

THE PROFESSIONAL
Photographer®

AUGUST 1980

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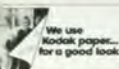
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120/220 rectangular		.45	.50		.95
35mm		.45			.95

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The Hasselblad four

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It was designed around the concept of interchangeability of many parts, in order to give maximum flexibility to you, the photographer.

The Hasselblad System places at your disposal the most comprehensive collection of interchangeable components and accessories of any $2\frac{1}{4}'' \times 2\frac{1}{4}''$ camera. Whatever your photographic needs, you can assemble a Hasselblad to handle the job brilliantly.

The cornerstones of the Hasselblad System are four camera models.

The Hasselblad 500C/M can be considered as the "basic" Hasselblad. It has a Carl Zeiss 80mm f/2.8 lens, a 12-exposure magazine, a focusing hood, and a film advance knob, all of which are interchangeable. The 500 C/M is completely manual in operation and very compact in design for a camera that gives you a full $2\frac{1}{4}'' \times 2\frac{1}{4}''$ negative.

The Hasselblad 500EL/M is the motor-driven version of the 500C/M. After each shot the electric motor automatically advances the film and cocks the shutter, immediately readying the camera for the next shot and

freeing you to concentrate on your subject. The 500EL/M can also be operated with one hand, should the need ever arise, as well as by remote control.

The Hasselblad SWC/M is a super wide angle camera with a fixed Zeiss 38mm f/4.5 lens that provides a full 90° angle of view. At f/22 the depth of field is an extraordinary $26''$ to infinity.

The Hasselblad 2000FC incorporates a focal plane shutter permitting speeds of up to $1/2000$ second. The 2000FC can also be used with Hasselblad lenses that have built-in leaf shutters. This dual shutter capability is one of the features that makes the 2000FC totally unique in the camera world.

If you're a serious photographer, you'll want to own at least one of these Hasselblads. Or put together a Hasselblad of your own by interchanging the parts to suit your purpose.

Give us your name and address and indicate the camera you are interested in. We will send you a 24 page product catalog and our luxurious Hasselblad camera brochures.



H A S S E L B L A D

Victor Hasselblad Inc.
10 Madison Road, Fairfield, N.J. 07006, USA

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ASA 400 film — 35mm	1.45
ASA 400 film — 120: 8, 10, 12 exposures	1.45

Proofing (At time of processing)

2R	20¢
SW, 3S or 3R	25¢
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5 x 7	60¢

Color Contact Sheets (from 35mm or 120 film)

8 x 10, 10 x 10	\$ 3.80
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Custom Printing

From Negatives or Slides

	1st Print	Duplicate Print
5 x 7 or smaller	\$ 4.75	\$ 2.75
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11 x 14	10.00	7.00
16 x 20	14.00	10.00
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3R30
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11x14, 10x14 or 11x11	4.50

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3S40
3R40
5 x 7, 5 x 5	1.00
8 x 10, 7 x 10, 8 x 8	1.75
11x14, 10x14 or 11x11	4.50

Cameo Color Inc.

1700 West Diversey Parkway
Chicago, Illinois 60614
Phone: (312) 525-5460



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THE PROFESSIONAL Photographer®

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president's message



by Bill Bell
M. Photog. Cr.

Challenge—a great opportunity

One hundred years of service, devoted to excellence, is a landmark accomplishment for any society. Circumstance has smiled on those of us able to join in PP of A's 100th anniversary celebration this year. We should take pride in paying tribute to this accomplishment.

One hundred years is a brief moment in the history of Man and civilization. But I like to believe we are blessed to have been placed in the century of Man's greatest achievements. Photography has played a key role in Man's development for more than a hundred years. Without the miracle of photography, the sacrifice, suffering, and horror of the Civil War would have faded in Man's memory with time. Through the silver image, born out of hardship and danger, photography has exploded the myth of war's glory. The lens has repeatedly recorded man's inhumanity to man, and has pleaded with people of the world to band together to fight hunger and disease.

Furthermore, this miracle of photography has contributed greatly to man's knowledge. It has been a key to unlocking the secrets of space. Without it, medical and scientific research would still be floundering. It has had a revolutionary impact on learning and education. Through its magic and wonder, it has taught man to kill as well as heal. In spite of the bad, Man's culture and dignity have been elevated by photography's powerful images.

None of these great contributions could have been effected without the constant search for better ways to do photography. The excellence of photography today has been influenced by generations of proud professionals and a totally dedicated industry. We owe a great deal to the professionals in our society, who gave of their knowledge, generation after generation, to solve technical, business, and educational problems. In the 100-year history of PP of A, its primary goal has been to educate professionals in order to assure excellence. That goal should remain our objective.

In writing about past accomplishments, it is fitting to focus on the future. In our second century, I predict that we will meet great challenges, and make advances and accomplishments that will make the last century of progress seem very primitive. Many excellent photographers of today will take their just places in special niches, alongside the great artists of the past.

As we step into the next century of our association's activities, we must pledge ourselves to the big job we have to do. We must concentrate our efforts only on the noble purposes, so we can better Mankind. Out of our efforts will come photography as a proud art, understood by all as a universal language.

Let us pay proper tribute to the past. But let us not tarry too long before beginning our journey into the future. For as Emerson once wrote: "The shadows of our life come when we stand in our sunshine too long."

Tomorrow's challenges must be the continuing expansion of our knowledge and the effective marketing of our photography. The most difficult of these will be marketing. Let us move forward and make every challenge we meet a great opportunity.

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BALCAR monobloc



photo by Dennis DuBiel, Chicago

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proportional / full
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When I make 800% profit for two minutes of work, it just doesn't seem like work."

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Burnie Batchelor Studio, Inc.
Raleigh, North Carolina

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idea exchange

BY JOEL SAMUELSON, M.D.

Portraits in waiting

Every person who sees your photographs is a potential customer. That's why it is important to update studio and window displays constantly. But you should also take every opportunity to exhibit your best work outside your studio. It is extremely satisfying when someone calls for an appointment because he has seen your work and believes you are the best.

Some of the best places to exhibit your work are the waiting rooms of doctors and other professional people. Most physicians welcome the opportunity to enliven their otherwise dreary waiting rooms.

Start with your personal physician; ask if he will hang some of your portraits in his waiting room, at no charge. Explain that he is not responsible for any damages to your prints and tell him you will change the photographs periodically. Using his office as an example, suggest the same deal to other doctors. Be careful not to show the same pictures in other offices, since patients often have more than one doctor.

Also, vary the exhibit from office to office. Portraits of older people would be inappropriate in a pediatrician's office. But studies of women, including brides and expectant mothers, would be appropriate in a gynecologist's office. Consider the types of patients each field of medicine takes care of, and you will have a good plan.

Large scenics are also welcome additions. Prospective clients might want one to decorate their homes or offices.

Waiting rooms are superior to galleries or store fronts for public exposure. Your photographs will not be scanned briefly and passed over like paintings in a museum. Your selections will be looked at,



This portrait, by Larry Levy, M.Photo., is among photographs that decorate Samuelson's waiting room.

studied, and returned to again and again because patients waiting for appointments are, in a sense, a captive audience. They have nowhere else to go and will make repeated eye contact with your photographs. If only a small percentage identify with your style, your business will increase significantly, and so will your profits. If you exhibit 16"x20" or larger prints, this will reflect in larger print sales.

Joel Samuelson, M.D., is a member of Pocono Allergy & Dermatology Associates, 175 East Brown Road, East Stroudsburg, PA 18301. He belongs to numerous medical societies, is a consultant at several local hospitals, and is director of Medical Affairs for Connaught Laboratory. He is a PP of A Associate.



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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

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, British Columbia
Canada V6S 2G5

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 14-16

Maryland PPA

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

OCTOBER 7-12

Photo USA 80
Photographic Society of America
Chase-Park Plaza Hotel
St. Louis, Missouri
PRM Expositions
919 North Michigan Avenue
Chicago, IL 60611

OCTOBER 25-28

PP of Quebec
Sheraton Mount Royal Hotel
Montreal, Quebec, Canada
Nicole Harbec, Chairman
P.O. Box 457, Succursale N.
Montreal, Quebec
Canada H2X 3N3

NOVEMBER 3-10

Europhot 8th 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 16-19, 1981

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

JANUARY 18-20, 1981

Hawaii PP
Prince Kuhio Hotel
Waikiki, Hawaii
Roy Yoshi, Conv. Chairman
P.O. Box 2891
Honolulu, HI 96802

JANUARY 24-26, 1981

PP of Idaho

datelines

JANUARY 24-27, 1981

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

FEBRUARY 14-16, 1981

PPA of Rhode Island
Sheraton-Islander Inn
Goat Island
Newport, Rhode Island
Peter Lapolla, Conv. Chairman
149 Alto Street
Cranston, RI 02920

FEBRUARY 21-23, 1981

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Portland, Oregon
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Grants Pass, OR 97526

FEBRUARY 21-24, 1981

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Dallas, Texas
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Dallas, TX 75219

FEBRUARY 21-24, 1981

Wisconsin PPA
Red Carpet Hotel
Milwaukee, Wisconsin
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Wausau, WI 54401

MARCH 1-3, 1981

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Bismarck, North Dakota
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Langdon, ND 58245

MARCH 6-10, 1981

PP of Ohio
Columbus Hyatt Regency
Columbus, Ohio
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MARCH 8-10, 1981

Wedding Photographers
International
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Las Vegas, Nevada
WPI
1312 Lincoln Blvd.
Santa Monica, CA 90406

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 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 21-25, 1981

PP of North Carolina
Bordeaux Motor Inn/Conv. Center
Fayetteville, North Carolina
John M. Lewis, Conv. Chairman
P.O. Box 766
Dunn, NC 28334

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 Schaffter, 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 5-8, 1981

Photo Marketing Association
Miami Beach Convention Center
Miami Beach, Florida
PMA Convention
603 Lansing Avenue
Jackson, MI 49202

APRIL 24-27, 1981

PP of Oklahoma
Lincoln Plaza
Oklahoma City, Oklahoma
Tom Isbill, President
4500 North Meridian
Oklahoma City, OK 73112

APRIL 25, 1981

New Hampshire PPA

APRIL 26-28, 1981

Kentucky PPA
APRIL 26-29, 1981
Minnesota PPA
Holiday Inn Central
Minneapolis, Minnesota
Mrs. Adeline Bantari
Box 33
South St. Paul, MN 55075

MAY 2-3, 1981

Arkansas PPA
Holiday Inn
Lake Hamilton
Hot Springs, Arkansas
Roger Red, Conv. Chairman
1115 West 4th
Little Rock, AR 72201

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

MAY 16-18, 1981

Arizona PPA
Del Webb's Town House Hotel
Phoenix, Arizona
Ron David, Conv. Chairman
381 North Arizona Avenue
Chandler, AZ 85224

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

AUGUST 2-5, 1981

PP of Mississippi-Alabama
Hyatt Regency
Birmingham, Alabama
John Scott, Jr., Conv. Chairman
P.O. Box 1361
Birmingham, AL 36102

AUGUST 15-18, 1981

PP of Canada
Sheraton Centre
Toronto, Ontario
Ken Bell, Chairman
34 Queen Anne Road
Toronto, Ontario
Canada M8X 1S9

SEPTEMBER 13-15, 1981

Maryland PPA

OCTOBER 5-8, 1981

Florida PP
The Plaza
Daytona Beach, Florida
Theresa Saylor, Exec. Secretary
2312 Farwell Drive
Tampa, FL 33603

JANUARY 15-19, 1982

PP of Indiana
Sheraton West Hotel
Indianapolis, Indiana
Harold Bender, Exec. Secretary
3901 N. Meridian Street
Indianapolis, IN 46208

JANUARY 17-19, 1982

Hawaii PP

JANUARY 23-25, 1982

PP of Idaho

JANUARY 23-26, 1982

PP of California
Monterey Convention Center
Monterey, California
John Barnes, Conv. Chairman
62 Broadway
Los Gatos, CA 95030

MARCH 13-15, 1982

PPA of Massachusetts

MARCH 13-16, 1982

Southwestern PA
Tarrant County Conv. Center
Fort Worth, Texas
Walt Hawkins
P.O. Box 986
Temple, TX 76501

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 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
Las Vegas Convention Center
Las Vegas, Nevada

OCTOBER 5-10, 1982

Photokina

Cologne, West Germany

JANUARY 14-18, 1983

PP of Indiana
Sheraton West Hotel
Indianapolis, Indiana
Harold Bender, Exec. Secretary
3901 N. Meridian Street
Indianapolis, IN 46208

FEBRUARY 10-16, 1983

Southeastern PPA
Atlanta Marriott Hotel
Atlanta, Georgia

MARCH 12-14, 1983

PPA of Massachusetts

MARCH 20-22, 1983

APP of Illinois
Bill Wade
229 East State
Jacksonville, IL 62650

JULY 17-22, 1983

Professional Photographers
of America, Inc.
92nd International Exposition
of Professional Photography
31st National Industrial
Photographic Conference
City of Dallas Convention Center
Dallas, Texas

MARCH 10-12, 1984

PPA of Massachusetts

JUNE 18-21, 1984

Professional Photographers
of America, Inc.
93rd International Exposition
of Professional Photography
32nd National Industrial
Photographic Conference
Atlantic City Convention Center
Atlantic City, New Jersey

current exhibitions

THROUGH AUGUST 19

Photographs by Kate Salway
and Candace Cochran, Photo
Graphics Workshop, New
Canaan, Connecticut

THROUGH AUGUST 21

French Photographers and
Work by Robert Flick
Center for Creative
Photography, Tucson, Arizona

THROUGH AUGUST 22

Photographs by Laura Gilpin,
Witkin Gallery, New York,
New York

THROUGH AUGUST 23

Photographs by Imogen
Cunningham, Witkin Gallery
New York, New York

THROUGH AUGUST 24

Photographs of Peru by
Martin Chambi and Edward
Ranney, Art Institute of Chicago
Chicago, Illinois

THROUGH AUGUST 24

Omaha: Then and Now II,
Western Heritage Museum,
Omaha, Nebraska

THROUGH AUGUST 30

Photographs by Edouard
Boubat, Yuen Lui Gallery,
Seattle, Washington

THROUGH AUGUST 31

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

THROUGH AUGUST 31

That Belmont Look, New York
Historical Society, New York,
New York

THROUGH AUGUST 31

Remembrances of the Near
East by Felix Bonfils,
International Museum of
Photography at George
Eastman House, Rochester,
New York

THROUGH AUGUST 31

Image Before My Eyes,
California Museum of
Science and Industry,
Los Angeles, California

THROUGH SEPTEMBER 1

Words and Images, National Film
Board of Canada, Ottawa,
Ontario, Canada

THROUGH SEPTEMBER 1

Feather Arts, American
Museum of Natural History,
New York, New York

THROUGH SEPTEMBER 14

Faces, Places, Flowers by
Stephan Lovi, California
Museum of Science and Industry,
Los Angeles, California

THROUGH SEPTEMBER 16

Pablo Picasso: A Retrospective,
Museum of Modern Art, New
York, New York

THROUGH SEPTEMBER 21

Photographs from the
Leonard/Pell Collection
and Photographs by Lou
Lanzano, International
Center of Photography
New York, New York

