

TREVOR REISZ - PHOTOGRAPHIC SECRETS (COPYRIGHT 2003)

- 1 PHOTOGRAPHS ALWAYS LIE - DON'T GET HUNG UP IN TRYING TO ALWAYS CAPTURE "REALITY".
- 2 AUTO FOCUS - GREAT WITH SPORTS, WHERE THERE IS CONTRAST. LEARN THE SITUATIONS WHERE IT JUST DOES NOT WORK WELL. LOW LIGHT AND LOW CONTRAST.
- 3 MANUAL FOCUS - PRACTICE TO GAIN CONFIDENCE IN YOUR ABILITIES TO FOCUS WELL.
- 4 BATTERIES - ALWAYS CARRY EXTRA CAMERA BATTERIES - CHANGE ON YOUR BIRTHDAY.
- 5 BRAND NAME - DON'T BRAG ABOUT YOUR CAMERA BRAND NAME - ITS ONLY A TOOL - YOUR "QUALITY" SHOULD BE JUDGED BY THE FINAL END PRODUCT, THE IMAGE.
- 6 CAMERA - A HAND THROUGH THE STRAP IS BETTER THAN AROUND THE NECK.
- 7 CAMERA - BUY THE BEST CAMERA STRAPS YOU CAN AFFORD.
- 8 CAMERA - EXERCISE THE SHUTTER SPEEDS - GO THROUGH ALL THE SHUTTER SPEEDS ONCE A MONTH WITHOUT FILM IN THE CAMERA. ELECTRONIC SHUTTERS ARE MORE CONSISTENT.
- 9 CAMERA - KEEP YOUR "TOOLS" AS SIMPLE TO OPERATE AS POSSIBLE - DON'T LET THE PHOTO OPPORTUNITY PASS BY WHILE YOU ARE FUTZING AROUND WITH SETTING A CAMERA CONTROL.
- 10 CAMERA - "LOVE A LENS" - LEARN THE STRENGTHS OF THE PARTICULAR LENS BY REALLY USING IT AND LEARNING WHEN AND WHERE TO USE, OR NOT TO USE IT.
- 11 GOOD PHOTOGRAPH - IMAGINE THE IMAGE BEFORE YOU WALK UP TO THE SUBJECT, THEN FRAME THE IMAGE IN THE CAMERA.
- 12 CAMERA - "E" SCREEN (GRID) HELPS WITH GOLDEN VERTICES, KEEPING THE CAMERA HORIZONTAL OR MATCHING VERTICAL LINES.
- 13 CAMERA - CLEAN YOUR EQUIPMENT EVERY TIME YOU PUT IT AWAY.

- 14 CAMERA - HAVE YOUR EQUIPMENT PROFESSIONALLY CLEANED & TESTED AT LEAST EVERY OTHER YEAR - IF YOU USE TWO CAMERAS, MATCH THEM EXACTLY.
- 15 CAMERA- USE TWO CAMERAS FOR FAST SHOOTING AS ONE CAMERA BECOMES A LENS HOLDER.
- 16 CAMERA - IF YOU FEEL THE CAMERA DROPPING, GRAB THE STRAP AND LIFT YOUR ARM IMMEDIATELY. USUALLY MEANS THAT ONE SIDE OF THE STRAP HAS COME OFF THE CAMERA.
- 17 CAMERA - LENS CLEANING LIQUID NEVER GOES DIRECTLY ON THE LENS - ALWAYS ONTO THE CLEANING PAPER THEN CLEAN THE LENS.
- 18 CAMERA- DON'T HAVE LENS CLEANER? BREATHE ONTO THE LENS (CREATES DISTILLED WATER) THEN CLEAN OFF WITH A PROPER CLOTH OR LENS TISSUE. NEVER WITH KLEENEX!
- 19 CAMERA - REGISTER YOUR EQUIPMENT WITH CUSTOMS BEFORE YOU GO OUT OF THE COUNTRY. SAVES PROBLEMS WHEN YOU RETURN TO THE USA.
- 20 CAMERA - WHEN BUYING USED CAMERA EQUIPMENT - UNDERSTAND THE RETURN GUARANTEE/ CHECK IT OUT. FULL DELIVERED PRICE? WARRANTIES? REPUTATION OF SELLER - REFERENCES?
- 21 CAMERA - WHEN CARRYING CAMERAS ON YOUR SHOULDER, FACE LENSES INWARD (TOWARDS YOUR BACK) SO THAT YOU DO NOT BANG LENSES IN DOORWAYS OR INTO OTHER PEOPLE.
- 22 COURTESY - SEND PEOPLE COPIES OF THE PICTURES YOU TAKE OF THEM. THEY WILL APPRECIATE YOUR "THROW-AWAYS"
- 23 COURTESY - GIVE PEOPLE ROOM WHEN FIRST SHOOTING THEM - SMILE AND THEN ADVANCE SLOWLY INTO THEIR "SPACE."
- 24 COURTESY - OFFER TO TAKE PICTURES FOR OTHERS - ALWAYS APPRECIATED. SOMETIMES GOOD EXCUSE TO END UP TAKING YOUR OWN PICTURES OF THEM.
- 25 COURTESY - WHEN GIVING ADVICE LISTEN FOR THE REAL QUESTION BEING ASKED.
- 26 COURTESY - WHEN GIVING ADVICE, REMEMBER WHAT YOU MAY SAY MAY CHANGE THE PERSON FOREVER.

