



THE PROFESSIONAL
Photographer®

MARCH 1980
SPECIAL ISSUE:
PORTRAIT PHOTOGRAPHY

Steve Appelbaum, Apple Studios



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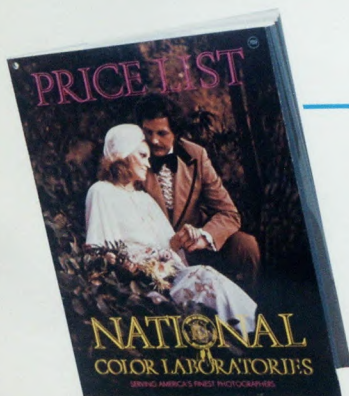
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11x14, 10x14 or 11x11	3.40

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THE PROFESSIONAL Photographer®

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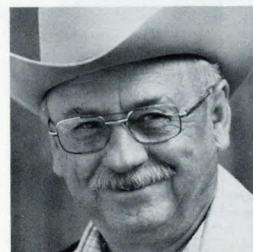
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president's message



by Bill Bell
M. Photog. Cr.

The challenge of ethics

Most associations and societies were not founded to shut out problems—rather to solve them. I like to think of problems as challenges. It's amazing how my thinking changes gear when a problem becomes a challenge. Problems keep hanging around unsolved. Challenges seem to get immediate action. Today I present you with an ethical challenge that our association faces.

Irate letters and phone calls from readers of *The Professional Photographer* have pointed out that two photographs recently accepted into the PP of A Loan Collection, and which subsequently were published inside or on the cover of our magazine, plagiarized works of other photographers. Both matters have been referred to our Photographic Exhibition Committee and Ethics Committee, and are being handled by them in accordance with association policies, on individual bases. But I feel we must recognize publicly that such practices indeed are not professional, nor ethical, nor legal.

While our magazine staff is familiar with many photographs from a wide variety of published materials, they cannot possibly be familiar with every image ever made and published, nor can they serve as watchdogs on association members. Neither can the small Photographic Exhibition Committee. Indeed, such policing should be unnecessary. Instead, photographers, particularly those participating in their professional association judging process, should pride themselves on creativity and originality of their work. Their professional ethical code should constantly guide them in such pursuit.

PP of A Code of Ethics, which all of us subscribed to upon accepting membership into our association, says in part: "I will observe the highest standard of honesty in all my transactions, avoiding the use of false, confusing, inaccurate and misleading terms, descriptions, and claims." Though aimed primarily at ethical practices in dealing with the buying public, the code also applies to competitions when it says: "I will at all times avoid the use of unfair competitive practices as determined by any court of competent jurisdiction, the federal antitrust laws, and related statutes."

This is not to say that one person's work cannot or should not inspire a totally different, unique, and creative work by another person. But each photographer's professional and personal code should dictate that copying another's work for competition is never proper.

May I share with you the Rotary Four-Way Test to guide you when the question of plagiarism or any other matter of ethics arises?

1. *Is it the truth?* Did you truly create this work? Or did you cheat?
2. *Is it fair to all concerned?* Do you feel plagiarism—passing off as your own someone else's idea and concept—is fair?
3. *Will it build goodwill?* Obviously plagiarism by some of our members has created only ill will.
4. *Will it benefit all concerned?* Plagiarism and any other such unethical practice degrades the character of the offender and cheats those who play fairly.

I challenge all professionals to be guardians over the integrity of our judging and print exhibit process by entering into competition only original works—original not only in manufacture or execution, but in concept as well. I ask all print judges to be alert to entries which plagiarize other photographers' or artists' works. By successfully meeting these challenges, we will elevate the stature of our exhibitions and our profession.

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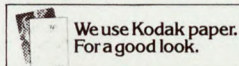
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this month's cover

Special effort produces special photographs

"I am genuinely interested in the people I photograph, and I try constantly to bring out the best in each one," said Dale Brant. "I want them to have the very best that I'm capable of creating."

"Ms. Kelly Kennedy" was created for the customer's personal use, but Brant had a competition print in mind when he made the portrait. "I had photographed her before and enjoyed working with her," he said. She brought several hats and changes of clothing to the sitting. He spent two hours photographing her.

He used a Hasselblad camera, a 150mm lens, and VPS 120 film. Shutter speed for the cover photo was $1/125$ second at f/8. An Ascor 700 series key light, 100w/s skimmed across the subject's face. Two 150w/s silver umbrellas, connected to Photogenic Flash Masters, were extended eight feet high and placed eight feet in front of the subject. A 50w/s rim light, seven feet to the right and slightly behind the subject, and a 25w/s Ascor hair light, above and behind the subject, completed the lighting.

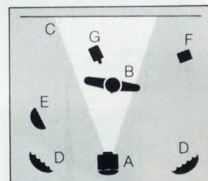
"I tried breaking the rules somewhat by using dark clothing against a white background, hoping for a dramatic effect," said Brant. "This, coupled with a strong eye/camera contact, gave the portrait a refreshingly different look." The portrait won the Presidential Trophy at the Texas State Convention, and is part of the 1979 PP of A Loan Collection.

Brant, a photographer for eighteen years, has owned a studio for seven. He recently added an automatic processor to his studio, and does all his own printing. "I've had people try to convince me to send my work to a lab, but I really feel a need to have closer control because my reputation is on the line every time I deliver an order," he said.

Brant frequently uses soft focus effects in portraiture, and does outdoor and environmental photography whenever possible. He gets to know all customers before making their portraits, and he always encourages clients to bring a change of clothes to the sitting. "It helps make me more creative, and more changes sell more portraits," he said.

Brant makes it a point to attend local, state, and national conventions. "It's necessary to be refreshed and updated as often as possible," he said. "The interchange with other photographers has been priceless to me."

Dale Ray Brant owns Dale R. Brant Studio, 8311 Highway 80 West, Ft. Worth, TX 76116.



"Billy and Friend," (top) was made outdoors with a Hasselblad camera, 50mm lens, and VPS film. Exposure was $1/125$ second at f/3.5. Sunlight filtering through trees backlighted the subject. "Ms. Kelly Kennedy," (right, with diagram): (A) camera; (B) subject; (C) background; (D) silver umbrellas; (E) Ascor 700 key light; (F) rim light; (G) hair light.

BALCAR monobloc

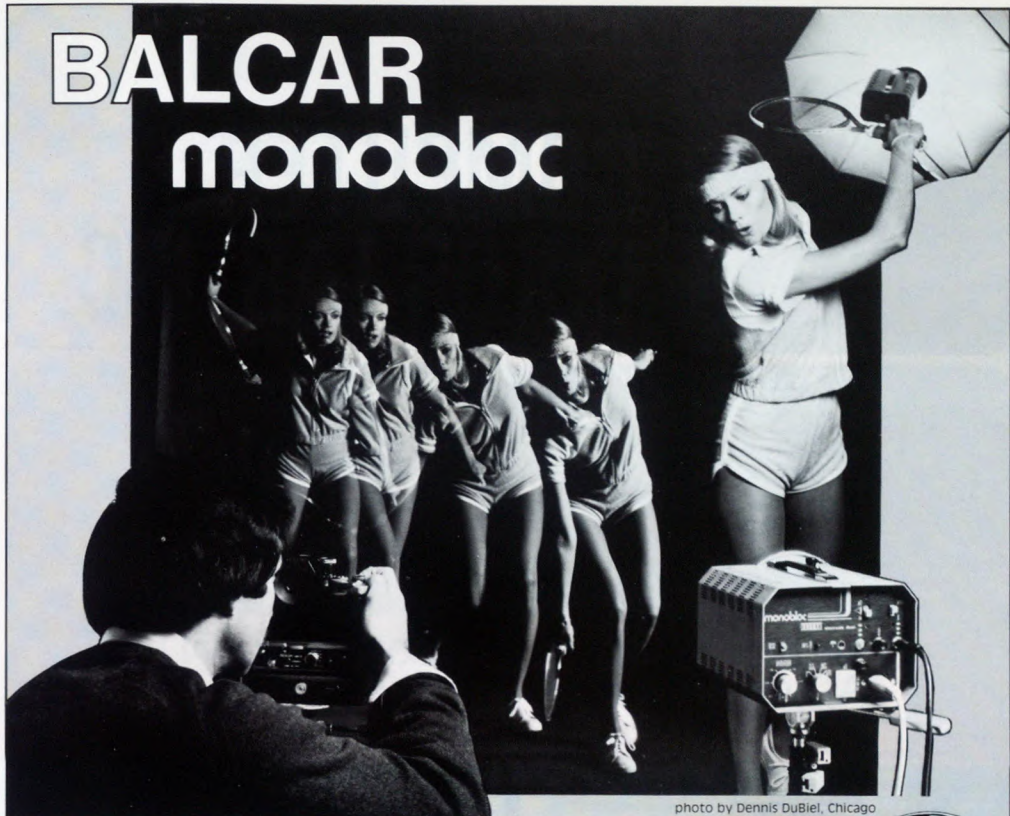


photo by Dennis DuBiel, Chicago

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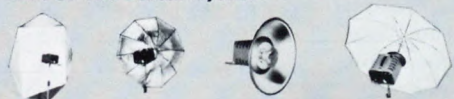
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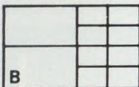
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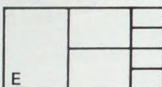
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datelines

THE PROFESSIONAL PHOTOGRAPHER'S GUIDE TO SPECIAL EVENTS

Are you missing out?

If your organization's convention dates aren't listed in these pages, you may be missing potential revenue. Submit your dates early and include a contact person's name and address. Closing is two months prior to publication. *The Professional Photographer* is not responsible for conflicting or incorrect dates. For further information on dates for schools, seminars, and conferences, see the "education" department in this issue.

1980 conventions

MARCH 1-4

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MARCH 15-18

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MARCH 15-21

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MARCH 16-17

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Georgia PPA
Holiday Inn
Jekyll Island, Georgia

MARCH 16-19

PP Society of New York
Kutsher's Country Club
Monticello, New York
J. Kent Campbell,
Conv. Chairman
86 University Avenue
Rochester, NY 14605

MARCH 16-19

Society for Photographic
Education
Stevensville Country Club
Swan Lake, New York
Greg MacGregor
2829 Eleventh Avenue
Oakland, CA 94610

MARCH 23-25

APP of Illinois
Holiday Inn of Decatur
Decatur, Illinois
Bill Wade
229 East Street
Jacksonville, IL 62650

MARCH 25-28

Professional School PA
Riviera Hotel
Las Vegas, Nevada
Carter Harmon, Exec. Director
3555 Cowan Place
Jackson, MS 39216

MARCH 27-30

Photo Marketing Association
Las Vegas Convention Center
Las Vegas, Nevada
PMA Convention
603 Lansing Avenue
Jackson, MI 49202

MARCH 29-31

PP of West Virginia
Wilson Lodge-Oglebay Park
Wheeling, West Virginia
Mrs. Richard Phillips,
Exec. Secretary
1497 Eastern Avenue
Morgantown, WV 26505

MARCH 29-APRIL 1

South Dakota PPA
Ramada Inn
Sioux Falls, South Dakota
Ed Schaffter, Secretary
904 East Hanson
Mitchell, SD 57301

datelines

MARCH 29-APRIL 1

Missouri PPA
Marriott's Tan-Tar-A
Osage Beach, Missouri
Zeal Wright, Conv. Chairman
P.O. Box 1217
Jefferson City, MO 65102

APRIL 6-8

Kentucky PPA
Galt House
Louisville, Kentucky
Beverly Walden
308 Sherman Avenue
Lexington, KY 40502

APRIL 12-14

New Hampshire PPA
Winding Brook Lodge
Keene, New Hampshire
Paul Wright, Conv. Chairman
Fairbanks Plaza, West Street
Keene, NH 03431

APRIL 12-15

PP of Indiana
Sheraton West Hotel
Indianapolis, Indiana
Harold S. Bender,
Exec. Secretary
3901 N. Meridian St., Suite 25C
Indianapolis, IN 46208

APRIL 13-16

South Carolina PPA
Francis Marion Hotel
Charleston, South Carolina
Walt Brownlee, Conv. Chairman
718 Wappoo Road
Charleston, SC 29407

APRIL 14-16

Montana PPA
Bozeman, Montana
Russ Glasscock, Secretary
925 7th Avenue South
Great Falls, MT 59401

APRIL 18-21

PP of Oklahoma
Hilton Inn
Tulsa, Oklahoma
Ray Orr, Conv. Chairman
3636 South Peoria
Tulsa, OK 74105

APRIL 19-22

PP of California
Disneyland Hotel
Anaheim, California
Tim Mathiesen, Conv. Chairman
15471 Columbia Lane
Huntington Beach, CA 92647

APRIL 20-22

Minnesota PPA
Holiday Inn
St. Cloud, Minnesota
Mrs. Adeline Bantari,
Exec. Secretary
P.O. Box 33
South St. Paul, MN 55075

APRIL 21-25

National Micrographics
Association
Sheraton Center Hotel
New York, New York
NMA Conference
8719 Colesville Road
Silver Spring, MD 20910

APRIL 25-29

PP of Iowa
Fort Des Moines Hotel
Des Moines, Iowa
Donna Boyer, Exec. Secretary
P.O. Box 2674
Urbandale, IA 50322

APRIL 26-28

Arkansas PPA
Lake Hamilton Holiday Inn
Hot Springs, Arkansas
Horace Crofoot, Conv. Chairman
P.O. Box 647
Morrilton, AR 71753

APRIL 26-28

Maine PPA
Holiday Inn Downtown
Portland, Maine
Steve Bedell, President
P.O. Box 738
Biddeford, ME 04005

APRIL 26-29

Virginia PPA
Richmond Hyatt House
Richmond, Virginia
Paul Huffman, Conv. Chairman
1509 Parham Road
Richmond, VA 23229

APRIL 27-29

Intermountain PPA
Little America
Salt Lake City, Utah
Blaine Downs, Conv. Chairman
2162 Monroe Boulevard
Ogden, UT 84401

MAY 3-5

Connecticut PPA
Howard Johnson Center
Windsor Locks, Connecticut
John Ovallette, Conv. Chairman
555 Farmington Avenue
Hartford, CT 06105

MAY 3-5

Society of PP of
Puerto Rico
Caribe Hilton Hotel
San Juan, Puerto Rico
Felipe Flores, President
703 Avenida Escorial
Caparra Heights, PR 00920

MAY 4-6

Wyoming PPA
Hitching Post Inn
Cheyenne, Wyoming
Allan Sicks, Program Chairman
2505 Meadow Lane
Gillette, WY 82716

MAY 4-9

Society of Photographic
Scientists and Engineers
Holiday Inn Downtown
Minneapolis, Minnesota
SPSE Conference
P.O. Box 28327
Washington, DC 20005

MAY 10-12

Maritime PPA
Admiral Beatty Hotel
Saint John, New Brunswick
H. Arnold Clow, Exec. Manager
221 Reade Street
Monoton, New Brunswick,
Canada

MAY 10-13

PP of Washington
Hanford House
Richland, Washington
LeRoy Seeley, Conv. Chairman
3822 Bridgeport Way
Tacoma, WA 98466

MAY 11-12

Florida PP
Happy Dolphin Hotel
St. Petersburg Beach, Florida

Bruce Evensen, President
7925 4th Street North
St. Petersburg, FL 33702

MAY 12-14

Research and Engineering
Council of Graphic Arts
Mark Hopkins Hotel
San Francisco, California
R&E Council
1340 Old Chain Bridge Road
McLean, VA 22101

MAY 15-18

Industrial Photographers of
the Southwest
Sheraton Inn
Santa Fe, New Mexico
Winfred Headdy
P.O. Box 276
Los Alamos, NM 87544

MAY 18-20

PP of Ontario
Carleton University
Ottawa, Ontario, Canada
Tsin Van, Conv. Chairman
2199 Carling Avenue
Ottawa, Ontario K2B 7E8
Canada

JUNE 1-3

Sociedad Mexicana de
Fotografos Profesionales
Hotel Biscaya
Durango, DGO, Mexico
Moises Beas, Emissary
609 Farragut Street
Laredo, TX 78040

JUNE 7-9

Arizona PPA
Adams Hotel
Phoenix, Arizona
Gary L. Chambers,
Conv. Chairman
15809 N. 23rd Avenue
Phoenix, AZ 85023

JUNE 28-JULY 2

PP of Mississippi-Alabama
Broadwater Beach Hotel
Biloxi, Mississippi
John Sims, Conv. Chairman
P.O. Box 14
Lucedale, MS 39452

JULY 12-15

Tennessee PPA
Mountain View Hotel
Gatlinburg, Tennessee
Rose Ann Wilkinson
Rt. 5 Wilkinson Pike
Maryville, TN 37801

JULY 27-29

PPA of Pennsylvania
Treadway Resort Inn
Lancaster, Pennsylvania
Clyde Ferguson, Conv. Chairman
217 Rockingham Road
Pittsburgh, PA 15238

AUGUST 9-13

Professional Photographers
of America, Inc.
89th International Exposition
of Professional Photography
28th National Industrial
Photographic Conference
Georgia World Congress Center
Atlanta, Georgia

AUGUST 10

Society of Teachers of
Professional Photography
Georgia World Congress Center
Atlanta, Georgia
Dr. George Whipple
P.O. Box 143
Huntingdon, PA 16652

AUGUST 23-26

PP of Canada
Hotel Vancouver

Vancouver, British Columbia
PPOC Convention
4446 Dunbar Street
Vancouver, BC V6S 2G5
Canada

SEPTEMBER 12-18

Photokina
Cologne, West Germany

SEPTEMBER 13-16

PP of Louisiana
Fountain Bay Club Hotel
New Orleans, Louisiana
Bill Bourdier, Jr., President
1102 S. Union Street
Opelousas, LA 70570

SEPTEMBER 28-30

PPA of New England
Marriott Hotel and Civic Center
Springfield, Massachusetts
Leonard Levy, President
189 Loring Avenue
Salem, MA 01970

SEPTEMBER 28-OCTOBER 1

Florida PP
The Plaza
Daytona Beach, Florida
Bill Potthast, Conv. Chairman
234 W. Central Avenue
Winter Haven, FL 33880

OCTOBER 5-7

PP of New Jersey
Boardwalk Regency
Atlantic City, New Jersey
Arthur W. Miller, Conv. Chairman
610 Ridge Road
North Arlington, NJ 07032

NOVEMBER 3-10

Europhot 6th International
Congress
Majorca, Spain

future conventions

JANUARY 14-19, 1981

National Audio-Visual Association
Dallas, Texas
NAVA Convention
3150 Spring Street
Fairfax, VA 22031

JANUARY 18-20, 1981

Hawaii PP

JANUARY 24-26, 1981

PP of Idaho

JANUARY 24-27, 1981

Southeastern PPA
Atlanta Marriott Hotel
Atlanta, Georgia
Robert Symms
1552 Walton Way
Augusta, GA 30904

JANUARY 25-28, 1981

Rocky Mountain PPA
Stouffer's Denver Inn
Denver, Colorado
Duncan MacNab, Exec. Manager
P.O. Box 638
Bozeman, MT 59715

FEBRUARY 21-24, 1981

Texas PPA
North Park Inn
Dallas, Texas
Robert A. Hemmi, Treasurer
3525 Turtle Creek Boulevard
Dallas, TX 75219

FEBRUARY 21-24, 1981

Wisconsin PPA
Red Carpet Hotel
Milwaukee, Wisconsin
Robert Payne, Conv. Chairman
1503 3rd Street
Wausau, WI 54401

MARCH 8-11, 1981
PP Society of New York
Kutsher's Country Club
Monticello, New York
David A. Lloyd, Conv. Chairman
Eagle and 15th Streets
Troy, NY 12180

MARCH 13-17, 1981
PP of Ohio
Sheraton-Columbus Hotel
Columbus, Ohio
Gene P. King, Exec. Secretary
88 East Broad Street
Columbus, OH 43215

MARCH 14-16, 1981
PPA of Massachusetts

MARCH 21-25, 1981
Heart of America PPA
Marriott's Tan-Tar-A
Osage Beach, Missouri
Elgin Smith, Exec. Manager
7726 Springfield
Prairie Village, KS 66208

MARCH 22-24, 1981
APP of Illinois
Bill Wade
229 East State
Jacksonville, IL 62650

MARCH 28-30, 1981
PP of West Virginia
Lakeview Inn
Morgantown, West Virginia
Mrs. Richard Phillips,
Exec. Secretary
1497 Eastern Avenue
Morgantown, WV 26505

MARCH 28-31, 1981
South Dakota PPA
Ramada Inn
Sioux Falls, South Dakota
Ed Schaffer, Secretary
904 East Hanson
Mitchell, SD 57301

APRIL 4-7, 1981
PP of Michigan
Grand Traverse Hilton
Traverse City, Michigan
Don Wyman, Exec. Director
7714 Andrea Lane
Kalamazoo, MI 49002

APRIL 4-7, 1981
PP of Indiana
Sheraton West Hotel
Indianapolis, Indiana
Harold Bender, Exec. Secretary
3901 N. Meridian Street
Indianapolis, IN 46208

APRIL 26, 1981
New Hampshire PPA

APRIL 26-28, 1981
Kentucky PPA

MAY 2-5, 1981
PP of Washington

MAY 10-14, 1981
Society of Photographic
Scientists and Engineers
Grand Hyatt New York
New York, New York
SPSE Conference
P.O. Box 28327
Washington, DC 20005

JUNE 27-JULY 1, 1981
Professional Photographers
of America, Inc.
90th International Exposition
of Professional Photography
29th National Industrial
Photographic Conference
Alfonso J. Cervantes
Convention Center
St. Louis, Missouri

JULY 11-14, 1981
Tennessee PPA
Fairfield Glade Resort
Fairfield, Tennessee
Ches Hamby, Conv. Chairman
123 Jackson
Ripley, TN 38063

OCTOBER 5-8, 1981
Florida PP
The Plaza
Daytona Beach, Florida
Theresa Saylor, Exec. Secretary
2312 Farwell Drive
Tampa, FL 33603

JANUARY 17-19, 1982
Hawaii PP

JANUARY 23-25, 1982
PP of Idaho

MARCH 13-15, 1982
PPA of Massachusetts

MARCH 20-23, 1982
PP of Michigan

MARCH 27-29, 1982
PP of West Virginia
Lakeview Inn
Morgantown, West Virginia
Mrs. Richard Phillips,
Exec. Secretary
1497 Eastern Avenue
Morgantown, WV 26505

MARCH 28-30, 1982
APP of Illinois
Bill Wade
229 East State
Jacksonville, IL 62650

APRIL 3-6, 1982
PP of Indiana
Sheraton West Hotel
Indianapolis, Indiana
Harold Bender, Exec. Secretary
3901 N. Meridian St., Suite 25C
Indianapolis, IN 46208

APRIL 23-27, 1982
PP of Iowa

MAY 9-14, 1982
Society of Photographic
Scientists and Engineers
Genesee Plaza Holiday Inn
Rochester, New York
SPSE Conference
P.O. Box 28327
Washington, DC 20005

JULY 24-29, 1982
Professional Photographers
of America, Inc.
91st International Exposition
of Professional Photography
30th National Industrial
Photographic Conference
Civic Plaza
Phoenix, Arizona

OCTOBER 5-10, 1982
Photokina
Cologne, West Germany

current exhibitions

THROUGH MARCH 10
L.A. The Haven, California
Museum of Science and
Industry, Los Angeles,
California

THROUGH MARCH 13
Photographs by Jim Bishop,
Middle Tennessee State
University Photographic
Gallery, Murfreesboro, Tennessee

THROUGH MARCH 23
Photography by Helen Levitt,
Corcoran Gallery, Washington,
D.C.

