

TEST



**ELECTRONIC
IMAGING
ROUNDTABLE**

**Landscape
Photography**

**HASSAN JARANE,
PHILIP BEKKER,
MICHAEL BERGER,
DENNIS HELMAR et al.**

More Polacolor PRO 100

Polaroid



INSIDE TEST

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Welcome to *Test*. It's a pleasure to join you in celebrating the publication of our tenth issue. This issue offers a strong focus on electronic imaging, a development with profound implications for the future of photography. At Polaroid, we see the emergence of hybrid imaging as an ideal opportunity to unite the best elements of electronic technology and silver-halide film — still the world's best image-recording medium.



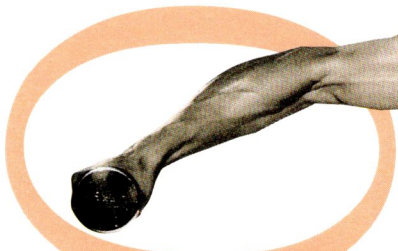
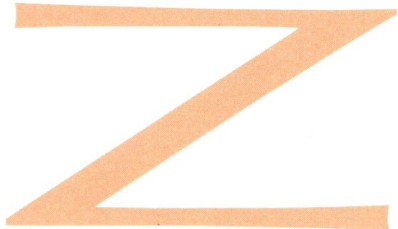
To explore the electronic phenomenon in detail, *Test* recently spoke with six leading professionals in the field. We're presenting this insightful, and provocative, discussion in two parts, the first of which appears in this issue. Part Two will follow in the spring.

We're augmenting our coverage of electronic imaging by showcasing the work of two photographers — Dennis Helmar, an advertising photographer who makes frequent use of the computer, and Mike Berger, who marries digital technology and image transfer.

We also examine one of photography's oldest traditions — the landscape — in the work of Neal Rantoul, Elizabeth A. Henderson and David Cartledge, and Jade Gates. You'll also see how PolaGraph and PolaPan 35mm slide film take on a new look in the fashion work of Hassan Jarane, along with the striking image transfers of Philip Bekker.

As always, we welcome your comments, suggestions, and images (duplicates or copies only). Please send them to: *Paul Baker, Polaroid Corporation, 575 Technology Square, Cambridge, Massachusetts 02139.*

Thanks for your continued support of *Test*.



ON THE COVER

Photographer Jo Whaley's electrically-charged pickle in "Still Life with Cold Fusion" — shot with the Polaroid 20x24" camera — highlights today's disturbing marriage of food and technology.



FRONTIER: EXPLORING PHOTOGRAPHY'S ELECTRONIC

NO ONE WOULD DISPUTE THAT PHOTOGRAPHY HAS EMBARKED UPON A NEW, ELECTRONIC ERA CHARACTERIZED PERHAPS MOST TYPICALLY BY HYBRID IMAGING, IN WHICH A PHOTOGRAPHIC IMAGE IS SCANNED INTO A COMPUTER, ELECTRONICALLY MANIPULATED, AND THEN OUT-PUT. MANY FINE ARTISTS HAVE BEGUN TO TEST THE POSSIBILITIES OF ELECTRONIC IMAGING. WHAT IS OPEN TO INTERPRETATION, HOWEVER, IS THE CURRENT IMPACT OF THE ELECTRONIC REVOLUTION, AND ITS ULTIMATE RAMIFICATIONS FOR PROFESSIONAL PHOTOGRAPHERS. TO EXPLORE THE SUBJECT, TEST RECENTLY SPOKE WITH SIX LEADING EI PROFESSIONALS.

Katrin Eismann is curriculum coordinator at the Center for Creative Imaging in Camden, Maine, which provides hands-on instruction in photography, video and EI. A frequent lecturer on EI topics, she is also an active "photo-imager."

Bryce Flynn is a commercial photographer based in Foxboro, Massachusetts. His studio specializes in multiple-camera special effects for corporate clients and makes extensive use of EI.

John Lund is a San Francisco-based advertising photographer who has been utilizing EI since 1990.

All of his studio's work now involves an electronic component.

Dan Preda is laboratory coordinator for the undergraduate computer center at the School of Visual Arts in New York. He is also a computer artist whose work involves image manipulation, three-dimensional modeling and animation.

Doug Rea heads the electronic photography department at the Rochester Institute of Technology in Rochester, New York. He has previously worked as an editorial and documentary photographer.

Elmo Sapwater is Electronic Imaging Editor for *PHOTO>Electronic Imaging* magazine. In addition to teaching courses in EI and computer graphics, he has photographed extensively in Thailand, Bolivia and Mexico and written numerous articles on EI subjects.

We'll be presenting our EI forum in two installments. Part I appears here; Part II will follow in our next issue.

TEST: Does the increasing adoption of EI spell the beginning of the end for traditional photographic skills, techniques and equipment?

