



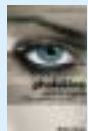
**THE
BRONCOLOR**

Digital Workflow

From the shot to the press.

Dear Reader:

Are you coming to Cologne for Photokina? This year, the global photography fair will be held from 25 to 30 September: be sure to mark your calendar! You will most definitely find new and interesting products



at our stand.

But because we don't want to over-tax your curiosity, we are presenting some of this year's new developments in this issue. Outstanding light that meets the photographer's every need has its price. This fact is a concern to many beginning professionals, especially

in economically difficult phases. Broncolor has responded to the signs of the times by developing the Nano 2 and Nano 4 power packs. They are easy on the equipment budget but still deliver broncolor's legendary quality standards.

Lampheads are the critical elements that determine light quality, influencing the character of the light in combination with a variety of light shapers. The habits and expectations of photographers have changed since the Pulso lampheads were first introduced in 1984. We have acknowledged those changes by designing an upgraded lamphead, the Pulso G, which we would also like to present in this issue. A nice feature is that all the reflector attachments for existing Pulso lampheads will fit perfectly on the new Pulso G as well. All photographers who spend considerable time outside the studio will be glad to know that the new lampheads can be operated at voltages from 100 V to 240 V. Please see page 11 for more about this product.

We were very pleased to learn that this year's broncolor calendar has won an award from Kodak. This publication, created in cooperation with the world-famous Art Center of Design in Pasadena, California, is described on pages 6-7 of this issue. This honour will serve as additional motivation for future calendar projects. When it comes to innovation and ongoing progress in lighting technology, broncolor has always been up front. The new products presented in this magazine and those we will showcase at Photokina 2002 demonstrate that this is one thing that hasn't changed.

Enjoy the magazine and best regards from

broncolor

Claude Bron



swisstudio, Bùrglen CH

The way I felt on Tuesday, 2 April 2002, after nine years of professional experience is about how I felt on my first day in the photo studio as I began my photographic training!

As I drove from Basel to Swisstudio in Bùrglen, I was pondering the best way to take photographs of cars. My assignment was to set up two shots that would be used two days later to illustrate **the digital workflow from image to printed page**. Indirect lighting, with gradations on some reflectors shining onto the windows and coachwork, seemed the best solution; just like photographing cutlery or watches. I expected no problems at all.

The tyres had been wrapped in plastic film so they could be positioned in the 360 m² Studio 1 without ruining the floor. A 168° cyclorama wall allowed me to shift camera positions without having to readjust everything. Then the camera was put in place, the doors closed, the studio illumination switched off and the first light set up: a broncolor Pulso Floater at full power, aimed at the movable ceiling panel suspended from a crane.

Everything turned bright – not even a hint of light control.

I changed the illumination angle, the focus and the positions of the lamps. No change. We started moving the ceiling. When I shoot small stills, I look at the object from the camera position and move a white reflector back and



forth, left and right to decide on the best position. Moving and positioning an oversize ceiling takes 10 minutes of work for several people shifting the heavy sandbags. The back and forth and left and right lasted for hours...

Finally, the two main gradations were set (two floaters, indirect). The rest was taken care of by direct lights whose highlights (direct harsh reflections) were surprisingly small and unobtrusive and created no further problems for the image. For long-range lighting, I used a Satellite Evolution, and I set up an open reflector with honeycomb for shoots at a distance of a few metres.

In Studio 2, for the interior shot, I selected the tightest possible framing (more or less only the

dashboard) to stay within <normal> still-life dimensions. That made the job much easier: an 80×80 cm softbox delivered the main light (through the passenger-side window, with honeycombs so the intensity near the lamp was not overwhelming); a Pulso Flooter put some accents through the windscreen, and a bare lamp was placed as close as possible to the camera to control contrast. Another bare lamp was located beneath the passenger seat.

The next day our Swiss representative SIC (Sinar Imaging Centre) had the thankless task of removing the vehicles that I had used for the lighting set-up and replacing them with new spotless automobiles of the same model. The interior shot was particularly tricky because, as described above, the lights and camera were located very close to or in fact inside the car. Except for a few details (photographers always find something to complain about) they did a splendid job, and everything was ready for the next day's seminar.