THROUGH MARCH 23
One of a Kind, Denver Art
Museum, Denver, Colorado

THROUGH MARCH 23
Henri Cartier-Bresson,
Photographer, Art Institute,
Chicago, Illinois

THROUGH MARCH 30
Treasures of the Royal
Photographic Society,
International Center of
Photography, New York,
New York

THROUGH APRIL 13
Works in Cibachrome,
National Film Board of
Canada, Ottawa, Canada

THROUGH APRIL 28
Polish Cultural Exhibit,
California Museum of Science &
Industry, Los Angeles, California

THROUGH AUGUST 31
The American Image, Circular
Gallery of National Archives,
Washington, D.C.

future exhibitions

MARCH 4-29
Hawaiian Viewpoints, Focus
Gallery, San Francisco, California

MARCH 12-29
From the Prairie, Nikon House,
New York, New York

MARCH 13-26
Magazine photography, California
State Museum of Science and
Industry, Los Angeles, California

MARCH 14-23
Photographic Exhibit, Great
Northern Mall, Cleveland, Ohio

MARCH 16-APRIL 10
James Hajicek, Northlight
Gallery, Tempe, Arizona

MARCH 30-APRIL 17
Robert Lindenmann, Jr.,
Middle Tennessee State
University Photographic Gallery,
Murfreesboro, Tennessee

APRIL 1-26
Photographs by Franco Fontana
and Ruth Mayerson Gilbert,
Focus Gallery, San Francisco,
California

APRIL 4-MAY 18
Photographs by Robert Flaherty,
Judith Turner, and Lou Bernstein
International Center of
Photography, New York,
New York

APRIL 13-MAY 8
Louis Carlos Bernal, Northlight
Gallery, Tempe, Arizona

APRIL 18-SEPTEMBER 1
Feather Arts, American Museum
of Natural History, New York,
New York

APRIL 23-MAY 31
Fritz Henle Retrospective, The
Witkin Gallery, New York,
New York

APRIL 29-MAY 31
Photography for Social Change,
Focus Gallery, San Francisco,
California

MAY 23-JULY 6
Photography in the '50s,
International Center of
Photography, New York,
New York

bulletins

MARCH 9-14
West Coast School
Brooks Institute
Santa Barbara, California
West Coast School
405 East Olive Avenue
Fresno, CA 93728

MARCH 22
Creative Ideas and Camera
Techniques Seminar
Chicago, Illinois
Braun North America
55 Cambridge Parkway
Cambridge, MA 02142

MARCH 23-25
Symposium on Photofinishing
Las Vegas, Nevada
Society of Photographic
Scientists and Engineers
P.O. Box 28327
Washington, DC 20005

MARCH 24-28
Triangle Institute
Pittsburgh, Pennsylvania
Sam Peila
441 State Street
Baden, PA 15005

APRIL 6-11
Hawaii School of
Professional Photography
Hilo, Hawaii
Roy Ogata, Director
180 Kinole Street Room 106
Hilo, HI 96720

APRIL 10-13
PhotoShow International
L.A. Memorial Sports Arena
Los Angeles, California

APRIL 13-15
Workshop on Evidence
Photography
Squire Inn
Atlanta, Georgia
EPIC
24 East Main Street
Norwich, NY 13815

APRIL 19-22
Tennessee Spring Seminar
Southeastern Print Judging
Maxwell House Hotel
Nashville, Tennessee
Rose Ann Wilkinson
Rt. 5 Wilkinson Pike
Maryville, TN 37801

APRIL 20-25
Georgia PPA School
Clarksville, Georgia
Mary I. Ragland
P.O. Box 1158
Brunswick, GA 31520

APRIL 28-MAY 2
Airbrush Workshop
Raleigh, North Carolina
LaMont M. DeBruhl
20 East Walnut Street
Asheville, NC 28801

letters

Action against plagiarism

Several months ago, Robin Perry called your attention to a photograph which had appeared on the cover of *The Professional Photographer*, a photograph which had been honored with exhibition merits and a glowing write-up in the description of its making. He pointed out that it was, in fact, a blatant copy of a photograph by the late Al Gomme, which had appeared in Kodak's 1973 publication, *Impact: Photography for Advertising*.

Lo and behold, the November issue contains another blatant plagiarism, once again featured as the cream of the crop in professional photography. It is an arresting image. However, it does not belong to the photographer you featured. I am speaking of "Coke in Perspective," which originally was done for a Coca Cola annual report, and featured in self-promotion pieces for the original photographer, Michel Tcherevkoff of New York.

Now, we all know that the photographer you featured as making "Coke in Per-

spective" didn't copy this photograph because he assumed that someone got away with it several issues earlier. However, this type of attitude, that it is all right to call something one's own, even when copied from another original to the letter, seems to be permeating this organization, I suspect because of the misplaced notion that merits acquired are the only thing that counts, whatever the deceit practiced in their acquisition.

By not bringing this to the attention of the general membership, by not making everyone aware that somewhere, someone *does* look at the current photography in this country, the majority of which is going on outside of print competitions, and that their chances of perpetrating such a fraud are slim, you are in fact condoning such conduct, and showing yourself to be afraid to clean your own house. In an association which is afraid of the ninety-nine centers, and feels it must certify artistry, this attitude is ludicrous to say the least. In addition, it cheapens the work of many,

myself included, who have been published in the magazine with originally conceived and executed works.

Consequently, I would appreciate hearing from you immediately as to when I may expect an editorial, this letter, or some statement concerning this trend to appear in the magazine. I ask for your immediate reply because I have received my dues renewal notice, and should you decide not to do anything about this, you will get my membership card and merits by return mail, as I would not care to belong to an organization that would hide its head, while the basic ethics of the profession are deteriorating in such a fashion.

Michael Hart
Houston, Texas

The response you seek is on page four. It was written and scheduled for publication in this issue weeks before your letter arrived. Both instances to which you refer were immediately turned over to PP of A's Ethics Committee for action.

We agree that plagiarism is not profes-

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letters

sional, nor ethical, nor legal. But we cannot agree with you that two individuals who may have chosen to ignore a professional code of ethics, to which they subscribed upon joining Professional Photographers of America, are evidence that this kind of attitude is "permeating" PP of A. Nor can we agree that most members, thousands of photographers just like you across the country, have "the misplaced notion that merits acquired are the only thing that counts, whatever the deceit practiced in their acquisition."

Though you and Mr. Perry should be commended for having spotted on separate occasions nearly identical images credited to two different people, your having done so does not mean that only you and Mr. Perry are versed in contemporary photography. Photographic Exhibition Committee of PP of A, which accepted the prints into the Traveling Loan Collection, and editorial staff of The Professional Photographer, who selected the prints for publication, view thousands, perhaps millions, of images each year, new and old, in official and unofficial capacities. Though many images are memorable, it is impossible for any individual or committee to be familiar with, or recall distinctly, each of millions of images published every year, let alone several years past. (The annual report you refer to is dated 1975; the book is copyrighted 1973.)

The burden for preventing plagiarism, as PP of A President Bill Bell says in his message on page four, lies with individuals producing photographs. Each of them must live up to professional and personal codes of ethics. When they do, plagiarism cannot intentionally occur.

We hope that after you read Mr. Bell's remarks you will realize that PP of A indeed is a professional organization, and that by establishing procedures for handling such matters as plagiarism and following them, the association's members serving on committees, its officers and staff, are acting responsibly and professionally, not emotionally and rashly.

Even though plagiarism has occurred, the two photographs, as published in The Professional Photographer, with lighting diagrams and descriptive technical information about how they were made, were instructional, and carried out one of the magazine's purposes, to help photographers improve their technical skills. — Ed.

Open doors still revolving

Congratulations to Roger Weber for a fine, well-written article, "Opening Doors to Senior Photography," which appeared in

the December issue of *The Professional Photographer*. He provided some very positive answers to a very real problem.

I am an industrial photographer today, and I have spent more than my fair share of time around a studio/portrait environment. So I am aware of the problem Mr. Weber addressed. I was curious about one thing, however. Suppose he is successful in breaking a school contract, won't he find some hostility from the administrators and faculty whose contract he has broken? With what bare wages most teachers and administrators are paid today, the yearbook photo-payola that some have been harvesting, in some cases, is necessary income.

As a professional photographer for more than twenty years, and a professional writer for almost that long, I truly appreciated Mr. Weber's desire and ability to communicate so well upon a subject that has been a thorn in the sides of most of us for many years.

Jamie E. Arjona
Idaho Falls, Idaho

Your comments are appreciated. However, to imply that teachers and administrators accept "payola" because they are paid inadequately is unfair to the many, many professional people—photographers and school officials alike—who work honestly, whether under contract or not.—Ed.

I read with great interest Roger Weber's article in December. I have been through a big hassle with our school, and have won for the students the right to use any photographer they choose. In many cases, they choose me, since I do creative work, and am only one-and-a-half blocks from the school.

In New York, on March 23, 1979, the commissioner of education stated in response to the appeal of Richard Puls of Newark, New York: "I have held on numerous occasions that students may not be compelled to utilize a designated photographer in order to have their photographs included in a yearbook and that boards of education may not permit the use of school personnel or facilities for the conduct of a private business, including the sale of student photographs."

Now, any New York photographer who chooses, has a good weapon to fight school administrators who continue telling kids they must go to a certain studio.

Larry Hoyt
Fulton, New York

I was real pleased to see Roger Weber's article about senior photography in your December issue. Although I have a full-service studio, I've never been involved in senior portraiture. However, 1980 will be my start.

Jon Wolf
Tucson, Arizona

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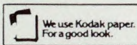
address _____

city _____

state _____ zip _____



43043 w. 9 mile
northville, mi. 48167
313-348-1500



letters

We have been in the school contract business since 1940. Since 1948, we have held thirty of our forty-some contracts. I am very proud of the service that we have given the students and the schools in all these years. Enclosed is an article from the February 1961 issue of *The Professional Photographer*, which is parallel to my conscience. I suppose the question here is, "which side of the fence are you on?"

My, how the ethics of school photography have changed!

Paul P. Cover

Johnstown, Pennsylvania

The enclosed "editor's commentary" in part said: "Considering specifically the ethics of school photography, we can eliminate immediately...the payments of bribes (under the table 'payola') to students or others to secure contracts. Being both immoral and illegal, this is so obviously unethical as not to warrant further comment. Much more to the point is the common practice of attempting to divert, by one means or another, sittings bound to one studio under such a contract, to a competing studio. While not illegal, and perhaps not even immoral, this certainly is unethical..." — Ed.

An artistic point

Regarding the Ansel Adams portraits in the May issue of *The Professional Photographer*, the problem with reader Robin Perry's criticism of this work is that his definition of professional portraiture is unnecessarily narrow: if a portrait doesn't look Karsh-ish, then it is not professional. The interesting thing is that while most studio portrait photographers place Karsh on a pedestal, he probably cannot make the all-time top ten best photographer list. Anyone doubting may ask John Szarkowski, Bed Maddow, and A. D. Coleman.

When the Adams portraits are analyzed from the technical and aesthetic aspects, we can pretty much conclude that Adams is capable of performing anything he wishes in photography, technically. As to the aesthetic aspect, my observation is that the Adams portraits are at an artistic point which Perry has yet to cross.

Wah Lui

Seattle, Washington

Membership cherished

After operating Photo*Smith Photography in Bountiful, Utah, for a number of years my wife and I have decided to relocate. We're starting a new studio in Manhattan, Kansas, called Heirloom Portraits. Please change our membership records to reflect this, including our records for In-

We Believe This Is The World's Finest Package Printer



**do you know how
to get the next best?**

Upgrade With The

Lucht Engineering is the world's first choice for automatic package printing equipment. In fact, last year (for the second year in a row) labs like yours invested in more new Lucht automatic package printers worldwide, than any other.

When you stop to think about it, that's a tremendous commitment by any industry to one manufacturer. And because we have that trust, Lucht has built one of the industry's finest technical field staff and service policies to make sure each and every Lucht system produces the highest profit possible for your lab.

When you look at the Lucht system, remember, it takes more than promises to stay on top in this business. It requires a proven track record of keeping customer commitments by producing advanced systems and service you can depend on. That's what we do every day at Lucht Engineering.

Total Printer Control System

Introduced last year, this computer control system was the industry's first to provide complete built-in color technology—and much more—for the individual package printer. Designed for Lucht printers, it also will upgrade most other manufacturers' equipment by replacing their existing electronic controls. This unit accepts either video or off-machine spot color reading information directly because the data converter functions are built right in. But the Lucht controller goes far beyond just this. The unit's mini computer is actually the most powerful single standing system in the industry.

As just one example, consider the self-diagnosing maintenance procedure it provides. First the Lucht controller lets you localize any machine malfunction (identifying the problem area on your display panel). Then you can use the controller to actually take the printer through each individual mechanical cycle in the problem area. Unlike any other package printer controller, this can cut service time dramatically by letting you pinpoint any specific mechanical problem. In these days of skyrocketing paper, chemistry and labor costs, it is good to know that the Lucht Controller is designed to keep remakes and downtime to a bare minimum.

What's more, it increases your print production by storing "one-button" packages in operator programmed memories. Plus, you get faster cycling times between exposures; and a special buffered electronic input stage lets your operators program the next negative while the machine is printing the first.

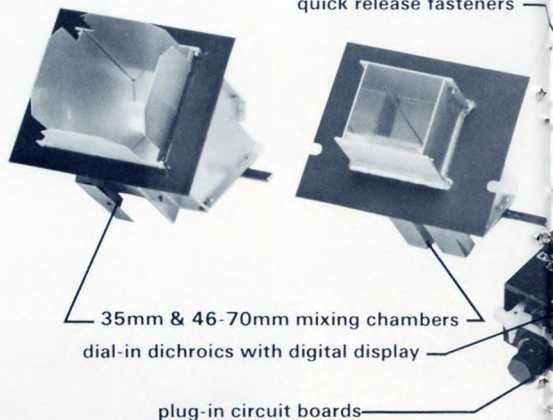
This advanced Lucht controller delivers a multitude of other features (like automatic metering of paper leaders and trailers); but there is one other important point you should know.

If your operation is growing and you have any plans to invest in a process control system, this controller interfaces directly into the Bremson CPC-11 with only a minor programming change.

High Intensity Lamphouse

This new Lucht lamphouse works so fast we call it "White Lightning." Designed to use a single 1000-watt lamp, for either white light printing or video tie-in, the unit produces almost twice as much useable light as any other single-bulb lamphouse made today. This means shorter exposures for higher print production and shorter working days during peak seasons.

Vericolor
shutter works on both 115V AC &
translator samples light in mixing
subtractive filter flags
quick release fasteners

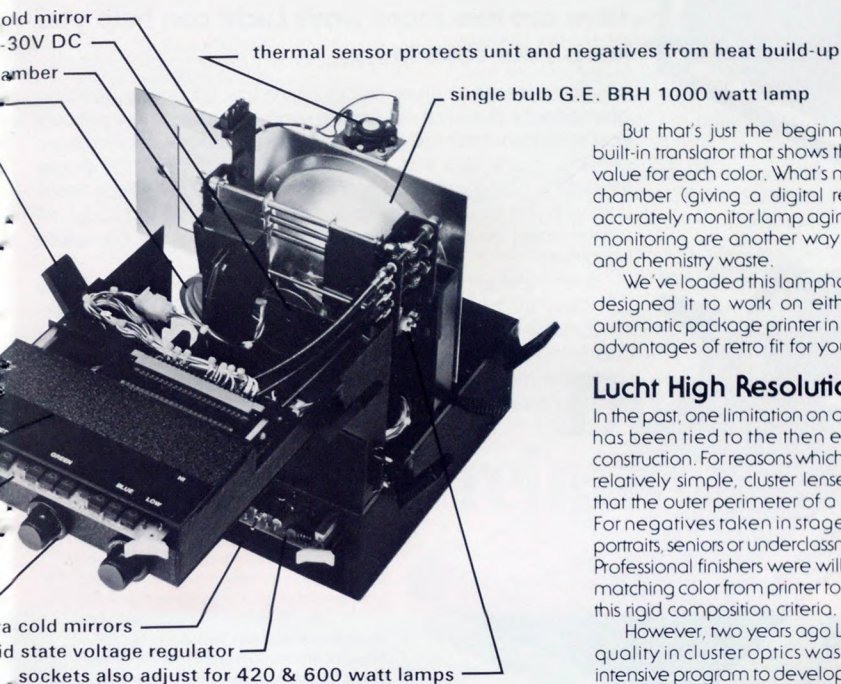


plug-in circuit boards

locking filter dials
storage for ex
sd



ase Lucht Systems.



But that's just the beginning. Our lamphouse has its own built-in translator that shows the operator, on command, the cc value for each color. What's more, it samples light in the mixing chamber (giving a digital readout) and allows operators to accurately monitor lamp aging. These kinds of tight color quality monitoring are another way Lucht systems help you cut paper and chemistry waste.

We've loaded this lamphouse with many other features and designed it to work on either S-type printers or almost any automatic package printer in the field today. Talk to us about the advantages of retro fit for your lab.

Lucht High Resolution Optics

In the past, one limitation on automatic package printing always has been tied to the then established theory of cluster lens construction. For reasons which made the lens manufacturer's job relatively simple, cluster lenses were assembled in such a way that the outer perimeter of a print would be slightly out of focus. For negatives taken in staged situations such as professional portraits, seniors or underclassmen, this limitation was acceptable. Professional finishers were willing to put up with the difficulties of matching color from printer to printer on negatives which didn't fit this rigid composition criteria.

However, two years ago Lucht decided this kind of resolution quality in cluster optics wasn't good enough. We started an intensive program to develop our own optics and today you can have Lucht borderless optics for 11" printers that produce **vastly superior resolution quality** over any other lens clusters available today.

Due to the precision workmanship necessary for this radical advancement in print quality, Lucht has standardized on a specific negative cropping format; and we work with a fixed magnification.

Today you can have these superior Lucht optics for any common negative size; so if you are presently using printers with 32 inch paper to negative distances, these lenses will make them turn out a better package.

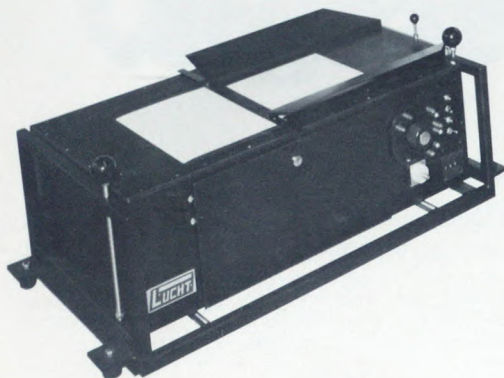
Roll Film Editor

Many professional finishers have found soaring materials costs dictate automation be implemented wherever practical. Lucht's new long roll automatic film editing and handling system could do just that for your operation.

The editing console is small, it fits on almost any table top. With it, your operator can see a positive image on a CRT screen and position it for proper cropping (a zoom lens permits viewing more than one frame at a time). Then, using a series of small punched holes on the edge of the film, she encodes that X, Y positioning, package instructions and her choice of three pre-set exposure times. When the roll is completed and loaded onto a Lucht Automatic Roll Film Carrier, the package printer can print the entire roll unattended. No further human attention (beyond periodic monitoring for paper consumption, etc.) is necessary.

If your roll film volume is high, you owe it to your profit to take a close look at Lucht's new roll film editing system.





Here are two more ways Lucht can help you keep your costs in line.

It is no secret that silver prices have forced paper costs up dramatically. But what will surprise many people is the significant cost savings which roll paper printing produces. For custom printing, many labs can take advantage of these roll paper savings by going with a Lucht Step and Repeat roll paper easel. Built with the same quality as our package printers, a Lucht roll paper easel may be just right for you. Ask us for complete literature.



And to speed up your finishing operation . . . Lucht also offers a complete line of roll paper cutters. Some models are microprocessor controlled with production speeds up to 10,000 cuts per hour and features like variable double cuts, markerless cutting and complete miscut protection. Others sell for \$950 and less. Talk to us about them today.



Lucht automatic package printers are the industry's standard for new package printer purchases. Our engineering skill and manufacturing craftsmanship assure that your package production and quality will be unsurpassed. Whether you retrofit and upgrade your current operation with our components described inside, or you invest in complete Lucht VP-II or V-10 Automatic Package Printers, when you buy Lucht, you invest in the best.

PMA Booth B-3



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500 W. 79th St. Bloomington, Mn. 55420 612/884-1444

letters

demnification Program, and our subscription to *The Professional Photographer*.