AUGUST 22-SEPTEMBER 23

Student Exhibit, Photo
Graphics Workshop, New
Canaan, Connecticut

SEPTEMBER 2-27

Photographs by Les Krims and
Ellen Landweber, Focus Gallery,
San Francisco, California

SEPTEMBER 3-OCTOBER 18

New York Photographs of
1930s by Wendell Macrae,
Witkin Gallery, New York,
New York

SEPTEMBER 11-NOVEMBER 2

Eye for Elegance by George
Hoyningen Huene, International
Center of Photography, New
York, New York

SEPTEMBER 12-OCTOBER 26

Atlantic Parallels, National
Film Board of Canada,
Ottawa, Ontario, Canada

SEPTEMBER 19-NOVEMBER 9

Pasadena Tournament of Roses,
California Museum of Science
and Industry, Los Angeles,
California

SEPTEMBER 28-OCTOBER 21

Photographs by Don Worth,
Photo Graphics Workshop,
New Canaan, Connecticut

SEPTEMBER 30-NOVEMBER 1

Photographs by Peter Brown and
Geoff Wittingham, Focus
Gallery, San Francisco, California

bulletins**THROUGH SEPTEMBER 26**

Winona School of
Professional Photography
Winona Lake, IN 46590

SEPTEMBER 8

Westchester PPA Seminar
Museum of Cartoon Art
Port Chester, New York
Barbara Brown
20 Orchard Lane
Elmsford, NY 10523

SEPTEMBER 9-10

PPA Northern Illinois Seminar
Clock Tower Inn
Rockford, Illinois
Dorothy Wolff
1 S. 035 Euclid Avenue
Oakbrook Terrace, IL 60181

SEPTEMBER 15

NE Pennsylvania PPA Seminar
Frank De Christopher, President
621 Hamilton Mall
Allentown, PA 18101

SEPTEMBER 27-28

PP of Oklahoma Seminar
University of Oklahoma
Norman, Oklahoma
Tom Isbell, President
4500 N. Meridian
Oklahoma City, OK 73112

OCTOBER 4-5

Tennessee PPA Seminar
Memphis, Tennessee

OCTOBER 13-14

Long Island PPA Seminar

OCTOBER 25-27

PP Mississippi-Alabama Seminar
Guntersville State Park, Alabama
Lee M. Davison, President
P.O. Box 1371
Meridian, MS 39301

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Museum of Science and Industry,
Los Angeles, California

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We heed.



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1980

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
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EL NIKKOR
ENLARGING LENSES

letters

Practical pointers please

I think "practical pointers" is an excellent idea for the PP of A magazine.

Mitchell Wiseman
Lakeland, Florida

I just want to tell you how much I appreciate "practical pointers." It has answered many of my unanswered questions.

Gary Driver
Houston, Texas

I enjoy reading your column, and thank you for your interest and sharing your knowledge.

Bill Psinacos
Pittsburgh, Pennsylvania

You have done a great deal to restore my faith in truly professional pointers needed by us all. Thank you for your great "practical pointers."

Joe Webster
Hialeah, Florida

Your column is one I always look forward to. Keep it up, and keep us informed.

Larry C. Durfee
Green Lake, Wisconsin

These comments were gleaned from more than a hundred letters which Ross Sanddal, M.Photog.Cr., author of "practical pointers," has received requesting more technical information about items discussed in his column, which premiered in January. Correspondence reflects high interest in electronic flash unit modification. This month, on page 56, Ross elaborates upon these adaptations, first discussed in his January column. If you have a practical idea that will help your fellow professional photographers, send it to: Ross Sanddal, The Professional Photographer, 1090 Executive Way, Des Plaines, IL 60018. —Ed.

Mistaken identity

I was shocked upon opening the May issue of *The Professional Photographer*, to find on page sixty-one, my photograph incorporated into an article by Eva Briggs entitled, "Details, Details—the Fine Points of Print Enhancement."

This print, entitled "Lady in Rocking Chair," is a portrait I made, which I entered in 1966 at the Ohio convention, and it received a blue ribbon. It also received a merit from the national the same year.

I am at a loss as to how Eva Briggs obtained the photograph or why she would use it in her article. This print was printed

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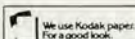
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northville, mi. 48167
313-348-1500



letters

for convention competition, but at no time did it have any enhancement.

It is an insult to me that my print was used in this manner, and that the article gives the impression that Eva Briggs made the photograph.

I feel that I am entitled to a full explanation of how Ms. Briggs obtained my print, and I would like for you to print the print again with full credit to me.

Trudi Birk
Palestine, Ohio



We're sorry that you feel your photograph was improperly used in our May issue to illustrate Eva Briggs' article. Ms. Briggs did not provide us with the photograph. Her manuscript came in unillustrated, and our staff selected your photo, and the other two published with Ms. Briggs' article, from our black-and-white file of previous winning competition prints, to illustrate points made in the article.

Even though your photograph was not enhanced, it illustrated well the importance of detail in a portrait. — Ed.

Dignity is superb

Bill Bell's message, "The dignity of photography," in June was superb! May we have permission to reproduce and distribute it, along with membership applications for PP of A, to our clients and seminar attendees?

Bill might have also added... "A professional should develop the skill to meet the standards of any panel of judges. Attaining such a skill will not only be a personally rewarding experience, but also better equip the individual to satisfy customers."

I would recommend that the Board of Directors of PP of A authorize the development of a campaign to double partici-

The new Nikon F3, a new dimension in professionalism



Never before has any camera offered such exciting potential.

Never has any been so firmly rooted in a heritage of uncompromising professionalism.

Never has any so skillfully integrated ingenious electronic technology with supreme mechanical integrity and reliability.

Photography's elite has greeted this camera with universal acclaim. And, NASA has selected it for use aboard the U.S. Space Shuttle.

It is nothing less than the standard of professionalism for the 1980's.

It is the first 35mm SLR providing total electronic automation with interchangeable finders, screens and lenses, even in flash use. The first with energy-saving Liquid Crystal Display, plus other electronic and mechanical advances to increase both battery life and performance. Innovative even in its very shape, it is substantially lighter and smaller than its predecessors — yet, like them, supremely rugged. And, like them, it avoids superficial features that would detract from its essential simplicity and operating ease. It is, in short, the finest and most advanced Nikon ever.

Now, total-system exposure accuracy. The F3 assures it — in automatic and manual modes — with countless body/lens/finder/screen combinations, even with flash — with no need for compensation!

This has been achieved by a breakthrough in meter design, passing light through microscopic non-silvered areas on the reflex mirror to a second mirror — which focuses it on the built-in silicon photo diode. Exposure accuracy is

improved by new, heavier center-weighting. Instantly responsive over a wide EV 1-18 range, the electronic F3 meter is even more shock-resistant than ever. The result is exposure consistency and reliability under a wider range of conditions than ever.

Now, professional automation with full creative control. Large Scale Integrated Circuit (LSI) microprocessors set the precise shutter speed required, steplessly, from 1/2000th to 8 seconds. Override auto-exposures with the electronic 'memory lock' or ± 2 EV compensator, in 1/3-EV increments. Or choose manual metering with quartz shutter precision. The F3's aperture-priority system offers maximum depth-of-field and shut-

ter control with virtually any optic in use. Extraordinary control for ever-changing light or expressions.

Now, a new standard of shutter accuracy. Professional Nikon cameras have long been known for the rugged reliability of their titanium shutters. The F3 now adds the incredible accuracy of a built-in Quartz Oscillator for manual speeds of unprecedented precision and repeatability.

The F3 shutter fires electromagnetically for superior smoothness. And, it's the first to offer a built-in auxiliary shutter release that lets you shoot at special mechanical settings, without battery power!

Now, the most advanced visual control. The F3 finder's unique Liquid Crystal Display (LCD) uses far less battery power than common LED and match-needle displays. The viewfinder displays shutter and metering information as well as aperture readout with all finders and screens (illustrated below)... all of which offer the virtual 100% framing accuracy only Nikon provides.



LIQUID CRYSTAL DISPLAY IN VIEWFINDER provides shutter and meter readout in manual and auto operation as indicated



Now, unprecedented 6-fps motorized speed. The motorized Nikon has always been the very emblem of professionalism. Now it's even more so with the F3 and new, compact MD-4 Motor Drive. With nicad power, fire up to 6-fps with mirror up, 5.5-fps in reflex use — fastest of any standard motor.

The MD-4's unique low-drain circuitry combined with the F3's extremely efficient film transport results in an unprecedented 140 36 exposure rolls on just 8 AA alkaline batteries. Or, slip the special Nikon nicad unit into the motor's built-in battery chamber and shoot at temperatures down to an incredible -20°C. An added advantage: the motor batteries power all F3 camera/meter circuits, extending camera battery life so batteries need never be a problem again!

Despite its remarkably small size and weight, the MD-4 features such valuable refinements as a built-in subtractive counter for shooting controlled bursts, 4-second power rewind, and full remote timing/triggering facilities — along with Nikon reliability.

Now, through-the-lens flash automation. With either of two new thyristor units, you choose almost any lens aperture and fire. The F3 meter reads the light reflected by the film (as illustrated in diagram below)



The new Nikon F3

and automatically controls the flash... then confirms exposure accuracy via a built-in finder signal. It's the most reliable system imaginable — with any lens, filter or close-up accessory. The compact Nikon SB-12 unit offers this remarkable performance plus automatic shutter programming; the extra-powerful SB-11 adds auto-bounce and off-camera capabilities.

Extraordinary in every detail. A newly designed, superbly machined metal body for durability and integrity. New ratchet film transport, even smoother than in previous Nikons. New 7-stage film positioning for superior image sharpness. Multiple exposures in precise registration, with convenient top-mounted control. An electronic meter that turns on as you touch the shutter button, then turns off automatically 16 quartz-timed seconds later. Even the self-timer is quartz-timed, with LED 'countdown' signal that alerts you and your subject. Handling is inimitably swift, positive, precise — befitting the finest Nikon ever.



Nikon F3: Versatility unparalleled in all 35 mm.

Seemingly, the designers of the Nikon F3 have anticipated every need of the professional photographer. Choose from 4 finders and 20 screens, newly designed for easier interchange — all brighter than ever, all with the virtual-100% accuracy unique to Nikon. A new MF-6 camera back for auto-rewind stop with MD-4 — the first in a new series. And the F3's traditional bayonet mount accepts each F-Mount Nikon-system lens, 6mm to 2000mm, plus countless precision aids from this largest and finest of all SLR systems.

Of all tasks assigned to photography today, none is more critical or more demanding of the equipment involved than its role in the U.S. space program. It is significant, therefore, that NASA started using Nikon cameras with the Apollo space program and continued their use during Skylab and Apollo-Soyuz.

Now, NASA once again has turned to Nikon, choosing the F3 as the 35mm camera for operational Space Shuttle flights. This newest Nikon meets NASA requirements so closely that it was

selected while still on the drawing board. The basic F3 is so rugged and so well engineered that it needs no structural reinforcement to withstand the stress to which it will be subjected at blastoff!

Fact is, the Space Shuttle Nikons are essentially production F3 models. Because of the unique environment and handling requirements, these Space Nikons are "customized" with special wiring, lubrication and finish. But, they will provide the same mirror and shutter action and metering, and the same interchangeability of lenses, finders and screens as the F3 cameras available at Nikon dealers everywhere. Along with the cameras, Space Shuttle astronauts will use Nikkor 35mm f1.4 and 135mm f2.8 lenses, the 105mm f4 Micro Nikkor and a sensational new 55mm f2.8 Micro Nikkor. These, too, are basically production models with modifications for in-space use.

The ongoing Nikon participation in the U.S. space program has already resulted in important benefits to earthbound Nikon photographers. It has given us access to new technologies and enabled us to make today's Nikon cameras more precise, more reliable and easier to handle than ever. It is one more reason why Nikon remains the symbol of photographic excellence.



letters

pation in the affiliate and national competitions. There is no better educational program to develop better photographers.

Lisle M. Ramsey
St. Louis, Missouri

We've sent you permission and conditions for reprinting Bill Bell's copyrighted message. Thanks for promoting PP of A.—Ed.

Faded color: both sides

We members of Wisconsin Professional Photographers Association are trying to do something about the problem of faded and cracked photographs. Recently we sent a petition to Eastman Kodak Company, signed by about 275 members of WPPA and also some photographers from Minnesota, North Dakota, and South Dakota, concerning the problem. The petition brought out the point that we as members of WPPA and other associations are having to contend with customers irritated about faded and cracked photographs. The petition also stressed that customers don't believe us when we tell them the problem is in the product, not in our photography. As part of the petition, we asked Eastman Kodak to make a statement concerning the permanence of color.

In addition, the petition asked for some form of reimbursement to photographers or color labs for products that we have to replace because of the problem. If this would happen, then we would not have to charge our customers, or shall we say our former customers, a fee for replacing their treasured photographs.

We have not received any statement in reply, except that our petition is being taken into consideration.

Bernice Fehrenbach
Reedsburg, Wisconsin

We forwarded your letter and petition to Eastman Kodak Company, and asked for a response. David D. Holtz, speaking for the firm, sent this reply:

"Kodak color films and papers, if properly processed, handled, and preserved, have always offered the best dye stability Kodak technology could provide in its products.

"Kodak would like nothing better than to sell color films and papers whose dye images would not change for hundreds of years after processing, regardless of how they were stored or displayed. However, we have recognized that the dyes used in all of the color films and papers, like all other dyes, will, in time, change. Consequently, Kodak has always provided a warning with its products stating that the dyes may change over time. Since processing, storage, and display conditions can greatly af-

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letters

fect dye stability, Kodak has advised its professional and finishing customers of display conditions that extend print life and of storage conditions to assure that negatives and transparencies remain in good condition. Kodak has also published procedures for restoring faded pictures.

"It is estimated that properly processed color prints on today's Ektacolor paper, if displayed in a home under reasonable conditions, should be considered satisfactory by most people for a very long time. If the subject matter is such that longer display without color change is desired, new prints can be made, providing the negative has been properly processed and stored.

"Over the years, Kodak's ongoing research has provided continuing improvements in dye stability. For example, the Ektacolor papers sold today, if properly processed, are substantially more stable to light than previous Kodak papers.

"Every current Kodak color film or paper has an inherent dye stability characteristic that is the best Kodak can provide with current technology, while still meeting customers' other requirements for speed, grain, contrast, color fidelity, processing simplicity, cost, and many other factors. Kodak continues to search for the technology to further improve dye stability.

"To help improve everyone's understanding of image stability, Kodak will present a paper at the Professional Photographers of America convention in August. We shall also recommend to appropriate photographic associations that we work together to disseminate information on this subject to both the industry and to the consuming public."

PP of A President Bill Bell discussed fading color in July's president's message.—Ed.

Kudos for TPP

The Professional Photographer is great! My subscription began several years ago, and I read every issue cover to cover.

My interest and active work in photography goes way back to 1936, when I began working in the motion picture industry in Hollywood. I continued that through 1960. Later, in Singapore, I taught modern cinematography trick work, sensitometric control in developing black-and-white films, and motion picture editing. I also have managed studios in Hong Kong.

Since arriving in Honolulu ten years ago, I've made my living in photography, and will continue to do so.

