

TIMES

Published
by the
**NATIONAL
PRESS
PHOTOGRAPHERS
ASSOCIATION**

Volume II, Number 1
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THIS NEWSPAPER WAS
PRODUCED AS PART OF AN
ELECTRONIC STILL
PHOTOJOURNALISM
WORKSHOP. THE PAGES WERE
DIGITALLY PRODUCED USING
CURRENTLY AVAILABLE
SOFTWARE AND HARDWARE.



PHOTOGRAPH: MICHAEL A. SCHWARZ/CAMERA: NIKON 35MM SLR AND KODAK EKTAPRESS 1600;
SCANNER: LEAFSCANNER 45; SEPARATIONS: ADOBE PHOTOSHOP

IMAGES FROM THE DESERT

*A community coming together is
just one of the stories told by
workshop students using the
latest imaging technology.
Story on Page 27.*

INSIDE

A Sense of Place

AN ARCHITECT'S DREAM COMES TO LIFE IN
THE DESERT AMID THE SOUND OF BELLS; A

12 CAFE KEEPS TRADITIONS ALIVE.
TWO SOUTHWEST PLACES.

A Sense of Self

THE OLD WEST PROVIDES A GENTLE WAY OF
LIFE FOR A HARD-WORKING COWBOY TRYING

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ONE MAN'S WAY OF LIFE.

A Sense of Now

NEW TECHNOLOGY REQUIRES A NEW WAY OF
THINKING, NEW STANDARDS AND NEW RULES

3 FOR PHOTOJOURNALISM.
THE WORKSHOP REPORT.

EDITOR'S NOTE

This newspaper is a living classroom experiment. Our purpose is not to highlight one program, camera, or other piece of hardware against its competition.

To the contrary, we wanted to bring together the technological marvels of our time with the trained eye of journalists using cameras. Only by exploring technology will we learn how best to use the computer software and hardware that have greatly influenced our newsrooms.

Readers need to know of the almost superhuman efforts undertaken by both vendors and participants to publish this newspaper, and the great sense of pride in attempting to capture images that commu-



nicate information. Despite the lure of the hardware and software, the primary purpose of the pages produced here was to communicate. Not all the pages created in the workshop could be published; many fine efforts were left on the "composing room" floor. It is not a reflection on those individuals who worked on those pages, but rather the finite amount of space available and the strong photographs and stories competing for publication.

Content was our overall goal. Content married with technology.

—HOWARD I. FINBERG

Output

Two output devices were used to create this newspaper. Pages 5, 10, 15, 16-17, 21, 24-25, 27, and 28-29 were typeset on an Agfa Compographic 9800 using Aldus PrePrint 1.0 and Aldus PageMaker 4.0 for the Mac.

The remaining were processed on an Autologic APS PS PIP-II using Scitex Visionary™ 3.0 (beta) for the Mac and typeset on an APS-6/84 image-setter.

Other devices used were: LogElectronics for page film and paper output for proofs; Hoechst Celanese for press match proofs; Noritsu America Corp film processor for color negative film

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[By MIKE MORSE]



Photographer Jim Skillely tests the prototype Kodak Color Electronic Camera Back on a Nikon F3 body. This image was captured with one of the two new Kodak color backs introduced at the workshop.

Photo by BOB LUCKY

POWER TO THE PEOPLE

A new generation of digital tools are empowering photographers and designers

By MIKE MORSE

Empower! That is the byword of the digital age of electronic publications said John Long, Chief Photographer, The Hartford Courant and past president of NPPA. According to Webster it means to give power, to authorize, to enable. The knowledge of the new technologies of desktop publishing systems can empower those who have it to better control how their work is used or even start a new publication.

The question was, is it really possible to drop into town and within a week start a brand new high-quality color newspaper at a reasonable cost? The answer: yes. It was demonstrated again at this year's edition of the National Press Photographers Association's Electronic Photojournalism Workshop, where a high-tech desktop publishing system was set up in a hotel ballroom to design and electronically produce a newspaper in four days. It worked.

Held at the Tempe Mission Palms Hotel in Tempe, Ariz., this year's workshop attracted more than 160 participants from across the United States. Twenty-two students came as photographers, 25 as editors and 42 as observers. The 16 person workshop staff consisted of many top photojournalists and graphics experts from around the country, and included computer electronics experts and 63 imaging equipment vendor as well. In all, more than 175 pieces of electronic equipment were used to produce the fifty percent color Electronic Times, the tabloid format workshop newspaper. (See graphic on page 31.) A total run of 30,000 copies of the thirty-two page Times was printed at Southwest Offset Printing Co. in Gardena,

Calif., a printing site for The National, a sports daily serving major US cities. The National was a workshop sponsor.

If the first edition of the workshop, held at Martha's Vineyard, Mass., in 1989 was filled with technological birthing pains, the 1990 edition was a year of growth and new confidence. John Cornell, Newsday photojournalist and co-

"NPPA looks to be a leader in the field of electronic imaging. We want our members: photojournalists, picture editors and photo managers to be the ones best educated to deal with the technology of images so they will have a say about how their work is handled in the electronic newsroom."

• JOHN CORNELL
WORKSHOP CO-DIRECTOR

director of the workshop, said "what's different this year is we are better organized and we learned from our mistakes last year. We learned how to solve problems better."

Indeed, this year was not immune to the specter of electronic incompatibilities and human error. For example, some page negatives had to be produced off site, at a commercial prepress house, when technical problems were encountered with producing them on site.

During tense hours waiting for technology experts to decide if the problem could be solved, Howard Finberg, AME graphics, at The Arizona Republic, and executive editor of the Electronic Times said "I feel like the shuttle guy here. When can we get a go, no go?"

Other problems arose when students overloaded the network with massive amounts of raw data, scanned from photos, practically filling a one-gigabyte file server. Ultimately some of the multitude of problems that

can arise in such a complex system, especially one that is somewhat experimental, did occur. However, most were solved and the deadline for sending the paper to the California printing plant was met.

The workshop goal, according to Cornell, was to educate.

"NPPA looks to be a leader in the field of electronic imaging. We want our members: photojournalists, picture editors and photo managers to be the ones best educated to deal with the technology of images so they will have a say about how their work is handled in the electronic newsroom," he said.

Bill Hodge, page designer at The Long Beach Press Telegram, and co-director in charge of the educational part of the workshop program, said the purpose of the workshop is to provide a forum where "photographers work with the equipment to see how it works with their particular set of problems-their photography-their page layouts, in a deadline situation.

Continued on Page 00

STATEMENT OF PRINCIPLE

The National Press Photographers Assoc.
November 12, 1990

As journalists we believe the guiding principle of our profession is accuracy, therefore, we believe it is wrong to alter the content of a photograph in any way that deceives the public.

As photojournalists we have the responsibility to document society and to preserve its images as a matter of historical record. It is clear that the emerging electronic technologies provide new challenges to the integrity of photographic images. This technology enables the manipulation of the content of an image in such a way that the change is virtually undetectable. In light of this, we, the National Press Photographers Association, reaffirm the basis of our ethics: accurate representation is the benchmark of our profession.

We believe photojournalistic guidelines for accuracy currently in use should be the criteria for judging what may be done electronically to a photograph. Altering the editorial content of a photograph, in any degree, is a breach of the ethical standards recognized by the NPPA.

NPPA Addresses Photojournalism Ethics

By John Long
Past President, NPPA

There is no place in documentary photojournalism for the digital manipulation of content. The Executive Committee of NPPA made this point in a Statement of Principle issued in conjunction with the Electronic Photojournalism Workshop, stating that the credibility of journalism is at risk today.

In an attempt to set guidelines for the digital manipulation of photographs, NPPA officials decided to start with an overall philosophical statement instead of a set of rules. The EC realized that it would be impossible, as well as improper, for NPPA to try to mandate a set of guidelines which would be acceptable to all newspapers. They decided instead to establish certain goals and offered suggestions so that papers could set their own guidelines. The ultimate goal, they said, is to maintain journalistic accuracy.

There was a conscious effort by the

committee not to exclude conceptual photography which many consider a valid form of photojournalism. As long as there are visible clues which identify the image as a photo illustration, and as long as the photographs are labeled as such, the EC felt comfortable that electronically generated imagery does not, by its nature, deceive the public.

In terms of specific recommendations, the EC concluded that, based on their stated goal, there are many things a photographer or editor can do electronically, and that only some of these things are improper. Simple dodging and burning, removing of wire service hit lines, retouching dust marks and color correction are generally considered acceptable changes today just as they have been in the traditional chemical darkroom. Altering the editorial content of any photo, however, be it documentary or conceptual, in such a way as to misrepresent the original content of the photograph would be wrong.

Among many well known cases of ma-

ELECTRONIC TECHNOLOGY

Digital manipulation can affect newspaper credibility.

Michael T. Martinez
President NPPA

It can be done, but should it?

With the emergence of new electronic technology, photographic images can be manipulated easily and, whether by accident or by design, their content can be changed. This must not be allowed to happen.

The Executive Committee of the National Press Photographers Association Statement of Principle (see box) formulated at the second NPPA Electronic Photojournalism Workshop held in Tempe, AZ, reaffirms our commitment to the Code of Ethics NPPA members have followed for 44 years.

Photographic manipulation is not new. It is likely that your own newspaper's library is the repository of dozens of photographs that have had high-lights airbrushed or have been cut to remove the center section to bring subjects closer together.

We raise this issue now because within a year most newspapers will install electronic picture desks to handle wire service photographs. The impact of that will eventually affect the way we handle local photographs too. Darkrooms as we know them will gradually will be phased out. Photographs will be scanned into the newsroom and what had been taking place in darkrooms will now take place in computers.

NPPA has objected to the manual manipulation of photographs in the past and we will object to electronic manipulation today.

There have been a number of well documented cases of deliberate manipulation that has aroused the ire of the journalistic community and, in most cases, the publications involved have taken steps to prevent such willful excesses from happening again.

In 1989, the St. Louis Post-Dispatch published

an electronically altered photograph that, in its way, was the most disturbing example to date. Ironically, it was a copy of Pulitzer Prize winner Ron Olshwanger celebrating the announcement of his award. A seemingly unimportant cola can in the foreground was electronically removed. In retrospect, the can turned out to be an important piece of information because Olshwanger - a non-drinker - celebrated with a soft drink rather than having champagne with his colleagues. The Post-Dispatch innocently and without forethought removed the can from the picture. The retouching process, it would seem, has become routine.