I have greatly enjoyed my membership in PP of A, and have learned and progressed more than words can express. I cherish the friendships that have come through activity in our regional association.

Keep up the super work. We depend upon you.

Doug Smith
Manhattan, Kansas

Increase accepted: logic challenged

I was not unduly surprised with an increase in dues. I do feel, however, that \$100 is a bit high for a small studio such as ours. It would be a lot easier to swallow, for example, if we were in the over \$100,000 gross sales category. But our membership still is worth the cost.

The big thing that upset me was the specious reasoning given for the increase. You would have been better off just leaving it to "inflation," period. For example, you cite the higher costs of an association's communications over those for a business (which includes all of your studio owners). You seem to forget that we have high tax inflation that you do not.

You also say that dues for some membership classes do not cover the incurred costs by the PP of A for that class of membership. So, apparently some members are subsidizing others. I don't think that is a fair reason, unless you say which areas are not paying their own freight. Perhaps some of us do not like subsidizing the Certification Program. Have you ever taken a poll of all dues paying members to justify subsidizing some programs that have come under attack by many of our members?

Suffice it to say that you need to be more open with your members, if you want to lay the blame on some nebulous reasons such as listed in "dues structure explained," in your December issue.

John Dresler
Hudson, Wisconsin
PP of A membership dues and other small fees make possible programs and services such as this magazine, Indemnification, Winona School of Professional Photography, Certification, advertising, development of professional standards, and photographic competitions that help individual members evaluate their work against that of their peers. Almost none of these programs or services would be available at reasonable cost, except to the most successful, large studios, without the pres-

(continued on page 70)

Somewhere, somehow, some people forgot about the corners of enlargements. They're supposed to be as sharp as the center and receive very nearly equal illumination.

Durst never forgot. Alone in the industry, we still make enlargers with the precise and permanent alignment that's possible only with die cast construction and a rigid upright column. You don't need an alignment tool with a Durst, because it simply cannot go out of alignment!

And, whether you choose condenser illumination, diffusion or a powerful dichroic color head, you'll find that the illumination is incredibly even, corner-to-corner. The reason's the same: extra care in design and construction.

Most amazing, we can still do it at a price that makes it today's top value in a 4x5. The Durst PRO 4x5. Precise, rigid and rugged in the Durst tradition. How can we do it? We assemble it in the U.S.A.!

For a demo, see your Durst professional dealer. Durst North America Inc., P.O. Box 3128, Tempe, AZ 85281, (602) 968-7225.
In Canada: Lisle-Kelco Ltd.,
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Durst reintroduces the corner



DURST PRO 4x5

Sharp and even,
corner-to-corner...
affordable too.



Kodak film prices go up as much as fifty percent

Prices of film and paper sold by the Eastman Kodak Company have risen as much as fifty percent due to the rising cost of silver, a Kodak spokesman said.

The new increase supersedes increases announced for the first of the year. Increases in prices for film and black-and-white paper took effect January 26. A fifty percent increase in the price of color paper was scheduled to come a month later.

Vericolor II Type S 35mm film, thirty-six exposures, went up twenty percent, from \$3.60 to \$4.33. Vericolor II 125 roll film al-

so experienced a twenty percent increase, from \$2.23 to \$2.79. Tri-X film, 35mm, thirty-six exposures, went up thirty percent, from \$2.25 to \$2.93; in 125 roll form, it rose thirty-five percent, from \$1.57 to \$2.12. Popular film prices also rose.

Black-and-white paper has increased by fifty percent, and some kinds of color paper have risen by an equal amount. The price of one hundred sheets of 8"x10" Ektacolor paper rose from \$35.70 to \$53.55.

Henry Kaska, manager of public information, cited three reasons for the increase: the rising cost of silver, the rise in costs of other raw materials, and the increase in the cost of doing business. He indicated the price of silver was the major reason for the increase.

Balance the budget

Sixty-four percent of the small business owners in America would rather balance the federal budget than cut taxes, according to a survey by National Federation of Independent Business (NFIB).

Thirty-one percent of the respondents preferred the tax cut before the balanced budget, and five percent went undecided. The survey was mailed to more than half a million small business owners.

According to John Motley, NFIB deputy director of federal legislation, the survey results indicate that small business owners are taking a long view on solving the economic crisis. "They are apparently willing to give up the strong possibility of an election-year tax cut in order to help the president fight inflation," Motley said.

Flea market opens

Fantastic Photo Flea Market, sponsored by Cincinnati Friends of Photography for professional and amateur photographers, will be held March 15 and 16 at Great Oaks Joint Vocational School, Sharonville, Ohio.

The biannual show, first held in March 1978, has for sale new, used, and antique photographic equipment. Collectors, professional studios, color labs, and equipment dealers are invited to set up booths at the market. Admission is \$1 for adults and \$.75 for students.

Idea book sells wall decor

A new, twenty-page brochure to help photographers communicate and sell photographic decor to designers, architects, and commercial users has been published by Eastman Kodak Company.

"Photo Decor—An Idea Book" tells how eight companies used photography to decorate offices, advance market concepts, or create a corporate image. Executives, designers, and architects discuss why and how photography was used, and how successful it was.

The book can be obtained free from Eastman Kodak Company, 343 State Street, Rochester, NY 14650.

PSA holds product and equipment show

Photographic Society of America will sponsor its first annual product and equipment show at its 1980 international convention in St. Louis.

"Photo USA/80" will be held October 10, 11, and 12 in the Chase Park Plaza Hotel in St. Louis. How-to demonstration theaters will be a key attraction of the show. For more information, contact PRM Exhibitions, Limited, 919 North Michigan Avenue, Chicago, IL 60611.

ANSI offers pamphlets

American National Standards Institute, a private, nonprofit organization which coordinates the development of national standards, is offering new pamphlets.

"Practice for storage of processed safety photographic film" tells how to store and preserve film for longest possible life. PP of A helped develop this standard, ANSI PH1.43-1979, available for \$4.50.

The 1980 catalog of American National Standards contains 186 pages of current, approved standards. It costs \$7.50. All materials are available from ANSI, 1430 Broadway, New York, NY 10018.

Computer rental service

A computer picture rental service, C/P/R, has been created by Associated Photographers International (API). In this system, photographers keep photos in their own files, while C/P/R keeps information on the photographs in a computer. When C/P/R matches a renter and photographer, the two clients deal together directly.

For additional information, write to C/P/R, 21822 Sherman Way, Canoga Park, CA 91303.



"TV Dinner/Shrimp," by Robert Heineken, will be part of the NEA Purchase Award Artists exhibit from March 2 to April 10 at the Center for Creative Photography in Tucson, Arizona.

"FINE-ART'S NUMBER MATCHED PROOFS AND NEGATIVES AT UNMATCHED PRICES GIVE ME MORE TIME FOR MY LIONS."

LENNY DIAN
DIAN STUDIOS
FAIRVIEW, NEW JERSEY
5-YEAR FINE-ART CUSTOMER



"Besides operating a successful photographic studio, I'm also the State Governor of the New Jersey Lions Clubs. This year I'll be going to our international convention in Tokyo. So every minute I can save gets put to use—last year my work with the Lions helped raise over \$200,000 for the blind.

"Fine-Art's number, matched proofs and negatives save me time and still cost me less than most other labs regular proofs. They're great saleable proofs. In fact, Fine-Art even puts each negative into a glassine and matches it with its proof.

"So Fine-Art couldn't make it any easier for me to match the negatives after the order is taken. It's a breeze!

"Thank you, Fine-Art, for making my job both easier—and more profitable."

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Put me in the Fine-Art Number-Matched Proofs and Negatives Picture.

- ☐ Please send me a free Fine-Art Starter Kit including your 28-page catalog with details about your five different proofing services.
- ☐ Yes, yes I want number matched proofs and negatives. Enclosed are _____ rolls of 120 film at \$2.75 each or 220 film at \$5.50 each. I am also enclosing \$1.95 for handling and packing. Make my proofs ☐ 3½ X 5, ☐ 4 X 5, ☐ 5X5. (All same price). I am aware this offer is special and limited to one order per studio.

(Name)

(Studio Name)

(Address)

(City)

(State)

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We use Kodak paper.
For a good look.

There's nothing like a second honeymoon.

(To appreciate what you missed)

While we hate to say some wedding photographers tried reflex cameras, we're happy to say that many came back to Rapid Omega. And are they happy!

They've discovered anew Rapid Omega's professional combination of fast handling, reliable design and versatility that accurately delivers everything from action candids to beautiful portraits.

Ideal Format—The professional $2\frac{1}{4}" \times 2\frac{3}{4}"$ (6x7cm) format that enlarges full-frame, in direct 8" x 10" proportions, without cropping...and provides amazingly sharp, clear 16" x 20" prints.

Viewing—Bright, oversized single-window range/viewfinder to make focusing easy. Parallax and field-correcting frame lines let you compose easily in the finder.

Handling—Rapid Omega's 120 or 220 quick change magazines and preloadable film holders mean you'll never miss a shot while reloading. *Interchangeable lenses* assure all the creative flexibility any pro could desire. And each lens has its own shutter that X-synchs up to 1/500th of a second.

Speed and dependability—Rapid Omega is *fast*—a push-pull lever cocks the shutter, advances the film, sets the counter and applies the pressure plate—up to 10 exposures in 8 seconds—fast! Built-in, fail-safe features prevent fogging while changing lenses or reloading. And all this is one *ruggedly constructed*, balanced and easy-to-handle design.

Whether it's a first honeymoon or a second, Rapid Omega works as beautifully for any photographic purpose as it does at your thousandth reception. See it at your dealer or write for brochure.



Rapid Omega®



Rapid Omega Division, Berkey Marketing Companies, Box 1102, Westside, N.Y. 11377

news

obituaries

Harry Selig, seventy-two, founder of Fay Foto Service, Inc., in Boston, died of cancer November 24. He was a member of PP of A, and chairman of the board of Fay Foto Service.

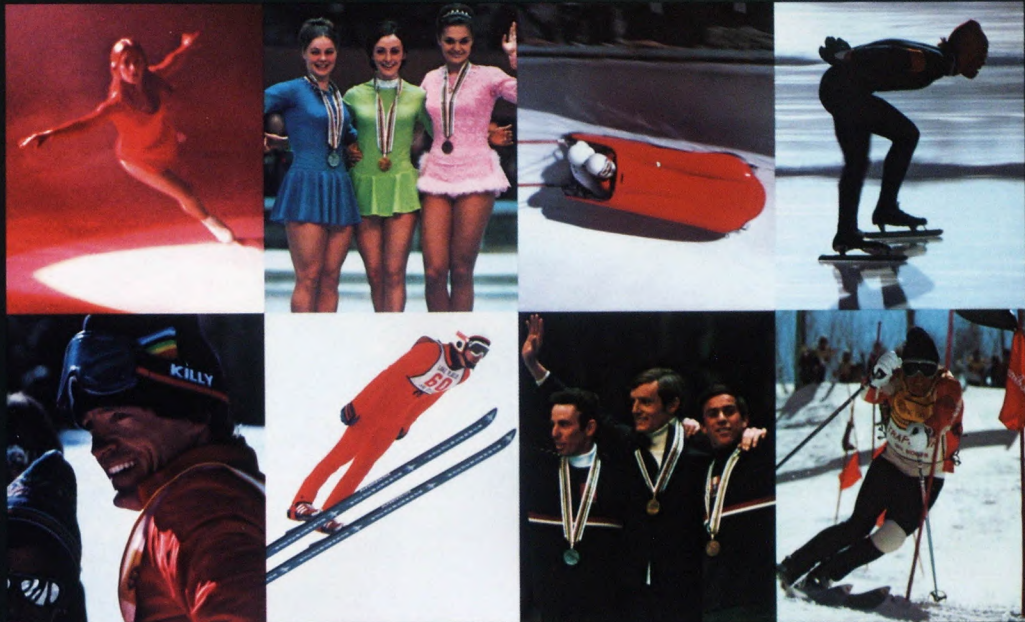
exhibits

"Treasures of the Royal Photographic Society," a historical collection from the Royal Photographic Society of Great Britain, will be exhibited through March 30 at the International Center of Photography (ICP), 1130 Fifth Avenue, New York City. Seen in the United States for the first time, this exhibit features 100 nineteenth and twentieth century photographs.

Three more exhibits will come to the ICP April 4 through May 18. "Robert Flaherty Photographer/Filmmaker—The Inuit 1910-1922" documents the life and people of the Canadian Arctic. Judith Turner will be featured in ICP's Insights Series, and Lou Bernstein will exhibit a retrospective of his work.

in brief

Ben F. Hannebrink III has been named director of marketing for GAF Corporation's industrial photo department and Ronald L. Cline has been appointed director of marketing for reprographic products... Canon U.S.A., Inc., opened a new service station in Los Angeles...Photo Marketing Association International has announced that 349 firms will exhibit at its convention March 27-30 in Las Vegas...Ed Sherry has joined US JVC Corporation as video product manager...Rik Beifmohr has become a manufacturer's representative for Maron Carrel and is serving in the southwestern states...Frank Sanborn will be in charge of the direct marketing of a new line of professional photo print finishes introduced by Suregato Photo Products...John A. Scherzo has been named president of CX Corporation of Seattle, and David Hsiao has been appointed vice chairman of the board of directors...Soccer, a film presentation produced by Anheuser-Busch, Inc., has won a CINE Golden Eagle Certificate for 1979...James Wright has been named to represent Pilot Pen Corporation's writing instruments in the photographic field...Kusuo Hirata, president of Fuji Photo Film Company, was decorated with the Second Class Order of the Sacred Treasure by the Japanese government.



A RECORD OF PERFECTION

Nothing in the world of competitive sport can match the Olympic challenge. It is a challenge that demands not only the best in human athletic achievement, but a determination that can be summoned up to overcome seemingly impossible obstacles. Yet with all the talent, skill and dreams the Olympic Games focus into crystal clarity for a brief instant, there can be only a few who wear the gold.

For Peggy Fleming and Jean-Claude Killy, the intensity of their gold-medal winning performances on the ice and slopes passed through them for a few moments of heart-stopping action most of us never feel in a lifetime. But the memories of the day live for them forever. In photographs.

Canon is proud to have been the Official 35mm Camera of the 1980 Olympic Winter

Games. Under conditions of utmost severity, in a situation that decries compromise, Canon photographic equipment was there to help deliver images that are as good as humanly possible.

We were at the Games supporting pros like you. With professional service and

repair, systems support and supplementary or emergency equipment. Standing behind our commitment to outstanding photography by offering the best assistance money, skill and dedication can offer.

But the Olympic Games are just one way we try to prove our commitment. It's also in every Canon product you buy. Proving itself in your studio or on location. It's a quality standard that goes deeper than the name on the pentaprism, the difference between Canon cameras and others that seem to offer equivalent performance. And it's something that just can't be faked.

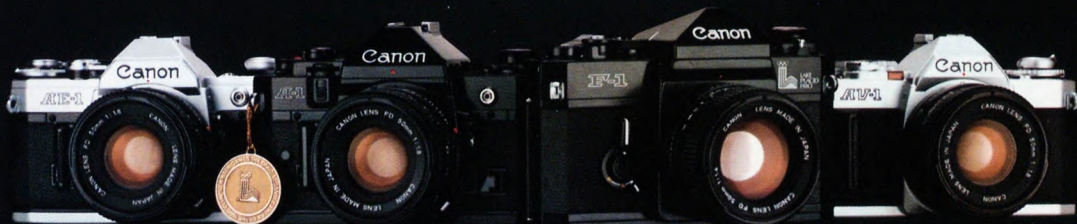
It's natural that when you think about the Olympics, you think about superlatives. At Canon, we don't use superlatives lightly. We want to be the best we can be.

And we know you do, too.



THE OFFICIAL
35MM CAMERA OF
THE 1980 OLYMPIC
WINTER GAMES

Canon®



You need.



Need high-quality black-and-white prints in a hurry? Try KODAK POLYCONTRAST Rapid II RC Paper. Its water-resistant base and developer-incorporated emulsion speed you through tray development or machine processing in 60 seconds or less, cut wash time to four minutes. It dries quickly to a glossy finish without ferrotyping. And it provides wide contrast control through 7 printing filters.



Need a graded-contrast paper with rapid access? KODABROME II RC Paper gives you the same speed and the same rich black and brilliant whites as POLYCONTRAST Rapid II RC Paper in five contrast grades from soft to ultra-hard. Both resin-coated papers offer the widest contrast range ever incorporated in a Kodak black-and-white enlarging paper.

Kodak black-and

We heed.



Need black-and-white enlargements from color negatives? Translate the colors of a color negative into the right shades of gray with new KODAK PANALURE II RC Paper. It gives you panchromatic sensitivity, plus faster, easier processing, greatly extended exposure latitude, and deeper blacks—all benefits produced by the latest Kodak research on imaging technology.

Need a warm-tone, fiber-base paper for distinctive portraits and prints? KODAK EKTALURE Paper enhances a photograph's exhibition mood, tone, and texture. It's a double-weight paper that tones beautifully. Comes in five surfaces, including tweed, tapestry, and silk, and warm or cream tints. It's only one of many excellent fiber-base Kodak papers.

These and other Kodak black-and-white papers are designed to meet the varying needs of professional photographers. Ask your dealer for details, or write Kodak, Dept. 412L-146, Rochester, NY 14650.

© Eastman Kodak Company, 1979

white papers

1880



1980

in memoriam

Adolph Fassbender, 1884-1980, was a man whose life was nearly synonymous with photography. More than eighty of his ninety-five years were spent behind a camera. Consequently, he had become one of the most well-known and highly respected men in photography by the time of death on January 3.

His dedication to the craft began early. He served a four-year photography apprenticeship in Cologne, Germany, at the age of twelve, and he spent the next fifteen years studying and practicing photography. In 1911, when he moved to America, he introduced the paper negative to this country.

In the 1920s, Fassbender set up his own studio in New York. In January 1925, he photographed a total eclipse from New York City, making the only photograph of that eclipse which showed the sun and the earth in a single exposure. He introduced tuma gas paper to the U.S. in 1931.

He began his long teaching career in the late twenties, first holding classes for professionals only. He lectured at professional conventions, and privately taught classes on pictorial photography and three color carbo. He became dean of photography at the Brooklyn Institute of Arts and Sciences in 1929, and there he taught both professionals and amateurs. Fifteen years later he conducted an advanced portrait class at Winona School of Professional Photography.

In the decade between 1936 and 1946, Fassbender became the leading pictorial exhibitor in the world. He published *Pictorial Artistry* in 1938, which sold out and became a collector's item. The book and three of Fassbender's prints were accepted into the Smithsonian Institution.

In 1950, Fassbender was made an Honorary Master of Photography by PP of A, and three years later earned his Master of Photography degree. He was elevated to honorary fellow in numerous photographic societies, including Institute of British Photographers, Royal Photographic Society, American Society of Photography, and Photographic Society of America. He was awarded the George Harris Award in 1963 and the PSA Progress Medal in 1966.

It is hard to measure the effect such a dynamic and inspirational man had on the profession he graced for over eighty years. Fassbender did not concentrate on inven-

ting new methods or techniques for improving photography. He was more concerned with improving the profession as a whole, raising the quality of work done by individual photographers, and teaching them to respect their craft.

In his own work, he concentrated on making beautiful, artistic pictures; he was not attracted by the modern school of realism which depicted the grimmer side of life. When he taught others, he stressed improvement. In a letter, he described his plan to teach young photographers "to strive for higher quality, more artistic control over work, personality, and service."

Colleagues felt that what he contributed to photography could best be measured in terms of its effects on others. In a letter which supported Fassbender's nomination for the George Harris Award, photographer Harry Garfield said, "I believe that Mr. Adolf Fassbender's greatest contribution to photography is the respect he instills in all photographers for the profession of photography. He elevates the art of photography wherever he goes and with whomever he speaks." John Mulden, past president of PSA, also supporting the nomination, wrote, "It was more than the technique which was important. He gave us great inspiration and caused many people to come to love photography."

The PPA of New Jersey, which sponsored the nomination, pointed out that many of Fassbender's former students had begun teaching. "In this area," the association nomination said, "he will someday leave us a heritage of incomparable value." Some of his former students here add their own testimonials to the memory of Adolf Fassbender. ■

Adolph Fassbender



Adolph and Franke Fassbender

I met Papa first when I went to Cincinnati to receive my Fellowship from PSA. He was seated on the balcony with his usual entourage, and I noticed him looking at me steadily. I was at the apex of my career, and I had never seen this friendly face before. And then he came across the room and said he knew me from my photograph, and had always wanted to meet me, which confirmed my first impression that he was just another dedicated member of PSA. When he introduced himself as Adolph Fassbender, I was completely amazed. This teaching giant, with all his honors, had taken his time to meet me. It was the beginning of a wonderful friendship which lasted the rest of his life. There is nobody who can supplant Papa in the hearts of his friends and students.

Paul Linwood Gittings

I have known Adolph Fassbender for so long it is difficult for me to remember just when I first met him—however, I can never forget his gentle friendly smile. He was a man of great talent, always willing to take the time to share his tremendous store of knowledge with every fledgling young photographer, a truly great teacher with an extraordinary ability to change with the times. I not only have lost a great and longtime friend, but our profession has lost one of its stalwarts. All of us who knew him shall miss him.

Gerhard Bakker

We have lost someone very dear in our profession—Papa Fassbender, a humble, gentle man with a love and zest for photography and life. To be a student of his was a privilege indeed. A special spot in my gallery will be dedicated to him, the local point being a portrait of him. To those of us who knew and loved him, he will never die.

Jay Stock

Papa Fassbender was always thinking of others. When the American Society of Photographers had a seminar to raise funds for new racks for a traveling exhibit, Papa, too frail to attend at the age of 95, wrote out a check instead. A man who had given so much of himself in teaching, continued to give in his twilight time.

James Bastinck

One of Papa Fassbender's famous pictorials is entitled "Finite-Infinite." This title sums up his long and fruitful life. We are all of us finite, even Papa, after ninety-five years, had to depart. However, he left us all with the infinite—his photography, his inspiration, his good taste, and some of his knowledge.

