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GEAR: WHY WE LOVE THE SONY ALPHA NEX-5
ART OF THE TEASE
A PHOTOGRAPHIC TOUR OF THE NEW BURLESQUE page 34
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INSIDE THE NIKE 6.0 AD CAMPAIGN
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"Kitten de Ville," 2001
Photography by Katharina Bosse
JULY/AUGUST $4.99
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ON THE COVER: From Katharina Bosse's *New Burlesque* series, a portrait of Kitten de Ville, see page 34.

BELOW: A backstage self-portrait of photographer Anna Curtis from her performance as "Lady Lace" in a 2005 show in New York. See more of her work from behind the camera in "The New Burlesque," page 34.

COVER: ©KATHARINA BOSSE/COURTESY ALAN KOPPEL GALLERY; RIGHT: ©ANNA CURTIS

FEATURES

34 THE NEW BURLESQUE
Though the art of the tease has been around a long time, it's taken some new twists. Have a peep at the risqué shots captured by four photographers — each with a unique perspective — who have fallen in love with the revival of burlesque. **BY FRANKLIN MELENDEZ**

48 THE LOOK OF LOVE
This year, the editors of *American Photo* and *Destination Weddings & Honeymoons* launched "The Look of Love" wedding photography contest, co-sponsored by Wedding & Portrait Photographers International. See the winning images our judges picked in 10 categories. **BY AIMEE BALDRIDGE**

58 MOVING PICTURES
New technology always means new opportunities, as well as new challenges. Here we address the essentials of shooting professional-level video with a DSLR, including such issues as choosing the right camera for the job, focusing in video mode and basic equipment. **BY LAURENCE CHEN**

CORRECTIONS: In our last issue's Editor's Choice we inadvertently reversed the images of two excellent photo backpacks, the Burton Focus Pack and the Gura Gear Kiboko — not easy given the latter's bright-green accents. We also showed the wrong Sigma lens, the 17-70mm *f*/2.8-4 DC Macro OS HSM, a fine new zoom that we were planning to feature until we fell for the ultrawide Sigma 8-16mm *f*/4-5.6 DC HSM. (The latter's built-in petal-type hood should have clued us in.) What's more, we called the Canon EF 100mm *f*/2.8L Macro IS USM the world's first optically stabilized macro, when in fact Nikon holds that distinction; we meant to say that the lens is Canon's first such macro. Finally, we misstated the maximum angle of view of Nikon's AF-S Nikkor 16-35mm *f*/4G ED VR zoom, which is actually slightly greater than 108 degrees. Sorry for these errors!

MOVING PICTURES

Being able to shoot HD video with your DSLR is thrilling — but still photographers need new skills and knowledge to do it successfully

BY LAURENCE CHEN

Since the dawn of digital imaging, serious photographers have pined for a "hybrid" camera — a capture device that could record both stills and moving pictures at the level of quality needed for their creative purposes. And since the nearly simultaneous introduction two years ago of the Nikon D90 and EOS 5D Mark II, their wish has been granted, if with caveats. In addition to producing high-resolution photographs, these groundbreaking cameras shoot high-definition (HD) video — and nearly all high-level DSLRs introduced since then have included the feature.

It would have been enough that HD DSLRs shot video on par with high-end camcorders. In fact, they do better than that: Their bigger image sensors allow them to produce effects ordinarily possible only with 35mm movie film, in particular that "cinematic" shallow depth of field associated with the longer focal lengths required. HD DSLRs still have some technical hurdles to overcome, among them poor video ergonomics and, perhaps most significant for "run and gun" shooting, the inability to adjust focus automatically to keep a subject sharp as it changes distance from the camera. But these issues, which will surely be addressed by manufacturers in upcoming models, haven't stopped both still photographers and the film industry from embracing DSLR video. Indeed, the landscape of professional image making is changing explosively, with HD DSLRs already being used for everything from music videos to broadcast commercials and television shows.

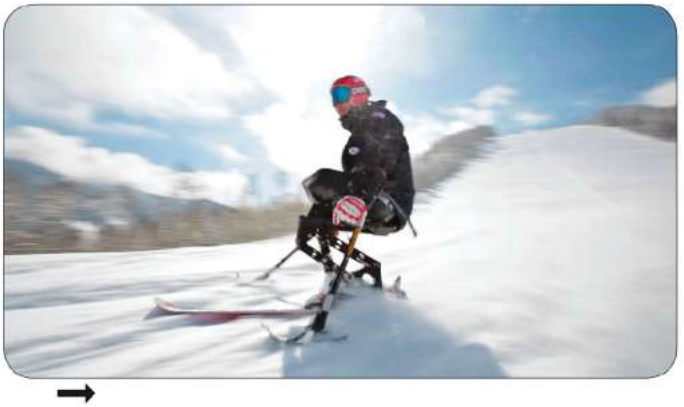
David Harry Stewart, a New York- and Los Angeles-based commercial photographer, spread the news early to editors and agencies with whom he worked. When *Time* magazine asked him to do a story on rescued fighting dogs, he proposed adding video to the job. The editors agreed, and Stewart spent two days shooting stills and one day shooting video. "Photographers like me are doing motion because of the new cameras," Stewart says. "We come to motion from a stills point of view, but it reverberates back through our still work. I now believe capturing movement is more natural, and stills are the unnatural thing."

