

## **YOUR QUESTIONS ANSWERED**

by  
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**Many professional photographers have found the virtual background process to be a wonderfully successful addition to their studio operation. Many others still have questions about the special effects background projection process. This FAQ was written to answer your questions and provide you with the information you need to make an informed decision that can have a very positive effect on your studio operation, your creativity and your bottom line profits.**

### **ABOUT THE AUTHOR**

Henry J. Oles is well known throughout the world of photography for his innovative developments such as the Scene Machine and video proofing, as well as for his extensive writing, lecturing, and teaching. Oles began his career in photography as a teenager, operating in Youngstown, Ohio, Henry J. Oles and Associates, specializing in wedding photography. Not initially planning a career in professional photography, Oles earned a Master of Arts and PhD degree in psychology. He taught undergraduate and graduate psychology at Youngstown State University and then moved to the psychology department at Southwest Texas State University in San Marcos, Texas, where he advanced to Professor of Psychology. It was in San Marcos where he opened with his wife, Marian, Cameo Studios. It was during the early years of Cameo Studios that Oles started EPS Photographic and invented the Scene Machine virtual background system.

EPS Photographic became a major supplier of innovative products for professional photographers. In the mid 80's Oles left his university position to devote more time to photography. In 1998, EPS Photographic merged with Pixel Magic Imaging, a digital imaging company he and his son David, started several years prior. In 2000, Oles founded Virtual Backgrounds, with the Scene Machine as it's primary product. Today, Virtual Backgrounds manufactures four major products, The Scene Machine Universal, The Spectravue 100, 200 and 300, ultra-reflective projection screens and a wide variety of accessories.

### **INTRODUCTION**

Every once in a while an invention is made that is so significant that it has the power to benefit an entire industry. Special effects background projection is an excellent example of such an invention. While a growing number of professional photographers have used virtual background projection to greatly enhance their product and their profits, many others have questions, or may be intimidated by the technology, which prevents them from further investigating this process of generating unique backgrounds for their own studio.

The fact is, there is nothing that a photographer can add to his camera room that has more potential to both enhance their photography and their resultant profits than the implementation of special effects virtual backgrounds. Backgrounds can be used as a powerful promotional tool to bring more customers into the studio...including customers who may have not otherwise come to any studio. Then, once a subject is photographed, background variety generates significantly greater sales. The combination of more customers and greater sales can propel a studio business to new levels of success.

Take a few minutes to read this booklet which was prepared to help you better understand

the special effects virtual background projection process and how it can effect your own studio business. You'll be glad you did!

## **Q & A's**

### **What is a virtual background system??**

A virtual background system is a precision optical flash projector that is designed to mate with most film or digital professional cameras. Any photographic transparency and a variety of other light modifiers can be inserted in the virtual background projector to create an infinite variety of background images on a special ultra reflective screen positioned behind the subject. The background is captured at the exact same moment the subject is captured. Instead of having a few old canvas backgrounds, muslins, expensive "sets" or having to go out into the unpredictable environment, the virtual background user has the convenience of just one single background screen and the ability to instantly create an infinite variety of complementary backgrounds ranging from total realism to the absolute surrealistic. The virtual background system enables the photographer to offer a whole new level of creative photography without leaving the studio and at a price the customer can afford. These systems are manufactured by Virtual Backgrounds. Virtual background systems are used by professional photographers throughout the world.

### **Why do I need a virtual background system for my studio?**

Most photographers want to be distinctively different from their colleagues in the products they offer the public and they want to be highly creative. At the same time, the public wants distinctive new ideas in the professional photography they purchase. They don't want yesterday's photography today. And, the photographer wants to make money and have fun doing it. A virtual background system has the potential to fulfill these needs and more. It enables the photographer to be distinctively different in ways that are clearly recognized by the public and it enables the photographer to provide the public with a style of product that is truly innovative, profitable and fun to do.