This new technology is causing a realignment of editorial and production personnel which requires new responsibilities and skills. As a result, individuals with little or no background in journalism, untrained in its principles and traditions, are now part of the electronic editing process. In this new environment editors should be alert to how easily an image can be changed without much conscious thought.

Credibility is the most valuable commodity journalists have. If the public begins to doubt the accuracy of some of our photographs, they will likely start to question the accuracy of all of our photographs. The erosion of the public trust will have a devastating effect not just on our profession, but on the entire newspaper industry, as readers will gradually drift away to other more reliable media.

In the spirit of cooperation, NPPA intends to approach the leadership of other news organizations to express our concerns about the implications of this new technology. We hope to seek their support in the establishment of some guiding principles for the processing of digital images as photojournalism enters the electronic area.

nipulation mentioned were the moving of the pyramids by National Geographic in 1982, the cola can removal in St. Louis and the Day In the Life covers, all of which the EC felt went beyond NPPA's ethical limits. Some argued that small changes (or accidental changes) such as these do not affect the essence or truth of an image and could be acceptable, but the EC agreed all changes of content, large or small, affect the truth of the image and should be discouraged.

The Executive Committee also held open meetings for conference participants to discuss a number of related issues, including the suggestion that NPPA adopt a modified version of the Norwegian code of ethics on digital manipulation and the idea of requiring an identifying symbol in manipulated images.

Illustrations and their place in today's newsrooms also became a major part of the discussion, as did the eroding credibility of photojournalism due in part to the new electronic technology.

The Executive Committee, comprised of NPPA President Michael Martinez, Vice President Michael Morse, Past President John Long, Secretary Skip Peterson and EC Board Representative Clyde Mueller, came to the conclusion that NPPA should not advocate the introduction of a symbol into photographs, reasoning that the integrity of a photograph (documentary or illustrative) should not be violated with the mandatory inclusion of extraneous material of any sort. The identification of illustrations by noting they are illustrations in the credit line is sufficient. The words "Photo Illustration" are already in common use in the U.S. and their use in the appropriate instances was encouraged.

This statement will be offered to the Board of Directors at the next NPPA National Convention for approval and inclusion in the NPPA Bylaws as an addendum to the Code of Ethics.

[By Mike Morse]

ALL THE NEW BITS & BYTES

Technology story
By Mike Morse

Students and observers taking part in the week-long NPPA Electronic Photojournalism Workshop had a chance to work with much of the latest high-tech digital imaging and desktop publishing equipment. Digital cameras, scanners, high-end computers, data transfer networks and data storage equipment, as well as output devices, were all part of the electronic layout, design and production process used to put out this year's edition of *The Electronic Times*.

An electronic camera back was introduced by the Eastman Kodak Co., and Polaroid Corp. was testing a new studio-oriented color still-video camera.

The Kodak electronic camera-back, made available for live testing for the first time at the workshop, is a prototype that Kodak believes might become an important part of the image taking equipment of the future. Kodak also introduced a high speed 35mm scanner.

"We obviously think this is the way newspapers of the future will go," said Paul Curtis, Kodak's market coordinator for photojournalism.

The prototype resembles a motor drive and replaces the Nikon F3 camera back. Installation, Paul Curtis said, only takes about 30 seconds. The back contains a sensor with 1.3 million pixels, which provides more than twice as much resolution as any other electronic camera on the market. Sensitivity is 1600 ASA for monochrome and about 400 ASA for color. Imaging latitude is similar to that of slide film.

In addition to the back, there is a ten-pound electronics package, containing a 200MB hard drive and a monitor, which the photographer carries on his shoulder. The



Photo by Jim Kikely

unit has a capacity of 160 images and can be linked to a Macintosh computer for image processing.

Polaroid's new still-video camera, still under development, is code named the G-camera. It is intended for shooting still-life setups in the studio. According to Larry St. George, senior engineer at Polaroid Corp., the camera scans the subject six times to compose an image with 3.6 million pixels of resolution. The image is full color and is output to a PC for image processing.

Polaroid says the camera will be of interest to commercial photographers who do high volume still work like catalog houses.

The workshop production system provided a platform to display and use much of the newest technology for transferring and storing data. The entire electronic production system, used to teach students and to produce *The Electronic Times*, was networked with an Ethernet file-transfer network and backed up with first generation magneto-optical hard disk drives from Sony. The optical drives store 600MB of information and were placed at critical intersections in the flow of data. They also provided a "sneakernet" option to transfer files manually if the Ethernet should fail or overload with large image data files.



Photo by Stan Alort

Above: Using Adobe Photoshop on the Macintosh IIfx, Adam Butcher works on his photo.

TECH STUFF

input
Nikon F-3
Kodak
Monochrome
Electronic
Camera Back
(prototype)
Image
Production
Software
Adobe
Photoshop
Page Layout
Software
Scitex Visionary
Version 3.01B

Left: A Nikon F-3 35mm camera was fitted with a prototype digital electronic camera back from Kodak. This photo was recorded using a portable hard disk drive, attached to the camera body carried by the photographer and imaged directly to a Macintosh computer. This new technology was demonstrated for the first time in the United States at the 1990 NPPA Electronic Photojournalism Workshop.

[By J. CHARLES GARDNER]

TEACHING THEM TO BE KIDS

Away from their sheltered life, homeless children are taught by Grace

Grace Wood has found a home teaching school to the homeless.

The Schoolhouse, a school for children of the homeless sponsored by the private Phoenix Special Programs agency, has been in operation for three years. Grace has been there since May of 1988, giving love and encouragement to the 20 to 30 students in classes from kindergarten to eighth grade.

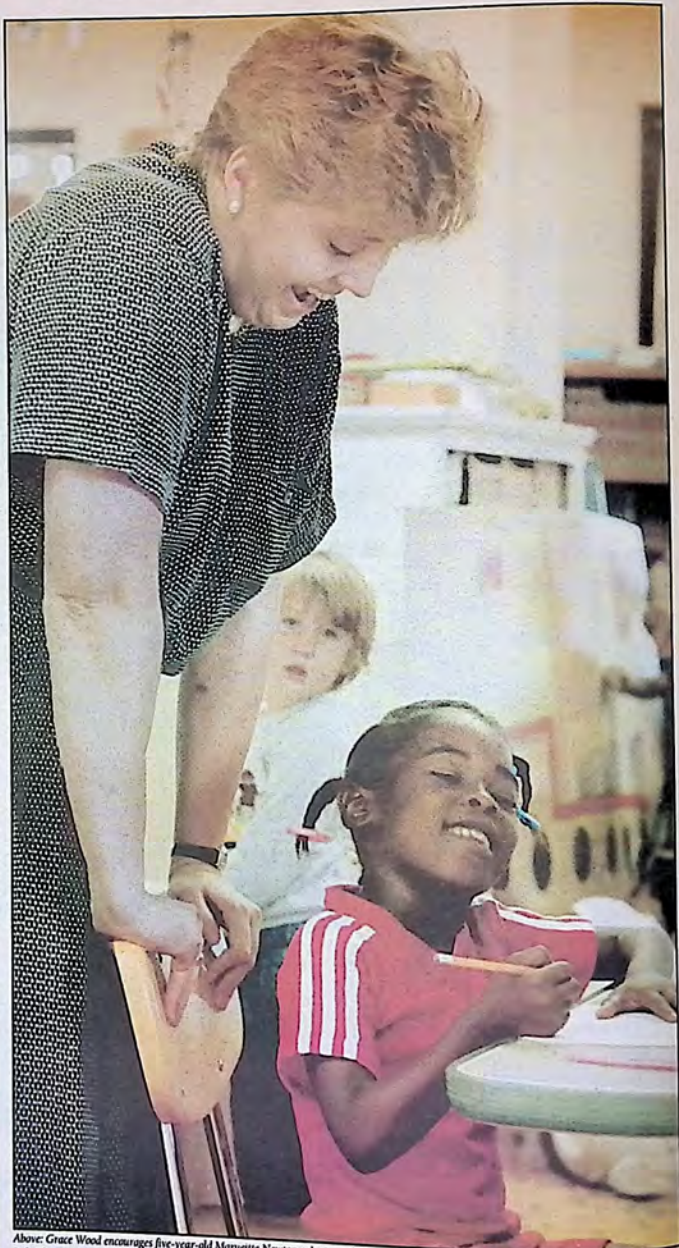
Special children have special problems. The students arrive and disappear with their parents' movements, for some it's their first school experience while others have never finished a full school year. Building self-esteem in the streetwise children is a daily challenge.

The children come from the Central Arizona Shelter Services (CASS) and are bused about one mile for the six-hour school day. They return to their shelter home, which is usually a double bed shared with several family members.

The children may move into the regular public schools if and when their individual needs and the paperwork requirements are met.

The children who come through the system only point to the larger problem of the Maricopa County homeless population, which has been estimated at more than 5,000. Those who cannot get into shelters, or prefer to take their chances on the streets, are an unsolved problem for city and county officials.

But because of Grace Wood and The Schoolhouse, some of the homeless children don't do without an education.



Above: Grace Wood encourages five-year-old Marucette Newton, who is working on an invitation to a Thanksgiving play to be performed for parents. Left: The school bus marks the start of another day for homeless children, just as it does for most others.

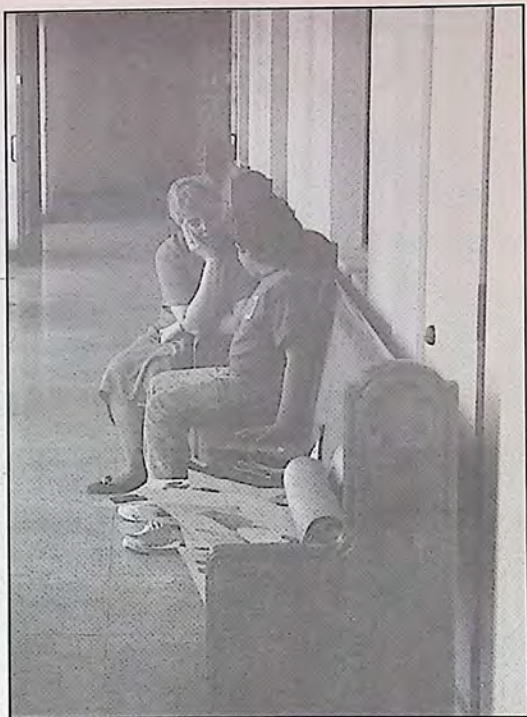


[By J. CHARLES GARDNER]



Right: Grace Wood is in her small office, making arrangements for a field trip for her students.