I am looking forward to becoming a member of the Professional Photogra-

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Introducing the new Beseler pm3L analyzer, with direct readout digital display. It delivers color balance and exposure data instantaneously with big $\frac{1}{2}$ " LED's that are incomparably easy to read in the dark. Combine that with the incredible sensitivity of a photomultiplier probe, and you have an analyzer that can't be beat for speed and accuracy—an analyzer which seemingly should be in the \$750 to \$1000 range, but isn't. The pm3L is far less than that...far less even than competitive units without photomultiplier probes.

Plug-in memory modules

It's also unbeatable for programming precision and simplicity. The built-in memory bank has super-sensitive potentiometers for exact reprogramming (and you *don't* have to depress them to adjust!). For the ultimate in convenience, add as many accessory memory modules as you have programs—plug-in for instant reprogramming. (An exclusive Program Verify Switch makes it easy to recall any program with 100% accuracy.)

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No other kind of light sensor can even approach the sensitivity of the pm3L photomultiplier. The low-light sensitivity is an exceptional 0.0001 foot candles. It's something you simply can't do without when you're making big blowups, or when the neg or slide is dense.

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Professionals with high volume demands will find the new Beseler pm4L analyzer even more desirable. Includes all pm3L features plus separate fine and coarse controls, an exclusive cosine-corrected fiber optic probe and channel indicator lights.

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
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letters

phers of America, and to becoming a Certified Professional Photographer.

Homer O. Parrish
Honolulu, Hawaii

Valuable publication

Since I have found so much valuable information in your publication, I would like to update my collection by replacing issues I've misplaced. I also want to put them into binders. Do you have them? If so, please send me six for six years' issues.

Ken Wharton
LaMesa, California

The twenty back issues and six binders you ordered are on their way. We're delighted that you find our magazine so valuable. We hope you'll find future issues equally indispensable. We're excited about each issue, and particularly our special emphasis issues—two more this year, and six for 1981.—Ed.

Video vitality


Since my article, "Video weddings," appeared in the April issue of *The Professional Photographer*, I have been getting letters and phone calls from all over asking about video. The questions vary from "how-to" to "repairs," and they come from Brooklyn to San Francisco.

Ralph Romaguera
New Orleans, Louisiana

Far out or expanded horizons?

I have been fascinated by the series of letters in *The Professional Photographer* regarding the Ansel Adams portraits. Wah Lui in the March issue makes some very good points. The traditional concepts and techniques used in professional portraiture—soft focus, vignetting, mounting on canvas—imply that these are necessary criteria for a successful portrait.

However, some of the most artistically significant photographers have made portraits with sharp lenses and glossy paper. Although portraiture is not what made Ansel Adams famous, his significance for us professional portrait photographers is that he points to another direction. I commend *The Professional Photographer* for expanding our horizon.

Tony Umile
Longmont, Colorado 

Letters intended for publication should be addressed: Letters to the Editor, The Professional Photographer, 1090 Executive Way, Des Plaines, IL 60018. All letters subject to abridgment.—Ed.

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The September 1979 cover of *The Professional Photographer* won first place in the "front cover photograph" category of the 1980 Excellence-in-Graphics competition, sponsored by American Society of Business Press Editors. Bruce Muncy produced the photograph, "Art Resources," which appeared on the winning cover. More than 300 entries were submitted in this year's competition.

Photo sells for record price

Setting a new world record for the price of a single photograph, Albert Sands Southworth's 1848 daguerreotype, "Self Portrait," sold for \$36,000 on May 15 at a Christie's East auction of nineteenth and twentieth century master photographs. It was purchased by the Gilman Paper Company, New York. The previous record for a single photograph was \$22,000 for one by Ansel Adams.

Several other photographs fetched prices of over \$10,000 at the auction. The Gilman Paper Company also paid \$15,000 for a copy of *The Arctic Regions*, an 1875 atlas folio which contains over 100 mounted albumen prints. Other photographic literature also sold for high prices.

Qualified advertising

The "Q" for Qualified Photographer should soon become a well-known symbol to commercial photography buyers following PP of A's media and trade show campaign centered on that program.

Directed at art and photo buyers, art directors, editors, and advertising managers, the initial campaign includes consistent, small-space advertising in publications like *Advertising Age*, *Industrial Marketing* and *Art Direction*.

U.N. refuses World Press Photo Holland Exhibit

The scheduled exhibition of World Press Photo Holland winners May 19 through June 13 at the United Nations Building in New York was cancelled because several photographs were unacceptable to the U.N. Exhibitions Committee.

Among the unapproved pictures were portraits of Simon Wiesenthal (*The Professional Photographer*, May 1980, page 22), the Shah of Iran, and Bayard Rustin, and photographs of a bomb explosion in Ireland and an execution in Iran. World Press Photo pointed out that the 300 exhibition prints were selected from 5,000 entries by an independent, international jury.

Members stay with PP of A

Despite dues increases effective in January, PP of A active portrait/commercial membership did not decline as expected. This suggests a further strengthening of the organization.

The attrition rate was less than two percent in the active portrait/commercial category. According to Scott Schwar, director of communications and membership, past experience indicated that with a dues increase, membership would decline by ten percent more than it normally would. Instead, the rate for this category was even lower than it was last year.

Overall attrition rates were also lower than anticipated, said Schwar. "We lost seven percent last year," he said, "so we would have expected to lose seventeen percent this year. Instead, we lost nine percent." These figures are for the first quarter only; Schwar expects them to improve as the year progresses.

He added, "We're encouraged by the figures, and we feel that they may be due to the introduction of some major, professionally-directed programs of real substance, like the Marketing Planning Workshop, and the Indemnification and Certification programs. Members are looking at the association as something that's a necessary part of their professional growth and accomplishment."

Creative center offers grants to photographers

A creative research center in Michigan is offering three-month fellowships to applicants with project ideas in a variety of creative fields, including photography.

The Northwood Institute Alden B. Dow Creativity Center provides travel ex-

awards for prizewinners, scheduled to be given in New York, instead will be presented in Moscow. The exhibition may be shown elsewhere in New York.

Government gets billed

Legislation to force the federal government to pay bills on time is being called for by the National Audio-Visual Association, and supported by members of Congress.

According to reports endorsed by NAVA, nearly forty percent of federal government's bills are paid late; ninety percent of these are owed to small businesses. NAVA says this forces small businesses to borrow money to cover their costs. This, in effect, means the federal government and its contractors are borrowing millions of dollars at no interest from small businesses, according to NAVA.

The proposed NAVA legislation provides that government debts should be paid within thirty days of receipt of invoice, and if they are not paid, that the government should pay up to two percent per month on the unpaid balance. Twenty-five members of the House of Representatives are supporting the proposal.

ASFA convention in D.C.

The American Science Film Association will hold a travelling convention October 1 through 3 in Washington, D.C. Sci/Com '80 will celebrate the twentieth anniversary of ASFA, an organization of film and television producers, educators, and scientists.

Participants will travel by the new Metro subway and bus system from site to site for the various sessions of the program. They will visit the National Archives Theatre, the capitol building, the Pentagon, and the John F. Kennedy Center for Performing Arts.

Anyone may participate in Sci/Com '80, but attendance is limited to 150. Registration fee is \$150. Registration forms are available from ASFA, 3624 Market Street, Philadelphia, PA 19104.

penses, room, board and tuition to selected applicants with specific projects to complete. The center wishes "to assist serious, creative persons to concentrate on their ideas without financial worries." Some areas eligible for fellowships are ar-



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By 1966, the press had already dubbed him "the camera magician." His technical acrobatics and engineering guts had amazed the camera world.

The remaining challenge for Maitani was to take on the oversized, overweight, noisy 35mm SLR.

Thus began a 5-year development program that would produce the OM-1 and, later, the remarkable OM-2.

Olympus OM-1. To create a compact SLR, Maitani had to do more than simply shrink the boxy SLRs that were then the vogue.

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Maitani started by relocating the shutter speed mechanism to below the mirror. And he shifted the exposure meter to the left of the pentaprism. This opened up more internal room.

What about noise and vibration? To smooth the ride of the OM-1, Maitani designed lightweight curtain drums, ball

bearing shutter trains, twenty special shock absorbers and a unique mirror air damper.

It's the same story for every aspect of this camera. The innovation just doesn't quit. And remarkably, while reducing the overall camera, Maitani was able to actually increase the size of critical components. So the viewfinder has an extra large mirror for a big, bright image.

The shutter speed dial is larger. The rewind knob, oversized. The shutter release button fits the finger comfortably.

Thus you can imagine the glee with which the OM-1 was greeted. A light, compact 35mm SLR with speed and stamina. And an entire system of compatible components—all equally compact, light and tough.

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In fact, so automatic is the OM-2 that it actually measures the light during

exposure. Even during its motor drive's blazing five frames-per-second! How? Two sensors read the light that reflects off the film the instant the shutter opens.

And with the OM-2 the shutter remains open until the film has received precisely the proper amount of light for perfect exposure—then it automatically closes.

Between the OM-1 and OM-2, virtually all photographic needs are met. Met with a startling array of components for medical, macro, scientific, technical and other specialized applications. Met with system components that are added continually.

So even though each year dozens of new cameras are hustled to market, glittering with the gimmick of the moment, these classy Olympus cameras remain in a class by themselves.

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Deadline is December 31 for a fellowship the following summer. For more details, contact Judith O'Dell, The North-

wood Institute, Alden B. Dow Creativity Center, Midland, MI 48640.

William M. Claxton has joined **Dynacolor Graphics** as director of marketing. **Ron Suttle** has been named national video product manager for **US JVC Corporation**, and **James Starks** has been named regional sales manager for the southwest branch. **Ilford, Inc.**, has appointed **Dennis Bookstaber** senior field service engineer, and **Donald Blomberg** senior equipment ser-

vicer engineer. **Brad Anderson** is the new national sales manager for **Nord Photo Engineering**, and **Robert Schmahl** is district marketing manager for some midwestern states. **Hope Computer Corporation** and **SSP Industries** have announced an agreement to make **SSP Brown Camera, Inc.**, North American distributor of Hope graphic arts products. **Berkey Photo, Inc.**, is moving its world headquarters to White Plains, New York. **Fairchild Industrial Products** has appointed **Dale Burnett** midwest district sales manager, and **Ed Beach** marketing services manager. **Ken Caro** has been appointed director of marketing for **Konica Corporation**. **Kusuo Hirata** was elected chairman of the board of **Fuji Film Company**. **Minoru Ohnishi** president, and **Ichiro Karikome** executive vice president. **Bernie K. Yasunaga** was appointed executive vice president of **Fuji Photo Film USA**. **Geo** magazine and the Chase Manhattan Bank have awarded \$5,000 grants each to the **International Center of Photography**. **Denise Sheldon** has joined the expanded **Meiler McCune Studio** of Philadelphia as chief photography assistant. **Pace Photographic Products** has licensed all its products to **SIMA Products Corporation** for distribution and marketing. **Paul F. Shambo** has been named director of international business for **Singer Educational Systems**.

exhibits

"Women in the Arts 1980," the summer art program of the Arapahoe Community College in Littleton, Colorado, is presenting a series of lectures and exhibits through September. "The Originals: Women in Art," is a series of film portraits of American women artists, including Dorothea Lange and Georgia O'Keeffe; these will be held Tuesday nights, August 14 through September 18. "Dorothea Lange: Her Collection," a retrospective of Lange's work, will be exhibited August 16 through September 13.

"Photographs of Peru by Martin Chambi and Edward Ranney," sixty-three photographs of the people and landscapes of Peru, will be exhibited through August 24 at the Art Institute of Chicago. The Chambi prints date from the 1920s and 1930s, while the Ranney photographs were taken in the 1970s.

obituaries

Henry Stern, seventy-six, died May 23 in Houston. The founder of Professional Photographer's Guild of Houston, Stern was that organization's second president and a lifetime member. He was on the board of directors of Big Brothers of Houston, and a member of Service Corps of Retired Executives (SCORE).

Camerz owner opens 2nd Studio

— Buys another Camerz!

"Our Camerz Classic has always been a rugged and dependable camera," says Jim Noble of Noble Photography, Inc., Harlan, Iowa. "So when we opened our second studio in Denison, Iowa, we decided to buy the Camerz SLR."

Specializing in senior portraits and family groups in this S.W. Iowa farming community, Noble likes being able to photograph a large number of sittings without re-loading. "I have two 70mm magazines so I can change 'backs' if I run out during a sitting. If I want to process part of a roll, I just cut it off and send it in."



"I really love this camera." It's versatile and easy to operate. I like being able to change lenses so easily, and the negative identification system takes the guesswork out of finding out who is in each photograph."

"I like the larger 70mm negative because it's easier to retouch and gives us maximum quality on large prints. The convenience and economy of 70mm combined with the ruggedness and simplicity of the Camerz SLR make it a very good buy."

— Jim Noble

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behind the cover

BY GARY CRAIG SILBER

Exercise in portraiture

"Elegant Lady" is one of a series of portraits I take every year of my wife, Margaret. We do them as a continuing visual exercise for us and as a portrait essay to give our children in the future. "Elegant Lady" is of special satisfaction to me, for it is a portrait that was completely pre-visualized and then carefully executed.

Some portraits take more effort to create than others, and this high-key, available-light portrait took two sittings to realize. We discovered this beautiful window seat in a relative's home, and chose appropriate clothing and props. It had been a winter with little snowfall, and the first sitting produced less than perfect results. No matter what exposure was used, I could not get the pure white background effect I wanted in the window. We decided to wait till the first heavy snow.

Two weeks before state convention, we woke up to a blinding snowstorm. Taking several hours off work, we drove twenty miles in the storm and found our window graced with beautiful winter light.

I used a Mamiya RB67 with a 90mm lens and Negative Systems #1 diffusion filter on Vericolor II S film. I placed a forty-two inch Larson Super-Silver reflector to the subject's right (the shadow side), and another on the floor, both out of camera view. A reflected meter reading off the shadow side gave me an exposure of $\frac{1}{4}$ second at $f/3.8$, which allowed the outside detail to be washed out.

"Elegant Lady" received both Court of Honor and Traveling Loan awards at the 1980 meeting of the Wisconsin Professional Photographer's Association, and is in the 1980 PP of A Loan Collection.

The creation of "Elegant Lady" is typical of my approach to photography. Portraiture is an obsession with me—it is my career and my hobby. I choose to do only portraiture because I feel excellence in any field requires time and dedication, and specialization.

In the studio, I use only soft, broad sources of light, most often the Larson Soff Box and Starfish, along with accent

lights and silver reflectors. Customers seem to like this style of lighting, because it is similar to the look they see in fashion and lifestyle magazines.

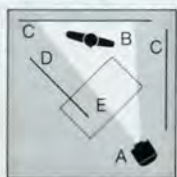
Outdoors, I look for a painterly quality to the light, and will often postpone a sitting until the right conditions occur. I prefer a light overcast with a strong directional quality, for instance, an overcast sunset. I try to minimize equipment to camera and tripod alone, and I use vignettes and diffusers to get the visual quality I like.

A successful portrait photographer must combine a sensitive eye and heart with adequate technical skills, but the artistry must always dominate the technique. It is a privilege to earn a living in portrait photography because we have the opportunity to portray people with dignity, insight, and artistry—and our work becomes something beautiful and positive in our often trying world.

Gary Craig Silber is studio manager of Image Gallery, 2707 Erie Street, Racine, WI 53402.



