

The background is a solid blue color. In the upper right, there is a large, stylized spiral graphic. In the lower left, there is a stylized, abstract figure that resembles a dancer or a person in motion, rendered in a darker shade of blue. The figure has a long, thin leg and a more complex, multi-limbed upper body.

# Tips and Tricks

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▶ THE COOLEST DIGICAM ▶ KODAK FILM SCANNER ▶ USING BOUNCE FLASH

dcm.photopoint.com

# Digital Camera

GUIDE TO ELECTRONIC PHOTOGRAPHY AND IMAGING

**6** PROS  
CAMERAS,  
DAYS.

*See what a modest  
digicam can do in  
the right hands*

GOING MOBILE WITH  
**Mac OS X**

CAPTURING FALL COLOR IN  
**New England**

SONY'S AMAZING LITTLE  
**CyberShot P1**



USA \$3.95 • CAN \$5.95 • FEB 2001



**CAMLAB**

- Sony CyberShot P1
- Panasonic DC3000
- Sony Mavica FD-95
- Canon PowerShot G1
- Sony PC5 DVcam
- Kodak Smart Frame
- Intel Pocket PC Camera

Photo by Helene DeLillo,  
taken with a Kodak  
DC4600 digicam

**Canon**  
**D30**



# CAMLAB

## HOW WE TEST

**C**amLab is a place for, as well as an approach to, testing the digital cameras we review each issue. Our subjective and objective testing poses challenges similar to film camera testing. The basics — light sensitivity, lens quality, autofocus speed, flash range, and ease of use — are common to both the world of chemical and electronic photography.

However, digital cameras demand that many new factors also be taken into consideration. CCD/CMOS imager resolution and size; data transfer rates; white balance and color accuracy; storage media characteristics; LCD quality; battery life; computer connectivity issues, and software capability are other factors we evaluate carefully.

The first phase of testing involves assigning one of our team of knowledgeable photographer/writers to use each camera and make pictures under a variety of lighting conditions. We try to set aside the specifications and market data and work with the cameras, as you would if you bought one to make photographs for your business or family. This tells us if the engineers and designers accomplished what they strive for: useful, reliable, durable cameras that are simple to operate yet capable of capturing a variety of subjects easily and accurately.

We assess industrial design, with an emphasis on handling, control ergonomics, and quality of construction. We look for those tiny things that end up meaning so much, like clear labels on controls and well-written product manuals. And of course, we scrutinize image quality very closely and evaluate color accuracy and shadow/highlight detail, while keeping an eye on electronic noise, compression artifacts, and other undesirables.

For cameras targeted at professionals and advanced amateurs, we of course spend more time fiddling with shutter speeds, depth of field controls and external flash synchronization. But we still try to enjoy the experience, because we believe that if a camera isn't rewarding to use it will either end up in a drawer or be returned to the store.

To photograph products under review, our photographer Kathleen Cochran uses a Nikon D1 professional digital SLR with a variety of Nikkor ED lenses, an Epson Photo PC 3000i digicam, and a Dyna-Lite studio illumination system. To test the capabilities of individual digicams in each issue, she composes a scene that allows us, and you, to judge image quality. Some are produced in the studio, others on location; but all are conceived to help you assess important qualities such as dynamic range, sharpness, and color accuracy. Tell us what you think by emailing Kathleen at [kmc@digicamera.com](mailto:kmc@digicamera.com).

Digital cameras improve dramatically every eighteen months or so. Standards and user expectations are redefined and capabilities are multiplied, even as prices drop. In such a fast-paced world, it is often hard to know when to commit to a particular product. We'll give you the information you need to confidently buy your next one.

— David MacNeill  
Editor-in-Chief  
[dave@digicamera.com](mailto:dave@digicamera.com)

PHOTO BY HELENE DELILLO USING A KODAK DC 4900



## EVENTS CALENDAR

### February

- 11-14** PMA 2001  
**Location:** Orange County Convention Center, Ft. Lauderdale, FL  
**Theme:** The 18,000 members of Photo Marketing Association International serve the picture-taking, picture processing and picture sharing needs of consumer, professional, graphic and business markets in 100 countries. The PMA Annual Convention is the worldwide photo-digital industry forum for ideas, insights, and introductions of new imaging products and technologies. Trade only.  
**Contact:** 517-788-8100  
<http://www.pma.org>

### March

- 26-29** America East 2001  
**Location:** Hershey Lodge and Convention Center  
**Theme:** From hot type to cold type, America East has been a constant. Each year, we've provided the most up-to-date products and information for the newspaper industry. In 2001, you'll receive our traditional guarantee of three power-packed days in chocolate-scented Hershey, Pennsylvania.  
**Contact:** 717-703-3000  
<http://www.americaeast.com>

### April

- 27-29** Photoshop World 2001  
**Location:** Los Angeles Convention Center  
**Theme:** PhotoshopWorld is the largest Photoshop event in the World. Co-sponsored by Adobe Systems, features three info-packed days of learning the latest Adobe Photoshop techniques, the coolest new tricks, and checking out all the incredible new Photoshop-related technology at the tech expo. Its training sessions, tutorials, and technology exhibits are all focused on building your Photoshop skills.  
**Contact:** 727-738-2728  
<http://www.photoshopworld.com>