Below: Four boys gather around a concrete marble cover during recess and shoot pool, using a spring-loaded pen and berries.



Grace Wood goes one-on-one with a misbehaving student in the "penalty box" — a hallway with church pews where disruptive children must sit quietly for a time period.



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Film Scanner

Scanning Software:
Kodak Rapid Scan
Software

**Image Production
Software:**
Adobe Photoshop

**Page Layout
Software:**
Scitex Visionary



"These kids know all about sex, drugs and violence, but what they don't know is how to be kids."

• GRACE WOOD
THE SCHOOLHOUSE TEACHER

Left: In a community bedroom at the CASS women's shelter, Evelyn Mitchell sits on her bed with daughters Tasha, 1, Vivian, 2, and Charlesa, 4 months. The two double beds in the shared room are their home.

[BY DAVID UMBERGER]

CARING FOR FAMILY



A horse's illness tests the relationship between veterinary science, a family, and the animal they love

Dr. Kent Allen, owner of the largest hospital of its kind in the state, the Arizona Equine Medical and Surgical Center, entered the radiology lab with some good news and some bad news. "The good news," he said, "is that we've found what Coryanne's problem is. The bad news is that she'll probably die without surgery."

Coryanne's "parents" are Douglas and Merrily Graham of Prescott, Ariz. They have been breeding prize-winning Arabian horses for 28 years. But Coryanne is much more than their top brood mare, she's their daughter.

"Since June, Coryanne has been telling me that she's had tummy problems," explained Merrily. "She goes down every two or three weeks and tries to work something out of her guts. It just breaks my heart to see her so miserable, but chronic colic is fairly common. Horses have a terribly outdated digestive system, it's really quite amazing that there are any of them still walking the face of earth."

But the problem was not as simple as chronic colic, and after several hours of diagnostic work on the Equine Center's state-of-the-art, 1000-milliamper radiography unit, Allen returned to give the Graham's his verdict: At least one, possibly several enteroliths (stones that can grow as large as a football) are thought to be in Coryanne's intestines.

Merrily's concern for Coryanne is obvious. Throughout the lengthy diagnostic procedure, she cradles the dapple-gray mare's head in her arms. Several times Merrily kisses her horse's muzzle.

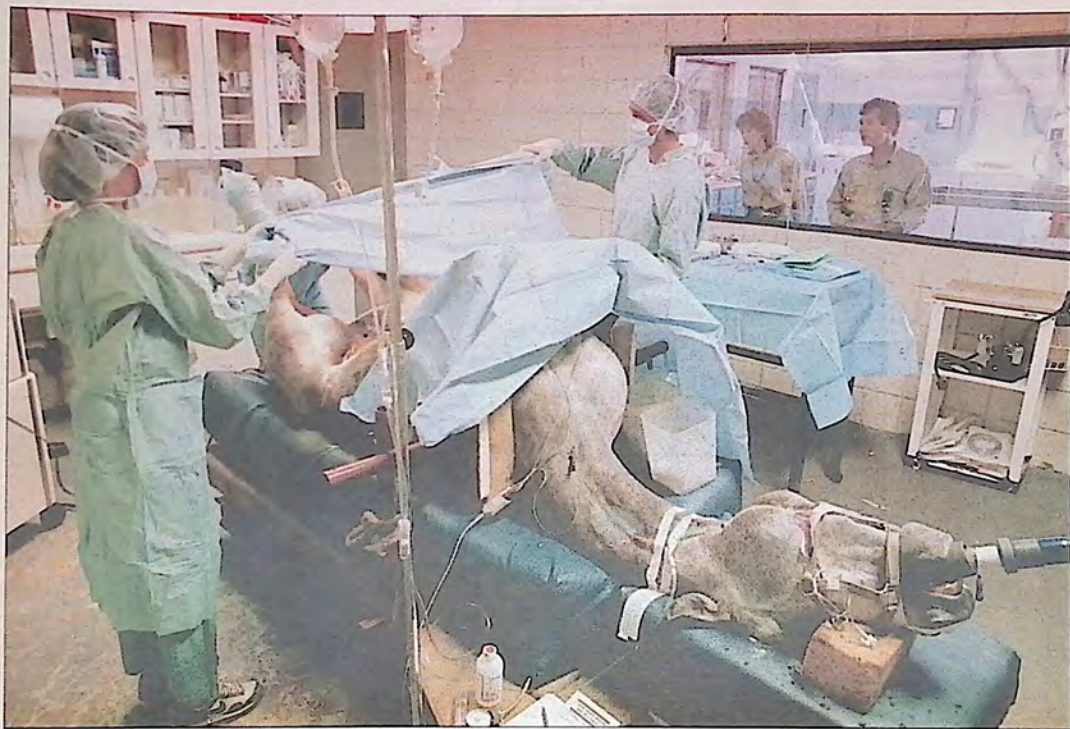
While the surgical procedure is not particularly difficult or

dangerous, it does carry with it the usual dangers inherent when general anesthesia is used, according to Allen. The alternative is to have Coryanne destroyed, and the Graham's are not about to destroy their "daughter."

Coryanne's surgery is performed by Dr. Craig Sweeney and lasts two hours. Sweeney searches the mare's intestinal tract for the stones, but finds nothing. He also examines the other major internal organs as well, and all appear to be healthy. So what began as a family affair may end as an even larger family affair. The new diagnosis is an ovarian problem, and the solution: Coryanne just needs to become a mom herself.



Dr. Kent Allen discusses X-rays with Merrily Graham while her husband Douglas waits for the diagnosis with Coryanne. The Graham's named the horse Coryanne after their own mothers, Anne and Cory.



The Grahams watch over Coryanne as the doctors in the Equine Medical Surgical Center's operating room prepare her for ventral abdominal celiotomy surgery.



Above: The Grahams examine enteroliths similar to the ones they believe to be in the intestines of their mare, Coryanne.

Right: Doctors and technicians maneuver the still-sedated Arabian onto her recovery pad.



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Image Production
Software
Adobe Photoshop
Page Layout
Software
Scitex Visionary



Allen Culp has managed the Flying E ranch for six years.

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Equipment
Nikon F-3 Camera
Kodak Color
Electronic Camera
Back (Prototype)

Separations
Adobe Photoshop

Software
Aldus PageMaker
4.0a for the
Macintosh



Above: Allen Culp cuts out his cattle, sorting them for sale at auction. Right: Culp wiles away his time waiting for his cattle to be auctioned.

HAPPY TRAILS

"You know, when I was about 15 I used to think I was born about a hundred years too late. I always wished I had been born in the good old days. I would have been on horseback for days or weeks driving these cattle to a railhead to sell. Now I think all the good old days are today."

Deep sun-baked wrinkles line the leather-like face of Allen Culp, the ranch foreman of 30,000 acres at the Flying E Ranch near Wickenburg, Ariz. He walks slow and talks slow, but he moves with the confidence of a man who knows and loves his work. About the only things really quick about Allen are his broad smile and wit.

He knew nearly 30 years ago he wanted to punch cattle. "It was a good thing I did other things before this because you got to be pretty handy in a lot of things to run today's ranches. It's not all riding horses you know. Knowing construction and other stuff helps keep the costs down," Allen said.

His day begins at first light and ends when it's gone. For most people that would make for some very long hours, but "it's the only place in the world you can pack your kids with you and they don't have to wait all day to ask you a question they thought of that morning," said Allen.

Having started as foreman only six years ago, he says he's still learning his job. Even though his boss, as he calls Vi Wellik, owner of the Flying E, looks at him funny from time to time and scratches her head. "She never stops letting me make the decisions about her ranch. Sometimes I go for a couple of months without ever seeing her." He said she is one of the best bosses he has ever had.

"Hell, if you have to work for a woman then Vi is one of the best... I guess." He laughed, looked at me with that broad smile, and said, "you can quote me on that one."

Asked of the benefits of his work he didn't hesitate to state, "Independence. I create my

own problems. I don't have to deal with other peoples. I don't know, I guess I just enjoy going to work every morning."

It didn't used to be that way. Since high school he has held jobs in construction, as a brand inspector, and as a police officer in Wickenburg.

Seven years ago he'd had enough. He said he'd never really enjoyed these jobs because of the stress and the fact people never seemed satisfied no matter how hard you tried to please them. It could be he just wasn't doing what he really wanted to do.

He told his wife of 24 years if he had to work, he was going to work at something he enjoyed. He quit his job and started hiring out as a day hand. "It took me over half my life to get up enough guts to finally do what I always wanted to do," he said.

"You know, when I was about 15 I used to think I was born about a hundred years too late. I always wished I had been born in the good old days. I would have been on horseback for days or weeks driving these cattle to a railhead to sell."

He grinned at that and lovingly patted the steering wheel of his old Ford pickup like it was old Paint and said, "Now I think all the good old days are today!"

Modern conveniences and technology have replaced old cowboy ways. Nowadays about the only time he cooks over an open flame is on his Coleman stove while he is archery hunting with his son. When asked how long he intended to be a ranch foreman he simply said matter of factly, "As long as God let's me."





FOOD for THOUGHT

Still Life as Binary Expressionism

TECH STUFF

Input
Polaroid Color
Graphics Camera
(Prototype)
**Image Production
Software**
Adobe Photoshop
**Page Layout
Software**
Scitex Visionary

The timing needs and complexity of doing food shots are well known to anyone who has styled avocado going gray, curdling shrimp and lettuce going limp. Picture if you will a traditional studio set up for a plate of shrimp, raw vegetable garnish and avocado chunks. Does your vision include a refrigerator, space to work, a kitchen nearby? That would be reasonable.

During this week of high energy experimentation with digital photography an enterprising photographer, Jim Kilkelly insisted on testing the new Polaroid Electronic Color Graphics Camera, code

named the "G" (for graphics), on a still life image. "They said this camera was designed for 3-D objects, so I decided to put it to the test," said Kilkelly. Of course the Workshop "Power" Editors decided that a true test was a food shot.

The images on this page were created, not in the controlled environment of a well equipped studio, but in the chaotic, congested and frequently frantic electronic publishing workshop. Surrounded by computers, scanners and curious by-standers to complicate the challenge, Jim captured just the right picture with equipment not previously tested for this purpose

by either the photographer or the staff from Polaroid. Kilkelly noted that the camera was attached to a computer by a 6 foot "tether" which further tested his flexibility.