Morton A. Sobin

A good man has passed before us and countless lives are far richer because fortune willed their paths to cross his. Adolph Fassbender has died some few years short of filling out a century of enthusiastic living. I was privileged to be among his students for thirty years, and watch him trace the lines of composition, learn the patience of judgment, practice the art of control, and bring the highest values of photography to so many of us.

He taught us to strive, to become creative, to share our knowledge.

Theodore Haviland, Jr.

Adolph Fassbender affected the life of virtually every photographer who seriously studied under him. His hearty "Wunderbart!" inspired us all to extend our abilities a little farther. Papa leaves a legacy that will not be matched for some time to come. We truly loved him.

Ken Whitmire

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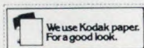


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BY BETTY WEST

Precious memories

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My husband, a professional photographer, died last year. I was lucky because, some time earlier, he had a beautiful portrait of himself made. Now I realize more than ever what a valuable service portrait photography is, for this portrait shows my husband the way I want to remember him. At his funeral, I had a closed casket and displayed his portrait, for this is how I also wish his friends to remember him.

I know of cases where families did not have individual portraits made, and later had full wall-sized portraits made by separating one person from a group photograph. Surely a professional portrait would have been a better investment.

Too many people also neglect having family portraits made, saying they don't have the time for a sitting, or really don't have a need for a portrait. And yet, when their children are away at school, or married and living in other states, most parents like to remember how it felt to have all of them together. And family portraits can keep those memories fresh.

One couple came to us while their children were home from college on semester break, and posed for a family portrait. They wanted to capture the family together on film before the children had left home for good. A few years later, the woman came in with plans for an updated portrait, and I discovered how important that first portrait was to her—some time after it was taken, she had had a radical mastectomy after a bout with cancer.



George West's portrait was shown at his funeral.

A photograph can stop time. If you have a portrait made of your loved ones when they are happy and healthy, you will always remember them like that. Encourage your customers to realize that nothing creates a memory like a photograph—don't let them have the chance to regret that they never had a portrait made.

I am always surprised at the number of professional photographers who do not have their own portraits made. If we photographers do not consider portraits important for ourselves, how can we expect to sell them to our clients? We are not promoting a product that is just an attractive luxury, we are offering beautiful, precious memories.

Betty West owns West & West Photography, Inc., 6249 Pearl Road, Parma Heights, OH 44130.

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portrait gallery

BY JIM ROBBINS, M.PHOTOGR.CR.

A Quiet Afternoon

The subject's background and personality helped Jim Robbins decide how to set up this photograph. "She came into the studio with this plain, but very pretty, white dress," Robbins said. "She told me she was studying to be a lawyer and she loved to read. I felt it would be the wrong approach to do something too basic."

Robbins had just added a new camera room with 26'x28' white walls, white props, and carpeting. For this high-key portrait, he used a Hasselblad camera, 150mm lens, and VPS film. Shutter speed was one second at f/8. Light from the 100-watt background lamp and two windows was added to the modeling light from a Versatran bounced off the ceiling. Robbins used a number one Softar to supply special effects.

"A Quiet Afternoon" was part of the 1979 Masters Loan Collection. 

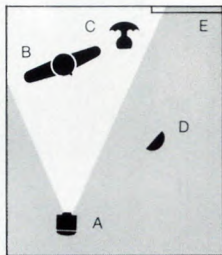


DIAGRAM: (A) Camera; (B) subject; (C) lamp; (D) modeling light; (E) windows.

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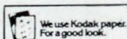
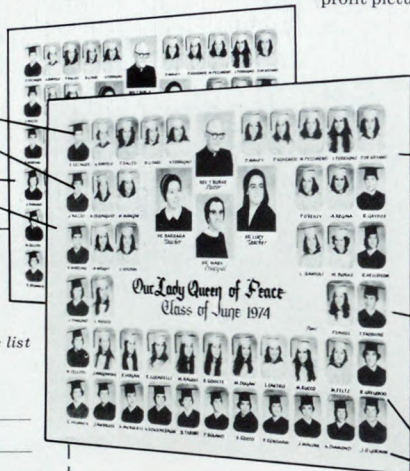
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Service & selection sell seniors

it's the law: maximum effort, maximum profit

BY GERALD W. ERB

The greatest need of young people struggling to grow from adolescence to adulthood is to have a good self-image. They must demonstrate this to peers. Peer approval seems to be, by far, the most important concern in their young lives. If they can see on a piece of photographic paper convincing evidence that they are attractive, wholesome, young adults, instead of insecure, stumbling adolescents, as they often think themselves to be, what is the value of such a piece of paper?

Reflect for a moment on the lasting great importance of any image you deliver to young people at such a critical time in their lives. Consider, too, the feelings of these youngsters' parents. Their families soon will change as the young adults go their separate ways. If you can show parents superior images of their children, and if they have seen in your window or at their friends' homes, beautiful family portraits, sales results are obvious.

It's the law

A law of physics, that for every action there is an equal and opposite reaction, applies equally well to marketing photography. If you provide superior quality products for your clients, they will provide in return superior orders that you seek. Astounding in its simplicity, isn't it? Now, of course, that does not happen 100 percent of the time. But generally it does.

Certainly the opposite is true, also. If you provide a six-to-ten minute sitting, you effectively refuse to accept at least seventy-five percent of the order (and resultant net profit) that a customer wants to give you.

If you ram seniors through your camera room at such speed, the same thing has to be happening to them with your sales

staff. There can be no time to show your young clients all the nice things you can do for them. You are refusing to let clients purchase the beautiful images of themselves that they so greatly need and want. You also are saying to parents that you don't care about their children.

I'm absolutely convinced that it takes six to ten minutes just to put young clients at ease in front of my camera. Most likely, they have never been in a professional studio before. We photographers must have time to draw from them information about their preferences in portraiture. We must demonstrate how easily we can achieve relaxed, natural poses and expressions before the camera.

We've all felt, at one time or another after a sitting was completed, that we were just getting next to our subject, and that we should be starting the sitting rather than finishing it. When this happens, we should put in a new roll of film and do the sitting over. But generally we don't because we already have made our investment in the sitting.

Dry run eases tension

I have found that unloading the camera is every bit as effective as unloading a shotgun. The back comes off my Mamiya RB67 very easily. So I have practice sessions during which my young subjects can learn much about being relaxed in front of the camera. When they finally relax, I tell them: "Now, of course, if you can do this in front of an empty camera, it won't be any more difficult if I put in film, will it?"

Besides all this, I have to relax, too. Because we photographers telegraph our moods, good or bad, they are contagious, and come back to us through our subjects'

poses and expressions. Again, action creates reaction.

Part of getting good expressions is helping my clients understand that I am only concerned about their expressions for the 1/1000 second that it takes to make an exposure. I very often let them take my picture with the empty camera, so they can see how to "turn on" just for the picture. If I succeed here, youngsters are able to relax between exposures, making the ordeal of a portrait session much easier for them. Rule number one in my camera room is: ESP (Expressions Sell Pictures). I've learned, after showing a great variety of art, that youngsters and their parents will buy the best expressions, certainly not the best art as I perceive it.

Another thing I've learned is to not skimp on a sitting. Trying to cut costs there must be absolutely the most effective way to keep net profit per sitting to a minimum. It's the law—every action has an equal and opposite reaction. So, minimum effort, minimum profit. Why not make it instead: maximum effort, maximum profit.

Maximum effort starts early

We start our maximum effort when a youngster books a sitting. And we continue through delivery of finished orders. Twenty years ago, we got our senior business by photographing a few students in a way that pleased them more than portraits made by the man who had the contract. We eventually acquired contracts from three schools because students and their families encouraged school officials to do business with us.

Today we still have the same contracts plus a couple. But they are only verbal. School administrators tell students: "Jerry's Photography is the official school photographer, and we wish you would go there. But, it's a free country." In only one school is our contract binding on students. I don't expect school officials there to be able to maintain that kind of control much longer. So we're still satisfying our clients one at a time, so they'll prefer to come to us rather than the competition.

Our maximum effort continues through the preview stage. We buy very good previews from our color lab, with whom we've done business for years. By a "very good" proof, I mean 4"x5", not 3½"x5" nor 70mm contact. And the previews have good color balance and good density. Sometimes we use makeup on our subjects so the previews will look better, and to save time on retouching and print finishing.



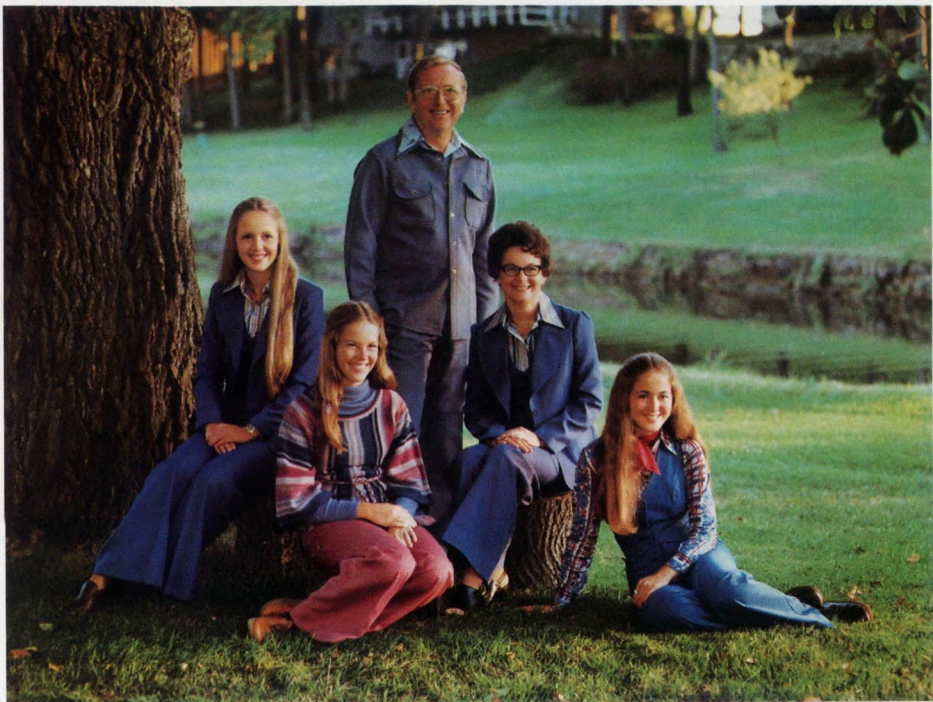
We sell these previews in folios or separately, but only after we've received a minimum order. This sometimes reduces order size, but after several years, we are convinced that does not happen very often. When a client buys the folio, that sale is gravy on top of the regular order, and that adds to our net profit.

Presell for larger orders

At our studio we consider the delivery of previews (always done in our sales room) the most important part of a sale. My salesperson is a lovely lady, who loves to sell. She loves people. We project proofs large. And we show large samples. We even loan large prints of studio samples so clients can sell themselves on large prints at home.

Our professional people tell clients whether or not they did well. We try not to put ourselves into the position of asking adolescents if we did all right. This is just good sales psychology.

During sales presentations, we try to



take time to show all the nice things we can do for our clients. We make sure they understand our price list. Then we send them home, convinced that they have the most beautiful set of portraits they've ever seen of themselves. We put the previews into simulated leather portfolios, and customers must sign for them. The package, once out of our studio, should do a great deal of selling itself. And it does. Within the week, most clients talk themselves into larger orders than they originally had planned to purchase when they booked their sittings.

If we try to do the sales bit when proofs are returned, we run into a stone wall; clients, without any help from us to suggest large sizes, gifts, and the like, have made up their minds. Back when they were picking up their proofs, they had open minds. If we didn't do our selling then, we blew it.

Our most typical senior order is one 11"x14", some 5"x7"'s, an 8"x10" or two, and lots of wallets, almost always from

two or more poses. And we sell frames, though I think we could improve here.

We actually begin selling multiple-pose orders in the camera room or on location, by getting excited about what we're doing. I'm always pleased when students are accompanied by parents. We can learn what the parents want, as well as what the students want, and not waste time putting on film that which no one wants. Generally, we can do what they want, and add some frosting of our own. We let parents look through the camera (a great gimmick) to approve or not approve hair and clothing, so they don't complain later, and to observe expressions we are capturing. Parents in the camera room also help us assure youngsters that they are doing well. (Contrary to clichés, many parents and their children love each other.) If we perceive that a subject could do better without an audience, we mention it, and the parents are very happy to step out the door while we capture the expressions.

This is all part of our sales psychology. It

makes parents part of the action. And they see how carefully we work. When they're not in the camera room, they look around the studio and see family portraits, often of someone they know. This plants seeds for future sittings and sales.

Though we don't make any verbal effort to pre-sell family group or wedding photography to seniors, when a family wants this photography, our ad is hanging on their wall or sitting on their mantle. Family portraits are our Imperial Line, and are much more expensive than senior portraits. We usually show ten proofs of each type sitting, which we've decided is about half enough. When we photograph families, we include separate portraits of mother and father, the group of children, and each child individually. From a family sitting, we nearly always sell at least one 16"x20" or larger, framed for the living room, 8"x10"s for the children, and a few wallets.

Variety sells seniors

It has been our experience that seniors who have studio plus environmental sittings place much larger orders. We have very few sittings that are environmental only. Though we go on location for environmental, we also are able to provide an environmental look in the studio, through use of a photo mural, a tree made from paper barrels covered with cork bark, a "stone wall" made by Masonite, a wooden fence, and some greenery.

Outdoors, I'm really hung up on the purest approach to lighting. I work with existing light, and use reflectors or flash fill only when I'm forced to, and then very reluctantly. Working with the light I find is probably the most difficult approach, but I feel it's the most beautiful.

I offer seniors a change of clothing. About half of them take advantage of this. But those who do, give larger orders than students who have just one outfit. It comes down to this: the harder I work, and the more variety I show, the happier my customers are. They very frequently tell me this before leaving the camera room. That is, they are satisfied with proofs even before they see them.

Marketing methods that work

Our season for seniors is June through September. We have never run ads for seniors, but I'm considering a "Senior of the Week" promotion for next year. Word of mouth really is the only advertising that we consider worthwhile for seniors,



though we do use newspaper ads extensively for other types of portraiture.

Our studio, newly built after a tornado in 1974, is located just across the street from the county courthouse. The studio is our only display area, and many people tell us how much they enjoy our window. We're very much aware of its great importance, and give it as much attention as we can. Money spent on large display prints, in my opinion, is one of the most effective ways to spend my advertising dollar.

We photograph on speculation about two percent of a senior class, and call these people our "student advisors." We do this during their junior year, and give them some complimentary wallet-size portraits. This is quite effective in getting other seniors interested, and gives us a few mini-salesmen, who encourage their friends to come to us. This is necessary, since our contracts do not require seniors to come to our studio.

Phone solicitation is good for us, too. Since we're in a small area, where most people know us, it doesn't seem to offend.

Our approach to senior portraiture sounds very time consuming, and it is. But I'm convinced that we can earn more net profit by doing one sitting well than we can with four or five ten-minute sittings. Try it. Your clients will love it! 

Gerald W. Erb owns Jerry's Photography, a portrait and commercial studio at 105 West Broadway, Monticello, IN 47960.



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OLYMPUS

Photographing groups of children can be lucrative for any photographer. There are school related events, plays, sports activities—the list is endless. I specialize in photographing first communion classes.

When dealing with groups of children (and adults), I must have a standardized system and stick to it. Here's how our studio effectively covers the first communion photography assignments.

Making contact

Marketing is very important in getting a studio specialty off the ground. First communion portraits are no different. I start by calling the priest at a church I want to do business with. I explain my first communion portrait plan, including what types of photos I will take, time involved, and prices. If he seems interested, I make an appointment with either the priest or whomever will be in charge of the first communion children. At the meeting, I present a portfolio of my photography and further explain my prices. I mention other churches and schools our studio has photographed for. As an incentive to get the order, I offer a free group photograph to the priest and each aide who has instructed the children.

If the priest agrees upon a portrait plan, I find out when and where first communion will be administered. If I am not familiar with the location, I will visit the site ahead of time to get some idea of how and where I can photograph the children.

To let parents know that I'll be making photographs, I give printed handouts to instructors, who pass them along to children to take home. The flyer tells what photographs and print sizes are available in our package, what photographs may be purchased separately, and includes reorder prices for individual photographs. Each form has a pre-pay envelope attached.

Illuminating thoughts

I use a Mamiya twin lens camera with a 180mm lens for portraiture, 65mm for groups, and 80mm for full length individuals; a Norman umbrella main light unit and a backlight; a Calumet flash meter; a Sanford/Davis tripod; Pic stands; a five-and-a-half-foot-wide blue/gray swirled canvas background; cardboard cutouts in the shape of feet; prayer book and rosary (white for girls, black for boys); and masking tape.

For individual portraits, using the camera as the zero degree point, I place the main umbrella light between twenty and forty-five degrees from the camera. It

Sunday mornings in May

BY BOB MAGGIORE

usually is seventy-two inches from the floor and tilted down at forty-five degrees. Its distance from the subject depends upon the power of my flash unit. I generally try to use f/8 or f/5.6.

I tape a film box to the main light stand, and ask youngsters to look at it. I position the box high enough so head and eyes tilt slightly upward. This assures open eyes and good catchlights. The cardboard feet help quickly pose individual communicants. I tape the cardboard feet to the floor, with toes pointing toward the main light. When a child stands on these, he's automatically in a three-fourths pose, with left shoulder pointed toward the camera.

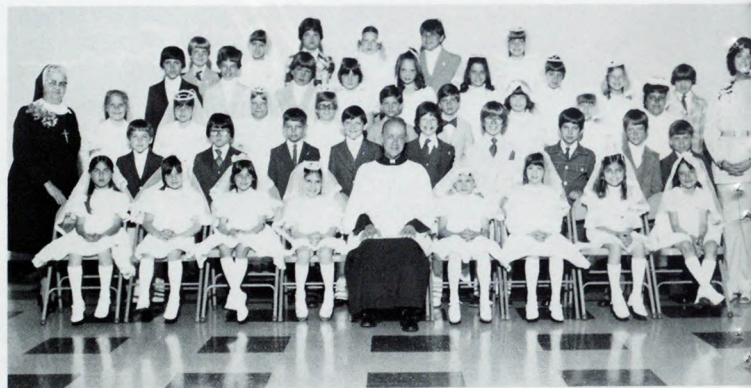
Backlight is placed about six inches behind the cardboard feet, and taped in place to prevent its accidentally tipping over. Background is four feet from the backlight. The background I use has a small chain attached to each end of the

wooden dowel. A T-shaped bar with two hooks attached to it slides onto the top of the Pic stand. I hang the chain over the hooks which hold the background firmly.

I use three standard lighting set ups for individual portraits: 1) 750w/s main light (umbrella) with an f/11½ reading and a 250w/s backlight at f/11—this creates a light blue background; 2) 500w/s main light (umbrella) reading at f/11 and 250w/s background light diffused with a cloth at f/8—this shows the background as its true color; 3) 250w/s main light (umbrella) at f/8 and 250w/s heavily diffused backlight at an f/4.5 reading—this yields more shadow, modeling of the subject's face, and a low-key portrait.

Group and individual encounters

With groups, I put the main, direct light seven to ten feet high, behind the camera, and tilted down. With a flash meter, I



As with all group photographs, correct positioning, even illumination, and good depth of field are important, but the hardest part with children is getting everyone's attention at once. To help ensure open eyes and good expressions, the author makes at least two exposures. For group portraits, Maggiore uses a 750w/s to 1000w/s light seven to ten feet high aimed down at the group and positioned behind the camera.

check for correct direction and intensity on subject and background.

I try to use at least 750w/s or 1000w/s because, with the added power, the light from edge to edge drops only about one-fourth stop. Also, the light from front to back is either the same or about one-fourth stop different. Sometimes I use an umbrella to light groups. This gives a softer effect that most customers find pleasing. But at least 750w/s of power is needed for proper coverage. The umbrella usually is placed behind the camera as with my standard group lighting setup.

Basically, when I do a group, I first decide where to make the photo, then set up a row of chairs to seat the front people. I position the camera to insure proper coverage, allowing room to move back if necessary. Then I place the light, take readings, and I finally bring in the children, pose and photograph them.

A first communion group photograph is handled in much the same way as any other group photograph. If I do not have chairs or steps to place the children on, I position the girls sitting on the floor in the front, have the boys kneel on one knee in the second row, and have one row standing. To ensure against closed eyes or bad expressions, I take two frames at the calculated exposure.

After making the group photograph, the children form a line, and individually step forward onto the cardboard feet to be

photographed one after another. After a child is in position, I ask him to open his hand nearest the camera, palm upward. I place the rosary in the open palm allowing the cross and about five beads to hang over the hand, then open the prayer book and place one side in the hand with the beads. I tell the child to close his thumb onto the pages and hold the other side of the book open with his hand. The book is kept slightly open as though the child were reading. Then I ask the child to look at the film box taped to the main light stand. After adjusting veil or tie, I make the photograph, thank the child and direct him away, as the next child steps onto the cardboard feet. With this procedure, I can photograph each child in about a minute.

Money matters

Many parents pay cash, so to make things easier, we try to keep the total price including tax in even dollars or half dollars rather than odd cents. One important thing to remember is, just like with any other type of photography, do not under-price your work.

Our collection procedure is fairly simple. The parents place our pre-pay forms with their checks or cash into an envelope we provide. They drop this in a box near our sample display at the sitting location. After we finish making individual portraits, we count the money and mark each form "paid" or "not paid." If any money is

owed, we collect it when the photographs are picked up. If we deliver photographs we call for our balance in advance. People basically are honest; I have been short-changed only once using this method.

We handle delivery in various ways, depending upon a customer's distance from our studio. We prefer to have parents pick up photos at our studio so they can view our other work, especially family portraits, which are clearly displayed. The next best method is to deliver all "paid" orders to the communion class' group leader. The third, and most expensive way, is to individually mail completed orders.

For reorders, I ask parents to bring us a wallet size photo of their child from the original package to help us identify the pose, and to help our lab match color. The photo is returned with the additional prints. Our reorder prices are printed on our initial order form sent to parents.

