

Canon's New DIY 3"x3" Pocket Size Photo Album



Little Albums With Big Impact

It's the little things in life that mean the most. Now you can create your own pocket-sized photo album quickly and easily with your ink jet printer and the all-inclusive Canon Photo Album 3"x3" Pocket Size kit. Each sturdy 3"x3" album showcases 12 of your favorite photos, printed on high-quality glossy photo paper inside a beautiful, glossy photo cover. And because you print it yourself and make it by hand, it's a truly personal way to commemorate life's memories—big or small.

Compact 3"x3" albums are perfect for gifts, party favors, vacation memories and announcements, or anything you have in mind. It takes just minutes to go from a handful of digital photos to a lasting keepsake. You can even add captions to further personalize your album.

Stunning Results, Easy as 1-2-3

Canon Photo Album 3"x3" Pocket Size albums are so easy, you'll want to make dozens to share with family and friends. And, while the finished albums look professional, making them couldn't be easier: the kit includes the easy-to-follow software as well as custom-designed templates for fast, beautiful results. Simply shoot and select your photos, print on the enclosed paper, then fold and assemble. No scissors or glue required!



Even seasoned professionals will find a use for these cool little albums. Why not create a mini-portfolio for a few of your best shots, print a unique gift, showcase a product line, personalize client events or even use them as invitations to publicize a special event—There's really no limit!



Includes Everything You Need

ZoomAlbum™ Creator Software for Canon U.S.A.

- Two (2) heavyweight covers**
- Two (2) glossy photo sheets**
- Two (2) self-adhesive glossy cover sheets**
- Two (2) custom designed templates**
- Easy to follow, detailed instructions.**

Requires Windows® 2000 or Windows XP. Compatible with all ink jet printers.

Did You Know?

Burrell Colour Imaging is a leading full service lab for professional portrait and wedding photographers. Founded in 1959 by photographer and current BCI CEO Don Burrell, BCI has earned constant praise with their fantastic customer service and their love for photography.

Recently, BCI purchased a Canon iPF9100 (60-inch). Overall extremely happy with the quality, they are now

advertising the new ink jet printing now available to their clients with the help of Edda Taylor, a local Fine-Art photographer who also recently made the switch from Epson to Canon.



www.usa.canon.com/dlc/canonconnection

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A CANON USA
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Canon

- 3 EOS Insider**
The New EOS Rebel XS and Speedlite 430EX II
- 4 EOS-1D Mark III**
EOS-1D Mark III Autofocus Decoded
- 10 PIXMA Pro9000**
Real World Workflow and Imaging with Vincent Laforet
- 12 VIXIA Camcorders**
Three New Canon VIXIA HD Camcorders – Raising the Bar
- 14 XH A1 HDV Camcorder**
Chasing the Dream with Jeffrey Kramer
- 16 Canon Digital Learning Center**
Explore. Learn. Create.
- 17 MarketStar**
Creative Digital Techniques with Canon Cameras
- 18 Wireless File Transmitter**
A Fresh Look at Wireless
- 20 imagePROGRAF**
Revealing the Face of Katrina
- 22 Workflow**
RAW Image Task
- 23 Photo Contest**
Canon Dealer Photo Contest
- 24 Connection Back Page**
Photo Album Flip Book Did You Know?

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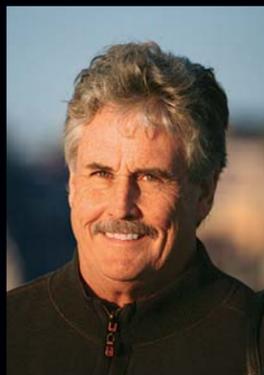
Images above ©Peter Read Miller

About the Cover Artist

Peter Read Miller has worked for Sports Illustrated magazine as staff and contract photographer for over 20 years, with more than 85 covers to his credit.

In addition to shooting 25 Super Bowls, he has covered 14 NBA Finals, six Olympics, the Stanley Cup Final, the World Series, the Kentucky Derby, the NCAA Final Four, Men's and Women's World Cup Soccer and the World Championship of Freestyle Wrestling in Krasnoyarsk, Siberia.

Peter's other editorial clients have included Time, Newsweek, LIFE, Playboy, People, USA Today, Runners

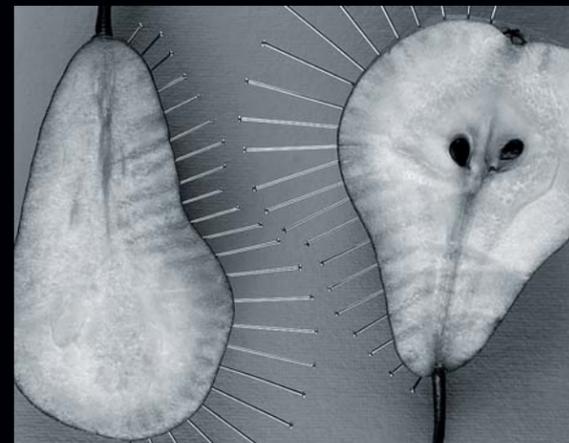


World, Money Magazine, and The New York Times. His commercial clients include Coca-Cola, Adidas, Panasonic, Foot Locker Stores, Nike, Warner Brothers, Visa and NFL Properties. Peter has also been a guest speaker at UCLA, San Jose State, and the University of Tennessee.

Peter has been an instructor at the Santa Fe Photographic Workshop, The Rick Clarkson Sports Photography Workshop and he currently presents a yearly Sports Photography workshop in Denver under the auspices of Working With Artists. Peter lives in Manhattan Beach, California.

Reader Submission of the Quarter

Elizabeth Pollizzotto is an award winning professional photographer based on Long Island. She owns White Pear Photography Studios, Inc., which specializes in weddings, special events, children's portraits, and family portraits. Elizabeth was awarded 'Best in Show' at a competitive photographic exhibition at Long Island's FotoFoto Gallery in



Huntington for her image "Pears, 2007." Her image was published in the NYTimes, along side an article written about her and the galleries exhibition.

The New EOS Rebel XS and Speedlite 430EX II

By: Canon U.S.A. Technical Marketing Staff

With its significantly lower price point, the new EOS Rebel XS introduces the Canon EOS System to a much wider market than we've traditionally reached with our SLRs. Whether it's the PowerShot customer who has outgrown the capabilities of a point and shoot, or the beginning photography student who needs a basic digital SLR at a student-friendly price, the EOS Rebel XS should prove to be a popular choice.

With the Canon EOS System of over 60 EF and EF-S lenses, 5 different Speedlites, and an extensive array of specialized accessories, there are virtually no limitations as to where someone's exploration into photography can take them. As people develop and their needs or style become more specific, there is a Canon EOS System lens, accessory, or body that can take them where they need to go. With most every other brand of camera in the market, there will come a point where the photographer's needs move past the camera system's ability to satisfy them – forcing the customer to have to switch to a system that contains the highly specialized features and accessories that the Canon EOS System offers.

EOS Rebel XS

Affordable Entry-level Digital SLR
Canon now has two newly-developed digital SLRs in the entry-level category. The new EOS Rebel XS will be a strong performer among cameras targeting the first-time SLR buyer, students, and hobbyists, while the more advanced EOS Rebel XSi (\$200 more) offers unusual levels of image quality and features in an affordable SLR.

10.1 Megapixel CMOS Sensor
Canon's least expensive digital SLR now has 10 million pixels – enough resolution for outstanding 13"x19" prints from large desktop inkjet printers.

