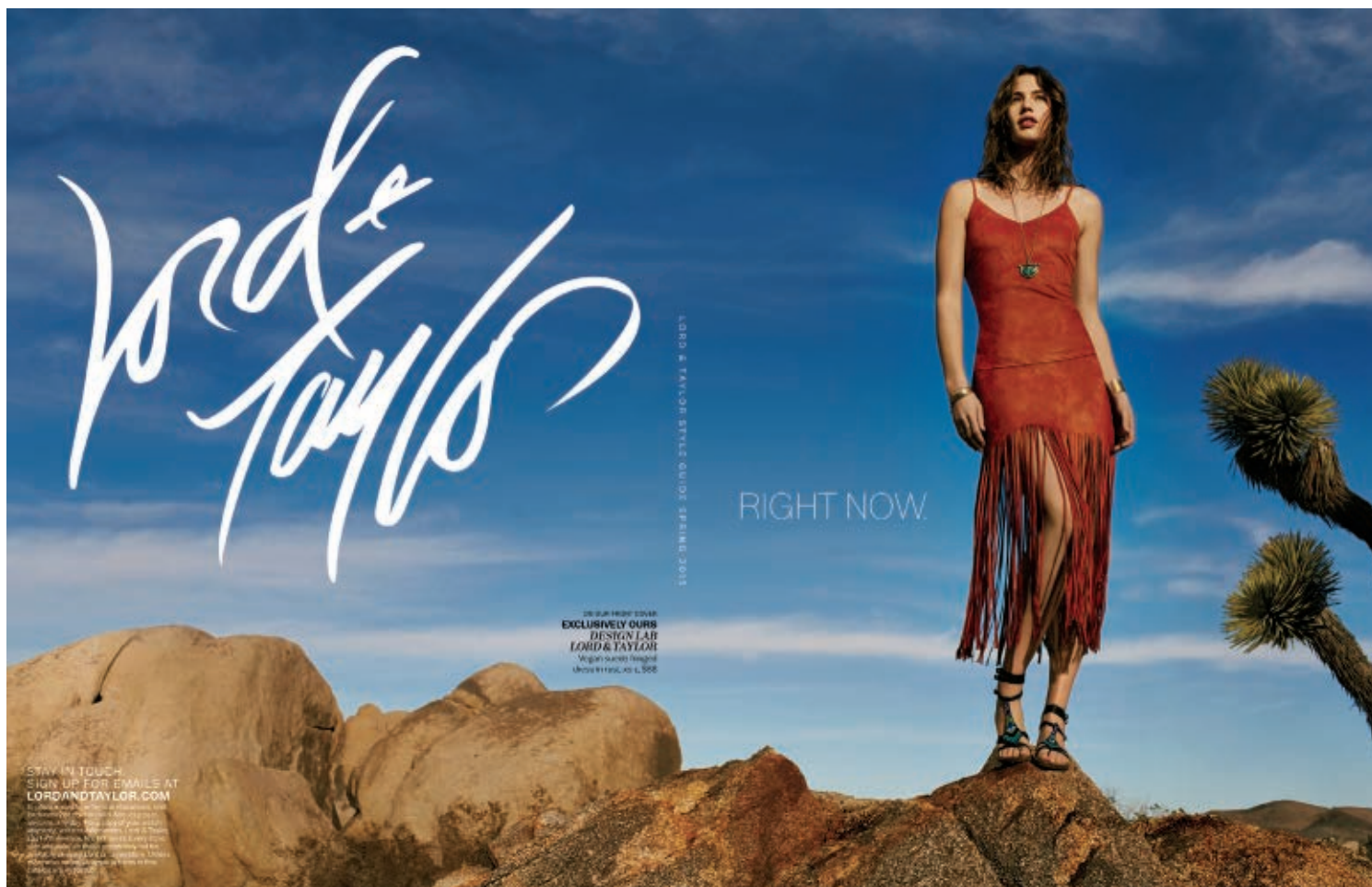
PDN: You both started at Totem less than a year ago. What were you doing before?

GERALDINE HESSLER: I worked at magazines for 25 years. I was the creative director at *Glamour*, and before that I worked at *Entertainment Weekly* and *Rolling Stone*, so I have a strong editorial background and a lot of experience. I was at *Glamour* for six years, and we shot a ton of fashion and beauty and a lot of celebrity.

ROBERT FESTINO: I had an art direction background. I worked for magazines for many years in editorial. I originally started out at *Vogue*, *Bon Appetit*, *Fortune*...I was an art director at *ESPN the Magazine*, and creative director for three years at *Men’s Health*. Two years ago I broke away from magazines and started doing advertising and marketing.

PDN: What does Totem do for Lord & Taylor?

RF: Totem’s approach is a very editorial approach to fashion marketing. Images feel real, in the moment, not necessarily posed. We’re primarily doing catalogue work for



ABOVE: The front and back cover of the Lord & Taylor Spring Style Guide 2015, photographed by Patric Shaw. **OPPOSITE PAGE:** A layout from the Lord & Taylor Spring Style Guide 2015 campaign, photographed by Jason Kim.

Lord & Taylor right now, women's fashion. And then we're doing online marketing banners, shooting banners that go up on the website, that go out on email blasts, trying to do things in a more editorial way, so you're not just getting "woman in a dress against white or against cream or against blue."

GH: We're trying to take the perception of a catalogue that everybody has in their head and turn it into something that feels more authentic and is interesting to look at. There are differences with magazines, where you have your editorial pages and your ad pages. And what we're doing, it's all one thing. So you're taking the best of both worlds and combining it into one thing. They're mostly direct mail; for spring fashion, we did two different books, and they each printed at least 250,000 each, but then there were smaller versions of each of those, and those were like 750,000. So it's going to a lot of homes. That's a pretty big circulation, if you're thinking in terms of magazines. Especially these days.

PDN: Where do you start when working on a catalogue?

GH: The fashion department at Lord & Taylor is amazing. Stephanie Solomon and Malory Wheaton, they have an amazing eye, and they're curating these stories in the same way that a magazine does. We have our own stylist, and she'll go to Lord & Taylor for six days and prepare and pull it all together.

GH: When we start putting together a book, we're looking at the clothes first, seeing what kind of stories we have, putting the stories together and approaching it in a very editorial way. So we're looking at a cohesive fashion story with a point of view. Then we pull [clothes] together with the models and the photographer, choosing photographers that we feel will really highlight the clothes and make them look amazing, whether it's studio or location.

PDN: Which photographers are you working with?

RF: On Lord & Taylor, for still life, we've been working with Bill Diodato and Plamen Petkov. On-figure we work with Jason Kim and Patric Shaw. We brought them here. We both have a lot of experience with editorial photographers, and we wanted to bring that to Totem. Geraldine worked with Patric at *Glamour*, and I did a project at *Self* magazine prior to coming here, where I worked with Jason.

GH: Jason's work is so beautiful, and he really brings such an energy to the set. The studio just becomes this amazing environment



for the models to move in the clothes and to really highlight them in a way that feels like it's telling more of a fashion story. The models feel like they own those looks, they feel like those looks are an extension of their style. The direction that I work with Jason is "movement." The model doesn't always have to be looking into the camera making direct eye contact in a traditional pose. We've done things where we've had models running across the cyc, jumping, leaping, flipping their hair, spinning...so the clothes are still the hero, and being highlighted in the most favorable way.

PDN: You guys have a studio in your space, and you share a building with Dune Studios.

Do you shoot a lot in-house? What's it like working in that building?

RF: It's partly done in-house. Some studio stuff we do here, but we do 50 percent location, 50 percent studio. Anything studio, unless it requires some restrictions, we shoot it here, either down here [in Totem's space] or upstairs [at Dune Studios]. All the merch arrives into Totem's studio, and we go through it, look at it and take the looks into consideration. We have producers, art buyers, art directors, designers and production assistants for shoots, too. But we usually hire the photographer's assistants, their team. It's a combination of Andy Warhol's Factory and a standard ad agency, because we have that "everything happens inside" kind of feel.

© LORD & TAYLOR/PHOTOGRAPH BY JASON KIM

PDN: So there's a "Factory" vibe inside, but what do you look for on location?

GH: With Patric Shaw, we did a number of locations. We shot in the meatpacking district, we shot in Joshua Tree...we're looking at the clothes and looking at what kind of environment is going to tell a good story. Going out and location scouting with Patric, he has a great eye and a great way of looking at angles and structure that really make an interesting story and beautiful pictures and make the clothes feel like as if they're just an extension of that space. There's an authenticity to it. It never feels like those clothes don't belong in that space.

GH: We'll be shooting out west on location for an upcoming story, but we're going to be shooting the still lifes—the boots, the shoes, the jewelry—in the studio. We want to get the feel of the environment, so I'm working with Bill [Diodato] to find sand that feels like the environment that we're going to shoot



© LORD & TAYLOR/PHOTOGRAPH BY JASON KIM



© LORD & TAYLOR/PHOTOGRAPH BY BILL DIODATO

ABOVE: A spread from the Lord & Taylor Summer Style Guide 2015, photographed by Jason Kim. **LEFT:** A still-life image of a Chanel Coco Mademoiselle perfume bottle for the Lord & Taylor Mother's Day 2015 catalogue, photographed by Bill Diodato.

in. We're not importing sand, but we're pulling different samples, and we're gonna shoot the jewelry in that.

PDN: How do you find new photographers to work with?