DIAGRAM: (A) camera;
(B) subject; (C) windows;
(D) reflector; (E) silver reflector
flat on the floor.



"Minstrel of the Meadow," was taken with a Mamiya M645, a 210mm lens, diffuser, and vignetter. A late afternoon overcast sunset provided the painterly light quality.

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Sell the singles with lifestyle portraits

BY NATALIE CANAVOR

PHOTOGRAPHS BY WAH LUI

“**T**he market is shrinking...”

“We are losing our customers...”

“The new generation just doesn’t want portraits...”

Such laments fill the air whenever two or more portrait photographers inhabit the same room. And it is true that tastes are changing. After all, *people* are changing. They are getting married later, or not at all. They are having fewer children, later, or not at all. They are spending more time in singles bars and seemingly no time at all in portrait studios, since getting pictures of the kids for grandma and grandpa is unnecessary when there aren’t any kids.

But not all photographers are sitting around mourning “the good old days.” Some are finding ways to adapt to new market conditions and appeal to new buyers. A few are going even further, in line with a well-established principle of “creative marketing”: invent a new product for the market. One is Seattle-based photographer Wah Lui. His nine-branch Yuen Lui Studio, in the Puget Sound and Portland areas, is hardly hurting for business. Gross last year was over \$2 million, mostly due to senior portraits (a feat in itself, since no Yuen Lui Studio holds a school contract).

Lui is looking toward the future and the advantage of diversifying. He says: “The time is close when the older singles will dominate the market, and it is only smart for a businessman to try to capture their business. But the traditional reason for going to a portrait studio, to get photographs of family groups, doesn’t apply to these people. And even the couples, with or without children, need more reason than we’ve been giving them to have pictures taken of themselves. Portraiture must appeal to all these people—singles, divorcees, couples—on a new level.”

Lui’s method: “Offer a custom statement about the subject’s way of living.”

Many people, Lui points out, have favorite objects, homes they are proud of, a lifestyle they can become excited about documenting. Both single men and single women spend a great deal of money on themselves, their environments and favorite activities—money that otherwise would be used to support families. And their interests have a natural vitality that frequently lends itself to photography.

Wah Lui goes on location, but not to pose his subjects against boring blank walls or anonymous fireplaces. “I try to find something that is unique about the house, to include props that show what the people do—I try to stay loose and observe.” To Lui, an important part of making pictures that will please clients is producing a natural look that carries the special atmosphere of each environment. Thus he uses natural light when he can and tries to at least simulate daylight, “which is more intricate, subtle and interesting.” Most of the pictures are taken with a mixture of daylight and strobe, a technique he largely credits to photographer Al Gilbert.

His kit consists of a Hasselblad camera loaded with VPS film; the lens is most often a 50mm. He carries a white bed sheet to bounce light off. Poses are prechecked with a Polaroid test to “see if light patterns are what I want and details are in place.”

He chooses the backgrounds he wants after scouting the location, but encourages subjects to arrange themselves to keep his portraits from taking on set posing patterns. In all his work, he photographs “the traditional way and then an experimental way. What people like and what they buy can be two different things. But many people who want the experimental kind of portrait are more sophisticated.”

Lui’s interest in exploring this style of portraiture was aroused



Main light for this portrait was diffused daylight coming through a window to the camera's right. Shadows were opened by light reflecting from bed spread and surrounding walls.



Sunlight streaming through a window completely lighted this portrait.

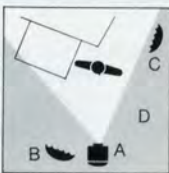


by the work of environmental portrait photographer Arnold Newman, and he has been doing it intensively for over a year. He experimented first on his friends and learned a great deal as he went along. Results were shown on his studio walls and in albums in the reception areas. Now people ask for such portraits.

A full campaign will soon commence. Lui plans to advertise in newspapers and local magazines and, most important, engage in a direct mail campaign to selected suburbs.

"I predict," says Wah Lui in his low-key but altogether convinc-

Two electronic flash units bounced from white umbrellas (B, C), provided a natural look for this portrait. One (B) was positioned near the camera (A) to light the subject (D), while the other (C) illuminated the hallway to the camera's right.



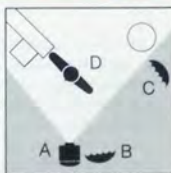


ing manner, "that within three years fifty percent of the households in those suburbs we blanket will have pictures of this type, taken by our studio."

That sounds a lot more promising than waiting around for traditional values to come back into style.

Natalie Canavor has edited several photographic magazines, written many articles about photography, and is the author of *Sell Your Photographs: The Complete Marketing Strategy for the Freelancer* (Madrona Publishers, Seattle, \$14.95).

Daylight was supplemented with umbrella flash for this portrait. Two electronic flash units bounced off of white umbrellas (B, C) both were aimed at the subject (D).



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Who's winning—Who's losing?

the yearbook contract controversy

BY ANN K. MONTEITH, CPP

For more than twenty years in one capacity or another, I have been actively involved in producing school yearbooks—in high school as editor-in-chief, in college as co-editor, for ten years as a school yearbook advisor, for two years as a school contract photographer, and most recently as a studio owner who derives significant income from photographing non-contract seniors. So I noted with great interest the controversy sparked by Roger A. Weber's article in the December 1979 issue of *The Professional Photographer*.

Indeed it was not a new controversy. For at least ten years I have observed the machinations which have brought the yearbook contract question to the center stage and spotlight which it now occupies. But it does seem that until the publication of Mr. Weber's article, the controversy, at least as it relates to the diverse interests of PP of A members, has brewed far less closely to the surface of association affairs than it is likely to do from now on. I believe that it would be helpful to examine some factors which affect the four groups whose present interests can be influenced most by developments of the controversy. Perhaps in doing so, we might arrive at some accommodation which could benefit all.

The case of contract studios

By way of definition, contract studios may be either locally- or nationally-based, with the local variety being either small or large operations, and the nationally-based ones usually being attached to or having their own large color laboratory facilities. The local variety photographs seniors at the school or in the studio. Nearly all contract studios agree to perform gratuitous services for the yearbook staff and school in return for being named official portrait photographer. Gratuitous services range from providing all candid yearbook photography at no charge, to placing advertising in the yearbook, to providing the school with a percentage of gross portrait sales or a specified cash payment.

The dilemma facing contract photographers today is two-fold: many find themselves in the unsettling position of being held responsible for providing all gratuitous services to the school while school officials are either unwilling or legally unable to prevent students from having their yearbook portraits made by local studios who advertise their services to the contracted students. Their second complaint comes when schools require photographers to provide excessive gratuitous services which erode or completely destroy the profit margin provided by senior portrait sales.

I have several contracts, issued as recently as 1980, which blatantly ask the bidder to specify how much of gross portrait sales will be contributed to the school—the implication, of course, being that the contract will go to the highest bidder, no matter what level of quality he offers. During my days as a yearbook adviser I was well aware that many photographers did pay commissions to schools. I am amazed that in a post-Watergate era a public official would issue a document that details a solicitation.

But the most outrageous example of the kind of exploitative gratuitous services that some contract photographers are expected to provide is a Pennsylvania school district that required the photographer not only to give unlimited service and free photographs, but also that he allow students to charge unlimited photographic supplies to his studio's account at the lo-

cal camera store—even during the summer vacation!

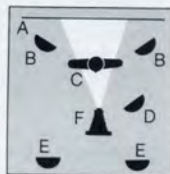
Ideally, contract studios would like to provide a limited amount of gratuitous service to the school, pay no kickbacks, and have the school guarantee that the students will buy their portraits.

Both legally and practically, contract studios are in a far less enviable position than they were when I became a yearbook adviser fifteen years ago. In those days, kids lined up and did what they were told, with little interference from competitors, other students, or parents. Today there is little that a contract studio can do to prevent an aggressive competitor from drawing away his contract seniors. Often his competitor's aggressiveness stems from the fact that he once was a contract photographer who found that he could not keep seniors in the fold and now sees open promotion as the only practical way to attack the market.

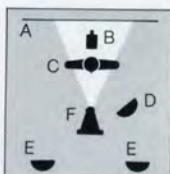
One contract photographer in Pennsylvania sued a competing photographer for luring away his contracted seniors. The cost of his court battle only got him a ruling upholding the competitor's right to solicit seniors. Practically speaking, seniors and their parents simply aren't willing to be compelled by a school official to do anything. Many times, merely telling them to go to a designated photographer is just enough to send them looking for another, even though the contract studio may offer superior work for lower prices. In effect, the contract photographer's only protection is whatever measure of persuasion school officials are willing and able to exercise over their students.

Controlling gratuitous services may be even more difficult given the competitive nature of school contract bidding. My investigation has led me to believe generally that services offered most often overshadow portrait quality as the deciding factor for selecting a yearbook photographer. Sometimes it is the only consideration. Recent rises in materials prices, particularly for black-and-white paper, may ultimately limit how much complimentary work any contract studio can provide to a yearbook, and still remain solvent.

Contract photographers should be aware that when seniors choose other photographers for their portraits to the point that to provide gratuitous services



For all high-key portraits, Monteith uses this studio setup: white seamless background (A); Photogenic Studiometers at 200w/s (B); subject (C); Studiometer main light at 100w/s, six feet from subject (D); Bogen Monolights at three-quarters power, bounced off a ten-foot ceiling, twelve feet from subject (E); Mamiya RB67 (F) with a 645 back, and a 150mm soft-focus lens at f/8, with a UV filter.



For low-key portraits, Monteith uses this studio setup: painted background that photographs as a dark neutral green (A); Bogen Monolight with snoot, at full power (B); subject (C); Studiometer at 100w/s, six feet from subject (D); Bogen X400 Monolights at three-quarters power bounced off ten-foot ceiling, twelve feet from subject (E); Mamiya RB67 (F) with a 645 back and a 150mm soft-focus lens set at f/8, with a UV filter.

would result in a financial loss, then in some cases the photographer is not held responsible to complete the activity work. I know of several instances where photographers simply refused to do the work when seniors were lured away by other photographers. The school officials apparently felt it was not worth the hassle of trying to compel the photographers to complete the work. Any contract photographer wishing to back away from a one-sided contract first should ask his attorney to check his state's contract statutes that could void a contract if it were judged to be "unilateral" or because of possible "unconscionability" on the part of the school district. Also check out "rescission based on mutual mistake."

The case of non-contract studios

A non-contract studio usually is a local business that specializes in one or two areas of photography such as seniors or weddings, or which provides a range of general photographic services including senior portraits. Unlike contract studios, there is far greater diversity in their pricing structures. Their products may be, but are not necessarily, more expensive than those of contract businesses.

Non-contract photographers interested in the senior portraiture market complain that they are effectively barred from competition by contract photographers. Non-contract studio owners generally object to exclusive yearbook contracts, whether

given to another local studio or to a nationally-based concern, claiming that they cut into revenue necessary for their economic survival.

As a non-contract studio owner, I believe that my point of view is fairly representative of those who have elected not to pursue exclusive contracts. That school officials can no longer guarantee that students will honor a contract places unfair economic burden on a contract photographer to provide gratuitous services when no profit is guaranteed. Soaring costs of photographic materials have made granting gratuitous service economically impossible for a studio that delivers top-quality portraiture. This is the case particularly in schools with only several hundred graduates. Gross income for portraiture, therefore, is small, but the number of activity photographs required is nearly the same as it would be in a school with several thousand seniors.

There simply is no point to making senior portraits unless they can yield a profit for my studio. Under current contractual arrangements, at least in my community, that would not be possible without lowering our quality to the point that it would demean our studio's reputation. School contracts not only injure my business, they also effectively lower the quality of photographic portraiture that is available for students to purchase. As a local business person, I resent that all contracts in our area have been let to nationally-based concerns that take the money away from local businesses. Ironically, this is condoned by school board members who also sit at Chamber of Commerce meetings and rant about industry taking its money out of the community.

I know many other non-contract studio owners who object to contracts because they are locked out of the bidding for political reasons. I am aware of one school in Maryland where the contract photographer is a teacher in the school. He has no portraiture training, and he admits that he pays a percentage of his gross to the school. School officials have made requirements so restrictive that no local studio or outside contractor could possibly compete with the photographer/teacher. One bidding requirement is that the studio return portrait proofs to seniors within twenty-four hours of the sitting!

The quality/price question becomes a serious preoccupation facing non-contract studios wishing to compete in an area where school contracts predominate. Each studio owner must decide if he is willing to sacrifice quality to compete on price alone, or if there is sufficient market for a superior product to be sold at a higher price. It is difficult to generalize about work quality of mass-production contract studios because we all know that a good mass-production outfit may be better than a bad local studio. I have, however, made it a point to examine the work of every nationally-based contract studio I can get my hands on. It is my judgment that when the work is bad, it is really awful, and when it is good, it still does not compare favorably to the quality and variety offered by local studios of even average capability. Outsiders usually sell their work for less, but not always.

Even if you disregard the quality/price problem, local photographers still will find it difficult to compete against contract studios because of the stranglehold it puts on the students. In order to compete, he will have to engage in active, often expensive, promotion, and do a lot of legwork. This increased expense tends to drive up prices of a non-contract school photographer.

Most non-contract studio owners I know would like to see open yearbooks that allow seniors to select any studio they want to make their yearbook portraits, by whatever specifications the various yearbooks dictate. Ideally, studio owners would have schools purchase activity photography from them just the way they purchase other necessary school goods and services from local vendors. But many photographers also say they would go along with granting some complimentary

Variety sells seniors

BY JAMES R. MONTEITH, JR., CPP

For senior portrait customers, we offer sittings that range from five head-and-shoulders poses to thirty poses, including a variety of indoor and outdoor casuals. With all our sittings, the head-and-shoulders portrait remains the cornerstone. It is what many parents in our area demand as the "graduation picture," and it is what yearbooks require.

I always include at least one smiling expression, even if the subject does not look good that way. It either sells, or it proves to the mother that her child does not photograph well smiling. If the subject does not wear glasses and has a good profile, I include a tightly-vignetted head and shoulders profile because it's a great seller.

We ask seniors who choose an expanded sitting to bring along several outfits, and we select clothing that photographs best. We tell girls to bring a long dress and a casual outfit, and we suggest that boys bring a casual outfit in addition to a suit or sport coat.

We also encourage seniors to bring band, cheerleading, athletic, or school play costumes, or clothing that reflects their hobbies or jobs. Kids have brought in everything from a wet suit with scuba gear to a fireman's uniform. We also like for kids to bring props related to their hobbies or talents—musical instruments, back packing gear, favorite stuffed animals, or arts and crafts items they have made. And we encourage seniors to bring their pets.

Usually clothing dictates how we pose seniors, and what props we use. We want to make each sitting as individual as possible. Basically, the better looking and easier a person is to pose, the fewer props we use.

We often use wicker furniture with girls. Props range from large peacock chairs (white for high-key and natural for low-key) to small side chairs and a wicker background screen. The girls can sit on chairs, lean on them, stand by them, or the backs of large chairs become backgrounds for close-ups.

Wooden stools of varying heights are good for posing both boys and girls, as is our moveable rustic window frame. For boys, we often use a mascu-

line background screen, and a rustic door. Among the best selling poses for boys are two three-quarter-length views: one in which the subject holds his suit coat over his shoulder while leaning forward with one foot elevated on a low stool, and the other in which he stands next to a posing table with his hand resting on or holding a book just on or above the table surface. Another popular pose is the double image, which we add to any sitting.