Almost 30 photographers participated in the workshop and

watched as 98 megabytes worth of images were shot in less than ten seconds (three recharge cycles of about 3 seconds each with Grafit A4 power packs) using a digital camera in the four-shot mode.

After a brief lunch in the spring sunshine, we boarded a coach to the Druckerei Flawil AG print

shop. An image-processing and prepress specialist explained to us what we had to be aware of as photographers. We agreed that it was probably ideal if we confined ourselves to supplying perfectly lighted and exposed unsharpened images in the RGB mode as TIFF files – just like we used to do in the good old days of slides. ■

Swisstudio – Rental studios for photography, film and video

With 12,000 cubic metres of space, Swisstudio is one of the most interesting rental studio concepts anywhere in Europe.

Three studios offer virtually unlimited possibilities. Studio 1XX, which combines Studios 1 and 2, has a 168° cyclorama. The result: no annoying corners or shadows. New dimensions in lighting coverage and indirect light become accessible; this space is particularly suitable for photographing automobiles, furniture, etc. The third studio, for black-and-white

still life work, is located on the lower level.

The studios are designed to meet every need, and have all the latest equipment. A number of partner companies are available for production support.

For details, log on to www.swisstudio.ch

Morten Krogvold: photography with passion



BY LINDA L. MAY

Morten Krogvold, who lives and works in Oslo, Norway, is famous around the world for his outstanding photography, educational workshops, and books. Morten is known for his artistic portraits of celebrities, royalty, and ordinary people; however, his image-making skills and talents reach far beyond just the portraits.

Currently, he is working on his fourteenth book, titled *«The Mystic of Italy,»* which will be published this autumn. Since 1982, when his first work was published, a steady stream of best-selling books have resulted, including his 2002 edition titled, *«Images,»* a review of his photography over the past 25 years. Throughout his long photographic career, he has also participated in several group exhibitions, and has had over two-dozen one-man exhibits in galleries and art museums around the globe. The subjects of these exhibitions include landscapes, still life, dancers and bodies in motion, so he is quite diverse in his craft.

Lecturing and teaching workshops around the world also keep Morten very busy. So far, he has presented the longer, more intense workshops in the USA, Norway, France, the Middle East, China, South Africa, Italy, Swe-



Queen Sonja

den, and Bangladesh. Morten also holds lectures for the business community in Norway. These workshops teach how to open their minds and broaden their thinking process. Morten uses music, art, poetry, films and literature to inspire students to tap into their Right Brain, where the imagination and creativity are featured.

Morten has won several awards for his outstanding images, including the Hasselblad Master in 2002, and in 1996, he received The City of Oslo Cultural Prize, among others.

History/Background: As a child in the 1950's, Morten was inspired by the black and white photographs in USA's Life Magazine. In those days, Norway did not yet have television. When he was seven, Morten became ill and was hospitalized for three years. While in the hospital, he spent many hours listening to classical

music and concerts on the radio, which influenced him to play the violin. Although he became a professional photographer, to this day, the arts and music remain important to Morten, and are still an inspiration for his craft. In 1980, he opened the portrait studio in Oslo, and his fame and popularity have been increasing ever since.

Equipment: Most of his work is done with Hasselblad medium format cameras, but occasionally, he also uses Leica 35 mm, Fuji 6×8, and a panorama camera. Morten prefers Agfa films, in both colour and black and white. Broncolor lighting equipment is used exclusively by Morten. Broncolor Impacts and Compuls compact units have served him well throughout his career. However, two years ago, Morten added three new Minipuls D-160 compact units to his broncolor lighting equipment collection.

The more powerful and lighter-weight Minipuls have replaced his old Compuls units. Morten also uses Pulsoflex reflectors EM 110×110, EM 80×140, and EM 80×80 with honeycombs.

