

THE BRONCOLOR

INFORMATION FOR PROFESSIONAL PHOTOGRAPHERS NO. 22/07



Dear Reader

China's New Year on 18 February 2007 ushered in the Year of the Pig. The pig is the last of the 12 animals in the Chinese zodiac. It is generally celebrated as a year of harvest that brings people happiness and prosperity as a reward for their work during the past 12 years.

New technologies have changed the world of photography during the past 12 years. Silver halide has been superseded by digital photography.

The professional photographer's craft has changed significantly as well, in response to the requirements imposed by clients. The trend is clearly towards greater mobility and faster turnaround.

As makers of light, we, too, have responded to change. broncolor has developed new flash units and accessories that comply with the latest requirements and make the photographer's work more convenient. Read the revealing article on page 12; it describes our latest-generation flash tubes that are capable of delivering up to 90,000 joules per minute. They owe their existence to fundamental research and the new developments of our engineers in cooperation with our suppliers.

Notes on the lives of famous photographers can be found on the following pages.

In conjunction with China, we would like to acquaint you with a new rental studio in Beijing (pages 6 to 7) that successfully uses our flash units.

Many Chinese people believe that we now live in the special Year of the Golden Pig that recurs only once every 600 years and promises good fortune and good business. That is exactly what we wish our readers all over the world.



Claude Bron



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INTERVIEW WITH PETER HEBEISEN

←|| CLAUDE BRON ||| WILLI KRACHER

Peter Hebeisen was born in 1956. After attending various language courses and voluntary service as a violin maker, he then pursued his studies to become a photographer. Since 1986 he lives in Switzerland and Paris working as a freelance photographer for leading advertising agencies and clients. Besides, he releases his own publications and exhibits his works in single and group exhibitions.



What type of tasks do you like?

I love photographic productions and the realisation of designed pictures. Each component of the picture is part of a tailor-made investigation, nothing is left to chance.

Let us know something more about the client and the concept of these pictures

The ILO, i.e. "International Labor Organisation", a subgroup of the UNO, wanted posters 3 x 4 m in size for the Paris Metro to raise public awareness for a campaign against child labour. The advertising agency Advico, Young & Rubicam, Zurich had asked me to convert their ideas into pictures. During a meeting, with the client and the agency, we discussed the realisation and the location of the shooting. At the beginning, ideas existed to produce pictures of children of various races from their corresponding countries, or



the shots could be taken in Africa. However, these plans had to be dropped due to financial reasons. After all, it relates to a charity project in which all the parties involved should work at minimal costs.

Tell us something about the young models!

70 children from a school in Geneva took part in this project. They were photographed in seven sequences and the images were then joined together. This is how we succeeded in producing the two subjects Hammer and Spanner Wrench with dimensions of approximately 27 x 8 m. Before the actual photo shooting we made numerous lighting tests and pictures to eliminate any potential unknown elements.

Why were the pictures produced with flash and not with daylight?

The pictures had to be made within a maximum of 2 hours at a predefined date. In winter, i.e. November, temperatures and weather conditions are unpredictable in Switzerland. In November, the weather near Lake Geneva is often quite bad: cold, rain, mist. For this reason, we chose the Palais d'Expo in Geneva as the location for shooting. The 27 meters height in the exhibition hall 7 provided us with sufficient distance to the motif. With flashlight, we could produce a homogeneous light, because later the

seven individual parts of the picture were joined together to form a large picture. This would have been impossible outdoors with the movement of the sun over a longer period of time.

What are the shooting data?

The position of the camera was 27 m above the ground. We photographed with two medium format cameras with digital backs of each 22 m. pixel. The sensitivity of the back corresponded to 50 ASA/ISO. The focal lens 50 mm, f-stop 8. The second camera served as backup to optimise the security of all pictures.

How did you make the main and fill light?