Camera room sessions range from ten minutes for the head-and-shoulders sitting, to thirty minutes for the expanded sitting. We expedite sittings by photographing one senior while another is changing, and by having Ann, my wife, make outdoor portraits, while I make the indoor exposures. The procedure is further facilitated by our using a Mamiya 645 back on an RB67 camera, thereby allowing sixteen exposures per roll. We also use the Mamiya 150mm lens, which permits us to shift easily from variable soft focus to total sharpness.

Our experience has shown that seniors and their parents are willing to spend top dollar for quality portraiture with flair and variety in poses.

Basically, our senior portraits are priced the same as our custom portraits, with some discount given for volume orders. In today's economy, we cannot justify charging less than our custom prices, since as much work or more goes into making senior portraits, and usually we need to do more retouching. By charging regular prices and offering quality and variety, we do fewer seniors than we would at discount prices. But our profits are good. We rarely receive an expanded sitting order from a senior that is under \$200. Some have topped \$500. On the average, our senior sales equal sales from our custom sittings. As a result, we approach senior sittings with the kind of enthusiasm necessary to make doing them both artistically pleasant and financially worthwhile. ■

James R. Monteith, Jr., CPP, and his wife, Ann, CPP, are directors of Countryhouse Studios, RD 2, Annville, PA 17003.

photography to yearbooks as a community service, without being named official photographer. Non-contract photographers seem united in their belief that when students are allowed to use the photographer of their choice, they spend more than if they are sent to a designated photographer. These additional revenues, they feel, would allow them the luxury of providing some form of volunteer service.

Legally, non-contract studios are in a good position. Many local studios are running lucrative senior businesses in contract areas by employing guidelines that Roger Weber detailed. Some have succeeded in actually negating signed contracts; I know of one lawyer in Pennsylvania who, on behalf of his local photographer-client, actually enjoined production of the yearbook to make his point.

Any local photographer contemplating such actions as an easy solution to economic dilemma should, however, recognize that a great deal of energy is required to accomplish this. You have the law on your side, but making your point can be both difficult and expensive. Simply complaining about your lot will not help, unless you are willing to back up your complaints with legal actions and heavy promotion and appeal to the public. You also run the risk of getting involved in a gutter fight that could blacken your professional reputation. If you intend to break a contract, you had better have some constructive alternative to offer school officials to help them procure activity photography.

The case of school officials

Of all the groups which the yearbook controversy affects, the one in perhaps the

most sensitive position is school officials—particularly principals. While their livelihoods are not at stake when a contract is issued or denied, their actions, like those of all public officials today, are under increased scrutiny.

School officials are as negatively affected by inflation as are business people. Their costs are skyrocketing, and their incomes from local taxation are not keeping pace—no matter how burdensome these taxes seem to us. Yearbook budgets, of course, are not immune from this crunch. Production costs are up, and revenue sources often are limited to sales of the book alone. This is particularly critical when the student body is small, making the cost per copy quite high. Defraying costs with advertising sometimes is self-defeating, as it often costs as much to solicit ads and increase the size of the book to accommodate them as is received in advertising revenue.

So it is completely understandable that school officials consider anything that adds cost to yearbook production to be a serious problem.

Yearbook advisers are not quite on the line as much as their bosses are, but you should realize that in many cases yearbook advisers do not volunteer for this extra-curricular assignment; it is handed to them as a condition of employment. They may not be happy with the situation at all. Some do get paid extra, but it usually is not much considering the hours they put in. Their biggest problem, therefore, is keeping yearbook operations running smoothly, particularly the activity photography aspect. This is not easy for an adviser whose book is under contract and who is being hassled by students and parents who want to use portraits by other photographers. An adviser also can end up apologizing for the contract studio if its work is not up to par. If seniors turn elsewhere for their portraits, then the adviser suffers the displeasure of the contract photographer who cries that he can't make a living if his contract is ripped off. The adviser even faces the possibility of the contract photographer quitting in mid-book if he is unhappy with his portrait sales volume. If, on

Professional School Photographers of America, Inc.

Senior Photography Disclosure

A lot of work by many people goes into the making of a good yearbook. Throughout the year, we are called upon by your yearbook staff to photograph groups, clubs, events, athletic contests, candid, etc., for publication in your yearbook.

These services are included in the cost of your senior portraits and contribute financially to the success of your yearbook.

_____, your professional yearbook photographer, is happy to provide the necessary services to enable your school to have a yearbook.

Underclass Photography Disclosure

School pictures represent one of the best values made available through your school. We are pleased to advise you that _____ is

contributing to your school by way of services and financial support for your school activities.

A percentage of the purchase price of your photographs is returned to your school.

We take pleasure in being able to support your school in this manner.

Professional Photographers of America, Inc.

Guidelines for School Photography

These Guidelines are intended to provide an ethical framework within which professional photographers and educational institutions can individually contract with each other for the taking and sale of photographs of students. These Guidelines shall not be construed in any way to be a recommendation of any particular price for photographs or of any specific terms and conditions to be inserted in such contracts, except as set forth in Section 3 herein.

1. Definitions

For the purposes of these Guidelines the terms used herein are defined as follows:

- "Contribution"—any funds, commissions, gifts, gratuities, favors, services or anything of value given, loaned or otherwise presented to any educational institution or individual.
- "Photographer"—any individual, partnership, corporation, firm or other form of business entity which takes, processes or sells photographs.
- "School"—any educational institution, school, college, any Parent-Teacher Association or any related group connected with any educational institution.

2. Personal Enrichment of Individuals

No photographer shall make any contribution directly or indirectly to any individual for that individual's personal enrichment in order to secure or retain contracts with any school for the taking of photographs of students or school activities or in order to obtain favorable treatment in connection therewith. For the purpose of the Guidelines the presentation to a teacher or administrator of one complimentary photograph of the teacher or administrator and class shall not be considered a contribution.

3. Contributions to Educational Institutions

No photographer shall make any contribution to any school unless the photographer and the school jointly disclose in writing to all purchasers of photographs that the photographer has or intends to (a) make a contribution to the school and (b) the nature and value of such contribution.

The photographer and school will comply with the Guidelines if the following statement is used in the letters to the parents and students and on all price lists:

"We are pleased to advise you that (insert name of photographer) is contributing to your school by way of supplies, equipment, services and financial support (delete those items not actually included) for your school activities which is approximately 00% (actual percentage of contribution to purchase price of average package) of the purchase price of your photographs. We take pleasure in being able to support your school in this manner."

4. Sale of Photographs by Schools

Any photographer may sell photographs to a school in compliance with Section 3 of these Guidelines, even though the school sells such photographs at a higher price than that paid to the photographer by the school.

the other hand, the adviser is working with a non-contract, open yearbook, he faces the problem of having to purchase, have students provide, or otherwise scrounge for the activity photographs.

I don't know of a single school administrator or yearbook adviser who would not be delighted to see a return to the old days when the school could guarantee a photographic contract, receive gratuitous activity work and free yearbook portrait glossies, and get no interference from parents, students, or other photographers. Neither do I know of a single school administrator or adviser who is so naive or ignorant of legal realities that he expects this to happen.

Even school people realize that business as it used to be is out of the question, unless the school happens to be so far away from an area of dense population that it is geographically removed from open competition. To insist on strict adherence to terms of a contract to the point that students are not allowed to use portraits made by non-contract studios, leaves school officials wide open for law suits from either parents or competing local photographers.

In his article, Roger Weber mentioned several statutes on which photographers and parents have based legal actions. But what is perhaps the easiest document for laymen to understand is an attorney general's opinion issued several years ago by Jay Ashman, Assistant Attorney General, Consumer Frauds Division, State of Vermont, which outlines the school's rights and responsibilities in the school contract issue. Cited in court actions in several other states, it says:

"The following is a summary of an opinion issued by the above named office. This summary is in the form of questions and answers so that they may be easily under-

stood by school administrators and other interested parties.

"1. May a school district contract with a commercial photographer for the purpose of taking senior photographs for inclusion in a yearbook?"

"Yes. However school officials may not promise the photographer that they will in any way encourage students to use him other than to tell students that XYZ studio is the official photographer and there may be some price advantage in using its services. The school must inform all students that it is their right to go to any photographer of their choice for their pictures. The school must publish any photograph by any photographer presented by a student so long as that photograph meets the specifications as set down by the school. The school must supply each student with the specifications for the picture to be used.

"2. May a school allow the use of school facilities in taking pictures?"

"Yes.

"3. May a school receive other consideration from the photographer in connection with the contract?"

"No. The only justifications for schools issuing a contract for senior portraiture are: a) to obtain the best possible quality at the best possible price for seniors; b) to promote a smoother work flow; c) to promote uniformity in type and quality of photography.

"4. How does a school obtain sports, activity, and other candid pictures, film, and film processing and printing, and equipment for use by students?"

"Such services must be obtained in the same manner as a school obtains other services, on a bid basis. The photographer taking care of this portion of the yearbook may or may not be the official portrait photographer. This contract must be entirely separate from the contract for portraiture. A low bid for either may not influence the letting of the other contract."

The case of students and parents

Students and their parents often are the forgotten parties in the swirling controversy over senior portrait contracts. And that really is a pity. They are, after all, the parties for whose benefit yearbooks came into being. And they pay for the yearbooks and for the senior portraits in which they have an emotional investment.

It is not surprising that parents and students whose yearbook is under contract are confused. Often they are told that seniors must use the contract photographer. This goes against their better judgment. They know that the school cannot compel them to use the services of any other vendor who sells to the school district, so they question why they should have to use a specific photographer, particularly when they already have a business or personal relationship established with another photographer. When competing studios directly advertise their services to students, the kids and their parents are caught in the middle. To exercise their rights, students are forced to directly oppose their teachers and school administration if contracts are strictly enforced. But if enough students refuse to honor the contract, the class could, in an extreme situation where the administration is not willing to look elsewhere to procure activity photography, face the problem of graduating without a yearbook.

If presented with a choice, I believe seniors and their parents would prefer to do business with the studio of their choice if this were possible without causing a major disruption in yearbook production.

The current body of legal opinion (particularly as it relates to violations of students' civil rights) is definitely on the side of parents and students who wish to use portraits by photographers other than the contracted studio. But many parents sim-

ply don't want to make the kind of fuss that is necessary to accomplish that end if school policy is rigid.

Where should PP of A stand?

By now it should be obvious just how difficult it is for either schools or studios to participate in yearbook contract photography without effecting a severe clash among two or more of the four groups whose positions I have outlined. And that brings me to the question of where PP of A should stand on this issue. From reading letters to the editor of *The Professional Photographer*, which were generated by Roger Weber's article, it is obvious to me that many members would like to see PP of A take a stand. Pro-contract people, of course, would prefer to hear PP of A say that it is unethical for competing studios to kidnap their seniors. Local studios, on the other hand, would like to see PP of A label contracts as either illegal or against the public interest. The problem for PP of A, however, is that it represents photographers of both persuasions in a time when legal, ethical, and practical guidelines—at least on the subject of school photography—are in a state of change and codification.

In 1979 my husband had occasion to correspond with a high school principal in an effort to force his yearbook staff to use our portrait glossies in their contracted yearbook. In that correspondence we cited the Vermont attorney general's opinion as precedent for our demand. The prin-

cipal, in turn, wrote to PP of A asking to know the position of the association on the matter. Without assuming an advocacy position, Executive Director William J. Anton said: "We find the guidelines that Mr. Monteith has sent you more than acceptable from our viewpoint." He further noted that the guidelines represented "a fairly enlightened position, in our opinion, in regard to school photography contracts. Most schools still employ contracts for school photography. The legality of this arrangement is a matter of state law, and we are not equipped to comment on whether or not the guidelines that were forwarded to you are in keeping with Pennsylvania requirements."

In my opinion, Mr. Anton's response was quite proper. As long as the association represents photographers of divergent points of view on a subject where so many gray areas still persist, I believe that enlightened neutrality is all that any of us should expect from association officers and directors. Indeed it is the responsibility of the association to keep abreast of new developments on the subject and to stand by to assist all of us in our research. I do believe, however, that at this time it would be inadvisable for PP of A to take a firm stand on the issue of school contracts. Too many members could be alienated at a time when the association needs all of its strengths united.

I can sympathize with each viewpoint I have presented. But I am firmly convinced that this matter will never be resolved to the satisfaction of all. Some will be—or at least believe that they have been—hurt.

Having been for so long so closely involved with school yearbooks, I have frequently asked myself just what the future might hold for all of us who are affected by the current controversy. None of us should be blind to the possibility that the yearbook itself could be the ultimate victim of the dilemma. That would be a pity for all concerned—but especially for students and their schools. For nearly a century, school yearbooks have been very much a part of Americana and have provided a rich historical resource for the schools they serve. To each individual student, they are both a personal history and a milestone of growth.

The spectre of yearbook obsolescence resulting from spiraling photography costs

and administrative confusion reminds us of another segment of the community whose interest could be damaged unless we behave responsibly. That is the yearbook publishing industry itself. I know many photographers—both contract and non-contract—who believe that if yearbooks fall by the wayside the yearbook companies will share in the blame for having encouraged schools to go down the costly road of expanding their books in size, including more color, and of preferring professional rather than student-produced activity photography to complete the year book.

No matter what your point of view on any of the issues discussed, I believe that all of us can agree on two basic points: first, that we want to see school yearbooks not only survive, but succeed in operating on solid business bases; and second, that we would prefer to devote ourselves to activities more rewarding and less taxing than rehashing the yearbook contract controversy on a continuing basis.



Ann Monteith, CPP, and her husband James Monteith, CPP, are directors of Monteith's Countryhouse Studios in Annville, Pennsylvania. She is a Certified Professional Photographer, serves as newsletter editor for both the Professional Photographers Association of Pennsylvania and the Northeastern Pennsylvania Professional Photographers Association, and together with her husband is author of the PP of A Commercial Division's new "Learn From The Professionals" program on public relations photography. All photos for this article are by James Monteith.

Indemnification program update

BY SIDNEY C. KLEINMAN, CR.PHOTOG.

In January 1977, Professional Photographers of America, Inc., Professional Liability Insurance Trust began providing error and omission insurance protection through the Indemnification Program. It covered Portrait and Commercial Professional Active members as well as Industrial Division Professional Active members who chose the program. During three-and-one-half years, numbers of claims have increased steadily, to forty in 1979, and the amounts being claimed increased dramatically.

Neither increase appears in any way to be linked to the Indemnification Program's existence. Rather they seem to result from changing attitudes in our society and a belief that all wrongs should be remedied by law. In most cases a customer first learns of the program after he makes a claim or files a lawsuit.

Having handled more than 100 claims since Indemnification Program was started, we have the following observations:

- Claims are made against all types of association members—well established ones who have practiced their profession for more than twenty years as well as novices in the field. Photographers involved include noted experts, as well as those with lesser skills. Claims are spread geographically and are not concentrated in any one particular area.

- Liability exists in ninety to ninety-five percent of the cases—something has happened so that all or a substantial number of the photographs contracted for are not deliverable. The major issue in most of these cases is the amount of recoverable damages due the customer.