RF: It might sound naive, but Instagram. Through relationships with other photographers, I see other work that inspires me. I follow a lot of professional photographers on Instagram, and you'll see them touting other people's work, you look at who the likes are, and it's always other photographers. You see this whole network...the tribe... creatives that are really doing interesting stuff.

PDN: What's in store for the future with Lord & Taylor and Totem?

RF: We're doing a re-branding, which is a complete overhaul. Everything. That process has been really intriguing. We're getting their fall and spring ad campaigns, too. So it's getting bigger. And that's basically through the base product, which is the catalogue.

GH: We're just now concepting the Fall book, which I'm very excited about, because it's going to be a bigger book, a hundred pages perfect bound, so it really will feel magazine-like. But I would love to do more beauty. We do beauty still life here, but we don't do on-figure. I do think we could do some amazing on-figure beauty stories and beauty books where you're doing product and figure. It just brings a bit more accessibility to the whole experience. Here are the products, but here's how you can incorporate them into your life. You may know how it looks but you may not necessarily know what to do with it. And here we are showing you...they're gorgeous, and you're gonna look great in it. **pdn**

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ABOVE: A viewer in a virtual-reality headset experiences Karim Ben Khelifa's project, "The Enemy." Read about his work in this month's Frames Per Second, page 70.



COURTESY/DAVID WESTPHAL

Rolling With a Still and Video Production

A large production shooting stills and video for GMC required **David Westphal** to make the most of every moment of California sunlight.

CLIENT: Leo Burnett, Troy, Michigan

ART DIRECTOR, PRINT: Julie Swartz

ART DIRECTOR, DIGITAL: Mat Balcer

IN THE COURSE OF a 12-day shoot in 11 locations for an online and print campaign for Chevrolet City Express vans, David Westphal captured both stills and video of the van being used in a variety of ways. In each scenario, Westphal had to photograph the van, the backgrounds and talent to provide sufficient coverage for each element to be composited in post. Shooting both interiors and exteriors and mixing strobes with the bright sunlight of Southern California, he had to make sure the shadows and highlights in each element were consistent so the final composites looked believable to the viewer.

To capture multiple images as well as video footage in a short time frame, Westphal divided his crew up so that they would work on two setups at once; as soon as he was done capturing a set of stills, he could then step onto another set nearby, capture video, and then shoot more stills from the same angle with the same lights. Anticipating that clients would soon be asking him to juggle both still and video shooting, three years ago he did a test shoot “to see how they could work together, the issues that could come up, and how to address them to create a successful workflow.” Having shot print campaigns that accompany commercials, he had observed many video crews, “and I saw how the integration [of still and video production] did or didn’t work.”

LOGISTICS

The goal was to show the van in use by a variety of small businesses. Westphal prepared a treatment suggesting some scenarios he would shoot. Among the traditional users of a heavy-duty van, he suggested

featuring a plumber and a contractor. “Then thinking about relevance and demographics, I considered some nontraditional companies that people think of,” such as a bakery and a bike shop. “The treatment is like the audition,” he says. Once he landed the gig, he had two weeks to choose locations and work out a schedule for capturing all the assets the client wanted. “We had everything locked down two days before the shoot,” Westphal recalls. “That speaks volumes about having a good crew.”

Westphal likes to work with assistants and lighting technicians who are equally comfortable on still or video shoots. “I want them to know how I shoot stills. We can get things done quicker if they know what I’ll ask for,” he says, adding, “it’s critical that I know they can cross over and work on the video side.” While he had one gaffer devoted solely to lighting the video shots, most of the assistants would work on setting up whatever shot was next on the schedule.

To depict a baker using the van to make a cupcake delivery, Westphal planned to capture a “beauty shot” of the vehicle in front of the bakery, with the baker and her customer chatting nearby. While he worked on those shots, the prop stylist and some assistants were busy inside the store, setting up lights and the video camera. Once he had all the shots of the exterior he needed, Westphal stepped inside to shoot video of the baker scooping pastry into a bag. Then, placing his still camera nearby, he captured stills of the scene using the same lighting setup.

At the end of each shoot day, Westphal would meet with crew, “so we would know what we had to do the next day.”

LIGHTING

When planning an outdoor shot of a vehicle, he says, “The first consideration is the relationship of the sun to the background. I know that 7:45 is when the sun will pop through the trees and rake across the building,” he recalls. He set up his camera an hour and a half prior to be ready for optimal sunlight, and locked it into position on a tripod.

To illuminate the bakery window, his crew set up a Profoto 7b with a 7-inch dish inside the bakery, that was fired at a 6 x 6-foot muslin hung vertically on stands. Fired at 1200 w/s, this bounced light, Westphal says, was there “adding a hint of value, so [the window] didn’t look dead.”

Once the client had approved his shots of the façade, Westphal had the vehicle driven into position. “I’m looking at what the reflections are doing to the vehicle, and I’m looking at what the sun will look like in an hour,” as it rises in the sky and casts slightly different shadows around the vehicle. Westphal placed two 4 x 4-foot shiny boards, which are silver on one side, near the van. “We just wanted to add some value on the shadow side of the sheet metal to supplement the sun,” he explains. For the next 45 minutes, as the sun moved and he captured the vehicle in the changing light, the shiny boards were turned on their swivel arms, moved along the length of the vehicle or lowered closer to the ground, providing fill as needed.

The last step was bringing in the models, who stood near the rear



ALL PHOTOS © DAVID WESTPHAL



ABOVE: While photographing the exterior, David Westphal modified the sunlight as it moved across the van, then lit the talent using a bounced strobe. **LEFT, BELOW:** Westphal shot video and stills inside the bakery. **INSET, TOP:** David Westphal.

doors of the vehicle. “The fill light for talent was a double-bounce fill,” Westphal notes. They bounced a strobe into a V-flat made of foamcore, which reflected the light through a silk that was hanging vertically near the models.

Westphal estimates that he captured all his coverage of the car in under two hours. “That’s why the sun is so important,” he

notes. “You have to rely on the sun to do a lot of work for you so you can be efficient in this type of photography.”

He then stepped into the bakery and checked his crew’s video setup, and shot the store owner across the counter, while the window was visible in the background. When the video was done, he set up his still camera and tripod to capture a patron in the shop. The strobe, set about 10 feet high at camera left, was again used to shine through the vertical muslin. On the right, he had a Magnum dish with opal glass set higher than the strobe, angling down.

CAMERA

Westphal shot stills with an Alpa 12Max and a Schneider Alpa Apo-Helvetar 5.6/60 lens. “The Alpa provided me a way to get an image that is rather large in pixel dimension,” and also helped him correct perspective on architectural elements, Westphal says. “This is in

addition to providing framing that fits nicely with the various online applications like banners that are typically long and narrow.” He shot tethered, which allowed the art director and Westphal’s digital tech to check the images—and approve them—quickly. For video, he used a Sony XDCam 200.

POST PRODUCTION

Most of the editing was done “on the fly,” with Westphal’s digital tech noting which shots the art director approved during the shoot.

On a job like this, where the client would be responsible for the compositing, Westphal says, “I try to provide TIFF files that have minimal clipping on both shadows and highlights as well as a histogram that has a nice shape that reflects the lighting of the scene. I give the files a slight look—whether it be warmer or cooler depending on the project and individual shots.”

When he is collaborating with the retoucher directly, he says, he’ll typically deliver RAW files. “I try to make a clean, neutral file that provides them as much data as possible without clipping.”

Westphal says that shooting stills in anticipation of what a retoucher might need to make a successful composite is comparable to shooting video in anticipation of what an editor will need during post. “I always make sure that I have plenty of coverage—of the foreground, the background, the talent in the scene—in case the client wants to add something in the postproduction editing.” **pdn**

EYEFI MOBI PRO

Memory for the mobile era.

BY GREG SCOBLETE

Digital cameras have their megapixel war, but a more intriguing—and arguably more significant—contest is underway in the photo industry. The battle over who gets to manage and secure your photo library is now expanding from desktop hard drives and external drives to encompass mobile devices and the cloud.

In this showdown, it's not companies like Canon and Nikon duking it out but firms like Adobe, Google, Dropbox and Eyefi. The latter is unique in that it doesn't simply have mobile apps and a cloud service to bring to the table, but a Wi-Fi-enabled memory card too. That brings the Eyefi solution closest to the point-of-capture, whether you're capturing with a DSLR or smartphone.

Is this proximity a decisive advantage? We went hands-on with Eyefi's latest offering, the Mobi Pro card, to find out.

CUTTING THE CORD

The Mobi Pro is a 32GB, Class 10 SDHC card. It has a built-in Wi-Fi radio with two modes, direct and infrastructure, for connecting to mobile devices, Wi-Fi networks and the Eyefi Cloud.

In direct mode, the card creates a connection between itself and a mobile device running the Eyefi app to transfer RAW and JPEG images to the device and then up to the cloud. Once your mobile device is configured to access the Mobi Pro card (a process that takes about a minute), direct transfers happen automatically and scoop up all of your images. If you don't want to transfer images en-masse, you can set the Mobi Pro to selectively transfer only the images you want. Then, during playback on your camera, only images that you protect (or lock) will be transferred.

JPEG and RAW images don't simply transfer from card to mobile device, they also piggyback on your phone's cellular connection to upload to the Eyefi Cloud. In fact, mobile devices are more of a way station for your full resolution files. Once they've been uploaded to the Eyefi Cloud, the original files are deleted on your phone and replaced with smaller JPEG previews to save space. The Eyefi app allots itself 4GB of storage on your device and intelligently manages the size of these previews as your library grows. You can also opt to have either JPEG or RAW originals saved to your mobile device. If you shoot RAW+JPEG, the app saves a JPEG preview of each while the Eyefi Cloud preserves both in full resolution. If you don't want to burn through your cellular data, you can have RAW files uploaded only when you're on Wi-Fi.

