

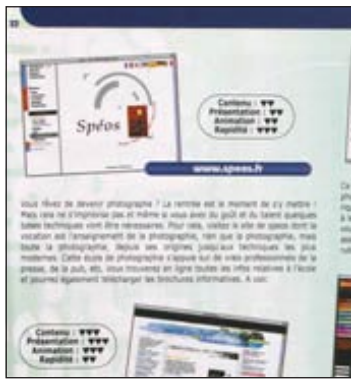
**(1984-2003)**

**An international photographic institute, a professional training centre.**

## I TECHNOLOGICAL WATCH

As new technologies such as digital ones developed in the world of photo, Spéos always anticipated the evolution by resorting, as soon as 1992, to digital techniques.

- *France Photographie* n° 158, p.33: "Photobiographie" (October 1998)
- *Le Monde de l'Image*: "Une école photo à l'heure du numérique" [A photo institute facing digital techniques] (June-July 1999)
- *Best of the Web*: the best 500 Websites of the moment (September-October 2000)



## II EVENTS

Spéos is known for its continuous presence in many crucial photographic events.

### - JIP: Journées de l'Image Professionnelle [Days of the Professional Picture]

Each year Spéos participated in this major event that was linked to the Rencontres d'Arles and prefigured the current evolution of the profession.

- Le Photographe 1993
- Photographie 1993
- Le Photographe 1995
- Le Photographe 1996

**LE PHOTOGRAPHE**  
Le magazine des professionnels photo vidéo numérique n° 1514 Mai 1994

## Les journées de la transmission d'images

**LES JOURNÉES DE LA TRANSMISSION D'IMAGES**

Les échanges de fichiers avant n'importe quel logiciel utilisant la compression APC permettent d'économiser des données allant jusqu'à 220 Kbytes.

Contrairement à d'autres, la société Photo Service July a compris que l'on ne vend pas le numérique de la même manière que les matériels photo traditionnels.

La connaissance et la pratique des instruments et des savoirs, intégrés à l'entreprise, conduisent la société à proposer des solutions et des services, plus que des produits, et à proposer, en plus, ce qui n'est pas enseigné dans le domaine du numérique.

Une offre "tout numérique" de l'acquisition à la transmission d'images en passant par le stockage pour finir une série d'applications professionnelles dans le domaine de l'image dont la photographie, ne représente, cependant, qu'un des éléments.

**Adobe Photoshop, un livre édité par Pyramid**

Avant qu'il ne soit possible de se procurer ce guide fiable par la société de formation Pyramid a été conçu et écrit par une équipe d'Adobe, ce qui en fait un véritable manuel d'emploi de Photoshop. Il permet au lecteur de découvrir les fonctionnalités de l'outil de traitement d'images et de savoir comment l'utiliser pour les besoins de son métier.

Adobe Photoshop est un logiciel de traitement d'images qui permet de modifier, retoucher, améliorer, etc. des images numériques. Ce guide est un véritable manuel d'emploi de Photoshop. Il permet au lecteur de découvrir les fonctionnalités de l'outil de traitement d'images et de savoir comment l'utiliser pour les besoins de son métier.

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**JIP 95 - 8, 9 & 10 Juillet/July**  
10<sup>e</sup> anniversaire/10<sup>th</sup> anniversary

## Les Ateliers

### POLAROID, la création

avec Dominique MAURI, Marc PEYRELLI, Gilles PERRIN et Pierre-Yves MAHE (SPEOS).

Premier partenaire des JIP 95, POLAROID présente plusieurs ateliers sur le thème de LA CRÉATION.

**Création argentique :**  
Sur la base de son travail sur publicitaire qu'artistique Marc PEYRELLI démontre que, grâce à une variété de formats de prise de vues et de supports, la création argentique en POLAROID n'a rien à envier à la création numérique... Au programme : prise de vues instantanées en 24x36, 4x5, 21x25 ou à la chambre; deux portraits, sorties sur films Minn Polachrome, Polagrip, Polagrip, plus-films 4x5 et 20x25 à partir de diapos 24x36 grâce au Digilab et à la Polagrip, images, effets spéciaux.

**Création numérique :**  
Pierre-Yves MAHE (SPEOS) rassemble les photographes dans un nouvel environnement qui s'affirme souvent plus adroit d'eux qu'avec eux. Parce que POLAROID conçoit le numérique comme un prolongement de l'art photographique, régi par les mêmes lois, les mêmes règles, les mêmes principes, donc accessible à tous les professionnels. Présentation, notamment, du scanner SprintScan 35 et de l'imagineur DR 6000.

**Création et transfert d'images :**  
Tout ce que vous avez toujours voulu savoir sur le transfert sans fil sans le demander... Autour animé par des photographes : Gilles PERRIN et Dominique MAURI - pour des photographes.