The photographer's reaction? Amusement, excitement, satisfaction and relief.

A bystander's commented, "That picture looks better than real food!"

The Power Editor's response? This full page coverage of a completely new process for an ever important purpose.

Story by Patricia Johnson



ROCK SPRINGS USA



Top: Rock Springs has provided an oasis for locals since it began as a stage stop in 1884. Left: Boyd Daily takes in a card game at the Rock Springs Saloon.

Portrait of an Arizona desert town where isolation and a shared zest for life have brought the people together



Above: Red Eye, a local artist in Rock Springs, sports a .45-caliber automatic on his hip. Right: Gee Gee, a fixture of the Rock Springs Cafe, serves up an order.

Throughout Rock Springs' history it has been an Indian encampment, a bivouac and the watering stop for miners, cattle drovers and shepherders during the expansion of the West. It was a stage stop for the Black Canyon Stage from 1884 until 1917.

The first commercial use of the property was made in 1920, by Ben Warner, who built a canvas covered store while making the adobe blocks for the Hotel and General Store, which opened in 1924.

The Hotel housed many notables on their arduous route between Phoenix and the gold and silver mines of the Bradshaw's.

The Rock Springs Saloon opened in a tent in 1920. When

the General Store opened in 1924, the bar moved in with it and stayed there until the Cafe was built.

During prohibition, business slowed to a trickle as evidenced by the still mounted above the door in the present bar.

The saloon is a central meeting place for folks with names like Pistol John and Red Eye, the local artist.

Sharon tends bar during the day and "Eddy" in the evening. They'll give you the low-down on the local legends.

Rock Springs folks all seem to share in common pride of their small Arizona town.

And in the true spirit of the Old West.

TECH

STUFF

Photos, story
Serge A. McCabe,
photo director,
The Oregonian,
Portland, OR

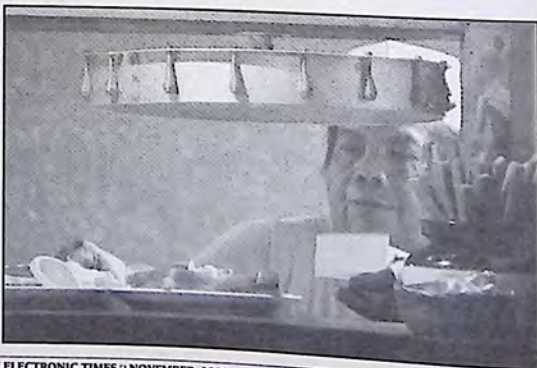
Layout
Randy L. Rasmussen
asst. photo director,
The Oregonian,
Portland, OR

Input
Nikon: Still Video Camera

Scanning
Sony D1H framegrabber

**Scanning and
Production Software**
Adobe Photoshop

Page Layout Software
Scitex Visionary





THE SOUND OF THE WIND

Artisans at Arcosanti create wind bells in a unique setting where architecture is one with the environment

In the stillness of the early morning, the bells whisper softly across the desert at a place called Arcosanti, a futuristic city and the home of Soleri wind-bells.

Construction of Arcosanti began in 1970, near Cordes Junction, Ariz., roughly 65 miles north of Phoenix.

Arcosanti was designed by Paolo Soleri, an Italian-born architect, with the intent to demonstrate Soleri's theory of "Arcology"—architecture blending with ecology.

The Arcosanti site plan consists of a series of interconnected structures designed to house 5,000 people, supplying them with urban support systems.

When completed, Arcosanti will rise many stories, encompassing 15 acres of an 860-acre land preserve.

Less than 50 people live there now, working communally in the production of the bells, taking care of Arcosanti and continuing its construction.

Soleri makes both bronze and ceramic wind-bells. No two are exactly alike and each changes color after years of exposure to the elements. The ceramic bells are made from Arizona clay.

A small store store at Arcosanti sells a variety of Soleri's artwork.



Above: Carrie puts the final touches on a ceramic bell, attaching the wire hanger.

Far left: An arch in the distinctive Arcosanti architecture frames the public square.

Left: Molten bronze is poured into the molds that form the famed Soleri bells.



Top left: Chris Stone inspects bronze bells freshly removed from casting.
Above: One of the 50,000 yearly visitors looks over bells for sale in Arcosanti's art store.

TECH STUFF

Photos, story
Serge A. McCabe, photo director, The Oregonian, Portland, Ore.

Layout
Randy L. Rasmussen, asst. photo director, The Oregonian, Portland, Ore.

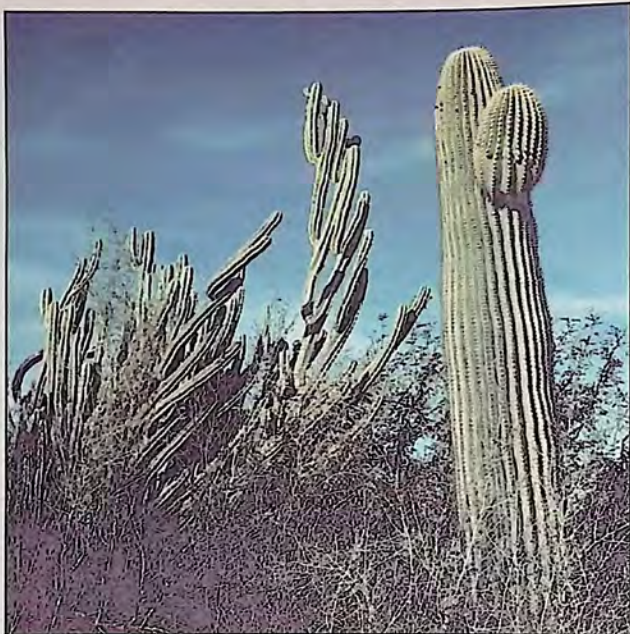
Input
Nikon Still Video Camera

Scanning
Sony D1H frame grabber

Scanning and Production Software
Adobe Photoshop

Page Layout Software
Scitex Visionary

[BY JIM KILKELLY AND SERGE McCABE]



Right: This image of cactus from the Desert Botanical Garden in Phoenix, Ariz., was captured using a digital camera back for the Nikon F3 camera.

Below: A skeleton of a saguaro cactus, photographed on conventional film, stands at the Desert Botanical Garden.

Below: Sunset light rims a desert cactus photographed using conventional film at the Saguaro National Monument near Tucson, Ariz.



PRICKLY PIXELS

Digital and conventional cameras record desert splendor, using high technology to capture nature's quiet beauty

"I was expecting a fuzzy image with a limited tonal range. What came out of the printer was sharp, with a tonal range which was astonishing," said Jim Kilkelly.

Kilkelly, of Kilkelly Associates in New York, shot both color and black and white images with a Nikon F3 coupled to a prototype Kodak electronic back. Images on this page represent a comparison of photographs shot on conventional film by Serge McCabe of The Oregonian and Kilkelly's digital images.

"I thought the (digital images) might be appropriate for newspaper and limited magazine usage," Kilkelly said. "I was skeptical of the quality of output from electronic imaging. At no time did I anticipate using this image to hang on the wall, but that is exactly what I am planning to do."

"I brought the color images into Photoshop for color correction. I played with density and contrast, hue, value, saturation. What was great about this process was that I was able to make the corrections instantly."

"I see this as a fabulous educational tool for teaching and learning the technical aspects of color photography. I had almost as much control in this program as if I was making dye transfer prints which I was trained to do in my college days. Now I find I am looking forward to a technology which is going to stretch me."



Above: An agave, photographed at the Desert Botanical Garden in Phoenix using a prototype Kodak electronic camera back on a Nikon F3 camera.

TECH STUFF

Input
Bottom left, top right: Nikon 8008, Kodak Ektapress film.
Top left, bottom right: Kodak Electronic Camera Back (prototype) with Nikon F3.
Scanning/Frame grabbing
Adobe Photoshop
Scanning Software
Adobe Photoshop
Image Production software
Adobe Photoshop
Page Layout software
Scitex Visionary

| By Mike Ridewood |

MESA MIGRATION



Far left: Evelyn Brothers uses a bit of body english to help make her shuffleboard shot. Left: The morning crowd gathers for lawn bowling at Venture Out R.V. Park.



Left: Morning aquatic classes fill the pool with eager fitness buffs.

TECH STUFF

Photos, story
Mike Ridewood
Photographer
Canadian Press
Calgary, Alberta

Layout
Monte LaOrange
Photo Editor
Post Register
Idaho Falls, ID

Input
Canon Camera
Kodak EktaPress
100 Film

Scanner
Nikon LS-3500
Film Scanner

**Scanning
Software**
Adobe
Photoshop

**Image
Production
Software**
Adobe
Photoshop

**Page Layout
Software**
Aldus PageMaker
4.0a for the
Macintosh

Right: Ted and Suzie Tucker try their hands at a beginners class in round dancing.



Senior citizens flock to Mesa each winter for fun in the sun

"Where can you find a better climate and have more fun," said Ray Poitris of Edmonton, Alberta.

Poitris arrived at the Venture Out R.V. park in Mesa 7 years ago and has enjoyed every minute. He now plays in shuffleboard tournaments all over Arizona on a team representing Alberta.

Venture Out provides a myriad of activities for its inhabitants, in-

cluding shuffleboard, lawn bowling, dance classes, a band, a rock shop, carpentry, exercise classes and tennis.

Frank Helsom of Detroit, Mich., has been spending 6 to 7 months a year at Venture Out for the past 14 years. Helsom is president of the hiking club, involved in drama productions and is an avid golfer. His latest passion is tennis.

"When I was in business I never had time to learn to play tennis, but retirement gives me the chance to take up a new sport at 69 years old."

The residents are made up of

about 70% Americans and 30% Canadians. They come from a variety of backgrounds and include bankers, lawyers, tradesmen and artists.

"By January 1 almost all the 1749 spaces in the park will be occupied. This becomes a self contained town, with neighbors helping each other with any problems," said Venture Out controller Rita Pshak.

Mesa's winter residents care about their winter home and enjoy the opportunity to live for half the year in a more hospitable climate.

[BY DOUG WELLS]



FAITH IN THE FAMILY



It was Dan and Darlene Jarvis' decision to have a large family. They haven't regretted the decision even though meals can look like a feeding frenzy.

A family of ten takes a lot of work and creates a lot of problems, but the pleasures can be ten times as satisfying, the risks outweighed by the rewards. This is clear to Dan and Darlene Jarvis of Mesa, Ariz.