In infrastructure mode, the Mobi Pro can connect to a home or studio Wi-Fi network so you can transfer images to mobile devices via your own Wi-Fi network. This way, you preserve the Internet connection on your smartphone, tablet and PC. The card can save up to 32 different networks.

Direct mode transfers from card to mobile device take mere seconds to complete, though uploads to the Eyefi Cloud over cellular can take a minute or more. Infrastructure mode is significantly faster



ABOVE: Eyefi not only transfers RAW and JPEG images from your DSLR to your mobile device, it effortlessly syncs your entire photo library in the cloud.

across the board. Images take only a few seconds from being shot on camera to appearing in the Eyefi app and in the Eyefi Cloud. We transferred hundreds of images this way without a single hiccup.

AUTOMATION IN THE CLOUD

One of the real virtues of the Mobi Pro card is its ability to create a completely automated backup process from the second you press the shutter. With a few tweaks in the settings, you can configure the card to upload your full resolution images (JPEGs and RAW) to the Eyefi Cloud and simultaneously have those images downloaded to your desktop hard drive while previews are synced on any device running the Eyefi app. Using the free If This Then That (ifttt.com) service, you can easily configure your Eyefi Cloud account to upload further backups to Flickr and Dropbox. In one shutter press, your original files can be saved in three or four different locations.

The Eyefi app also monitors your mobile device's camera roll and automatically uploads those images to the cloud and down to your desktop, so smartphone shooters can enjoy the same automated archiving. You can load the Eyefi app onto an unlimited number of devices, too.

This seamless backup is a compelling value in its own right, but the Mobi Pro card has another cool trick up its sleeve: it can double as a cordless tether for Lightroom when using infrastructure mode. Following a very simple, eight-stop process, you can configure Lightroom to automatically import photos that the Eyefi card is depositing on your desktop. It takes about 20 seconds from shutter press to Lightroom import, so it's not necessarily an alternative to a physical tether if speed is of the essence, but it ran very smoothly for us.

The Mobi Pro card comes with one year of free membership to the Eyefi Cloud, after which you'll pay \$50/year to maintain your library. It's an excellent value considering there are no bandwidth caps or storage limits for still photos.

For videos, though, it's a less compelling story.

The Mobi Pro card, like any memory card, can store videos but much of the transferring and syncing capabilities of the card vanish for video files. Videos saved to the Mobi Pro card will transfer to a local desktop drive if that option is selected, but they won't travel to the Eyefi Cloud and aren't viewable in any of the Eyefi mobile apps. Worse, videos captured with a smartphone or tablet aren't transferred anywhere. They just reside on your mobile device's local memory.

ORGANIZED IN THE CLOUD

Eyefi's ambitions are not simply to automate the backup process, but to give photographers an easy means of organizing and finding images once they're secure in the cloud. To that end, they've built a very elegant user interface for both the Eyefi mobile and browser-based apps.

All images uploaded to the Eyefi Cloud are automatically arranged in a timeline with newest first. Images downloaded to a desktop are placed in folders labeled by date. The browser app contains some basic

sorting functions—you can filter your images by settings like ISO or shutter speed, by the camera used or by tags that you can add manually. Those filters can be saved as “smart views” for quicker access in the future. Unfortunately, the mobile app doesn’t offer this sorting ability, just the option to view by tags.

Both the browser app and mobile app allow you to crop and rotate images, but that’s the extent of your editing capability. You can also manually group images into albums if Eyefi’s date-driven structure doesn’t appeal to you.

Eyefi is also adding a “smart tags” function that will automatically tag images based on a scan of their contents (a similar feature has been added to both Lightroom and Flickr in recent months). This feature wasn’t launched in time for our tests so we don’t know how well it performs in the real world.

ONE CARD TO RULE THEM ALL?

For casual and enthusiast photographers, Eyefi has just about built the perfect ecosystem for archiving and organizing still photos—two of photography’s most thankless tasks. We only wish they would do the same for video.

For pros, there are other caveats. The biggest is that the Eyefi Cloud will sync only edits performed on JPEG images. RAW images edited in programs like Adobe Photoshop Lightroom or Adobe Camera RAW will not sync in the Eyefi Cloud. Second, Eyefi’s cloud sharing capabilities are still rather primitive. You can provide links to individual stills or albums, but you can’t set expirations, manage permissions or password protect files like you can on Dropbox. Finally, while the Eyefi app lets you star favorites, there’s no Lightroom-style ranking system for photographers looking to cull a day’s shoot on their tablet.

Still, unlike competing apps and cloud services, Eyefi enjoys a critical advantage in being able to archive and organize images from nearly any device, the moment they’re captured. It’s not yet a completely airtight solution, but it’s tantalizingly close.

Eyefi Mobi Pro

Info: www.eyefi.com

PROS: Fast syncing across devices; wireless RAW transfer; elegant user interface; simple set-up; attractively priced cloud storage.

CONS: Only JPEG edits sync; no video support in the cloud.

PRICE: \$100



ABOVE: Nikon’s new 300mm f/4 telephoto prime is almost 50-percent lighter than its predecessor.

NIKON AF-S NIKKOR 300MM F/4E PF ED VR

Easy on the hands, and eyes. **BY THEANO NIKITAS**

Shooting with a mirrorless camera isn’t the only way to shed weight in your gear bag. While Nikon’s new 300mm f/4E PF ED VR lens may not be a featherweight in absolute terms, this lens has earned its place as the smallest and lightest full-frame 300mm prime lens on the market.

At 3.5 x 5.8 inches and weighing 26.6 ounces, the new 300mm f/4E is about 30 percent smaller and almost 50 percent lighter than its older sibling, the 300mm f/4D IF-ED. For a slightly different perspective, the new 300mm is only slightly larger than the NIKKOR AF-S 24–70mm f/2.8G ED but actually weighs about 5 ounces less.

FEATURES

Perhaps the most important component of the lens’s alphabet soup suffix is its Phase Fresnel (PF) designation. By using a single, PF optical element, Nikon was able to design a compact, lightweight telephoto lens while maintaining a moderately wide aperture. At the same time, integrating PF technology helps reduce chromatic aberration.

The new lens now features vibration reduction (VR) that, according to Nikon, delivers up to an amazing 4.5 stops correction. In addition to Normal and Off settings, the 300mm offers a special Sport VR option when following fast-moving subjects.

The minimum focus distance is approximately 4.6 feet but a Focus Limit

Switch is available to utilize the lens’s full AF distance range or restrict AF from 9.9 feet to infinity. As expected, the lens provides AF with manual override as well as manual focus. Like its predecessor, AF is controlled by a Silent Wave Motor to deliver quiet and fast autofocus.

In addition to Nano Crystal Coat, Nikon added a fluorine coating to the front lens element for easier and more effective cleaning. The lens is also equipped with an electromagnetic diaphragm to help deliver consistent exposure during burst shooting. The 300mm f/4E comes with a lens shade but a tripod collar/ring is optional.

ERGONOMICS AND PERFORMANCE

The lens’s size and weight look great on paper and are even more impressive when you pick up the lens, especially when paired with the hefty Nikon D4S. I was easily able to spend a full day shooting with this lens/camera combo without feeling any shoulder or neck strain. I also paired the lens with the DX-format D7200 for some quick testing and the 300mm lens felt well balanced on the smaller camera body.

Despite its light weight, the lens feels well built, although not quite as durable as some other models. The focus ring moved smoothly with no play and the switches on the side of the barrel snapped solidly into place.

Autofocus performance was, for the

most part, excellent. AF snapped into focus quickly and definitively, even when the Focus Limit Switch was set to Full. Under extremely dark conditions or at the edge of its minimum focus range, the lens would occasionally search but that was the exception rather than the rule.

As someone whose upper body strength needs improvement and who admires anyone who can handhold a lens at less than 1/125 sec while caffeinated, the idea of 4.5 stops of VR correction was especially appealing. The fact that I was almost always able to grab sharply focused images at 1/20 sec made me an even bigger fan of Nikon's VR than before. The VR on this lens is simply impressive. Image stabilization worked extremely well even when adding the Nikon TC-17E (1.7x) teleconverter.

Prior to receiving the test unit, there were some reports of VR failure at certain shutter speeds. I ran through pretty much every shutter speed from 1/20 sec to 1/500 sec and paid special attention to 1/60–1/320 sec settings, with VR on and off, and found no anomalies shooting with the D4S. Nikon has issued a firmware update for the lens after confirming that blurred images were possible when the lens was used with the D800/D800E/D810/D810A “at shutter speeds of around 1/125 sec with the VR function enabled.” Lenses with serial numbers of 205101 or later have already been updated; other lenses need to be sent to Nikon to be updated. (You can find more information at www.nikonusa.com in the service and support section.)

One of the drawbacks to Phase Fresnel technology, acknowledged by Nikon in the user guide shipped with the lens, is the possibility of a colored ring flare “when a bright light source is in or near the frame.” Because of this, version 1.1.0 of Nikon's free NX-D software has a special PF flare correction feature.