**Agrandisseur numérique :**  
Une sculpture constituée d'un écran 20" à l'horizontale, d'une colonne d'agrandisseur et d'une tige SprintScan 35. Une métaphore visant à faire comprendre qu'il y a plus de différence entre un agrandisseur et un scanner... par SPEOS et POLAROID.

**POLAROID : CREATION**  
POLAROID is JIP '95's major sponsor and presents several workshops on the topic of creation, amongst which :  
• Silver creation (camera & film)  
• Digital creation (scanners, imagewriters, ...)

• Image transfers  
• Digital enlarger (or what is different between a scanner and an enlarger?)

Marc PEYRELLI, Pierre-Yves MAHE, Gilles PERRIN and Dominique MAURI will be in charge of managing these workshops.

### - Photofolie

A major national event, Photofolie exhibited in 1993 a giant camera in which the public could enter to watch an audiovisual show.

Spéos set up a system that could transmit pictures of the camera from the Champ de Mars to the Palais de Tokyo in Paris, simultaneously broadcasting them in New York.

Moreover, this event being intended for a very large public – more or less experienced –, Spéos gave initiation courses for the beginners and conferences for the professionals, on digital pictures as well as on commercial photography.

- Le Parisien: "Photofolie: tout un week-end à l'œil" [Photofolie: a whole week-end of free photographic events] (June 5-6, 1993)

- Photofolie: program of the events
- *Le Figaro*: "Grandes Ecoles Universités: Délire d'images" [A picture frenzy] (June 8, 1993): Article on the second edition of Photofolie that took place from the 4<sup>th</sup> to the 6<sup>th</sup> of June 1993 on the theme "Let's open our eyes".



## - Days of the Transmission

Spéos was the initiator of this event, supported by France Télécom. The Days of the Transmission presented all types of transmission available at the time, and in particular the Spéos kit that was distributed by the SAT.

This aspect of digital pictures was a forerunner of the broadcasting of information that is Internet today.

- *The Paris Free Voice*: "Spéos Pictures the Future" (March 1993)
- *Vente Photo Video Labo*: "Spéos et la transmission d'images" [Spéos and the transmission of pictures] (March-April 1993, n° 37)
- *Herald Tribune*: "Impressing your friends and other travel lessons" (April 30<sup>th</sup>, 1993)
- *Le Photographe*: "Création interactive à distance par Spéos" [Interactive "telecreation" by Spéos] (June 1993)
- *Photographies Magazine*: "Photofolie" (June 1993): "During three days Spéos will transmit pictures from the Palais de Tokyo in Paris to New York via the Numeris network."
- *Photo Echos*: "Polaroid aux JIP" [Polaroid at the JIP] (July 1993). Digitized pictures were transmitted to the premises of the Spéos institute in Paris, which was able to modify them at will on a screen, thus simulating the work of a potential client.
- *Democrat and Chronicle*: "Art goes high-tech at four-day exposition" (July 11, 1993)
- *Democrat and Chronicle*: "Midway to the future" (July 24, 1993)
- *L'Echo de la Presse*: "Création en direct" [Live creation] (September 1993): "Spéos set up an interactive system permitting to transmit and manipulate digital pictures between distant machines."
- *Le Photographe*: "L'argentique, d'un atelier à l'autre" [Traditional photography, from one studio to



- *BAT Magazine*: "Dialoguer d'un écran à l'autre" [Conversing from one screen to the other] (October 1993)
- *Le Photographe*: "Les journées de la transmission d'images" [The Days of the Transmission of pictures] (May 1994)

ANNÉE 1993 • MARS-AVRIL

N° 37 • 60 F

# Vente

PHOTO VIDEO LABO

## ▼ Concours photo Ucar

Ucar vient de publier les résultats de son concours, organisé de mai à septembre 1992, sur le thème "Le futur dans le monde d'aujourd'hui". Les trois premières photos primées sont les suivantes : 1<sup>er</sup> prix : photo de M. Christian Izorce de Levallois, 2<sup>e</sup> prix : photo de M. Pierre Gemin de Gradignan, 3<sup>e</sup> prix : photo de M. Yves De Kermel de Besançon. Les photos primées sont exposées au Musée de la Photographie à Bievres (91) durant le mois d'avril.