Image Stabilized Lens in the Kit
When the Rebel XS is purchased in kit form with the 18-55mm lens, it's the new Image Stabilized version of this lens. It offers up to four stops of



added stabilization, allowing safe hand-held shooting in many low-light situations that would have been impossible before. It's another example of Canon technology generating better pictures for all customers.

Live View Function with Two Types of AF
Very few true entry-level digital SLRs offer Live View Function (as of June, 2008). The Rebel XS not only gives the photographer the choice of standard eye-level viewing or Live View Function, but also allows two different types of autofocus during Live View Function. Quick Mode momentarily disables Live View Function to use the camera's 7-point AF system, while Live Mode retains active Live Viewing and reads focus right off the imaging sensor.

Excellent JPEG Speed and Burst Rate
Shoot up to 3 fps, and if you're shooting full-resolution JPEGs, you're in for a treat – with a fast 2GB SDHC memory card, shoot continuously until the card is full. Up to 514 Large/Fine JPEG images in one continuous burst.

7-point AF System
Broad coverage of off-center subjects with the Rebel XS's 7-point AF system, along with true cross-type coverage at the center AF point with any lens (or lens + extender combination) that's f/5.6 or faster.

Lightest EOS Digital Camera Ever
In a market that's increasingly sensitive to compact size and weight, the Rebel XS is the lightest digital SLR ever from Canon. Especially for amateur customers, this is a major advantage and one that users will notice every time they pick the camera up to take a picture.

Self-cleaning Imaging Sensor
Three separate elements to dramatically reduce the issue of dust spots appearing on images. The first is the Self-cleaning Sensor Unit. The lowpass filter in front of the CMOS imaging sensor vibrates at very high frequency for about one second when the Rebel XS is turned on, or when manually activated, to shake dust off. A special adhesive material below the sensor catches dust.

Large 2.5-inch LCD Monitor
The LCD monitor has nearly double the usable viewing area, and double the monitor resolution, of the previous Digital Rebel XT. The new LCD monitor also provides all basic shooting info, before a shot is taken. A new Display-off sensor below the eyepiece senses when the user's eye is approaching the viewfinder, and automatically turns the LCD monitor off for easier picture taking.

Speedlite 430EX II

Flash Recycle Improvements
Recycle time is reduced at full power by about 20% (vs. previous 430EX), to about 3 seconds with fresh AA-size alkaline batteries. It's also quieter, with none of the squealing noise that accompanied recycle on some earlier units.

Strong, Reliable Shoe Assembly
The Speedlite 430EX II's "foot" is metal, just like the top-of-the-line 580EX II's is, for extra durability and strength. And it attaches and removes using the same Quick Lock system first seen on the 580EX II. It's a strong, durable method of attachment to the camera.

User-friendly Operation
430EX II settings, including its built-in Custom Functions, are spelled-out and can be set on the "external flash control" menu of recent EOS SLRs, such as the EOS Rebel XSi and XS, EOS 40D, and all Mark III series cameras. It's easy and much faster than making settings using the flash's LCD panel. The 430EX II also has precise manual flash mode. The flash can now be set in 1/3 stop increments ranging from full power to 1/64, giving you just the right amount of power for any situation.

Enhanced Flash Reliability
The electrical contacts on the flash "foot" are shaped identically to those on the 580EX II, to minimize wear and enhance reliability when attached to the camera. Furthermore, steps are taken internally to limit problems from heat build-up if the Speedlite is fired repeatedly in rapid bursts.

Ready for Wireless E-TTL
Speedlite 430EX II is an affordable entry into the world of Canon's wireless E-TTL flash. It can easily be used as an off-camera "slave" unit, triggered by an on-camera Speedlite Transmitter ST-E2, a 580EX II, or Canon macro flash unit on the camera. It's easy to mix the 430EX II with other EX series flashes and have numerous off-camera "slave" units.

Smaller and Lighter than the 580EX II
For users concerned with weight and size, the 430EX II is a welcome alternative to the top-of-the-line speedlite 580EX II. It's size and weight are virtually unchanged from the previous 430EX flash.

EOS-1D Mark III Autofocus Decoded

By: Erik Allin – Canon U.S.A. Senior Technical Specialist

Not counting the screws and washers, the Canon EOS-1D Mark III is made up of over 2200 individual parts, among them a couple dozen different optics in the form of mirrors, lenses, prisms, and filters, well over 1000 individual electrical parts, and 42 separate circuit boards. What's left are all the gears and gaskets and magnets, and all the other parts you might imagine would be in the most technically advanced SLR camera ever designed. Now add to this thousands of lines of computer code.

The EOS-1D Mark III is made up of over 2200 individual parts, among them a couple dozen different optics in the form of mirrors, lenses, prisms, and filters, well over 1000 individual electrical parts, and 42 separate circuit boards.

To a photographer, a camera is greater than the sum of all these parts. It's a single item; it comes out of the box with the expectation – the rightful expectation – that it will do all that it claims it will. And, for the vast majority of the photographers that purchased the EOS-1D Mark III, it did. Wedding photographers – it worked great. Portrait photographers – worked great. Studio photographers – you get the idea.

However... there was the small minority where it didn't. That minority being sports and action photographers, specifically shooting in bright lighting

conditions. Even those same photographers shooting indoor sports generally loved the camera, just not outdoors on a bright sunny day.

All of the pre-production units that were issued internally to Canon staff seemed to work great. In fact, the week after I received mine I worked support at a sports photography workshop in Colorado where not only had I shot several thousand images, but eight different photographers tried my EOS-1D Mark III out over the course of the week shooting six different sports – mountain biking, boxing, indoor soccer, basketball, lacrosse, and track and field. Between all of us, we shot well over 100GB of images of nothing but sports. The images I saw from the week looked really good.

We were also talking to photographers who had bought the camera after it had started shipping who were ecstatic with the results they were receiving. This included many sports photographers shooting outside, and bird and wildlife shooters.

The results and the feedback we were getting from photographers we showed the cameras to were very positive in the months prior to the EOS-1D Mark III shipping into local camera dealers, so some of the reports about AF issues that started showing up on the web in the following months were describing something much different than what we had been experiencing.

Initially the thinking of those of us in the field was that the camera was smarter than we were. After all, it was a complete redesign of the autofocus system from what we had used previously. While



EOS-1D Mark III

Canon's first autofocus SLRs had four custom functions that directly related to AF operation and performance, the EOS-1D Mark III has seventeen – SEVENTEEN! – each one with between two and six different options. And different combinations of these seventeen functions can make big changes in performance and function in various situations. With every model up to and including the EOS-1D Mark II N, I had them all memorized (the EOS-1D Mark II N had 8 C.Fn settings), and knew exactly what they did and how they interacted with one another. I could talk someone through them and their combinations, all over the phone, without instructions or the camera in front of me. Now, with the EOS-1D Mark III, I felt like I was starting from scratch.

During the week in Denver shooting at the workshop, I experimented with several custom function changes and different function combinations. Some seemed to have a definite improvement in performance specific to the sport and the environment. My logic being that if some combinations can make the camera considerably better in some situations,





then other combinations can probably make it worse. Maybe that's what we were dealing with.

The day the EOS-1D Mark III review broke on Rob Galbraith's site, I know there was a flurry of phone calls from the field reps around the country to Canon U.S.A.'s New York headquarters, and both phone calls and emails back and forth from New York to Canon Inc. in Tokyo. ("Canon U.S.A." refers to Canon's operations in the United States, which provide sales, marketing, service, and support for Canon products sold through U.S. dealers. "Canon Inc." refers to Canon's Research and Development, and manufacturing operations in Japan). So, the article was getting a great deal of attention internally and internationally.