This is a most difficult time for professional photographers. While the public has reduced interest in visiting a traditional professional photographer, more than 5,000 new studios have opened in major retail centers like K Mart, Sears, Walmart, Target and others, plus many other new studios have opened in one hour photo labs. Decreasing public enthusiasm for traditional professional photography and a dramatic growth of new studios in retail centers is creating a crisis that is negatively effecting more and more studios. The only alternative to decline is to create new styles of photography and marketing strategies that catch the public's attention and generate new sales opportunities. A virtual background system is the primary tool the photographer can use to bring new life to studio photography.

### **How does a virtual background system increase sales?**

The use of virtual backgrounds increases sales in two different ways. First, the system can be used as a powerful promotional tool to significantly increase the number of clients the studio photographs, as well as help open entirely new markets. The photographer cannot make a profit if he doesn't photograph people. The virtual background system can be the key to generating new marketing opportunities that get people in front of the photographer's camera. The background can become the incentive to get the booking. Second, the backgrounds themselves and the background variety generated with the virtual background system for each subject provides that subject with a greater variety of "looks" and a significantly increased level of satisfaction which results in higher sales averages. More customers, new markets, and greater sales averages create a major growth opportunity for the aggressive studio owner who is looking toward the future.

### **How can the virtual background system be used as a promotional tool?**

The background can play a very powerful role in any photograph. However, most photographers rely on plain old canvas or non-descript backgrounds which may generate a limited interest from today's buyer of studio photography. The photographer who deliberately works with the background to add a new dimension to their photographs will be more successful. As an example of opening new markets, the virtual background system user can use a special background as a unique reason to cultivate a particular market segment. For example, an undeveloped market for professional photographers is people over age 25. Most have not been to a professional photographer for years, perhaps decades. They have to have a reason to visit a photographer. As a means of providing a reason to be photographed, the background-conscious photographer can approach various adult clubs such as the Rotary, Kiwanis, Lions, etc. with a special promotional package that includes a club-related background. This approach greatly increases the probability of securing a contract to photograph the group. Then, as part of the sitting, the subject is photographed with the club background and also with several other highly complementary backgrounds. The club background can play a major role in opening the opportunity. The use of other backgrounds opens the possibility for the sale of portraits to family members. This is but one of a variety of ways the background can be used to generate new sales and increase sales averages.

### **What are the major problems associated with using a virtual background system?**

The technical issues associated with a virtual background system are no greater than those associated with using a professional camera. Photographers who haven't learned to use background projection properly, often talk about a range of supposed problems that are not based on fact. Experienced system users find it hard to believe that others worry about potential problems to the point where they don't even seriously investigate the opportunities.

There are really very few restrictions when using virtual backgrounds except for the imagination of the photographer. Virtual background systems are a highly creative tool which works best in the hands of creative photographers who are willing to break with tradition.

### **If virtual backgrounds are so great, why aren't they being used by all photographers?**

In many respects, this is a mystery. Perhaps it is in part, because professional photographers have taken a long time to recognize the importance the background plays in a photograph. This is step one. Then, they have not taken the time to learn the facts about special effects background projection. Those who have recognized the importance of this concept and use it in their studio would not want to be without it but they often don't want to tell their friends in the business about their success because they want to keep it to themselves. One primary reason for the lack of recognition virtual backgrounds deserve is that when they are properly used, no one knows it was used at all.

### **How much space do I need to use virtual backgrounds?**

You may assume that the use of virtual backgrounds requires a lot of space. In reality, the smaller your studio space, the more you need virtual backgrounds. Really large studios have room for setting up entirely different sets that the subject is photographed in. Of course, virtual backgrounds are an infinitely more efficient way to inject variety into a sitting. But, when you have a very small studio, you don't have room for variety unless you have a virtual background system. Then, one single screen becomes a whole world of backgrounds. Let's imagine that your camera room is but 9 feet wide and just 10 feet deep. The variety that can be created in that very tight space is unlimited. Small space is indeed when virtual backgrounds are most needed to enable the photographer to make maximum use of that limited space.