Photo Christian Izorce

PSMA 93 - EN DIRECT  
LE N° 2 DE LA FNAC NOUS PARLE  
FIRME : HAMA-FRANCE  
LES FILMS EN CHIFFRES  
GROUPEMENTS : LE FACE À FACE  
CINQ QUESTIONS AUX ADHÉRENTS  
LES ACTUALITÉS DU POV

## SOCIÉTÉS

### » Spéos et la transmission d'images

Spéos est un centre de recherche photographique spécialisé dans le domaine du studio et existant depuis 1984. Ce centre travaille actuellement avec Polaroid au développement d'un projet de transmission d'images numériques, nouvel outil de travail pour les photographes qui va lui permettre de se connecter à son agence, de consulter son laboratoire photo, d'éviter les déplacements... Pour tous renseignements complémentaires contacter Pierre Yves Mahé chez Spéos : 8, rue Jules Vallés 75011 Paris Téléphone : (1) 40 09 18 58.

42C DEMOCRAT AND CHRONICLE, ROCHESTER, N.Y., SATURDAY, JULY 24, 1993

# Future

from page 1C

voice, which you can speed up or slow down, and you can even record it as a document, explained the women running it, and Roelink added instantly made the text about 100 percent legible.

But that wasn't enough, however, for the want-to-be-visually-impaired women. "I want to be able to interact. While she was in mid-sentence, the children fed the exhibit, by bouncing from booth to booth like pinballs and finally landing on the exhibit operated by Digital Image and Sound Corp.

"There were all computer-produced. There are not photographs," explained Roelink. "I'm showing the children a collection of animated avatars, which are like people, but not someone asked, 'But are they really people?' by a mother who was sitting next to her.

"No," he said. "Just as an sculptor can create a clay figure, a computer can create a face of a person who doesn't exist. They can create the body, give it a voice and bring it to life, like Frankenstein's monster." "You can control even the way the person looks," he said. "But even today, it's hard to make them look like real people."

**ACROSS THE AISLE**, an artist at the IBM exhibit, Chelsea Edger, was using a still-life of apples—up to, with no paint. Instead, she was using a computer and a pencil-like plastic device—along with a computer monitor.

"No," said Omar Williams, 18, of Rochester, and eyes focused on Edger's work. "I've never seen anything like this. I've never been empowered in his own mind vision."

To change color, Sam simply moved the pencil into the palette on the screen.

I asked, "You see this letter?"

She explained, if Sammi should move the pencil into the palette, painting overnight to say, Santa is coming, and the computer would

change the letter to a different color.

People gathered in front of the IBM display at the Monticello 93 Trade Show at the Riverside Convention Center, but a few had to wait for a computer to appear on a screen or printer on the other side, in full view. If the exhibit was not working, the computer would change them, with the stroke of a brush.

"I don't mean any of my clients anyone," said Sammi, a freelance artist from Monterey, Calif. "I mean I can't see anything on the screen through these computers. I mean working in my pajamas and in my own house."

**JO MARTELL** of Syntex Technology stood beside a man in a black coat who was dressed in a white sweatshirt with a giant black bar code printed across the chest.

Attached to the dummy's wrist was something that looked like a not-so-invented laser gun. This is called wearable computing," Martell explained. "This model is called the Gladiator."

Basically, it's a hand-held scanner, a smaller version of the ones you see at the supermarket. And it's perfect, she said, for workers who need both hands free for their work.

Simply put at the bar code you want to use. A scanner near your finger says "you're printing, and the laser scans the code."

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# invitation

## Portes ouvertes sur l'image numérique

### ESPACE ENTREPRISE - FRANCE TELECOM

Les Halles - Porte du Louvre - Niveau 1

Jeudi 7 Avril de 9 à 19 heures et vendredi 8 Avril de 9 à 16 heures

Venez découvrir les chaînes de l'image numérique intégrées par

#### Ateliers

Plateaux configurations informatiques vous permettant d'apprécier les possibilités actuelles du monde de l'imagerie numérique.

- La création de bases de données photo numérique

Sur cet atelier, en outre, une base de données sera créée avec les images traitées sur place et celles apportées par ses invités.

Animation : Jean VASSEUR

#### Photo Service July

#### Conférences

Jeudi 7 Avril

10h - 11h

- L'image numérique : de l'acquisition à la restitution

(avec GILLESBERG, Imagerie Supram, GEORGES MALANOUÏ (Nokia), Sémy PIGNOÏ (Creative Center))

11h30 - 12h30

- Stockage et bases de données

(Philippe BÉGIN (Agence France), Sylvain DEBIRCH (ECSA Informatique), Jean SCARTE (Agence Reuter))

13h - 14h

- La transmission d'images

(Dominique SCHWARTZ (Eurotek), Pierre Yves MAHÉ (SPICOS))

15h

- Visioconférence avec Rochester Institute of Technology

(soutenance d'un programme d'éducation interactif entre SPICOS à Paris et R.I.T. à Rochester)

Durant ces journées les agences : Reuter, Maytag et Premiera Base présenteront leurs productions disponibles sur Numéro.