(continued on page 3)



"THE COMPUTER LETS
ME OVERCOME THE TECHNICAL
LIMITS OF PHOTOGRAPHY AND PRODUCE
THE IMAGE I HAVE IN MY MIND," SAYS BOSTON-
AREA ADVERTISING PHOTOGRAPHER DENNIS HELMAR.
HELMAR—WHOSE CLIENTS INCLUDE AT&T, AMERICAN EXPRESS,
AND NEC—HAS BEEN USING DIGITAL TECHNOLOGY SINCE 1990 TO
SKETCH SHOTS AND CREATE FINAL IMAGES. ■ HELMAR'S DIGITAL
WORK INVOLVES CLOSE COOPERATION WITH MEISEL PHOTO-
GRAPHIC OF DALLAS, A HIGH-END SERVICE BUREAU AND LAB. TO
CREATE THIS IMAGE, HELMAR HAD MEISEL SCAN AN 8-10" B/W PRINT
INTO ITS DICOMED IMAGINATOR HIGH-RESOLUTION RETOUCHING
AND PHOTO MANIPULATION SYSTEM, AND RETURN THE FILE
TO HIM ON 8MM DIGITAL TAPE. USING HIS IBM-COMPATIBLE
486 PC, HELMAR ADDED COLOR AND TEXTURE WITH
MICROGRAFX PICTURE PUBLISHER 4.0. HE RETURNED THE
FILE TO MEISEL VIA DIGITAL TAPE, FOR OUTPUT
ONTO POLAROID TRANSPARENCY FILM
WITH AN MGI SOLITAIRE 16 FILM
RECORDER.

(continued from page 1)

EISMANN: Absolutely not. Anyone creating images with the computer still needs to know composition, design, color balance, and lighting. The better the image you put into the computer, the better the image you'll get out of it. Many people expect the computer to solve problems like light balance, for example. As a result, average photographers are now becoming poor photo-illustrators.

LUND: There's no substitute for starting with a good image. It's very inefficient to use the computer to try to salvage poor photography.

REA: Right now, I'd say EI complements photography. But I think electronic technology will replace traditional image capture, processing, and output systems over the next few years faster than we had anticipated. The magic year of 2000 we used to read about was way off the mark.

SAPWATER: Actually, I thought photography would be about 60/40 electronic over traditional by now. I think the investment has been more than many companies could afford. Also, with technology, people always have this temptation to wait until prices drop before they buy.

TEST: What are EI's principal benefits to the commercial or studio photographer?

EISMANN: It gives you the freedom to try out different ideas. We can scan Polaroid images into the computer, drop them into a layout, and have the art director make changes before we take the final shot.

LUND: With EI, you have more control over your work than ever before. If you want total control, you can even provide the separations.

FLYNN: EI also lets you earn money that previously went to the service bureau. You're able to provide a more inclusive package—my clients are very amenable to the idea that they can get photography and retouching from the same source.

TEST: Will photographers who offer digital services win business over those who don't?

LUND: There's no question about it. I get jobs every day—both photographic and production work—that I wouldn't otherwise, because of my EI capabilities.

EISMANN: If I can hand a retouched chrome or digital file to the separator, I'll get the business.

SAPWATER: Sometimes, it's just a matter of psychology—many clients believe that if you have certain equipment, you can automatically do a better job.

PREDA: But digital services alone aren't enough. I think we could see a repeat of what happened with desktop publishing, which was that anyone with a computer could call himself a graphic designer, even if he didn't have the training for it. Untrained photographers will get into EI, produce lots of bad images, lose business because their work isn't that good, and then drop their prices so low that professionals can't compete. Traditional photographers should diversify into EI now to prevent that vacuum from occurring. Good photographers will always have work if they move to EI.

TEST: What advice would you give commercial photographers who have not yet invested time or money in EI, but are beginning to feel threatened by it?

REA: Don't wait any longer. Your grace period is over. Fortunately, photography has the ability to migrate slowly into EI. In that way, it's different from the print world, which electronic technology hit like a sledgehammer. Photographers don't have to make the switch to digital yet, but they should get started.

FLYNN: I'd think real hard about what I wanted to do with my business over the next ten years. Photographers who aren't looking into EI are being threatened by those who

are establishing their capabilities. Unless you're among the photographic elite, and not just another pretty good photographer working your tail off like the rest of us, you'll be relegated to the second tier if you don't have EI skills.

PREDA: Why not have fun and take a course and see what all the buzz is about? You'll pay between \$500 and \$600 per semester and have access to a professional staff and good equipment. Don't listen to rumors—experience EI for yourself, and then decide what you want to do with it.

SAPWATER: I'd tell them to relax. Their business is not in danger of going by the wayside. There will always be a need for still and video photography, and stock shots will increasingly be going onto compact discs. I don't see traditional photographers going out of business unless they want to. EI is evolution, not revolution.

TEST: Do you have any suggestions for how commercial photographers could get started with EI?

EISMANN: Get yourself a mid-range piece of equipment like a Macintosh Centris 650. Most professional imagers will want at least a Quadra 800. And start talking with art directors. The jobs will come.

LUND: If you know you're going to do it, you have to do it on your own equipment. My favorite program is PhotoShop, but there are others. You'll need to spend time working with it—maybe in the evenings, if you have to. It's the same way you became a good photographer. Also, line up a support group so that you can get advice, or answers to your questions if your system crashes.

PREDA: I'd try to create a barter arrangement with someone who had the necessary equipment—teach them traditional photography in exchange for computer time or services.

SAPWATER: Photographers might want to attend a computer trade show like Comdex, as well as read computer publications and EI articles in photography magazines. There are also user groups devoted to imaging—the Corporate Imaging Association in Dallas, for example. On-line information services such as CompuServe also provide forums on computer topics. You can even download images from these services into your own computer.

