



# Professional Resume of

# Dr. Nicholas Hellmuth



## Personal Information

**Residence:**

ST. Louis, MO.

**E-mail:**

[info@FLAAR.org](mailto:info@FLAAR.org)

**Education:**

BA, cum laude, Harvard, 1967;

MA Brown University 1969,

PhD Karl-Franzens-Universität, Graz, Austria (art history), 1986.

**Projects, Grants, Research Experience :**

**1965**, 12 months, excavator and photographer, Tikal Project, Peten, Guatemala, University of Pennsylvania.

**1969** to present (continuing), founder and President of the Foundation for Latin American Anthropological Research (FLAAR), a research and educational institute devoted to advanced digital imaging in art history, archaeology, and photography of tropical flora and fauna.

**1970-1975**, Director, Proyecto Arqueologico Yaxha; responsible for preserving the area around the substantial Maya ruins and aiding in developing the Parque Nacional Yaxha-Sacnab.

**1971** grant from American Philosophical Society, Philadelphia, for study in Archivo General de Indias, Seville, Spain, on ethnohistory of Chol and Peten Ytza Maya cultural groups of the 17th century.

On three occasions, 1 yr 1970 + 1 yr 1980 + 5 yrs 1990's, honorary research positions at Yale University (Visiting Fellow, Dept of History of Art twice; then Yale's Peabody Museum of Natural Sciences, Curatorial Associate), held simultaneously with other then-current positions.

**1980**, grant from Organization of American States (via Guatemala) for fellowship at Dept of History of Art, Yale University.

**1990's**, five years, Visiting Professor, Dept of Art, Rollins College .

**1992-1997**, Visiting Professor, Brevard Community College.

**1996**, Visiting Professor, National Museum of Ethnology, Osaka, Japan (in charge of program at the museum via Japan's Ministry of Education to prepare program for digitizing and digital storage of the museum's 35mm slide archive holdings in art and anthropology).

**1997**, recipient of \$100,000 grant from an American foundation to prepare program for digitizing the photo archive of pre-Columbian art photographed by FLAAR.

**1998**, founded the first web site of what has grown into a network of 900 pages over 5 URLs reviewing high end scanning and large format printing hardware and software, including: [www.FineArtGicleePrinters.org](http://www.FineArtGicleePrinters.org), [www.wide-format-printers.org](http://www.wide-format-printers.org), and [www.large-format-printers.org](http://www.large-format-printers.org) FLAAR web sites are read by over one million people a year.

**1999-2005**, Director of the Digital Imaging Technology Center, at Universidad Francisco Marroquin, Guatemala City, Guatemala.

**2000-2004**, recipient of substantial educational grant by Hewlett-Packard large format printer division, Barcelona, Spain, to promote public education in large format printers especially for the fine art and photography segments of the large format printer market.

**2001-to 2006**, educational subventions from other large format printer companies such as MacDermid ColorSpan. Equipment grants from CreoScitex, Heidelberg, Calumet Digital Solutions (Calumet Photographic).

**2002**, initiated the first full-scale course on professional digital photography of any state university in the USA. Available over the internet to people in any country and in three languages (Deutsch, español, and English). Summer 2002,

FLAAR at Universidad Francisco Marroquin, the first course in Latin America on digital photography at the professional **level**.

**2003**, Consultant and lecturer on digital photography, Malta Centre for Restoration, Bighi, Kalkara, University of Malta, six-week semester.

**2001-May 2008**, Visiting Professor, College of Technology, Director, Large Format Digital Imaging Division (under the Center for Applied Technology, Bowling Green State University of Ohio).

**2004**, begins full-time evaluation of UV-cured wide-format inkjet printers

**2008**, Establishes new FLAAR office in St. Louis, Missouri and initiates an expanded series of FLAAR Reports on UV-cured wide-format printers.

**2008**, continues circumferential rollout photography programs in Guatemala with a private foundation of cultural heritage.

**2008-2010** Expands coverage of wide-format inks, media (substrates and printable materials).

**2009-2010** Initiates evaluation of 3D scanners.

## Languages

I can speak, read, and can give public lectures in Spanish and German in addition to native English. Can understand Italian, basic Portuguese, and basic French but am otherwise not proficient. With sufficient incentive I feel capable of learning at least one more language.

## Computer & Software Skills:

- Macintosh OSX
- Microsoft Word
- Adobe Photoshop
- PowerPoint
- FTP, Skype, etc.



**Foreign experience:**

I have lived in Switzerland, Austria, Germany, and Latin America most of my life and have lived in Japan during six months as Visiting Professor plus several two-month visits to Japan on other occasions.

**Fund-raising experience:**

Considerable experience raising research funds from industry as well as from private benefactors.