Animation : Pierre-Yves MAHÉ

• Les moyens d'acquisition et de restitution

Animation : Philippe FANIERY

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FORMATIONS SPICOS • TEL (1) 40 09 18 58 • FAX (1) 40 09 84 97



## - Stop System

This method, invented by Spéos, assures a quick and good command of the photographic technique. It helps controlling the density of the picture contrasts. The Stop System has had an industrial application through the timer "Timer Stop System", trays and accessories distributed by the Deville company.

- *Réponses Photo* n° 84, March 1999, Readers' comments column: "About the Stop System"
- *La Photo Librairie*, June/July 1999: "La photo en pro grace au Stop System" [Professional photography thanks to the Stop System]
- *France Photographie* n° 163, October 1999: "La photo en pro grace au Stop System" [The professional photo thanks to the Stop System], "Technique Stop System"
- *La Photographie en France 1975 à 2000*, Christian Gattinoni, published by the Department of Culture



**PHOTO PLUS**

**GRAND CONCOURS**  
A vos marques, prêts...

**Portrait**  
de la prise de vue  
au labo, conseils

**AUTOportrait**  
expérience  
intime et  
Jubilatoire

**TÉMOINS**  
Crenn, Huynh  
Joubin, Morcrette  
et les autres...

Noir et blanc

**Portrait**  
autoportrait

9 MOYENS FORMATS  
au banc d'essai

NUMERO 365



# Tirage noir et blanc facile!

## Essayez le Stop System

**Stop System** : une méthode de tirage cohérente ! La zone simultanée d'un livre sur le sujet de données adaptées à la méthode constitue une technique actualisée pour les lens du beau noir et blanc...

Le livre titré d'abord : "La photo en Pro grâce au Stop System" Editions France Deloey expose les principes de la méthode et sa mise en application pratique. Retenons qu'il faut tirer des éléments fixes de comparaison tirages (évalués) et à une progression constante de l'exposition.

En effet, la méthode d'essai habituelle qui consiste à faire un test par bandes en ajoutant une durée fix d'exposition n'est pas viable : on compare des zones différentes, la première bande pouvant porter sur une zone sombre, la suivante sur une zone claire... Et la facture d'exposition constant (par exemple : 3 s d'une bande à la suivante) aboutit à ce que l'exposition, doublée entre la première et la deuxième bande, ne soit augmentée que de 50 % pour la troisième...

Pour la méthode doit être abandonnée au profit du tirage de l'image entière qui assure une évaluation correcte. Seule, et c'est la que le bât blesse, tout cela coûte cher en énergie avant d'obtenir le temps de pose correct.

Vaillà où intervenait le Stop System : grâce aux axes techniques de 9 minutes, 15 secondes, 4 à 4 1/2, une simple compensation permet immédiatement de déterminer la correction nécessaire et d'obtenir, au second essai, la bonne densité.

Evidemment, le livre ne s'arrête pas à ces quelques conseils, il est bourré de conseils sur le traitement, les chimies, l'aménagement du labo, le masquage, la réimpression...

Le livre est en réalité le fruit de la collaboration de trois auteurs, les Américains Richard Zakia et Gordon Brown, tous deux auteurs de Kodak et formats au prestigieux Institute of Technology de Rochester et le Français Pierre-Francis Mahé, directeur du Centre de Formation Spéciale. Il a été traduit de l'américain par deux excellents spécialistes : Louis-Bernard d'Armenant, prof. de technologie à l'univ. de la marine et Paul Salvaire, responsable des relations publiques de Contax France, polygone et polygraphe bien connus !

L'ouvrage n'arrive pas seul... le Stop System fait ses premiers pas avec nous vers le concours de la société Deville qui propose trois associations spécifiques de tirage : une cassette transparente comportant une bande de référence spatialement étalonnée sur neuf "stops" (différentiables en plusieurs formats), pour ceux qui ont été des amateurs, les "clips-contrôle" s'adaptent parfaitement (dans les deux cas, la bande de contrôle est protégée de l'attaque des produits chimiques). Le compte-pose électronique Stop System assure un bonjour graduel en stops, qui permet l'application directe, sans calcul, des corrections déterminées à l'aide de la bande de contrôle ou du disque joint au livre.

### Retouche d'images : Soap 2 s'avonne le Web

Le logiciel Soap 2 est étudié pour offrir aux novices la possibilité de retoucher leurs images numériques pour les rendre plus vivants ou les imprimer comme ils le désirent. L'interface privilégie les outils simples et facile leur mise en œuvre en les guidant tout au long du processus. Une photo sur internet, adresse un diaporama par e-mail, crée un ruban photo virtuel, règle la taille d'une image, la recadre, réalise des vœux photos, supprime les photos de votre vie, mélange albums photographiques et réimprime le tout sans les principales possibilités de Soap 2.