### **Why is the background so important?**

The background is a very powerful influence in a portrait. There are basically three fundamentals about a portrait that a photographer can promote. First, he can promote the fine quality of his work. The fact is, every photographer promotes fine quality and the public often finds it difficult to tell the difference in fine quality and average quality. Second, the photographer can promote special discounted prices. But today, it is hard to have the lowest price and discount pricing directly affects the bottom line. You can discount yourself into bankruptcy. Finally, the photographer can introduce highly complementary backgrounds that can change the characteristic of the entire portrait. Backgrounds complement the subject. Backgrounds enable the photographer to include more of the subject's body in the pose and backgrounds also stimulate more creative posing and the use of special outfits. Backgrounds make your product distinctively different in ways that are clearly recognized and appreciated by the public. The special backgrounds can actually be the deciding factor for having a portrait made...and multiple backgrounds creating a variety of different looks not only better satisfy the client but also encourages them to buy more portraits. The background, as created with a virtual background system is more important and profit producing than most photographers ever realize until they themselves start to work with it and promote it.

### **Are virtual background systems portable?**

Very much so. Many virtual background photographers take their system on location to photograph proms, other special events, or to operate in a remote location studio. Two San Antonio photographers have a total of 14 systems with which they capture the best proms in the city. Whereas all virtual background systems can be portable, some have been designed expressly for that purpose. Ten minutes is all that it takes to have such a system set up and operating.

### **Can virtual backgrounds be used in an event type digital system?**

Definitely yes. It is being done already and it will be a fairly standard feature as digital event photography systems explode in popularity. An event system is a totally portable digital studio that produces finished digitally made prints in minutes. A special effects background associated with the event being photographed makes the resulting photographs much more meaningful and salable. By far, the easiest way to create innovative and relative backgrounds for event imaging is with virtual backgrounds. It's a natural combination.

### **Can I continue to operate without a virtual background system?**

Of course you can but why would you want to? Virtual backgrounds bring so many financial benefits and it is so much fun to use as it helps you become a more creative photographer that it is hard to imagine not wanting to use it. And, comparatively speaking, virtual background systems are not all that expensive. Typically, a full system can cost about as much as just 3 to 10 canvas backgrounds with roller assemblies. A virtual background system can cost only about 1/2 as much as just one full set of foam core props. The system not only pays for itself through new business generated and expanded sales but it also goes on to continue to enhance profits. The big risk of not using a virtual background system is if your competitors start to use one effectively. Then, it becomes much harder to compete successfully, becoming a "me to" is never as desirable as being the leader.

### **I've heard the virtual background projector requires all types of complex adjustment. Is this true?**

Not at all. There is an initial set up that is simple and takes only a few minutes. If you don't abuse your machine, it doesn't have to be adjusted again. In daily use however, you

will want to focus the background, adjust the brightness of the background, zoom the background, and properly position the background behind the subject. These adjustments are perfectly normal and desirable. Some systems such as the Spectravue are so simple that they just attach in seconds to your camera lens.

**Can a virtual background system be used with a totally Digital Studio?**

Yes. The digital camera simply replaces the studio camera on the projector. The end results are excellent. An advantage of using a virtual background system with a digital camera is that the photographer sees the results instantly and can therefore make quick adjustments if necessary.

**What is the difference between a virtual background system with “blue screen” or “green screen” type digital backgrounds?**

Virtual background systems like the Scene Machine are optical systems. They are relatively inexpensive, simple to use, and extremely effective in quickly producing high quality perfectly realistic results. Blue screen, also known as green screen, chromakey and electronic backgrounds is a comparatively expensive and complex electronic process that superimposes a background in a digitized scene. This means the photographer must be using a digital camera or the film must be digitized after processing. The results are very effective for television work such as the evening weather cast but the results are more limited for producing studio portraits. We have, however, found a way to use optical virtual backgrounds for blue screen or green screen photography. A patent has been awarded on this approach. This development means that your same virtual background system can be used for generating optical backgrounds and electronic digital backgrounds.