Sunday mornings in May are more than happy occasions for first communicants' families—they're an opportunity for any professional photographer to expand his business while serving his community. ■

Bob Maggiore is a member of Triangle Photographers Association of Pennsylvania and co-owner of C.B. Productions, 350 Main Street, Latrobe, PA 15650.



FIRST COMMUNION PHOTOGRAPH ORDER FORM

A group photograph of First Communicants will be taken after Mass. Individual portraits will be made for those parents who wish. Each child will be posed holding a prayer book and Rosary.

Package: \$00.00

- 1 8"x10" group portrait with folder
- 1 5"x7" individual portrait with folder
- 2 wallet individuals

8"x10" Group Photo Only: \$00.00

5"x7" Individual Photo Only: \$00.00

Reorders for Individual Portraits

- 4"x5" — \$00.00
- 5"x7" — \$00.00
- 8"x10" — \$00.00
- 11"x14" — \$00.00

Please fill in this form, detach at dotted line, and place envelope, along with your check or cash. Make checks payable to XYZ Productions.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
PHONE _____

My order:

Package \$
8"x10" Group \$
5"x7" Individual \$

TOTAL \$

To inform parents that first communion photographs will be available, Maggiore provides this form (above) printed on the studio's stationery (current prices are filled in). Each form is accompanied by a pre-pay envelope. With the author's system, an individual first communion portrait (left) can be taken in about sixty seconds. The lighting consists of an umbrella main light seventy-two inches from the floor, aimed down at forty-five degrees, and a backlight four feet from the background.

Because of their exceptional resolving power and versatility, Micro Nikkors have long been among the pro's favorite lenses. Now, this superlative performance takes on even more remarkable dimensions with the new Micro Nikkor 200mm f4.

First with Nikon Internal Focusing

The Micro Nikkor 200mm is the first lens of its type to offer this important Nikon advance. A turn of the focusing ring repositions selected elements internally, instead of shifting the entire lens as in conventional optics. This results in several major advantages: (1) *Exceptional sharpness* at every magnification ratio. (2) *Fast, feather-light focusing* because you move only a few, selected optics. (3) *Superior handling* because the length (and center of gravity) of the lens remain virtually unchanged. The lens employs a unique 9-element formula that permits exceptionally high color correction. It accepts standard 52mm filters and features a retractable lens hood.

A new dimension in close-ups

As with all other Micro Nikkors, the new 200mm f4 permits continuous focusing from infinity to 1:2 reproduction, but with an added major benefit. Your working distance at one-half life size is a full 28 inches! This is a particular advantage for nature photography, allowing ultra-close-up shots of such subjects as insects without disturbing them. It also gives you more freedom to arrange your lighting. And, that's only the beginning...

1:1 to Infinity with Nikon Tele Converter

Fit the optional TC-200 or TC-300 between your camera and the 200mm Micro, and you get double the magnification at the same working distance PLUS continuous focusing from 1:1 to infinity! In effect, you have a 400mm telephoto that also gives you life-size images of subjects 28 inches away!

Spectacular image quality

Above all, the new Micro Nikkor 200mm assures you the same, matchless image sharpness, flat field, and color fidelity at all focus settings that make the Micro-Nikkor 55mm and 105mm living legends among 35mm pros. It offers uniquely comfortable operation, with a lens that doesn't get longer as you focus — and doesn't shift its 'weight center.' Multi-layer Nikon Integrated Coating for superlative color quality. And, exceptionally compact, lightweight construction. There's also a removable tripod collar that rotates 360°.

The Micro Nikkor 200mm f4 is truly a gem of a lens that offers important new professional capabilities never before available. And, it's designed to perform its magic with every existing Nikon system slr... fresh proof that the combination of Nikon camera and Nikkor lenses is the most dynamic force in

photography today. So, before your next assignment, visit your Nikon dealer. Or, write to Dept. N-5, Nikon Inc., Garden City, New York 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc.

**THE NEW
200 MM F4
MICRO NIKKOR IF
FROM INFINITY TO 28 INCHES,
IT CHALLENGES
THE LAWS OF OPTICS.**



BABY ZOOM

close-up on child photography

BY BUNNY WEST SHEPARD
CR.PHOTOG.



Subject poses with studio poodle Teddy Bear.

I have been photographing children and babies for over twenty-five years, and I have developed a technique for successful child photography—and a love for doing it. I do not try to compete with the 99-centers, I just provide a better service.

I try in two basic ways to offer better child photography than the discount operations. I create a warm, hospitable atmosphere in my studio, with props and techniques specifically geared to children. I also offer plans and prices designed to at-

tract families, and to keep customers returning for portraits.

My most successful promotion is a baby plan contract, which provides for a child to have a series of eight sittings (usually one a year) before his eighth birthday. In this plan, the camera charge is eliminated. At each sitting, the customer leaves a non-refundable deposit, which is applied to the child's portrait the following year.

Our studio keeps a birthday file on the

children so we can send them cards. And when we do wedding photography, we help the bride and groom think ahead by giving them a \$50 gift certificate to use on their first baby portrait. Between the baby plan, and the gift certificate, we are photographing third and fourth generations of some of our customers.

Since many of our clients return again and again, the studio must be an inviting place. We keep coffee and tea on hand, and urge customers to talk about friends and families—and sometimes learn that these relatives need a photographer's services. Once a pose is selected, we can offer complete retouching and print enhancement facilities; we special order frames if customers want something we don't have in stock. Sometimes I go into a customer's home to help select the proper location for large wall portraits.

I make some of the more irresistible photographs into wall portraits for my own use, and periodically update my studio samples with new 16"x20"-inch portraits. They're great eye-catchers, plus they show customers how attractive a large portrait can be. Ninety percent of my customers return in a year or two to buy the samples.

I give a lot of attention to the parents who come into the studio, but of course I concentrate on children I am going to photograph. I must put them at ease, and use a little guile to make them happy. I try—with music, toys, and furniture—to make the studio almost like home.

When children first come into the studio, we introduce them to Teddy Bear, our cinnamon-colored poodle. Children who like dogs find it relaxing to play with him, and I have found poodles are about the best dogs to keep at a studio. When a child is at ease, I take him to the camera room, where wall to wall carpeting, a sofa, and other furniture make it look like a living room. Background music from an eight track tape system adds to the warmth and harmony of the setting.

I ask mothers to not bring more than one child to a sitting, unless I'm doing a group portrait. If the brothers or sisters *must* be there, I don't neglect them, or tell them to sit and be quiet. Usually I bring out a special coloring book or new toy to keep them occupied.

Then I turn to the child who is to be photographed. I start with a full-length standing pose, and use an old trick to keep the child standing in the same spot. I place a penny on the floor, and tell him to stand on it, and try to keep it hidden from me. Full length portraits are very important—from them come the 16"x20", 30"x40" and other large wall portraits. Later I move the camera in for three-quarter length poses, then I seat the child on a small stool or stand him alongside a Victorian chair.

At this point, I stop to give the child a cookie break, which gives me time to bring

out a table for the head and shoulder poses. I seat the child on edge of the table with his legs hanging over, unless I'm working with babies or very young children. In those cases, I plant them firmly in the center of the table.

For head and shoulder portraits, I work all the way around the child, changing my key light when necessary. I make sure to photograph both profiles, both two-thirds views, and several expressions on the front views. With pictures of babies and children it's easy to sell panels of 4"x5" previews to parents and grandparents.

When I am working with infants, I keep in mind that they respond strongly to touch and sound. I use a long, fluffy os-

trich feather to tickle their noses and to get a smile; sometimes I squeeze a squeaky toy to get their attention. The only other toy I use a great deal is a stuffed rabbit (but I encourage parents to bring a child's favorite toy along to the sitting). I photograph four nursery schools, and the rabbit is the only toy I take. I also take a table, background, umbrella light, and reflector to the nursery schools.

When I am working with children a little older, I use sounds and play games to keep their attention. I make animal noises, and ask the children to identify the animals. One easy way to get a child to smile is to count, or recite the alphabet, incorrectly; the child will smile or laugh when he

points out your error.

I think one of the most important, but under-emphasized, ingredients in successful child photography is love. I believe in giving a hug or kiss when the time is right. I have had children cry when a sitting is over, because they had so much fun in the studio. And, although having a portrait made should be a positive experience for anyone, I think it is especially important that a child enjoy his first encounters with photography—so as he gets older he wants to keep coming back.

Bunny West Shepherd, Cr. Photog., owns Bunny's Photography, 1763 East Colorado Boulevard, Pasadena, CA 91106.



The photographer got the attention of these three infants by squeezing a squeaky toy on the left.

Plaques for profits

BY STEVEN M. BOHNE

Many photographers overlook a product line that could increase almost every order, and attract new business. The line is a wood-style plaque. It has greatly added new profits to our studio business.

You probably have seen these plaques in advertisements and at conventions, but you may have thought that they would be difficult to make in your studio. I had the same qualms. The plaques looked hard to trim, and most manufacturers recommended pressurized bonding and air-brushing to blend the edges. However, any professional photographer can mount plaques right in his studio without any special equipment, other than an X-Acto knife with a number eleven blade.

We purchase plaques from Poly-Craft Corporation which carries several styles and colors. Our customers seem to prefer walnut finish in the Classic and Colorado styles. Wherever I buy plaques, I choose several of each style and color in popular sizes, and then mount and display several samples. At times we use a professional color lab for the broken-edge style plaques (commonly called Quebrada), since this involves more specialized

equipment. (See page 49 for a list of color labs that provide plaque service.)

If there is a plaque salesman in your area, chances are he will probably demonstrate the mounting technique. If no representative is available follow these mounting instructions:

1. Trim sheet of two-sided "peel-n-stick" material just slightly smaller than your print; peel about two inches of backing and fold it down to expose the adhesive.
2. Align exposed adhesive to back of print and press.
3. Finish peeling off backing while rubbing with your hand to insure even adhesion. Pop any bubbles on the back with the tip of your X-Acto.
4. Peel backing off the remaining side. Noting the position of the slot for hanging, align the print with the top of plaque, leaving about a one-eighth inch excess to aid in trimming. Follow step three, using a soft cloth instead of your hand.
5. Rub over print edges with the handle of your X-Acto. This will allow you to see the plaque outline for easier trimming. Trim away the excess print with the X-Acto number eleven blade. Cut toward yourself



After peeling off the protective backing from the adhesive and exposing two inches of cold mounting material, align adhesive with print back, and apply.



Rub back of print with soft cloth to remove any air bubbles. Pop any that remain with the tip of an X-Acto blade.



Remove protective backing from other side of adhesive. Apply to print using soft cloth to prevent marring print surface and to remove any air bubbles.



Pop any remaining bubbles with the tip of the blade at a ninety degree angle; this prevents white spots on the print.

using a back and forth sawing motion. Take care not to mar the print surface with the knurled section of the knife handle. Always use a *sharp* blade for best results and easier trimming.

6. After trimming, there will be a white border. A few of our customers like this effect, however, most prefer the edges to blend with the plaque. So we color in print edges with a Brown Sanford Sharpie felt tip marker or a Marvy Marker Artist Color 1300 number eighteen in brown. These are available at most artist or office supply outlets. Do not use alcohol base felt tip markers. These bleed into the print.

7. Spray the print and plaque with a matte or lustre lacquer. You now have the finished product.

It usually takes about eight minutes to create a 4"x5" plaque. As the prints get larger, more care must be taken to avoid bending them, sticking them together, and creating air bubbles. This takes more time but we can mount an 11"x14" print usually in less than fifteen minutes.

We sell most of our plaques two different ways—by showing customers the studio display and having them order a

Plaque places

Here are some firms that sell plaques for photographers.

Plaque distributors:

- Albums, Inc., P.O.Box 30312, Department PPD, Cleveland, OH 44103
- C.D. Sales, Limited, 107-33 180th Street, Jamaica, NY 11433
- Coda, Inc., 196A Greenwood Avenue, Midland Park, NJ 07432
- Hartcraft Frame Company, 855 Madison Drive, Hartford, WI 53027
- McDonald Photo Products, Inc., 11211 Gemini Lane, Dallas, TX 75229
- Medick Barroes Company, Route 150-RR #22, Bloomington, IL 61701
- Merit Company, P.O.Box 1471, Reseda, CA 91335
- Poly-Craft Corporation, 4285 Old Tasso Road, NE, P.O.Box 728, Cleveland, TN 37405

Color labs that feature a plaque service:

- Burrell Colour, Inc. 1311 Merrillville Road, Crown Point, IN 46307
- Cameo Color Lab, 1700 West Diversey Parkway, Chicago, IL 60614
- DeeColor, St. Joseph, MI 49085
- Fine-Art Color Lab, Inc., 221 Park Avenue South, Minneapolis, MN 55407
- F.J. Pechman Professional Color Lab, Inc., 106 East Second St, Kaukauna, WI 54130
- Guardian Professional Color Labs, 43043 West Nine Mile Road, Northville, MI 48167
- Lyndon Color Lab, 7200 West Huron River Drive, Dexter, MI 48230
- New England Color Laboratory, Inc., 86 Sanderson Avenue, Lynn, MA 01902
- Spieth, Inc., 401 Whittle Avenue, Olney, IL 62450
- Vivicolor, P.O.Box 2208, Atlanta, GA 30301



Outline the print with the handle of the X-Acto knife—this facilitates trimming. Note the plaque outline under the print at the bottom.



For proper trimming, hold the blade as shown.



Trim the print with the tip of the blade, using a back-and-forth sawing motion, cutting toward you. Be careful not to mar the print with the handle's knurled section.



The trimmed print will leave white edges, which can be blended with a water-base, felt tip pen.

plaque at their sitting, and on speculation. For a speculation sale we take the extra 5"x7" print left over from a portrait unit and mount it on a plaque, and present it to a customer when he picks up the finished order. We try to hang it on our display wall so the customer sees it immediately upon entering our studio. Or we choose a 4"x5" proof and mount it on a plaque. Sometimes we do this even as the customer waits. In either case, seven out of ten buy the finished plaques. Those that are not bought go on our display wall or we remove the print and reuse the plaque.

We also sell a lot of plaques with our higher priced wedding orders. Couples give the plaques as gifts to attendants or relatives. We ask our carriage trade about portraits for their studies or offices (using plaques, of course), even discuss wall decor possibilities using stock scenes. Promotional buyers are also interested in plaques for wall decor, but usually not the larger ones. Most of them buy plaques with their children's pictures on them; family groups come second, and babies third. We also have sold plaques with pet photography orders and to church directory customers.

Here are some additional ways to sell plaques:

- Display them. A display at county fair brought us numerous portrait customers. We also display them in our studio.

- Promote them. We offer a special to seniors who have their portraits taken by a certain date, place an order, and leave a deposit. We give them a plaque with a proof from their sittings.

- Offer a reduced rate when selling on speculation. For example, if you determine a price of \$14.95 for a 4"x5" plaque with a mounted preview as your regular selling price, show the plaque to the customer while saying, "This usually sells for \$14.95, but we are having a special this week and it's only \$9.95." We're ready to write up the receipt—this generally sells.

- Have a good product. A medium-to low-key photograph looks best on the darker plaques, as do most outdoor scenes. Use a dark vignette to help the edges blend with the plaque.

- Think positive. This promotion will work with all of your customers, whether they are carriage trade or strictly promotional buyers. With the right attitude and a little work any professional photographer

can sell plaques. Also this is one more item that sets you apart from the "weekend warrior" and ninety-nine center. People will remember that it was a professional studio that provided them with such an unusual product.

Buy your plaques in quantity to get a good price. Some plaque distributors will allow you to mix styles and colors to earn a price break. It costs us about fifty cents for labor and overhead on a 4"x5" plaque. With materials, our cost is \$2 for a product we sell for as much as \$14.95, or on special for \$9.95. Therefore, the profit is considerably higher than what we normally make from a frame sale.

Plaques are an excellent way to increase studio traffic and profits. And don't just limit your efforts to portraits—many commercial and product photographs lend themselves well to plaques.

Plaque sales comprise only a small part of our annual gross; but they are profitable and they do bring in orders.

Steven M. Bohne is vice president of McLaughlin-Bohne Photography, Inc., 603 West Michigan Avenue, Jackson, MI 49201.



Cover both plaque and print with matte lacquer spray, for finished product at right.



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Looking for new ways to get the competitive edge and keep it during the coming decade?

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2. Brand new keepsake folder designs are now ready on Proms and new Sportsgraphic holders for Memory Mates. Our own 1980 designs! Exclusively yours from Meisel.
3. Super print packages at low prices! On each Memory Mate you get a 5x7 of the team or group, a 3 1/2 x 5 of the individual and the beautiful new holder for only \$1.70. On proms you receive two 5x7s, four 2 1/2 x 3 1/2s and one custom folder for just \$1.65. (Film processing extra, second folders 30¢ each.)

The minimum order on Proms is 20 negatives, on Memory Mates 10.

We're set up to handle your 35mm film fast, but you can use 120 and 220 also. Compose for the proper cropping guide (shown in our price catalog), and be sure to number each roll. We print all negatives and return each roll uncut.

Get the profit edge with Meisel Proms and Memory Mates!



Your Order, Please

Yes, I want your new posters!

- ☐ For Proms ☐ Memory Mates
☐ 1 poster @ \$5 ☐ 2 @ \$8 ☐ 3 @ \$11
 (Sample prints on Prom Poster ☐ yes ☐ no)

AUTOCOLOR Print Packages

- I enclose _____ negatives, size _____
 for ☐ Prom Pkg. A @ \$1.65 ☐ Memory Mates Pkg. @ \$1.70

Film processing: Add \$1.65 for 135-20 or 24, \$2.75 for 135-36, \$1.50 for 120 roll, \$3.00 for 220. Add \$5 set-up charge for under 20 Prom negs, under 10 Memory Mates. Not available from preprocessed negatives.

Add sales tax for Texas, Georgia and Washington. Also, add 10% for postage and handling.

- ☐ Check enclosed ☐ Send COD ☐ Send Meisel's price catalog.

☐ Charge my Meisel Acct. _____

Credit Card No. _____ Expires _____

☐ Visa ☐ Master Charge Signature _____

Name _____ Phone _____

Firm _____

Address _____

City _____ St. _____ Zip _____

(Prices are subject to change without notice.) © 1980 Meisel

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The Omega D-5 Variable Condenser Lamphouse uses *three optical-glass condensers* to deliver maximum evenness of illumination, shorter exposure times, and crisp, edge-to-edge brightness professional print quality demands.

The Chromega Dichroic II Lamphouse with full range 0-180 fade-free filtration (digital readouts make settings a snap), *interchangeable light multipliers*, and the exclusive Chromega diffused light system that suppresses dust and scratches on the negative. Results—prints that are sharper, brighter, clearer, too!

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Simple, smooth rack and pinion elevation control. Precise dual-track friction drive. Factory pre-checked and locked alignment to guarantee corner to corner sharpness at all magnifications. High lift lamphouse for full access to the film stage for quick and easy insertion, repositioning

and removal of negative carrier (for cleaning, too). Unique inclined girder that moves the optical center away from the base to provide an unobstructed view of the projected image.

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Rugged, lifetime service—Whether you select the standard or the massive 54" high D-5XL chassis (for extra-large prints) you have the vibration-free stability that only the Omega twin-beam, inclined girder construction can deliver.

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August 9-13, 1980

Georgia World Congress Center/Atlanta, Georgia

ATLANTA '80

PP of A's Centennial Celebration

We're celebrating our 100th birthday in Atlanta, August 9-13. Special convention festivities, outstanding speakers and educational programs and the best trade show ever will commemorate this landmark event.

PROGRAM HIGHLIGHTS INCLUDE:

A day long seminar—"The Wedding Day—the Engagement, the Promotion and the Wedding." Outstanding photographers will guide attendees in half-hour sessions through an entire wedding; "Engagement Day—Girl Portrait" by Ron Stewart, M.Photog.; "Pricing and Booking Weddings"—Nancy Holowitz, Cr.Photog.; "Pre-Bridals"—Don Blair, M.Photog.Cr.; "At the Bride's Home"—Jack Holowitz, M.Photog.Cr.; "Church"—Bob Westrich, M.Photog.Cr.; "Formal Studio Portraits of the Bride, Groom and Wedding Group"—Rudy Graziani, M.Photog.; "Bride, Groom and Wedding Party on Location"—David Smith, M.Photog.; "The Reception"—Irving Friedman, M.Photog.; "After the Honeymoon—Love Pose"—Marcel Moino, M.Photog. A series of **Early Bird Workshops** will provide portrait, commercial and industrial photographers informal, on location, "hands on" instruction. This all new, individualized convention learning experience will require pre-registration.

The **Fourth Annual Open** presents a new lineup of speakers and programs for commercial and industrial photographers. This popular half-day seminar is designed to provide photographers with twelve concise 20-minute programs on a variety of topics with a 10-minute question/answer period after each. Programs are repeated four times during the seminar so you won't miss a thing.

"Photography on Space Flights," Richard Underwood, NASA, presents a slide show that will dazzle the imagination.

Ernie Brooks, Cr.Photog., gives a fascinating in-depth visual account of the recent scientific photo-documentation work on "The Shroud of Turin."

Lorne Rostotski, Canada, delivers this year's keynote address, "Success—the Dollar and Beyond."

How to build a senior portrait business is the subject of Wau Lui's program, "High School Senior Photography."

Gerhard Bakker, M.Photog.Cr., Hon.M.Photog., will show you how to achieve IMPACT in "The Art of Seeing."

Join the Atlanta Celebration! A registration form is on the reverse of this announcement.





89th INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY
28th NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE
GEORGIA WORLD CONGRESS CENTER
AUGUST 9-13, 1980

HOTEL
RESERVATION
REQUEST

MAIL TO: PPA HOUSING BUREAU
223 PEACHTREE STREET, N.E.
SUITE 200, PEACHTREE HARRIS TOWER
ATLANTA, GEORGIA 30303

PLEASE OBSERVE THE FOLLOWING:

Requests for hotel reservations must be received by the PPA Housing Bureau no later than July 18 in order to assure accommodations or special convention room rates. Reservations accepted only on official housing form. Please allow 2-3 weeks to receive confirmation. Assignments will be made in the order received. Unless you specify to the contrary or if accommodations requested are not available in the hotel of your choice, an assignment will be made, wherever possible, to a comparable hotel. Any changes in arrival or departure dates or name changes must be made directly with the hotel AFTER CONFIRMATION IS RECEIVED. Cancellations must be made through the PPA Housing Bureau.