### Ultra Fun!

Les jeunes Kodak fun (find) utilisent les Kodak Fun Ultra : la gamme compacte comprenant la "Kodak Fun Ultra Classic" (sans flash) et la "Kodak Fun Ultra Flash" (avec flash).

# Et aussi...

**Stop System**

Pour ceux qui auraient manqué un de nos cours de Stop Sytem, ou qui en voudraient un résumé, voilà le livre qu'il leur faut ! CM

**Stop System**, de Pierre-Yves Mahé, Richard Zakia et Gordon Brown, aux éditions Delory, 192 pages, 190 F.

**Reponses**

**PHOTO**

**NIKE**  
Pentax 67II, mieux que l'autre ?

**NIKE**  
Sigma 70-300 APO ou DL ?

**PARFUMS**  
Photos de MONTAGNE  
Paysage, sport, neige et conseils de pros

**NIKE**  
RÉSULTATS du concours NU en n & b

**NIKE**  
Le tirage n & b facile grâce au stop système

**NIKE**  
NIKE F100 Premier test

**NIKE**  
NIKE 70-300 APO ou DL ?

**NIKE**  
RÉSULTATS du concours NU en n & b

**NIKE**  
Le tirage n & b facile grâce au stop système

[illegible]

**en Réponses**

**PHOTO**

CASO : DÉCOUVRIRE LE  
STOP SYSTEM

**MATÉRIEL**

**99**

nouveautés  
pour 1999!

**SPECIAL TESTS**

**Canon EOS-3:  
tient-il ses  
promesses?**




Nikon ProEra S  
Leica M6 TTL  
Fujifilm XA 345 Zi  
Nikkor 70-300 mm  
Hofar RC warstone

**DOSSIER**

**Effets spéciaux**

# LA NUIT

laissez parler les couleurs

N° 82 novembre 1998

10 francs de base



A regarder... 7 nouveaux diaphragmes

[illegible]

INFOS

technique  
stop system

Dans notre précédent numéro, nous étions allés en vadrouse du côté du Stop System. Nos patients avaient fait quelques rotations du bras. Ce Plateau au Top grâce au Stop System de Pierre Yves Mahe, Richard Zola et Guy de Senneville

1 - 1er pas

2 - 2e pas

3 - 3e pas

4 - 4e pas

Normal

1 - 1er pas

2 - 2e pas

3 - 3e pas

4 - 4e pas

Prévision  
pour 10 images  
à l'écran

1 - 1er pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (1er Pas).

2 - 2e pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (2e Pas).

3 - 3e pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (3e Pas).

4 - 4e pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (4e Pas).

Normal : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (Normal).

1 - 1er pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (1er Pas).

2 - 2e pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (2e Pas).

3 - 3e pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (3e Pas).

4 - 4e pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (4e Pas).

Prévision pour 10 images à l'écran : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (Prévision pour 10 images à l'écran).

1 - 1er pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (1er Pas).

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4 - 4e pas : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (4e Pas).

Prévision pour 10 images à l'écran : le patient est en position de départ, le bras est fléchi, l'épaule est tournée vers 180° et le bras fléchit 90° (Prévision pour 10 images à l'écran).

[illegible]

**LA PHOTO EN PRO  
GRACE AU STOP SYSTEM**

Destiné à ceux qui maîtrisent le laboratoire noir et blanc, ce livre explique aussi aux débutants les bases du traitement. Après, à eux d'assimiler cette technique très particulière - mais simple - qui permet de trouver la bonne exposition d'une épreuve sans avoir besoin d'un posmètre d'agrandissement. Trois auteurs de renom, Pierre-Yves

Mahé (Spéas), Richard Zakia et Gordon Brown, ont uni leur talents pour ce livre traduit et adapté de l'anglais par Paul Salvaire et Bernard d'Outrelondt, deux spécialistes en la matière. Un livre qui donne envie de transformer sa salle de bains en labo et de ne plus jamais en sortir. Editions France

Delory (01.44.  
75.13.70.) :  
190 F.



## - Arles

Arles is the oldest photography festival in the world. It has existed for nearly 40 years. Each year, more than 3.000 specialists go there in order to attend workshops, debates or special events and see exhibitions.

Spéos has played an important role in several of the Rencontres, organizing workshops, summer schools or meetings and events (videoconferences). The first official presentation of the film concerning the renovation of the Maison Nicéphore Niépce happened during the Rencontres of 1999 at the Roman Theatre.

- **Free Voice:** “Interactive Photography revolutionizes visual communication”

- Official programs of the Arles Festival



## - Fringe Festival

This festival aims at promoting young photographers. Since the beginning, Spéos has financed the event and presented many of its students, as well as the first photos concerning the Stop System and the House of Nicéphore Niépce.