That's probably an extreme view, but it shows what can happen when still photographers start thinking beyond a single moment

TOP LEFT: ©STEFANIE KILTS/TYLER STABLEFORD PHOTOGRAPHY; ©TYLER STABLEFORD PHOTOGRAPHY (9)








Above: A series of frames from a 10-minute "full" HD video created by photographer Tyler Stableford, shot with the Canon EOS 5D Mark II and Canon EOS-1D Mark IV. Titled *The Fall Line*, the film focuses on the liberating sit-skiing skills of Iraq war veteran Heath Calhoun, who lost his legs in a grenade blast. It won the Most Inspiring Story award at Colorado's 5 Point Film Festival.

in time. So before you start drawing up a list of all the other equipment you think you need to shoot DSLR video (see the sidebar on page 61 for the basics), it's important to understand the new medium's very different operational requirements.

WHAT CAMERA SHOULD YOU USE?

The short answer to this question is to use the camera you have, if it shoots HD video. That said, the majority of photographers shooting serious DSLR video are using Canon cameras because they're the only ones that offer "full" HD video. This means the resolution of each frame, known as the frame size, is 1920x1080 pixels, known as 1080p. (The "p" actually stands for "progressive scan," not pixels.) Nikon DSLRs shoot HD video too, but at

A Few Good HD DSLRs

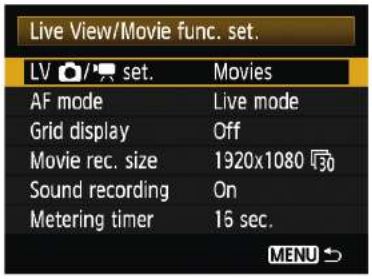
CANON 5D MARK II
Its full-frame image sensor requires longer focal lengths for a given angle of view, allowing shallower depth of field than models with APS-C-size sensors.

NIKON D300S
In addition to providing 24 fps capture at resolutions up to 720p, it has a stereo microphone jack and manual audio levels.

PENTAX K-7
The company's first video DSLR, it shoots 30 fps at 720p as well as a higher-res (but not quite "full" HD) 1536x1024.

1280x720 pixels, known as 720p. The Canon models also offer a greater choice of frame rates (more about that later).

There are now quite a few HD video DSLRs to choose from, and each has its strengths and idiosyncrasies. Nikon currently makes four HD video-enabled models: the D90, D5000, D300s and D3S. Canon makes five: the EOS 7D, EOS Rebel T1i, EOS Rebel T2i (the former's new replacement), EOS-1D Mark IV and the EOS 5D Mark II — the latter being the model that has sparked serious interest from the television and motion-picture industry. In fact, the director of TV's *House* recently used it to shoot the show's season finale. Pentax's K-7, which shoots 720p, rounds out the list of current DSLRs with HD video capability.



The 5D Mark II is also one of only two models, the other being Nikon's D3S, that captures video with a full-frame, 35mm-size image sensor — a feature that improves low-light capture and permits shallower depth of field, as well as delivering the full angle of view associated with a lens' nominal focal length. Yet the 5D Mark II really wasn't ready for prime time until the arrival this past March of a firmware update (2.0.4) that gives users a choice of frame rates other than 30 fps, along with a menu screen for selecting them (see above). The EOS 7D and Rebel T2i incorporate user feedback from the earlier EOS 5D Mark II, and thus have some features not found in the latter. For example, the EOS 7D offers the 60 fps frame rate frequently used to capture sequences that will be "played back" in slow motion.

Vincent Laforet, who created the first short feature film made with the Canon EOS 5D Mark II, feels that each camera has its own strengths and weaknesses. He favors the 5D Mark II and the EOS-1D Mark IV for professional commercial video work, but suggests that the EOS 7D is a good choice if you're just getting started in video, don't have the budget for the full-frame 5D Mark II and/or need to shoot slow motion.

CONTROLLING EXPOSURE AND DEPTH OF FIELD

If you're accustomed to the exposure latitude of RAW format in your still photography, you'll have to change your thinking for video — essentially exposing as if you were shooting JPEGs. Basically, you need to capture as much light as you can without burning out the subject's highlights. DSLR video is further limited by the fact that the shutter speed must remain within a very narrow range (more on that coming up) and that the lens aperture is used largely to control depth of field rather than exposure.