FLYNN: I'd recommend buying a workstation first, after taking a course in EI to see if you're comfortable with it and can master the skills. You'll need to make a substantial investment in hardware, though. People fall into the trap

of spending \$5–6K—you can learn a lot on those kinds of systems, but that's about it. The temptation is to invest as little as you can at the start, and that's an absolutely fatal mistake that many people are making. You need to spend at least \$10–15K. If you buy too cheaply, you'll lose business to someone else who has twice as powerful a machine, can get the job done twice as fast, and charge half as much. Of course, if you spend too much at first, you might be buying something that you'll still be paying for even after it's been surpassed by newer, faster, and cheaper computers.

REA: The most important thing is to take seminars and workshops. There's really no excuse not to explore EI. Not doing that is almost like saying "the camera isn't ready for me to shoot with yet—I'll keep painting." I'd also talk to people I knew at service bureaus, and illustrators who are working on the computer. All of this might make photographers feel a little apprehensive, but I think that the next five to ten years will be the most exciting ones ever for photography. There'll be so much more opportunity. But those who are denying that won't be able to participate.

Remember to look for Part II of our EI roundtable in the Spring/Summer 1994 issue of *Test*. ■

MOST COMPUTER OUT-
PUT IS PURPOSELY PSEUDO-PHOTO-
GRAPHIC—GLOSSY AND SHARP, WITH BRIGHT
WHITES AND SATURATED COLORS. BUT WHAT IF AN
ARTIST HAS A DIFFERENT INTENT? MY IMAGES, FOR
EXAMPLE, OFTEN RECALL WATERCOLORS AND PASTELS. WHILE I
CAN REPRODUCE THIS EFFECT NICELY ON WATERCOLOR PAPER
WITH HIGH-END INKJET TECHNOLOGY, THE COSTS ARE SUB-
STANTIAL. ■ DIGITAL IMAGE TRANSFER, HOWEVER, OFFERS A WIDER
VARIETY OF MEDIA OPTIONS AT FAR LOWER COST. IT ALSO OFFERS THE
OPPORTUNITY FOR ADDITIONAL IMAGE ENHANCEMENT WITH
TRADITIONAL ARTISTS' MATERIALS SUCH AS WATERCOLORS, INKS,
OILS AND PASTELS. ■ BESIDES OFFERING A WAY TO CREATE "UNIQUE"
IMAGES FROM DIGITAL FILES, DIGITAL IMAGE TRANSFER HELPS
BROADEN THE SCOPE OF AN ARTIST'S VISION. I NOW WORK
REGULARLY WITH CAMERAS, COMPUTERS AND
TRADITIONAL PAINT BRUSHES, BLENDING THE
STRENGTHS OF EACH TO CREATE A DISTINC-
TIVE PERSONAL STATEMENT.

—MICHAEL BERGER



Berger



Berger

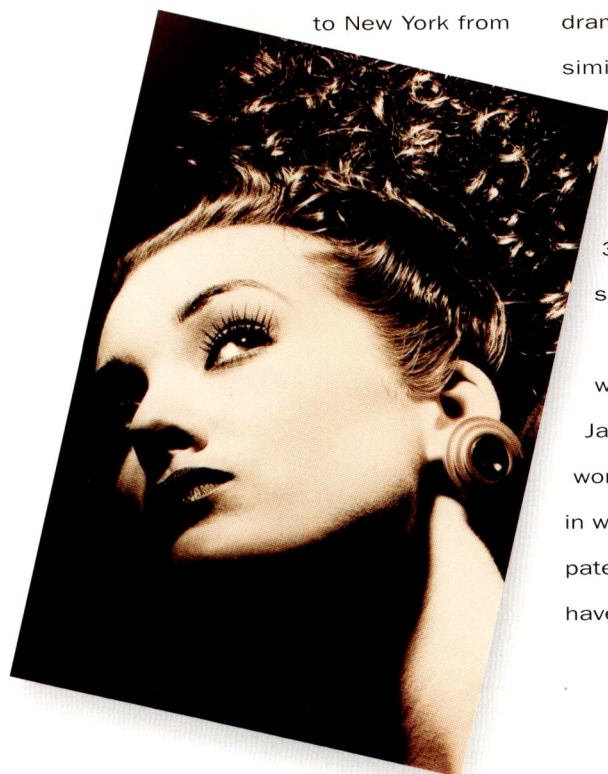
BERGER USED TYPE 669 FILM
TO CREATE THESE
DIGITAL IMAGE TRANSFERS.

FASHION STATEMENT

• WITH A • distinctive accent

“Growing up in Morocco, all we had was black-and-white TV,” Jarane says. “So when my family moved to Europe during my school years, I suppose it was almost natural that I’d fall in love with film noir, especially the movies of Orson Welles. There is a basic emotional and dramatic tone in the play of shadow and light unique to these period films.”

Primarily a fashion photographer since 1990, Jarane recently moved to New York from



San Francisco, where he did editorial work for two leading fashion-oriented magazines—*MODA* and *Fad*—as well as for *Image*, the San Francisco Examiner’s Sunday magazine. He’s also shot a wide variety of promotional materials for several of San Francisco’s top modeling agencies.

To create his signature look, which conveys a vivid sense of immediacy and intrigue, Jarane typically shoots with a flash-based drama light whose mechanics are similar to those of the tungsten lamps used in filmmaking.