## - International Festival of Fashion Photography (Monaco and Biarritz)

This festival used to take place each year in different European towns. It gathered the elite of the profession (photographers, agencies, publishers...).

In Monaco, Spéos took part in it with Polaroid in order to show the reality of the pictures' transmission and present the system of the “telediscussion” about snapshots.

In Biarritz, Spéos organized a slide show during the interlude of the awards ceremony, realized with one of the very first digital Nikon cameras.

- **Biarritz Magazine:** “6e Festival International de la Photographie de Mode”, p.7 (April 1996)

- **Sud-Ouest:** “Festival International de la Photo de Mode à Biarritz” (May 1996)

### **- DTP (Desktop Publishing)**

In 1996, the DTP show was the meeting place of graphic designers, advertising agencies and printers. Spéos was asked to organize an event during the exhibition: it presented a robot realized by Gérard Perron, designed to make photos in three dimensions thanks to the software QuickTime VR.

### **- Montage 93**

A unique and international event that took place in Rochester, initiated by Nathan Lyon, founder of the famous "Visual Studies Workshop" school in Rochester. Its goal was to show the present state of new technologies at international level.

Spéos was invited to make a demonstration of a photo-videoconference : "Take a seat, take a mouse and speak with Paris".

In front of lecture halls attended by 200 people, several guests commented and modified a picture with the Spéos team in Paris.

### **- Musique d'images**

Musique d'images [Pictures' Music] was a group of pictures' creators from Avignon that Spéos was affiliated with for a few years. It reached an enormous audience thanks to the display of huge digital pictures throughout the city. Those giant prints were realized on a wide-format HP printer with RIP Cactus, a technology that was already taught at Spéos at the time.

- *L'Artisan*, July 1995

## **III PARTNERSHIPS / COLLABORATIONS**

Spéos has held long and solid partnerships with major actors in the world of photography.

### **- UPC ( Union des Photographes Créateurs )**

The UPC gathers the bulk of the profession: commercial and fashion photographers as well as photojournalists. Spéos has often hosted the digital Commission in its premises and has organized many workshops and demonstrations likely to guide the profession.

### **- SIPI**

Each year, Spéos holds a stand at the International Show for the Pictures' Professions (SIPI). Its aim is to offer an initiation to the vocabulary and the existing techniques in an educational perspective.



For the last two shows Spéos occupied a 200 m2 stand right at the entrance that was financed by all the photo manufacturers: it helped explaining the broad lines of the digital techniques and directing the public.

- International Show for the Pictures' Professions: press kit (March 13-16, 1998)

### **- *Prophot***

Spéos frequently offers its digital equipment and studios to Prophot (the first French distributor of professional photo consumables) for the creation of mini exhibitions aiming at showing new professional equipments in a real context.

### **- *Forum of digital communication***

Since 1994, Spéos presides over the Image group which is constituted by the big photo manufacturers and telecom operators and which is in charge of testing all input and output peripheral devices via all types of phone lines.

### **- *The French Federation of Photography***

The French Federation of Photography chose Spéos to train its members. Spéos regularly hosts them in its premises.

### **- *American universities/American University of Paris***

In 1997 Spéos collaborated with the American University of Paris, training its students for the first time in digital techniques during programs of continuing education.

### **- *Club des créateurs***

Spéos organizes shooting sessions with young fashion creators for their collections. The pictures that are produced are frequently exhibited during the big fashion events.



## **IV ACCOMPLISHMENTS**

In addition to the aforementioned specific actions and events, Spéos has accomplished many projects.

### **- *Spéos Sagem Kit (1993)***

Spéos set up a computer system permitting to visualize, discuss and modify pictures from a distance in an interactive way. It is an original combination of programs, "telerepair" work, image reading and transmission. The system is designed for picture professionals (photography, graphics, drawings) who can through telework gain an important amount of time.

### **- *Websites (1996-2002)***

Ten websites dedicated to Spéos and more generally to photography:

<http://speos.fr>

<http://niepce.com>

<http://www.petitesannoncesphoto.com>

<http://www.stop-system.com>

<http://www.pixoclock.com>

<http://www.pixpartners.com>

<http://www.photo-paris.com>

<http://www.prophot-numerique.com>

<http://www.speos-photographers.com>

<http://www.formation-Photo.com>

### **- *Stop System (1997)***

The Stop System is a method invented by Spéos permitting to obtain the right density rapidly. It permits to rectify mistakes, to modify contrasts and to quickly control the picture in the laboratory as well as in the studio. This method has been described in a book written by Pierre-Yves Mahé in collaboration with Dick Zakia and Gordon Brown, distributed by Kodak Books in the United States for the American version and by France-Delory for the French one.