- A major cause of claims is improper flash/shutter synchronization. Again and again this problem crops up when a camera has been repaired and the photographer failed to check its synchronization before going on assignment. Or the camera appears to have been jostled in transit to an assignment and is used without anyone first checking the synchronization.

- Photographer failing to appear for assignments, particularly at weddings, is another common basis for claims.

- Many cases arise when customers' expectations of what their photographs will look like exceed what the photographer can fulfill. Or photographers reasonably fulfill assignments, but custo-

mers, for various reasons, will not accept the results. For example, a small claims suit was brought against a photographer, even though he cautioned his customers in advance that photographic materials could not faithfully reproduce colors worn by the wedding party, without distorting the flesh tones, due to the phosphorescence effect of the film. But the customer still believed she had been damaged.

- A potpourri of claims relate to poor processing by photographers, or to inadvertent failure to take certain photographs at an event like a wedding.

Many claims can be avoided by carefully checking equipment before each assignment, by adopting a double entry system for booking appointments, and by reviewing what representations you make concerning the type, style and quality of photographs you will take on an assignment, and by otherwise attempting to systematize the way you handle and execute all assignments.

Sometimes, however, no matter how hard you try to avoid them, claims will be made. The photographer, for example, who had the phosphorescence problem could not have acted more professionally or ethically in that case. He did all he could, and more than was required. Nevertheless, in the small claims court, despite presentation of convincing technical evidence, the judge made an award to the customer.

Statistics tell us that the more customers you serve and the more photographs you take, the more likely it is that claims will be made against you. The key is to take whatever steps you can to reduce the number of such instances that may occur.

If a claim is made against your studio or you know of circumstances which may result in a claim, follow these steps:

- If a claim is made to you in writing, call the PP of A Indemnification Administrator, then immediately send her a copy of that written claim. If a claim is made orally, immediately take notes on what the customer says, writing down to the extent possible, the exact words used by the customer and the complaints made. Again, immediately contact the Indemnification Administrator at the association and mail her a copy of your notes.

- It is in your best interests, as well as those of the trust, that you notify the Indemnification Administrator as soon as any claim is made or you have reason to believe one will be. Speed here may have a direct bearing on your coverage under the trust as well as the ability of the trust to successfully dispose of the claim.

- As soon as possible, gather together all materials, documents or other evidence which relate to the claim. Without this documentation it is very difficult, if not impossible, to evaluate and process your claim.

- You may decide to settle some complaints outside of the trust. You are free to do this. However, you are then solely respon-

"Statistics tell us that the more customers you serve and the more photographs you take, the more likely it is that claims will be made against you."

(continued on page 74)

Build your business with postcard photography

BY NORMAN ODOM



Model poses for publicity photograph outside Pili's Boutique in Old World shopping center.

To be a successful commercial photographer, you have to know your market and your customers. You also have to know your product. My prime customers are owners of small shops and businesses in shopping centers. They are independent merchants with a limited amount of money for their advertising budgets. I offer them standard advertising and promotional photography, but I also have a special product: postcard photography.

Almost two years ago, I got involved in postcard photography when a unique shopping center opened near me in Huntington, California. Called "Old World," this center is comprised of fifty independently owned shops; each shopkeeper lives above his store, European style. I spent a day there when it first opened, and shot one roll of color film with a 35mm camera. When I returned with the prints, one of the shopkeepers bought all of them. Soon I discovered other merchants wanted photographs for both commercial and personal use.

Now I am basically doing two kinds of photographic work for my store-owner clients. I provide photographs for newspaper ads and promotional flyers, and photograph special events like New Year's Eve and July 4th celebrations, Mardi Gras festivals, Easter and Christmas parades, and other activities. But the most unique service I offer is personalized postcards.

Color postcards are one of the most cost-effective forms of promotion. They can be used as direct mail advertising, or given as souvenirs to customers. Many merchants are very interested in adding postcards to their promotional budget.

In Old World, and elsewhere, I begin soft sell by introducing myself to the owners. I distribute business cards and ball point pens printed with my name, phone number, and occupation. Then I show prospective buyers the photographs in my portfolio, mostly photos related to the color postcard business. I also bring samples

of postcards I have sold in the area, and a written estimate of prices. In addition, I usually give a client a sample photograph of his store showing how it would look on a color postcard.

The client already knows his costs for newspaper and other forms of advertising, and now wants to know the quantity cost for postcards from various publishing companies. I point out that the color postcard is inexpensive but effective, especially for direct mail advertising. If he has not already done so, I recommend that he compile a list of his customers and their addresses for direct mailings.

While writing up an order, I offer to compose the copy and select the type size and style for the back of the card. Sometimes I suggest that the client use a front title on the photo side of the card. Besides showing printed samples of my own postcards, I show the client several provided by the publishers. It seems to be a good procedure to let the client look through the publisher's catalog. If he shows interest in an item, I quote prices.

I have found that it is extremely important for the salesperson to be a good listener. The client makes comments which give you clues about what he really needs. I am always prepared to answer questions about products, services and prices.

I generally recommend that the owner start with the minimum number of cards: 3,000. Usually, a client will reorder about once a year. In helping him estimate his initial needs, I determine how the client is going to use the cards. Will they become direct-mail advertising pieces? Be sold for souvenirs? Or will the postcards be given away to customers?

The cost of the cards varies with each publisher. Their catalogs include prices by size and quantity. They also specify the



Exterior photographs of businesses are most popular for postcards. Two photographs on one card (center), and cards with type on the photo (fourth) are optional.

amount of the deposit required, which becomes the salesperson's commission. The salesperson also receives a commission for any extras ordered, such as front titles or multiple pictures.

For both indoor and outdoor photography, I use 35mm cameras, Nikon bodies and Nikkor lenses; usually I work with a 28mm lens. For exterior views, I use Vericolor II or Kodacolor II; a polarizing filter will deepen the blue of the sky, and reduce glare or eliminate reflections from storefront windows. For indoor photos, I use Kodacolor 400 and put the camera on a tripod; here a wide-angle lens is essential. For the most part, available light is sufficient for indoor photographs, but sometimes I add electronic flash.

After the client has selected the photograph he prefers, I have it enlarged to 8"x10". The photographer *must* allow for cropping, and must give the publisher specific directions for cropping. A release is necessary if people in the photograph can be recognized.

If a transparency is used, most publishers prefer a 4"x5". It must be extremely sharp, correctly exposed, and free of imperfections like scratches and blemishes. I use Kodachrome film for transparencies.

Publishers can produce a top-quality card from either the 8"x10" print or the 4"x5" transparency. I prefer the 8"x10" print with clearly-marked cropping instructions. I always ask for a Color Key proof, even though there is a small additional charge for this service. This proof will prevent delays and disappointments caused by undesirable cropping, typographical errors, and other mistakes.

Producing high-quality work is the most important part of my job, but I also like to promote goodwill among my clients. I do something special for each of them from time to time. Sometimes I give a picture

Postcard Publishers

The following companies publish color postcards:

1. American Printing and Envelope, 900 Broadway, New York, NY 10003
2. Dexter Press, Route 303, West Nyack, NY 10994
3. Dynacolor Graphics, Inc., 1182 N.W. 159th Drive, Miami, FL 33169
4. Kier Photo Service, Inc., 1627 E. 40th Street, Cleveland, OH 44103
5. Koppel Color, 153 Central Avenue, Hawthorne, NJ 07507
6. Rudolph Kormunda & Associates, 3808 South Grove Avenue, Berwyn, IL 60402
7. McGraw Color Graphics, 1615 Grand Avenue, P.O. Box 19716, Kansas City, MO 64141
8. Mirro-Krome, H.S. Crocker Company, Inc., 1000 San Mateo Avenue, San Bruno, CA 94066
9. MWM Color Press, 107 Washington Street, Aurora, MO 65605
10. Waltz Photo, 438 6th Street N.W., Canton, OH 44701

frame for an enlargement, or a display rack for holding postcards. To every client I give a personalized calendar with a photograph of his shop or family. Calendars I use are available from Porter's Camera Store, P.O. Box 628, Cedar Falls, IA 50613.

I also distribute my personalized ball point pens very generously. These are available from National Press, Inc., North Chicago, IL 60064. Request a catalog and a sales kit from this company, because it sells many specialties besides pens.

Once your postcard customers get to know and trust you, they will come to you with all their photographic needs. But first you have to get to know them, and be on hand with the services they require. ■

Norman Odom lives at 3161 Oak Knoll Drive, Los Alamitos, CA 90720.

I FOUND IT!

an easy way
to keep track
of orders

BY MADELEINE B. MCGINNIS

An order control system that is accurate but simple is mandatory for any photographer, unless you want to appear careless and disorganized in the eyes of your clients. Every customer deserves accurate information, quickly. How often are you able to give it?

Let's listen in at Home Studio as the telephone rings.

The receptionist, Shelly, says, "Home Studio. May I help you?"

"This is Miss Cox. Is my portrait order ready yet?"

In some studios, Shelly might say, "I'll see if I can find it." Several minutes would pass as Shelly desperately searched and Miss Cox wondered about her order. "I can't find your order now," Shelly finally would admit. "Will you call back later?" This is a very confusing answer, because Miss Cox does not know if her order is lost or misplaced. She may even begin to question whether she should have given her portrait business to Home Studio at all.

It would have been much better if Shelly could have answered, "Miss Cox, your order was placed on the 16th, and is expected shortly. We'll call you the moment it's ready to pick-up." She could then verify the telephone number and address and conclude with: "Thank you for calling, Miss Cox."

Of course, we all like the second an-

swer. But, how do we assemble order information so that it is always up-to-date and available to guide quick responses to client inquiries? Preferably, we should create a system that requires a minimum of time and investment. Production Control boards or computers require large work areas, large investments and many hours of training. In many small studios, space, time, and capital are in short supply.

In my studio, we developed a simple, step-by-step system which keeps track of our orders. Several of the items we use can be purchased from office supply stores.

We start with a carbonless Super Sales Book, Form 55-3. It has duplicate white, canary, and pink pages, numbered in sets of fifty per book; it's available through New England Business System, Groton, MA 01450. Have your name, address, and telephone number printed at the top of each sheet. Label the books "weddings," "seniors," "copy and restoration," "sittings," "passports," "portraits," "miscellaneous," or whatever suits your business.

Enter each order in the appropriate sales book. (The Cox order would be in "portraits.") Use the top white copy in the studio to identify the order, leave the canary copy attached in the sales book for permanent reference; and give the pink copy to your customer.

Fold the white sales ticket in half from



The McGinnis studio organizes orders with (A) carbonless Super Sales Book, (B and C) Victor Recordex Folders, and (D) Victor Visible Portrait Book.

top to bottom at the middle. Turn the ticket so you can read the customer's name. In this position, turn the page so the left edge is on the bottom. Print the customer name in dark ink on the bottom edge. Insert the ticket into folder marked "lab" for orders out for processing and previews. A loose chronological arrangement works well here. In our studio, we hold these orders in a Victor Recordex Folder, W 1840 M, by Sperry-Remington, available through The Office Shop, Batesville, IN 47006.

When the Cox previews and negatives arrive from the lab, pull the ticket and place it in the preview/negative envelope for identification. Also apply a copyright stamp to previews and transfer filing information to negative envelope. Then place the previews in a folio and keep the white sales ticket with the folio. File the folio alphabetically, for easy access upon customer pick-up.

Mark a second Victor Recordex "out" for previews that are out of the studio with the client. When the customer picks up previews and pays the deposit, note the amount on back of the ticket, and file it chronologically in the "out" Recordex, with the name showing clearly. If one ticket is alone, with empty spaces all around it, you can immediately tell that previews have been out too long. Usually a telephone reminder quickly takes care of re-

turns. It is seldom necessary to follow up previews if you make a definite return appointment when previews are picked up.

When Miss Cox returns to place her order, retrieve the white Cox ticket from the "out" Recordex. Make a new ticket to record the sale, and then throw out the old sitting ticket.

From the new Cox ticket, place the order with your lab. We file orders in Victor Visible Portrait Books, also available through The Office Shop. Order several different Victor Visible if you wish to expand the system, and use separate ones for weddings, portraits, or other categories. Or, since the capacity is 118 pockets, you can divide a single Victor Visible into sections to suit your needs. Print the name in dark ink at bottom right of ticket. Add to bottom left the date you had the order shipped to the lab.

You need a special fold to fit the ticket into the pocket with the name and date showing. Place ticket face up with the name at the top. Start by folding under from top to bottom at left, using as a guide the divider line between quantity and description. Fold top under at address line. Crease both folds flat. Turn ticket over so you can read the name. Next, fold bottom edge to new top, exactly in half, so the date and name show. Practice the fold until it is easy and convenient. File the ticket

in the Victor Visible book, and keep it on the receptionist's desk.

When the order is ready, remove the folded ticket from the Victor Visible and place it with the order for identification. After the client is notified, the ticket leaves with her.

With this system, your receptionist can find any order quickly. Shelly only needed to know that the order was a portrait to turn to the correct book, find "Cox," and give a knowledgeable response.

This system has easy built-in expansion. Just add Recordex folders and Visible files to meet your volume needs. It is simple, inexpensive, and requires a minimum of space. Part-time employees as well as the boss can learn how to use it—clients need not call back for information simply because the receptionist is not available.

If you give your customers a date to expect the order, they will seldom call before then to inquire, especially if you have a good track record in the community. But those who do call, will find you always ready with accurate and fast responses. ■

Madeleine McGinnis and her husband own McGinnis Photography, R.R. 6, Box 293, Street Road 44 West, Connersville, IN 47337. They are members of PP of Indiana, Indianapolis Photographers Guild, Winona Photography School Alumni Association, and PP of A. Photos by Joe McGinnis.



To fold order properly, place ticket face up with name at top, then fold under at left one-and-one-quarter inches from left side (E). Fold top under at address line, and crease (F). Fold bottom edge to new top to form a 4½"x3" ticket with important information showing.

Personnel point the way to perfection

BY DON PETERSON, M.PHOTOGR.

Perfection. Of course, we'll never achieve it, but if we constantly try to upgrade our work, we can daily, weekly, and monthly see improvements. These not only increase our financial return, but provide tremendous personal satisfaction.

While doctors deal with sickness and death, lawyers with heartbreak and tragedy, our profession deals with romance, happiness, and lifetime memories. This is why I believe we're in the world's best business. When we feel good about what we're doing, it's natural to want to do it better, so we always should consider how we can improve.

I asked my photographers how they felt they could do better jobs, produce better quality, and get increased satisfaction from what they do. Here are some ways they felt they could achieve these:

- Consistently produce sharp, salable images in any environment or location in minimum time.
- Constantly learn new techniques or improve old ones, and become efficient in using commonly accepted methods.
- Know equipment and its functions.
- Properly pose a subject or place lights to produce flattering portraits.
- Make the clients feel they are in a professional atmosphere, but make them comfortable, too.
- Make a friend at each sitting; recognize each person's unique personality, and try to capture that uniqueness on film.
- Communicate with clients and be eager to serve all their needs. *Ask questions.*
- Relay a feeling of assurance, knowledge, and confidence.
- Earn business. If a photographer shows clients style and confidence, customers will come back with more business, or they will tell friends.

They might have added service and satisfaction, playing a part in the community, or learning to become better businessmen. The important point to me, however,

is that they were thinking, and came up with some pretty good answers. Why not try this exercise with your staff? It might provide a fresh perspective for all of you.