- 27 CREATIVITY - DON'T GET HUNG UP IN TECHNOLOGY BUT IN CREATIVITY.
- 28 FILM - CARRY LOTS OF EXTRA FILM-- MORE THAN YOU NEED. CARRY SOME 800 OR 1600 JUST IN CASE! TAKE THEM OUT OF THE PAPER CARTON.
- 29 FILM - NEVER LET IT GO THROUGH THE X-RAY, REGARDLESS OF WHAT THEY SAY IS SAFE, KEEP IN CLEAR ZIP-LOCK BAGS. ASK NICELY FOR A HAND INSPECTION. IF NO, GO TO ANOTHER INSPECTOR.
- 30 FILM - STORE FILM IN COOL DRY PLACE OR CARRY A COOLER WITH THOSE FREEZER CANISTERS WHEN SHOOTING IN HOT WEATHER. HEAT DESTROYS IMAGES.
- 31 FILM - TRUNK CAN GET VERY HOT FOR CAMERAS AND FILM
- 32 FILM - TENDENCIES FOR COLOR FOLLOW COLOR OF BOX - FIJI - GREEN, KODACHROME - RED, EKTACHROME - BLUE
- 33 FILTERS - ARE GREAT TOOLS, ESPECIALLY FOR BLACK AND WHITE. ALSO, USE A FILTER WHEN SHOOTING IN B/W SO THAT YOU CAN "SEE" YOUR IMAGES IN MONOCHROME THROUGH THE VIEWFINDER.
- 34 FILTERS - USE FILTERS, VASELINE (ONLY ON FILTERS) FOR SPECIAL EFFECTS, TRY OTHER MATERIALS TO SHOOT THROUGH.
- 35 FLASH - LEARN TO USE FILL FLASH OUTDOORS, ESPECIALLY WITH PEOPLE TO FILL IN THE EYE SOCKETS AND GIVE A CATCH LIGHT IN THE EYES. WHEN IN DOUBT USE FLASH.
- 36 FOCUS - FOCUS ON THE EYES, IF AT ANGLE, THE EYE CLOSER TO YOU.
- 37 FOCUS - FOCUS QUICKLY WITH CONFIDENCE - PRACTICE.
- 38 FOG - BREATHE ON YOUR LENSES, SHOOT BEFORE IT EVAPORATES, FOR A FOG EFFECT.
- 39 GOOD PHOTOGRAPH - USE THE LIGHT YOU HAVE, EFFECTIVELY.
- 40 GOOD PHOTOGRAPH - ASK - "IS THIS A PHOTO THAT ANYONE EASILY DUPLICATE?"

