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"For me, the advent of digital photography is not about manipulation. Quite the contrary, it is about seeing more clearly, with less interference and delay from inspiration." To describe Stephen Johnson the words driven, passionate, visionary and artist easily come to mind. Stephen has made his living from fine art photography for the past twenty years and he has been publishing for the past sixteen.

Not one to avoid a challenge, Stephen is presently working on the Digital National Parks Project "With a New Eye" a digital photographic survey of selected American National Parks. Traveling coast to coast (plus Alaska and Hawaii), Stephen works with the Dicomed Digital Camera Back mounted on a Sinar X 4 x 5 view camera that he controls with an Apple PowerBook 540c with 36MB of RAM and 4 gigabytes of external storage. To document and supplement the project, he uses the Kodak Professional DCS 460 Digital Camera which enables him to make photographs when the wind conditions or subject movement make working with the Dicomed impractical. But all the technology is only as exciting as the images that are being created and Stephen Johnson's images are exquisite in detail, tonal rendition and all carry a quiet and subtle tone.

As mentioned in the main text of this article the Dicomed DCB is a scanning back camera which is mostly used for high-end studio use, but Stephen recognized the quality that the camera offered before the camera was even in beta testing. The first time that Stephen took pictures with the Dicomed he also shot 4 x 5 inch chromes and negatives for comparison. Upon close comparison of the processed film with the acquired camera file he clearly saw that the Dicomed had captured more image information, was sharper and that the colors were truer to reality. From that moment on he knew that working digitally would offer him the desired control and results, enabling his creativity to imagine the Digital National Parks Project. The project will culminate with a traveling exhibition, an Iris print portfolio, a book and a CD-ROM.

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Working with the
Dionnead camera out



The full-resolution image that the user would store in the page layout is more subtle and shows a bit of a vignette that suggests the original file, something the user about the full-resolution camera is capturing.

in the field or changing the perspective of traditional landscape photography. Drawing from his extensive experience as a traditional landscape photographer working with film and view cameras, Hughes knows exactly how little time is spent in the field taking photographs versus how much more time is spent in the darkroom focusing and creating the image on paper. That's why Hughes has the ability to create the final image in the field rather than having to wait until the endgame. For example, he can turn on the camera to a specific light temperature so it is analogous to 10,000 but in constant or variable and with the process for an album that says to say shape rectangle — capturing just the image that he sees. He says, "The digital photograph is a new dawn form of photography" and "There's no long waiting myself that I have a new freedom to better understand what I see when photographing."

But not to be satisfied with "just" taking excellent landscape photography is what the camera is made of. It's a 100% digital camera. Hughes is working with the only version of a 100% digital camera for the Dionnead camera. This digital camera has

to take up to a 200% zoom. More interesting though, is that he uses the perspective adapter with a sensor adapter box to create "ultra-wide-angle" images. The adapter is made of two lenses to create an image of any perspective being desired and often he will just go 45° to 90° depending on what the user requires.

"I had compared and often used to work." Working digitally and creating the final picture images in Hughes believe it is — he can only watch as he drives the boundaries of technology further while exploring and enjoying the beauty, creativity, and vision.

- 1. Hughes, Stephen (2010). "The Digital Camera." *Journal of Photography*, 10(1), 1-10.
- 2. Hughes, Stephen (2010). "The Digital Camera." *Journal of Photography*, 10(1), 1-10.
- 3. Hughes, Stephen (2010). "The Digital Camera." *Journal of Photography*, 10(1), 1-10.
- 4. Hughes, Stephen (2010). "The Digital Camera." *Journal of Photography*, 10(1), 1-10.

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bus standards. Ultra SCSI with a PCI SCSI card from Atto technology will double the data-transfer speeds and Apple's Firewire fast SCSI standard will all be launched by the end of this year.

4. RAM, RAM and more RAM – the bottom line is that adding more RAM to your system always pays off in increased performance.

Conclusion

Photography has always been an evolutionary process and artform; as the technology developed the photographer's skills and vision would also develop. Readily illustrated throughout the history of photography – as photography underwent a radical change from wet plate to ready-made film or from being mainly black and white to color – photographers adapted, learned anew and created photographs never seen before. The technical and creative impact of digital imaging on

photography is the most dramatic change photography has ever undergone and it is unwise to ignore or put it aside with the arrogance of the established or naive. Learning about digital imaging today, not tomorrow, will empower you to create the images that you see in your mind's eye – today not tomorrow.

We always tell photographers that TODAY is the best time to get started in digital imaging – we have been saying this since 1991. It was true then and it is true now. Today, the equipment is cheaper and faster, the learning resources are extensive and experienced advice is close-by. There is no reason to reinvent the wheel. Seek out the advice of your friends and colleagues, you will be surprised at how willing people are to share knowledge, insight and experience. You are about to walk down a road that is exciting, expensive, sometimes frightening, often frustrating; it is much easier and much more fun to make this trip together with someone else. (dN)

Stephen Johnson