Given those constraints on shutter speed and lens aperture, exposure is controlled mainly by changing the camera's ISO and, if you're shooting in bright light, using neutral density filters to limit how much light enters the lens. If you're trying to

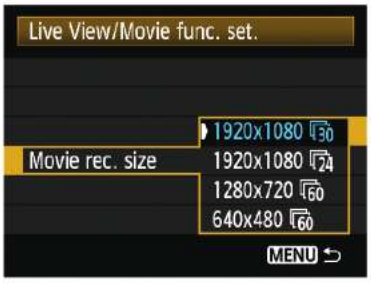
Top: A scene from *Betrayed*, a short HD video thriller shot by photographer-cinematographer Robert Caplin and directed by Joshua Grossberg, created entirely with the Canon EOS 5D Mark II. **Above and opposite:** The crew at work on *Betrayed* in New York City.

achieve the shallow depth of field we associate with movies — in other words, to make focus selective but maintain enough leeway to keep the subject sharp if he or she moves slightly forward or backward — the EOS 5D Mark II should be set to an aperture of about *f*/5.6. If you want to achieve the same visual effect with the EOS 7D (or the HD-capable Rebel models), the aperture should be set around *f*/3.5. The exact setting will vary slightly depending on the look you wish to achieve.

Keep in mind that if you use small aperture settings to reduce light and/or increase depth of field, they might create moiré patterns and other unwanted visual artifacts. Be sure to run tests before doing so. It's better to settle on the aperture that suits your scene and subject, and control exposure by adjusting the camera's ISO and/or using neutral density filters to reduce the light entering the lens. (If worse comes to worst, consider waiting for the light to change or even change your location to a place with a more suitable level.)

SETTING SHUTTER SPEED AND FRAME RATE

Frame rate describes the speed at which individual video frames are displayed on screen. Due to technical issues, actual frame rates are often just short of the round number used to describe them. The choices for frame rate (shown above, right) are 24 fps, 25 fps, 30 fps, 50 fps or 60 fps. (Note that at 60 fps, the resolution is reduced to 720p.) Generally, you're best off with 24 fps, which produces the most "cinematic" look. If you anticipate marketing your video for TV broadcast, the choice becomes trickier. For full, 1080p HD video shot for National Television System Committee-based broadcast in the U.S. and elsewhere, 30 fps is recommended. For full HD video shot for Phase Alternating Line-based broadcast in Europe and elsewhere, 25 fps is recommended. For 720p HD video, use 60 fps for broadcast in NTSC countries and 50 fps for broadcast in PAL countries. Slow motion is typically captured at 60 fps for playback at 30 fps or 24 fps (also known as "overcranking").



The formula for determining shutter speed with video is simple: It should be two times the frame rate. Thus a 24 fps frame rate calls for a shutter speed of 1/50 second (rounded up); likewise, 30 fps calls for 1/60 second. These combinations are considered by many to produce the most natural-looking motion. Shutter speeds ranging from 1/30 to 1/125 of a second can also be used, producing acceptably smooth movement — and giving you a little more leeway with your exposure control. But keep in mind that higher shutter speeds might produce abrupt, jerky motion.

David Harry Stewart cautions that you must use 1/50 or 1/100

GETTING STARTED: DSLR VIDEO ESSENTIALS

Video pushes your gear to its limits. Here are a few things you'll want before you get in too deep:

THE FASTEST CARDS

Pick up some high-speed Lexar Professional 300x UDMA or SanDisk Extreme Pro (or Ducati) UDMA CompactFlash cards (left). DSLRs shooting HD video can process data at 45MB/second, so if the card can't keep up you'll lose frames, resulting in flawed data sequencing. An 8GB card holds approximately 25 minutes of HD video; a 16GB card holds about 60 minutes.

EXTRA BATTERIES

Buy a few of them so your camera won't be without power in the middle of a long shoot, and get a wide power-strip for the chargers.

BIG HARD DRIVES

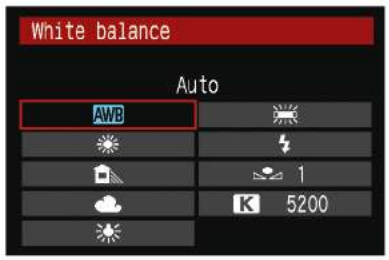
Video consumes huge amounts of storage, so buy hard drives of at least 1TB capacity, such as the Western Digital My Book Studio external drive (left). Choose RAID redundant configurations for extra safety.

second in countries where the electrical frequency is 50 hertz rather than the 60 hertz used in the U.S., or else lights at night will flicker in your video. Electrical frequency varies seemingly at random from one country to another throughout the world: Travel to the U.K. and you're at 50 hertz; go to Tahiti and you're still at 60 hertz!