After shooting directly into white and red lights at night as well as during the day with the sun near the frame and the lens focused on specular highlights, we did catch some PF flare, but not consistently. When it did occur, the PF feature in NX-D seemed to compensate slightly but did not eliminate it altogether. Since we went out of our way to create the flare, it likely won't be a huge issue for most photographers or, if it is, a slight move to recompose should solve the problem.

IMAGE QUALITY

The 300mm f/4E lens delivered everything I expected: crisply focused images with excellent detail across the frame. We had read that this lens was prone to some vignetting when shooting wide open, but we only saw minor evidence of it and then mostly on the D7200, not the D4S. Test shots showed no chromatic aberration even along high contrast edges.

Excellent contrast and color rendering were the norm, along with generally pleasing bokeh. With an aperture range of f/4–32, exposure and depth-of-field options are broader than most lenses.

BOTTOM LINE

The combination of light weight, small size and amazingly effective

Nikon AF-S Nikkor 300mm f/4E PF ED VR

www.nikonusa.com

PROS: Exceptional VR; excellent sharpness and detail; light weight; compact size.

CONS: Expensive; doesn't include tripod collar; potential for Phase Fresnel lens flare.

PRICE: \$2,000

VR makes the 300mm f/4E lens an excellent choice for photographers who want a prime telephoto lens. Sports photographers laden with heavy gear will especially appreciate the lens' many benefits.

While the price is about \$500 higher than its predecessor, we think it's worth the premium. Frankly, we're more than happy to put up with a little flare on occasion given how well the lens performs.



ABOVE: The Phase One A-series combines Alpha's mirrorless camera body and lenses with Phase One's IQ-series digital backs.

PHASE ONE A250

Slow photography. **BY GREG SCOBLETE**

Ask photographers why they shoot film and you'll inevitably hear some version of, “it forces me to slow down.” With demands on our time growing exponentially (that Instagram feed isn't going to populate itself, you know), slowing down is undoubtedly a virtue.

The Phase One A-series is staking its claim to photography that is slow and deliberate. This isn't a new product line so much as a new merger of two existing product families from Phase One and Switzerland's Alpa. Phase One contributes three slightly modified IQ-series medium-format digital backs, including the CCD-based IQ260 and IQ280 and the CMOS-based IQ250. Alpa's contribution is three lenses, including the Alpagon 23mm f/5.6, the Alpar 35mm f/4 and the Alpagon 70mm f/5.6, plus the TC12 Travel Compact body that connects the lens to the back. The result is a “mirrorless” medium-format camera system that's quite compact.

The 35mm lens is included with any of the A-series backs, as is a rosewood grip, leather hand strap, sync cord, lens shade and several other extras. The 23mm lens will set you back \$9,070 while the 70mm costs \$4,520. Together with New Jersey-based director and photographer David Patiño (www.davidpatino.com) we tested the A250 to see what life is like in the slow lane.

FEATURES

Phase One's IQ250 back hasn't changed dramatically in its transformation into the A250. You'll still enjoy the groundbreaking 50-megapixel CMOS sensor with its 13 stops of dynamic range, native sensitivity range of ISO 100–6400, Wi-Fi and live-view.

What has changed is the firmware. It's been updated with factory-calibrated lens cast calibration (LCC) profiles for each of the three A-series lenses. Calibrating and creating LCC profiles manually using Capture One can be a laborious process, involving shooting test images with the same shutter setting as the images you'll want to correct for—meaning you may need to shoot several LCC test shots just to build the requisite bank of profiles. With the A250, applying a LCC profile is as simple as selecting your lens from the back's menu or, if you prefer, from the updated Capture Pilot iOS mobile app.

DESIGN

Medium-format cameras aren't necessarily photography's pinup product, but the A250 series cuts a sharper figure than most. Without the bulky camera body, the A250 is comparatively compact and light. The build quality is, in Patiño's words, "first rate."

An included smartphone holder screws firmly into the top of the TC12 camera body and serves as a rotating viewfinder when using Phase One's Capture Pilot app. It's useful for framing even if live view isn't terribly smooth when moving the camera.

While the wood handle and leather hand strap provide a nice grip, it's not really a camera you'd shoot handheld much. That's because the Alpa lens is completely mechanical—from focus to manually opening and closing the shutter. You're usually better off with the camera on the tripod.

IMAGE QUALITY

The imaging virtues of the IQ250 digital back are well documented, including in our own hands-on review (January 2014). The core engine is unchanged in the A250, though it becomes an even more potent tool when paired with the Alpa lens, which does an extraordinary job resolving even minute details.

Patiño used the camera to shoot several building interiors and landscapes and loved the massive dynamic range, which helped him pull details from scenes that would otherwise have been lost shooting with his DSLR.

As for optical imperfections, we found none. For fine art, landscape and architectural photographers, it's the kind of exacting precision they'll appreciate.

PERFORMANCE

As noted above, the A-series isn't really about capturing that fleeting moment. By the time you've opened the shutter, rotated the knob for shutter speed, the dial for aperture, the ring for focus, confirmed your focus on a smartphone (or the 3.2-inch display), then closed your shutter, then and only then can you finally depress the shutter

button and record your image. Working with the A250 is a study in deliberative composition, which narrows the range of applications it's ideal for.

Fortunately, you can use the A250 back with any DF+ or new XF camera bodies and Phase One-compatible lenses when you want to speed things up.

BOTTOM LINE

When the news of the A-series first leaked online, many photographers saw the word "mirrorless" and undoubtedly thought, "inexpensive!" That's decidedly not the case. At \$47,000, the A250 is a bit more expensive than the sum of its parts, as you're paying for the integration of the back and lens. Still, for those shooters who want the exacting quality afforded by the Alpa lenses with Phase One's IQ back, there's no substitute.

Phase One A250

www.phaseone.com

PROS: Factory calibrated lens profiles; excellent dynamic range; stellar image quality from IQ250 back; flawless optics.

CONS: Expensive; working with mechanical lens can be tedious; live-view on back slow to refresh.

PRICE: \$47,000



ABOVE: Shooting with the A-series reminded our photographer of shooting with film. The process is slow and deliberate, even with the benefit of live-view and smartphone viewfinding.



© ROBERT NICKELBERG

Humanizing Conflict Through Virtual Reality

Karim Ben Khelifa's virtual reality project aims to give people embroiled in longstanding conflicts an opportunity to empathize with the enemy.

BY CONOR RISCH

LIKE OXYGEN TO FIRE, new generations of soldiers feed longstanding conflicts. It's unlikely that young people who take up arms in places like Israel and Gaza, El Salvador, Afghanistan and the Congo actively choose to deny the humanity of their enemies. The cultures that raise them, and the history of the conflicts into which they step, cast enemies as "the other," as people without decency or compassion or hopes and dreams, and it can be easy to avoid digging for alternate views.

"The Enemy," a virtual reality project by former conflict photojournalist Karim Ben Khelifa, aims to reach the next generation of soldiers in seven conflicts around the world and offer them an opportunity to meet their perceived enemies face to face. Ben Khelifa hopes the work will give current and future soldiers a glimpse of the humanity they

share with those they fight.

Donning a VR headset, viewers of "The Enemy" stand in a simulated room between two fighters, one from each side of a conflict. The VR technology renders the environment and the soldiers in photorealistic 3D, and allows viewers to walk around the space and interact with the soldiers. *PDN* had a chance to see a prototype of the work—which is based on interviews with Palestinian soldier Abu Khaled and Israeli soldier Gilad Peled—at the Tribeca Film Festival in May.

As the experience begins, the viewer reads a short introduction about the history of the Israeli-Palestinian conflict on the wall of a virtual room. Portraits of Abu Khaled and Peled hang on the walls to the left and right of the viewer. Suddenly, the soldiers appear in the room. Peled wears his Israeli military uniform. Abu Khaled wears camouflage fatigues, a mask and the green headband of the Popular Front for the Liberation of Palestine. The soldiers' eyes track the viewer, and when the viewer approaches the soldiers, Ben Khelifa's voice begins asking them each of them a series of five questions. The viewer can choose to go back and forth between the soldiers, or stay with each one until they've answered each of the questions.

It was the first time this reporter put on a VR headset. The soldiers are remarkably lifelike. As they answer each of Ben Khelifa's questions, they make eye contact with and hold the gaze of the viewer. There is something incongruous in the idea of using VR to humanize subjects, but the experience is engrossing and effective. When the soldiers answer the final questions about what they think of violence and where they see themselves in 20 years, their answers are remarkably similar. "That's where, suddenly, the humanity comes out and you're like, 'Guys, you want the same thing,'" says Ben Khelifa. "Those are the foot soldiers, so if the foot soldiers realize [their shared humanity], then we can be really efficient" in changing how they think about their counterparts.

"The Enemy" is a new iteration of a concept Ben Khelifa first explored using still portraits he had made of combatants. In 2013, when he first began a fellowship at The M.I.T. Open Documentary Lab, he was invited to demo the Oculus Rift VR headset. He realized virtual reality offered a way to bring his subjects to life. "What if the guys that I photographed are actually in the room [with the viewer]? What if they



BOTH PHOTOS © KARIM BEN KHELIFA



ABOVE: A photo Ben Khelifa made on set in Tel Aviv, Israel, while filming soldier Gilad Peled. **OPPOSITE PAGE:** Filming an interview with Palestinian soldier Abu Khaled in Gaza. **OPPOSITE PAGE, INSET:** Karim Ben Khelifa.

move? What if they breathe?" he wondered. "I thought it would be an interesting idea to explore, and that it would justify the medium."