**Interests:**

Digital photography, both landscape, nature, fine art, architectural historical, and archaeological combined with digital printing of fine art giclee, and public education on large format printers for use by museums, educators, students and the general public by means of evaluations of hardware, software, inks, and media. I am interested in working with art historians, archaeologists, museum personnel and students, especially related with Latin America, to share with them knowledge of digital imaging hardware and software so that they in turn can study and publicize their national patrimony both to their own people and to a worldwide audience via reports in PDF format and over the Internet. By having invested time to learn about digital imaging, it is now possible to better utilize the unprecedented educational resource represented by the 50,000 photos in the FLAAR archive for students and scholars. I enjoy "training the trainers," as was successfully done in Japan circa 1996, and at the University of Malta in 2003. The primary asset I possess via FLAAR is that we have all the high-end digital photography equipment. Equipment of this sophistication is lacking at 95% of the universities that I have visited. Thus I look forward to being able to provide training with this equipment to university faculty so that they in turn can add new material to their course syllabus. Today, with the capability of Distance Learning to reach more countries, a single university can impact students across larger areas of each continent.

My hobbies include the study of tropical flora and fauna (especially Maya ethno-botany of Guatemala, Belize, Honduras and Mexico) and learning (and then teaching) new methods to accomplish better photography of these subjects.

Most of my current research in 2007-2009 and into the future is devoted to experimental methods of new software, cameras and lenses to create innovative fine art photography .



## Articles:

I Have published over 147 reports in PDF format on digital imaging; available on [www.wide-format-printers.net](http://www.wide-format-printers.net).

FLAAR has issued reports on Mayan architecture at Santa Rosa Xtampak and 10 reports on the pre-Columbian ballgame of Mesoamerica.

Special Report: FESPA 2005: Insights into the 2005 FESPA trade show.

Articles in Natural History magazine, mexicon, Americas (Organization of American States).

Overseas Markets: Looking Abroad: Dubai. Digital Graphics, Vol. 10, No. 6, June, pp. 40-43.

In addition, I have been invited to write in the following publications.

## Publish (Magazine, Russia)



Publish Magazine, January 2008. pp. 48-53.

## Publish (Magazine, Russia)



Publish Magazine, April 2008 pp. 45-51.

## ME Magazine (Middle East)



ME Magazine, Large format printers evolving the UV way



## FESPA DAILY NEWS



Fespa Daily News, June 6th, 2007.



Fespa Daily News, June 7th, 2007.



Fespa Daily News, June 8th, 2007.

Fespa Daily News, June 9th, 2007

## SIP (Germany)



SIP, January 2006. pp 35-40



SIP, January 2006. pp 53-56



## SIP (Germany)



SIP, April 2006. pp 30-35



SIP, July 2006. pp 46-47

## SIP (Germany)



SIP, August 2006. pp 67-70



SIP, February 2007. pp 54-58

## SIP (Germany)



SIP, February 2007. pp 57-61



SIP, May 2007. pp 50-56



## SIP (Germany)



SIP, June 2007. pp 30-35

## IPA Magazine



IPA Magazine, January-February 2002. pp 10-12



IPA Magazine, Mayo-Junio 2002. pp 24-26

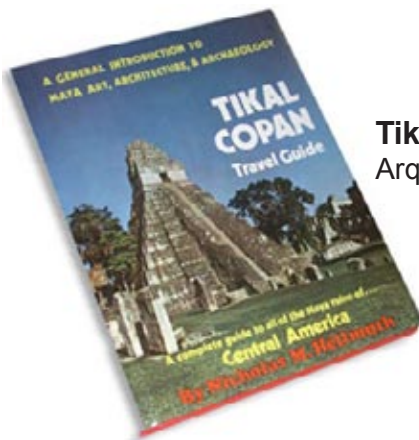
## Publications:



**Monster and Men in Maya Art** (coffee table book version of PhD dissertation), Akademische Druck-und Verlagsanstalt, Graz, Austria, 1987.



**New History of World Art**, Japanese art book, (based on 18 months photography by Nicholas Hellmuth.

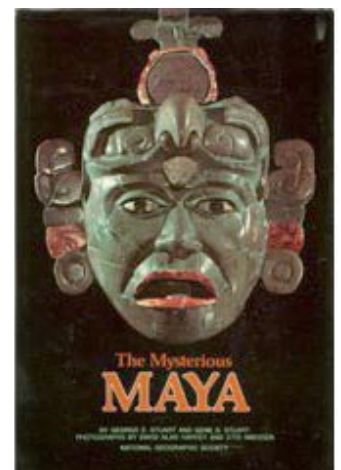


**Tikal Copan Travel Guide** (A general Introduction to Maya Art, Architecture & Archaeology), 1978

## Hellmuth Photos in books of other people

1977, The Mysterious Maya of National Geographic  
13 photos inside the book of George Stuart and Gene Stuart.

Photos by Nicholas Hellmuth have been used on the front cover of at least two books on Maya archaeology: one on Tikal, Guatemala, one related to architecture of Campeche, Mexico, Peter Harrison.



## Courses:

I teach art history and archaeology, and completely separately, teach beginning, intermediate, and advanced digital photography and scanning. I can teach courses in fine art photography and giclee/ decor fine art inkjet printing.

These courses are equally suitable for Continuing Education to interested lay people, including individuals who might wish to donate to the sponsoring university once they learn about the projects and potential of FLAAR+the host university.