"We both come from families of eight, and knew we wanted to raise a large family ourselves," said Darlene. "When we reached six, the family still seemed rather small." They decided on ten, with nine currently living at home.

To keep the house from dissolving into chaos, the Jarvisses have structured their household to



Finding the time to share personal - and sometimes painful - moments with her 10 children is a skill Darlene Jarvis has proudly mastered.

give each family member a share of the responsibilities.

"The children realize that for everything to run smoothly, they must do their part. They perform their tasks independently, aware that their chores benefit the family at large. And they've learned to help each other. They key

on each other, doing what is needed to finish a chore.

"Of course we have problems, every family does, no matter how large or small," she said. "We've just try to work through them, as a family."

As Mormons, the concept of family plays a very real role in the way the Jarvisses have chosen to raise their kids. A large, strong family unit is encouraged by the church.

"For us the church is family, and the family is church," said Darlene.

"When someone comes up and complements us on well behaved the children are, it helps us keep going. We know we've done something right."



In a large family getting lunch can mean having to fend for yourself. Paul, 11, gets ready to fire up the microwave while Alan, 3, climbs into the sink in search of his macaroni and cheese.

[By Doug Wells]



Alan, 3, helps his father rototill the family garden, followed closely by sister Kaylyn, 7, and her friend Deanna.

TECH

STUFF

Photos, story
Doug Wells, Staff
Photographer,
Des Moines Register,
Des Moines, IA

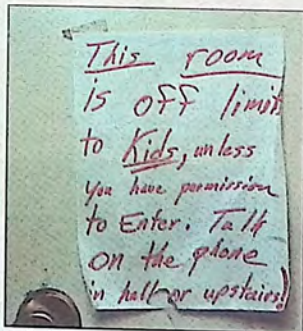
Layout
John Bock, Electronic
Editor, The Topeka
Capital-Journal,
Topeka, KS

Equipment
Nikon

Film
Kodak Ektapress 400 &
1600 ASA

Separations
Nikon LS-3500 scanner

Software
Aldus PageMaker 4.0a
for the Macintosh



In a family of 10, rules need to be made to help insure privacy (above). Three-year-old Alan, (left) maps quietly in the living room where the family pictures hang proudly on the wall.

[BY KEN IRBY]

STUFF

Photos, story
Ken Irby, Day Photo Editor, Newsday

Layout
David Frank, Photo Assignment Editor, The New York Times

Input
Sony MVC 5000 Still Video Camera

Scanning/Framegrabbing
Sony D1H 2000 Framegrabber-Transmitter

Scanning Software
Sony D1H 2000 SEPS Software

Image Production Software
Adobe Photoshop

Page Layout Software
Scitex Visionary



Left: A new recruit, Tony Staley, is being given a last-minute lesson on proper rifle handling from senior color guard member Don "Peanut Butter" Millhouse and Leroy Pethers, right, just prior to the Phoenix

AMERICAN AS PEANUT BUTTER

Oldest member of color guard going strong



For the members of Phoenix American Legion Post #1, Veterans Day is "the best of times and the worst of times," according to Don "Peanut Butter" Millhouse, a 62-year-old Korean and World War II veteran. He is the oldest member of the unit, with fourteen years of service on the Blue Eagles color

guard. "Vets Day for this unit is about honoring the men who went to battle to secure freedom for our people," said George West, color guard commander.

For several members of the color guard, like "Peanut Butter," an 82nd Airborne member, and Leroy Pethers, a Vietnam vet-

eran who carries the national colors, the military permeates their lives. Being in the color guard takes a large degree of self motivation, initiative and pride.

It's a warm November morning, and the bright morning light finds Sgt. Millhouse puffing on a cigarette, shining eagles and

swapping tall tales with the other members. For Sgt. Millhouse, it is an honor to serve ones country as well as acknowledging the contributions of American soldiers on Veterans Day, they are indeed the few and proud.

"We will be eagles until we die," says "Peanut Butter" Millhouse.



Above: Although only a few observers turned out to view the Veterans Day parade, proud members of the Phoenix American Legion Post #1 held their heads and flags high as they march down West Washington Street. Right: Millhouse checks the eagle on a flag staff before the parade began.

[By Mike Zerby]

A LACK OF WATER

Draining away Phoenix's resource



Making the desert bloom has long been the claim to fame for Phoenix, Ariz. Some say it's a miracle, others, pure folly.

The Arizona desert receives only about 7 inches of rain annually and summer temperatures soar well over one hundred degrees.

Bur Phoenix and its suburbs have flourished. With a population of 3.6 million, the average person uses 258 gallons of water daily. Most comes from a man-made lake, some from the Colorado River and the remainder from deep water wells.

The water isn't only used for survival. A simple golf course becomes a stunning panorama of Mars red rock and lush green grass beneath an azure blue sky. Heavily landscaped homes on artificial lakes dot the desert.

The water is limited, though. Water conservation managers estimate that within the next 30 years the supply will not meet the needs of expected growth.



Above: Tonto Creek, 60 miles east of Phoenix, seeps its way through the Arizona desert on its way to the Theodore Roosevelt Lake. The creek is one of the major tributaries of the area's water supply.

A swimmer plunges through a wave in the Kiwanis Wave Pool. The desert is dotted with aquatic recreational facilities, including boatless waterskiing.

TECH

STUFF

Photos, story

Mike Zerby, staff photographer, Star Tribune Newspapers, Minneapolis, Minn.

Layout

Stan Alost, photo editor, The State-Times/Morning Advocate, Baton Rouge, La.

Input

35mm Nikon Cameras / Kodak film

Scanning/

Framegrabbing
LeafScanner 45 / Nikon
Film Scanner LS3500

Scanning software

Adobe Photoshop /
AP Leaf Picture Desk

Image Production

Software
Aldus PrePrint 1.0

Page Layout

Software
Aldus PageMaker 4.0a



Above: Lakeside Community is one of several swank residential developments that capture the flow of water from the reservoir for esthetic purpose, allowing it to evaporate in the desert air.

Left: Bob Lavalle, Chicago, plays golf on the lush grass of the Rolling Hills Golf Course in Tempe, one of many famous area courses. The stark contrast of the desert rocks behind him emphasizes the hostile environment that the course must survive.

[BY KEN SAKAMOTO]

Right: Tony Klenakis talks with Butch Parker, his number one galloping boy, on the practice track as dawn approaches in the Arizona sky. Klenakis needs to know how this horse is feeling and if it is capable of racing. This one is feeling good. Below left: "When it's third and one, this is the one you give the ball to," Klenakis said, stroking the nose of a chestnut-colored horse.



TECH STUFF

Input
Kodak
Monochrome
Electronic
Camera Back
(prototype)
Scanning
Software
Adobe
Photoshop
Image
Production
Software
Adobe
Photoshop
Page Layout
Software
Scitex Visionary



Left: Klenakis feels the hoof of a lame horse. If it feels hotter than the other ones, he knows it is hurting. Larry Metheny, D.V.M. lifts it up to examine. Above: Klenakis talks with a jockey agent to check the availability of jockeys in upcoming races.

A WILLINGNESS TO WIN

By Sam Walton

Early mornings are not new to Tony Klenakis. He used to coach high school football. Now he does it to horses.

And he does it well. As a coach he would have to quit if he won ten percent of his contests. Now that he is racing horses the percentage is extremely respectable.

"In the NFL, a coach (with 10 percent), he's outta there! Here, that's the winning percentage," he said.

Klenakis coached a Fallon, Nevada high school team for 17 years, training horses during the summer for ten of those. He gave up coaching to go full time into horse racing ten years ago, going into a job that has no weekends, or holidays.

He now trains over 30 horses for racing at the Turf Paradise racing track in northern Phoenix. Owners bring horses to him to keep, train and race. He oversees a foreman, groomsmen, a special training rider called a galloping boy and stable hands. This is a world where team work is the rule.

He is friendly with other trainers but not overly so, comparing their relationship to McDonald's and Burger King restaurants, underscoring the feeling of competition. Though he hires jockeys and a veterinarian, information about horses in races are kept confidential, fearing an unfair advantage in how the race is run. The key is to win and both betters and trainers want to win.

Early Tuesday morning before the sun

comes up, the barn area is alive. The practice track, beside the racetrack, has a few horses with galloping boys atop. Klenakis watches at the rail watching his horse run, trying to determine its fitness and if it is ready to run to win, just like a coach on the sideline looking at an athlete.

And it is just like he is still in football.

"It's basically the same thing. You eliminate the human element, but competition is still competition," he said.

Also like a coach, he wants to surround himself with good players and assistant coaches.

"I only try to hire people with experience (on horses). A horse wants to be around someone with a good attitude. Although at-

titude is most of it, it is a willingness to win," Klenakis said.

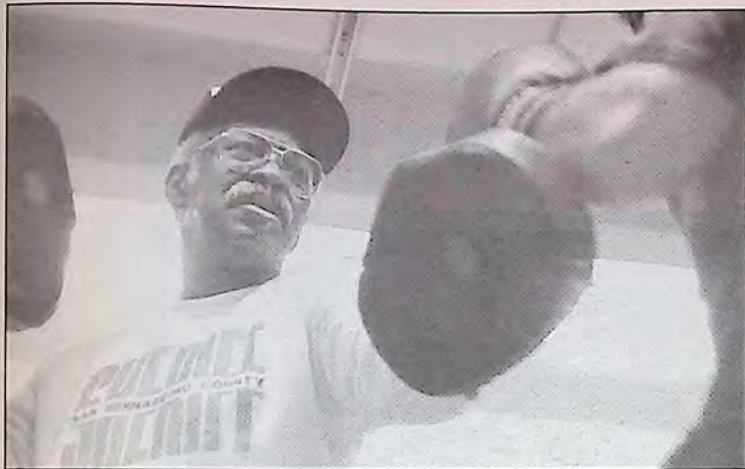
Workers keep moving horses around that will be jogged on the track and hand them to galloping boys or apprentice jockeys to see how the horses have healed from earlier problems or just to see if it wants to win.

"I can see if the horse is hurting, but the rider can tell if the horse has something wrong that I can't see," Klenakis said.

Watching one of his horses that he has been keeping an extra eye on lately leave the practice track, he notices it being especially playful, keeping Butch Parker, his number one galloping boy, busy keeping the animal under control. Tony Klenakis smiles.

"That one wants to win," he said.