As a photojournalist, Ben Khelifa published frontline conflict photographs in *The New York Times*, *Vanity Fair* and *TIME*, among many other publications. A combination of professional and life circumstances led Ben Khelifa to start looking for other ways to address conflict. There was a time, he says, when he felt the best way to disseminate his work was through the mainstream media. "I reached the most influential audience I could," he says. "Yet it

doesn't [change] conditions on the ground, so [I thought] maybe I've got to change."

As a war reporter, Ben Khelifa felt that soldiers accepted the presence of journalists "not only because they want a witness, but because they believe that witness will eventually effect the situation they are in for the better.... They [accept journalists] because they think we can make a difference. Do we? It's debatable."

Ben Khelifa secured support for the project from The Open Society Foundations, Tribeca Film Institute, Sundance Institute, the Doris Duke Foundation for Islamic Art,

the Centre National du Cinéma et de L'Image Animée, and the M.I.T. Open Documentary Lab. The fact that "The Enemy" uses the same concept as Ben Khelifa's earlier photo project helped him secure funding, he says. "I had all of this documentation, and I think that reassured them a lot." Being an M.I.T. fellow "reassures a lot of people" as well.

To create the prototype for "The Enemy," Ben Khelifa interviewed soldiers in Gaza and Tel Aviv using a portable setup that allows a crew of four to transport all of the necessary equipment. There were four Canon EOS 5D Mark II and Mark III cameras set up around



ABOVE: A viewer experiences “The Enemy.”

the soldiers, who stood on a white seamless background. “Simple lights” lit the set, and a “hacked” Xbox Kinect—a motion-sensing device developed by Microsoft for their Xbox gaming system—captured 3D-images of the soldiers’ movements. Emissive, a French production company, then used all of that data to reconstruct and implement the content in a 3D environment. The crew was able to get everything they needed from each interview in roughly an hour, Ben Khelifa says.

The project is as easy to share as it was to shoot. Setting up the experience requires only a computer table and six sensors on poles placed around a space to track the viewer’s movements. “The end project needs to be portable, because if I want to bring it back [to the conflict zones], I cannot have hundreds of thousands of dollars being spent just to ship the things,” Ben Khelifa says.

With “The Enemy,” Ben Khelifa sees his audience “engaged like they’ve never been before.” Part of this, he says, is that VR is new to a lot of people, so there is a “whoa effect.” But even people with extensive experience

with VR have been moved by the work, he says.

Wendy Levy, executive director of the National Alliance for Media Arts and Culture, told *PDN* in an email that, “In spite of its logistical, emotional, visual and narrative limitations, I was nonetheless rapt inside ‘The Enemy’—listening so very intently, walking in silence, tiptoeing around energy that could explode at any moment, aware of my body inside the work, and afraid of what I might witness and experience.”

William Uricchio, Professor of Comparative Media Studies at the Massachusetts Institute of Technology, said in an email that “The Enemy” stood out to him for several reasons. “It confronted my assumptions, first revealing that I am a lot more partial than I assumed. Second, that partiality, that prejudice, was quickly put into place by the simple commonalities that the interviews reveal. But third, proxemics made the experience visceral. Getting up close, having ‘eye contact’...breaking the fourth wall, all created an underlying connection that underscored the words that were spoken.”

Perhaps most telling is that participating in the project seems to have shifted the mentalities of the soldiers themselves. Ben Khelifa interviewed Abu Khaled and Peled in May 2014, a month before conflict between Israel and Gaza erupted in June. Ben Khelifa found out through a friend that Peled was in Gaza fighting. “I’m looking at the body count, wondering if those two guys are among the dead,” Ben Khelifa recalls. After the conflict ended, he was able to reach both men and confirm that they and their families were OK. Ben Khelifa recalls that during the conversation with Peled, the Israeli asked: “How is Abu Khaled?” Ben Khelifa had “that moment where you drop your phone,” he says.

As Ben Khelifa prepares to interview soldiers in three more conflicts—likely in Congo, El Salvador and Afghanistan—he is also speaking with civic organizations that he thinks can help him get the work in front of his target audience. He is asking them, he says, not only what he can do to improve the experience of “The Enemy”—things such as changing the VR environment so its appearance is more familiar to viewers—but also what they would need to be able to follow-up with viewers after they see the work. “It’s great, it can be transformative, but you need something after,” he says. “You need a follow-up” to ensure that viewers who “have the ability through the experience to consider another perspective than they’re own, that they keep that in themselves.”

Ben Khelifa is in discussions with Emile Bruneau, a neuroscientist at M.I.T. who studies conflict and empathy, to develop a system for measuring the reactions of viewers “so that we know if we are efficient and, if not, why.”

The experience of being at M.I.T., where he will spend two more years working at the Imagination, Computation, and Expression Laboratory (ICE Lab) to finish his project, is “mind blowing,” Ben Khelifa says, as well as motivating. “It’s been just the right place to break all the rules in my brain. How to integrate science, how to use new technologies—you meet the people [with expertise in different areas] one to one, and they tell you, ‘Yeah, you can do that,’” so boom: the wall is down.”

Eventually viewers will be able to connect with soldiers on opposite sides of seven conflicts, and Ben Khelifa plans to have audience members walk through the conflicts closest to them last. When viewers finally face their own enemy, the cumulative experience will make it “hard to deny that you need to listen to him. The context of the war differs, but the mechanism of dehumanizing is the same.” **pdn**

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CINEMATIC SUPERSTARS: 8 VIDEO CAMERAS FOR YOUR NEXT FILM

With fast frame rates, higher-than-4K resolution and plenty of dynamic range, these video cameras put DSLRs to shame.

BY GREG SCOBLETE

“WHEN DIGITAL SLRS started shooting video, photographers became filmmakers and filmmakers became real filmmakers.” That was “real” filmmaker Stu Maschwitz’s quip, overheard at a Red Giant panel discussion at the National Association of Broadcasters (NAB) trade show. He was talking about how the DSLR video revolution had spurred everyone in the business of creating video to step up their game. The same goes for video camera companies, who have responded to the rise of DSLR video by delivering cameras with wider dynamic ranges, faster frame rates and ever-higher-resolution sensors. Here are a few that recently caught our eye.



AJA CION

AJA's CION is a 4K cinema camera sporting an APS-C-sized image sensor with a global shutter. It delivers 12 stops of dynamic range and records 12-bit 4K (4096x2160 pixels) video in the ProRes 4444 format at up to 30 frames per second. Slightly more compressed 422 footage can be captured internally to AJA's SSD-based PAK Media cards at up to 60 fps. RAW footage output through an SDI connection can be delivered at up to 120 fps. The CION features a removable PL lens mount, giving users the option to install other lens mounts if desired.

At the NAB show, AJA rolled out several new firmware upgrades for the CION. Among the improvements is white balance control; overexposed portions of an image are less prone to color shifts. The firmware also delivers more gamma and color correction options for 800- and 1000-exposure index values.

If you're curious about the CION but don't want to commit without some serious hands-on time, the company is making 100 models available to filmmakers in the U.S. and Canada for free trials. When describing the program during the company's press conference at NAB, AJA president Nick Rashby said the likely candidate was probably not so much a film student as a more “experienced DP.” Interested parties can apply at the AJA website. The promotion will expire at the end of the summer. To sweeten the deal, AJA is also shaving \$4,000 off the CION's \$8,995 retail price throughout the summer.

Price: \$8,995

Info: www.aja.com



ARRI ALEXA MINI

The popularity of drone and gimbal-based video recording is ushering in the age of the square cinema camera. Arri's new Mini not only has the Alexa's cinematic pedigree, but the price tag to match. The Mini features a carbon fiber camera body optimized for use with brushless gimbals, drones and other run-and-gun applications. The Mini weighs in at a svelte 5 pounds (body and PL lens mount) and measures 7.3 x 4.9 x 5.5 inches. It boasts a full-frame format Arri ALEV III CMOS sensor with an electronic shutter and 14 stops of dynamic range. It's capable of 4K ProRes 4444 XQ recording (3840x2160) at up to 120 fps, or uncompressed ArriRAW format video at 2.8K at up to 30 fps to CFast 2.0 memory cards. Frame rates can hit 200 fps when recording internally at 2K in ProRes 4444. The active sensor area is switchable from a 4:3 aspect ratio to 16:9.

The Mini sports an interchangeable lens mount and is compatible with EF, PL or B4 lens mounts. The camera can be remotely controlled using either Arri's Electronic Control System or Wi-Fi. It features a built-in motorized ND filter and offers a pair of HD-SDI outputs (1.5G and 3G) plus an SDI-6G output for use with Arri's CODEX external recorder.

Price: \$36,000

Info: www.arri.com

BLACKMAGIC DESIGN URSA MINI

We were impressed with the Ursa when we reviewed it in the April issue, but one beef we had was the size and weight—the word “tank” sprang readily to mind when handling the substantial Ursa. With the Mini, Blackmagic has taken pity on the shoulders and forearms of filmmakers everywhere with a camera that retains many of the valuable features of the original but at a little more than 1/3 the weight (Don't worry Ursa fans, the original isn't going anywhere.) The new Mini weighs just 5 pounds, though it has to shed the Ursa's three monitors to get there. Instead, you'll have a single, 5-inch HD touchscreen monitor for framing and focus confirmation. The Mini records 4K footage to a pair of CFast 2.0 cards in Apple ProRes (up to 4444 XQ) or Cinema DNG 12-bit RAW. It has dual XLR inputs with phantom power, a built-in stereo mic and a 12G-SDI connection.