My interests also include developing these courses for Distance Learning via the Internet, so that these courses may bring international income into the university where I may be situated.



### DP201: Taking Digital Photography to the Next Level





**DP201: Taking Digital Photography to the Next Level**

<p><b>Professional Results from Budget-Priced Cameras</b></p> 	<p><b>Practice &amp; Critique</b></p> 	<p><b>Pros and Cons of Digital and Film Photography</b></p> 	<p><b>CCD and CMOS Image Sensors</b></p> 
<p><b>History and Timeline of Digital Photography</b></p> 	<p><b>Aperture and Shutter Speed</b></p> 	<p><b>Composition the Key to Prizewinning Photography</b></p> 	<p><b>Nature Photography with Digital Cameras</b></p> 
<p><b>Portrait Photography with 35mm SLR Digital Cameras</b></p> 	<p><b>Architectural Photography with digital cameras</b></p> 	<p><b>Lighting Digital Photography</b></p> 	<p><b>QuickTime Virtual Reality</b></p> 
<p><b>QuickTime Virtual Object 3-D Views</b></p> 	<p><b>Shooting on Location with Digital Camera Equipment</b></p> 	<p><b>How to Organize an Exhibit of your Own Photographs</b></p> 	<p><b>Computer Equipment for Digital Imaging</b></p> 
<p><b>Camera and Computer Memory Storing Digital Files</b></p> 	<p><b>Adobe Photoshop for Photographers</b></p> 	<p><b>Additional Software for Digital Imaging</b></p> 	<p><b>File Formats for Digital Images</b></p> 

## DP201: Taking Digital Photography to the Next Level

## Digital Image Resolution



## Pros and Cons of Digital vs Film Photography Medium and Large Format



## Digital Backs for Medium Format Cameras



## Evaluation &amp; Review of the Leaf Valeo 22



## Taking Photographs with a Repro Copy Stand



## Cameras to Hold Medium Format Digital Backs



## Evaluation of the Hasselblad H1



## Recommended Equipment for Creating a Studio



## Lighting for Profitable Portrait Photography



## Large Format Digital Architectural Photography



## Lighting Modifiers for Portrait Photography



## Hybrid Digital Cameras to Hold Medium Format Digital Backs



## Evaluating Cameras for use in Museums



## Lighting Techniques for Plants &amp; Flowers



## Panoramic Photography with the BetterLight System



## Portrait Photography with Medium Format Systems



## Architectural Photography with Medium and Large Format Cameras



## Nature Photography with Medium and Large Format Cameras



## Landscape Photography with Medium and Large Format Cameras



## Gray Balance for Professional Digital Photography



## Panoramic Photography for Digital Cameras



## Portability: Which Digital Camera is best for Out on Location?



## Product Photography with Professional Digital Cameras



## Lighting for Product Photography

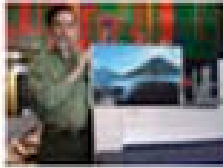


## Shooting On-location with Medium and Large Format Cameras



**DP202-FA/G: Fine Art Photography for Giclee with Medium Format and Large Format Cameras**

**What is Fine Art Photography?**



**Resolution  
How much DPI  
do you need for  
Inkjet Printing?**



**Pros and Cons of  
Digital and Film  
Photography**



**Scanning Film  
vs. Direct Digital  
Photography**



**Scanning  
Medium Format  
and 4x5 inch  
Transparencies**



**Scanners  
and Scanning  
35mm**



**Scanning  
Anything and  
Everything**



**Taking Fine Art  
Photographs with  
a Reprographic  
Copy Stand**



**Introduction to  
Wide Format  
Scanners**



**Discussion  
of the Cruse  
Scanner/ Digital  
Camera System**



**Recommended  
Books on  
Scanners &  
Scanning**



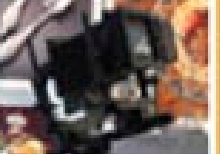
**Cameras to  
Hold Medium  
Format Digital  
Backs**



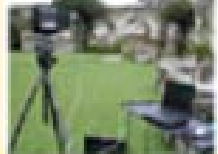
**Lenses for  
Medium Format  
Digital  
Photography**