I also turned to my sales people for suggestions and advice. I asked Evelyn Lippman, my top receptionist and merchandise manager, what she needs and expects from a photographer. She has been with me for twenty years and is very good at teaching sales and reception techniques. Her answers were simple and direct:

What does a receptionist need from a photographer? A level disposition; enthusiasm for his work; a professional attitude; a good job on plain customers as well as pretty ones; readiness to do an extra sitting; willingness to take constructive criticism from receptionists, because they have to sell his work; and continued growth, even from a master.

Evelyn also expects suggestive selling in the camera room. We train our photographers to ask questions. If they have natural rapport and know how to visit, questions come naturally and easily. Questions like "Where do you plan to hang this portrait?" or "What size wall will it be on?" many times will result in the customer buying a larger portrait.

Enthusiasm and excitement are catching and generally result in more sales. As a photographer works, he can try phrases like, "This is beautiful—this is the one you'll want for your husband's office!" and "That's the expression I wanted—your mother will love this one."

In the camera room, you have a captive audience. If you have finesse and make suggestions, you'll find that the subjects respond and soon you'll be taking portraits of the whole family for special events—graduation, business promotion, births and weddings. The key is being interested, asking questions, making the right suggestions, and making a friend of each subject.

A photographer also should follow up

with questions when the receptionist introduces a business person. If Mr. Smith is president of a certain company, encourage him to talk about his job. Find out how you can serve him and his company. Perhaps you can arrange to photograph the "Salesman of the Month," or make a composite of officers for the wall or framed portraits for the board room. He might also need a group portrait of his employees' families as the company's Christmas gift, or photographs for his annual report. And he might have commercial jobs that you (or someone you recommend) can do. The receptionist has laid the ground work, and this is the type of follow up she expects from the photographer.



Peterson and his staff photographers make portraits outdoors by available light as well as in the studio.



To light studio portraits, Peterson usually uses a 50w/s main light, and a brighter fill through a translucent umbrella. Basic exposure is $f/8$.

Offer guest cards. We do this with great success. But we give them out only when we know there is really good potential for another large order. So often people need a reason for being photographed, and without it they may wait another five or ten years.

In the camera room, when we are photographing someone from whom we expect a good order, we might ask, "Mr. Jones, how long has it been since you've had a good portrait of your wife?" He could reply, "I've been trying to get her photographed for years." We then give him a dated guest card and say, "If you can have her come in within the next thirty days as our 'guest,' it will save her the sitting charge." Now she has a reason—not only does her husband insist, but she can save the sitting fee. We can expect another good order.

Evelyn also expects the photographer to help sales people when they are rushed. Every studio has its busy season, when receptionists need help. It is ideal if photographers are well-trained and able to do any job in the sales area, but time spent improving and updating shooting skills often precludes this possibility.

We have certain jobs photographers can do, which require minimum training, yet free receptionists for more critical matters. Photographers answer phones, make appointments, deliver previews and finished orders, sell frames with delivered portraits, and greet and seat customers until a receptionist is free to take the order.

One of the most helpful things I ever did was set up a critique exchange with a photographer friend. I found a photographer in a town thirty-five miles away who was eager to better his photography, his sales and his management. We both felt that our studios needed to be judged—through the eyes of an outsider—and agreed that a hard-nosed, critical monthly appraisal was necessary.



Sam was photographed as part of a pet photography promotional campaign. After one ad, the Peterson studios received over 100 calls from pet-owners.

I would meet him at his studio at nine in the morning with a notebook and pen in hand. All day long I made notes of everything that I thought could be improved. This could have been a shelf for a frame display, the lock on the bathroom door, the way the phone calls were handled, the lack of attention given to a customer, the poses and lighting changes I would make.

When the studio closed, over a steak dinner I would open my notebook and carefully explain everything I could find wrong with his operation—everything I thought would improve his studio and his photography. I included new props he should have, changes in equipment, better sales techniques, and management and promotional ideas that worked for us.

The next month, of course, he did the same thing for us. We discovered that each of us had good ideas that would help the other's studio, but often we were so close to our own business that we couldn't

see our own mistakes. The improvement in both studios was tremendous and I heartily recommend this procedure for any photographer who wants to improve.

Beyond this, I recommend that you:

- Remember the violinist who stepped off a bus in New York City and asked a passerby, "How do you get to Carnegie Hall?" The stranger answered him, "Practice, practice, practice."
- Ask your sales people which poses and which special effects sell, and drop those that don't.
- Attend your local professional photographers' meetings, state, regional and national conventions, and sit near the center aisle so you have a good view of the demonstrations.
- Attend any seminar that sounds helpful, and take good notes. Then list the best ideas from these meetings and concentrate on putting one a week into practice.
- Make a short teaching outline and

teach what you have learned to your associate photographers, or photographer friend. You'll find the teacher always learns more!

- Remember if an idea works for someone, somewhere, regardless of the size of his town or studio, it can be adapted to work for you.
- Think of each subject as your assignment for the next print competition and you will definitely do justice to that sitting. It may not make a competition print but you may be sure that your photography will improve in the process.
- Study the works of the old masters as well as the works of contemporaries.
- Peruse magazines, like *Modern Bride*, *Vogue*, and *Seventeen*, for poses that you can add to your scrap book.
- Experiment—try something different and you're sure to add new poses to your repertoire.

Now take another look at yourself and your assistant photographers. Can these suggestions help you? Can you add to them? Improving just one facet of your performance will get the ball rolling. Soon you will be able to say honestly, "Every day in some way we're getting better and better."



Don Peterson owns Don Peterson Portraits, Inc., at Kipling Plaza, 10113 West 37th Place, Wheat Ridge, CO 80033; and Jewell Square, 7873 West Jewell, Lakewood, CO 80226. He has contributed several articles to *The Professional Photographer*.

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promotional creativity

BY JOHN M. SINCLAIR

Kidsworld—no small investment

For our small-town business, the most profitable photography has always been families, seniors, and weddings. So why did we develop a baby portrait program?

As in towns and cities everywhere, ninety-nine-centers had a handle on the children's market in our area. Since baby photography is especially meaningful to young parents and proud grandparents, we felt that a local, continuing program would provide a superior service.

We developed our initial baby portrait program by contacting new parents. Our letter promised a series of baby portraits to be taken in our studio when the child was four months, seven months, and one year old. We provided a complimentary sitting, plus three color portraits in a special three-opening oval mat. It was a speculation program that immediately caught on.

After several years of offering complimentary services, we began to learn some basic facts about human nature. For some time, parents were willing buyers, but the percentages began to change. In spite of our stronger efforts, sales went down and the program shouted for help. We needed a detailed accounting and analysis of the program, and survey of our customers. For several years, we were handling many babies per week, and over 1,200 children's sittings per year. We had to come up with a creative solution, and we did: Kidsworld.

When we first announced Kidsworld through our direct mail system, we emphasized children's portraiture, available through an established local photographer. No longer was the program limited to babies only. All children through age twelve were invited. We offered a choice among three pre-paid packages ranging in price from \$9.95 to \$17.95. During fifteen minute sittings, we photographed three poses. Up to three children were allowed in each sitting, with any mixture of children per pose. We made only a small charge per head for additional children. As the second year of Kidsworld begins in 1980, we have totally revised the packages, and now offer several more.

We had to incorporate special time limits into our scheduling because of our heavy portrait load. Since we are busiest with families, then seniors, weddings, and some fifteen schools, we had to develop a schedule that was workable for the studio and parents year-round. Every Wednesday we set aside one camera room for children and babies, and we include one Saturday a

month to accommodate working parents; sittings are by appointment only. We schedule appointments from ten in the morning, to as late as five in the evening. Often customers want several packages, so they need several appointments.

To begin with, we created three simple packages, similar to those obtained from department store photographers. The small package consisted of one 3 1/4"x5" and two wallets on each of the three poses, making a total of three 3 1/4"x5"s, and six wallets, with folders for the larger prints. The middle package had one 5"x7" and two 3 1/4"x5"s for pose number one; and two 3 1/4"x5"s and four wallets for poses two and three. For the larger package, we printed one 8"x10", one 5"x7" and four wallets on the first pose, and one 5"x7", one 3 1/4"x5", and two wallets for each of the other poses. Each package had folders for the larger prints and was wrapped in our special school plastic bags.

We know now that this package offering is basic for initiating confidence and comparison from customers. From this ex-

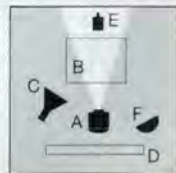
posure through Kidsworld, we have developed an improved program for the second year. Each package is priced to bring a profit, limited as it may be, and our book-keeping accounts for each invoice from the lab and shows the profit we must have to continue Kidsworld.

An offering of five pre-paid packages provides better selection and has improved our profits. Instead of the A-B-C package approach, we now title each package to add some fun to the selection process.

Our L'il Stinker (Skunk) package consists of three 3 1/4"x5" photographs, and we print up one extra on each pose; that's a total of six prints, with three sold as overprints, which is necessary due to printing problems in the lab. We seldom fail to sell the overprints, which improves the profit of the Skunk package. The Bunny pack contains one 3 1/4"x5" and four wallets on each pose. The Puppy calls for one 5"x7" and two 3 1/4"x5"s in one pose, and two 3 1/4"x5"s and four wallets on the other poses. For the Ducky package, we offer one 8"x10" and one 5"x7" on the first



(Above) Up to three children may be photographed in one Kidsworld package. A small charge is made for each additional child. (Right) Sinclair's basic lighting set up is: (A) camera; (B) 4'x4' posing table; (C) Soft Box for main light; (D) Skylighter for fill; (E) hair light; (F) focus light connected to camera control.



pose, and one 5"x7" and one 3 1/2"x5" and four wallets on the other two poses. Bringing up our largest package, the Monkey, we give one 11"x14", one 5"x7" and four wallets for one pose, and the other poses include one 5"x7", two 3 1/2"x5"s, and four wallets each. Again, folders and plastic bags are included.

Most portrait studios have a distinct advantage over department-store competition. If you use an appointment system, parents will appreciate not having to stand in line and wait in crowds with crying babies. With parent and child in the camera room receiving personal attention, your success ratio has to increase.

Another strong advantage is in lighting and print quality. We use three lights and maintain simplicity and consistency. After careful testing, our lights are strung and we stay with one system. Our main light is a Soff Box and our fill light is a Skylighter. We also use a hair light with no background light. We do not lock in our lighting; the main, or key, light is moved, but exposure consistency remains the same.

Our testing is set for f/8, maintaining a three-to-one lighting ratio. Variety in lighting and posing helps sell portraits, but negative quality is imperative.

We use two different cameras for Kidsworld to simplify matters for ourselves and our lab. On a day with a lighter schedule, we may use the RB67 and multiple backs, making sure that matching packages are on each roll of film. When the long roll camera is used, which is ninety-eight percent of the time, we rely solely on slating for each package, for the sake of the lab and identification. In order to maintain a quality print, we vignette on both cameras. With the long roll camera, we use split frame on 70mm VPS film.

We have simplified our camera room with a four-foot-square table set upon sawhorses. Rubber bumpers on the sawhorses help avoid slippage and falling. A variety of blankets give us color changes, and with motorized background control, we can easily get any look we want. One way to please parents is to have variety in posing, along with captivating expressions.

By now I must nearly qualify for my master's degree in bubble blowing. Almost every toy and trick known to our staff is used to elicit good expressions, and when all else fails, we turn to bubbles. Large supplies are kept on hand and used successfully. I work with a long trip cord, which allows me to leave the camera and work closely with the child. I have learned to throw myself out of camera view at the moment of exposure.

We have a play area for the children, supervised by our "baby lady," who has sole responsibility for making the Kidsworld program work. Custom furniture and a play area automatically signal to the children that this is a fun place. We have a "good kids" reward for older children, a certificate which entitles them to a free ice cream cone at a local fast food house. Our baby lady is in love with all the children, and she remembers them by name on each meeting. She handles all business transactions and maintains all records; she also contacts parents for appointments, and confirms them before the sitting.

Our studio uses direct mail for most of our advertising and personal contacts. Printing and mailing equipment are in-house and improve our efficiency. Our mailing system is categorized so we can mail simply to our child customers, or to our general list, more than three thousand.

Several tools add interest and enthusiasm for both the staff and customers. When we make the first contact, we offer a new baby special: half price on our small package when the baby is four months old. This is not valid after the fourth month. We have the new parents call in immediately, and we place their names on our calendar, then we call them when the baby is old enough to pose for its first professional portrait.

Another tool is our "Choose-A-Bonus." With each Kidsworld package delivered, parents receive four coupons good for \$1 discounts on any future Kidsworld package. When all four have been used, parents are eligible to choose a bonus. Compliments of the studio, they receive a new Kidsworld package selected by us, or an 11"x14" from any previous Kidsworld sitting, or a free sitting for the entire family.

As you can imagine, the spinoff business generated by this branch of the studio is difficult to account for. We do know it affects our family sitting schedule in the summer and fall. And we continuously add more children's names to our top-of-the-line creative sitting schedule, which includes indoor and outdoor photography.

Of necessity, price increases and continuous analysis must be realistic for times like these. We know how our program works in this small town of 5,500 people, and feel that studios wishing to service all levels of their communities can develop something similar and benefit from it. We have a love affair with children—their lives and expressions are a blessing to us as well as to their parents.



Baby portraiture is especially important to new and young mothers.



John M. Sinclair owns Sinclair Shutters, 510 6th Street, Rupert, ID 83350. He won Best of Idaho awards in 1976, 1977, and 1979, Professional Photographer of the Year in Idaho in 1977 and 1979, and Judges Choice 1976 through 1979.

practical pointers



by Ross Sanddal
M. Photog. Cr.

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External power packs revisited

January's "practical pointers" discussed alternate battery packs for two popular electronic flash units, the Rollei E36RE and the Vivitar 283. It generated much interest—over 100 responses. This column will answer some of the most frequently asked questions.

Many electronic flash units are excellent, but they do not offer enough flashes per charge. Or the batteries, if removable, do not have sufficient capacity for the kind of workout that a professional photographer frequently gives them. Most electronic flash units were developed for amateur rather than for professional needs. But sometimes the batteries are removable so that the capacity can be extended by carrying extra batteries.

eight-inch hole in the case and inserted a length of two-conductor microphone cable. (We used the shielded cable because it is very flexible.) Then we soldered the cable to the leads attached to the batteries. Since this unit uses a six-volt power supply, we put a three-pin Jones plug on the end of the cable so that we can use the same external power pack that we use for the Vivitar 283 unit.

Actually, it is not difficult to assemble an external power pack for any electronic flash unit, which uses nicad or alkaline batteries. Observe some basic precautions. Discharge the capacitor before working on the unit (a 20,000-ohm, five-watt resistor works well for shorting across the capacitor). Observe proper battery polarity. And ensure that voltage of the external power pack does not exceed voltage of the original batteries.

Many of you have made adapters or power packs for various electronic flash units. Please send me a photograph of your modification, along with a brief explanation of how you did it, so I may pass along your idea to other readers, with credit to you, of course.



A hole drilled in a Rollei 140RES flash unit accepts a cord that leads to an external power pack.



Dave Rittenhouse made this adapter for a Rollei E36RE from a plastic rod.