ADJUSTING COLOR CONTROLS AND WHITE BALANCE

Many still photographers use the in-camera image-quality settings offered by DSLRs. For video purposes, most of those features are considered detrimental to image quality, so turn them off or turn them down. Controls such as Highlight Tone Priority and Auto Light Optimizer on Canon DSLRs limit video data's flexibility in postproduction. Disable any automatic noise reduction and tone controls. Use the Adobe RGB color space and, on Canon models, stick with the Neutral picture style settings. Set the sharpness all the way down (to the left), and set the contrast and saturation to -1 or -2. But do experiment: The best settings for color, contrast and other qualities might vary with the lens you're using and ISO you've set.

White balance, which gives the camera information about the color temperature of the scene's lighting in order for it to render faithful color, is a control that requires particular attention. While some videographers feel comfortable relying on the camera's automatic white-balance ability (above, right) and correcting any unwanted casts in postproduction, others go to the trouble of using a hand-held color-temperature meter so they can manually set the correct white balance in-camera. A good compromise is to shoot a reference target (with white, gray and black tones) at the beginning of each take, and use that to make corrections in postproduction. However, there isn't a lot of latitude for changing ("swinging") color temperature this way, so get as close as possible to what you want in-camera, using the LCD screen as a rough check. But always strive for consistency from scene to scene. White balance is less of an issue when your lighting remains consistent.



FOCUSING IN VIDEO MODE

The toughest part of DSLR video is focusing. A DLSR's autofocus system doesn't work in video mode, for technical reasons that have yet to be surmounted by camera engineers. You must focus manually if you need to smoothly adjust the plane of focus during a take. If this makes shooting HD video with a DSLR a nonstarter for you, you might want to consider switching to an interchangeable-lens compact, which can autofocus continuously because it lacks the DSLR's cumbersome reflex mirror. These HD-capable models are now available from Panasonic, Olympus, Samsung and Sony.

Keep in mind that with most DSLRs you can press the shutter button at any time in video mode to obtain what is, essentially, one-shot autofocus. But if you do this during the take in order to maintain focus on a subject that moves closer to or farther from

ABOVE: Frame grabs from *City of Lakes*, director Kevin Shahinian's elaborate half-hour wedding video shot on location in Udaipur, India, with the Canon EOS 5D Mark II and Canon EOS 7D. With dazzling production values, the film creates an ingenious fictional narrative to tell the story of the bridal couple's longstanding love, interweaving it with scenes of the actual wedding.

the camera (or if you move the camera in or out), the plane of focus might visibly jump — and, in Canon DSLRs' Quick Mode, the camera has to drop the mirror down briefly, which actually interrupts the shot. In addition, if your subject is framed off-center, the autofocus might target the wrong part of the frame. So it's better, if you want to use autofocus, to set it once at the beginning of the take and then focus manually thereafter.

Unless you're an old-school, pre-autofocus sports photographer, it's unlikely you can follow-focus manually. While there are third-party focusing adapters that make it easier to manually focus a DSLR for video, it's an acquired skill to be able to continually do so while properly framing the shot and keeping the subject where you want it in the frame. That's why filmmakers have a "focus puller," whose sole job is to smoothly move the focusing ring while the camera operator moves the camera to maintain composition. (Camera operators and focus pullers often practice before shooting live.) When serious DSLR video requires the adjustment of focus during the shot, this might be the only alternative that works. That's an argument for setting up video shots with a single plane of focus, making sure you have enough depth of field to cover any error and keeping the subject (or anything else you want sharp) as much as possible in the same plane.

In general, video requires much more advance planning than still photography. It demands a way of thinking and working to which many interested still photographers will have to adapt. In that respect, DSLR video might be one of those cases in which photographers need to catch up with the technology, instead of the other way around! AP

SMOOTH OPERATORS: TRIPOD HEADS FOR VIDEO

Unlike tripod heads for still photography, *fluid heads* are designed to deliver smooth, jerk-free motion when you pan and tilt them during a video clip. Two relatively inexpensive models are the **Gitzo G2180 Series 1** and the **Manfrotto 503HDV Pro** (left). The Gitzo supports 8.8 pounds and sells for $225; the Manfrotto supports 17.6 pounds and sells for $350. Both have built-in quick releases. At the other end of the spectrum are OConnor heads, which cost a small fortune but are silky smooth and stop on a dime. The OConnor 1030HD fluid head supports cameras up to 30 pounds and sells for about $5,000.