### May

- 17-19** Digital Photo 2001  
**Location:** Rosemont Convention Center  
**Theme:** Digital Photo 2001 is the only event dedicated to the explosive digital photography market. As such, the event delivers an all-inclusive audience of buyers involved in the capture, manipulation and output of a photographic image. If digital photography is an application your company is targeting, Digital Photo 2001 is a "must" for your company's exhibiting schedule.  
**Contact:** 414-785-4524  
<http://www.digitalphotoexpo.com>

For the very latest digital camera & imaging industry events, visit us at:  
[dcm.photopoint.com](http://dcm.photopoint.com)

## This issue's cover

image was taken with a Kodak DC4800 digital camera by New York Fashion photographer Helene DeLillo, one of the six pros in our feature story beginning on page 18. It was shot at Fisherman's Wharf in San Francisco, with model DJ Hawthorne's makeup by Nancy Arruda for Bobby Brown Cosmetics. The next time some fool tells you that digital isn't as good as film, show them this magazine. —David MacNeill, Editor-in-Chief

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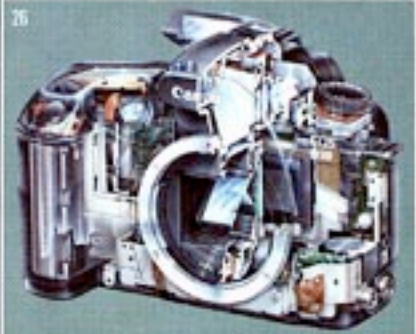
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6 PROS

6 CAMERAS

6 DAYS

by Arthur H. Bleich

If you gave a digital camera to six professional photographers, most who've used film all their lives, which would it be? That's the quandary we were in nearly six months ago when this article was conceived.

Some manufacturers just flatly refused to take part in this project, begging off with excuses of not having equipment available, or balking at giving their digicams to pros in return for pictures. Some felt their equipment would fare poorly against other brands, so we decided to level the playing field by giving each pro the same camera. Still, no digicams forthcoming.

We were almost on the verge of scrapping the article when Big Yellow stepped up to the plate with their new DC4800—a camera, they assured us, would stand toe-to-toe with any in its class and outshoot most. They put together a package including the camera, an accessory lens adapter, a set of auxiliary lenses (wide angle, telephoto, and close-up) a 128MB Compact Flash memory card, and an extra Lithium-Ion battery.

As it turned out, most of the pros loved the DC4800 because it was a cinch to learn and had a plethora of professional features (though some used it only in its basic automatic mode). You be the judge, now, of just how good an under-\$800, 3.1MP digicam can be. The rules were simple. Use the highest resolution with uncompressed TIFF or minimally compressed JPEG, no fancy stuff with Photoshop, just shoot for your own pleasure, and give us the best of your take. In return, the camera and accessories are yours. What a nice gift for the pros and our readers this holiday season. Enjoy!



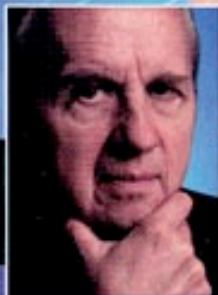
### Helene DeLillo

A digital imaging artist and photographer based in New York City, Helene grew up in Hawaii and her images incorporate the vibrant colors and sharp details of the Islands. She works with many high profile clients in the beauty, fashion, and entertainment industries including Ogilvy & Mather, J. Walter Thompson, Warner Music Group, and Pier 59 Studios. Her company, Dancing Icon, Inc. was hired by Sotheby's to design their digital photography studios.

*"I'm always carrying around big bags with lots of technology but the DC4800 is compact, easy to hold, and feels good in your hands. The cowboy model in the elevator didn't have make-up on yet, but the light was so beautiful, I told my assistant to hold the elevator button while I ran to my room to get a reflector. The black and white detail was shocking to me; we have made 11 x 17 black and white prints with such detail, they look like Zone [Ansel Adams' quality] prints. Another of my favorites is Mike and Carmilla I shot in cepa [sepia] which gives this father-and-daughter shot a timeless effect. For the "Face" shot, I wanted a look of surprise and got it on the first shot. With digital, you know you've got the shot. With film we would have had to keep shooting and the model would have gotten really tired. Digital cameras enable beginners to learn how to compose their images faster than working with film."*



Contact: Helene DeLillo/212-334-6705  
helene@dancingicon.com  
www.dancingicon.com



### Al Francekevich

A top advertising and stock photographer for over 40 years, Al has done assignments for almost every major advertising agency in New York City. His clients include AT&T, GE, IBM, Procter & Gamble, Newsweek, Time, and most pharmaceutical manufacturers. He has received over 50 advertising awards, and his fine arts photography is in the permanent collection of the National Portrait Gallery at the Smithsonian. He shoots both in his studio and on location.

*"Psychologically, it was easy working with the camera. There is a slight delay after you press the shutter but then I realized I was squeezing the shutter release too suddenly so I began to hold it half way for a moment and then shoot. My first subject was a watch on a background of peacock feathers. I used tungsten light and a small "tent" made of matte acetate that surrounded the watch to kill harsh reflections. The result was most impressive. Then, I shot my cat friend, Sam, with studio strobes. A close-up using a +7 auxiliary lens delineated every whisker and even the pores on his nose. I printed a straight 11*



*x14 print on my Epson that was amazing. Overall, using a digital camera was a very liberating experience. It's easier than traditional photography and I can see myself using digital for many of my future projects."*

Contact: Al Francekevich/212-691-7456  
alfrance@earthlink.net  
www.photographers.com/alfrancekevich