

April

2004

Ed Lausch

M. Photog., PPA Certified

Ed has been shooting totally digital for about 18 months. He bought his first D-60 two years ago thinking that he would use it for "detail shots" at weddings. He quickly realized what digital could do for him, and within a few months put the Hasselblads on the shelf and began shooting everything digital.

Ed will discuss how he does his lighting, and digital workflow, from the time of capture to proofing, and to the wedding albums. He will show how to order wedding albums online using the Nettle Creek ROES order system. Within 5 days after the wedding, all of the proofs are on his website for all the guests to view and order online. He will show how this mode of selling has helped his business. Ed will also show examples of the way he use an antique car as a prop for his wedding business.

After being a pig farmer for many years. Ed received his Bachelor of Arts Degree in Visual Communications from the University of South Florida. He attended Winona School of Professional Photography, MAIP, many seminars, and several Super Monday classes. He received his CPP and Master of Photography degrees in 1999. He is an active member in ASP, PPA, PPI, IPPG, and the Daguerre Club of Indiana. He is also active in the Lafayette Daybreak Rotary Club and Chamber of Commerce. He has received several loan prints, Fuji Masterpiece Awards, Kodak Gallery Awards, and many PPI awards including Photographer of the Year, many gold, silver, folio, and album awards and IPPG Photographer of the Year. His work has been published by Kodak, Fuji, Konica, Intel, Sports Illustrated, Ameritech, and Purdue

There's an old joke from the jazz era that goes something like this...

A jazz musician is walking down the street and sees another musician playing the saxophone on a street corner. He approaches the street musician and asks, "*Hey man, how do I get to Carnegie Hall?*" The saxophonist stops playing, looks up and says, "*Practice mutha, practice!*"

Every musician knows that the only road to proficiency, both technical and artistic, is through practice. The world famous violinist **Jascha Heifetz** is reputed to have practiced at least 3 hours a day, even into his 80's. Many famous writers sit down to write at a fixed time each day, whether they feel like it or not, because writing is what they do. Writers write. Painters paint.

And what do photographers do? Whatever it is, if they are truly passionate about their art and their craft they should be out photographing. Often.

Photographer and journalist **Frank Van Riper** wrote a couple of years ago that, "*...devotion to process is what informs craft.*" He also wrote, "*craft becomes art only after long, hard work.*" One can't hope to create art unless preceded by mastery of both tools and processes.

Of course the excuses that photographers make are legion; "*I don't have the time (or money) to go anywhere really exciting.*" Or, "*The weather is too nasty.*" Or any one of a dozen other excuses that we all use to justify browsing the Net, watching TV, or other leisure activity with which we fill our time. Then when the opportunity to do some serious photography arises, what happens? Often as not we fumble with our gear due to unfamiliarity, and we also wonder why we are having a hard time "seeing" anything worthwhile.

The answer to these, and almost every other excuse that photographers make about their work not being as good as it should be, or at least as good as they'd like it to be, is the lack of practice. This is especially true about the art of

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*Dedicated to the
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...Mystery Member

Birth 11/26/49.....I know I look much younger!

Hagerstown my whole life.

Was Yearbook Photographer in High School

Attended IU as fine arts major

Transferred and graduated from Germain School of Photography in New York City.

(this later became part of St. Johns University)

Came back to area from New York to help my father with running and the purchase of a color processing lab in Riley Ohio.

The buyers reneged on the deal and we opened Nettle Creek Color in 1972 in Hagerstown.

Now...Father (deceased) , Mother, Sister and Brother are all a part of the business and have been most of it's existence.

Hobbies...camping, former Scout leader...fishing (badly), riding motorcycle sometimes, and am about to delve back into my art background with Painter. (After being inspired by a vary talented lady)

I am on the Board Of Directors of the PCCU Credit Union.

Church Leader

Robin DeArth

My studio is not the studio known by most. There are no cameras, backdrops, or props. My studio is a drafting table and computer monitor. Instead of props, my studio is filled with dyes and pencils. While prints in a photographer's studio are close to perfect, the prints that enter my studio need a little help. They are prints of a high school senior who craves a pleasing complexion, or that of an elderly lady who dreams of looking younger, or that of child whose movement needs a little sharpening.

My photographic roots took hold in high school through various classes and yearbook assignments. Seeking education and more insight of photography, I visited the studio of a local photographer, David Whitfield, who would later become my employer.

While working at Dave's studio over the next few years I learned many aspects of photography. Including black and white printing, wedding photography, proper lighting, posing subjects, masking negatives, assembling wedding albums, and customer relations.

Along the way, Dave contributed to my education immensely.

One day Dave taught me how to remove excessive shine from a clients face, and how to lift unsightly glass glare from a pair of glasses. On that day what appeared to be sheer magic to me and at the same time instant gratification began my career as a photographic print enhancer.

Twelve years later I own my own in home studio. I freelance my retouching to several photographers, and due to many, many people who have helped along the way, I continue to learn through the years.