- 41 GOOD PHOTOGRAPH - BE CAREFUL ACCEPTING "CLUBS" AS THE FINAL JUDGE = MEDIOCRITY. ASK WHY THEY SAID THIS OR THAT. PUSH THE ENVELOPE!
- 42 GOOD PHOTOGRAPH - GET ADVICE FROM ONLY COMPETENT AND QUALIFIED INDIVIDUALS.
- 43 GOOD PHOTOGRAPH - DEFINITION - DIFFERENT FROM A "PICTURE" AND WORTH KEEPING AND LOOKING AT IT OVER AND OVER - HAS IMPACT!
- 44 GOOD PHOTOGRAPH - DON'T EXPLAIN YOUR PHOTOGRAPHS, IF YOU NEED TO, YOU FAILED, YOU DID NOT DO THE JOB.
- 45 GOOD PHOTOGRAPH - DON'T BE OFFENDED WHEN SOMEONE SAYS "ITS GOOD, ITS LIKE A PAINTING" (IT'S A COMPLIMENT).
- 46 GOOD PHOTOGRAPH - FLIP A PHOTO, LEFT TO RIGHT, AND SEE IF IS MAKES A DIFFERENCE.
- 47 GOOD PHOTOGRAPH - GO OUT IN BAD WEATHER, GREAT PHOTOGRAPHERS DO. FOG , RAIN, SNOW, BLIZZARD CREATE GREAT IMAGES. LEARN HOW TO PROTECT YOUR EQUIPMENT.
- 48 GOOD PHOTOGRAPH - GREAT LOCATION? - GO BACK AT DIFFERENT TIMES OF DAY OR NIGHT.
- 49 GOOD PHOTOGRAPH - TRY TO COME BACK WITH ONE GOOD IMAGE FROM EVERY SHOOTING EFFORT. IF YOU HAVE 23 GREAT IMAGES ON A ROLL OF 24, YOUR THRESHOLD IS TOO LOW!
- 50 GOOD PHOTOGRAPH - GREAT SUBJECT/OPPORTUNITY? - SHOOT AN ENTIRE ROLL, OR EVEN MORE, IF NECESSARY.
- 51 GOOD PHOTOGRAPH - HOW MANY WAYS CAN YOU PHOTOGRAPH SOMETHING?
- 52 GOOD PHOTOGRAPH - LOOK AT ART BOOKS AND PHOTO BOOKS. COPY FIRST AND THEN CREATE YOUR OWN MASTERPIECES.
- 53 GOOD PHOTOGRAPH - KEEP A COPY OF THE BEST IMAGE THAT YOU HAVE SEEN AND KEEP LOOKING AT IT. GREAT MOTIVATOR TO DO YOUR OWN MASTERPIECES.
- 54 GOOD PHOTOGRAPH - STOPS YOU IN YOUR TRACKS AND YOU NEVER GET TIRED OF LOOKING AT IT.

55 GOOD PHOTOGRAPH - SHOOT WHAT YOU LOVE, NOT WHAT OTHERS WILL THINK IS GOOD.

56 GOOD PHOTOGRAPH - STUDY ART IF YOU WANT TO BE A GREAT PHOTOGRAPHER

57 GOOD PHOTOGRAPH - THROW AWAY YOUR BAD PICTURES, THEY WON'T GET BETTER WITH TIME.

58 GOOD PHOTOGRAPH - USE LENS SHADES FOR YOUR LENSES, KEEPS GLARE OFF THE FRONT SURFACE OF THE LENS AND WILL MAINTAIN THE CONTRAST OF THE IMAGE.

59 LENS - FISHEYE LENSES ARE FUN BUT VERY HARD TO USE BECAUSE THEY TAKE IN SO MUCH ANGLE OF VIEW. GREAT TOOL ONCE YOU MASTER IT! 15MM AND 16MM LENSES ARE MY "NORMAL" LENSES !