The Ursa Mini is sold with either Blackmagic's new 4.6K Super 35mm-sized image sensor or an updated 4K sensor with slightly less resolution and 12 stops of dynamic range. The 4.6K (4608x2592) sensor boasts 15 stops of dynamic range and delivers 4K recording at 60 fps with a rolling shutter, or 4K at 30 fps with a global shutter. If you opt for the less-expensive Ursa Mini with the 4K sensor, you'll enjoy 4K frame rates of 60 fps with a global shutter. Both versions of the Mini clock in at a motion-slowing 120 fps when shooting at 1920x1080 resolution.

Price: \$4,995 (4.6K sensor, EF mount); \$5,495 (4.6K, PL mount); \$2,995 (4K, EF mount); \$3,495 (4K, PL mount)
Info: www.blackmagicdesign.com





CANON XC10

While the world waits for Canon to add 4K to its DSLRs, the company has taken a step toward the future with a new video camera. The XC10 delivers 3840x2160 (8-bit, 422) recording via a 1-inch, 13-megapixel CMOS sensor. Footage is saved internally to a CFast 2.0 memory card using a newly developed Canon codec dubbed XF-AVC. As the name implies, the codec is derived from H.264 and uses intra-frame compression to deliver a maximum bit rate of 305Mbps. You can also output a 4K Canon Log file at 30 fps with 12-stops of dynamic range to an external recorder via HDMI. HD video, plus 12-megapixel still photos, can be saved to an SD card. The XC10 strikes a boxy figure, the better for mounting on gimbals, but its rotating hand grip also gives run-and-gunners something to hang onto. And the XC10 is definitely easy to carry, measuring in at 4.9 x 4 x 4.8 inches and weighing a scant 2.3 pounds with battery and memory cards loaded.

There's a built-in 10x zoom lens with a full-frame equivalent focal length of 27.3–273mm for video and 24.1–241mm for stills. The lens features a three-mode (dynamic, standard and powered) optical stabilizer to combat camera shake during a variety of uses. It features a maximum aperture of f/2.8 when shooting wide and stops down to f/5.6 at full telephoto. There's a three-step ND filter built in, plus dedicated zoom and focus rings for manual operation. You'll enjoy a native sensitivity range of ISO 160–20,000 and a 3-inch vari-angle display for framing your scene.

Price: \$2,499 (64GB SanDisk CFast 2.0 card and reader included)

Info: www.usa.canon.com

JVC GY-LS300CHU

The flagship of JVC's new 4KCAM video lineup, the LS300 boasts a Super 35mm-sized 4K sensor and an active Micro Four Thirds lens mount. The sensor is capable of capturing 3840x2160p30 video with a bitrate up to 150Mbps and 12-stops of dynamic range. Footage is saved internally to a pair of SD cards in the H.264 codec (MOV files). While the LS300 can't output a 4K signal for external recording, it does support 4K monitoring via HDMI and will downconvert 4K footage to HD for recording out of the HDMI or SDI connection.

If you just need to shoot HD, the camera supports 1920x1080p60 recording (422) at 50Mbps. There are two SD card slots with relay recording and hot-swapping capability so you can pull out memory cards while the LS300 is still recording. You'll find a three-position ND filter and a two-channel XLR input with phantom power. The LS300 is very customizable, with 10 function buttons on the exterior that you can program to your heart's desire. You frame your scene with a 3.5-inch display or a 0.24-inch viewfinder. Depending on where you purchase your LS300, it will come with either a free Rokinon prime lens or a Metabones lens adapter, so shop around. A shotgun mic is also included with the purchase.

Price: \$4,395

Info: www.pro.jvc.com





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PANASONIC AG-DVX200

It seems like there are almost no cameras rolling out of Panasonic's factories these days that don't offer 4K video recording. The newest, the AG-DVX200, aims to bring the feel of the company's cinematic VariCam lineup into a design and budget that's more approachable. It's a fixed-lens camcorder with a newly designed Four Thirds CMOS image sensor capable of 12 stops of dynamic range. According to Panasonic, the DVX200 offers the same tonality, log-curve and colorimetry as the company's professional VariCam lineup.

The camera will record 4K (4096x2160) video at 24 fps as well as UHD (3840x2160) at up to 60 fps and Full HD up to 120 fps. Footage can be saved internally to a pair of SD cards in either MP4 or MOV file formats with options to record files to both cards simultaneously for backup or use a second card as overflow capacity. On the optics front, you'll find a built-in 13x Leica Dicomar f/2.8-4.5 zoom lens with three manual rings for focus, iris and zoom and a 72mm front filter. The lens uses a five-axis hybrid image stabilizer to keep footage blur-free. Additional features include time-code in/out, 3G HD-SDI and HDMI 2.0 (4K) video outputs.

Price: \$5,000

Info: www.panasonic.com



RED WEAPON DRAGON

The RED Weapon Dragon packs a 6K (6144x3160) Red Dragon sensor into a redesigned camera body (or "brain" in RED-speak) that offers several new features, including built-in dual channel audio recording and Wi-Fi for remote operation. Another major brain boost is improved data transfer speeds to RED's Mini-Mag removable SSD memory. Thanks to the speed bump, the Weapon Dragon can record 6K Redcode RAW video up to 100 fps internally while also simultaneously saving 2K ProRes format video up to 120 fps in 4444 XQ quality. The Weapon also delivers 16.5 stops of dynamic, automatic sensor calibration, and internal timecode recording.

The Weapon Dragon will be sold in two versions, a magnesium brain and a slightly lighter (though much costlier) carbon fiber brain. The carbon fiber Weapon Dragon has more processing power, enabling simultaneous 2K ProRes recording at 120fps whereas the magnesium Weapon will top out at 60 fps.

If 6K sounds far too antiquated for your needs, RED will sell a Weapon Dragon brain with an 8K sensor (that's 8192x4320 for you pixel-peepers) later this year for an extra \$20,000.

Price: \$34,500 (magnesium); \$49,500 (carbon fiber)

Info: www.red.com

SONY PXW-X200

At this year's NAB trade show, Sony reaffirmed its commitment to roll out a continuous stream of firmware updates for existing hardware rather than simply churn out new models. To that end, the company's PXW-X200—introduced in the fall of last year—has had a fresh firmware upgrade that enables streaming video over wired and wireless LANs, as well as over 3G and 4G mobile networks using an optional wireless module. The new firmware also saves GPS data to metadata when recording in Sony's XAVC-I/L codec and supports simultaneous video recording to two SxS media cards.

Outside of the firmware upgrades, the X200 sports a fixed 17x optical zoom lens (29.3–499mm full-frame equivalent) and three, 1/2-inch CMOS sensors. It can record HD video at 422/10-bit using the XAVC codec with bit rates topping off at 112Mbps using intra-frame compression. The lens has three manual rings for focus, zoom and iris control. You'll find a 3G-SDI interface for outputting a 1920x1080p60 signal, cinema-friendly picture profiles, time code in/out and focus assist. You'll frame your scene through a 3.5-inch LCD display or a 0.45-inch LCD viewfinder.

Price: \$7,790

Info: pro.sony.com





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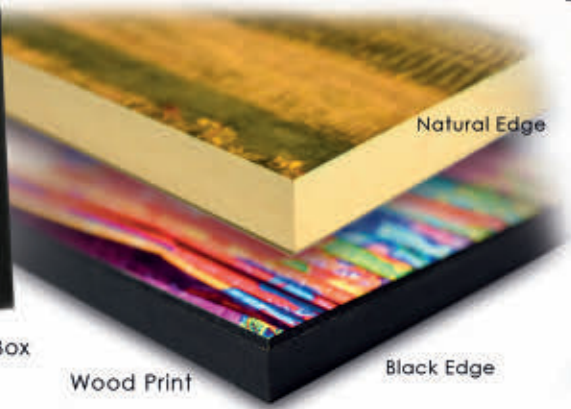
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THIS MONTH: Steven B. Smith on growing up in a culture of fear and religious conservatism; Olivia Arthur examines Dubai, past and present.

EXPOSURES

EDITED BY CONOR RISCH

Foreign workers watch a singing competition at a labor camp in Dubai; from Olivia Arthur's new book, *Stranger*.



© OLIVIA ARTHUR/MAGNUM PHOTOS

CULTURAL ANTHROPOLOGY

Fear and Faith

In a new book, **Steven B. Smith** revisits the street photographs of Utah he made as a young person struggling in a culture defined by Cold War fears and religious conservatism, adding new images that reflect his growth as a photographer and as a person.

BY CONOR RISCH

FEAR AND RELIGIOUS CONSERVATISM defined the culture of Utah during the 1980s. Photographer Steven B. Smith, then a college kid pursuing a bachelor of fine arts degree at Utah State University, couldn't wait to get out. "I was feeling angry and repressed," he recalls.

After studying and responding to the work of Robert Frank and, especially, Garry Winogrand, Smith turned his camera on the surroundings that stifled him. "To me [Winogrand] was someone who really cared about our [American] culture and also was really disappointed in it," Smith says. Winogrand "pointed out our foibles"

but did so from a self-effacing perspective, he adds. "That seemed like the perfect way to deal with the conflict I had about the place I grew up."

Smith wondered: "How do I care about something and also criticize it at the same time?" The answer was to make black-and-white street photographs of gatherings of Utahns.