**Large Format  
Cameras for  
Digital  
Photography**



**Tri-linear  
Scanning Backs  
for Large Format  
Digital Photo**



**Architectural  
Photography with  
Medium Format  
Digital Cameras**



**Pros and Cons  
Architectural  
Photo with Large  
Format Cameras**



**Landscape  
& Panoramic  
Photography as  
Giclee**



**Landscape  
Photography with  
Medium and Large  
Format Cameras**



**Panoramic  
Photography  
with Digital  
Cameras**



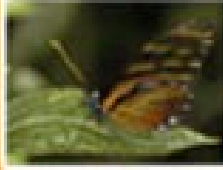


**DP202-FA/G: Fine Art Photography for Giclee with Medium Format and Large Format Cameras**

**Shooting  
Out on  
Location**



**Nature  
Photography  
as Giclee**



**Commercial  
Photography: When  
is it Fine Art?**



**Special Lighting  
for Fine Art  
Photography**



**Lighting  
Modifiers for  
Fine Art Giclee  
Photography**



**Fine Art created  
with the  
assistance of  
Computer Software**



**Rollout  
Photography for  
creating Fine Art  
Photos of  
Cylindrical Objects**



**History of  
Rollout  
Cameras**



**Portrait  
Photography  
as Fine Art**



**Lighting &  
Reflectors for  
Portrait  
Photography**



**Gray Balance  
for Professional  
Digital  
Photography**



**Learn, and  
Improve, your  
Capabilities in  
Adobe Photoshop**



**Composition  
The Key to  
Prizewinning  
Photography**



**Aperture  
and  
Shutter Speed**



**File Formats  
for Digital  
Images**



**Professional  
Software for  
Working with RAW  
Dile Formats**



## Public lectures:

Have lectured on:

- iconography
- archaeology
- and pre-Columbian architectural history
  - in German
  - English
  - and Spanish languages.

At museums and universities in:

- Japan
- Australia
- Canada
- Switzerland
- England
- Mexico
- Guatemala
- and Germany.

Have lectured at:

- Berkeley
- UCLA
- Princeton
- Columbia, and more universities, colleges, and more museums than I can remember.



On advanced digital imaging I have lectured in:

- Athens, Greece (3-day symposium as featured speaker), 24-26 March 2006.
- Amsterdam, FESPA Digital; and elsewhere in Holland, 2006.
- Dubai, United Arab Emirates (twice, two different years)
- St. Louis, Missouri History Museum, September 7, 2006.
- Chicago, GraphExpo (multiple times, each year for last three years, October 2006).
- Mimaki, December 2006.
- Amsterdam, Sabanci University, December 9, 2006.
- Seoul, Korea, UV-curable flatbed and roll-to-roll printer (three different times), January 2007.
- Cincinnati, Resource Imaging Supply Digital flatbed lecture series, January, 2007.
- GulfPrint Lectures, April 2 to 4, 2007.
- IP&I conference and lecture. Past, Present and Future for UV Printers, July 12th, 2007.
- Novosibirsk, Russia (2-day symposium as featured speaker), 30-31 August 2007.
- SUN, LLC, 1000 Ideas on how to earn on UV Print, August 30 and 31, 2007.
- Graph Expo, UV Printers, September, 2007
- Mondo della Serigrafia e delle Tecnologie Correlate, SIOTEC di Roma, September, 2007.
- Slovenia, University of Ljubljana, Adriatic Print and Photo Forum, November, 2007.
- FESPA, Mexico, August 2008
- Sign Africa, September, 2008
- SGIA, Atlanta, Lecture SPECTRA (Dimatix Presentation), October 2008
- FOGRA, Chicago, October, 2008
- FESPA, Asia, November 2008.
- Orlando, Florida, FASTSIGNS International, USA, January 2009
- Zagreb, Sarajevo, Belgrade, IB-PROCADD lectures, March 2009
- Chicago, Illinois, USA, PRINT 09, September 2009
- GoA, Miami, February 2010.

**Nicholas presenting information on UV-curable printers to eager audiences at FESPA Mexico.**





## Special PowerPoint Presentations for Consulting Opportunities

If you bring Dr Hellmuth to your company as a consultant, there are special presentations available as part of a consulting fee. You should ask for the PDF on how to arrange for FLAAR to come to your company offices for consulting.

- How to Dramatically Improve Input for Digital Printing



- Stereo panoramic 3D Photography, Stacked Focus (to achieve Stunning Depth of Field) & Full-Spectrum Highlights & Shadows (Stacked Exposures)



- Materials printable with UV curable inkjet flatbed printers: Emphasis on Architectural applications

Materials printable  
with UV curable inkjet  
flatbed printers:

**Emphasis on  
Architectural  
applications**



ations flatbed



or with  
s Jeti UV

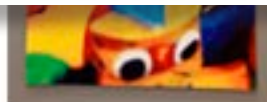
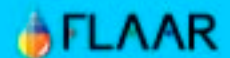
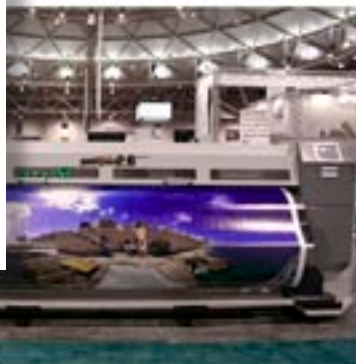


- UV Curable Ink Jet Printers: Benefits and Downsides compared with solvent printers



**UV Curable Ink Jet Printers:**

**Benefits and Downsides  
compared with solvent  
printers**



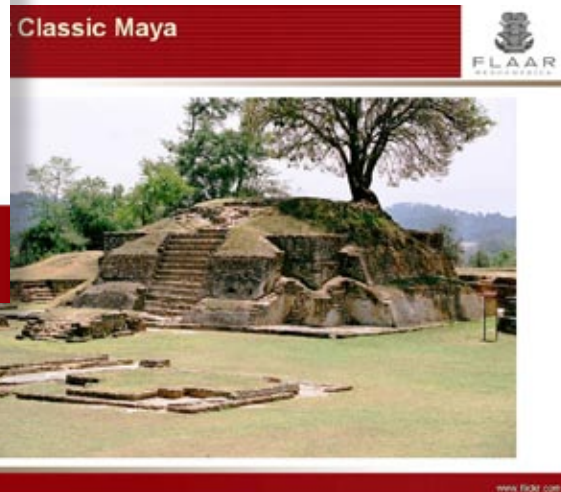
Lectured on Mayan Archaeology and Ethnobotany, (Guatemala, Belize and Mexico)