Prior to Galbraith's initial article, as an individual Canon rep in the field, I had received three phone calls asking about the focusing system: two were about questionable sharpness, and one was asking if there were ways of improving the results with custom functions. The phone started ringing the afternoon of the article with photographers wanting to know if I'd read it, was there a problem, and what should they do. Several of these calls were from photographers that only days before had told me how amazing the camera was. I suspect that the experiences of my fourteen coworkers in the field were probably similar.

It was very confusing, and as time went on, it didn't get any less confusing. But what was becoming clear at this point was that there was a problem with the autofocus system in the EOS-1D Mark III, even if we hadn't experienced it and couldn't reproduce it.



I shouldn't say "couldn't reproduce it." Out of the four issues pointed out in the article, the engineers at Canon Inc. were able to reproduce and very quickly solve a problem where the AF would jump to the background. We had a firmware update (v.1.0.9) in July that fixed that.

But what precisely was the cause of the other problems? Other than the oval etching on the focusing screen indicating where the focusing area is, every other part of the system was completely new – IC boards, micro lenses, mirrors, sub-mirrors, CMOS AF sensors, splitters, and all those lines of firmware code. Was it one, or more of these things?

Canon U.S.A. began trying to get cameras that would reproduce what was being reported so we could check them in our U.S. service departments, as well as send them back to Tokyo for Canon Inc. engineers to dissect. The problem with this is that customers were not sending them back to our service department in any numbers. There were all of those photographers who were not having problems and loving the camera. And, at this early stage, the very few cameras that customers had returned went back to camera dealers as having initial defects rather than as needing repairs.

To explain – we see cameras that are sent in for service within a day or so of them being sent in. On the other hand, anything received back to the dealer as an initial defect can take the better part of a month or more to work its way through the system.

Images taken with EOS-1D Mark III. Peter Read Miller, Canon Explorer of Light

In the meantime, representatives from Canon U.S.A. headquarters and the service department went out to watch the camera being shot and tested by Mr. Galbraith and were able to collect several thousand files for us to analyze both here and in Tokyo.

While Canon around the world was conspicuously quiet during much of this time, leaving the impression that we weren't doing anything and/or didn't recognize that there was a problem, there was a huge amount of activity that began almost at Day One. But, there was much that we couldn't do until we were able to get affected cameras back to Canon Inc. for testing.

It was well into the following month before we had more than a handful of cameras to work with. This is where that single camera in a box once again becomes those 2200 plus parts and all those line of code again.

Here in the U.S. we were both looking at customer files, and doing our own testing. At Canon Inc., engineers from every department – camera development, firmware, lens design, and others – started their own field testing and dismantling of cameras, searching for a cause or causes.

Another twist to all of this is that it wasn't every camera – just some cameras, in rather specific environments, being used in certain ways. We'd test six cameras and maybe four would exhibit what was being reported to us from the field, but sometimes maybe it was only one. The ones that did show a problem were definitely affected by where, when, and how it was shot – but there was an apparent randomness to it all that couldn't be easily explained.

In addition to the efforts being made



Sample images ©Peter Read Miller, Canon Explorer of Light

**EOS-1D Mark III
Sub-mirror Diagram**



by Canon Inc. within the controlled environments of the R&D center in Tokyo, there was also begun a series of outside field tests being conducted around the world. One firmware version (v.1.1.1) was tested at the IAAF World Championships in Osaka, Japan; followed later by a slightly less publicized test shooting of tennis in Australia. In each of these instances, engineers from Canon Inc. and Canon field reps were alongside the photographers, asking questions and taking notes.

Here in the U.S., we conducted a series of tests in Phoenix – where the weather was predictably hot and miserable. Some of the early initial testing that was done in Phoenix was done by Rob Galbraith, accompanied by members of Canon U.S.A.'s headquarter staff. You may have seen some of those results posted later on Galbraith's site. Later versions of the same tests over the months also involved engineers flown over from Canon Inc., members of Canon U.S.A. headquarters staff, service technicians, and Canon Pro

Reps. These tests involved multiple cameras using different firmware versions.

In the middle of this, we discovered a problem with the sub-mirror that, while not the whole problem, was certainly a contributing factor for some cameras. The problem wasn't so much with the sub-mirror itself, but a part of a part of the sub-mirror. But, any part of the sub-mirror can have a serious effect on autofocus performance because it's the sub-mirror that reflects and focuses the image coming through the camera's lens down to the AF system in the base of the camera body.

But, even then, the defective part wasn't in every camera – as evidenced by the downloadable PDF file that was posted on Canon's web sites around the world listing the many thousands of EOS-1D Mark III bodies that were not affected. This only added to the impression of randomness.

During all of these tests, particularly after we identified the issue with the sub-mirror, we felt we were getting closer and closer. And with each firmware version we

tested, the results were looking better and better, but still not what we wanted to see.

During this time period, there was an international meeting in Tokyo involving the technical and pro staff of Canon's many companies around the world, and Canon Inc.'s camera development staff. Canon U.S.A. sent four members. The primary purpose for this meeting, as it was scheduled many months before, was not supposed to be the AF system of the EOS-1D Mark III, but it seemed to dominate much of the agenda.

It was later decided by Canon U.S.A. that we needed a much wider variety of

Canon's goal throughout this process has always been to produce the best focusing camera body on the market.

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subjects and shooting styles represented if our tests were going to be of more assistance to the engineers in Tokyo. Up to this point, the testing being done in the U.S. had been primarily a single sport, shot by a single photographer.

Canon U.S.A. then contacted the three largest wire services in the world as well as the leading sports magazine in the U.S. market. Not coincidentally, these are some of our largest single customers, and customers who have a vested interest in having properly working camera bodies. In talking to these customers over the previous months, we knew that while not every shooter on staff was experiencing problems, there were definitely photographers who were, and they were becoming understandably frustrated.

Links to the latest firmware updates, and information about the sub-mirror fix can be found on the EOS-1D Mark III product page at www.canoneos.com. For further inquiries you can contact Canon Customer Service at 800-828-4040, or email at carecenter@cits.canon.com

We asked the photo management of these four organizations to participate in testing. The magazine and wire services each let us tag along with photographers of their choice on actual assignments. I'm not sure, but the choice of photographer by the companies seemed to be based on choosing a photographer that was either the person considered the Canon expert within the company, or choosing the photographer on staff who was the most mad at us. Either way, we got some great shooters to work with.

All told, we were able to test with eight different photographers from these organizations over the course of a couple of months. In these tests there were the photographers themselves; engineers from Canon Inc. – from firmware, lens design, and camera development; representatives from Canon U.S.A. – field pro reps, technical specialists, and management; and in some cases, management and/or post-production experts from the different agencies also participated.

These tests were conducted in Phoenix shooting baseball during spring training, indoor hockey, golf, and a tennis tournament in Palm Springs and golf.

The Canon Inc. engineers, while being predictably tight-lipped about what the differences were, brought sixteen cameras on the first trip. A close record was kept as to which camera shot what, by whom, how they were set, and where.

While the photographers were shooting, the engineers had brought along their own camera equipment to shoot as well. We, along with the engineers, were standing alongside the photographers while shooting, asking questions and recording comments and impressions. Afterwards, we had meetings where we at Canon U.S.A. and the

engineers were able to question the photographers more in depth as to what they thought – how did the EOS-1D Mark III feel while shooting? Did it seem to capture faster, more accurately, or worse than their previous experiences with the EOS-1D Mark III? Once it captured the subject, did it seem to lock on better, or not? What was the overall impression of this day's testing versus the past experience they'd had with the camera? Did they notice a difference between the different cameras they shot with during the day?