60 LENS - THE WIDER THE LENS, THE HARDER THE PHOTOGRAPH

61 LENS - THE LONGER THE LENS THE MORE STEADINESS IS REQUIRED

62 LIGHT - BEST LIGHTING IS 1/2 HR BEFORE SUNRISE TO ABOUT 9AM AND ABOUT 5PM TO 1/2 HR AFTER SUNSET.

63 LIGHT - LIGHT IS EVERYTHING, LOOK AT THE DIRECTION OR QUALITY OF THE LIGHT.

64 MATTING - PICK A COLOR THAT COMPLEMENTS A COLOR WITHIN THE IMAGE. DON'T LET THE MATTE, OR FRAME, DOMINATE THE IMAGE.

65 MATTING - SOMETIMES MULTIPLE MATTES WILL MAKE OR BREAK AN IMAGE.

66 MATTING - WIDTH - SMALL AS NECESSARY, SHOULD NOT OVERPOWER THE IMAGE.

67 MULTIPLE EXPOSURES - DO NOT HAVE TO BE PERFECT BUT CAN BE FUN AND CAN PRODUCE VERY INTERESTING RESULTS.

68 PRACTICE - SHOOTING AT SLOW SHUTTER SPEEDS - GET GOOD AT BEING STEADY AT SLOW SHUTTER SPEEDS.

69 TECHNIQUE - 50MM - "NORMAL MAGNIFICATION", WHAT OUR EYE SEES, GENERALLY BORING.

- 70 TECHNIQUE - "ALMOST" SHARP IS USUALLY NOT ACCEPTABLE.
- 71 TECHNIQUE - ALWAYS BE READY TO CLICK THE SHUTTER (PRE-SET FOCUS AND EXPOSURE).
- 72 TECHNIQUE - BE ALWAYS READY - BE FAST, FLEXIBLE AND MOBILE.
- 73 TECHNIQUE - BE CAREFUL OF SOMEONE WHO STARTS ADVICE WITH "ALWAYS....OR NEVER..."
- 74 TECHNIQUE - BE CRITICAL OF YOUR OWN IMAGES, KEEP RAISING THE BAR.
- 75 TECHNIQUE - DO NOT KEEP YOUR CAMERA IN IT'S CASE WHEN YOU ARE OUT SHOOTING.
- 76 TECHNIQUE - DON'T SLOT YOURSELF INTO A CATEGORY. "I AM A NATURE PHOTOGRAPHER, ETC."
- 77 TECHNIQUE - EYE GOES TO THE BRIGHTEST AREA OF A PHOTOGRAPH.
- 78 TECHNIQUE - FASTEST SHUTTER SPEED AND WIDEST OPENING. SHORT DEPTH OF FIELD ISOLATES THE SUBJECT.
- 79 TECHNIQUE - TAKE A FINAL LOOK AROUND THE FRAME.
- 80 TECHNIQUE - FOG EFFECT CAN BE ACHIEVED BY BREATHING ON LENS.
- 81 TECHNIQUE - HAVE AN OBJECTIVE - WHY ARE YOU SHOOTING THIS OR THAT?
- 82 TECHNIQUE - TRY TO KEEP BOTH EYES OPEN WHEN YOU TAKE PICS.
- 83 TECHNIQUE - REMEMBER THAT YOU SO NOT HAVE TO HAVE THE CAMERA AT YOUR EYE WHEN YOU TAKE A PICTURE.
- 84 TECHNIQUE - KEEP MOBILE.
- 85 TECHNIQUE - LAY ON THE GROUND, LOOK UNDER THINGS.
- 86 TECHNIQUE - LEARN WITH SLIDES, FORCES YOU TO HAVE CORRECT EXPOSURE.

- 87 TECHNIQUE - LEARN ALL THE RULES WELL, TRY THEM, THEN BREAK A FEW.
- 88 TECHNIQUE - LEARN TO "SEE" WITH THE LENS YOU LIKE.
- 89 TECHNIQUE - LEARN TO SEE IMAGES WITHOUT THE CAMERA AT YOUR EYE.
- 90 TECHNIQUE - LOOK AT POSTCARDS FOR BEST SUBJECTS AND LOCATIONS IN A NEW CITY. DON'T COPY THE IMAGES ON THE CARDS AND SAY THEY ARE YOURS!
- 91 TECHNIQUE - LOOK UNDER, OVER, AROUND AND THROUGH THE SUBJECT.
- 92 TECHNIQUE - MAKE COLOR LOOK LIKE B/W.
- 93 TECHNIQUE - METERING IN DIFFICULT SITUATIONS, METER OFF THE PALM OF YOUR HAND, OPEN UP ONE STOP (IT WORKS).
- 94 TECHNIQUE - TRY MOVING THE CAMERA DURING THE EXPOSURE.
- 95 TECHNIQUE - WHEN PANNING - FOLLOW PAST YOUR SUBJECT.
- 96 TECHNIQUE - POLARIZERS WORK BEST AT 90 DEGREES TO THE LIGHT SOURCE, THE SUN.
- 97 TECHNIQUE - PRESS THE SHUTTER RELEASE BUTTON S-L-O-W-L-Y.
- 98 TECHNIQUE - SEE THE WORLD AS A CHILD WITH EXCITEMENT.
- 99 TECHNIQUE - SHOOT FIRST, FOCUS LATER FOR THE SECOND SHOT.
- 100 TECHNIQUE - SHOOT FROM THE HIP.
- 101 TECHNIQUE - SHOOT IN GROUP OUTINGS AND COMPARE RESULTS - TALK ABOUT IDEAS.
- 102 TECHNIQUE - SHOOT OVER AND UNDER EXPOSURES.
- 103 TECHNIQUE - ALWAYS ONLY SHOW ONLY YOUR BEST SHOTS.
- 104 TECHNIQUE - SMILE BEHIND THE CAMERA WHEN YOU TAKE PICTURES OF PEOPLE.