RESERVATION: Please reserve the following accommodations: See reverse side for map of hotels and room rates.

Type of accommodation	Requested rate
Single (1 person)	
Double (2 persons)	
Twin (2 persons)	
Suite (parlor and 1 bedroom)	
Suite (parlor and 2 bedrooms)	

CHOICE OF HOTELS:

1st choice _____
2nd choice _____
3rd choice _____

**ARRIVAL AND
DEPARTURE**

Arrival: Date _____ Hour _____
Departure: Date _____ Hour _____
Reservations held only until 6 p.m. unless later arrival is indicated.

NAMES AND ADDRESS of **ALL** occupants of rooms (Please "bracket" those rooming together). Incomplete information **WILL DELAY** assignment of room.

NAME(S)

ADDRESS(ES)

SEND CONFIRMATION TO:

NAME _____
FIRM _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

PLEASE PRINT
OR TYPE



PLEASE NOTE:

While the PPA Housing Bureau will use every resource to see that your reservations are properly made and confirmed, we cannot accept responsibility beyond this point. We are not responsible for losses or inconvenience due to strikes, accidents, or the failure of outside organizations or persons.

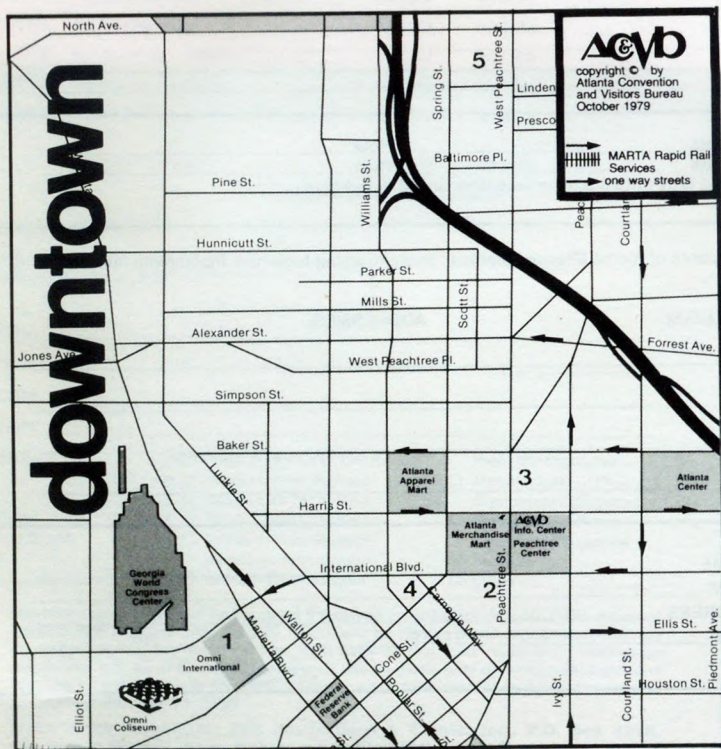
ATLANTA HOTELS, LOCATIONS & RATES

The hotels listed below have reserved a limited number of rooms specifically for the PP of A Convention. The prices listed do not reflect the 7% city hotel tax.

Hotel numbers refer to their location in relation to the Georgia World Congress Center.

	Hotel	Singles	Doubles or Twins	Suites	3rd Person	Parking	Pool	Family Plan
1	*Omni International	\$52	\$62	From \$170	\$14	Yes	No	Does not apply
2	*Peachtree Plaza Hotel	\$46	\$56	\$175-\$1000	\$13	Yes	Yes	Upon request
3	Hyatt Regency Atlanta	\$54	\$64	\$175-\$350	\$16	Yes	Yes	Under 19 Free
4	Quality Inn Atlanta American	\$38	\$48	\$75-\$350	\$10	Yes	Yes	Under 12 Free
5	Sheraton Atlanta	\$44-\$49	\$54-\$59	\$103-\$134	\$10	Yes	Yes	Under 18 Free
6	Ladha Continental	\$36	\$43	\$79-\$145	\$8	Yes	Yes	Under 16 Free
7	Riviera Hyatt House	\$33-\$41	\$43-\$51	\$80-\$200	\$10	Yes	Yes	Under 18 Free

*Co-Headquarter Hotels



The Ladha Continental and Riviera Hyatt House are not shown on the map. They are located approximately 5 to 10 minutes by bus or taxi from the Georgia World Congress Center. Shuttle service will be available from every hotel to the center at no charge.



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3M

PARENT OF THE YEAR

a contest you can bank on

BY PATSY HODGE

Many and various promotions have helped our studio grow. Two promotions in separate years that we found especially successful were "Mother of the Year" and "Father of the Year" contests. Both resulted in additional revenue, good will within our community, excellent image enhancement for our studio, and new customers. These promotions brought to our camera room older men and women—an age group that seldom came to us for individual portraits.

The idea originated as I brainstormed with my staff for promotional ideas to stimulate our business in the first half of the year. In 1978, "Mother of the Year" was our first attempt at a contest. We decided to honor mothers in a special exhibit of portraits during the Mother's Day weekend. Because of the excellent response and sales, we followed it with a "Father of the Year" contest in 1979.

A superb tradition has evolved that will enable us to sponsor the contest for "Mother of the Year" and "Father of the Year" on alternate years. Other businesses recognized our success and participate by providing gifts to our winners. The opportunities are infinite, and we are anxious to see what 1980 will bring.

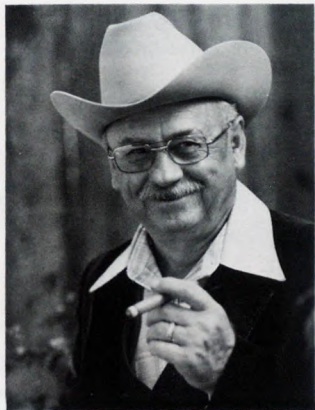
Variations of the same theme could prove to be successful promotion for other studios as well.

Once we had decided on the first "Mother of the Year" contest, we printed entry forms in local newspapers and had extra copies at our studio. The forms encouraged people of all ages to nominate their mothers by describing in fifty words or less why their mother should be selected for the honor.

Because our studio's primary business came from three towns within a radius of sixteen miles, we sponsored the contest in these three communities (with about 3,500 people each). Our ad started with the headline "Wanted: Mother of the Year," and was followed by three paragraphs of copy. Each of the winners received 16"x20" wall portraits.

Because of different age groups of nominators, we asked them to check one of three age categories—six to twelve, thirteen to eighteen, or nineteen and older. In addition, entrants were asked if





Left, this "Mother of the Year" probably would not have had her portrait made if she hadn't won the contest. Top, outdoor and location photography helped make the "Father of the Year" contest more successful. Above, studio displays of winners' portraits and a copy of the nominating letters, help "sell" the contest, which is an annual promotion.

they were nominating their mother, wife, stepmother, or someone else. These facts were most helpful for the judges in evaluating entries because of contrasts in ages and relationships.

The deadline for entries was set to allow enough time to prepare the exhibit for Mother's Day weekend. Judging was performed by a group of mothers from different cities. Prior to judging, we numbered each letter and concealed all names. Judges studied the letters for creativity, content, originality, presentation, and age category. In evaluating, they selected the best letters in each age category. Winners then were selected from these finalists.

Because of the great numbers of letters received and excellent variety of expressions of love, selecting winners was very difficult.

A "Mother of the Year" was selected from each of the three cities mentioned. Because judges had difficulty designating second and third places, several runners-up were selected instead. The "Mother of the Year" received a 16"x20" portrait and runners-up received 11"x14" portraits.

Winners were notified by phone and appointments were made for their special portraits. Mothers were counseled on appropriate clothing. They were encouraged to bring at least three changes and other objects that would help express their individuality. A portfolio of eight poses with variety of clothing, backgrounds, props, high- and low-key lighting and posing was presented to all winners, and each selected her favorite pose for the exhibit.

Various media were used to announce the winners and publicize the exhibit. Newspaper ads carrying winners' photographs and letters were well received by readers. Special radio spots, made by studio personnel, were aired on local stations. Our staff interviewed the winners and asked for their reactions. The emotional responses combined gratitude to their children for nominating them, and gratitude to our studio for making the honor possible. Comments about our beautiful portraits, and the fun people had making them, were unsolicited but most welcome. The radio station even joined in the congratulations and mentioned the Mother's Day exhibit as a public service.

The exhibit could be viewed at all hours in a large display area in the front of our studio. The exhibit was rotated to several locations throughout the three communities after its premiere.

Good will generated from the promotion was worth all the effort, but other rewards exceeded all our imaginations. We were elated with the sales of many additional portraits, folios, and frames. Variety of poses was an important key to the sales of more than one pose and the folios of original prints. The letters that entrants wrote were treasured by the winners and many were framed by customer request at our studio.

Most mothers agreed that had they not won in our contest, they would not have had their portraits made. Most agreed that the last time they had an individual professional portrait made was for their graduation or bridal portrait. For some winners, that had been many years ago! Some also mentioned that they were surprised to find our prices very affordable. We booked many additional portrait sittings as a direct result of winners' referrals.

The nominating families appreciated the opportunity to get their mothers photographed—these women always seemed to make sure that children and grandchildren came first. Some mothers came to our studio under protest, their children insisting. But they were elated with the results and encouraged us to have a "Father of the Year" contest.

In 1979, we sponsored a "Father of the Year" contest to coincide with Father's Day weekend. Results were even better because of our previous experience. We were able to gross even more in sales by additional variety in sittings with location and outdoor sittings, and we used more props and ideas to express personalities and lifestyles.

The promotion has built a worthwhile tradition in our community, and has helped our studio to grow. We like to think that new and old customers think about our studio more often for their needs and that, perhaps, through our efforts, they think about photography more often.

Patsy Hodge owns *The Gallery*, 1229 Bowie Street, Columbus, TX 78934.

in the studio



by Bill Keane, Cr. Photog.
and
Bev Keane

Keeping tabs on co-op ads

As we promised in earlier issues, we want to keep you posted on the progress and effectiveness of San Diego's cooperative advertising program. As we're writing this column, the smoke's just clearing from Christmas—the kids are still out of school, and only the Scrooges have bah-humbugged their trees onto the trash pile. But it's not too soon to tell you what happened here during the Christmas madness.

First, let's refresh your memory as to what we did here in San Diego. Nine studios from the county put \$1,000 each into advertising custom portraiture on daytime TV during September and October. The purpose was not to bring customers to our studio for a specific special, but to promote the concept of portraiture as a Christmas gift.

Looking at our studio's financial figures for the year, our portrait sales increased forty-seven percent—certainly a healthy growth. But we are a fairly young studio, and our other advertising could have increased the figures substantially. Our overall growth in all areas this year will settle in at about thirty-five percent, again expected for a growing business in its first few years.

As for the other studios participating in the project, we have heard varying reports. One home studio did not see any growth in portrait business—in fact, its portrait business seemed to decrease. However, its emphasis has also been in other areas, so overall that studio's business increased very well. Reports from other retail locations indicate that portrait business is quite healthy, but no one seems to be convinced that the TV ads were the only factor involved in this growth.

From figures extrapolated by our ad agency, we were led to believe that each studio could expect an increase in sales of \$17,000. Though these figures are interesting to look at, and fantasize over, we personally think it's a mistake to count your sittings before they've materialized! We're quite sure none of us involved saw that kind of increase. In fact, we were a bit

concerned that spouting off figures like this would disappoint some of those participating if the money didn't roll in right on schedule. Fortunately, members of our group all seem to realize that statistics are useful for comparison, but that in reality, the average American family of two adults and one-point-seven children might look a bit odd! Therefore, despite sales being less spectacular than projected, everyone seemed to be satisfied in their own way that the project has succeeded in its initial step.

Let's take a look at a few corollaries now. First, although we didn't have customers swarming through our door, we did have quite a bit of comment on the TV ad from customers who had seen it. They did not indicate whether or not the TV ad specifically brought them in. One man, calling for information, was asked how he had heard of us. At first, he indicated the Yellow Pages was his source. Upon further examination, he indicated that he had actually heard the TV ad before calling. We press the point a little more now when someone says our ad in the Yellow Pages attracted them, because our ad is now one inch under the main listing rather than a quarter page as in past years.

We had another indication that someone's listening. Close friends of ours appeared in one of the portraits in the ad. They reported that they were stopped on the street by friends and strangers who recognized them. They said this averaged three times a day! This certainly implies that the ad was getting the attention and retention we wanted, even though many customers would not admit to us that they were aware of the spot.

We've noticed this effect time and again with Sweetheart of the Day portraits. Someone will say that our name sounds very familiar, but they don't know why. After we've coaxed their memories a bit, they realize they've been hearing our name on the radio every day.

Our personal recommendation is going to be for a turn to radio rather than TV. TV

is much more expensive, and does not allow us to target our market so effectively. And even though it seems to make sense to show a visual product on a visual medium, we must agree with the radio sales person who asked if radio might be more effective since the listener could conjure up an image of himself or his family rather than seeing a picture of someone he didn't know. Certainly, we have had just as good an effect with radio as TV.

Finally, we must return to the subject of our column of January 1980—we need cooperative help not only from each other, but from our suppliers as well. Had we had \$20,000 in advertising rather than \$10,000, our effectiveness would have at least tripled. We need the large pushes on a regular basis so that over a long period, the public will begin to think of photography as quickly as they think of any other product. Remember that no market existed at all twenty years ago for cassette tapes, calculators, computers, or any of the other personal electronic items we're beginning to take for granted today. As useful as these products are, compared with the luxury of owning a portrait, it was effective, progressive marketing that created initial interest in them.

Hopefully, our American suppliers will help us along these lines. And perhaps even some of our foreign friends will have a yen to get involved. □

Bill and Bev Keane own and operate Keane Studios, 7325 Clairemont Mesa Boulevard, San Diego, CA 92111.

"I am occasionally asked: what is the meaning of these pictures? To which I can only reply: what is the meaning of art? The reason I make this kind of photograph is probably the same thing that compels a painter to paint: I am attracted by the subject, I see in it something that moves me, I want a record of it, and I wish to share my experience with other people."

Andreas Feininger

Re-flex-ion frames for those once-in-a-lifetime photos!



Here are new, rich-looking frames that put your photos into the setting they deserve. You can be proud to offer them to your customers.

In a class by themselves for lasting good looks, Re-flex-ion frames are much richer and more durable than conventional photomounts. They provide a handsome shadow-box effect that displays your work at its best.

These distinctive frames are available in brown or gray leatherette, with gold or silver border, in either 5" x 7" or 8" x 10" sizes. You simply insert the photo. Exclusive, long-life, adjustable hinge—a new concept in easel construction—provide for either horizontal or vertical display.

Use the coupon for a sample order, and further details about unique new Re-flex-ion photomounts.

Please rush me the following sample order of new Re-flex-ion frames for which I enclose my check or money order for \$2.00:

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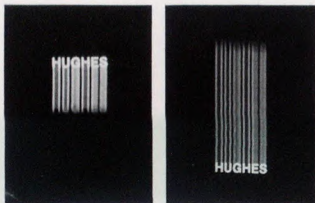


by Ross Sanddal
M. Photog. Cr.

Predict motion trail

In February we told you how to add "motion" to slides. The technique works well, but one limitation is not knowing in advance the precise length of the title's trail. You can carry this technique one step further, though, and gain predictability and repeatability, making the Hasselblad ELM's electrical circuitry work for you.

You will need a solid state electronic timer capable of $\frac{1}{10}$ second settings, and a 110-volt relay. These are available from



Motion trail lengths are controlled by a solid state electronic timer; directions by camera position.

most electronic parts suppliers such as Radio Shack. You also will need a trigger cord from an ELM camera.

Wire the 110-volt relay into the output side of the timer. Remove the trigger button from the ELM trigger cord so it can be wired into the other side of the relay.

Once this is done, when the timer is activated it will close the relay, which starts the camera exposure. If the camera is set at one second but the timer is set at something less than one second, as soon as the timer reaches its pre-set time, it will release the relay which will cause the camera to start advancing the film. All that is left to do is to run a few tests at $\frac{1}{10}$ second intervals to determine the amount of action that each setting will produce.

Clean color with black-and-white

This year, the 100th anniversary of PP of A, is full of nostalgia. We all have looked back at some of the products available when we started in photography and wondered how we ever survived the early days of our careers. Many of us survived the days of ASA 10 color films; in fact, we

were elated when we actually were able to obtain new color films with the fantastic speed of ASA 24. About that same time—the late forties—there appeared a positive-to-positive color printing material that intrigued us. In fact, it was so wonderful to be able to process the material ourselves, to have some control over the end result, that we could overlook many of the problems, such as the ivory-colored base, great differences from batch to batch, and a generally unpredictable result. For many of us, this material, Printon, was our first experience in color printing.

Then, as now, when printing positive-to-positive, the first step was to balance the printing light source to the color emulsion. A technique that was used then is just as valid today.

The technique is based on the belief that it is easier to see slight color imbalances when they are not hidden within a color print. It is simple, yet very effective. To begin with, select a good black-and-white negative with a full tonal range—a number two printer. Use this negative in place of a transparency and make a color print (actually, since it is a reversal process, it will be a negative) in the normal way. Any color present in the finished print will be the amount of that color which must be removed from the filter pack in order to balance the printing light source to the color emulsion.

Instead of a black-and-white negative, some photographers use a gray scale or a fifty percent gray halftone or a black-and-white positive. Although this technique is old, it is worth remembering.

Small bare tube flash

Frequently a photographer could make great use of a small amount of bare tube fill light, especially when making close-up existing light photographs. A little bare tube illumination can make a big difference by putting catch lights in the eyes and adding a little fill light in shadows caused by overhead lights. Unfortunately, although there is an abundance of small electronic flash units on the market today, none of them offer the option of bare tube operation.

Since these units are relatively inexpen-

sive, it does not require much of an investment to convert one for bare tube use. Most of the inexpensive units are very simple to disassemble. Usually the outer case is held together by only several screws. After removing these, carefully separate the two halves, and before proceeding further, drain any stored energy from the capacitor by shorting across it with a large resistor. Next, remove the flash tube from its reflector, and stand it on end. It will probably be necessary to cut the wire leading to the top of the flash tube, and solder in about an inch extension to allow the flash tube to protrude above the outer case. Since the two halves of the outer case usually split in the middle, a small file can be used to make an opening large enough to allow the flash tube to stand on end above the top, after the unit is assembled.

Hold the flash tube in place with a silicone sealer available from any hardware store. Although the unit is now operational, it is desirable to mount some sort of dome over the flash tube as a safety precaution. We have found that the transparent plastic film used on some Fuji 35mm films is ideal for this purpose. After



Converted bare-tube fill in place.

cutting the film can down to desired height, hold the dome in place with the silicone sealer.

If the electronic flash was a manual unit, you will have to determine new guide numbers for bare tube operation. If the original unit was automatic, it will still be automatic, but the maximum usable range will be less than before. The use of a bare tube unit, helps to put a little sparkle into what otherwise frequently would be rather dull photographs. 

The meters that count light.



Calcu-Light and Calcu-Flash read and quantize light into precise numerical values. Each digital number represents a 1/3 Ev gradation in light intensity.

That concept is the heart of Quantum light meters. It's the concept that works for the professional because it combines the best of analog and digital meter designs. First, the measurements are true light values, not just camera F-numbers. And, all possible combinations of shutter, f-stops, frames-per-second, and Ev are simultaneously displayed on the calculator dial.

That's how professionals prefer to have exposure information—fast, clear, and complete.

The calculator dials of Calcu-Light and Calcu-Flash are more readable and quicker to use than others. And, the system of 1/3 Ev readouts corresponds to the standard divisions of photographic parameters: ASA, DIN, F#, etc. One-third Ev's also correspond to 1/10 density units, so that the fiber optic probe accessory turns Calcu-Light and Calcu-Flash into densitometers!

The biggest advantage of the Quantum meters is their small size. Needle-type instruments require bulky, heavy magnets for their meter movements. Without it, Calcu-Light and Calcu-Flash are marvelously compact machines. And durable. Two years of hard use by the professionals have confirmed it.

Write us for the details, and see your professional photographic dealer.

Quantum Instruments, Dept. D, Garden City, N.Y. 11530. In Canada: Braun Canada LTD., Mississauga, Ontario.