He also makes innovative use of PolaGraph and PolaPan 35mm instant black-and-white slide film.

“I do virtually all of my work with PolaGraph and PolaPan,” Jarane says. “My goal in editorial work is to create a mood, a feeling in which my audience can participate. Both PolaGraph and PolaPan have an unusual grain that lets me

retain subtle details yet still maintain the overall tones and contrast of the subject. I haven’t been able to achieve this effect with any other film.”

Just as important as their grain, however, is the films’ processing versatility, which has allowed Jarane to develop a proprietary, two-step processing procedure that he believes gives his PolaGraph and PolaPan images a “richer, more complex look.”

Apart from its film-noir feel, Jarane’s work owes one other debt to the cinema.

“I see everything as motion, and try to give a photograph movement within itself,” he says. “That’s why I usually work with the foreground, rather than the background. I’m trying to create images that you want to reach for.” ■

IF NEW YORK PHOTOGRAPHER HASSAN

JARANE'S WORK SUG-

GESTS A CERTAIN

CINEMATIC IN-

FLUENCE, IT

SHOULDN'T BE

TOO SUR

PRISING—JARANE

WAS BORN

IN CASABLANCA, STUDIED

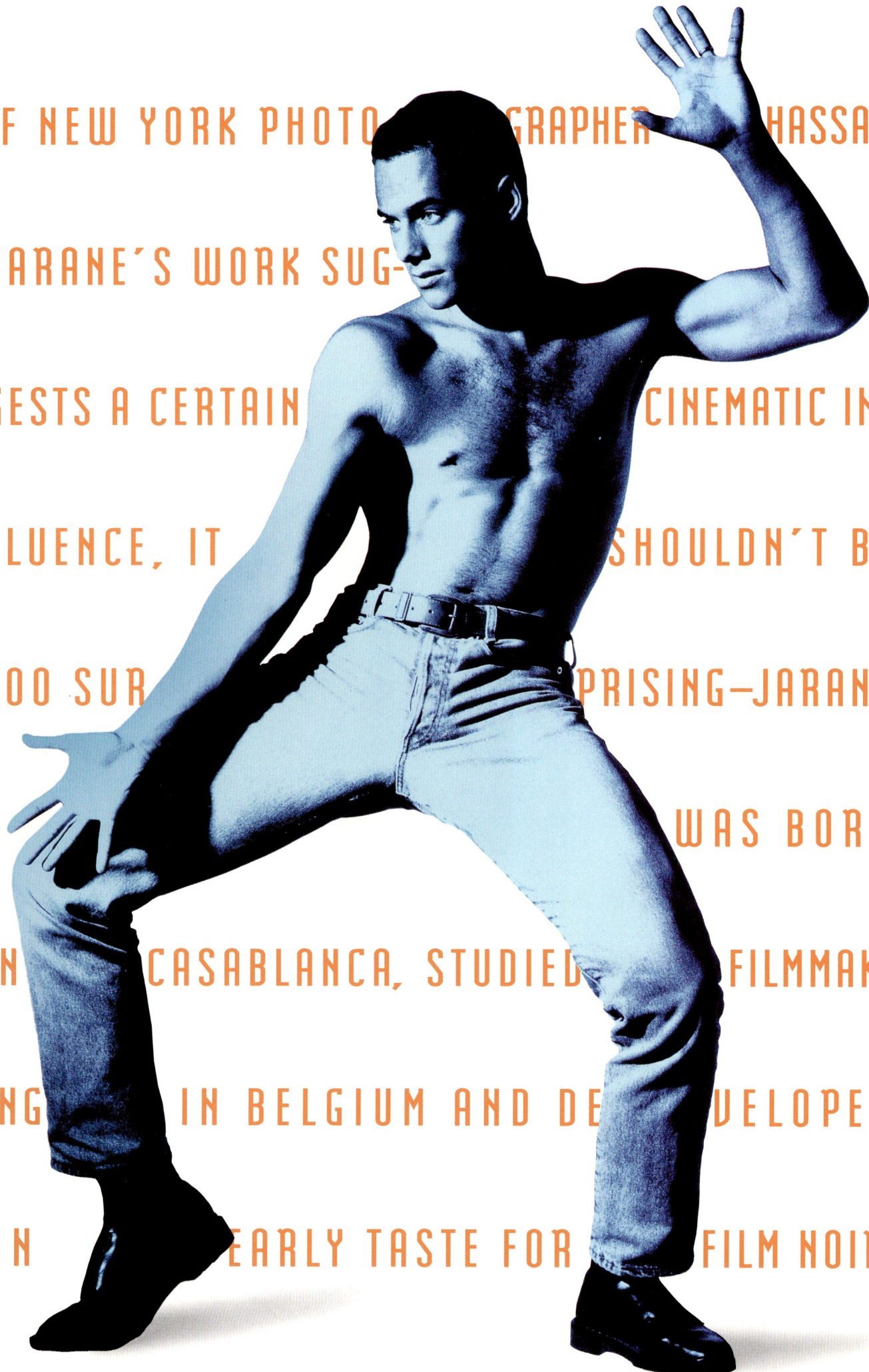
FILMMAK-

ING IN BELGIUM AND DE

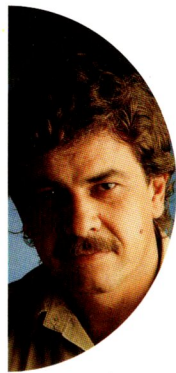
VELOPED

AN EARLY TASTE FOR

FILM NOIR.