Overall, the responses regarding their experience while shooting were very positive. Every photographer expressed how much better the camera felt to shoot. And while the percentage of professionally usable images was better than what they had been experiencing prior to this, it was still not as high of a percentage as what we had been hoping for.

This necessitated the second trip several weeks later, with a further refinement of the firmware, to Oakland to shoot baseball – Oakland appeared to be the warmest place any of our test photographers were going to be that week. In Oakland we (Canon Inc. engineers, and Canon U.S.A. staff) met up with two photographers, and the photo management from the wire service, as well as one of their post-production gurus (this is the person who typically decides at the company if an image is good enough to be published).

This trip ultimately resulted in the firmware version 1.2.3.

Canon's goal throughout this process has always been to produce the best focusing camera body on the market. The agencies we worked with had a more immediate goal – to decide which camera, or camera brand, to take with them to

cover the Olympics Games this summer. Now while the magazine and the agencies had been shooting with Canon products for years, their experience leading up to this point, specific to the EOS-1D Mark III, provided no guarantee that Canon was going to be their choice to shoot the Olympics this year. And in all honesty, their hesitation to cover what is their largest single event with this camera is understandable.

I am pleased to report that, based on their results during these tests and since, the world's three largest wire services, and the largest sports magazine in the U.S. have all approved the Canon EOS-1D Mark III for their photography coverage of the 2008 Olympic Games.

Canon – and I suspect most any company in any industry – is not prone to go out and announce a problem unless there's a solution to go along with it. This is particularly true for a product that is selling well, and that the majority of customers weren't having a problem with. The EOS-1D Mark III was, and continues to be very popular with wedding and event photographers specifically because its autofocus system is nearly ideal for the type of work that they do. Word-of-mouth alone from happy customers account for much of the sales of the EOS-1D Mark III to the wedding photography market.

The solution in this case involved shooting many tens-of-thousands of images, hundreds of thousands of frequent flyer miles, thousands of man-hours by both Canon U.S.A. and Canon Inc. staff, and the hard work and frustration of many many photographers. Unfortunately the solution was a huge challenge that took far longer than anyone could have imagined.

Real World Workflow and Imaging with Vincent Laforet

By: Vincent Laforet – Canon Explorer of Light & PrintMaster

I've got to admit that there's little that I don't like about the entire line of Canon printers – all of them produce outstanding quality prints, do so at greater speeds than the competition, by factors ranging from 2x to 6x faster, and have solid software and profiles to boot.

The PIXMA Pro9000 has a very specific use for me and fills a specific need in my workflow, as I also use the Canon iPF6100 here in my studio and the iPF5000 before that. It's my go-to printer when I need to produce images that really burst with color and energy. The Pro9000 is likely one of the best printers in the market in terms of producing extremely saturated images with high contrast on a high gloss paper. I use the Photo Paper Pro and get results that rival if not exceed the quality that I'd expect from a lab print. On certain pictures I'm in fact reminded of Cibachrome prints – although the paper doesn't of course have the metallic finish that the Cibachrome prints used to have. That said, it's almost impossible to find anyone who prints Cibachromes anymore, not to mention that they are an incredible pain to produce. So when you consider that you can have results that remind you of that process from a \$500 printer, it's pretty exceptional.

Overall, the Pro9000 is a breeze to work with – you can set it up out of the box and be ready to print within 5-10 minutes. In fact, the first time I used this printer was in the middle of a commercial aerial shoot. The art director wanted to see proofs on site, to look at an aerial I had shot that morning so that we could review the images, select our favorites and make prints to bring back with us for the afternoon aerial shoot. I

went straight to a local retailer, bought the printer, opened up the box, loaded the ink cartridges and software onto my MacBook Pro, and within 30 minutes had made a dozen high quality glossy prints for him to pick from – I should mention he was taken aback at the speed of the printer and the quality of the prints – and this was done right in the middle of a helicopter hangar!

The printer does a great job of working with the profiles embedded in the Canon software/plugins and you can, of course, create your own. Then you choose the media that works best for the printer (I actually prefer the glossy prints

from the Pro9000 more than I do from



About the Artist

Vincent Laforet is a New York based commercial and editorial photographer who is regularly commissioned to work on a variety of fine art, advertising, corporate and editorial projects. His approach to aerial photography has been singled out as one of the most unique and interpretive amongst photographers today.

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Sample Images
©Vincent Laforet,
Canon Explorer
of Light &
PrintMaster



the iPF6100, for example) and off you go; within minutes you have extremely high quality images to share with clients.

All Canon printers tend to be easy to set up, accommodate a wide variety of media, produce prints that last many many years, and produce them much faster than the competition.

Overall – every printer has its strength and weaknesses – mostly in my opinion related to how each prints on a variety of media. While the Pro9000 produces great semi-gloss and matte prints, it truly excels with glossy prints that just don't look or feel like inkjet prints.



©Vincent Laforet, Canon Explorer of Light & PrintMaster

Three New Canon VIXIA HD Camcorders – Raising the Bar

By: Canon U.S.A. Technical Marketing Staff

Canon's new VIXIA brand captures, in a single name, all the qualities that make Canon HD Camcorders the best choice for your high definition videos. Each and every Canon VIXIA HD camcorder features the hallmarks of Canon's innovative engineering and

leadership in HD image quality: a Genuine Canon HD Video Lens, a Canon Full HD Image Sensor (1920 x 1080), Canon's own DIGIC DV II Image Processor, SuperRange Optical Image Stabilization and Instant Auto Focus. Whichever format you choose—HDV,

AVCHD HDD or AVCHD Flash Memory—you'll experience High Definition the way it's meant to be, the way that only Canon VIXIA HD camcorders can deliver it.

VIXIA HF11 HD Flash Memory Camcorder



- **Dual Flash Memory** allows you to record up to 12 hours of crisp high definition video (LP Mode) to a 32GB internal Flash drive as well as removable SDHC memory cards for fast and easy sharing of your memories
- **Ultra Sleek, Compact and Lightweight Design** allows you to take your camcorder with you anywhere
- **Genuine Canon 12x HD Video Lens** delivers unsurpassed image quality
- **Canon 3.3 Megapixel Full HD CMOS Image Sensor** captures HD information at 1920 x 1080 resolution
- **Canon DIGIC DV II Image Processor** for stunning color and clarity for video and photos

- **1920 x 1080 Full HD Recording** provides outstanding detail for your HDTV
- **SuperRange Optical Image Stabilizer** stabilizes a wide range of movements for steady video and photos
- **Instant AF** for fast, accurate autofocus required for high definition
- **24Mbps Recording** offers the highest bit rate in AVCHD for exceptional lifelike tone and detail
- **24p Cinema Mode** mirrors the look and feel of Hollywood blockbusters
- **30p Progressive Mode** for optimal clarity when posting videos to the Web

- **2.7" Multi-Angle Vivid Widescreen LCD** for clear and easy viewing from every angle
- **Mini Advanced Accessory Shoe Terminal** for attaching optional Canon accessories
- **Intelligent Lithium-ion Battery** accurately indicates remaining battery time down to the minute
- **Capture razor-sharp 3.1 Megapixel photos** to an SDHC memory card
- **HDMI Terminal** for easy, one cable connectivity to your HDTV
- **Microphone terminal** with manual audio level control provides exceptional flexibility
- Includes **Pixela ImageMixer 3SE Video Editing Software**

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Learn all about these new products at: www.usa.canon.com/dlc/canonconnection