We used 30 broncolor power packs, each with 3200 J and 30 lamps, i.e. 96 000 J at full power. I worked with 6 assistants and 7 child carers who were all connected with me by walkie-talkie. The main light, constructed by a specialist was a Lightbox of 5 m height, 3 m depth and 8 m width, from which the lamps flashed indirectly. The fill light was achieved with indirect illumination onto large movable walls in order to avoid double shadows. We had to refrain from flashing indirectly across the ceiling, on the one hand because of the height of the exhibition hall of 30 m, and on the





other hand because the ceiling was darkly painted and we would have had too much loss of light with this technique.

What was the effort for the digital post-production?

The post-production required 80 hours work by a photoshop artist.

Mr. Hebeisen, thank you very much for this interview.

VITA Peter Hebeisen:
 1956 Born in Bern
 1976-77 Sorbonne (language and culture studies), Paris
 1977-78 Violin maker-voluntary service, and language studies, London
 1979-81 Travels across North and Central America
 1979-80 Photo assistant in New York
 1980-81 Sculpture classes URN, Nevada
 1981-84 Photographic studies and attendance at the School of Art and Crafts (Kunstgewerbeschule), Bern
 1984-86 Photo assistant in Zurich, Paris and Milan
 since 1986 lives and works as freelance photographer in Zurich and Paris.
www.peterhebeisen.com



BRNCOLOR VERSO A4 FLYING HIGH

URRS RECHER

About 20 square meters – that's how big each of the two pictures will be that Peter Hebeisen is producing for one of Basel's leading hotels. The themes will be incorporated into an art project depicting tourist attractions and landmarks of the city of Basel, highlighted in aerial images using exclusively photographic techniques.

For Hebeisen as for many photographers, it is easy to identify the most important creative factor in photogra-

phy: light. But how can flash illumination be used effectively for aerial images taken from an altitude of more than 100 meters?

The first part of the answer was the capability of the new broncolor Verso A4 power packs. They can be powered from an extremely high-performance battery (Power Dock) and will fire up to 240 times on one battery charge at full power (2400 J). Measurements with a power pack at a 50 meter range (using a P50 long-throw reflector) yielded the desired f-stop 8.0. But because the subject would be twice as far away, the light output had to be quadrupled: four Verso A4 units were installed in a helicopter, and the output of each pair of power packs was concentrated into one P50 using twin lamps.

Two medium-format cameras with digital backs were mounted between the two reflectors, which were set up parallel to one another about 70 cm apart. These were also aligned parallel to one another. The two cameras and the lamps were mounted on a vibration-damped bar frame so that pictures could be taken at various angles through the open door on the right side of the helicopter.

The closed side of the cabin was blacked out (as far as safety permitted) with dark cloth so that images could be examined, and corrections made

as necessary, while still in the air. The two workstations were manned alternately by the photographer and his assistant.

An initial test flight demonstrated that everything looked promising: the light output was sufficient to put a definite emphasis on parts of the city, and the extremely narrow angle between the light axis and camera axis produced novel and unexpected views into interior spaces and courtyards. But one unforeseen problem did crop up: practically all the pictures looked „snowy“ even though the flight took place on a balmy spring evening ... The culprit: pollen, floating just in front of the lens and lit up with 9600 joules! The white spots all over the image made the first test shots unusable. So the team had to wait for a rainstorm to clear the air, and for a nice sunlit evening afterwards.

Multiple individual pictures, each with a flash-highlighted motif, will be assembled into two works of art. Peter Hebeisen figures the image processing will take about 200 hours ...



K-KING PHOTOGRAPHY MEDIA LIMITED – A CHINESE ENTREPRENEURIAL STORY

← || JUTTA PAASSEN



The first international standard professional car photography studio in Beijing was opened in 2006. The name of the studio is K King Photography Media Limited. Mr. Kane Kang, the founder, is a young entrepreneur. Although he is not a professional photographer, he loves photography very much. He owns a wedding studio in the city of Tang Sheng, north of Beijing.