<http://www.stop-system.com>

### **- *Program for the hearing-impaired***

Special programs have been set up in 1997 at Spéos allowing, for the first time in France, the hearing-impaired to get a photographic training.

France Télécom (Forum of digital communication) and Spéos sponsored a year of studies for a young deaf girl in the United States (at Rochester Institute of Technology / NTID). Since then, Nadia Kantara, while keeping links with NTID through videoconference, has taught two years at Spéos.

## - House of Nicéphore Niépce (2001)

Spéos restored the house of Nicéphore Niépce, the place where the first photography in the world was taken. This house, full of history, has been transformed into a museum and into a place where workshops are organized, in order to perpetuate the processes of Niépce and Daguerre.

The film about the restoration of the house, which was coproduced by Spéos/CNRS, was nominated at the International Festival of the Scientific Film in 2001 as well as at the Festival of the Researchers' Film in 2002.

- *Le Journal de Saône-et-Loire*: "Un coup de projecteur sur Saint-Loup-de-Varennes" [A spotlight on Saint-Loup-de-Varennes] (October 19<sup>th</sup>, 2000)
- *Le Journal de Saône-et-Loire*: "Exceptionnel, la maison Niépce ouvre ses portes" [Extraordinary: The house of Niépce opens its doors] (September 9<sup>th</sup>, 2001)
- *Le Journal de Saône-et-Loire*: "Nicéphore sur la toile" [Nicéphore on the Web] (February 1<sup>st</sup>, 2002)
- *Le Journal de Saône-et-Loire*: "Technologie de pointe, le Site 'Niepce.com' présenté à Saint-Loup-de-Varennes" [State-of-the-art technology: the Website Niepce.com presented in Saint-Loup-de-Varennes] (February 2<sup>nd</sup>, 2002)
- *Le Journal de Saône-et-Loire*: "La vente du Château de Lamartine engendre la zizanie. La maison Niépce en exemple à suivre" [The sale of Lamartine's castle generates discord. The house of Niépce: an example to follow] (February 5<sup>th</sup>, 2002)
- *Le Journal de Saône-et-Loire*: "La maison de Saint-Loup et Internet pour redécouvrir Nicéphore Niépce" [The house of Saint-Loup and the Web: rediscovering Nicéphore Niépce] (February 3<sup>rd</sup>, 2002)
- *Le Bien Public*: "Chez Nicéphore Niépce à Saint-Loup-de-Varennes" [At Nicéphore Niépce's in Saint-Loup-de-Varennes] (September 15<sup>th</sup>, 2002)
- *Le Journal de Saône-et-Loire*: "Le 'Joyau' des Journées du patrimoine 2002 en Chalonnais" [The 'Gem' of the Heritage Days in the region of Chalon-sur-Saône] (September 20<sup>th</sup>, 2002)
- *Le Journal de Saône-et-Loire*: "Le 'Clou' des Journées du patrimoine 2002. Sur les traces de Nicéphore Niépce" [The star attraction of the Heritage Days 2002. On the steps of Nicéphore Niépce] (September 21<sup>st</sup>, 2002)
- *Le Progrès*: "Inauguration réussie de la maison Niépce" [The successful inauguration of the house of Niépce] (September 22<sup>nd</sup>, 2002)
- *L'Indépendant*: "Les premières photos du monde en Saône-et-Loire" [The first photos of the world in Saône-et-Loire] (September 24<sup>th</sup>, 2002)
- *Midi Libre*: "Un des premiers Daguerreotypes de Paris à Saint-Loup-de-Varennes" [One of the first Daguerreotypes of Paris in Saint-Loup-de-Varennes] (September 24<sup>th</sup>, 2002)
- *Le Journal de Saône-et-Loire*: "Patrimoine photographique. Le monde de Nicéphore expliqué aux élus" [Photographic Heritage. The world of Nicéphore Niépce explained to the elected representatives] (October 21<sup>st</sup>, 2002)
- *Le Figaro Magazine*: "Le mystère de la première photo" [The mystery of the first photo] (September 2002)
- *Le Photographe* (January 2003)









## **- Prophot Numérique**

Prophot Numérique was born from the association of Spéos and of Prophot SA (the first French distributor of professional photo consumables). Its aim is to orient, equip and train photographers in all new technologies.

- *Photo Echos*, "ProPhot, un nouvel espace numérique" [ProPhot, a new digital space], November 1997
- *Le Photographe* n° 1556, "ProPhot, 50 ans de service des professionnels" [ProPhot, 50 years of service for the professionals], July/August 1998
- *Le Monde de l'Image* n° 10, "ProPhot fait salon" [ProPhot holds its exhibition], November 2000

## **- Pixpartners**

In January 2002 Spéos launched a hosting service for photographers, the commercialization of which was assured by Prophot Numérique. Apart from being a hosting service, Pixpartners had an educational aim: it consisted in explaining to photographers the importance of referencing one's website and of maintaining one's visibility in the case of a change of host.