VIXIA HG21 HD HDD Camcorder



- **120 GB Hard Disk Drive** allows you to record up to 45 hours of crisp high definition video (LP mode)
- **SDHC Memory Card** provides additional flexibility for recording HD video
- **Genuine Canon 12x HD Video Lens** delivers unsurpassed image quality
- **Canon 3.3 Megapixel Full HD CMOS Image Sensor** captures HD information at 1920x1080 resolution
- **Canon DIGIC DV II Image Processor** for stunning color and clarity
- **1920 x 1080 Full HD Recording** provides outstanding detail for your HDTV

- **SuperRange Optical Image Stabilizer** stabilizes a wide range of movements for steady video and photos
- **Instant AF** for fast, accurate autofocus required for high definition
- **24Mbps Recording** offers the highest bit rate in AVCHD for exceptional lifelike tone and detail
- **24p Cinema Mode** mirrors the look and feel of Hollywood blockbusters
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- **2.7" Multi-Angle Vivid LCD Screen** for easy viewing from any angle

- **Mini Advanced Accessory Shoe Terminal** for attaching optional Canon accessories
- **Intelligent Lithium-ion Battery** accurately indicates remaining battery time down to the minute
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- **HDMI Terminal** for easy, one cable connectivity to your HDTV
- **Microphone terminal** with manual audio level control provides exceptional flexibility
- Includes **Pixela ImageMixer 3SE Video Editing Software**

VIXIA HG20 HD HDD Camcorder



- **60 GB Hard Disk Drive** allows you to record up to 22 hours of crisp high definition video (LP mode)
- **SDHC Memory Card** provides additional flexibility for recording HD video
- **Genuine Canon 12x HD Video Lens** delivers unsurpassed image quality
- **Canon 3.3 Megapixel Full HD CMOS Image Sensor** captures HD information at 1920x1080 resolution
- **Canon DIGIC DV II Image Processor** for stunning color and clarity

- **1920 x 1080 Full HD Recording** provides outstanding detail for your HDTV
- **SuperRange Optical Image Stabilizer** stabilizes a wide range of movements for steady video and photos
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Chasing the Dream with Jeffrey Kramer

By: Jeffrey Kramer

For the past 18 months, new recruits for the Iraqi Police Force have begun their assignments with a rigorous training program in Amman, Jordan at the International Police Training Center. More than 50,000 cadets have completed training to date. When the 35th class of 1,500 cadets begins their training, Jeffrey Kramer – Director of Video Production for Kramer Communications – in Bowie, MD, will be there to document the six-week program armed with the new Canon XH A1 High Definition Camcorder.

“My goal is to capture the essence of life with these recruits,” says Kramer. “To get a sense of what life is like over there, to capture the beauty and the essence of the Middle East. It’s not all horrible. There’s a lot of beauty, and a lot of hope.”

Economy and Size

Kramer Communications, which specializes in the production of videos on fire, rescue, law enforcement, and public safety, won a 2006 Telly Award for “In Pursuit of Excellence,” a video produced for the Commission on Accreditation for Law Enforcement Agencies, Inc. Kramer’s newest assignment, in the Middle East, demanded a camera that was right for the job.

“I’m a Canon user,” Kramer states. “The first camera I owned was a Canon XL1 DV camcorder. It’s a workhorse.” Nevertheless, when it came time to upgrade to HD for this project, Kramer looked at a variety of brands.

“I didn’t want an expensive camera,” he explains, “and I also needed something that is less intrusive, something I could shoot with that would not draw a lot of attention.”

Kramer found what he needed in the Canon XH A1 HD Camcorder, which measures only 13.8 inches long by 7.4 inches high, and can shoot true 1080

XL H1 HD Camcorder. These sensors deliver outstanding picture quality, highly accurate color reproduction, and wide dynamic range with virtually no color noise. Kramer also purchased the optional Canon WD-72 wide-angle (.8x) converter for the camera.

“I plan to journey up to Mt. Nebo to get some beauty shots of Amman, partic-

“These are individuals who are willing to put themselves on the front lines, especially in this time of chaos...I want to use my XH A1 HD Camcorder to let the people tell their stories, so we can learn from them and get a personal look at their lives today.”

– Jeffrey Kramer

HD video at 60i, 30F, or 24F frame rates. “You don’t find that in a lot of other cameras in this price range,” he explains. “This camera has great versatility.”

The Canon XH A1 HD Camcorder’s features include a Genuine Canon 20x HD video zoom lens and three 1/3-inch native 1440 x 1080 16:9 CCDs, which is the same image-sensor technology used in Canon’s celebrated



XH A1 HDV Camcorder



This professional camcorder features Genuine Canon 20x HD L-series Video Zoom Lenses, SuperRange Optical Image Stabilizers and DIGIC DV II HD Image processors to create outstanding 1080 HD resolution images with operability, flexibility and reliability.

- High Definition handheld HDV Camcorder
- Genuine Canon 20x High Definition L-Series Zoom Lens
- Three 1/3" Native 16:9 CCD Image Sensors with 1.67 Megapixels (1440 x 1080)
- HD-SDI (SMPTE 299M) /SD-SDI (SMPTE 272M) Output with embedded audio and time code, Genlock Input
- True 1080 HD Capture with a choice of 60i, 30F Progressive, or 24F Progressive frame rates
- Canon DIGIC DV II Image Processor delivers the highest image quality
- SuperRange Optical Image Stabilizer can correct a wide range of movements without image degradation
- Instant AF which dramatically reduces focusing time and increasing accuracy
- Complete Customization with 23 image adjustments, 22 display options and 21 custom function settings
- 2 Built-in XLR Terminals with independent audio level control

with an external microphone. The XH A1 HD Camcorder’s built-in XLR terminals supply phantom power (+48dB) and can be switched between LINE and MIC.

Focus and Stability

Additional attributes of the XH A1 HD Camcorder that led to Kramer’s purchase decision included the camcorder’s Instant AF next-generation autofocus technology.

“This camera is awesome with autofocus,” Kramer asserts, adding that his work as a volunteer firefighter and emergency medical technician has provided him with valuable practice in advance of his trip, as he often shoots video before and during fire and emergency calls.

“When we’re rolling into the scene, I want to do some initial shots, and then go into my assignment. I don’t have time to deal with focusing, and many times we’re hitting bumps and curves at high speeds.”

Canon’s Instant AF combines an external sensor with Canon’s legendary autofocus system. Working together, the two sensors reduce focus time, even in low-light, low-contrast, or high-brightness situations.

“The XH A1 HD Camcorder’s image stabilizer feature is great,” Kramer adds, “and will assist me in getting the shots that I need.”

Known as Super-Range OIS (Optical Image Stabilization), this exclusive Canon feature is an essential tool for on-the-go image capture. Super-Range OIS combines gyro- and image-sensors to give image stabilization through a wider range of camera motions. Unlike many other cameras in the XH A1 HD Camcorder’s price range, Super Range OIS corrects for fast vibration (when shooting, for example, from a moving car), medium-speed motion often apparent in hand-held recording, and even slower motion found in body sway. And, unlike electronic

image stabilization, the Canon OIS does not result in a loss of image quality.

The Ultimate Goal

“Everyone needs to have a better understanding of one another,” Kramer says of his upcoming assignment. “I’m going to Amman, Jordan to meet Iraqi police cadets. These are individuals who are willing to put themselves on the front lines, especially in this time of chaos. We need to understand the hopes and aspirations of these people, as opposed to being distracted by political elements. I want to use my XH A1 HD Camcorder to let the people tell their stories, so we can learn from them and get a personal look at their lives today.”