Opening a world class professional studio in China was one of Mr. Kang's dreams. He had spent a lot of time investigating the professional studio market in the past few years. There are already a few large size studios in China, but most of them are not equipped with professional lighting equipment and facilities as well as environment tend to be of poor quality. Mr. Kang believes the equipment used

is crucial for a professional studio of the highest standard. In the past two years, he attended Photokina in Cologne and visited a few professional stu-

dios and photography equipment manufacturers in Europe to learn more about the professional studio market and the development in foreign countries.



After two years of investigating and consulting with many different photographers, he has decided to select a few prestigious brands to equip his planned studio.

The world's leading flashlight and lighting system, broncolor from Switzerland, became his choice as the major lighting equipment in his studio. The world's leading ceiling light control system, Bacht of Germany was selected as the major ceiling system in the studio. He also selected Hasselblad as his major camera equipment and Foba as the main studio stand.

Looking for a proper location to build the professional studio in Beijing was another challenge for Mr. Kang. He had already setup a 500 sq meter studio and sales office in the downtown commercial area of Beijing a year ago. Therefore he also wanted to find a location for his planned car photography studio within the central business area to make it more convenient for his clients to reach the studio. However, it was not easy to find a large space with 8 to 10 meter height of ceiling in this area. With his enthusiastic approach, he found an old theater in the required quarters, which he has now turned into its new purpose. It took him 6 months to complete this task. The studio finally opened at the end



of February 2006, fully equipped with first class photographic equipment. The area is about 3500 sq meter with 3 large size car shooting studios and 6 still life studios.

Today, the studio is run by two partners, Mr. Henry Gan, and Mr. Fan Cheng Kong. Both of them worked as professional photographers for many years in Hong Kong and Beijing respectively. They also signed up a few photographers from foreign countries, like Japan, USA and Germany as contract photographers. Mr. Kang would like to turn his company to become the best professional photography service provider in China. He also hopes all his efforts can help China in developing the photography industry towards international standards.





HENRY LEUTWYLER

← || ALLAN WEITZ

Some years ago Henry Leutwyler applied to a fine art college in Vevey, Switzerland. Since his father had given him his first camera, a Kodak Instamatic 224 way back when he was in grade school, Henry had it in his mind he was going to be a professional photographer. Never mind the fact his father gave him the camera merely to keep him occupied during a rather long road trip. Three rolls of 126 Kodacolor were shot up in no time. Henry was hooked.

So now the time had come to get some serious schooling on the subject, and

what did they tell him? They told him he didn't have what it takes to be a photographer. So what did Henry do? He opened a photography studio. Say hello to Henry Leutwyler.

Being a wise chap, he soon realized there was more to running a profitable business than hanging up a sign and hoping for the best. He eventually cut his losses and headed to Paris to learn the business and get it right. After 10 years of cutting his teeth in and around Paris, he headed to the States. Another 10 years have since gone by and today Henry Leutwyler

finds himself on top of his game. His editorial/advertising assignment work takes him around the planet, the results of which can be found in the pages of the various magazines that fill the newsstands.

While admittedly influenced by the craftsmanship and point-of-views of Avedon and "Mr. Penn" - as Henry respectfully addresses Irving Penn - Leutwyler's work has a look and flair of it's own. His portraits are straight on. Unlike many portrait photographers, who for stylistic purposes will often have their subjects peering indirectly,

or not at all at the camera, Henry captures his subject eye-to-eye.

One thing all of his photographs have in common is the light used to illuminate them. At our first meeting at Industria SuperStudio in Lower Manhattan, one of the first things Leutwyler did was open his lighting cases to show me the goods. "Look at these. And these...and these" he said as he flipped open one lid after another of a dozen-plus lighting cases. "These are the lights that make my photographs look the way they do. There are no other lights like broncolor ... none". I hadn't even asked my first question.

His appreciation for broncolor goes beyond the fact both he and his lights are products of Switzerland. It has to do with the fact he tried other brand lights earlier in his career and never found a system that enabled him the levels of flexibility, reliability and color consistency afforded by the broncolor system.