- 105 TECHNIQUE - WHEN SHOOTING PEOPLE - YOUR SMILE WILL GET YOU PERMISSION.
- 106 TECHNIQUE - SQUINT TO "SEE" THE BRIGHT AREAS OF A PHOTOGRAPH.
- 107 TECHNIQUE - SUPPORT YOURSELF WHEN SHOOTING AT SLOW SHUTTER SPEEDS.
- 108 TECHNIQUE - TAKE PHOTO/ART CLASSES.
- 109 TECHNIQUE - TAKE PICTURES WITH YOUR EYES NOT JUST WITH THE CAMERA LENS.
- 110 TECHNIQUE - TRUST YOUR INSTINCTS.
- 111 TECHNIQUE - TRY NOT TO OVER POLARIZE - TRITE RESULTS.
- 112 TECHNIQUE - TRY USING VERY SLOW SHUTTER SPEEDS LIKE 1/8 OR 1/4 OF A SECOND.
- 113 TECHNIQUE - USE THE SELF TIMER, IN NON CRITICAL MOVING SITUATIONS, TO TRIP THE SHUTTER FOR STEADIER PHOTOGRAPHS.
- 114 TECHNIQUE - USE TRIPODS SPARINGLY - I NEVER DO BECAUSE I MISS A LOT OF OPPORTUNITIES.
- 115 TECHNIQUE - WHEN SOMEONE SAYS A PHOTO IS GREAT, ASK THEM WHY.
- 116 TECHNIQUE - WHEN TAKING PICS OF A CHILD GET DOWN TO THEIR LEVEL.
- 117 TECHNIQUE - WIDE APERTURES ELIMINATES THE BACKGROUND.
- 118 TECHNIQUE - LOOK AT THE BACKGROUND.
- 119 TECHNIQUE - DON'T USE THE EXCUSE THAT IT IS TOO EARLY TO GET UP TO GO SHOOTING. YOU CAN SLEEP FROM 10 TO 4 DURING THE DAY.
- 120 TECHNIQUE - ZOOM DURING EXPOSURE.
- 121 TRUTH - REALITY NEVER NEVER EXISTS IN PHOTOGRAPHY.

122 WINDER - A WINDER OR MOTOR PERMITS YOU TO USE SLOWER SHUTTER SPEEDS AND YOU NEVER HAVE TO REMOVE THE CAMERA FROM YOUR EYE TO ADVANCE THE FILM.

123 DIGITAL - REMEMBER THE MULTIPLE FACTOR IN MOST DIGITALS. THE 20MM BECOMES A 28MM OR MORE. THIS IS GOOD IF YOU DO A LOT OF LONG LENS WORK.