**Which method is better: projected optical backgrounds or chromakey digital backgrounds?**

To answer this question, one must first ask, for what purpose? If one is doing event, “fun” type photography, such as placing the subject in a golf cart that is sliding off a cliff high over the Grand Canyon, or switching heads on bodies, digital chromakey (green screen or blue screen) is the preferred method. If one is doing quality professional portraiture and adding complementary backgrounds to enhance the overall product, then optical projected backgrounds such as those created by the Scene Machine are certainly the preferred method. With optical virtual backgrounds, the photographer actually sees, live, in the camera viewfinder, the subject, the props and the background, enabling him to make adjustments to create the perfect image. Plus, with optical virtual backgrounds, the background image is part of every negative and every proof. There is nothing left to do after the exposure is made. The subject sees the final result and does not have to imagine what the photograph will look like when the background is added later. For these and other important reasons, optical virtual backgrounds are the preferred method of doing profession portrait photography.

**I have a scanner, computer and Photoshop software. Can I use this to insert backgrounds in my images?**

Yes, but the results may not be realistic and the process is not generally economically feasible. Once you digitize an image, you can “cut out” the subject and then paste in a background. But, the process of cutting out the subject and smoothing the edges is difficult and time consuming. It becomes virtually impossible when foreground and background props are involved. Without great effort, the end results look “cut out” and pasted. The subject doesn’t get to see the results until it’s done and it can take a full day or more of effort to do a single print. Optical virtual backgrounds are the easy way to bring a world of backgrounds into your photography.

**I’ve heard of photographers who have had projection systems either in the closet or**

**have sold them. How come?**

First, many older systems were difficult to use. They were made by a variety of manufacturers and were quite primitive in design compared with today's systems manufactured by Virtual Backgrounds. But even so, good work could have been done with them...it was just more difficult to accomplish and the user just didn't take the time to master it. Today's systems are the ultimate in design precision and simplicity. But even so, the concept is not for every photographer. Some buyers refuse to read the manual, they refuse to watch the training tapes, they don't call our technical support services for help, they don't come to class and they don't even experiment on their own. There is an old expression that is quite true here... "You can lead a horse to water but you can't make him drink."

**I've been wanting a virtual background system for some time. I found one on e-bay. What should I look out for?**

Sometimes you can get a really good deal because a photographer went out of business or just never learned to use his system. You can also get burned. The technology incorporated in virtual backgrounds has changed considerably. Here are some things to look for.

1. Make sure it really is a Scene Machine. There were other makes available in years past and many people call all projection systems a Scene Machine.
2. If it is a Scene Machine, ask if it is a two power machine (half and full), a three power machine (quarter, half, and full) or a machine with a separate power supply and digital read out. The half and full power machines are pretty old and have little value. The three power machines (quarter/half/full power) machines are newer, but they have considerably less power than today's machines. If the machine has the separate power supply with digital read out, it is quite new. Make sure all parts are included.
3. The real problem is the screen. New technology has made the latest screens vastly easier to use. The oldest screens are made of up 2 foot wide panels of reflective material. Somewhat newer screens have 4 foot wide panels. The newest screens have a special coating process but unfortunately, it is not easy to identify visually if the special coating is involved. In addition, a screen is like a camera lens. If you take good care of it, it will last a lifetime. If you scratch it, especially in the wrong place, it is ruined. Used screens often are sold because they have been scratched or stained. This can make the screen unusable. Therefore, a used screen can have zero value or greatly reduced value, depending on its age and its condition.

**I have a very small part time portrait studio operating out of the basement of my home. Do I need a virtual background system?**

Actually, you probably need the system considerably more than the already fully established studio photographer. You have to build up your customer list and expand your studio operations. You need something to make you different...to enable you to be a more desirable photographer. You need to be recognized for offering something special compared with other studios.. The system can be your ticket to success, especially if the already highly successful photographers in your town have not yet adopted the virtual backgrounds. As for space, the general rule is, the less space you have, the more you need a system to make maximum use of your space available.

**Is there training available in the technical and artistic use of background projection and how to promote it?**

Yes. Virtual Backgrounds conducts an intensive workshop at their facilities in San Marcos Texas. The seminar brings together photographers from around the world. The workshop is generally limited in size so there is plenty of opportunity for hands on experience. The workshop comes with an unconditional money back warranty if the attendee doesn't feel that it is one of the best workshops they have ever attended. San Marcos is located on I-35 half way between Austin and San Antonio. Many attendees also spend a few extra days in the area seeing the sights. The workshop has been approved by the Winona School of

Professional Photography, a division of the Professional Photographers of America.