«Broncolor is in my blood,» Morten Krogvold says, smiling. «I was first introduced to broncolor by Arild Bergseth, the Norwegian sales representative at Lars Farnes A/S, while I was working on my first exhibition. Lars Farnes A/S had great faith in my photographic ability and gave me a set of impacts to try. As a result, I've been using broncolor all over the world for the past 20 years. Although I use them daily, they rarely break-down. Through my workshops, I have introduced thousands of students to the broncolor lighting system. Because these lights work so well for me, my students figure broncolor will also work well for them, so they buy them too.»

Lighting Philosophy: Morten prefers the softest lighting possible when photographing portraits, so subjects feel relaxed and comfortable during the shoot. No special filters are used to achieve his soft focus effect... it is attained by lighting and darkroom techniques. For the black and white work, he can increase the contrast in the darkroom. Making the sitter comfortable is the most important aspect of this process for Morten – whether the subject is royalty, a movie star, or an ordinary person.

When clients enter the downtown Oslo studio, they walk directly into the darkened studio room. Clients are greeted by classical music or jazz playing in the background. Only one assistant, Terje Nygaard, who has been with Morten for 13 years, works in the studio.

«My studio is dark and simple. Only my broncolor lights are on

in the room. Some people say it's like the studio written about in the story by Henrik Ibsen called <The Wild Duck.> My aim is to create a peaceful, relaxed atmosphere. When clients come in, I ask them to turn off their mobile phones, and forget about the traffic outside... and then it's just us,> Morten says.

«Black and white is the heart of photography,> Morten says. «It is abstract. Colour leaves nothing to the imagination. But with black and white, viewers have to add something, drawing upon their own experiences. The darkroom is 50% of the whole process for me. Ansel Adams once said: <The photography is the score, and the darkroom work is the orchestra.> And, I agree!»

Morten does all the black and white lab work in his house, where he also has a daylight studio. His home-studio is located in an artist community, where he is surrounded by painters, sculptors, and other artists. This creative environment is the perfect place for Morten to gain inspiration for his photography.

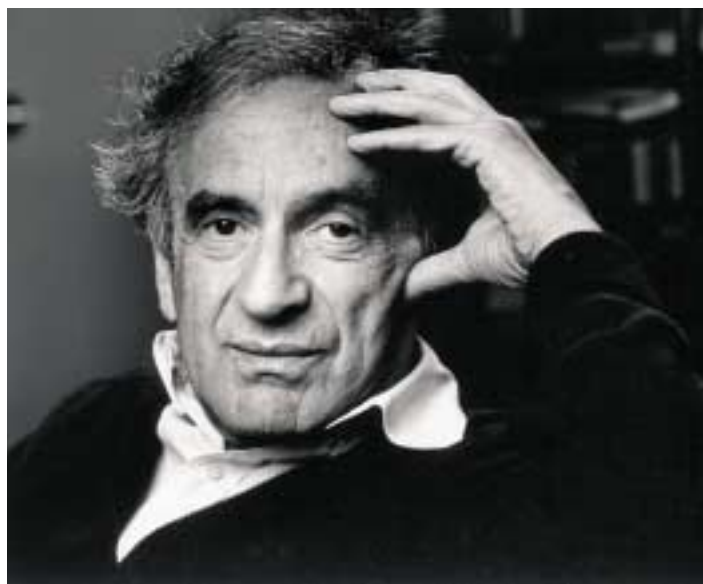
Portraits: Morten loves life and photography, and his enthusiasm is contagious. He believes in bringing out the inner personality of the sitter, through communication and humor. Therefore, his sessions often last two hours or longer.

In his 1993 book titled, <The Decisive Moment,> Morten explains the portrait process as follows: «The meeting between <model> and photographer, the photographer's attempt at an interpretation of the person's character, the confrontation between two forces, the portrayal of a moment – in all this lies the greatest advantage and strength of the photographic portrait.»