124 DIGITAL - GREAT WAY TO LEARN AS YOU CAN SEE YOUR RESULTS IMMEDIATELY.

125 DIGITAL - QUALITY COSTS MONEY.

126 DIGITAL - FINAL IMAGE SIZE DETERMINES THE QUALITY OF THE CAMERA REQUIRED.

127 DIGITAL - NOT AS SIMPLE TO USE IN THE FIELD - LOTS OF CONTROLS TO SET THE CAMERA.

128 DIGITAL - CHANGES ALMOST MONTHLY - TODAY'S TECHNOLOGY BECOME YESTERDAYS, QUICKLY.

129 DIGITAL - CAN SET YOUR OWN "SPEEDS" OF FILM/MEDIA.

130 DIGITAL - INTERCHANGEABLE LENSES MAY NOT BE AVAILABLE FOR YOUR MODEL OR PRICE BRACKET.

131 DIGITAL - LCD'S MAY NOT BE VISIBLE IN BRIGHT DAYLIGHT

132 DIGITAL - BATTERY LIFE MAY BE A FACTOR.

133 DIGITAL - TENDENCY TO MACHINE GUN AND NOT CREATE GOOD IMAGES.

134 DIGITAL - BETTER THAN FILM IN MANY SITUATIONS - TRAVEL AND X-RAY PROBLEMS, ETC.

135 DIGITAL - REUSABLE MEDIA - (CARDS NOT FILM)

136 DIGITAL - SIZE OF MEDIA SMALL FOR STORAGE

137 DIGITAL - HIGH NUMBER OF IMAGE CAPABILITY

138 DIGITAL - DO NOT HAVE TO SCAN IMAGES INTO COMPUTER. QUICK TRANSFER

- 139 DIGITAL - NO WAITING FOR PROCESSING OF FILM
- 140 DIGITAL - NO PROCESSING MISTAKES
- 141 DIGITAL - NEED TO UNDERSTAND COMPUTERS AND SOFTWARE
- 142 DIGITAL - HIGH QUALITY CAMERAS AVAILABLE FOR VERY REASONABLE COST
- 143 DIGITAL - WIRELESS TRANSFER DIRECT TO COMPUTER CAPABILITY
- 144 DIGITAL - SHOOTING IN RAW PROVIDES EXCEPTIONAL FLEXIBILITY
- 145 DIGITAL - INITIAL INVESTMENT IN HARDWARE RELATIVELY EXPENSIVE COMPARED TO FILM
- 146 DIGITAL - INITIAL SELECTION OF "RIGHT" CAMERA MORE DIFFICULT WITH MANY FEATURES
- 147 DIGITAL - INITIALLY DIFFICULT TO SET THE CAMERA - HAVE TO REALLY READ THE INSTRUCTION BOOK
- 148 DIGITAL - COMPUTER SYNDROME - SHORT LIFE SPAN OF EQUIPMENT
- 149 DIGITAL - COMPUTER UPGRADES MAY BE REQUIRED
- 150 DIGITAL - DELAY FACTOR IN SHUTTER RELEASE TO ACTUAL EXPOSURE IN LOWER PRICED CAMERAS
- 151 DIGITAL - "NOISE" OR "GRAIN" AT HIGHER ISO SETTINGS
- 152 DIGITAL - PAUSING TO SEE YOUR IMAGES CONSTANTLY CAN MAKE YOU MISS YOUR NEXT GOOD SHOT
- 153 DIGITAL - LACK OF COMPATIBILITY OF OLDER LENSES MADE FOR ANALOG PHOTOGRAPHY
- 154 DIGITAL - PROBLEMS MAY EXIST IN USING ULTRA WIDE ANGLE LENSES DUE TO MULTIPLICATION FACTOR OF SOME CAMERAS
- 155 DIGITAL - DIFFERENT FORMATS TO UNDERSTAND - RAW, JPEG, TIFF - WHEN TO USE WHICH?
- 156 DIGITAL - HOW DO YOU STORE YOUR FINAL IMAGES - COMPUTER, CD, DVD - PORTABLE STORAGE DEVICES?

- 157 DIGITAL - INCENTIVE NOT TO ERASE EVEN YOUR BAD IMAGES - EDIT LATER
- 158 DIGITAL - COMPETENT ADVICE ON DIGITAL HAD TO OBTAIN
- 159 DIGITAL - HAVE TO ADDRESS COLOR MANAGEMENT WHEN PRINTING YOUR OWN IMAGES
- 160 DIGITAL - ICU PROFILES FOR PRINTERS
- 161 DIGITAL - MANY TYPES OF PAPER TO PRINT UPON - NOT ALWAYS COMPATIBLE WITH YOUR PRINTER
- 162 DIGITAL - DUST ON YOUR SENSOR IS A VERY SERIOUS PROBLEM - HOW TO CLEAN?
- 163 DIGITAL - DIFFERENT TYPES OF SENSORS - CMOS, CCD AND FOVEA - DIFFERENCES
- 164 DIGITAL - SOME COLORS MAY BE DIFFICULT TO REPRODUCE ACCURATELY
- 165 DIGITAL - DYNAMIC RANGE USUALLY VERY NARROW (ABILITY TO CAPTURE WHITE TO BLACK RANGES)
- 166 DIGITAL - BATTERY USE MAY BE A PROBLEM BECAUSE OF USING LCD TO SEE THE IMAGES
- 167 DIGITAL - RESALE OF CAMERAS NOT GOOD AS IT IS TREATED AS A PIECE OF COMPUTER EQUIPMENT
- 168 DIGITAL - OVER MANIPULATION OF IMAGES EASY TENDENCY WITH AVAILABLE SOFTWARE
- 169 DIGITAL - FEW TOP CAMERAS TO CHOOSE FROM
- 170 DIGITAL - NEED TO UNDERSTAND MEGAPIXELS AND HOW MUCH IS ENOUGH
- 171 DIGITAL - ABILITY TO USE OLDER EQUIPMENT WITH THE INTRODUCTION OF DIGITAL BACKS
- 172 DIGITAL - DEAD PIXELS CAN BE COMMONPLACE ON SENSORS