Out of Africa



Although his favorite artistic medium has become image transfer, Philip Bekker had precious little early experience with Polaroid film.

“When I was working in South Africa in the early 1980s, a box of Type 59 film cost about \$160,” says Bekker. “Needless to say, I used it quite sparingly for proofing.”

Now that he resides in Atlanta, Bekker makes liberal creative use of Polaroid film. He’s produced more than 400 image transfers, most with Type 809 8x10” instant color print film. Widely exhibited, his transfers are held in many private collections

around the world, and Bekker himself is now represented by Atlanta’s prestigious Fay Gold Gallery and The Works Gallery in Costa Mesa, California, where he has a major exhibition opening in mid-November.

Bekker’s road to fine-arts success has been a circuitous one. Born and raised on a farm in Umtali, Rhodesia — now known as Mutare, Zimbabwe — he studied photography at both the Technikon Natal in South Africa and the London College of Printing. After working as a commercial photographer in South Africa, he came to the U.S. in 1986 and now divides his time



between fine art and commercial photography and teaching at the Art Institute of Atlanta.

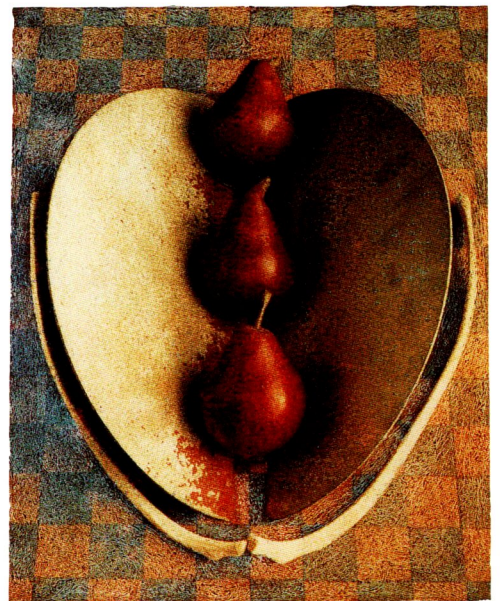
While he continues to seek challenging commercial assignments, Bekker devotes much of his time to his transfer work, as he has since 1990.

"Transfers give me complete creative control and allow me to produce something that's different—photographic, yet not quite photographic," he says.

Unlike many photographers, Bekker adopts a flexible transfer technique, employing hot or cold water, as well as a variety of papers.

He normally peels his film after about 10 seconds and removes it from his paper after 90 seconds, selectively cleaning the image with a Q-tip or his finger and often rubbing the surface with steel wool. He will also occasionally add dyes.

Among the most impressive of Bekker's transfers are his triptychs, composed of three 8×10" images. To create them, Bekker painstakingly maneuvers his Sinar P 8×10" camera with his studio stand to capture three separate images of his subject, with about a 1/16" overlap between each exposure.