«A photographer who works with people should have the same con-



Liv Ullmann



Elite Wiesel

centration and intensity as a boxer in the ring. I know that only an alert photographer with highly tuned instincts is able to perceive and respond to what arises between the person being photographed and the photographer – in a fraction of a second. It may be a face without the <mask,> a sudden smile, a struggle between pain and anger, a shrug of the shoulders or the movement of a hand. Instinctively I must assess appearance, body language, clothes and charisma. I observe the characteristic exterior of the

human being: hair, forehead, shape of head, eyes, nose, ears, cheeks, mouth, skin, neck, shoulders, arms and hands, chest, stomach, back, hips, bottom, legs, feet – and clothes.»

«I use as few sources of light as possible and I work at high speed. A simplified process allows more time for the most important thing – communication!»

Future Plans: Morten has no intention of slowing down any time soon. He plans to have workshops. He is working on his next project, called, <100 Photographs

– 100 Women,> which is a study of females from one year up to 100 years of age, from all walks of life. At age 52, Morten Krogvold is busier than ever and more passionate than ever about his photography.

Readers may view his images, request his seminars and workshops and order his latest book, <Images,> by visiting his website at: www.mortenkrogvold.com ■

An unusual project for the Art Center College of Design

The Art Center College of Design is an internationally recognized art school in Pasadena, California. It was founded in 1930 and, amongst other things, instructs in 4-year courses advertising, film, illustration, automobile design, and industrial products. 1200 students from all over the world attend this college. Art Center of Design graduates are very much in demand by leading enterprises worldwide. For the first time Bron Elektronik AG has placed the entire realization of their calendar with a school.

Project

Since the mid-1980's, students of the Art Center have been using **broncolor** flashlight units for lighting in the studio, and outdoor work. The Swiss flashlight manufacturer has already realized various projects in partnership with this school.

The latest joint project Art Center/**broncolor** originated from an advertisement within the faculty to submit interesting, contemporary photographs. The jury, comprising the Photography Department co-chairs Jeff Atherton and Nan Oshin, and instructor William V. Harrold selected 12 images from more than 100 submissions that they found were extraordinarily beautiful or that utilized unusual lighting solutions.

The final calendar theme **<people>** and the selection of the images was decided in Pasadena together with Claude Bron, Marketing Director of Bron Elektronik AG. The selected pictures were created by several students under the supervision of various instructors.

«The idea was to show how different photographers use a range of technical and conceptual approaches to lighting people,» Jeff



Atherton and Nan Oshin explain. «The students have shot and developed a product that will be produced and not be just a prototype,» Claude Bron says. «The calendar will spread the name of the Art Center Pasadena, and the student photographers to a large number of professionals in the fields of photography and design.»

Picture

Visualize in the first scene, a picture-perfect wife and mother sitting in a typical American dining room, motionless as if struck by lightning. What has startled her? Coffee cup arrested halfway to her lips, she looks off camera. Her son stares sullenly spooning up his morning bowl of corn

flakes. In the second scene, the woman kneels by the dead body of her husband, mourning with exaggerated grief. The son, holding his toy in his hand, stands alongside, seemingly detached from the horror.



Ramona Rosales, Art Center College of Design, USA

broncolor wins 2002 International Kodak Photo Calendar prize

The winners of the 35th International Kodak Photo Calendar prize were announced early this year. This prize is awarded by Kodak in collaboration with the Grafischer Klub Stuttgart (Germany) and the German Printing and Media Association. It is intended to draw attention to particularly high-quality photo calendars. Each calendar is evaluated as an overall creative work, which means the professional jury takes into account not only photographic quality, but also printing quality, finish, functionality, typography and design.

From the 900 calendars submitted, the jury selected 12 that received the coveted designation as a <2002 Kodak Photo Calendar>. The prize-winning calendars were presented at a public exhibition in Stuttgart.

We are proud that our 2002 broncolor calendar was among the winners. The Art Center College came through with professional performance and creativity: even in this age of personal digital assistants and handheld organisers, the wall calendar is still an attractive way to convey an advertising message.