**Do I have to use a special camera?**

No. Every professional camera we know of is compatible. It is better to use a single lens camera rather than a twin lens, but many twin lens camera owners use the system successfully. You can use cameras from 35 mm to 4 x 5 view cameras with some systems. They work equally well with film or professional digital cameras.

**Do I have to change my lighting to use a virtual background system?**

Generally no. Unless you position your fill light directly behind your camera, and most photographers do not do that, you'll probably continue to light just as you always have, although with the virtual background system, you will probably want to be more creative with your lighting to match the scene you are creating. Many photographers using the system add barndoors and louvers to their lighting so they can be even more creative.

**Who doesn't need a virtual background system?**

If you do professional photography at any fixed location, including a portable fixed location, you could profit from using a virtual background system. Even some sports photographers are finding the system to be a very desirable tool enabling them to use special backgrounds such as major professional sports stadiums as backgrounds. They are shooting in a pavilion, tent, or in a portable trailer they bring on site. This approach sets them apart from the growing hoard of competitors that are vying for the same contracts.

**Can you guarantee me success with a virtual background system?**

No. These systems are tools, to be used or misused. It is like a carpenter's power saw. One carpenter learns to build a house with it...another carpenter breaks the blade. The fact is that a great many system owners credit it with being the foundation of their success. As a tool, it will work equally as well for you, if you learn to use it properly.

**Just how much control does the system give me over the background?**

The system gives you total background control. Not only can you select the background but you can also:

- Control the focus of the background
- Control the proportional size of the background by zooming it
- Control the position of the background by moving it around behind the subject
- Control the brightness of the background by adjusting the power
- Control the color of the background

The only problem with all this control is that it requires responsibility on the part of the photographer. When you have control, you have the responsibility to exercise that control correctly.

**Can I do my own background slides?**

Absolutely. This is one of the best parts of using a virtual background system. Everywhere you go, you can take your camera and capture the best the environment has to offer and bring it home to be used in your studio whenever you wish. Vacations become background slide safaris. You can also photograph local institutions like your schools, churches, monuments, etc. to use as special promotions. Of course, we also offer more than 1000 generic stock slides.

**There is a background in my town that is absolutely beautiful but is unusable because of telephone poles, wires, and a lot of people there. What can I do?**

If you have a virtual background system, you can capture that background on slide film at the most ideal time when it looks its best. Then, you can have the bad stuff taken out of the slide through the use of electronic image manipulation. You can remove the people, the wires, or anything else offensive. You can even add positive things. The end result is that you can use a local background in your studio with your system better than if you used it in the real environment. In the same way, there are many other highly desirable backgrounds that are simply not accessible to the photographer. For example an elegant local hotel may not allow photographers to take pictures of clients in the hotel but they will allow them to capture the ambiance of the hotel on film and use it in their studio. Very often the results obtained with a virtual background system are better than the real environment.

**I just spent \$12,000 for an polyfoam background set. Why would I still want a virtual background?**

The polyfoam props and backgrounds are fantastic, but without virtual backgrounds to add infinite variety, they can get old very quickly. Your customers will like them for a year or so but then they will start asking you, "Do you have anything else?" With a virtual background system working in combination with these props, you have a continually changing variety that neither you nor your customers will tire of. The same thing is true for many other props and backgrounds you may now have such as the Larry Peters' circle. The circle was a great idea. . . for about a year and then it got old. But with a virtual background system, the circle can have a thousand looks. It adds new dimension to everything you have.

**When I have a virtual background system, do I totally abandon the traditional canvas look?**

No. Your customers want variety to choose from. The more variety you provide them, the happier they will be with your product. Part of that variety starts with the traditional look obtained with canvas or muslin or both. But, with a virtual background system, you can project the canvas or muslin look. You don't have to buy them. You may even want to photograph your current canvas backgrounds so you can project them and then you can sell them. Keep in mind that you can also project high key white, total black, or any color of the spectrum. More variety spells more customer satisfaction which translates to more profit. It's that simple.