[BY BAYARD HORTON]



**If you miss one day,
only you know it.
If you miss two days,
your opponent knows it.
If you miss three days,
everyone knows it.**

-RINGSIDE WALL POSTER



Above: Alex Escobedo unwraps his hands after a sparring match

Upper left: After 35 years, Gene Lewis still finds time to step into the ring to give his kids pointers after his normal work day.

Left: Escobedo and Juan Guerrero take a break after a strenuous workout. Lewis insists upon a one minute break after every three minutes of activity, just like the timing of an actual prize fight

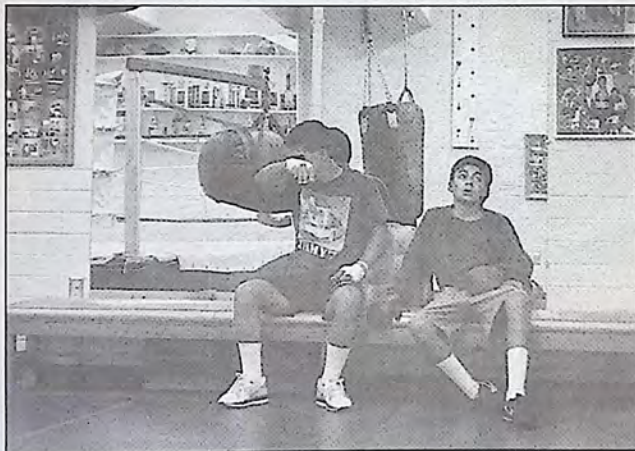
TECH
STUFF

Photos, story
Bayard Horton
Freelance
Photographer
Phoenix, Arizona

Layout
Randal S. Becker,
Photo Editor,
Leshar
Communications
Walnut Creek,
California

Equipment
Polaroid 8801
CCD Still/Video
System

Software
Aldus PageMaker
4.0a for the
Macintosh
Scitex Visionary



CHILDREN'S CHAMPION

*An old pro provides young people
challenges after school*

In the back of the Broadway Recreation Center is a small room where Gene Lewis teaches kids about life and boxing.

Lewis, who works for the city of Mesa as a custodian, spends his afternoons running the Gene Lewis Boxing Club.

Lewis spent five years as a professional boxer. "That was 40 years ago," says Lewis, who fought as a 147-pound welterweight.

"I had about 50 fights, won about 40 of 'em, but I never could make no money at it."

After 5 years of boxing in the Phoenix area he began coaching the kids in his neighborhood. These days, Lewis opens the doors of the gym for workouts every day after school for kids ten and older.

A prospective boxer doesn't have to have dreams of becoming a world champion for Lewis to take him in. "Sure, I'd love to train a

champ, but the important thing is to give them a place to go, teach fundamentals, keep 'em out of trouble, and make sure they stay in school."

Young boxers who show promise enter amateur tournaments. Lewis and his kids travel regularly to California, New Mexico and Las Vegas for competition.

He relies on donations from local sponsors and the United Way for his funding. "The city has been real nice to give us this building and pay the utilities, but we have to do the rest."

Lewis gets a great deal of satisfaction from watching his kids grow up. "I got kids in here right now that I coached their fathers when they were little kids."

After 35 years of success, he's not about to quit.

[BY BART WILSON]

THE TWILIGHT OF SUPERSTITION MOUNTAIN



Student and instructor pilot prepare final pre-flight checks just after dawn in a T-38 Talon training aircraft in the "Valley of the Sun."

The smell of coffee and chattering of excited voices fills the room, the noise brought to an uneasy silence with an abrupt "Ten-Hut!" Five uniformed men march promptly into the room. A sharp "At-ease" stops the rising tension.

The nervous eyes in forty young faces dart across the room in anticipation; a thundering voice booms, "Mr. Mikkelson!" A young man in his early twenties jumps to his feet. Notes and a half-chewed pencil in hand, he responds with a voice-wavering "Sir!" "Mr. Mikkelson, you are five miles out, you have an indication of an unsecured canopy and you have declared an in-flight emergency, what do you do?" barks 1st Lieutenant Clay Dyson.

No, this is not at a state prison. Welcome to Williams Air Force Base Pilot Training. In a place dubbed "Willie" by the young men and women of the 9115th training squadron, these pilot "hopefuls" have committed 52 weeks of their lives to undergo an intensive flight-training program. This is the world's largest undergraduate pilot training (UPT) base, graduating over 350 students each year.

Right: Pre-dawn light silhouettes the first training flight of the day at Williams Air Force Base, Arizona. By sunset, over 2,000 aircraft operations will have flown by the young men and women pilot "hopefuls."



Williams Air Force Base, one of five Air Training Command centers in the continental United States, is nestled on the edge of the Superstition Mountains, 30 miles from Phoenix, Ariz. This area is known to the locals as "The Valley of the Sun," whose year-round sunshine year creates ideal flying conditions.

With more than 2,000 aircraft training exercises per day, "Willie" uniquely qualifies this desert military airfield as one of the Air Force's most active in the world. Williams is this country's first jet training base, graduated the first women jet pilots and is home of the first aerial acrobat team,

the Acrojets, predecessors of the Air Force Thunderbirds.

A typical day for a student at "Willie" is far from a normal college undergraduate training program. "We train for one whole year," explains 2nd Lt. John Terry, student pilot now in his fifth month of the program

TECH STUFF

Editor

Bart Wilson

Photographer

David Gatley

Input

Nikon F-4S

Nikon F-3T

Scanning

Kodak 35mm Rapid

Film Scanner

Image Production

Software

Kodak Rapid Scan

Adobe Photoshop

Page Layout

Software

Scitex Visionary 3.018

Page Production

Imaging

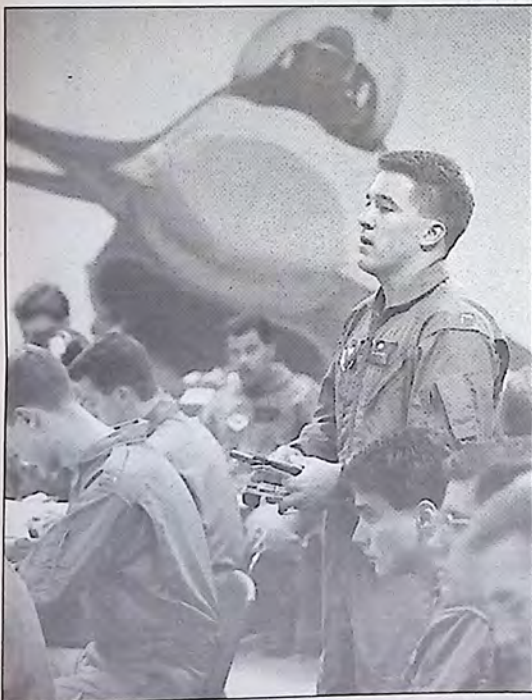
Mitsubishi Scitex for

Visionary

[BY BART WILSON]

Right: One of "Willie's" T-38 Talons practices touch-and-go's, lightly smoking the desert asphalt.

Below: 2nd Lieutenant Mikkelsen gets grilled by an instructor pilot on the safety procedures of landing a crippled aircraft.



The smell of coffee and chattering of excited voices fills the room, the noise brought to an uneasy silence with an abrupt "Ten-Hut!" Five uniformed men march promptly into the room. A sharp "At-ease" stops the rising tension.

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Williams Air Force Base, one of five Air Training Command centers in the continental United States, is nestled on the edge of the Superstition Mountains, 30 miles from Phoenix, Ariz. This area is known to the locals as "The Valley of the Sun," whose year-round sunshine year creates ideal flying conditions.

With more than 2,000 aircraft training exercises per day, "Willie" uniquely qualifies this desert military airfield as one of the Air Force' most active in the world. Williams is this country's first jet training base, graduated the first women jet pilots



Above: 2nd Licat enant John Terry proudly shows off one of the many squadron emblems designed by their classmates.

[BY MICHAEL A. SCHWARZ]



AND MARTHA MAKES FIVE

Coping with elderly day care leads Tempe family down uncertain path

Martha Kemmet, the 85-year-old mother of Hunter Kummet, could no longer live alone. Three houses away from where she lived was a nursing home. "Everyone she knew went into that home," Hunter said, "and they all went in there and died. She's not ready to die."

Like so many families in America, the Hunters were facing the collision of two demographic trends: the "graying" of the population and the evolution of two-income families.

With no other acceptable alternative, Hunter and his wife Jill Kennedy packed Martha's bags and brought her to live with them and their children Ryan, 5, and Kendra, 9, in their four-bedroom house in Tempe, Ariz.

Unfortunately, living with her children and grandchildren, which was clearly the best choice or Martha, left the Hunters with a different set of pressures. With both parents working and both children in school, Martha was forced to spend long days at home alone. As she took her place in the family, it became essential to find some additional type of care.



Top: The Kemmet family (from left) Kendra, Jill, Martha, Hunter and Ryan, riding on his father's shoulders during a rare family outing at the Superstition Springs Mall in Mesa. Above: A weary Martha sits at home alone waiting to be picked up by a van for her trip to an adult day care facility.

Looking for daily care for her mother-in-law was like looking for daycare for her children says Jill Kennedy. "We visited facilities, checked references, and it cost about the same".

Thankfully, the Hunters were more fortunate than many families faced with this crucial search. They were able to find an excellent,

affordable program; Tempe Adult Daycare, a private, non-profit facility funded with government money, charitable contributions and participant fees. Martha is one of 36 participants who attend the center. Her \$480 monthly fee is slightly less than what she receives from Social Security.

"The purpose of the center is for people to be independent as long as possible so they can remain in the community," says Becky Claycomb, director of the center. At the Tempe center, participants are involved in exercise programs, health screening, and field trips. "I love it," says Martha Kemmet about the center. "The exercise period is the best thing."

While the center now cares for Ms. Kemmet's needs during the day tensions at home, caused by adding another member to the Kemmet household, are not completely alleviated. The Kemmets have additional responsibilities caring for Martha and their children.

"We're pretty stressed out," says Jill Kennedy, a lawyer for the city of Tempe. Her husband Hunter works nights at the Arizona

State Hospital and attends Arizona State University during the day. Martha's grandchildren, Ryan and Kendra, confess to feeling hurt by the attention diverted from them to their grandmother. The children also have a difficult time understanding their grandmother's mental lapses.

The descent into old age is painful for all family members. Alternatives to nursing home care are often unavailable, leaving many children with no other choice than committing loved ones to live out their days in an institution.