Concept

A common thread runs through the broncolor calendar 2002: All the pictures feature people. The students used exclusively the products of the Swiss flashlight manufacturer to create these original images. Not only the photographs but also the design and production of the oversized wall

calendar are the work of the photographic department of this art center. Bron Elektronik AG Switzerland is a leading manufacturer of photographic lighting equipment. Entrusting the Californian school with this assignment is an entirely new direction and idea, offering a rare opportunity to showcase student work to the professional community.

Up to now, the broncolor New Year Calendar has been shot by well-known international photographers. ■

Test report of a young photographer

I left secondary school after only eight months so I could pursue my artistic interests as a professional.



Andreas Zimmermann, Liestal CH

After completing a two-year basic course at the Farbmühle School of Design in Lucerne, in the summer of 1994 I began a four-year apprenticeship as a photographer at Leu+Partner in Riehen. This gave me numerous opportunities to work on a wide variety of studio, architectural and industrial projects. My interest very quickly turned towards people and fashion photography and reportage. My first big project, during the third year of my apprenticeship, was a documentary in Bosnia six months

after the Dayton peace accord. In retrospect, it was an important experience, something that is still encouraging me to continue working on projects in the area of social criticism and politics in addition to doing commercial photography. After completing the apprenticeship I spent a full-time academic year at the professional design training school in Basel. I was still interested in going to school, especially in order to expand my artistic capabilities. I was looking

for an intellectual challenge after the hands-on orientation during my years of apprenticeship. This year in school was also soon over, and I began working as an assistant to a number of Swiss and foreign photographers. In a very short time I learned a great deal, profited from the knowledge of experienced photographers and kept finding out more about new areas of photography. Today, I make my living from assignments and independent work, and as an assistant.





Before the new Nano 2 and Nano A4 flash power packs first went on sale in November 2001, Bron Elektronik AG asked me if I had time to test these new products. These units had been developed specifically for the needs of younger photographers; what

Bron wanted from me, as a representative of that target group, was my opinion as to whether the development engineers had met my criteria for this kind of equipment. I readily agreed to submit the power packs to practical testing in the studio and on location. Since I have been working exclusively with broncolor lighting equipment since I started my education, it did not take me long to get familiar with the equipment and I was able to go to work immediately. The power packs were easy to incorporate into my working methods in combination with other broncolor equipment. They are uncomplicated and simple to use. Their light weight and compactness are particularly helpful on location. The Nano A4 has asymmetrical power distribution in addition to higher output. When two or three lamps are

being used, power is distributed at different levels to the channels: a useful creative capability. Since this is an entry-level model, I felt that the somewhat lower power level as compared to other broncolor power packs was not a problem. In fact, for smaller set-ups in the studio, the lower power was quite welcome.

In short, the two Nanos meet my needs. They are ideal practical entry-level units with all the important technical features for professional light management. ■



Did you know...

... that every new Nano power pack, even the symmetrical Nano 2 version (1200 J), contains two separate flash capacitor banks of 600 J each, i.e. one bank for each lamp outlet?



600 J (up to setting 5.0) can be utilised. The division into two capacitor banks thus increases the overall control range by one stop, to a total of 6 f-stops (Nano A4 = 6.7 f-stops).

So the rule of thumb is: *for less than 600 J use outlet 2, for more than 600 J use outlet 1.*

The same procedure can of course also be used analogously with a Nano A4, whereby here the lamp outlet should be switched only if less than about one-third of the maximum energy is required. ■

The circuit is the same as for the larger asymmetrical Nano A4 units, except that in a Nano 2, the capacitor groups are the same size whereas in the Nano A4, they are asymmetrical. Thanks to the use of overflow diodes, however, the maximum flash energy is still available at lamp outlet 1. This feature means that users of the smaller power packs can benefit from the ability to adjust colour temperature, flash duration and modelling light range when

only one lamphed is connected. Here's an example: If maximum flash energy (1200 J) is desired, plug the lamphed into outlet 1 and set the power selector to 10 (flash duration $t 0.5 = 1/650$ s). The flash energy can now be reduced as necessary via the keypad. If only half (or less) of the maximum flash energy is needed, it is best to operate the lamphed at maximum flash voltage (setting 10) on outlet 2, where only 600 J is available; as a

result, the same colour temperature is obtained at half energy as at maximum energy via outlet 1. This is a simple way to maintain a constant colour temperature over a range of approx. 3 stops with a deviation of only ± 100 K. The effect on flash duration is equally favourable: it can be reduced approximately by half as compared to outlet 1, since fewer capacitors are connected. Because the flash voltage is still at maximum (10), the entire adjustment range from