**Why does the public complain so much about traditional canvas and muslin backgrounds?**

They complain because traditional backgrounds used by most photographers are plain, old fashioned, and so non-creative. In some cases where the background company tried to paint a realistic looking canvas, the results look quite fake. Today's client doesn't want a portrait that looks just like their mother's, their grandmother's and even their great grandmother's. To prove this point, look at any pop magazine. How often do you see photographs of people in formal studio environments with traditional canvas backgrounds? The answer is clear...almost never. Instead, people want to be photographed in interesting, exciting, and different ways in a variety of different environments. So why should we as photographers try to shove our customers into a traditional looking portrait? When we insist on promoting the traditional look, the potential customer insists on going somewhere else, or not have their portrait taken at all.

**I specialize in portraits on location. Why would I need a virtual background system?**

Location photography can be very successful but, it is difficult. It involves traveling and hauling expensive equipment, it involves the elements, and as such, it must be expensive which in turn limits your potential customer base. There is nothing wrong with this approach as long as it works for you. But, when you use a virtual background system to bring location photography into your studio, it becomes much easier for both you and the



client, your costs are greatly reduced, you can offer a more economical product which will then be an option for a much larger customer base. Business 101 tells you that you have a greater chance for success if you make your unique product available to the masses. To do that, you must price it right and that can be accomplished with the system.

**I love natural window light photography. Can I use the Virtual Background system with window light?**

Probably yes. If you have window light coming in from the side, as most photographers would, you can use natural window light and still project an image on the background screen. You can also use a reflector to create the fill. I've done it many times.

**Can I use the Scene Machine outdoors?**

Maybe. At night, there would be no problem at all. In the daytime, you would need to work under a tent of some sorts. Most importantly, direct light coming from behind the camera must be avoided.

**Someone told me that they use their Virtual Background system to stop amateurs from shooting over their shoulder. Is this really possible?**

Yes. One of the most frustrating things for a professional photographer is to set up a pose and then have family, friends and other shutterbugs shoot over their shoulder. If the photographer says nothing, they lose profit. If they try to demand that no one else can shoot their poses, they create a lot of unhappy people. But, if they are using a virtual background system, the shutterbugs can shoot away to their heart's content. With their on camera flash, they will only capture a large reflection of light from the screen! Even the people will be hardly visible! Their image will be worthless. Yours will be great. You'll chuckle...hopefully just to yourself.

**Can I do full length photography with a virtual background system?**

Definitely. There are three approaches which we call "project a floor," "create a floor," and "reflect a floor". The most exotic way to do full length portraits is to order a set of accessory reflective floor panels. The background image is then projected on the background screen as well as on the floor. With a little care, you can realistically place the subject right in a scene, such as walking down a brick path into a garden. Create a floor is a much less expensive and sometimes the more practical way to do a floor. All you have to do is create a floor, such as by using an oriental rug, artificial grass, tile, or other "real" floor, such as "Flextex" material, that meets the screen. You can blend the line between the floor and the projected image on the screen with a series of props including plants, an artificial fence or rail, or something similar. This is the way most prom photographers work. It would not be realistic to take projection floor panels to a high traffic prom. Create a floor can be perfectly realistic and very practical in a high traffic situation such as a high school prom. You may also have your subject stand on a plexiglass mirror. We call this "reflect a floor". The results can be really creative.

**Is the virtual background process good enough to win top awards in print competitions?**

Definitely yes. It has been done many times. Some prints made with virtual backgrounds have received the top scores in the country in national PPA competition. The only problem is that no one knows the system was involved unless the print maker discloses this information which usually doesn't happen. As such, the system helps the photographer earn the highest awards while at the same time it doesn't get the recognition.

### **Can I use props in portraits made with virtual backgrounds?**

Absolutely. In fact, the use of props is desirable in most images made with the virtual backgrounds or not. Props do not have to be elaborate. A basic set of props can handle many situations. We have available a variety of props and special accessories for use with the system. Scenic Design and Off The Wall make many fine props as well. Making or finding your own props at stores such as Home Depot and Lowes, or flea markets and antique fairs is a less expensive option. there is no limit what you can come up with.