EXHIBITORS

as of
February 7, 1980

Adams Retouching Machine Company
Agfa-Gevaert, Inc.
Antonelli School Of Photography
Art Leather Manufacturing Company
The B D Company
Beattie Coleman Systems
Bell & Howell/Mamiya Company
Berkey Marketing Companies
Bogen Photo Corporation
Burnes of Boston
Burrell Colour, Inc.
Byers Photo Equipment Company
Cal-Pro Photo Accessories
Calumet Photographic
Cameo Color, Inc.
Camera Art
Camera World
Carlton Label & Decal, Inc.
Carlwen Industries, Inc.
M.W. Carr & Company, Inc.
Keith Cole/Midwest
Colenta America Corporation
Consolidated Photographic Imports, Inc.
Continental Marketing Corporation
J M Cumming Company
Custom Color Corporation
Customation, Inc.
D O Industries
D & S Color, Inc.
The Denny Manufacturing Company
Denton Vacuum, Inc.
Dexter Press
Durst North America, Inc.
Dyncolor Graphics, Inc.
ESEO-Speedmaster

Eastman Kodak Company
Edric Export Services, Ltd.
Environmental Projection Systems
Erco Sales, Inc.
Fine Art Color Lab, Inc.
Forox Corporation
Garrett & Lane Color Lab
General Products
Gross Manufacturing Corporation
Victor Hasselblad, Inc.
Hazelton Corporation
Karl Heitz, Inc.
The Holson Company
Hope Industries
Ilford, Inc.
Jasper Custom Furniture
Jones Photo Equipment
Kelly Color Lab
King Concept Corporation
Kolor View Press
Kreonite, Inc.
Laguna Photo Dish
Leather Craftsmen, Inc.
Lucht Engineering
3M/Professional & Commercial Products
McDonald Photo Products, Inc.
McGraw Color Graphics
NAC Corporation
National Color Laboratories, Inc.
Necksaver, Inc.
Nikon, Inc./Nikon Photo Products Div.
Nord Photo Engineering, Inc.
Norman Enterprises, Inc.
Novaton of Dallas, Inc.
Nytone Electronic Corporation

Olympus Camera Corporation
PEC Lasercolor Laboratories
Perfected Photo Products
Photo Craft, Inc.
Photo Design Systems
Photographers Specialized Services
Photographic Products
Piedmont Moulding
Polaroid Corporation
Poly-Craft Corporation
Pro Color, Inc.
THE PROFESSIONAL PHOTOGRAPHER
Promax Photo Industries, Inc.
Quadrachrome, Inc.
Quantum Instruments, Inc.
RMF Products, Inc.
Sargent-Welch Scientific Company
Schneider Corporation of America
Seal, Inc.
Shiflet Enterprises, Inc.
Simplex Specialty Company, Inc.
Singer Education Division
Speedotron Corporation
STUDIO PHOTOGRAPHY
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TECHNICAL PHOTOGRAPHY
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education

news

SPE national conference

Society for Photographic Education will hold its national conference March 16 through 19 at Stevensville Country Club, Swan Lake, New York. The conference has been organized into several tracks of interest, each to be chaired by a coordinator. Topics to be covered include contemporary survey, interpretation, photography and the other arts, criticism, education, image makers caucus, history, photography outside the arts, extended education, art and political action, and photography in the art market. In addition, several nationally known photo artists will be guest speakers.

For more information, contact Greg MacGregor, 2829 Eleventh Avenue, Oakland, CA 94610.

Focus on photo therapy

Photo Therapy Symposium II, the second international gathering of human service professionals involved with the use of photography for therapy, is slated for April 11 through 13 on Northern Illinois University's DeKalb campus.

Sponsored by NIU's College of Continuing Education in cooperation with *Photo Therapy Quarterly*, Visual Therapies Institute, and various NIU departments and faculties, the symposium will focus on photo therapy theory, research, and history, with programs involving the use of still photography, film, and video. Two days of pre-symposium photo therapy skill-building workshops also are planned for April 10 and 11.

The keynote speaker will be Douglas Stewart, director of Visual Therapies Institute and associate editor of *Photo Therapy Quarterly*. His illustrated presentation, "The Photo Therapy Connection," will examine developments in art, psychology, brain research, and other disciplines.

For more information, contact Kathy Schneider, College of Continuing Education, Northern Illinois University, DeKalb, IL 60115.

Retouching classes

The 1980 schedule of classes for the Veronica Cass National School of Retouching, Hudson, Florida, include: negative retouching, March 17 through 21 and March 31 through April 4; print retouching, March 24 through 28 and April 7 through 11. With the addition of a color lab and studio on the premises, students will learn the basic follow-through of film and photo, besides receiving intensive instruction in negative and print retouching.

For those who cannot travel to Florida, Veronica Cass will conduct the following workshops: Omaha, March 5 through 7; Austin, Texas, April 21 through 25; Monterey, California, May 12 through 16; and Hawaii, May 19 through 23. These workshops will include instruction on retouching with dyes and the use of a video retouching system.

For more information, contact Veronica Cass National School of Retouching, Inc., P.O. Box 1018, Hudson, FL 33568.

School photographers converge

In conjunction with the Photo Marketing Association, the Professional School Photographers of America will hold its annual convention March 26 through 27 at the Riviera in Las Vegas. Under the title "Change—Its Economic and Technological Effects on School Photography," the conference will explore current and anticipated industry trends.

Programs are being scheduled to interest both the finishers and photographers. The afternoon of the second day is set aside for discussion on the changes occurring throughout the industry.

For more information, contact Carter Harmon, Executive Director, Professional School Photographers of America, Inc., 3555 Cowan Place, Jackson, MS 39216.

PMA convention activities

Photo Marketing Association International has arranged a variety of business and social activities for photographic retailers and photofinishers attending its fifty-sixth annual convention and trade show March 27 through 30 at the Las Vegas Convention Center.

Photo industry members will be able to choose from an offering of specialized mini-breakfast sessions, dealer and finisher general sessions, night school and pre-convention management seminar programs, cocktail receptions, luncheons, golf and tennis tournaments, PMA fun runs, spouse events, and more.

The association has scheduled a number of early bird events for those who arrive in Las Vegas before March 27. PMA will host its first spring golf and tennis tournaments at the Tropicana Country Club March 25 through 26. PMA's pre-convention management seminar will lure industry members to the Dunes Hotel for the same two days, and will end in time for the retailers and finishers to get in on the association's early bird reception.

Another first for the PMA spring convention this year is the division of the mini-breakfast seminars into twelve categories. The association will offer its members and

guests forty-four mini-breakfast sessions designed for dealers with less than ten employees; dealers with more than ten employees; dealers in general; members of the specialty lab division; members of the Society of Photo Finishing Engineers; photofinishers in general; members of the Canadian divisions; members of the Mexican division; members of the Australian division; suppliers; new PMA members; and a combination of dealers and finishers.

Each morning, Thursday through Saturday, retailers and finishers will have their own general session. The association's annual business meeting, with the election of officers for the 1980-81 term is scheduled for March 27. The association's business meetings, like its mini-breakfast seminars and general sessions, will be in the Las Vegas Convention Center.

For more information, contact Photo Marketing Association International, 603 Lansing Avenue, Jackson, MI 49202.

schools, seminars and conferences

MARCH 19-20

Weddings—the Zucker Way, Sorenson Studio, 3737 Northeast Sandy Boulevard, Portland, Oregon—contact Monte Studio, 10887 Lockwood Drive, Silver Spring, MD 20901

MARCH 21-26

Second Annual Southeastern Photography Symposium, Crealide Art Center, 600 St. Andrews Boulevard, Winter Park, FL 32792

MARCH 23-25

Symposium on Photofinishing Technology in the 1980s, Aladdin Hotel, Las Vegas, Nevada—contact Society of Photographic Scientists and Engineers, 1411 K Street, N.W., Suite 930, Washington, DC 20005

MARCH 25-MAY 14

Intensive Color Photography course, Sun Valley Center for the Arts and Humanities, Box 656, Sun Valley, ID 83353

MARCH 30-APRIL 2

Donald Jack Workshop on Modern Portraiture, New Orleans—contact Donald Jack, 4807 Dodge Street, Omaha, NE 68132

APRIL 7-10

Zeltsman Portrait Workshop, Zeltsman Studio, 1319 Littleton Road, Morris Plains, NJ 07950

APRIL 28-30

Donald Jack Workshop on Modern Portraiture, Philadelphia—contact Donald Jack, 4807 Dodge Street, Omaha, NE 68132

**"Seniors
Rave
About**

**Our
Front
Screen
Portraits"**



*Hubert Gentry, M. Photog., Cr.
Winona Instructor, lecturer*

"...better yet, they buy more pictures! When we converted all of our schools to front projection our average order went up 41.9% overall. Using the Photo Control 'Background 35' projection system, we have 35 different slides available. How many other photographic techniques can produce the variety of pictures so rapidly?"

"By exploring the pose, we can extend the variety of pictures we can take in a small amount of time.

Hugh Gentry Prefers Background 35

"We're using mobile studios equipped with 'Background 35' to reach schools in outlying areas. In addition to the advantage in having 35 slide backgrounds available, the units have proven dependable. In fact, we've **never lost** a negative through failure of the projector.

"The adjustable beam splitter is important because it helps us maintain accurate alignment of images."

"After four years, I can say that front projection with Background 35 has been trouble-free, exciting, and **profitable!**"

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commercial analysis

BY XENOPHON A. BEAKE, CR. PHOTOG.

Gun Collector's Delight

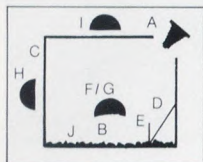


DIAGRAM: (A) camera; (B) subject; (C) five-sided plexiglass tent; (D) Super Silver Square Larson Reflector; (E) mirror; (F/G) 500-watt photo floodlight on each side of tent; (H) 500-watt photo floodlight; (I) 500-watt floodlight; (J) barn board.



"Gun Collector's Delight" was a sample photograph Xenophon A. Beake created to show to local gun manufacturers to attract their business. He used a Linhof Kardon B 4"x5" camera, 210mm Symmar lens, and Velocolor II Type L film. Exposure was three seconds at f/32.

"Gun Collector's Delight" took eight hours to set up and photograph. Beake felt direct raw light would create undesirable highlights on the metal and might lose detail in the shadow areas. So he used tenting with thin translucent plexiglass to soften lighting and allow engravings on the highly polished metal to show in detail. He placed 500-watt photo floods on three sides of the plexiglass and directly over the subject. He placed a forty-two inch Larson Super Silver Square Reflector and a small mirror directly in front of the camera. The three guns, all .38 caliber Smith and Wessons, were positioned on an old barn board.

"Gun Collector's Delight" won blue ribbons at PPA of New England's affiliated judging and PPA of Massachusetts judging in 1978. It was part of the 1978 PP of A Loan Collection.

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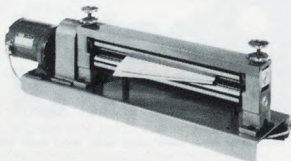
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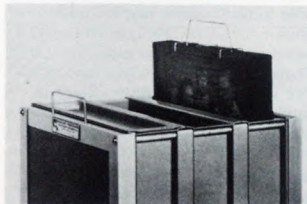
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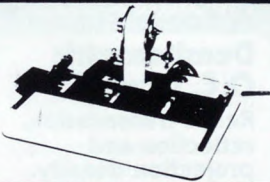
FILM EDITOR

Poor Man's Automation, 425 Cass Street, La Crosse, WI 54601



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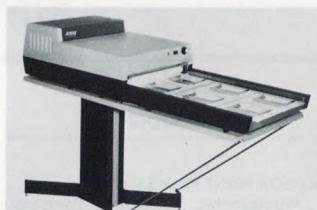
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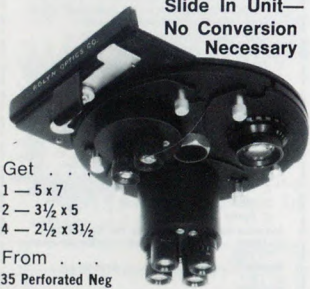
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Arkay Corporation's Air Impingment Color/Black-and-White Print Dryers are available in two models, one for sixteen-inch wide materials (RC 1601) and the other for twenty-inch wide material (RC 2000). These compact (21"x34"x12" and 25"x34"x12") dryers are primarily for RC papers. A production rate of 240 8"x10"s per hour is standard with the RC 1601 and 300 8"x10"s per hour with the RC 2000. Also, no pre-squeezing is required. Entry blotter rollers absorb a high percentage of surface moisture and, in turn, are dried by the internal tempered air system. This balanced, tempered air system is directed across the emulsion of the prints through a series of "air knives" which not only dry the prints, but also keep the emulsion from making any contact until after the exit. The prints are supported by and carried through the

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dryer on nylon net shrink/stretch proof belts; tracking is automatic. Both print travel and speed are fixed. Temperature within the dryer can be varied to compensate for different materials. Prints are fed into the front, and exit from the back onto a "pull out" receiving tray. Though originally designed for RC materials, the dryer is widely used for drying stabilization materials and stable base litho film, according to the manufacturer. No special wiring is necessary, as both the RC 1601 and the RC 2000 are rated at 120 volts AC—15.9 amps. Both models are U.L. approved.

camera accessories

AUTOWINDER

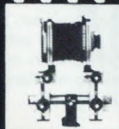
Rollei of America, Inc., 5501 South Broadway, Littleton, CO 80121
The Rollei Autowinder E for the Rolleiiflex SL35 E advances film and cocks the shutter after each shutter release at one-and-a-half frames per second. It attaches to the SL35 E by a fitting pin, drive coupling, one-fourth inch thumb screw, and four gold-plated contacts. Power is supplied by four alkaline or nicad batteries, type AA, and gives about 1,800 exposures with fresh alkalines or fully charged nicads. The autowinder weighs less than nine ounces (without batteries) and measures of 5.51" x 1.65" x 1.51". \$117.

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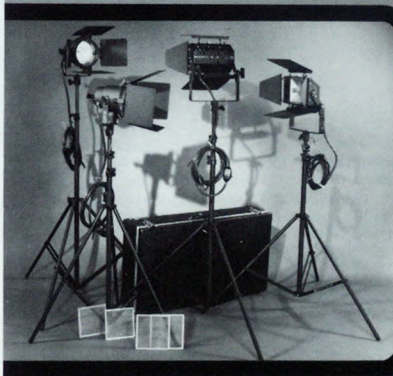
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letters

(continued from page 21)

ence of an association.

Communication costs, including paper, printing, and travel, have increased at a higher rate than any other costs such as taxes and utilities. PP of A has been hurt more by the high rate of inflation in communications costs for paper, printing,

travel, and telephone because communications is the association's product.

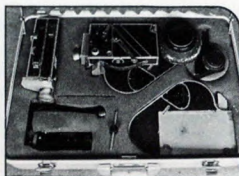
The new dues structure recognized the unfairness of the dues rates for some membership categories. This is particularly true for foreign members and students. To eliminate the subsidization of some by others, these categories were increased by a much greater percentage than was the "professional active" category.

Subsidization of the Certification Program will end with this fiscal year. The program, however, will result in substantial spin-off benefits for all members, including standards for determining membership and national marketing themes.

Association services are like a restaurant menu. Not all items offered interest or benefit every individual. PP of A's membership menu is large enough to satisfy most members and provide them with value that could not be obtained any other way.

We intended the "president's message" to be open, and to clearly explain the need for a dues increase. — Ed.

"A ten ton truck...backed over one of the camera cases...not one piece of equipment was damaged—a great tribute to our Halliburton cases." —Bob Friedman, Director, Photographic Services, Dallas Cowboys.



It was just another "road trip" for Bob Friedman, head of the Dallas Cowboys Football Club Film Department. Responsible for transporting the expensive motion picture camera equipment the team takes to their professional football "away" games...he is accustomed to seeing one of his Halliburton cases fall off an airplane baggage ramp and skid across a runway, or even fall from the baggage bay of a jet to the ramp. But the ultimate accident happened when his equipment was being removed from a chartered jet in Los Angeles. He reports: "The equipment cases were lined up outside the airplane waiting to be loaded on our equipment truck when a ten ton truck, used to clean out the airplanes, backed over one of the camera cases. The case was destroyed—almost mashed flat—and not one piece of the equipment was damaged—a great tribute to our Halliburton cases. Thanks for supplying us with a great product."



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Indispensable? Almost.

I must compliment you on November's issue. My first impression was from the cover photo. It appeared to be a well-handled studio portrait, with a slightly overdone hairlight. Once I discovered the story behind the portrait, I had to call it a masterpiece of outdoor technique.

Since I can't afford the space to store all my back issues of any magazine, I normally mark the title page so I can remove any notable articles before I discard each issue. I wasn't able to sort your November issue this way. There was too much useful material! Of nine features, I marked seven to be saved! That's a record I can't hold up to any other magazine. Keep it up.

Steven J. Case
Tacoma, Washington

What are my rights?

In the last year, our studio has been inundated with demands for original negatives of photos we have made, so customers may undercut our print prices. It is obviously an effect of our nation's economy. Nevertheless it is very disturbing.

I would appreciate any information about whether or not I must turn over my negatives to my customers.

R. Gary Travis
Santa Clara, California

No, you don't have to turn them over, unless you agree in advance to do so. An article on your legal rights under the new copyright law will appear in an upcoming issue. — Ed.

Patches promote photography

A local custom fascinates immigrants to our community. But they soon join in with uninhibited enthusiasm. The local craze: patch jackets.

Once reserved for teens, this fad infects our entire population from the little folks to granddads, as they proudly wear the colors and insignia of their favorite activities. It is a fad which we are utilizing in a small, but effective, way for promotion.

We all know how much attention a photographer with professional equipment can draw in a crowd. Capitalizing on that attention, the girls in our studio gave my husband his very own patch jacket for Christmas last year. On the back, instead of the usual athletic or church name, they emblazoned our studio name.

We have added all the typical patches, detailing his civic and travel interests,

which give others countless points in common from which to open discussions. He wears patches from the Jaycees, YMCA, Boy Scouts, Little League, and even from his previous occupation.

Now, when out on assignment, especially with groups, people approach him about projects when they need his services. As soon as time and money permit, we plan to have our car repainted, and incorporate some of the same ideas.

Advertising being as expensive as it is (even direct mail is becoming unreal), this is a very inexpensive way of being visible. The ironic thing is that one group that isn't represented on his jacket is the Professional Photographers of America.

That insignia would lend itself very well to just such an application, and could serve equally well as a pocket patch for more formal attire. Think about it, powers that be.

Linda C. Irvin
Hagerstown, Maryland

Don't quit, communicate

We've heard it said from time to time that free-lance artists price their work too high. Those who say that, though, must consider that we have expenses, just as photographers do. We have supplies to buy, seminars and art classes to attend, utilities to pay, mailing expenses, and travel time for pickup and delivery services, just to mention a few items. We artists provide you photographers, our customers, with a service, just as you provide your customers with a service.

In pricing, we all try to be fair, considering the type of job to be done, the quality of work being delivered, as well as what another artist may be charging for the same type job and workmanship. If you photographers feel an artist has overpriced a job, don't get angry and stop sending your business; be fair and honest. Communicate your opinion so both of you have a chance to explain your reasoning and feelings and better understand the complete situation. By doing this, you create a better working relationship with your artist, and a mutual respect for each other's profession. Photographers and artists need each other. Communication lines should always remain open.

Donna Mazur
Detroit, Michigan

Workshop wisdom

Not long ago, I attended a tremendous workshop that I think would interest other readers of *The Professional Photographer*. It was the Maine Photographic Workshop (MPW) in Rockport. En route I began asking myself if doing this really was a sensible way for my wife and me to spend a vacation. Could I, an experienced photographer, and six-time attendee at Winona School of Professional Photography, really get enough from a master color class to justify the expense?

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letters

Arriving in Rockport was somewhat reassuring. It and nearby Camden are picturesque harbor towns full of beautifully preserved old architecture. At least, we figured, we were in a good area for vacation. But what about the workshop? I still had serious doubts. Sunday, the first evening of classes, everyone gathered for a welcome by David H. Lyman, workshop founder and director. Those who have attended Winona will recognize the similarity to the way classes begin there. Dave is deeply committed to advancing photography as a fine art, craft, and profession. And this becomes immediately evident as he sets the course for each workshop.

All my doubts quickly evaporated as I got caught up in the entire experience the workshop becomes, complete with family style meals, where I got to know other photographers.

Essential, but unusual, subjects are available at MPW. Dye transfer printing, carbro printing, platinum printing, and conventional color and black-and-white

work are only a few of the classes offered. Freeman Patterson, George Tice, Ernst Haas, Melissa Shook, Paul Caponigro, Jonathan Blair, Jay Maisel, Dick Durranee II, Eva Rubenstein, and Lilo Raymond are only some of the noted photographers leading workshops. Master classes requiring portfolio review for acceptance are offered along with introductory courses.

Was attending worthwhile? You bet. I plan to go again. It's an experience that continues to stay with you after you leave—the same way the Winona experience does.

George L. Smith, Jr.
Chicago, Illinois

The feeling has to be right

A certain sense of rapport with, and respect for, a client is necessary for a photographer to produce a beautiful, emotional wedding album. Not every bride who comes into your studio should, or will, book with you. Her reasons may range from your prices to your not being available on her wedding day. But photographers should not necessarily accept and photograph every wedding, either. I know this sounds unusual, since we all want better volume and more profits.

Recently a young couple booked their wedding with us, and were choos-

ing wedding invitations, which we offer as a service to our wedding customers at a discount. It's our way of saying thanks. But as a result of trying to satisfy their order for invitations, we cancelled a wedding order.

We suspected problems when the bride's mother, who was paying for the invitations, made wording changes. Then we had to return the return envelopes because of creases. Her final objection was that the main envelopes did not have enough glue. The stationery company was patient. And we were patient, although our tempers were starting to mount. Everyone but the bride and groom and her mother felt the invitations were beautiful. I sensed other problems when the groom mentioned that they were also having difficulties with their jeweler about their wedding bands.

Finally in utter frustration, I returned the couple's entire payment for their invitations, as well as a deposit they had made for their wedding photography. This was the first time I suggested that the customers go elsewhere. We lost about \$100 on the invitations. But this was better than hearing similar comments and lack of reasonable thinking when the couple viewed their wedding proofs. The feeling just wasn't there.

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York, Pennsylvania

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dry mounting
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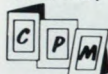


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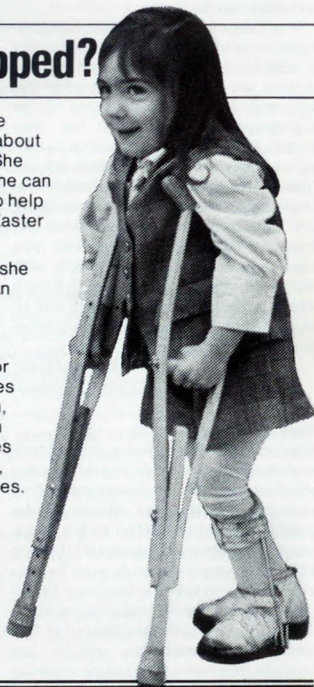
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| ☐ 6 months ☐ 1 year | ☐ Other _____ |
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Annual Volume

- ☐ Under 25,000
☐ 25,000-50,000
☐ 50,001-100,000
☐ Over 100,000

Number of Employees

- ☐ Under 5
☐ 5-10
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| ☐ Have a representative contact me | ☐ Portrait |
| ☐ Considering future purchase | ☐ Commercial |
| ☐ In about 3 months | ☐ Industrial |
| ☐ 6 months ☐ 1 year | ☐ Other _____ |
| ☐ Seeking information for my files | |

Annual Volume

- ☐ Under 25,000
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Number of Employees

- ☐ Under 5
☐ 5-10
☐ 11-20
☐ Over 20

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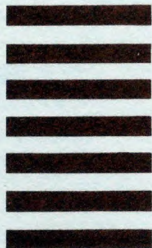
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membership report

JANUARY 156 / TOTAL FOR YEAR 156. The following applications for PP of A membership were received during the month. This list is published for all members in accordance with PP of A bylaws rules on membership. If no objection is received within ten days of this publication, the membership of these individuals will automatically be accepted. Coding under member type is A-P, ACTIVE PORTRAIT; A-C, ACTIVE COMMERCIAL; A-I, ACTIVE INDUSTRIAL; INT, INTERNATIONAL; SM, STUDENT MEMBER; SUST, SUSTAINING; SS, SERVICE SPECIALIST; AS, ASSOCIATE PROFESSIONAL; COL, COLLEAGUE; AA, ADDITIONAL ACTIVE; EDUC, PROFESSIONAL EDUCATOR. Sponsor names appear in italic type.