“Ultimately, I’m chasing a dream,” Kramer concludes. “I got into production business to make a difference. My goal is going to the training and graduation of Class No. 35, but my hope is to create something that will help make this world a better place.”

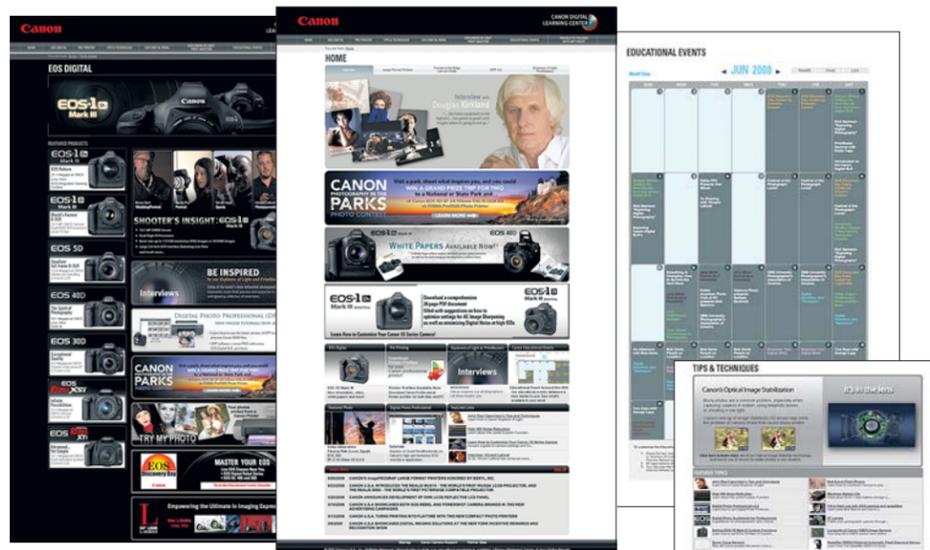
Explore. Learn. Create.

By: Canon U.S.A. Online Education Staff



The Canon Digital Learning Center (CDLC) is a free, online photography resource. The CDLC website celebrates the art and science of photography with an ever-growing collection of video tutorials, product manuals, interviews, Canon product information, contests, and much more! A great site for in-depth information about Canon's entire line of EOS Digital SLRs, pro-printers, and related accessories – the CDLC is useful for anyone from sales associates to their customers, and to any curious photographer. The best way to experience the Digital Learning Center is to visit for yourself: www.usa.canon.com/dlc

Here is some of the great content we have to share:



Screenshots (left to right): EOS Digital section, Home page, Educational Events, Tips & Techniques.

www.usa.canon.com/dlc

Explorers of Light and PrintMasters:



In these programs, over eighty of the world's most highly regarded photographers and printmakers – all of whom have chosen Canon equipment to create and share their ideas – use their expertise and passion to educate and inspire others. The Digital Learning Center proudly hosts a gallery page for each artist, and maintains a calendar detailing the wide variety of appearances, seminars, and exhibitions they offer throughout the year. We are also proud to offer in-depth interviews with our Explorers and PrintMasters. Recently we have interviewed Douglas Kirkland, a 50-year veteran of Hollywood photography, and Vincent Laforet, one of the youngest photographers ever awarded a Pulitzer Prize (for his post September 11th photojournalism).

Art Wolfe's Travels to the Edge:



Acclaimed landscape and wildlife photographer Art Wolfe travels around the world, inspiring viewers with his passion about the environment and about photography. Each of season one's 13 episodes is a journey into a part of the world and how to capture it on camera, with Art as your guide and teacher. The Digital Learning Center brings this fascinating show to the web, with video clips, shooting tips, a photo gallery, and more. Look out for season two of "Travels to the Edge," coming this fall (check our website, or local listings, for exact show-times in your area).

EOS Digital SLR product information:



At the heart of the Digital Learning Center is its wealth of information about Canon's cameras. For each of our current product line, from the Rebel XTi all the way up to the EOS-1Ds Mark III, we offer product support in a variety of forms: Video tutorials, downloadable manuals and spec sheets, software demos, printer profiles, Canon tips, fun contests, training and events listings, and much more!

We are especially proud of our Shooter's Insights: informative, fun, and thought-provoking multimedia presentations that highlight respected photo professionals using and explaining Canon's products in real-life shooting scenarios. Check the CDLC for brand new Shooter's Insight videos and exclusive Rebel XSi video tutorials, coming later this summer!

Creative Digital Techniques with Canon Cameras

By: Jim Dicecco

I've never been a "50mm" photographer. Whether I use one of the 60 plus lenses available in the Canon EOS system or one of the many software techniques, my goal is always to make my photography look unique.

A technique has caught my attention recently. Simply described, this technique uses two exposures of the same subject, both over exposed by one stop. One is in focus and one is out of focus. The two are combined to create what I can only describe as a "dreamy" looking soft focus image with a sharp core.



Step One: Get a good photo



I find that subjects with a lot of detail and a wide dynamic range work best. Prior to the EOS-1D Mark III, I would get more detail via HDR (High Dynamic Range) techniques. But now, with the 14-bit processing and Highlight Tone Priority available in the newer cameras, HDR is not needed as much. All my photos are shot in RAW and processed to JPEG or TIFF using DPP (Digital Photo Professional). I find DPP to be much faster and more accurate when doing global adjustments.

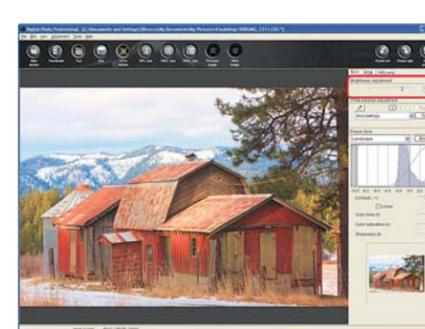


About the Artist

Jim's interest in photography began in 1975 when he set up his first dark room. He learned photography on his own while working on a degree from Pacific

Lutheran University in music education. He has taught in both public and private schools and has a passion for education. Soon Jim's interest in fine arts education and technology

Step Two: Process & Layer



Since I always shoot in RAW, getting a photo over exposed by 1 stop is simple. I use DPP to do my adjustments and simply push the exposure up one stop. Although you can find many tutorials that show alternatives to the one-plus stop using Photoshop, I find using DPP the easiest and most accurate way to produce the over exposed version.

Open the file in Photoshop (CS3 used here)

Make a copy of the background as a layer. If you cannot see the layers then go to <Window> and check <Layer> or press F7.

Name the layer "Sharp" This will be your first layer. Make a second copy of the "Sharp" Layer and name it "Out of Focus" Select the "Out of Focus" Layer and add Gaussian Blur. The amount will vary depending on taste. Try several layers with varying degrees of blur when you first start experimenting with this techniques. The final step is to take the "Out of Focus" layer and change the blending mode to "Multiply."

Not only will you create that "dreamy" look, but when shooting at very high ISO settings any digital noise is virtually eliminated.

Canon and MarketStar have teamed up to bring a greater depth of knowledge about the Canon digital world.

MarketStar delivers knowledge. MarketStar provides dealers with a consistent stream of training which keep them up to date with new product and technology and provides consistent in-person visits for getting answers to questions as they arise. MarketStar also provides consumer educational opportunities to help remove the mystery of photography, giving the consumer tools to grow photographically from snapshots to art. MarketStar also provides valuable feedback from the field which helps in the development of future products and education.