- 173 DIGITAL - SMALL POINT AND SHOOT DIGITALS ARE BECOMING VERY HIGH QUALITY
- 174 DIGITAL - SENDING IMAGES ON THE WEB BECOMING COMMONPLACE
- 175 DIGITAL - LAB QUALITY HOME PRINTERS BECOMING VERY AFFORDABLE
- 176 DIGITAL - MANY GOOD "HOW TO" BOOKS ON DIGITAL NOW AVAILABLE
- 177 DIGITAL - GET A MENTOR TO HELP YOU THROUGH THE GLITCHES AND HURDLES
- 178 DIGITAL - FLASH PHOTOGRAPHY BECOMING EASIER ESPECIALLY FOR FILL FLASH
- 179 DIGITAL - BATTERY TECHNOLOGY BECOMING VERY GOOD LONGER LIFE
- 180 DIGITAL - RIP PROGRAMS - WHEN DO YOU NEED THEM
- 181 DIGITAL - CAMERA GRIPS WITH EXTENDED BATTERY LIFE CAPABILITY AVAILABLE
- 182 DIGITAL - SOMETIMES CAMERA BECOMES A GOAL INSTEAD OF GETTING A GOOD PHOTOGRAPH
- 183 DIGITAL - NEW EXCEPTIONAL MACRO CAPABILITIES AVAILABLE - LENSES - FLASH
- 184 DIGITAL - MULTI POSITION AUTOFOCUS CAPABILITY
- 185 DIGITAL - LARGE LCDS FOR VIEWING IMAGES
- 186 DIGITAL - SOME CAMERAS (LOWER COST) NOT COMING WITH VIEWFINDERS
- 187 DIGITAL - ON LINE PRINTING LABS WILL ACCEPT ELECTRONIC FILES
- 188 DIGITAL - QUANTITY, BY ITSELF, DOES NOT RESULT IN QUALITY
- 189 DIGITAL - MEDIA COSTS DROPPING RAPIDLY - LOTS OF IMAGES FOR LESS COST ON CARDS

190 DIGITAL - MANY CHOICES OF IMAGES CAPTURE MODES - SEPIA - B/W
- SELECTIVE COLOR

191 DIGITAL - RESCUE SOFTWARE AVAILABLE TO RESTORE "LOST"
INFORMATION ON CARDS

192 DIGITAL - GOOD SERVICE ON DIGITAL CAMERAS IS DIFFICULT TO
FIND

193 DIGITAL - GENERALLY NO NEED FOR SPECIAL (COLOR) FILTERS
OTHER THAN PROTECTIVE FILTERS

194 DIGITAL - POST MANIPULATION SOFTWARE HAS TREMENDOUS
CAPABILITIES

195 EQUIPMENT - INSURE IT AND ADDING TO HOMEOWNERS INSURANCE
CAN BE VERY REASONABLE.

196 EQUIPMENT - DECIDE IF YOU ARE A COLLECTOR OR A USER. DON'T
CONFUSE THE TWO.

197 EQUIPMENT - DECIDE WHAT YOU NEED AND KEEP A SYSTEM AS
SMALL AS YOU CAN.

198 EQUIPMENT - A GOOD POLICY IS "DO NOT LEND YOUR EQUIPMENT
TO ANYONE".

199 EQUIPMENT - ARE YOU DRAGGING A SUITCASE TO DO YOUR
SHOOTING? ARE YOU LEAVING YOUR SUITCASE 20 FEET FROM YOU TO
GET A SHOT?

200 FINAL COMMENT - RELISH EXCELLENCE AND NEVER SETTLE FOR
MEDIOCRITY

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INDIVIDUAL PHOTOGRAPH HELP, INSTRUCTION AND TUTORING: \$50/HOUR

AVAILABLE: OUTINGS AND WORKSHOPS

ALL PHOTOGRAPHS ARE FOR SALE AND AVAILABLE FOR COMMERCIAL
USE