### **Is there any reason for not using a virtual background system?**

If you are engaged in professional portrait photography, you should be concerned with backgrounds and virtual backgrounds are the most practical and creative way to create an entire world of backgrounds right in your camera room...whether that camera room is in your basement, in a major shopping mall, or on location.

### **I still am not sure. How can I be absolutely sure?**

Absolutely nothing replaces direct hands on experience. A virtual background system is something you have to try in your own studio to fully appreciate it. You have to experiment with using exciting new backgrounds, especially some that you photographed yourself. You have to experience the new versatility and creative freedom the system will give you. You also have to experience the excitement in your subjects as they review your new style of creative photography.

### **What's new in Virtual Backgrounds?**

We are pleased to announce several major new developments that make virtual backgrounds better then ever... three new background projectors and a significantly improved projection screen.

### **What is the difference between the three systems Virtual Backgrounds manufactures?**

The Scene Machine Universal is the most flexible system. It works with nearly any camera, digital or film, and offers many special features

The Spectravue 300 is a variation of the above system, specifically designed for use with digital cameras and is ideally suited for portable use. It is smaller and lighter than the Universal system. There is also a Spectravue 200 and 100.

The Spectravue 200 and 100 our the latest to join our line. They the most affordable and lightest weight systems and the easiest to use. These models can merely attach to the front of your camera lens, under certain conditions. There are fewer adjustments to be made than the other two projectors

### **What's new with the Scene Machine Universal?**

The well proven original design of the Scene Machine has been enhanced to incorporate the following new features that make it easier to use than ever before.

1. New streamlined projection unit so you have much less equipment attached to your camera.
2. The power supply for the Scene Machine can be positioned wherever you wish.
3. The power supply is remotely controlled.
4. Operator can select exact digital power value for perfect background intensity.
5. We've added more watt seconds of power and a new 28 or 105 background zoom lens.

### **What's new with projection screens?**

The projection screen, a key component in virtual backgrounds, has been reinvented to include the following new features that make virtual backgrounds more effective than ever before.

1. Wide 4 foot panels.
2. New manufacturing methods make remaining seams virtually invisible.
3. New coating technology dramatically increases projection screens rejection of washout from studio lighting, creating brighter backgrounds with more vivid color.
4. When used in combination with the Blackscreen Light Filter Material, the photographer can use just about any lighting arrangement he chooses.

**I want backgrounds in my studio. What makes virtual backgrounds a better investment than the polyfoam prop and background approach?**

I believe that backgrounds are very important to studio portrait photography. Any method of creating backgrounds is preferable to doing nothing. But, a single artificial polyfoam set can cost much more than a whole virtual background system but with a virtual background system, you can have a whole world of backgrounds in a little box costing \$10.00 or less for each background. Each polyfoam type set is big, bulky, expensive, limited, is a problem to move around and store and has varying degrees of artificial look. On the other hand, polyfoam type backgrounds and structures are ideally suited to be used as props to complement background images created with the virtual system. Such props add to the dimensionality of images created with the system. The best answer is a marriage of the two approaches to creating backgrounds in your studio.

**Can I see a variety of samples of work produced by other photographers with virtual backgrounds?**

Absolutely. We have a number of possibilities. First, we can send you a video tape prepared by world famous photographer Don Blair of Utah. Second, we can send you a variety of sample prints made by various photographers. Third, visit the Gallery page on our website, you will see many more samples from several photographers from around the world.

There is one thing you must keep in mind. Virtual backgrounds are a highly creative tool...just like an artist's paint brush. No two photographers use it the same way. It is a tool that opens the door to new creativity and new variety leading to new opportunities to market your product and generate new profits. We can give you ideas...the rest is up to your imagination. This is one more thing that makes these systems so special. The possibilities and opportunities are unlimited.

Now is the time to discover what new magic virtual backgrounds can do for you. If you have any questions not addressed here, please give us a call at 800-831-0474 or email us at [info@virtualbackgrounds.net](mailto:info@virtualbackgrounds.net).

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