I always strive to go the distance in repairing prints and commit to giving 100%. Nothing is more rewarding to me than helping improve a photographer's work. I have always said the biggest compliment I can receive is for photographers to continue to use my services to help improve their images. To me that means they are bringing smiles to the faces of their clients which is the most basic rule to our photographic industry.

In answer to those that asked for a "purist" competition:

Helen Yancy - an opinion.....

As has been said, digital is just another tool.

Someone mentioned, with great irritation, that they had seen "before" and "after" Photoshop of a print that went Loan. I can assure you of equally startling differences of "before" and "after" with an airbrush, or oils such as the very visible glazing so popular now, creative dodging and burning in the darkroom, as well as some of the incredibly difficult printing feats that have been accomplished by the likes of great talents Duane Sauro and Fred Hinegardner.

Does it make one more of a "photographer" to do the image enhancement with the old ways? Does milk taste better if the cow has a machine extracting it or the farmer's own hands? Is the person who did it in the darkroom better because it was harder to do it that way, or because it took longer?

Creation of an image is exactly that. Unless the idea here is to submit raw film to be printed by PPA, still in the roll (after all, digital negatives or transparencies are real film) a "purist" competition isn't possible.

Why does creating an effect in Photoshop become a compromise and sandwiching a negative with kids on a beach or a bride is still pure? Would that original image be just as creative - score just as high without it?

An artist - a professional - uses every tool at their disposal to create an image that will knock the viewer's socks off. Would PEC rule out some of the tools and not others? For a long time, long before computers entered the fray, I have been involved in or the target of this kind of debate. Somehow it was a compromise - something to apologize for - if artwork was used on an image. It was always mysterious to me that marvelous printing and presentation was found awesome (it didn't matter if it was done by someone else) but artwork was not. Where in lies the difference? It is the image that leaves an emotional mark, and the image you remember.

The only time I sincerely believe that manipulation of any sort is wrong is when fact is involved - historical or record keeping - necessary data that preserves history and absolute truth. We have no right to change history - that isn't even debatable, and indeed is reprehensible. But even having said that, we all know that a good photographer can make an evil person look like an angel, and a saint look decadent and evil. Photographs, very revealing photographs, have brought down political leaders and other icons of society. Was that because the artist knew the mechanics of the camera - the tool - or because the mind eyes and soul of the maker of the image knew how to manipulate with lights, words, or whatever it took to capture that moment?

When the early people learned how to mix oil with pigment so it would stay attached to cave walls, then a wood panel and later canvas, with all the colors they were discovering, I wonder if each advance was considered a compromise.. .or even witchcraft. When the impressionist painters began to use color in totally different ways, they were looked upon as radicals and the great compromisers of art - not the brilliant artists they are recognized as in our day.

Finally, I see the biggest fear photographers have in today's world is that computer hackers and techno-consumers, with all their expensive toys and far less ability and vision than the people in our industry, will make huge inroads into the making of images because they embraced the technology that we consider a compromise to our art. Will they be as good? I doubt it - but will they care?

Photographers, in my opinion, must recognize and utilize the digital tools available to them to make their images. To not do so is putting your head in the proverbial sand.

As for PEC - I think we are on the road to doing it right. The photography category is for the maker of the image, with whatever tools it takes to accomplish that end - to get what's in the mind onto a surface for a viewer to enjoy.

The digital category, and the art category are to show mastery of specific tools and a mastery of methods and techniques. The areas within the digital category that do involve conceptualizing and actually creating an image perhaps belong in the professional photography category, because the purpose is the same - **the creation of an image by the maker.**

The day is fast approaching when how you did it will not be relevant. The fact that you did is what matters.

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"seeing".

We all spend our lives *looking* at things, but how often do we really *see*? Not often enough, I'm sure. But the solution is simple, and all it involves is practice. You don't need to go anywhere exotic. You don't need to spend any money. You don't need to take much time away from your other pursuits.

Simply take a small digital camera (*megapixels, price and almost everything else don't matter*), and start taking pictures. Shoot in JPG mode so that image review and processing doesn't take any time or effort, and then shoot. Shoot a lot. Take pictures while you're walking to the deli at lunch time. Take pictures while you're walking the dogs around the block in the evening. Take pictures looking out your bedroom window on a rainy afternoon. Then sit down in front of the computer and analyze what you've shot. Ask yourself what you felt when

you made that picture. What did you *see*? Did you manage to capture it in a manner that communicates to others? What technical errors did you make?

Don't take pictures of your kids or your cats. Too easy. Take photographs of other things that fascinate you. Take pictures of things that upset or repulse you. Push yourself a little.

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...MEMBER SHOWCASE

For March, if your last name begins with V, W, X, Y and Z you are encouraged to bring examples of your photography.

GUILDLINES

Jim Chagares, Editor
438 West Main St.
Richmond, IN 47374