Smith's new monograph, *Waiting Out the Latter Days* (TIS Books), collects this early work, which he made in the late 1980s. It also incorporates images he made in Utah in 2013 and 2014. Smith mixes the recent images into the edit thematically, so they interact with the older work. The book is about places in time; about change and its absence; about growing up; and about how a photographer's perspective can shift with age and experience.

Many of the images depict people attending and participating in fairs, parades and church services. Two small boys sit in the trunk of a compact sedan while a marching band passes behind them. Three tall, lean blonde women with nearly identical haircuts shield their eyes from the sun. A family of eight stands with their hands over their hearts observing something we can't see. Often Smith's subjects are looking—looking beyond the photographer, at one another, into the sky.

The towns in which Smith made this work are, he says,



ALL PHOTOS © STEVEN B. SMITH

ABOVE: "Salt Lake City, Utah, 1987, #3". OPPOSITE PAGE, FROM TOP: "Salt Lake City, Utah, 1987, # 6"; "Salt Lake City, Utah, 1987, #9"



Smith: “I’m not as angry or as disappointed, and I just wanted to see what that would look like in terms of making photographs.”

predominantly Mormon. The book’s title and several of the photographs hint subtly at the presence of the Church of Latter Day Saints. Smith’s short, unsigned text at the book’s beginning also maps the landscape in which the subjects of the photos lived: “The Cold War was escalating, the Russians were going to attack soon, and we had better stop touching ourselves,” went the Sunday school lesson.

Smith pays close attention to boys and young men, “projecting onto them about the struggle of growing up” in general, and specifically about doing so in “this complicated and oppressive culture.” Boys are the only people who occasionally appear isolated in Smith’s images. In one picture a teenager sits in his car observing a tiny boy trying impossibly to push another car. A boy on a bicycle watches as a young man flirts in a park with a street portraitist who

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is drawing his picture. In the shadow of a convenience store at the base of a pair of mountain peaks, a boy lays back on the hood of a car, chugging soda from a bottle.

While in his earlier work Smith was “trying to create a portrait—or a self-portrait—of growing up in Utah,” the more recent work, he says, was an investigation of his younger self that also revealed “how I, as a person, had changed,” he says. “I’m not as angry or as disappointed, and I just wanted to see what that would look like in terms of making photographs.”

Smith used some of the ’80s photographs to apply to Yale, where he earned his MFA in 1989, but after a crit, in which he endured his “first stern dose of criticism,” he abandoned the work—and street photography. (How disappointing it must have been for a young Smith to finally escape the culture that stifled him, only to endure more scolding.)

Five years ago, Smith, who is now a photography professor at Rhode Island School of Design with a Guggenheim fellowship and a CDS/Honickman First Book Prize among his recognitions, showed some of the images during a talk. A former student, Nelson Chan, was in the audience, and after the lecture he told Smith he wanted to publish the work. They kept in touch, and Smith’s book is the first monograph published by Chan and his partners in TIS Books,



ABOVE: “Provo, Utah, 2014, #14.” BELOW: “Pleasant Grove, Utah, 1987, # 14.” Smith edited older and recent photographs together thematically in the book, inviting the viewer to consider what has changed for the communities and for the photographer.

Tim Carpenter and Carl Wooley. Working on the book gave Smith an opportunity to “go back in time and investigate what could have happened if I’d kept working as a street photographer.”

Smith says he “had a blast” scanning and editing the work. It had been 25 years since he made it, and a decade since he’d seriously looked at it. “It’s important to get some distance from your work to be able to edit it well,” he says.

While he could recall his younger, angrier self, the book doesn’t reflect that photographer. “The more I’ve experienced my struggles in life, the more understanding I am of people that I might not agree with,” he says. “There’s always going to be a conflict personally with where I grew up because I think it’s such a beautiful and nice place to live, but part of the reason it’s such a nice place is that it’s so overtly conservative, and as a human being I couldn’t stand to actually live there.”

Still, Smith spends a couple of months there every year, he says. “Maybe it’s this perfect situation for being able to continually investigate the myth of one’s youth.”



IMAGINED HISTORY

As Above, So Below

Olivia Arthur “borrows the eyes” of a traveler lost at sea to consider Dubai, past and present.

BY DZANA TSOMONDO

ON APRIL 8, 1961, the MV Dara, a Dubai-based passenger liner, was destroyed at sea by an internal explosion. Engulfed in flames, the British-India Steam Navigation Company vessel eventually sank off the coast of Dubai, and 238 of the 819 people aboard perished. This tragic incident serves as the anchor for British documentary photographer Olivia Arthur’s unique new book, *Stranger* (Fishbar).

In Arthur’s underwater images, the sea is a monochromatic olive drab; small fish dart through the barnacled netting that surrounds the wreckage, sediment heavy in the shallow water. In one image, a primordial glow seems to issue from the murk, like a fire deep within a cave. On land, the sun is relentless, refracting off glittering glass towers and luxury vehicles as democratically as it beats upon the shoulders of the window washer and migrant laborer. And above, airplanes hang, Icarian flashes of silver in an empty sky.

Arthur has a long history of working in the Middle East and Asia. After earning a mathematics degree from Oxford University and graduating a photojournalism course at London College of Communication, she moved to India in 2003. Arthur spent two and a half years there living and working as a freelance photographer before she won a scholarship from Fabrica, the communications research center, and relocated to Italy in 2006. She then began new work, focused on young women she met in her travels along the borders of Europe and Asia, which would become her award-winning project “The Middle Distance.” By 2012, she was a Magnum Photos associate (she is now a full member), and published her first book, *Jeddah Diary*, an intimate



ABOVE: Workers clean the Dubai fountain in front of the Burj Khalifa, 2013.

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ABOVE, FROM LEFT: Kids in Ski Dubai, 2013; the remnants of the MV Dara wreck, which lies in 65 feet of water off the coast of Dubai and has become covered in fishing nets, 2013; workers unload sharks from vans at the Dubai Fish Market, 2013.

portrait of women in Saudi Arabia. It was that book that opened the door for *Stranger*, her most conceptually challenging work to date.

Through Magnum, Cuadro Gallery in Dubai was introduced to *Jeddah Diary* and invited Arthur to apply for a three-month residency, wherein Arthur would, as she puts it, “be able to pretty much do whatever I wanted.” She was still mulling over several ideas when she arrived in Dubai in early 2013, but settled

quickly on what would become *Stranger*. She wanted to explore the history of Dubai, a counterintuitive notion in a city that sees itself as a beacon of modernity in the Arab world. She came upon the circumstances of the MV Dara in her online research and found inspiration in a particular story.

“I read about a family who had lost their son in the shipwreck but believed he had survived. They are still looking for him, more than 50 years

later,” she explains. “I ‘borrowed’ the eyes of such a survivor...as I continued to make my way through the city, using this story, hearing the history, the stories of the shipwreck, what life had been like in those days and how much it has changed, and yet not changed, in the time since.”

This adopted perspective fit with what she was experiencing, wandering alone in a foreign city only to return to an empty hotel room. The isolation and loneliness is palpable in the finished work, but Arthur also took care to stay in character, eschewing images she thought reflected her “Western perspective” as opposed to that of the “curious stranger.”

The images show workers tending to massive fountains at the base of glass skyscrapers; children on an indoor ski hill; a fish-market worker reaching into a van to retrieve a shark; a man scattering a flock of pigeons in a old part of the city; a dummy dressed as a traffic manager propped up at an intersection; men in their undershirts swimming at night in the Persian Gulf.

Arthur shot much of the work with her trusty Hasselblad. But as part of stepping outside her own perspective, she also used a Mamiya 6, in addition to shooting some 35mm digital. For the underwater images she experimented with several options before settling on a Canon in a soft, waterproof case.

While working, Arthur gathered historical text she intended to use in the book, but in the end decided it detracted from the narrative. Instead, she went back to Dubai in March of 2014, and, with the help of an assistant and translator, conducted interviews with people she encountered, from which she culled the text used in *Stranger*. “I wanted them to be snippets of conversations that the character might have overheard on his journeys through the city. All the quotes are voices I actually heard and recorded,” she says.

When it came time to put the book together,

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Arthur felt putting the text on the same page as the images turned them into “captions,” but she didn’t want the snippets of text marooned on empty white pages either. “I wanted to create the feeling of the journey through the city with the things he would see and the voices and conversations he would hear, so the voices jump in and out telling little anecdotes and pieces of the puzzle,” she explains.

The book designer she was working with, Melanie Mues, showed her *Brooch*, a picture book by Japanese artists Yoshie Watanabe and Yayako Uchida printed entirely on transparent paper. Arthur was immediately interested, and suggested instead of merely putting the text on transparent paper, they should use it for the whole book.

“I began thinking about how it would reflect not only the watery feel of the shipwreck images, but also the flimsy nature of things in Dubai,” Arthur explains. “I had to completely re-edit the book to make it work.”

It was an ambitious change, and one that proved more challenging than she imagined. Just finding a manufacturer willing to take on the job was a transnational odyssey of baffled printers and paper stock comparisons. “In Europe, no one had printed on this particular type of paper before, so no one was willing to really give [me] a quote. I was having quite complicated conversations with Japanese printers about it,” Arthur laughs.

There were times when she considered going back to something more conventional, but found herself unable to abandon an idea that seemed tailor-made for her project. It certainly helped that she didn’t have to convince a skeptical publisher: Arthur and her husband Phillipp—an accomplished artist in his own right—co-own Fishbar, a London gallery and publishing imprint. In the end, her perseverance won out when she found a Belgian press willing to take on the job early this year. Still, the entire process took much longer than Arthur had anticipated, and the wait was quite stressful. “With other books you could make a dummy and have a pretty good idea of how it was going to look, but because of the overlay [effect] there was no way to really know until you had the finished book in your hands,” she says.