- Cacao Lecture, Chocolate & Vanilla: Maya & Mesoamerica, November 24, 2007.
- Cruise Ship, January 2008.
  - Incense & Sacred Resins of the Maya
  - The Mythical Water Lily in Maya Art, Rituals & Diet
  - Ceiba and Sacred "World" Trees of the Maya; Iconography of Incense Burners & Urns that mimic the Ceiba Tree of Life.
  - Maya Ethnobotany: Exotic Tropical Fruits & Unusual Vegetables of Guatemala, Belize, and Mexico
- How (precisely how) did the Maya actually construct their pyramids?
- Regional differences in Mayan architecture: Puuc, Rio Bec, Chenes
- Tomb of the Jade Jaguar: Royal Burial of the Ruler of Tikal, Guatemala





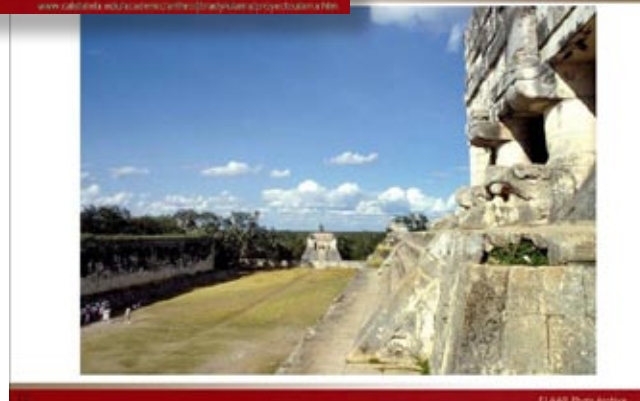
- Ballgames, Iconography and Ballcourt Architecture of the Maya, Aztec, Mixtec, and Zapotec



**Rubber Balls are common to most Mesoamerican ballgames**  
Recipes for making the rubber balls




Materials for Rubber ball.



- Pyramid Temples & Palaces Architectural History of the Pre-Columbian Maya.


www.flaar.org



**Pyramid Temples & Palaces:**  
Architectural History of the Pre-Columbian Maya


Nicholas Hellmuth, PhD  
FLAAR, President  
Visiting Professor, BGSU  
College of Technology  
January 2008


es  
Tikal



FLAAR Mesoamérica

**Unique Maya Building Types**  
Twin Pyramid Complexes






Tikal, Twin Py

37


**Temples**  
Temples of Tikal



FLAAR Mesoamérica

FLAAR Photo Archive

**Equinox-Solstice Observatory Groups**




www.mayanarc.com

FLAAR Photo Archive

Uaxaclun, Group E-VII sub


**Temples**  
Temples of Tikal



FLAAR Photo Archive

32

**aint their buildings**



Bonampak Mural

57

- San Salvador, III Congreso Centroamericano de Arqueología en El Salvador, October 2009.

## Photography Exhibitions

### Popol Vuh Museum, Guatemala Rollouts Exhibition:

The exhibit of digital circumferential rollouts was exhibited at universities and museums throughout Guatemala for about two years. (2001 to 2003). The following chart indicates the locations and dates of exhibitions.

Location	Date
Hotel Intercontinental	2001
Museo Popol Vuh	July 18th, 2001
Universidad del Istmo	September 10th, 2001
Centro Cultural Metropolitano, Palacio Nacional de Correos	October 19th, 2001
Universidad Rafael Landivar	February 5th, 2002
Banco de Guatemala	April 25th, 2002
Palacio Nacional de la Cultura	September 5th, 2002
Museo Ixchel (textil exhibit)	September 4th to 28th, 2002
Centro de Formacion Cooperacion Española, AECL, Convento de Compañía de Jesus, Antigua Guatemala	March 28th, 2003
Museo de la Universidad San Carlos	April 23th, 2003
Distrito Cultural 4 Grados Norte	July 2003





## BGSU, Ohio

Giclee Prints of Guatemala Exhibition: from 9th- 23rd of October, 2004.

"Through the Digital Lens" is an exhibition of photographic high-resolution giclee prints by Dr. Nicholas Hellmuth. These images were a reflection on nature and architecture, taken from the beautiful surroundings of Guatemala.

The function of the exhibit was to show the beauty of high-end digital photography, educate the public about the existence of these technologies, and to show the range of expression possible with different camera platforms. In short, while this exhibition has a true beauty in its imagery, it can also function as an educational tool in regards to the state of the art in digital photography.

These exhibition was at FLAAR's digital imaging facility on campus, located in Bowling Green State University's Saddlemire Hall on the ground floor.