ALABAMA 5 (5)
Cleere, Robert W., Tuscaloosa, (AS)
Esco, Jack, Birmingham, (AA)
Hamilton, Edward R., Montgomery, (A-I), *John Engelhardt Scott, Jr.*
Stolk, T. Stephen, Birmingham, (A-P), *Lewis Arnold Westfall, Kenneth A., Montgomery, (AA)*
ARKANSAS 1 (1)
Callen, Kerry, Green Forest, (AA)
CALIFORNIA 10 (10)
Beghtel, Doug, Los Gatos, (SM), *Emmert E. Lawson Burns, Steve, Long Beach, (A-P)*
Fong, Hanson, San Francisco, (A-P), *Fred S. English Gonzales, Carlos, Westminster, (AS)*
McDowell, Linda L., Watsonville, (SS)
Marchione, Nicholas, Goleta, (SM), *Emmert E. Lawson Shook, Benjamin P., Sacramento, (AS)*
Spencer, Donald C., Livermore, (AS)
Steuery, Robin W., Santa Barbara, (SM), *Emmert E. Lawson*
Williamson, Richard C., Irvine, (AS)
COLORADO 1 (1)
Digby, James, Windsor, (A-I)
CONNECTICUT 1 (1)
Fisher, Wallace N., Bridgeport, (A-I)
DELAWARE 1 (1)
Casey, Edward F., Jr., Wilmington, (SM), *Robert M. Opler*
FLORIDA 5 (5)
Cook, Thomas J., Brandon, (A-P)
Meyers, Max R., Largo, (A-P)
Newman, Steven B., Miami, (AA), *Robert S. Gumz Overpeck, David J., W. Palm Beach, (A-I), Joaquin E. Bengocoea*
Taylor, Frank W., Cape Coral, (A-P)
GEORGIA 2 (2)
Dennard, J. Richard, Bainbridge, (A-P)
McKenzie, W. Daniel, Dunwoody, (AS)
HAWAII 1 (1)
Yoshida, Lawrence K., Ewa Beach, (AS)
ILLINOIS 9 (9)
Anderson, Michael, Rockford, (A-I)
Badger, Jan, Chicago, (AA)
Belenskie, John J., Midlothian, (SM)
Freisinger, Darrel K., Peoria, (AA)
Freisinger, Deborah Ann, Peoria, (AA)
Gandall, Roger A., Deerfield, (AS)
Grygiel, John C., Danville, (AS)
Hansen, Phillip A., Petersburg, (AS)

Wernicke, Geraldine S., Holland, (AS), *Glenn Dreesen*
INDIANA 1 (1)
Filmcraft Color Lab, Indianapolis, (SUST)
IOWA 2 (2)
Rodemeyer, Mary E., Iowa Falls, (AA)
Stockman, Ronald W., Cedar Rapids, (AS) *Ray T. Zatycki*
KANSAS 1 (1)
Fali, Gary D., Chanute, (A-P)
KENTUCKY 3 (3)
Farmer, Carolyn, Ashland, (AA)
Frily, Davis, Ashland, (AA)
Miller, Elinor, Ashland, (AA)
LOUISIANA 1 (1)
Morace, William G., Baton Rouge, (AS)
MASSACHUSETTS 1 (1)
Masters, K. Gregory, Pittsfield, (A-P)
MICHIGAN 2 (2)
Brooks, Tom, Kalamazoo, (AA)
Kobylinski, Matthew J., E. Detroit, (A-P)
MINNESOTA 1 (1)
Zierke, Melvin D., Pelican Rapids, (A-P), *Paul Schulz*
MISSISSIPPI 1 (1)
Johnson, Lamarr L., Vicksburg, (A-P)
MISSOURI 1 (1)
Lukatehr, Dewey P., Jackson, (A-P)
NEW HAMPSHIRE 1 (1)
Dullea, Lawrence, Nashua, (AA)
NEW JERSEY 13 (13)
Baby, John, Cherry Hill, (SM), *Robert M. Opler*
Brown, Earl G., Browns Mills, (SM), *Robert M. Opler*
Hurwitz, Harrison, Collingwood, (SM), *Robert M. Opler*
Kuhlwind, Lisa, Merchantville, (SM), *Robert M. Opler*
LaGreca, Charles, Murray Hill, (AA)
Martin, Richard T., Maple Shade, (A-P), *Andrew J. Torre Moore, Luther A., Camden, (SM), Robert M. Opler*
Oliveto, Michael J., Morristown, (AA)
Pereilli, John, Vineland, (AA)
Petrilli, Joseph, Vineland, (AA)
Plaske, Len, Vineland, (AA)
Sullivan, Diane, Vineland, (AA)
Williamson, Kathleen J., Morristown, (AA)
NEW MEXICO 1 (1)
Thompson, Joe M., Deming, (AS)
NEW YORK 10 (10)
Ballard, Westley E., Buffalo, (AS), *Jerry Cordova*
Corcoran, Daniel P., APO New York, (A-I)
Dickstein, Sylvia, Albany, (A-P)
Green, Shirley, Binghamton, (A-P)
Griffith, John A., Henrietta, (SM)
Hale, Warren F., White Plains, (A-I), *Frank E. Cricchio*
Hilburger, Marge, Tonawanda, (SS)
Horan, Raymond A., Albany, (SM)
Joyner, Clifton A., Jamaica Queens, (SM)
Moeser, Robert J., Copiague, (A-C)
NORTH CAROLINA 1 (1)
Hern, Andy M., Morgantown, (A-P), *Donald Jack*
NORTH DAKOTA 1 (1)
Stoa, Rodney S., Fairdale, (AS)
OHIO 9 (9)
Buchanan, Keith I., Cincinnati, (AA)
Gingerich, Moses, IV, Marysville, (A-C), *Warren E. Motts*
Leasure, Arthur W., Warton, (AA)
Mickler, Robert J., Cleveland, (AA)
Rakowski, Mark, Toledo, (AA)
Romanchok, Michael J., Garfield Hgts., (AS)
Simpson, Lucy M., Bellevue, (SS), *Shirley J. Hurrell*
Van Curan, William B., Kent, (SM)
Veisz, Kenneth R., Girard, (A-P)
OREGON 2 (2)
Harano, Randall T., Ontario, (A-P)
Lyons, Louis, Hermiston, (A-P), *Walter W. Klages*
PENNSYLVANIA 45 (45)
Andrusko, Joyce, Norwood, (SM), *Robert M. Opler*
Baron, Gregory, Parkside, (SM), *Robert M. Opler*
Bigby, Marilyn, Folcroft, (SM), *Robert M. Opler*
Bryan, Lawrence, III, Philadelphia, (SM), *Robert M. Opler*
Burgess, Edward D., Wallingford, (SM)
Oferri, Joseph, Berthelheim, (A-P), *Robert M. Opler*
Dubbel, Silas E., Jr., Huntington, (A-P)
Dukes, Yvette, Philadelphia, (SM), *Robert M. Opler*
Endrikat, Karen, Philadelphia, (SM), *Robert M. Opler*
Pemecek, Carol, Philadelphia, (SM)
Hamilton, Fred, Philadelphia, (SM), *Robert M. Opler*
Harrison, William, Penns Park, (SM), *Robert M. Opler*
Hayes, Mark, Drexel Hill, (SM), *Robert M. Opler*
Hoag, Thomas, Ambler, (SM), *Robert M. Opler*
Kadlec, Craig L., Philadelphia, (SM), *Robert M. Opler*
Kappe, Eleanor, Havertown, (SM)
Kovitch, Robert P., Jr., Cornwells Hgts., (SM), *Robert M. Opler*
Lundy, William P., Philadelphia, (SM), *Robert M. Opler*
Martino, Domenic G., Bensalem, (SM), *Robert M. Opler*
Mayo, Ted J., Southampton, (A-P)
McCollum, Robert, Philadelphia, (SM)
McDonnell, Thomas, Jr., Philadelphia, (SM), *Robert M. Opler*
Mitchell, Gladys, Blue Bell, (SM), *Robert M. Opler*
Morrison, Charles H., Jr., Philadelphia, (SM), *Robert M. Opler*
Morrissey, James J., Philadelphia, (SM), *Robert M. Opler*

Morrow, W. David, Allentown, (A-P), *Richard J. Harwick*
Reed, Dan J., Levittown, (SM), *Robert M. Opler*
Robinson, James H., Philadelphia, (SM), *Robert M. Opler*
Rudolph, Paul, LaFayette Hill, (SM), *Robert M. Opler*
Ruiz, Miguel, Philadelphia, (SM)
Seaton, Clifton E., Philadelphia, (SM), *Robert M. Opler*
Selway, James H., York, (AS)
Stephens, David, Philadelphia, (SM), *Robert M. Opler*
Suber, Anthony, Philadelphia, (SM)
Tassone, Salvatore A., Ridgway, (A-C)
Tre Denick, Susan, Havertown, (SM), *Robert M. Opler*
Turnbull, Ave, Conshohocken, (SM)
Wallace, Teresa, Philadelphia, (SM)
Weisman, Michell, Cornwells Hgts., (SM), *Robert M. Opler*
White, Dennis E., Philadelphia, (SM)
Williams, Ann-Marie, Philadelphia, (SM), *Robert M. Opler*
Wilson, Laure A., Ridgway, (AA)
Wilson, Lenox, Philadelphia, (SM), *Robert M. Opler*
Worrail, David, Media, (SM), *Robert M. Opler*
Wright, Sharon-Lee, Philadelphia, (SM), *Robert M. Opler*
SOUTH CAROLINA 1 (1)
Manis, Robert Lee, Hilton Head, (AS)
TEXAS 6 (6)
Cantu, Eli, San Antonio, (A-C)
Long, Clifton W., Austin, (A-P)
Long, Helen, Austin, (AA)
Moore, John G., Dallas, (EDUC)
Prillman, Floyd W., Dallas, (AS), *Sarah H. Plunket*
Zatycki, Cindy, Houston, (AA)
UTAH 3 (3)
Crandall, Sid, Salt Lake City, (AA)
Whitear, Bevan A., Morgan, (A-P), *Alan G. Gibby*
White, John, Morgan, (AA), *Alan G. Gibby*
VIRGINIA 2 (2)
Comeau, Glenn, Blacksburg, (A-P)
Horne, Albert B., Big Stone Gap, (AS)
WASHINGTON 1 (1)
Odum, Manuel N., Snohomish, (A-P)
WISCONSIN 3 (3)
Korzeniewski, Marian E., Plattville, (SM)
Peterson, Robert F., Drummond, (SM)
Schreiner, Phillip L., Tomah, (A-P)
WYOMING 1 (1)
Phillippi, John R., Cheyenne, (AS)
ALBERTA 1 (1)
Prososki, Merle W., Edmonton, (INT)
HEALTH, HARVE H., St. Johns, (INT), *Richard Iwime*
QUEBEC 1 (1)
Brownstein, Herman, Montreal, (INT)
NEW SOUTH WALES 1 (1)
Harvey, Robert D., Umina, (INT)
PHILIPPINE ISLAND 1 (1)
Laya, Salvador LL., Iligan City, (INT), *Antonio G. Malferrari*
SOUTH AUSTRALIA 1 (1)
Armitage, Peter, Christies Beach, (INT)

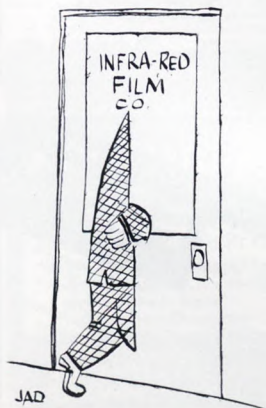
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ZELTSMAN PORTRAIT WORKSHOP - Photographers who wish to develop a smoothly flowing posing and lighting approach to portraiture of men, women, children, brides, and family groups—will find this comprehensive four-day presentation of Zeltsman techniques an informative and exciting learning experience, applicable to studio or outdoor portraiture, as well as to weddings or other social events. Tuition \$300, at any of the following locations: April 7-10, Morris Plains, NJ, May 5-8, San Diego, CA, May 18-21, Portland, OR, June 9-12, Grandville, MI, July 7-10, Morris Plains, NJ, August 3-6, Ottawa, Canada, September 8-11, St. Louis, MO. Contact Zeltsman Studio, 1319 Littleton Road, Morris Plains, NJ 07950; (201) 539-1917.

RETOUCHING. Quality now for Professional Retouching. Complete practical course. Readily mastered at home. Request free brochure, "Art of Retouching." Hamilton Studios, Box 39-NR, Claymont, DE 19703.

LEARN PROFESSIONAL PHOTOGRAPHY Day and evening classes. Accredited member NATTS: approved for Veterans Training, financial aid programs available (B.E.O.G.) **ANTONELLI SCHOOL OF PHOTOGRAPHY**, 1210 Race St., PO Box 1767, Philadelphia, PA 19105; (215) 563-8558.

LEARN HOW TO USE FRONT PROJECTION. Complete course by Henry J. Oles includes, text, cassette tape, slides and prints. Environmental Projection Systems, PO Box 78, San Marcos, TX 78666.

LEARN FROM THE PROS—nine "how-to" slide/cassette programs presented by outstanding photographers. For information write to PP of A Dept. JS, 1090 Executive Way, Des Plaines, IL 60018.

PROFESSIONAL OIL COLORING—Easily learned and done at home. Good income. Write for free booklet, "Magic of Photo Coloring." Hamilton Studios, Box 39-N, Claymont, DE 19703.

WEDDINGS - the Zucker Way - new, expanded 2 & 4 day classes of advanced wedding photography and profit-oriented business sessions with Monte and John Bell, psychologist and professional business consultant. All-new teaching techniques will help you develop a distinctive style, dignity and simplicity in posing and lighting, a flair for posing families and wedding party groups, including all the latest trends. In the 4-day sessions booking, selling, and advanced financial management will be detailed. Objective: increased profits! March 19-20, Portland, OR; March 27-28, Saddlebrook, NJ; May 6-9, Chicago, IL; May 19-20, San Juan, Puerto Rico; Contact Monte Studio, 10887 Lockwood Dr., Silver Springs, Maryland 20901 (301) 593-3344 for details.

LAB SERVICES

SMALL STUDIO lab will print your color or black and white negatives for you. Most orders shipped in 1 to 3 days. Only a few studios will be accepted to insure fast service. All prints made on enlargers. Tired of waiting weeks for prints? Try us! Studio 1, Box 1008, Mullens, WV 25882.

SOONER OR LATER YOU'LL NEED ME! C-41 push/pull. Neville, 153 Thurston, Kenmore, NY 14217.

NIS PHOTOGRAPHY—expanding our lab facilities to include a custom B/W printing service. Fast service—excellent quality. Write for price list. 7920 W. Glendale, #32, Glendale, AZ 85303.

FINISHING

35MM Vericolor II Kodacolor II processing and color contact proof sheet. Film will be returned in one piece. No cutting. 20 or 30 exp roll \$6.50, plus \$1 for mailing. Cavallo Studio, 8403 W. Burleigh St., Milwaukee, WI 53222 (414) 444-7440.

THE PROFESSIONAL PHOTOGRAPHER / MARCH 1980 / 83

professional feedback

Have a photographic question or problem? Send it to *The Professional Photographer*. Replies will be researched and written by faculty and staff of Winona School of Professional Photography.

Replating source

When Elwood Pattern Works in Indianapolis discontinued manufacturing photographic enlargers several years ago, did some other organization or individual take over the responsibility for servicing or replacing parts for the thousands of Elwoods in use?

The twenty-and-a-half-inch reflector on my 8"x10" Elwood Commercial needs replating or replacing. The silver plating is peeling off and no longer produces even illumination. Can you help me?

Frank H. Allen
New Orleans, Louisiana

Though we don't know of anybody still servicing the Elwood enlargers, many still are in use throughout the country, as we discovered while trying to answer your question.

A commercial vacuum plating company may help you. Look up one in your Yellow Pages. Those Elwood reflectors are quite efficient, and must have their normal, bright metallic surface to work properly, as you have found out.

Gold tone formula

In my younger days I worked for a studio in southern Indiana. Gold toner was made up by the boss and kept under the work bench in a large jug. I'd like to know the formula and any other information you can give.

Ray Wilson
Edinburgh, Scotland

The information you seek is on page 47 of Eastman Kodak's publication, Processing Chemicals and Formulas for Black-and-White Photography, number J-1. In the USA, its price is \$1.95. If this is not readily available in Scotland, write to Kodak Limited, P.O. Box 66, Hemel Hempstead, Herts, HP1 1JU. USA readers write to Kodak at 343 State Street, Rochester, NY 14650.

Soft light source

Please tell me something about the light in Kodak's ad on the back cover of the August 1979 issue of *The Professional Photographer*. I'm trying to locate the make, model, ballpark price, and address of a distributor.

I've been in business now six years, and would like to up-grade my lighting.

Joseph King
Providence, Rhode Island
The large, square, soft light that shows in the Kodak "Mother Smacker's" ad was custom made by the New York City studio that made the photograph, so we cannot supply specifications or prices for it. However, it uses electronic flash to provide a broad, soft, diffused lighting for almost any type of photography.

Several manufacturers have complete soft light units with self-contained electronic flash heads, stands, and power packs with quite

powerful output. These units cost many hundreds of dollars, and their manufacturers regularly advertise in The Professional Photographer. You might write to them for names of distributors near you.

A less expensive approach, which will permit you to start using this type of soft lighting in the meantime, would be to purchase one of the universal umbrella-like reflectors with a square diffusion screen on front, to turn any studio or portable electronic flash unit into a broad, soft light source. Both Tekno, Inc., and Larson Enterprises manufacture this type of soft light.

Any commercial/industrial photographic supply house should be able to provide you with complete specifications and prices, once you know brand names or manufacturers of the equipment you want.

Restoration woes

I have a retouching problem on an original 8"x10" black-and-white photograph, which had been on an open basement shelf for over twenty years. It has exudation, a silver coating, all over the black background. The print was quite dirty, so I soaked it and sponged the surface very lightly. The dirt came off, but the silvery substance remained. I transferred it to a fix for eight minutes, then rinsed it and placed it into a hypo neutralizer for ten minutes. The silver veil came off when I rubbed it with soft cotton. It looked good, but the print was quite soft.

To completely remove the fixer, I set the print in Kodak Balanced Alkali for a few minutes. This, I should not have done because the print began to reticulate. A small piece of the emulsion washed off. I immediately removed and washed the print. Now I notice many very small pinholes all over the print. I want to restore this print to its original condition without telltale spotting or airbrushing. How can I?

David W. Oliver
Lincoln Park, Michigan

As you have discovered, any corrective or restoration work tried on original old photographs can cause additional damage. The recommended restoration procedure is to copy the original with a film such as Kodak's Professional Copy Film, following recommended exposure and development instructions to obtain the best possible copy negative. Then make a work print from that negative, and do all corrective work on the copy print. If something happens to it, you always can make another. The restored copy print can be recycled, and printed to any size desired.

This may seem like an involved, round-about way to work, but it is the only really safe way to proceed with a valuable original print that cannot be replaced, if damaged.

Restoring your original print without telltale spotting or airbrushing most likely is not possi-

ble. It would be tedious and difficult to eliminate the hundreds of pinholes that appeared after you began to work on the original print. Any further work you attempt on the original could damage the emulsion even more.

Color printing help

My partner and I recently bought about \$25,000 worth of color processing equipment to use in our studio. We would like to eventually process other labs' film. However, we lack experience in color printing, so we often must print by trial-and-error to produce quality prints. This is costly and time consuming. I am sure other labs do not have the problem to the extent we do. Is there anywhere we could attend a workshop to learn the finer points of commercial color lab techniques? We would prefer a short workshop.

Brian Harris
Central City, Kentucky

To learn more about how to operate and use any color processing equipment, we suggest that you contact manufacturers directly. Some offer short courses. If not, they might give you special training through a technical representative, who could visit your lab to check your equipment, be sure it is installed properly, and demonstrate how to use it correctly.

If you need more general training in color theory and color printing, attend any of several week-long courses at Winona School of Professional Photography. "Fundamentals of Color Printing" is intended for anyone just starting to make color prints, inexperienced color printers, or self-taught people who want to standardize methods and improve quality. The course includes lectures, demonstrations, and extensive "hands-on" color printing, using color analyzers and sheet-fed, automatic processing equipment. "Advanced Color Printing Techniques" is intended for experienced color printers who want to expand their capabilities, improve their finished products, or produce acceptable color prints from abnormal or unusual color negatives. The same equipment is used for both courses, but the advanced course includes process monitoring, negative contrast control through masking, and positive-to-positive printing of transparencies. A third course, "Production Color Printing," introduces experienced color printers to volume production equipment, such as mini printers, cluster lenses, and roll and sheet-fed processors. Quality control, process monitoring, and production methods are discussed. Students work with production equipment which is provided by major manufacturers.

We have sent you the new Winona course catalog. Other readers may get it by writing to Winona School of Professional Photography, Winona Lake, IN 46590.

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