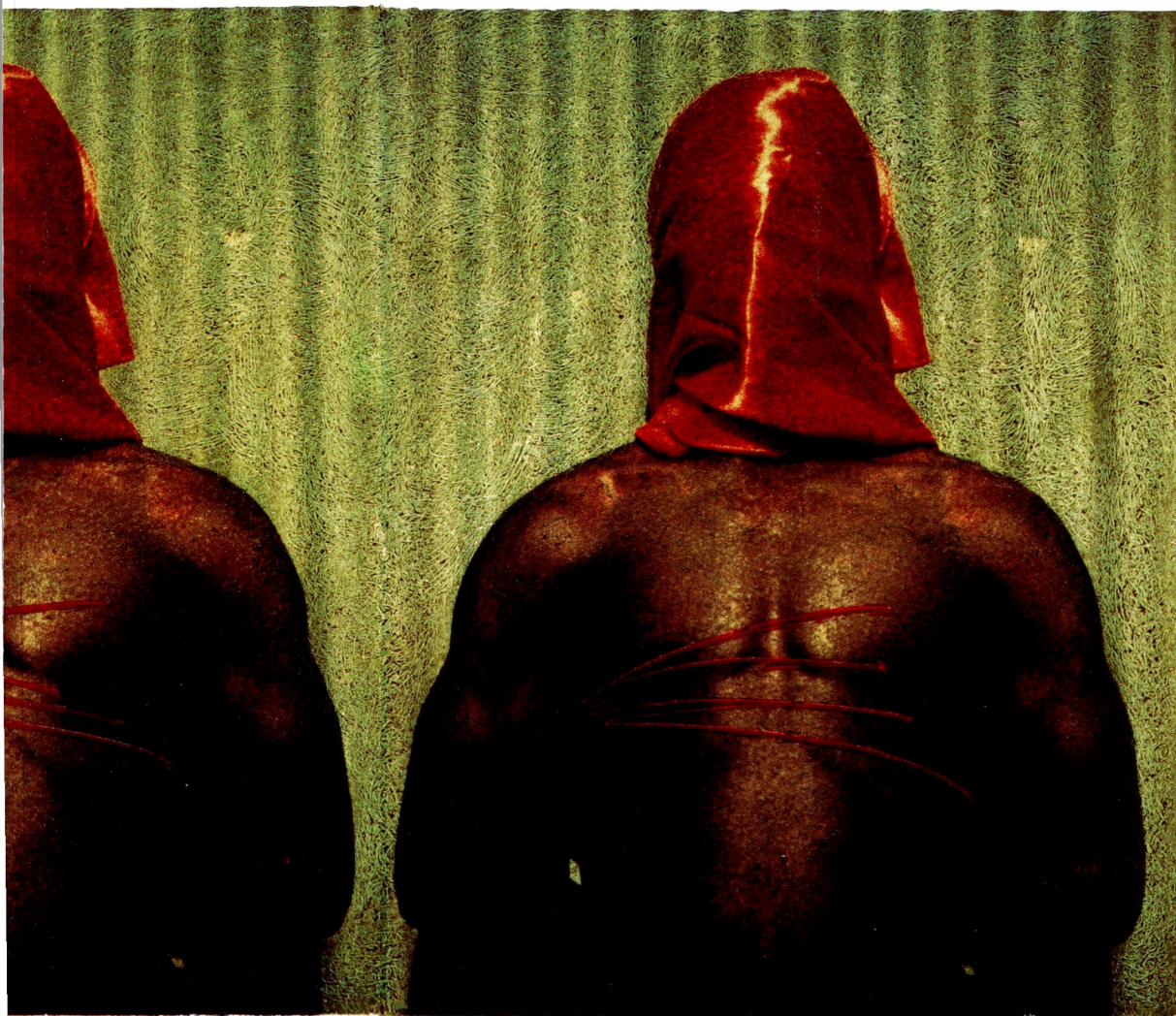


Many of Bekker's most compelling transfers incorporate flowers, fruit, and animal bones, the latter saved from previous journeys to Mozambique. Apart from their stylistic grace, the

bones help Bekker recall the magical, and available, natural splendor of yesterday's Africa.

"I remember traveling to Mozambique on holiday with my family," he explains. Back then, you could drive up the coast of Mozambique in a Land Rover at low tide and not see a hint of civilization for hours. In many ways, I miss Africa a lot." ■

◀ Although this image appears to have political overtones, Bekker's intentions in creating this projection print on Type 809 film were purely aesthetic.



FRANCE'S

e x p r e s s



In Gerhard Vormwald's universe, it's hard to tell where the allegory ends and the fun begins.

Vormwald, a native of Heidelberg, Germany who's been living in Paris

since 1983, creates witty, often perplexing photographic tableaux that routinely incorporate everything from levitating people to dancing chickens. His original, offbeat vision has earned him a loyal commercial

and editorial following in Europe, where his work has appeared in advertising campaigns for TDK, Sony, and Fiat, among others, as well as on more than 60 covers of the German weekly magazine *Stern*.

While looking to expand his commercial work to the U.S.—where he's represented by Amy Frith in Boston and Susan Miller in New York—Vormwald has devoted increasing time and energy to his fine-art photography, often drawing on his talents as a sculptor and painter (his formal education is in the fine arts).

Polaroid films have always played a major role in the creation of Vormwald's one-of-a-kind visual statements. In fact, Vormwald jokes, he might be one of Polaroid's biggest customers.

"I have never used a light meter, and don't even know how to," he explains. "Light meters can only provide facts, but I'm more interested in how an image looks. I prefer to set my lighting—usually a combination of flash, daylight and tungsten—and shoot a Polaroid print. That way, I can judge the image for myself,



◀ Polacolor PRO 100

GERMAN

S i o N i S t

make some adjustments, shoot another Polaroid print, and so on. It's not uncommon for me to go through two boxes of Polaroid film to get one final image."

While Vormwald normally proofs with Type 59 film, he recently experimented with new Polacolor PRO 100 and says he will add it to his arsenal once it becomes readily available in Paris.

"Polacolor PRO 100 gave me especially good results in flash lighting," he notes. "I like its colors and whites. In fact, I think you could even mat and frame Polacolor PRO 100 prints as final art."

Vormwald used both Type 59 and Polacolor PRO 100 to shoot two of his most recent creations—a tripod camera *cum* birdcage and a metal artist's palette daubed with flaming paint. Built by Vormwald both as sculptures and as photographic subjects, they typify his newer, more conceptual approach to photography.

"Photographers used to say 'Watch the birdie,' when they were about to take a picture," he explains. "To demonstrate that photography

as we know it is changing because of digital techniques and other influences, I built a working camera and then turned it into a birdcage. But the little bird is not there—only its pixel representation is. With the

metal artist's palette and the brushes made of thorny rose stems, I'm trying to show how hard it is to create interesting paintings nowadays. Sometimes, it just seems as if everything has already been done." ■



Type 59 ▶

Since the dawn of photography, photographers have turned their cameras to the natural world in pursuit of an aesthetic interpretation of their surroundings. However, the very process of landscape photography poses several significant artistic challenges. Lighting is beyond the photographer's control, weather conditions may



change at a moment's notice, and subjects are, for the most part, stationary. ¶ With these thoughts in mind, *Test* presents the landscape images of four photographers—two of whom collaborate—whose work suggests the many creative possibilities inherent in one of photography's oldest genres. ¶

The Observed Landscape

◀ HENDERSON/CARTLEDGE

"With landscape photography, you take what you get. It can be frustrating if you have limited time and the lighting isn't right, but we'd like to expand our landscape work," says David Cartledge of Boston-based Henderson/Cartledge Photography.