## FLAAR Reports by Nicholas Hellmuth

FLAAR Reports for Inkjet Paper (Media) and Inks  
by Nicholas Hellmuth (2003 - 2010)



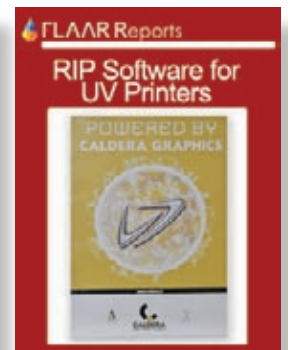
FLAAR reports on Color Management  
by Nicholas Hellmuth (2003 and 2007)



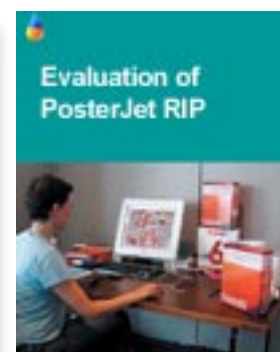
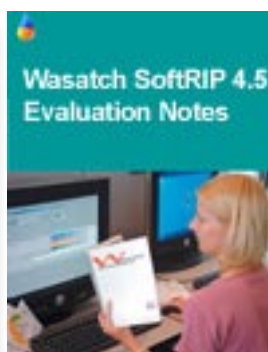
**FLAAR reports on Color Management**  
written by FLAAR Staff but initiated and edited by Nicholas Hellmuth (2006)



**FLAAR Reports on RIP (Raster Image Processor) software**  
by Nicholas Hellmuth (2003, 2006 and 2008)

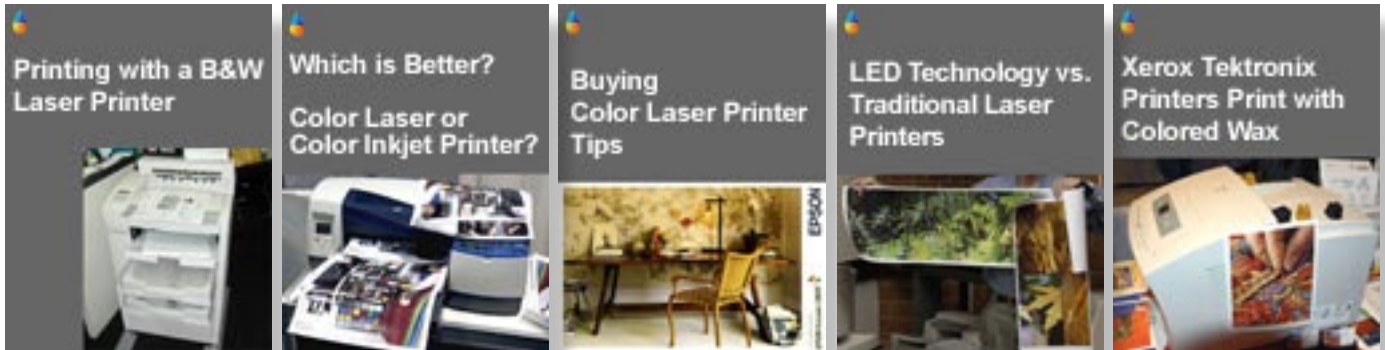


**FLAAR Reports on RIP (Raster Image Processor) software**  
written by FLAAR Staff but initiated and edited by Nicholas Hellmuth (2003 and 2005)