In Tempe the Hunters are experiencing one of the more comforting solutions to this dilemma. The popularity of adult day care facilities has increased in the last 10 years. There are now 17 adult day care centers in Arizona.

"Without the center these people might have to go to a nursing home or a supervisory home," the Center Director, Becky Claycomb explains. "We don't have many participants who could live alone at home".



Left: Martha participates in exercises at Tempe Adult Day Care. Above: Martha hugs day care attendant Annette Mashler. Below: The family balance has changed since Martha moved in, but moments of stress are offset by fun. Ryan and Kendra play as Martha looks on.



"Without the center these people might have to go to a nursing home or a supervisory home."

• BECKY CLAYCOMB
DIRECTOR, TEMPE ADULT DAY CARE

TECH STUFF

Photos, story
Michael A. Schwarz
Atlanta Journal Constitution
Atlanta, Georgia

Layout
Patricia L. Johnson
Freelance
New York, NY

Input
35mm SLR, Nikon 8008 and
Kodak Ektapress 100 & 400

Scanning
Nikon Film Scanner LS3500

Scanning software
Adobe Photoshop

**Image production and
page layout**
Aldus PageMaker 4.0a
Aldus PrePrint 1.0

[BY CINDI CHRISTIE & ROGER STRONG]

THE WORLD ON YOUR DOORSTEP

Photographers throughout the world participated in the NPPA Electronic Photojournalism Workshop via two wire services — Reuters and The Associated Press.

While workshop photographers gathered images throughout Arizona, the two wire services transmitted their photographs to the newsroom at the Tempe Mission Palms Sheraton.

Few newspapers have the resources to send their staff photographers on out-of-state and international assignments. By subscribing to wire services, they can bring their readers and the world closer together.

Wire services are changing their methods of transmission to help improve the quality of reproduced photographs, as well as the speed in which they are received.



Associated Press

SWITZERLAND Rescue workers searched for survivors amid the wreckage of an Alitalia DC-9 jetliner that crashed in a wooded area about 6 miles from the Zurich airport Nov. 14. The passenger plane, on a flight from Milan, crashed while approaching the airport. Police officials reported that it appeared that none of the 45 people aboard survived.



Reuters

NEW YORK Conchita Martínez of Spain upset seventh-seeded Zina Garrison 6-3, 6-0 Nov. 13 in the first round of the Virginia Slims Championship at Madison Square Garden. Later, defending champion Steffi Graf of Germany took three sets and almost two hours to beat 14-year-old Jennifer Capriati, 6-3, 5-7, 6-3.



Reuters

THE PHILIPPINES A youngster encased himself in a makeshift shelter Nov. 13 as a typhoon packing 125-mph winds slammed into the central Philippines. At least 40 people died and 17 ships, including four navy ships, were sunk. Seventeen crewmen were reported missing.



Reuters

CALIFORNIA Seaman Robert Evans said good-bye to Christine Manning Nov. 13 on board the battleship Missouri. The ship and crew of 15,000 prepared to leave Long Beach for six months in the Persian Gulf. The Missouri and its 16-inch guns have seen action off and on since World War II.

TECH STUFF

Input
AP Leaf Picture Desk
Sinclair Picture Post K2000
(Reuters)

Scanning Software
Adobe Photoshop

Image Production Software
Adobe Photoshop

Page Layout Software
Scitex Visionary

[BY MICHAEL A. SCHWARZ]

WE WILL GO FOREVER

Community's ritual glows nightly

A couple carrying statues of Jesus and Mary led the slowly moving procession down the street past the historic Catholic church. Some in the group of 30 held candles, others played guitars, while the rest just walked and sang.

These are the faces and voices of grandparents and grandchildren; the faces of two communities that used to be divided. This night they worshiped in each others' homes and said the rosary.

In the small village of Guadalupe, Ariz., this has become ceremony, said Jesus Osuna, a coordinator of the worship services.

Father Henry Wasielewski of Our Lady of Guadalupe Parish says he suggested the event for the traditional Catholic custom of May, the Month of Mary, but never realized it would continue.

"The people who come here pray for peace and help for their families," he said. Wasielewski believes the group keeps coming back because they feel "a real peace these people have for coming here."

"God is happy for what they are doing. God is helping. God is listening."

About 100 years after the Yaqui Indians fled Mexico, their descendents have come together with the Hispanic residents in the mostly Catholic village adjacent to Phoenix.

The services begin at the home where the service ended the previous night. Statues of Jesus and Mary sit on a makeshift altar with paper flowers and candles.

Worshippers arrive, greet each other, then sing and say prayers.

The group then marches to the home of someone who volunteers their home for the worship service. After the ceremony, food cooked by women in the village, including cookies and sometimes hot tortillas cooked on a converted oil drum, is served.

"It has brought everybody closer together," Osuna said. "It has created a brotherly and sisterly atmosphere."

Each night they say a prayer for world peace and peace in the Middle East. Several local men are stationed there for Operation Desert Shield.

Osuna asked the group when they wanted to quit the nightly ritual. "We will go forever," they said.



Above: the candlelight procession passes by Our Lady of Guadalupe Parish on its way to the new home for the Rosary. Yaqui Indian and Hispanic citizens of Guadalupe have held the event nightly since May 1.



Above: a young girl holds a candle at the altar before beginning the procession to the next home. At left: Gabriel Martinez provides background for the songs during the ceremony.

TECH STUFF

Photos
Michael A. Schwarz
Atlanta Journal Constitution

Layout, Story
Frank Brethaupt, Gannett Rochester Newspapers

Input
35mm Nikon 8008
Kodak Ektapress 1600 film

Scanning
Kodak 35mm Rapid Film Scanner

Scanning Software
Kodak 35mm RapidScan

Page Layout Software
Aldus PageMaker 4.0a
and Aldus PrePrint 1.0

[By Jim Davis]



Sheila Duke gives her pet Chow-mix to Maricopa County Rabies-Animal Control officer Adolph Robles, fearing he would attack one of the neighborhood children.

THE LAST HOME FOR UNWANTED ANIMALS

Every year, the Maricopa County Rabies-Animal Control Center becomes the last stop for more than 60,000 dogs and cats. Stray animals not returned to their owners or adopted have a death sentence, and only a few find reprieves.

Ten percent of the animals are adopted and 10 percent are returned to their owners, but the rest are destroyed by injection of phenobarbital.

The high number of strays is a problem in the Phoenix area, just as it is in every other large metropolitan area, but the main mission of the center is rabies prevention and control, though there hasn't been a reported case of rabies in the county since 1960.

The center also oversees vaccinating all dogs and cats at least 4 months old, issues licenses, monitors bite reports (except livestock), oversees the quarantining of animals, and serves as an impound site.



The "celebrity" rates as the most adoptable pet of the day.

The county's rabies control is partially funded by the Arizona State Legislature, yet generates most of its revenue from license and impounding fees.

They also service 13 other municipalities in the area on a per capita basis. There is a \$25 impound fee, along with a \$4 per day boarding fee.

Some employees see the center as a pet dumping ground for the public, but most would rather see the animals in the shelter rather than being left to dodge cars, scrounge for food or left to die in the desert.

Bringing the number of animals down is a process of education and enforcement. Aggressive educational programs are aimed at the elementary schools and clubs, along with programs for the elderly.

The saddest thing is that the animals have to be put to death if they are not claimed, and the odds for finding a new home are not very good.

"The shelter is a pet dumping ground for the public...the public's not very responsible. We make every effort to get the animal back to the owner."

L.T. CARL SPENCER
FACILITY COORDINATOR



Linda Gupta signs over her Tonkinese cat to the shelter.



Sgt. Ed Edwards drags a reluctant dog through the dip bath.

TECH STUFF

Photos, story
Jim Davis, chief photographer, The Arizona Daily Star, Tucson, AZ

Layout
Charlie Leight, design director, The Arizona Daily Star, Tucson, AZ

Equipment
Nikon SLRs

Film
Kodak Ektapress 400

Scanning
Leafscanner 45

Separations
AP Leaf Picture Desk

Software
Aldus PageMaker 4.0a for the Macintosh



A dog lies lifeless in the center of a row of kennels. On this morning, workers put to sleep eight dogs and 50 cats, "a very small kill," for a typical day.

Right: Kodie Kioti, entertains the tour group with stories about Sedona folklore.



Below: A driver for Pink Jeep Tours navigates a hairpin turn on a narrow trail in the Coconino National Forest.



ARIZONA'S OUTBACK

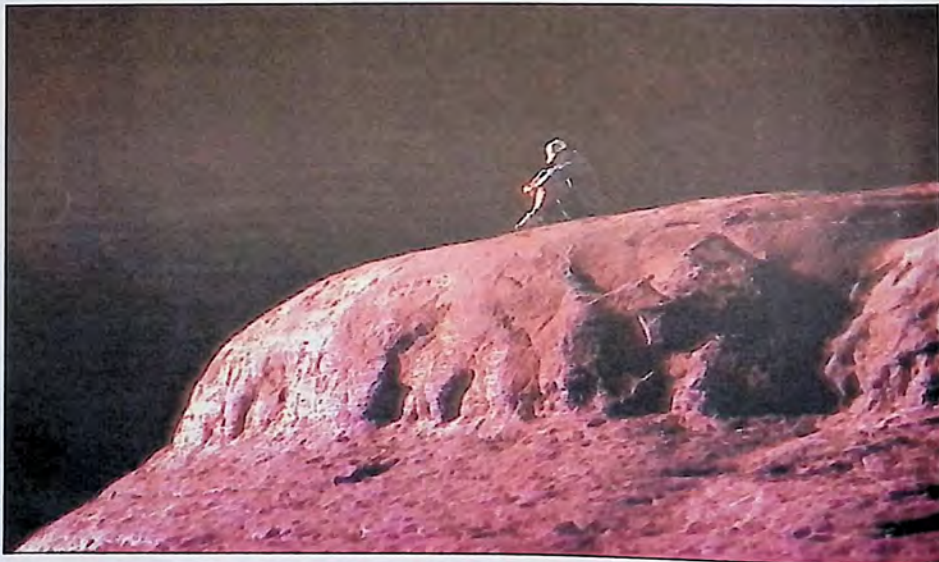
Escape into its wild and rugged beauty

Pink Jeep Tours and Kodie Kioti take you on a 4-wheel drive jeep tour in the spectacular back country of Sedona, Ariz. From rough terrain and steep, rock-strewn jeep trails to panoramic vistas and solitary spaces, the trip is physically and mentally stimulating.