A Fresh Look at Wireless

By: Carl Peer – Canon U.S.A. Professional Markets Specialist

Wireless workflows have become a necessary part of modern photography in multiple fields. Canon has taken that workflow to the next level with the Wireless File Transmitters **WFT-E2A** and **WFT-E3A**. For many photographers, the first step after finishing a shoot is to download the images, but in this instant age, shoots require a faster workflow. For those times, Canon's wireless units offer three different modes to give photographers the versatility and options to mold the equipment to their workflow.

These new units are ideal for photojournalists, commercial studios and portrait wedding photographers. Now at any type of an event, you can eliminate the use of cables and instantly transfer images back to a base station. At a commercial studio, the clients and art directors can view the images in real time without needing to be on location. At a wedding, images can be captured and transferred to an assistant so a slide show of the ceremony could be playing by the time the reception starts. The photojournalist can use these devices to transfer images to the photo desk, sending all the images or just the photos they select. This can free them to be photographers again instead of wearing the hat of photographer and editor. The three different communication protocols that allow Canon to do all this are PTP, HTTP and FTP.

File Transfer Protocol (FTP) has been a standard for years and was the mode of transfer for the original WFT-E1, however because of upgrades in these new units, the photographer in the field has options like never before. With FTP both JPEG and RAW can be shot but only transfer one of the files. This way when images are required quickly for the

web a JPEG can be transferred, but the RAW image can stay on the memory card for more advanced editing later. To add to the ease of off-site editing, you can also voice tag the file which will transfer with the image to an off-site FTP server. FTP is still a useful mode for something simple like a studio shoot.

Recently, I worked an event where we were shooting family portraits together with the families' pets. Speed was crucial as the dogs and the families quickly lined up. To speed up the process, all the images were sent through FTP directly to a computer with a printer attached. Then a person at the computer helped the families pick the best photograph while the next family stepped in for their picture. No need for downloading cards and the photographer still had control of the camera.

While FTP mode gives the photographer the control, **Hyper Text Transfer Protocol (HTTP)** gives all the power to the editor, assistant or client. This mode requires no extra software besides a standard Internet browser and is compatible with any OS and computer. It will turn the camera into a host for all the images on the memory card and allow remote login. While logged in, the remote user can fire the camera, view all the images on the card and download only the files they select. Three different users can login at the same time and all three users are password protected. At the 2007 World Series of Baseball, we set up some cameras through HTTP as remote cameras mounted above home plate. When the Boston Red Sox won, the celebra-



EOS-1D Mark III with Wireless File Transmitter WFT-E2A

tions began around home plate and the remote cameras fired hundreds of images. With the cameras that were setup through HTTP the photographers logged in and looked at all the images. By doing this they were able to select the good images and just download those. With any other mode, they would have had to wait for all of the images to transfer through. Without wireless transfer, the photographers would have had to wait until hours after the game to get the cameras and download their images.

The last mode is **Picture Transfer Protocol (PTP)**. This mode is not completely new to the camera, however it is new to wireless. PTP has been used to shoot tethered through USB for years, but now Canon is able to extend that control without any cables needed. In this mode, not only can you transfer files to the computer, you can also control the camera from the computer. All the standard controls can be accessed from ISO to exposure. When Live View mode is enabled, the computer will not only be able to fire the camera but be able to see what the lens sees and the user can manually focus the camera as well. To do all of this, EOS Utility software does need to be installed. This program

comes with every camera at no charge. A photographer in NY was recently asked to take a unique image that PTP was perfect for. He was asked to shoot an ice rink with the word love written across it. Normally he would shoot it from a helicopter, but the low lighting would not allow for this. Instead he went to the roof of a close by building and mounted a camera onto a large pole. He then set the camera up for PTP and was able to compose and focus the camera from the building and get the shot.

The **WFT-E2A** will work with both the 1D Mark III and the 1Ds Mark III and the **WFT-E3A** will work with the 40D. Both of these units can connect to either a 802.11b network at a transfer rate of 11 Mbps or 802.11g network at a transfer rate of 54 Mbps. The WFT-E1 was only able to transfer at 11Mbps, now with the larger files of the 1Ds Mark III, the higher speed of 802.11g will be very useful. Both of the new units attach directly into the camera so that no extra wires or straps are needed. In addition, both units have a built-in antenna, which gives them a maximum range of about 500 feet. The units also have an Ethernet port for connecting to networks through a hard line with a maximum range of about 300 feet. They also have a USB connection on the side for added connectivity. This USB port allows the user to connect a portable storage drive such as a self-powered hard drive or a USB thumb drive. You can also attach a third party GPS device through the USB and geo-tag your images with latitude and longitude information. Photographers around the world are now using these devices as a part of a fast paced workflow and will only continue to find new ways to integrate the units into their photography.

The following will be a walk through on how to setup the camera to shoot PTP:

1. Once the WFT unit is attached to the camera, an option will be available in the menu. Select this option using the <SET> key in the center of the scroll wheel.



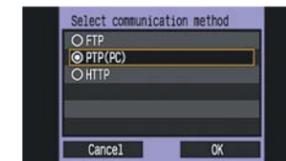
2. Next, select the connection wizard from WFT settings menu. This menu will walk the user through setting up all three different modes. This will help any user connect to any network.



3. The next screen will allow you to select wired or wireless network, we will select the wireless option.



4. The first screen here lets you select your communication mode. Using the <SET> key here we will select PTP(PC).



5. The camera will then search for all available networks and list them in order by their channel. You can then select your network from the list.



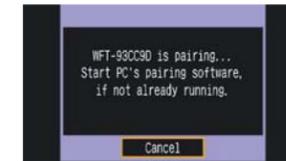
6. The next option is to select how the camera will obtain the IP address. By selecting "Auto" the camera will be assigned an address from the network.



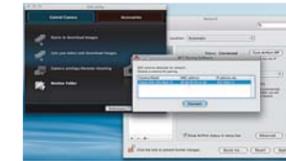
7. At this point you can now connect the camera to the computer. By selecting OK with the <SET> key the camera will start searching for a computer with EOS Utility running on it.



8. While the camera is searching for the computer, it will remind you to launch EOS Utility.



9. On the computer you can then select the camera from the software.



10. At this point you need to select OK on the camera menu and then the two devices will be linked together.



11. The last step is to simply save the settings. You have the option to save up to five different setups so you can have multiple options.



Revealing the Face of Katrina

By: John Pinderhughes – Canon PrintMaster

In 2006, I, as part of a larger group, won a grant; The Katrina Media Fellowships from the Open Society Institute. The grants were created to allow photographers, film makers, investigative reporters, radio journalists and other media organizations to critically examine the questions of poverty, racism and government neglect in the aftermath of Hurricane Katrina.

I choose to work in a small community, Pointe à la Hache, LA. This community is about 60 miles south and east of New Orleans, out in the “boot” of Louisiana, bordered on one side by the Mississippi River and on the other by marsh, small bays and waterways. Pre-Katrina, most of the people fished, crabbed, shrimped and oystered to sustain themselves. Most lost their homes in the storm and many lost their boats and thus their livelihood. This small, out of the way community also received almost no media attention.

I spent three weeks in the spring of 2007 living and working in this community. I lived as they did, in a FEMA trailer, which was never meant to be long term housing.

Viewed from afar, the destruction of Katrina was horrific. Viewed from close-up, it was much worse. It is almost impossible to convey. One could easily surmise that the people of the area would simply give up; but that is not what happened at all. These are people who will not be defeated; you can see it in their eyes. They are rebuilding, going back to work, as best they can, and trying to put their lives back together, all within the framework of government neglect, failure of public policy, misuse of public funds, racism and the psychological impact of losing almost everything. To witness their



imagePROGRAF iPF9100

strength, courage, determination and humanity has been a privilege. To have lived and worked among them was truly an honor. The friendships made will be enduring.