Despite its inherent uncertainties, landscape photography provides a welcome break from still-life and studio assignments for Cartledge and his partner, Elizabeth A. Henderson. To date, the pair's growing landscape portfolio—including this 1992 photo of an abandoned barn in Farmington, Maine—has been recorded entirely on PolaGraph instant 35mm slide film.

"PolaGraph's grain and contrast seem to pop more than conventional film's," notes Cartledge. "You can't use it on just anything—it's too contrasty for flat skies, for example. But it preserves the detail in heavy skies, and helps create interest at the top of the shot."

To lessen contrast slightly,

Cartledge adds that he and Henderson typically underexpose PolaGraph by up to a full stop.

"At this point, we're not interested in landscape photography



with conventional film," Cartledge says. "With PolaGraph, the unique nature of the film is as important as the landscape itself."

▲ NEAL RANTOUL

"I've always been primarily an outdoor photographer," says Neal Rantoul, who produced "Near

Highlands, North

Carolina" (below) in March 1991 on Type 803 8×10"

instant print film. The photograph is part of the Polaroid Collection.

Head of the Photography Program at Boston's Northeastern University, Rantoul began shooting in the 8×10" format in the early 1980s, and was an early field-tester of Type 803.

"There's a long landscape tradition with 8×10", including photographers like Ansel Adams and Frederick Sommer, who was a big influence on me," he says. "I like Type 803 because it's not only clear and sharp, but also quite fast. It's rated at ISO 800, but I think it could

be as high as 1000. With Type 803, I can use a fast shutter speed like 1/125 second, and an aperture of f/32 or f/45, which gives great depth of field."

For Rantoul, the search for compelling landscape images assumes spiritual, as well as artistic, significance.

"The Indian word 'chautauqua,'

which I learned in the Southwest, describes a journey that's both internal and external," he explains. "That's what I'm on when I'm driving in my car, looking for things that I find substantial, and then trying to create images that live up to the tradition that Sommer, Aaron Siskind, and Harry Callahan helped to establish."

JADE GATES ▶

"I love to travel and photograph whatever inspires me," says Jade Gates, a fine arts and commercial photographer based in Sarasota, Florida. "For me, traveling is a never-ending education."

Gates has produced a significant number of land-

scapes during the course of her worldwide travels. A favorite medium is the Polaroid image transfer.

"Besides being a photographer, I also draw and paint," she

says, "and image transfer lets me combine all my interests to create the images I want to see. Transfers also have an antique feel that appeals to me. They're like the frescoes I've seen in Italy, made more beautiful with age."



Gates, who teaches courses in image transfer to other local photographers, produced the untitled transfer shown here from a 35mm slide printed onto Type 669 film with the Vivitar Slide Printer. The transfer, on Arches Lanaquelle watercolor paper,

depicts a row of beach houses Gates had photographed near Brighton, England. Gates painted her trans-

fer heavily with watercolors and used her fingernail to enhance the grass in the foreground.

"I wanted a real English feeling," she explains. "My impression of England is of a place of history and culture and not much sun. The colors

I chose for the beach houses remind me of Europe, and of English art. The artwork in England has wonderful colors—deep, dark greens, reds, and browns. They're so different from the pinks and aquamarines I see in Florida. I really like that European look." ■

INSTANT ANSWERS



Does Polaroid maintain a permanent photographic

collection? If so, how are photographs selected?

— S.P., Milwaukee, WI



Housed in Cambridge, Massachusetts and Lausanne, Switzerland, the Polaroid Collection showcases the work of many of today's most renowned photographers. Here are a few guidelines for submitting your work for consideration:

- All images selected must be released to Polaroid for exhibition and editorial purposes; photographers retain copyright.
- Images must be generated on or with Polaroid materials, and should be signed and identified by title, date, and film type. Framed images cannot be accepted.
- Please ship or hand-deliver work to Polaroid in a fiberboard carrying case only, with return postage and instructions. Insurance coverage is the responsibility of the photographer.

Submissions should be sent to:

Micaela Garzoni, Acting Curator, Polaroid Collection, 119 Windsor Street, Cambridge, MA 02139. Call 617-577-5560 for further information.



Can I do image transfers with Polacolor PRO 100?

— R.G., Joplin, MO



Certainly. New Polacolor PRO 100 film will provide

excellent transfer results. However, it requires different handling than other popular Polaroid transfer films.

First, the water in which the paper or other transfer medium is soaked must be either acidic or alkaline. An acidic solution can be created by adding lemon juice or white vinegar—about one-half cup to one inch of water, if you're using the tray that comes with Polaroid's image transfer kit. To create an alkaline solution, lightly coat the bottom of your water tray with baking soda, and then add water. As a rule, transfers work best with hot water; when working with Polacolor PRO 100, your water should be very hot.

After you've prepared your water and soaked your paper, follow the rolling and transfer process that works best for you.

Just as Polacolor PRO 100 prints have greater saturation and color fidelity than Type 669 or other instant prints, so will your PRO 100 transfers. In addition, Polacolor PRO 100 transfers have a slightly

warm, or yellow, tint that can be eliminated, if desired, by using a blue filter in your slide printer.