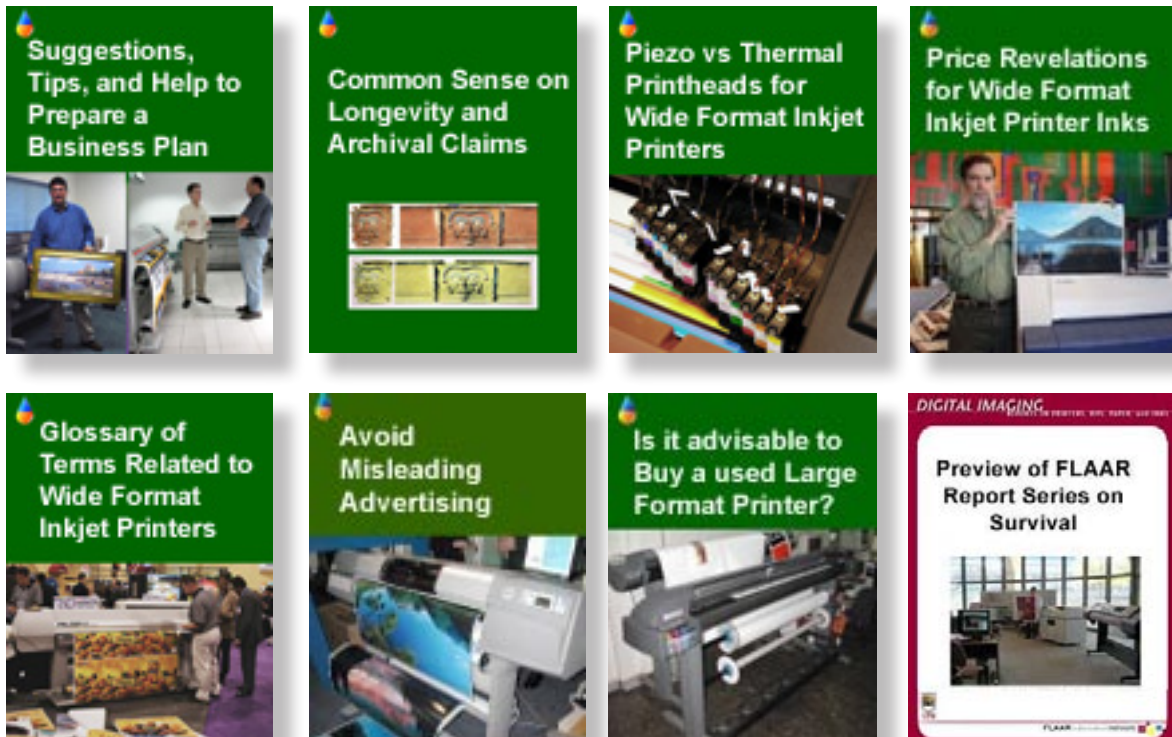




**FLAAR reports on Color Laser Printers  
by Nicholas Hellmuth (2004)**



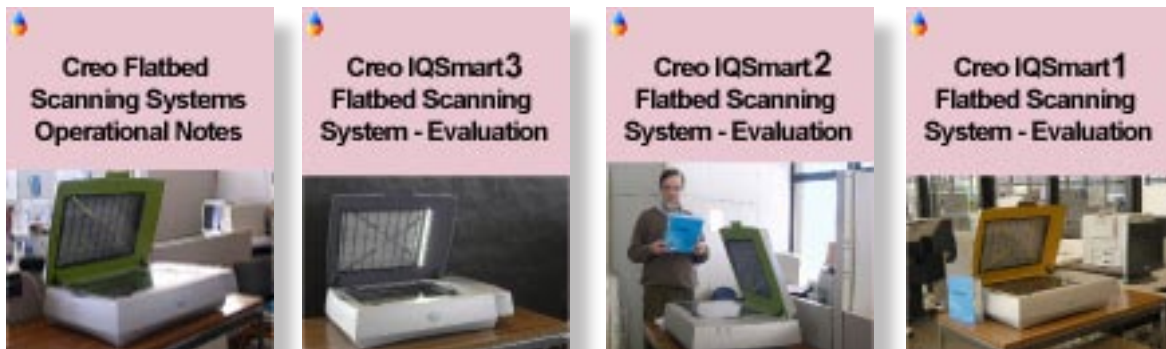
**FLAAR reports on Surviving with Wide Format Printers  
by Nicholas Hellmuth (2004)**



**Reports on Scanners  
by Nicholas Hellmuth (2004 to 2005)**



**FLAAR reports on Creo Scanners  
written by FLAAR Staff but initiated and edited by Nicholas Hellmuth (2005)**

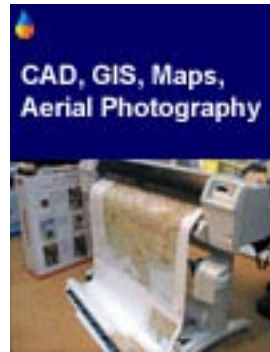


**Reports on Textiles  
by Nicholas Hellmuth (2005 -2010)**

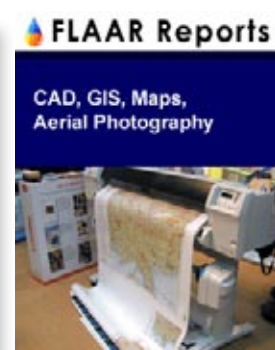
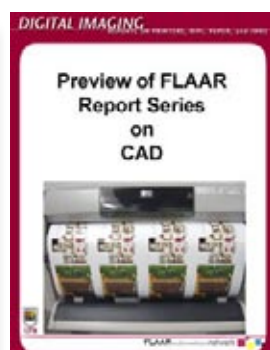




**FLAAR reports on Wide Format Printers for CAD-GIS  
by Nicholas Hellmuth (2003 to 2004)**



**FLAAR Reports on Wide Format Printers for CAD-GIS  
written by FLAAR Staff based on material from Hellmuth and edited by him (2003 to 2004)**





Some FLAAR reports on UV-Curable Ink Flatbed Printers  
by Nicholas Hellmuth (2007 to 2010)