There is an undercurrent of melancholy to *Stranger*, perhaps akin to the bustling solitude of an airport bar. The excerpts of text in the book are primarily those of travelers, workers and migrants, echoing the journey of our presumptive narrator. Lone figures in this acropolis of glass and steel, they warn and cajole in equal measure, of gold earned and lost. And under the water, the ship sits, patient. **pdn**

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CORRECTIONS:

In our article “Daniel Morel and the High Cost of Copyright Infringement Claims” (*PDN* June), we stated that lawyer Barbara Hoffman and the Hoffman Law Firm were “fired.” Hoffman was “discharged without cause,” according to the court ruling.

In “To Catch an Image Manipulator” (*PDN* June), World Press Photo managing director Lars Boering is quoted as saying, “People have been focusing on the excessive sharpening [criteria] but that was only a small percentage of what we threw out.” The correct quote is “excessive toning” not “sharpening.”

READER COMMENTS

THE HIGH COST OF PURSUING COPYRIGHT CLAIMS

After a federal court rejected a motion by Daniel Morel and his attorneys to recover \$2.5 million in legal fees and costs incurred during his suit against Getty Images and AFP, readers expressed their strong reactions to every aspect of the five-year copyright battle.

This case is a good education in NOT posting images to “social media” sites. If one does, they should do so knowing what they have agreed to when they signed up for the services. Since most people that post images to social media site are amateurs, they probably aren’t registering their work with the U.S. Copyright office (anybody can do this) or the Copyright office in their home country. This can severely limit a creator’s ability to be compensated for their work.

The harsh reality is that so few photographers and other creatives protect their work, it’s a great gamble for media companies to steal all of the work that they want. Even if they do get caught once in a while, they probably come out ahead over the long term.

—KENNETH BROWN

“SUICIDEGIRLS” DELIVER CLEVEREST RESPONSE TO RICHARD PRINCE’S INSTAGRAM APPROPRIATION

After Richard Prince copied an image from the SuicideGirls Instagram feed and offered it for sale in a gallery for \$90,000, the group retaliated. They sold the same image, with the same comments, for only \$90. Was their ploy brilliant or feeding Prince’s publicity?

Already bought one.

—NARAYON MAHON

It will be interesting to see if other people follow this lead and start flooding the market with low value copies of the copies. Would that affect the value of the Prince “originals”?

—CANADIAN PHOTOGRAPHERS NETWORK

This is great. Though I am a Richard Prince supporter, his body of work is based on the idea of recontextualizing. It is interesting how through scale and placement one reconsiders Instagram and reads them as paintings/art. The sheer dialogue around the work makes it successful... it is a rare moment for the public to converse about art.

—CARRIE MAYNES

Pity that SuicideGirls have a history of exploiting photographers via rights-rabbing contracts, and the “charity” they’re donating funds to is a mouthpiece for Big Tech that aims to undermine artists’ intellectual property rights.

—AARON KEY

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Mary Ellen Mark’s Advice on Making Great Portraits

Making the Portrait-Fashion Transition

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JENA CUMBO

Photographer Jena Cumbo was inspired to orchestrate a photo shoot that falls between the realms of fashion and lifestyle. Teamed with stylist Altorri McIntyre and the hair and makeup talents of Swain, she enlisted a motley crew of fun folks and friends to be photographed for an impromptu block party in Bed Stuy Brooklyn. www.jenacumbo.com



©REGGIE FERRAZ

REGGIE FERRAZ

Reggie Ferraz is a Southern California-based commercial and advertising photographer whose primary focus is sports, action, fitness, active lifestyle and portraiture. This latest image is from recent work he did with Creative Director Tony Petrossian for Demix sports clothing, shot on location at a highrise gym in Los Angeles. These days, most of his projects involve shooting commercial stills for a variety of sports brands such as Fila, Merrell, Skechers, Nike and others. www.reggieferraz.com



© CADE MARTIN

CADE MARTIN

Being a life-long film-buff, Cade Martin was beyond thrilled when it came to making this image. Created for *Virginia Living Magazine* and shot on-location at the Goochland Drive-In Theatre outside of Richmond, Virginia, it was also an homage to the night pioneer of photography, the wonderful O. Winston Link. www.cademartin.com



© TRAVIS DUNCAN

TRAVIS DUNCAN

Portrait photographer Travis Duncan, working for Mascot Label Group out of Rotterdam, Netherlands and New York, met up at the Missouri State Penitentiary to photograph rock group Shaman's Harvest to promote the band's release of their fifth full-length album titled *Smokin' Hearts & Broken Guns*, available now at Best Buy and on iTunes. This image is from a series of edgy environmental portraits created entirely in the early 1830s facility, infamously referred to as the "bloodiest 47 acres in America." www.travisduncan.com

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END FRAME

Remembering Mary Ellen Mark

MARY ELLEN MARK, the pioneering photojournalist who died May 25, inspired legions of photographers who never met her. Her portraiture and intimate, probing documentary work on the lives of the poor and the marginalized expanded the world's view of what photography can accomplish.

She also influenced many people who had worked closely with her. A week after her death, we asked a few of her colleagues to share their remembrances of Mark.

I first met Mary Ellen when she applied to join Magnum, the international photographers' co-op. Mary Ellen and her pictures were a perfect fit: as elegant as Inge Morath and as intrepid a journalist as Eve Arnold. We've been friends ever since.

Mary Ellen considered herself a portraitist, but her pictures were not just of the famous. She wanted her work to count, to be about important things in our world, things we should pay attention to. Ultimately, I think her prime theme was the situation for women in our tired old world: Ward 81, a woman's ward in an asylum; girl prostitutes in Bombay; *Tiny* (a lifelong project), a homeless child/woman, Mother Theresa; the Indian circuses; the high-school proms. All talk about life and death in our world, with women as the prime focus.

Mary Ellen was physically brave. Covering the 1968 convention in Chicago, by day she was in the midst of the police breaking up the protesters then, at night, elegantly dressed on the convention floor being leered at by the male delegates.

A week or so ago, we were talking and she said she hated the current academic style of over-Photoshopped perfection: "life without the zits and pimples," she said. For herself, she wanted to run into the wall, to die working. Sadly she did.

—CHARLES HARBUTT, PHOTOGRAPHER

Mary Ellen had a genuine and profound interest in people. She always asked many questions and loved listening to people's stories. Wherever she could, she would connect people with what they needed. It was natural for her to serve those around her. Her generosity always impressed me. I had the privilege of working with her for years in Mexico and I know that she deeply impacted the life of many people. She was a loyal friend. Her relationships spanned years and were real. She demanded a lot, and gave even more.

—SELMA FERNANDEZ RICHTER, PHOTOGRAPHER

I was working with Mary Ellen on a book about her teaching (part of Aperture's Photography Workshop Series) over the last year and a half. I went to her workshops in Oaxaca, Mexico, and New York, and also met her about once a week for several months. There was a



ABOVE: Mary Ellen Mark (left) and photographer Flor Garduño, photographed in 2012 by Selma Fernandez Richter, who assisted Mark in Oaxaca and traveled with her for many years.

day where we talked about the 1987 *LIFE* magazine story on poverty focused on the Damm family. It was moving to hear her talk firsthand about how she made those pictures and about how much her subjects impacted her life. As we were wrapping up, Mary Ellen said that after shooting a story like that she had a very low tolerance for bullshit and superficiality. Her subjects were not superficial. They hadn't had all the lucky breaks in life and they had a story to tell; they deserved to be seen. It became the best part of the book.

Mary Ellen completed all the work in the weeks before she died on the workshop book and also on *Tiny: Streetwise Revisited*, which she made with my colleague Melissa Harris. I'm so sad that she did not get to see the printed books and more so that she's gone, but so thankful that we finished them while she was alive so that others can see them. That mattered more to her.

—DENISE WOLFF, PHOTOBOOK EDITOR,
THE APERTURE FOUNDATION

Mary Ellen was definitely my biggest influence. She was so courageous in the subject matter she unflinchingly documented, bringing a beauty and honesty to difficult and often dark subjects. I had the pleasure of working with her briefly, first as an intern in college and then as an assistant right out of school. She had an intensity and determination that allowed her to get the shot she needed, but was able to do so in a sensitive manner. It's an incredibly difficult line to walk and something that I'm continually trying to get better at.

—CHRISTAAN FELBER, PHOTOGRAPHER

When I was a junior in college, I was assigned *Streetwise* for an applied fieldwork class in anthropology—both the book and the film by her husband Martin Bell. I was amazed by the directness; the incredible storytelling; the obvious care for the subjects evidenced in that work. I was so struck that I began volunteering—and photographing—at a homeless center in downtown Cincinnati. That book led me to pay attention to *Aperture* magazine, *Aperture* books...and to the internship program, which is where I got my start. That *Aperture*, with editor Melissa Harris and designer Yolanda Cuomo's guidance—and in close collaboration with Mary Ellen and Martin—was able to complete the updated edition of *Streetwise* (*Tiny: Streetwise Revisited*, forthcoming September 2015) prior to her passing, is tremendously gratifying and meaningful to me personally—and I hope a lasting tribute to her incredible tenacity and ability to capture an individual's life and story on film.

—LESLEY A. MARTIN, PUBLISHER,
THE APERTURE FOUNDATION

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