In April 2002 Spéos also launched a photo search engine called "pixO'clock.com", an on-line service for filing and searching pictures based on the description of pictures according to the IPTC international norm.

Since then, PixO'clock has become Spéos' brand for consultancy and training in the field of image management and publication.

## **V CONFERENCES / EVENTS**

### **• "International transmissions of interactive pictures, by Spéos"**

- Spéos, Paris, July 6<sup>th</sup>, 1992
- Rhodes Island School of Design, USA, March 6<sup>th</sup>, 1993
- Imagol for Gallimard, Paris, June 3<sup>rd</sup>, 1993
- Photofolie, Palais de Tokyo, Paris, June 4-6, 1993
- School of Visual Arts, New York, June 23<sup>th</sup>, 1993
- Espace Entreprise France Telecom, les Halles-Paris, November 19<sup>th</sup>, 1993
- SATIS, Paris, March 6-10, 1994
- Rochester Institute of Technology, USA, March 18<sup>th</sup>, 1994
- Fotofest, Houston-Texas, March 19-27, 1994
- Apple Show, July 5<sup>th</sup>, 1994
- Pixel et Grains d'Argent, Apple Exhibition, Paris, September 16<sup>th</sup>, 1994
- Hôtel Georges V, Paris, March 28-29, 1995
- Espace France Telecom, les Halles-Paris, April 12<sup>th</sup>, 1995
- Apple France, les Ulys, April 13<sup>th</sup>, 1995
- Musique d'Images, Avignon, June 21-22, 1995
- Days of the Professional Picture, Arles, July 5-10, 1995
- Festival of Fashion Photography, Biarritz, May 1-5, 1996
- Communica, Deauville, 1998
- Communica, Deauville, 1999

- **“Distance transmission, with Polaroid”**

- Spéos, Paris, October 1992
- Festival of Fashion Photography, Monaco, December 1992
- The Photo Show, Paris, February 1993

- **“Transmissions of interactive pictures for the professionals, by Pierre-Yves Mahé”, Days of the Professional Picture, Arles, July 1993, 1994, 1995 and 1996**

- **“Distance transmission, by Pierre-Yves Mahé”, Days of the Transmission, France Telecom-Les Halles, April 1993**

- **Inauguration of the distance learning course between Spéos/Rochester Institute of Technology/Rhodes Island School of Design, Days of the Transmission, France Telecom-Les Halles, April 1993**

- **Workshops Black & White/The Stop-System at the National School of Photography for the Rencontres d’Arles, July 1993**

- **Montage 93 : Photo-videoconference**

- **“Take a seat, take a mouse and speak with Paris”, Rochester, New York, July 1993**

- **Organization of a videoconference with Arnauld Newman based in New York, during the evening events of the Roman Theater at the occasion of the 25th anniversary of the Rencontres d’Arles, July 1994**

- **Organization of the Photo Summer School for the National Centre of Photography and the Department of National Education:**

- Arles, July 1996
- Paris, July 1997

- **Organization of computer courses at the National School of Photography for the Rencontres d’Arles, July 1995 and 1996**

- **“The picture in 3 dimensions on the Internet, QuickTime VR”, DTP (Desktop Publishing) Exhibition, Paris, February 1996**

- **Participation in the exhibition “3D Picture” and in the catalogue “Musée Carnavalet” in Paris, June 1999**

- **“Distance transmission, by Pierre-Yves Mahé”**: Organization of an overhead projection during the interlude of the awards ceremony, realized with one of the very first digital Nikon cameras, at the International Festival of Fashion Photography in Monaco and Biarritz in May 1996

- **First official presentation of the film depicting the renovation of the Maison Nicéphore Niépce** at the Roman Theater during the Rencontres d’Arles, July 1999

- **Fringe Festival of the Rencontres d’Arles:**

- Presentation of the Stop System, July 1999
- Presentation of the Maison Nicéphore Niépce, July 2000

- **Conferences on the restoration of the house of the first photography (Maison Nicéphore Niépce) and presentation of the Website “niepce.com” dedicated to the man, his time and his inventions:**

- University of Orsay, Orsay, November 2000
- Society for Photographic Education, Savannah, USA, March 2001
- Society for Photographic Education, Hampton, USA, March 2001
- Society for Photographic Education, Austin, USA, March 2003
- Appalachian University, USA, March 2001
- Maison européenne de la photographie, Paris, April 2002
- Town hall of Saint-Loup-de-Varennes, Burgundy, April 2002
- International Symposium “At First Light”, Austin, USA, November 2003