"I don't know why I even bother to carry a color meter with me anymore. The consistency of the color, flash after flash, is unbelievable. I don't know of any other flash system that can deliver this level of color accuracy no matter which umbrella, reflector, or other lighting accessories I may be using on the set."

Leutwyler's lighting tool of choice is the broncolor Para FB, of which he owns several.

A focused wall of light is what Leutwyler gets from his Para FB umbrellas. For large format shooting, he often fits the Para FB with a broncolor Pulso Twin head powered by dual 3200 J Grafit packs. On larger sets, he will often fasten several Para FB umbrellas together to further extend the 'wall' of light. The Para FB's parabolic shape enables a crisp light source that encourages strong play between light and shadow along with dramatic fall-off towards the edges. "You simply cannot achieve the same crisp quality of light produced with a Para FB umbrella using conventional umbrellas, or any other light source for that matter. broncolor lights come closest to the look of the sun, which is the type of light I try to emulate in my work". To fill in the details and add accent lighting Henry often utilizes additional heads fitted with P65 reflectors and other broncolor accessories.

Leutwyler's latest lighting combination of choice is broncolor's new Ringflash used in combination with a Para FB umbrella. "I truly love the minute lighting adjustments I can achieve by tilting the Ringflash up, down, side-to-side, or closer or further to the umbrella. The ability to adjust the Ringflash's



position within the umbrella infinitely makes for countless variations of lighting effects. And the fall-off qualities are absolutely beautiful."

What impresses Henry Leutwyler the most is that with broncolor he can always capture the light he sees in his mind's eye. "My broncolor lights are the only lights I never had to modify to fit my needs. They perform the way they are intended to perform. Is broncolor more expensive than other lighting systems? Yes it is. Is broncolor that much better than other lighting systems? Again, the answer is yes."



← || ALLAN WEITZ

Some pictures draw you in slowly. They seduce you with subtle gestures, a touch of mystery in the shadows, not to mention the intangibles that occasionally make us stop in our tracks when we see them. Matthew Karas' images fall closer to the last category. His images of dancers on the Brooklyn Bridge have the same explosive impact as the firework displays launched from the river that runs beneath it every Fourth of July. Matt's pictures don't stare back at you. If anything they grab you by the hand and pull you along with them.

When you look at Karas' work it's worth noting how he got to where he is today. Matt Karas' original calling was business, but by the time he graduated from college he was a full-time lighting designer and an actor, having

fallen for the magic of theater production along the way. This in turn evolved into a 16-year career as an actor and director, during which time he received a Masters degree in Acting & Directing. Through it all he took pictures, mostly of landscapes and macro photography. Despite his work in controlled theater lighting and interaction with actors – or perhaps because of these experiences - not many of his photographs were of people, and all were shot using available light.

He would have kept on going if it wasn't for the sudden reality of open-heart surgery, and the need to pay the bills for this little twist of fate. So it was back to the business world. He spent a year and a half as an artist's rep before he began traveling the world as an employee of a company

that specialized in translating language for international websites. And yes, he shot pictures wherever he went. The events of September 11, 2001 caused him to return to school, this time to train as a cardio-vascular ultrasound technician. It was in his words, a way of helping others as others had helped him over the years.

At the age of 40 he decided it was once again time for a change, and this time it was to pursue a full-time career in photography. He was fortunate enough to be hired by Charles Masters, a well established New York still-life shooter, who aside from mentoring Matt, turned him onto broncolor lighting. It wasn't long before he was blown away by the possibilities of how the broncolor system can take his imaging to the next level.





His time at Masters studio was followed by a gig as an assistant to Lois Greenfield, perhaps the best-known dance shooter of our time. For Matt it was a melding of his years of experience in theater and his love of taking pictures. Working with Lois and her long-time studio manager, Jack Deaso, Matt began exploring the photographic possibilities of intermingling people and movement. Lucky for Matt, Lois Greenfield's studio, like Charles Masters, was a broncolor-equipped studio.

