

GLEN JOHNSON

A NATURAL TRANSITION



Computer-savvy Glen Johnson brings his wedding work into the digital age with the D1x.

Oregon photographer Glen Johnson has always been somewhat of a computer fanatic. He started playing around with hard drives and software components in the early 1980s and scanned many of his images so he could enhance them with editing software. It seemed only natural that one day he would supplement his film work with a top-notch digital camera. "I was watching the camera market and waiting, and when the Nikon D1x came out, I knew that was the one!" he exclaims.

Since he picked up the D1x in the spring of 2002, Johnson has now gone 100 percent digital in his wedding work, relegating film to the back burner to take advantage of the ease of use and profitability that digital has to offer ("I've only shot one-half of one roll of film in the past two years, and that's only because I left my battery charger at the church when we went to the reception!"). The D1x combines lightweight portability with the speed that Johnson needs to capture moments from the big day. "I love the D1x because it shoots fast and focuses fast, and all

the controls are easy to use and understand," he says.

Johnson, who mainly shoots in JPEG mode, is thrilled with the quality of the D1x's images. He's especially enamored with its ability to produce little noise in the shadows, whether it's in a shady outdoor locale or in a dimly lit church corridor. "I love the D1x's ability to capture background light in my low-light reception shots," he says. "If you're shooting in a dark reception hall and using fill flash, you can bring the D1x's shutter speed down to 1/10 or 1/15 of a second—it's great at getting light from the background."

With his 18–35mm and 28–105mm lenses in hand, Johnson relies on the D1x's advanced autofocus features to capture all the important details. "This is the feature I rely on the most," he explains. "It's so fast and accurate that I don't worry about it at all. I just place the little spot where it focuses on the person's face or on their eye,

push a button, and I'm set."

The D1x's digital derring-do allows Johnson to experiment in a way he never could with his film cameras. "I do things now I never would have even tried—I wouldn't have thought it was commercially viable to shoot this way," he says. "Now I can shoot until I get it right. If I'm on a tripod, the first couple of shots are me testing with the exposure and background. Then I'll look up at the bride and groom and say, 'Here we go.'"

In addition to the cost benefit (the D1x paid for itself in the first year alone just in film and processing savings, almost \$7,000 annually), Johnson is also able to offer products to his clients that he never could before. "This year I'm including my originals on CD as part of my wedding package," he says. "By having one set of originals, I can run a set of originals, a set of black and whites, a set of sepias, a set of art borders—they get a DVD with everything!" •



© Glen Johnson



© Glen Johnson

"The speed of the D1x's autofocus and my Nikkor lenses are the features I rely on most. The autofocus is so fast and really accurate."

—Glen Johnson



© Damon Tucci



© Glen Johnson

THE WEDDING EDGE

3



© Tommy Colbert



© Marie Labbanz

If the picture matters the camera matters™