At the entrance to the Arrow Head region of the Coconino National Forest, just east of Sedona, Pink Jeep Tours offers much more than a day of sight seeing. Your experience will lead you to a mixture of Old West and New Age, epitomized by Kioti, a driver for Pink Jeep Tours.

On first impression, Kioti looks like a typical cowboy, straight from the mold of rugged individualists who built the West. Beneath his rough surface lies a philosophical and well educated man who has combined his traditional upbringing and work as a rodeo rider with the thoughts and tools of the modern age. Replacing his horse and saddle with a pink jeep, Kioti shares with visitors his version of Sedona's stunning Red Rock country.

Alex Gruzen, from Park Ridge NJ, enjoys a quiet moment on Chicken Point during a warm November afternoon.



TECH STUFF

Photos, story
Adam Bacher,
Photographer, Oregon
Institute of
Technology,
Kallamath Falls, OR

Layout
Kathryn Hetzner,
Graphics Editor,
Biomed Arts
Associates, San
Francisco, CA

Equipment
Sony MVC-5000, 2
chip still image camera

Recorder, Sony MVR-
5600 still image player

Digital Image Handler,
DIH 2000

Software
Aldus PageMaker 4.0a
for the Macintosh

NEW TOOLS FOR NEW TIMES

Continued from Page 3

"There is a lot of misinformation floating around about what desktop publishing equipment can and can't do. Not enough testing is going on. People often use equipment in an isolated setting and form opinions about it. These can be wrong. Here, they come and have an opportunity to shoot film and scan it into the system, make a page layout and make comparisons of how various combinations of software and equipment work together and what might work best in their own situation," he said.

Mike Martinez, deputy director of photography at The Detroit News, and president of the National Press Photographers Association, said the overall goal for this year's workshop was twofold.

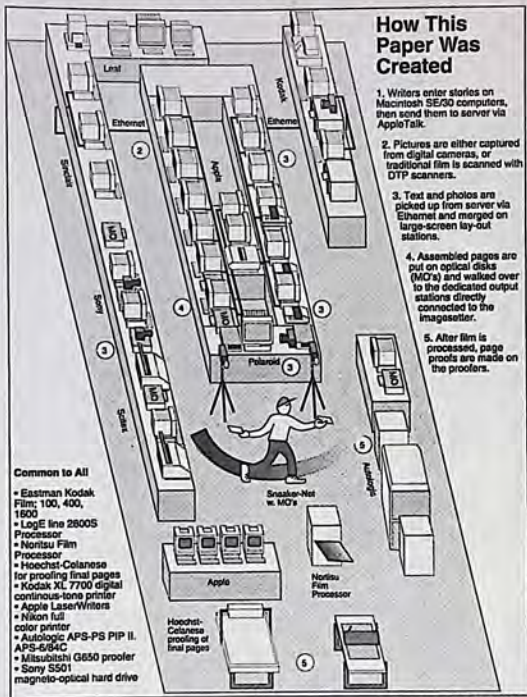
"The conference is an indicator of what the future will bring to newspapers. We are seeing the evolving technology and allowing people to see how all the equipment works together and then see results, under live circumstances." Second, he said, "This year we used the workshop setting to raise the question and take a stand on the issue of ethics in digital handling of images. We produced a position statement in that respect saying we believe accuracy is an essential ingredient in being a journalist. Photos are no exception."

Participants had the opportunity to work with the latest high level equipment in every area of the desktop publishing arena. Macintosh computers were used almost exclusively to drive the system. While word processing functions were assigned to smaller SE30 machines, high-end Mac Ilex and IIfx computers were used to produce page layouts and process and place large image files.

Students shot live photo stories around the Tempe/Phoenix, Ariz., area and wrote copy, scanned images, and designed and output pages. Classes were held by manufacturers representatives and workshop faculty for all students and observers on every phase of the operation.

Cindi Christie was a student in the '89 Martha's Vineyard workshop and is back for a second year. Since last year's experience she has moved from photojournalist and city editor to graphics technology editor at The San Ramon Valley Times. "We have had some very severe deadline problems so we've taken this new technology into the newsroom. It's sitting there right on my desk. The Martha's Vineyard experience was very useful because we have found ways to solve our problem, she said. "I'm now seen in the newsroom as a kind of techie. When people have computer problems they tend to run to me."

George Wedding, electronic publishing consultant from the Digital Photography Workshops in Santa Cruz, Calif., who was a staff picture editor for The Electronic Times says he sees differences in the workshop this year. "With the high end computers and storage/transfer hardware we have this year," he said the system "probably resembles what a network in a newspaper of the future will look like."



Common to All

- Eastman Kodak Film: 100, 400, 1600
- Log E line 2800S Processor
- Nonius Film Processor
- Hoechst-Celanese tier proofing final pages
- Kodak XL 7700 digital continuous-tone printer
- Apple LaserWriter
- Nikon full color printer
- Autologic APG-PS PIP II APS-684C
- Mitsubishi GE50 proofer
- Sony S501 magneto-optical hard drive

How This Paper Was Created

1. Writers enter stories on Macintosh SE30 computers, then send them to server via AppleTalk.
2. Pictures are either captured from digital cameras, or traditional film is scanned with DTP scanners.
3. Text and photos are picked up from server via Ethernet and merged on large-screen lay-out stations.
4. Assembled pages are put on optical disks (MO's) and walked over to the dedicated output stations directly connected to the imprinter.
5. After film is processed, page proofs are made on the proofers.

Drawing by LASLO VESPREMI

"That allows us to examine how information moves thru the publishing environment. It's allowed us to set up a new kind of work group," Wedding said.

Wedding believes "the most interesting thing about this technology is not that it's faster or of higher quality, but rather it has created better ways of working." In traditional environments the photographer often hands over his work to others who in turn pass it on to others. The photographer has little input in how the work is used.

"The the real power of the technology is that it allows what has usually been thought of as publishing techniques for small newspapers, where photographers have more control of their work, to be used in medium and large newspapers. The photographer and editor can work side by side to

see the image thru the whole process and onto the printed page. The technology brings this power back to the large newspaper where photographers have traditionally had to turn their work over to others for editing," Wedding said.

Students had an opportunity to try many kinds of equipment. A new Kodak electronic camera that fits on a Nikon F3 was of particular interest to many students.

"The skeleton has taken form. It's up and it's dancing and it's running. It can take the form of a monster and it's something we have to tame a little bit. Maybe that's where we are this year - tame the monster so we can live with it."

• CINDI CHRISTIE
THE SAN RAMON VALLEY TIMES

Jim Kilkelly, photography and computer consultant, Kilkelly and Associates was a photojournalist at the workshop and used the Kodak back to shoot his story on cactus. He had tested the back before the workshop began.

He said, I liked shooting with it. I liked the anticipation of doing something new. When I saw the first results I was astonished. I expected a fuzzy print that lacked total focus.

What I saw was a print I would put on my wall.

He said, "It should be noted it's a prototype. We are helping to define it. I really can't say anything negative because most of the things I don't like are going to be fixed. People think the electronics package is a bit heavy but I look at what we had with electronic strobes in the past. Look what happened to them.

As far as I'm concerned the technology of this prototype works and can be applied to production right now.

Many workshop students came in with little experience with the electronic equipment and software and had to overcome a sort of "electrophobia." Doug Wells, photojournalist, The Des Moines, Iowa Register faced these problems. I wanted to see the technology because we are getting the Leaf Picture Desk. I was expecting to be proficient in five days. It was a rude awakening to find out how much is involved."

"Now, with the workshop, I'm more comfortable. I'm not scared of the stuff. It just takes time and work to become proficient. I feel comfortable around it," Wells said.

Workshop participants felt overall the experience was both helpful and exciting. David Frank, assignments editor, The New York Times, said, "It's given me a good dose of the technology. I don't have access at work yet but I will. I mean-it's here. I will be working with it in the next year. This is the biggest change in photography since the advent of 35mm."

Greg Lewis, Professor of Journalism, California State University, Fresno, said "For me the most valuable thing I got is to further my thinking as an educator about how I should respond to this technology in teaching my students. There is no question it was well worth it to see these electronic processes evolving."

John Cornell said despite some production problems it was a successful year. Part of the reason for doing the workshop is to shake out the realities of what works and what doesn't to see what can happen in the real world of digital imaging. In a sense this is a microcosm of what might happen when trying to set up a real newspaper electronic shop.

Last year Cindi Christie was quoted in the lead story of the paper. She said "Knowing the secrets of how things work here was confusing at first. I thought originally that the leg bone was connected to the car bone. Now as a result of the workshop I know what the skeleton looks like."

This year she updates the comment: "The skeleton has taken form. It's up and it's dancing and it's running. It can take the form of a monster and it's something we have to tame a little bit. Maybe that's where we are this year - tame the monster so we can live with it."

Mike Morse is Vice President of the National Press Photographers Association and head of the photojournalism program at Western Kentucky University.

THANK YOU



People of Tempe, Ariz.
 Apple Computer
 The National
 Eastman Kodak Company
 Polaroid
 Hoechst Celanese
 PressLink
 Noritsu America
 Autologic
 Monotype
 Nikon Electronic Imaging
 Nikon Professional Services
 Sinclair Communications
 Adobe
 Letraset
 LogEtronics
 Sony
 L.E.D. Services
 Scitex America
 Aldus Corporation
 Leaf Systems
 Reuters
 Konica
 Nynex
 SuperMac Technologies
 RasterOps
 Arizona Republic
 Tempe Mission Palms Sheraton:
 Jeannie Cochell, Liaison
 Sherry Thomas, Sales Manager
 Denise Madison, Reservations
 Rod Stenger, Banquet manager
 Paul Goldman, Electrician
 Laser Typesetting of Arizona

TECH STUFF

Input

Nikon F4s 35mm f2.8F &
Kodak Ektapress 100

Scanning/Framegrabbing

Nikon Film Scanner LS3500

Scanning Software

Adobe Photoshop

Image Production

Software

Adobe Photoshop

Page Layout Software

Scitex Visionary

NPPA Electronic Photojournalism Workshop staff, photographers, editors, observers and vendors gathered in the courtyard of the Tempe Mission Palms Sheraton for a group photo as the workshop began. Those not photographed were away on assignment or were working on the Electronic Times' production.

Renee Tanigaki