Today Matt continues exploring the interaction between his subjects and their surroundings, and needless to say, he continues to use broncolor as his lighting system of choice, specifically broncolor's Verso packs.

"broncolor's Verso pack enables me unbelievable control over the action, especially for outdoor dance and action imaging. Even at full power the Verso packs deliver a flash duration of 1/1500th of a second and it dials down to 1/50,000th of a second at

the lowest power. It's incredibly useful to have the option of tweaking the exposure in 1/10th-stop increments. It's amazing control".

As for delivering the light to his subjects, Matt depends on broncolor Para 220 FBs, fitted with broncolor Twin heads and dual Verso packs. Shooting with Hasselblad 503s and H2 cameras, he can capture thoughtfully lit digital images under the brightest of lighting conditions. The fast flash sync speeds of the Hasselblad system (up to 1/500th with the 503 and 1/800th with the H2) enables Matt to capture a wide variety of lighting ratios between his models, the sky, and everything else in camera range. Being able to squeeze up to 400 flashes per charge with fast recycling time is another feature he loves about the Verso packs. "Two charged batteries get me through the day easily".

"broncolor makes many terrific light shaping tools, but my favorite has to be the Para 220 FB. It has a way of wrapping itself around the subject,

and it emulates the qualities of daylight like nothing else I've ever tried. It's a wonderful lighting tool."

Hardware side, Matt Karas has much to say about the personal attention and service he has received from broncolor along the way. "I can't say enough about the support I have received over the years from Jim Reed, broncolor's New York Regional Sales Manager, as well as Fred Blake, who manages the rental department at Foto Care (NYC). Jim's there when I need him and I can't tell you how helpful Fred is when it comes to choosing the best gear when I head out on assignment."

It took Matt Karas a long time to find his true calling, and if you ask him, he will credit broncolor for helping him get where he is today.

DID YOU KNOW THAT...

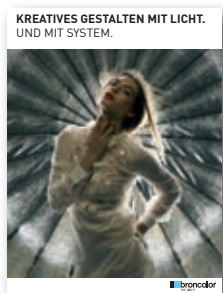
PERFORMANCE OF BRONCOLOR FLASH TUBES

Generally, the loading degree of a flash tube is determined according to the maximum energy (joules or watt-seconds) for each discharge. A 3200 J flash tube is configured for a maximum discharge of 3200 J. In the last few years, broncolor has developed even more powerful flash systems with shortened charge times. It has therefore become important to be well informed about the maximum load (joules or watt-seconds) of a flash tube during a specific length of time before assessing its performance.

This fact is confirmed with an example of our top-of-the-line Verso A2 power pack, considered to be one of the most powerful flash systems with a very short charge time of 0.8s: 60 s. / 0.8 s. charge time = 75 flash discharges per minute x 1200 J equals a charge level of the flash tube of 90'000 joules per minute.

This new approach involves that the lamps and their flash tubes must undergo an exhaustive load test. broncolor takes this factor into account: broncolor flash tubes which are used with high-end flashlight systems cover the performance demands without any restrictions.

broncolor brochures



broncolor System Catalogue / Verso A2 and A4

In the new broncolor System Catalogue you will obtain a clear overall view of our current assortment. In the special brochure Verso A2 and A4 you can read up on this unique power pack.

broncolor PROMOTIONS

Regularly, there are top special offers from broncolor.

On our homepage www.broncolor.com you will find our latest special offers under the heading promotions. It's worth it!

CREATIV WORKSHOPS – LIGHTING COURSES

Creative lighting, precision, inspiration, style and emotion – even in the age of digital photography, none of these facets have changed.

broncolor offers workshops for professional and semi-professional photographers. Pick up tips, tricks and techniques for your everyday work.



You will find information about the respective Workshop on our homepage. New: You can now register online.

**creative
workshop**

3-day Creative Workshop	26.11. - 28.11.07
2-day Intensive Course	29.11. - 30.11.07

broncolor[®]
THE LIGHT

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