New improved broncolor Pulso lamphead – not just for globetrotters



To allow international photographers to use their equipment in different countries, the Pulso G lamp can be operated on mains voltages of 100 to 240 V without switching over. All that is necessary is to use the correct modelling lamp. Since attachments and light shapers have become larger and often heavier in recent years, the new lamp has a stronger clamping system with a generously dimensioned clamp mechanism and a steel threaded insert. To improve stand mounting for those users who do not use broncolor stands, the stand adapter has been optimised for third-party

stands. And last but not least, broncolor has developed a mechanical interlock and new protecting glasses for the lamps. This new bayonet mount prevents inadvertent loosening of the glasses and eliminates associated costs. All the existing advantages of Pulso lamps, including light angle adjustment, locking reflectors and the coverage characteristics of the flash and modelling light, are of course retained along with the new features of this latest generation of Pulso lamps. The Pulso G lamp is compatible with all broncolor power packs built since 1972.

Please contact your broncolor dealer for more information or visit our homepage www.broncolor.com ■

broncolor, the Swiss lighting specialist, presents its first innovation for this Photokina season. The extremely reliable Pulso F lamp has been updated to meet changes in customer requirements.

CONNECTION CABLE TO MOBIL:

charging <on the road>



can be charged directly in the power pack (without removing the battery), or a single battery module can be removed and recharged. We recommend charging while the engine is running, i.e. while driving.

The connection cable is 5 metres long. Its plug is designed exclusively for connection to cigarette lighters in automobiles and lorries with 12 V electrical systems. The connection plug is also fitted with an 8 A automotive fuse. When charging from a cigarette lighter while driving, the fast charging mode brings the battery up to approx. 80% of full charge. Depending on charge state, this takes up to approx. 3 hours. Another 5 hours are needed to charge the battery to 100%. ■

broncolor, the Swiss lighting specialist, has responded to a wish expressed by many customers by introducing a new and useful accessory for the broncolor Mobil power pack. With the Mobil connection cable, the battery-operated power pack can be recharged in an automobile. Two charging methods are possible: the battery

MOBIL POWER PACK:

even better protection



The battery-powered Mobil power pack is one of broncolor's most successful recent introductions. That success is no accident: Mobil was developed specifically for the needs of travelling photographers. Battery operation, compact size, convenience and compatibility with broncolor accessories, and lots of light output: those were the specifications passed on to the development team. The Mobil system has been expanded ever since its debut in 1998: the Studio Booster increases output

to 1500 J and also allows mains operation. For better protection, Mobil has been fitted with proven rubber side panels. With this upgrade in convenience and protection, Mobil is ideally equipped for all the challenges of work on location.

Please see your broncolor dealer for more information. www.broncolor.com ■

LITERATURE:

broncolor documentation

To provide current information on the entire product range, broncolor offers detailed literature. Contact your broncolor distributor or visit us at www.bron.ch.

creative workshop

brnecolor
lighting courses
– now for digital
photography
too!

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

brnecolor offers a variety of workshops for professional and semi-professional photographers. You will learn from an experienced photographer in a professionally equipped brnecolor studio (130 m²) with four complete workstations. Classic problems such as chrome-plated steel and glass will be explained along with

the latest photographic techniques. Controllable flash durations and colour temperature will be used, as well as a variety of filter methods. Because the number of participants is limited, programmes can always be individually adapted. Mutual inspiration and shared experience contribute to a creative atmosphere. In short: you benefit from tips, tricks and techniques for your everyday work. ■

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