The project was photographed using a Canon EOS-1Ds Mark II, EF 70-200mm f/2.8L IS USM, EF 24-70mm f/2.8L USM, EF 17-40mm f/4 USM and a Speedlite 580EX. The small amount of equipment and its relative light weight made it possible to carry it all in a small backpack. This allowed me to move easily in the terrain, to jump on and off boats, to climb levees, all the while having easy access to my equipment.

My images from this project were combined with images from eight others to create: Kamoinge: Revealing The Face Of Katrina; a show of 50 large print images which premiered at the Calumet gallery in NYC in November of 2007 and ran thru January 2008. The show was sponsored by Canon, with all prints being made on Canon papers on an iPF9100 and an iPF6100. The show was extremely well received and will next travel to Chicago.



About the Artist

John Pinderhughes traveled to Mississippi photographing people from small coastal towns largely underserved by government aid. Many of the individuals he photographed were shrimpers who lost their livelihoods as a result of Hurricane Katrina. Pinderhughes is one of ten members of Kamoinge—a New York-based collective of African American photographers—who documented communities ravished by the hurricane and the devastation's far-reaching economic, social, and racial ramifications. The resulting body of work explores the despair, as well as the hope and resilience, of residents who have lived in these communities for generations.



“Canon PrintMasters” are a select group of photographers who shoot with Canon EOS System cameras and print exclusively with Canon Professional Printers.



Sample images ©John Pinderhughes, Canon PrintMaster

RAW Image Task

By: Erik Allin – Canon U.S.A. Senior Technical Specialist

Perhaps the most versatile accessory available for your EOS Digital SLR is that shiny silver disk that came in the box with your camera. The EOS Digital Solutions Disk is chock full of some great applications that can either process your files into beautiful images, or improve the already extensive feature set of the EOS camera. One program, “RAW Image Task,” does both. RAW Image Task is the overlooked older brother to Canon’s other, more glamorous RAW image program, “Digital Photo Professional.” Overlooked because it is very well hidden in the Canon Browser program (“ZoomBrowser” on the PC, and “ImageBrowser” on the Mac). RIT is actually one of the oldest RAW processing programs on the market. It started life as “File Viewer Utility” back with the original EOS D30, evolved into “EOS Viewer Utility,” and in its latest incarnation as “RAW Image Task” has become one of the cleanest and fastest RAW processors on the market.

While RIT has seen major changes in its user interface and speed over the years, its feature set has purposely remained largely unchanged. RIT is unique in that the controls and algorithms are identical to those of the camera that shot the image being processed. If you’re working with an image from an EOS 40D, the tools available to you will be the same White Balance Shift, Picture Styles, Color Space, and Noise Reduction that are in the menus of the 40D. In addition, the amount of correction available and the math used is identical to that used by the Canon DIGIC processor in the 40D. Maybe you’re working with files from a pre-DIGIC camera like the original EOS 1Ds. In that case, the tools and math will change to the Tone Curves and Color Matrix settings that were used



RAW Image Task is easily accessed by opening your folder of images in the Canon Browser program, selecting the image you want to work with, and selecting “Processing RAW Images” from the menu (File menu on the Mac, and the Tools menu on the PC)

The Canon EOS 5D utilizes Picture Styles, White Balance Shift, and Color Space to adjust and fine-tune the image quality within the camera. This is reflected in the tools used within the Canon RAW Image Task application. In addition, the processing algorithms used in the 5D’s DIGIC processor are the same used when using RAW Image Task.

in that specific camera model.

It may initially seem that a feature set identical to the camera doesn’t really give you too much advantage over some of the other programs out there, but in reality there are some really strong reasons to consider adding RIT to your bag of tricks.

First, because it’s emulating the camera’s original processor, anything you do to your RAW image in RIT will be absolutely identical to how your camera would have done it. This makes RIT a great way to experiment with the settings of your camera. Figuring out all those White Balance Shifts and Picture Styles can be daunting if you’re shooting photo after photo using trial-and-error to determine how you want your images to look. After all, each Picture Style can be adjusted to look any one of over 8000 different ways.

A much better way is to shoot some RAW files of the kind of photos you typically shoot. Then, using the Canon Browser, bring them into RIT and start experimenting. Pick a Picture Style and start playing with the sliders – adjust your Saturation, Contrast, Sharpness, and Color Tone. The white balance can be fine-tuned to your precise taste using the White Balance Shift sliders. Once you get something you like, take all of those settings, go back to the menu on your camera and set everything to match. Now your camera will shoot images exactly like what you saw on the screen in RAW Image Task.

This is great because now, even when you’re shooting JPEGs, they’ll look exactly how you want them to look. And because

you can get your camera to shoot at precisely the settings you want, there will be little need to later spend time in front of a computer adjusting all of your images just to get them to look a certain way.

Letting your camera do “pre-production” over what was a tedious post-production task, at 3 or 6 or 10 frames-per-second will save you huge amounts of time. As photographers, we’d all like to spend more time looking through a viewfinder than at a computer screen, and Canon’s RAW Image Task will help you do just that.

Second, because the processing is all based on the original camera’s hardware – the Canon-manufactured imaging sensor, Canon processors, as well as the Canon algorithms – there is no way that you’re going to be able to push the image past the limits of the original image capture device or the data that was recorded. Because of this, Canon RAW Image Task typically produces the cleanest, lowest noise images of all the processors on the market.

In RIT’s past incarnations, as File Viewer Utility and then EOS Viewer Utility, the program developed a reputation as mind-numbingly slow, a less than friendly interface, and limited functionality. Is this still true? No, no, and yes. The newest version of RAW Image Task is, if not the fastest processor now available, certainly one of the fastest. The user interface has been cleaned up and is now quite easy to understand and work with. But, in regard to RAW Image Task’s limited functionality – that’s where its strength is.

Canon DEALER PHOTO CONTEST

DEADLINE: DECEMBER 31, 2008



Please send all entries to:
Canon USA, Inc. (Attn: Scott Jo)
 15955 Alton Parkway, Irvine, Ca 92618-3731
 If you have any questions please contact your Canon Regional Wide Format Printer Rep.



Open to all authorized Canon USA ProPrinter dealer or reseller sales staff who are 18 years of age at the time of entry, a legal U.S. resident and currently employed by the dealer or reseller. The Contest will be comprised of two entry periods (each an “Entry Period”). The first Entry Period ends 6/30/08 and the second will commence 7/1/08 and end 12/31/08. Limit one entry per Entry Period. All entries must be postmarked by 6/30/08 for the first Entry Period and by 12/31/08 for the second Entry Period. Photos must have been taken within one year of submission. Photos may have been taken with either a digital camera or film camera but all submissions MUST be printed on a Canon iPF or PIXMA photo printer. No digital files will be accepted. One image is selected per retailer by the printer group per Entry Period for display at the retail location. Annually, all images that were submitted in each region will be judged by a panel of PrintMaster/EOL photographers. One grand prize winner per region will be selected. The grand prize winner will receive an iPF5100 printer with an assortment of media and inks. The grand prize winners’ images will be displayed in our trade show booths for one year and will be displayed during dealer Print Master seminars and training sessions. The grand prize winners’ images will be posted on our Digital Learning Center. Please visit <http://www.usa.canon.com/canonwidealerphotocontest> to download the contest official rules. **Other terms and restrictions apply; please see official rules for complete details.**