## Series 1: Introduction to UV-Cured Inkjet Printers.



## Series 2: Introduction to UV-Cured Inkjet Printers.



## Series 3: UV Printers Model by Model (Continued)

### Hybrid UV: Entry Level.



### Hybrid UV: Mid Range.



### Flatbed UV: Medium Production.





### Flatbed UV: High End.



### Flatbed UV: Specialty.



### Flatbed UV: Entry Level.



### Roll-to-Roll: High End.



### Roll-to-Roll: Specialty.



### Led UV Curing, Cationic Ink.





## Series 4: Site Visit Case Studies



## Series 5: UV Printers: Korea



## Series 6: UV Printers: Taiwan





## Series 8: Comments on UV Inkjet Printers at Major Trade Shows

### Trade Shows 2009



### Trade Shows 2007



### Trade Shows 2008



### Trade Shows 2005-2006



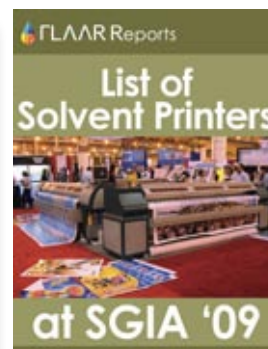
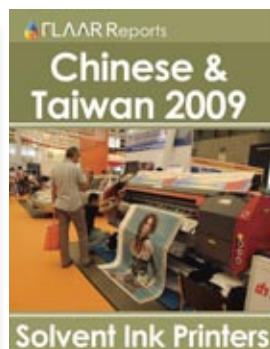
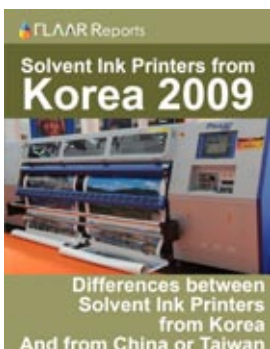
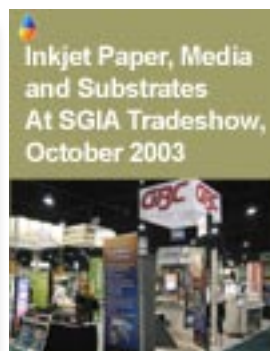
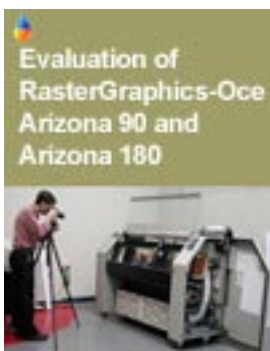
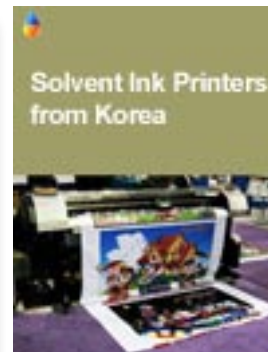
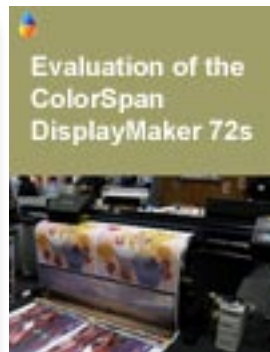


## Series 9: UV-Curable Inkjet Market Analysis & Trends

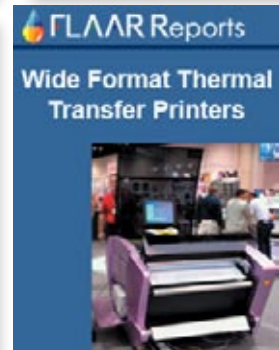
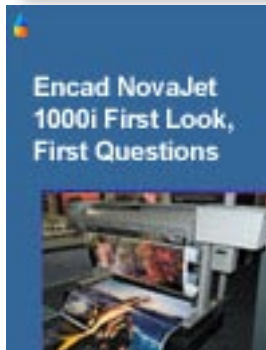




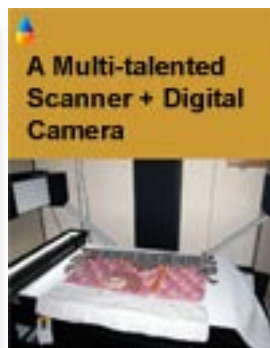
FLAAR reports on Solvent Ink Printers  
by Nicholas Hellmuth (2003 to 2010)



**FLAAR reports on Wide Format Printers for Signs, Posters and Banners  
by Nicholas Hellmuth (2003 to 2005)**



**FLAAR reports on Fine Art Giclee Printers  
written by FLAAR Staff but initiated and edited by Nicholas Hellmuth (2005)**





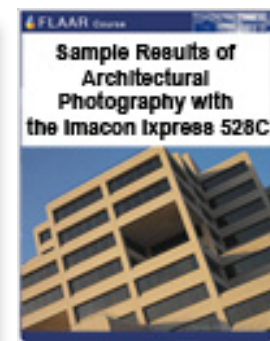
FLAAR reports on Giclee Printers for fine Art Photography  
by Nicholas Hellmuth (2003 to 2008)





**FLAAR reports on Fine Art Photography, by Luis Sacayon, Eduardo Sacayón and Jaime Leonardo (Photographs by Nicholas Hellmuth) (2007 to 2008)**

These digital photography evaluations and learning units are the combined work of Nicholas Hellmuth (doing the photography, selection of software packages, and project design) and the work of Luis Sacayon, student, who does the graphic design, does the software editing, and writes up the step by step results. The reports document that students are fully capable of producing excellent work when a professor is available to guide them.



**FLAAR reports on Wide Format Printers for Fine Art Photographers  
by Nicholas Hellmuth (2002 to 2006)**