I'm interested in trying Polaroid's new scanner.

How can I arrange a demonstration, or obtain the name of a dealer who sells it? — P.B., Denver, CO



The new Polaroid CS-500 Digital Photo Scanner is

the world's fastest desktop scanner. It scans any 4×6" or smaller artwork in just 12 seconds at 500 dpi resolution, six seconds at 250 dpi, and three seconds at 125 dpi. It's available in two versions—the CS-500i for both Windows and Macintosh, and the CS-500 for Macintosh only.

You can arrange a demonstration through any authorized Polaroid dealer. For the name of the dealer nearest you, call the Polaroid Hotline at 800-225-1618, ext. 65. ■

In our last issue, we inadvertently misspelled the last name of Minneapolis commercial photographer Steve Umland. Anyone interested in contacting Umland can reach him at 612-332-1590. *Test* regrets the error.

portfolio



"When my wife spotted an old GMC pickup truck behind a store in Taos, New Mexico, she knew I'd want to photograph it. It just screamed texture," says Myron, a Santa Fe-based advertising photographer whose work has appeared previously in *Test*. After viewing his original 35mm slide, Myron decided to reproduce the image on new Polacolor PRO 100 film as a self-promotion.

"Each month, I send selected clients an image on Polaroid film," he explains. "Because they're technically one-of-a-kind, I find that Polaroid images have more emotional impact than four-color, mass-produced promotional pieces."

To control color and contrast in his final image, Myron used dyes and a gray wash to retouch the transparency used to create his projection print.

"It took a while," he notes, "but I wound up with a Polacolor PRO 100 print that made my original slide look drab by comparison." ■



12TH ANNUAL MARKETING AND MANAGEMENT CONFERENCE/EXPO

This conference, sponsored by Winona School, will take place January 17-20 at Bally's Casino Resort in Las Vegas. It's designed for studio owners, managers, and marketing personnel who want to enhance their sales, operations, and profit-making skills. The accompanying trade show will give participants the opportunity to meet with leading manufacturers, suppliers, and service organizations. For more information, call 800-742-7468.

SLIDES TO 8x10" PRINTS WITH DAYLAB II

The Daylab II/Polaroid Slide Printer now lets you turn your 35mm slides into 8x10" Polaroid peel-apart prints anywhere, in just 60 seconds. Available with or without a built-in film holder, the Daylab II is compatible with 3 1/4 x 4 1/4", 4x5", and 8x10" film formats and offers built-in color filters and cropping/enlarging features. The basic Daylab II

system is list-priced at \$289. Photographers who already use the



Daylab II color head to produce smaller-format prints can enjoy 8x10" capability simply by purchasing the 8x10" base, list-priced at only \$139, excluding a film holder. For more information, or to purchase the Daylab II, contact Daylab directly at 714-988-3233.

ENVIRONMENTAL UPDATE

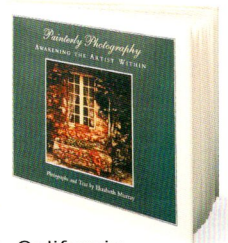
Through product design and packaging changes, Polaroid is minimizing the environmental impact of its products once they reach customers:

- Bulk packaging for 4x5" instant sheet film eliminates all blue display boxes and all but one product information insert—a significant waste reduction.
- Polaroid's new 10-frame, 3 1/4 x 4 1/4" instant pack film products—Types 664 and 667—offer greater convenience and 20% less waste.
- Polaroid professional instant film boxes are made from paperboard with 75% recycled materials with a minimum of 25% post-consumer waste.
- Many film boxes now include product information printed directly on the box, rather than on a separate piece of paper. For a copy of *Polaroid and the Environment*, a brochure on post-consumer waste initiatives, call 617-577-4873.

"PAINTERLY PHOTOGRAPHY"

Fans of SX-70 manipulation will want to pick up *Painterly Photography:*

Awakening the Artist Within, a new book by photographer/painter Elizabeth Murray. Published by Pomegranate



Artbooks of Petaluma, California, *Painterly Photography* presents 66 of Murray's SX-70 manipulations, as well as a list of tools and resources.

IMAGE TRANSFER CONTEST

In conjunction with the Chicago chapter of the Advertising Photographers of America (APA), Polaroid recently sponsored an image transfer contest, open to all Chicago-area APA members. First prize—a day on the Polaroid 20x24" camera—went to Norah Delaney.

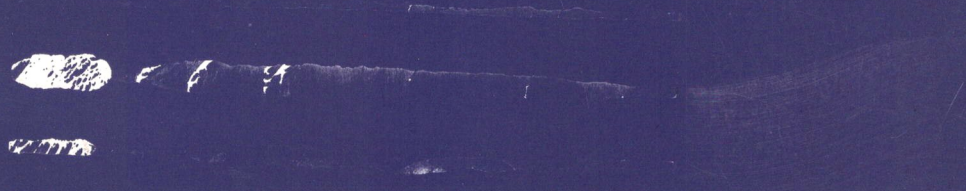
PROTECTING CHILDREN WITH PROJECT KIDCARE

To help address the growing problem of missing children, Polaroid and the National Center for Missing and Exploited Children (NCMEC) have joined forces to create Project KidCare, a national child safety and standardized photo identification program. To find out how you can sponsor a KidCare event, call 800-225-1618, ext. 65. ■

Polaroid

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