A good example of this problem is the Rollei 140RES, which has a head that revolves 180 degrees for bounce flash. This automatic unit works well for candid. But its non-removable batteries are limited usually to thirty or forty flashes per battery charge. To convert the unit to handle professional needs, we disassembled it and removed the batteries. Then we drilled an

Dave Rittenhouse of Houston made an adapter for the Rollei E36RE. It is simply a piece of plexiglass rod (any non-conductor will work equally well) four inches long, with a one-and-a-quarter inches in diameter, with a three-sixteenths-inch hole drilled through the core. The negative end is tapped for a 1/4"x20TP1x1/2" bolt. Dave filed a groove in the threads to bring the wire up to the top, where he placed it under the head of the quarter-inch bolt. At the other end of the adapter, he used a female RCA-

type connector. Then he drilled a hole in the center of the regular Rollei battery cap so that the RCA plug projects through it when the adapter is used in place of the regular battery.

Dave plugs the cord from his external power pack into the RCA plug on the adapter, and he's ready to operate. Although he has had no problems using an RCA connector, I prefer using connectors that have a little more positive fit, to stand a little more strain.

batteries recharge well with an Archer charger from Radio Shack, at a very slow rate. Fred says this procedure is not recommended by the manufacturer, but that he has had no problems with it.

All of this interest in modifying flash units started with a suggestion of how to adapt the battery from a Norman 200B flash unit to the Rollei strobe. The special Norman batteries are quite expensive, but well worth the price when balanced against the number of charge cycles and the fast charge capability. The same result can be accomplished at about a third of the cost if you don't need the fast charge feature. Gould Portable Battery Division, St. Paul, Minnesota, offers a six-volt nicad battery (part number 400 701-49). By placing two of these units side-by-side and wiring them in series, we have a twelve-volt power source of excellent reliability and capacity with the same dimensions as the Norman battery.



Here an RCA plug protrudes through a hole drilled in the bottom of a battery case cover.

Because Dave uses his unit for Little League pictures, where his location is confined to a fairly small area, he uses a twelve-volt motorcycle type battery. The lead-acid battery has a considerable amount of stored energy available, but it is somewhat limited in its mobility, and has the danger of spilled acid.

Several readers have suggested using new gel cells, but I have had no experience with them.

Fred Beer of Canada, because of the high cost of batteries there, has made several suggestions. He uses six-volt dry cell batteries commonly referred to as lantern batteries. He wires several of them in series to obtain the necessary twelve volts, and places the pack in a gadget bag. Instead of making an adapter, Fred uses two alligator clips to make the connections in the handle of his Rollei unit. He says these



This external battery pack is set up to fit inside a Vivitar Pocket Instamatic case.

Attractive cases for your external power pack can be improvised from any of several small camera cases, such as the Vivitar case (stock number 06-1023), which is long enough to hold the Norman battery or five D size batteries.

Let us know what you have done to modify or build equipment to meet your special needs.

Ross Sanddal, M. Photog. Cr., is a manager of photographic services for Hughes Tool Company, Houston. If you have a time or money saving tip, send it to him at The Professional Photographer, 1090 Executive Way, Des Plaines, IL 60018.

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viewpoint

BY HARLEY TEN ELSHOF

Who should we believe?

Election year 1980 has given us an array of candidates promising solutions to the many problems that beset us. We hear viewpoints that are diametrically opposed to each other, yet each candidate promises that his solution is workable and is better than that of his opponent.

In photography, and I'm sure in other businesses as well, we hear divergent voices giving us instructions on how to take better photographs or become more astute businessmen. Here too we hear advice given and solutions offered that are in different directions.

As an example I would like to briefly share a few observations from this year's Professional Photographers of Michigan convention. We had the good fortune in having a day-long session with Frank Cricchio, M. Photog. Cr., followed by a day with Wah Lui.

Still resounding in my head are the words of a photographer friend who felt totally frustrated after spending a day with each instructor. He said: "Yesterday I thought I had the answers, but today I don't know. Who do I believe?"

The most obvious answer to such a question is to believe and apply what will fit into your operation and your market. And rather than reject viewpoints that you have difficulty with, keep an open mind so you will be able to apply something usable when you are at a higher plateau.

I listened and watched with rapt attention as master teacher Cricchio not only told but showed his attentive audience the how-to's of posing the human form in its most flattering positions. To this Frank added light after light, carefully explaining the use of each until, at last, our high-key bride had a total of eight lights illuminating her and the background.

Cricchio is without peer when it comes to explaining technical areas relating to exposure. He also has few peers in understanding and controlling light.

After hearing of the photographic success of Wah Lui, he too had my individual attention as he spoke throughout much of the next day. Lui began by tearing down the base from which I and many other photographers operate. He then proceeded in a most charming fashion to put aside in one fell swoop all of the photographers who have meticulously taught us the cor-

rect way to analyze light and photograph the human form. In place of our masters, Lui gave us a new base on which to build—the greats of photojournalism, such as Alfred Newman.

Lui's slide presentation showing examples of his studio's work was for the most part exciting, his treatment of both subject and background and his use of props throughout established him as one of the most creative photographers in recent years, yet he breaks all of the rules and still attracts thousands of non-contract seniors to his studios.

Confusing? It need not be. If we are astute businessmen, if we are professional in our photography, we will learn as much from one teacher as we do the other. One will teach us the basics and then show us how to master what we use. The other will open our minds to a freer style and a more simplistic approach to lighting. Both will help us produce salable photographs. One will appeal to a young and vibrant market, the other to a more conservative middle America market. We need both for our economic well being, so let's learn together from those who have proven the worth of their products in the market place.

Each of us is responsible for our individual photographic destiny—no one has pat answers that will work for all of us in every market. We are also responsible for our individual growth as photographers. Initially, we all have followed, sometimes too intensely, a photographer whose work we admire. Eventually we begin to add some of our individuality and creativity to what we have learned. If we are to continue to be responsive to the markets we serve, we will continue to keep the channels of our minds open even when a speaker gives views that do not conform with our present practice.

We should grow enough that we need no longer ask an instructor what camera he uses, what f/stop it was set on, and how many watt/seconds of power was used with each light.

Harley TenElsolf owns Harley Studio, 4455 41st Street, S.W., Grandville, MI 49418.

For a look at Wah Lui's style of portrait photography, turn to page 32.—Ed.

in the studio



by Bill Keane of Photog
and Bev Keane

Salon prints set standards

At a recent PP of A chapter meeting, we listened to comments regarding a print competition that evolved into a debate about scoring portrait prints. Basically, the issue revolved around the qualities of a salon portrait versus the salability of a portrait. Each approach was correct, but each belonged in its own separate territory.

In print competition, a portrait is judged on its salon qualities. The perfect salon portrait meets high standards in several categories. Of course, the state of perfection can never be 100 percent objective. Can a photograph's impact be the same for each of us? No. But a properly exposed negative is right or wrong. Good cropping is right or wrong—or is it? Maybe wrong cropping gives impact on a certain subject treatment!

No wonder there are so few perfect samples around. Thank goodness "beauty is in the eye of the beholder" or we would all look alike and do the same things. How boring! And that is precisely one of the arguments against salon standards—it's repetitive and lacks creativity because it's produced to fit the standards. This may be true, but we do need standards that form a foundation. That a print meets standards of salon print doesn't mean a customer will buy it; it doesn't mean anything except that when a photographer receives acclaim as a Photographic Craftsman or Master of Photography, he is capable of producing a certain number of photographs which meet the standards of excellence as seen through the eyes of a number and variety of his peers. This is good. This is valid. We need a point to look to, to learn from. And this is the value of print competition—it gives us a standard to look to in order to learn from.

If we, as an organization, feel the standards of the salon portrait are obsolete or wrong, then they should be changed. If we, as individuals, feel the standards are wrong, then we are free to do our own style—but we shouldn't expect salon acceptance. The salon standard is valid as a point of comparison for acceptability and as a learning instrument. The qualities, we,

as a profession, give the salon print, must always be relevant to society's needs and to the profession's growth. Nonetheless, a standard for comparison is necessary.

Will ribbons mean money? Some photographers swear that ribbons help them prove credibility to the customer. This undoubtedly is true. Ribbons are impressive. However, a customer will buy what he likes—what draws emotional response from deep down inside. Often technical perfection negates the emotional impact of a portrait. Perhaps ribbons make the photographer feel more credible! Most photographers have experienced the customer who buys the expression instead of the technically superior portrait. For the customer, the most important part of the portrait is the feeling. It is the whole point.

But, then again, it is easier for the photographer to create the beautiful, emotional portrait when he has the knowledge at hand to grasp spontaneously the image that says it all—a salon perfect photograph that tugs at the heart.

Examples are easy to find. One portrait that won a Corner and Best of Show didn't sell to the client; another customer loved a portrait of her daughter enough to buy a 20"x24" canvas, but the judges said it deserved an average score and needed more detail in the toes!

Standards are necessary for comparison and education, but, like emotional responses, are not chiseled in stone. We need both. Each has its place. The point is to learn, so we can create what we want to say emotionally.

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

"People often ask me which cameras I use. I would like to say first that the choice of a camera must always be a personal one and that the make is of somewhat secondary importance. Most important is the art of seeing a good picture before one releases the shutter." —Alfred Eisenstaedt

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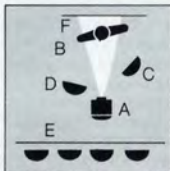
"Two Inside House" by Bill Cronin

Cronin made a series of photographs for the Geneseo Migrant Center, which were used in books, articles, and displays. "Two Inside House" was made with a Nikkormat camera and 24mm lens on Tri-X film. Cronin used available light indoors.



"Pout and Passion" by Robert Huddle

With this photograph, Huddle proved that a subject can wear red and still be the center of interest. He wrapped red fabric around the head and shoulders of the model (B), and used red cloth as the background (F). He used a Mamiya RB67 camera (A), 180mm lens, and VPS 120 film. Lighting was a 25w/s main light (C), 50w/s fill (D), and a general fill in back of the camera room (E)—four five-inch 600w/s Speedotrons bouncing through a shower curtain. Modeling lamps were turned off to make the subject's pupils appear larger. Huddle spent over two hours retouching the photograph to smooth the pores and add make-up.





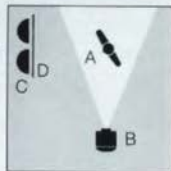


"Green Peppers" by Mildred Totushek, M.Photog.

After a long week making portraits of people, Totushek appreciates photographing the color, structure, and texture of vegetables. She says, "They don't talk back to you and you don't have to get them to smile." She used a Canon AE1 35mm SLR camera, Canon Macro 50mm lens, and Kodacolor 400 film. Shutter speed was $\frac{1}{25}$ second and aperture was f/8. She used open shade, north light in the shade of a large wooden wall.



"Soliloquy" by Thomas R. Nucatola, M. Photog. Nucatola used a Hasselblad camera (A), an 80mm lens, and VPS 120 film for this nude figure study. Exposure was $\frac{1}{125}$ second at f/8. Two 100w/s strobe lights (C) lit the subject (B) through a 4'x7' scrim.



advertising basics



by Hal Betancourt

Logos and trademarks leave lasting impressions

Trademarks and logotypes, in one form or another, have been used throughout history. From the beginning of time, craftsmen have developed individual identifying marks and imprinted them on products they produced. During the medieval period, soldiers were recognized by a distinctive "coat of arms" emblazoned on their shields and breastplates. Such symbols became popular among aristocrats to distinguish their ancestral heritage. Merchants of the past hung symbolic signs in front of their shops to advertise their wares. Later, in our own country, cattle owners branded livestock with individual marks to identify their cattle and discourage rustling.

Today, trademarks and logos identify companies and single out their products from the competition. In addition to identifying the original manufacturer of a product or service, the device assures the quality which a company hopes to project. It also is a miniature reminder or advertisement for the owner, wherever and whenever it appears.

Although they are used interchangeably, the terms "trademark" and "logo"

type" actually have different meanings. A trademark is any symbol, name or graphic design (or combination of these elements) used by a manufacturer to identify a company and its products. Sometimes it is called a corporate mark, emblem, insignia, or service mark. A logotype is the name of the sponsor of an advertisement (with or without a trademark) which is usually found at the bottom of an advertisement; it's often referred to as a "logo," "signature," or "sig cut." I'll treat them as one: "trademark/logo."

A trademark/logo can take the form of:

- Symbols, such as an animal (Borden's Elsie the Cow) or a unique design (Red Cross). Symbols by themselves are difficult to associate with a product or company, unless there is a natural tie-in such as the camel for Camel cigarettes.

- Initials, popular with large corporations (IBM, GE, 3M, NBC), need a tremendous amount of exposure before they become well known. Most small companies can't afford the money it takes to achieve identification of an abbreviated name.

- Names are better to incorporate into a symbol since they leave little doubt about whom or what the design represents (Coca-Cola, Pan Am, Republic Steel, Xerox).

- Combined name and symbol (Kodak, Kraft, Chevrolet, CBS, General Tire), is a popular form.

A company trademark/logo should be original in concept, simple in design, legible, appropriate to the product or service, and easy to remember. For a photographer, it can include one or all of the following elements: 1) studio name, 2) type of photography, 3) address and phone number, 4) a slogan.

Unlike other forms of advertising which have a short lifespan, a trademark/logo is intended to last a long time. When choosing a design, pick one you can live with for many years. Here are some ideas which will help:

- Keep the design clean and simple. It will appear in many forms and sizes during its lifetime and has to reproduce well in all kinds of media.

- Include your address and phone num-

ber as an integral part of the artwork, when possible, so this information doesn't have to be set in type each time the trademark/logo appears in print.

- Don't use exotic typefaces which are popular today but may look outdated in a short time; stay with the classics. For the same reason, avoid photographs or drawings of people in contemporary fashions, mod hair styles, automobiles or appliances, or similar props.

Before selecting your trademark/logo, be sure you are absolutely comfortable with it. In other words, make sure you like it and that it properly reflects your company or product. Don't let a designer impose his or her personal taste on you without fully justifying his recommendations, based upon sound design principles and market research. You will still be using the trademark design to represent your company long after the designer has been paid and has departed.

When planning your trademark/logo, a good reference source both for ideas and to help you keep from duplicating someone else's registered mark, is *General Information Concerning Trademarks*, available from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402. As an additional precaution, have your lawyer make sure no one is using the mark you finally decide to adopt. This can be done by checking the *Principal Register* and the *Supplemental Register* of the U.S. Patent Office. If you want to protect your trademark, have it registered with the U.S. Patent Office, U.S. Department of Commerce, Washington, DC 20231, for a period of twenty years (renewable). You should also register it with the appropriate state agency.

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Hal Betancourt operates a full-time advertising agency, which he founded in 1973, in San Diego, California. His advertising career began in New York City; he has worked for other ad agencies, a promotion firm, a direct mail house, a magazine publisher, a television production company, and an industrial corporation.

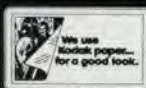
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money matters



By Margaret B. Andersen

Economy begins at home

1980 already has been labeled with economic adjectives galore. "Recession" and "inflation" have become as commonplace to us as "black-and-white" and "color." But there's no doubt that there's an economic slowdown.

Despite this, I'm looking for new opportunities for my own photographic business, while attempting to approach today's economy constructively. We all can do this. Perhaps the best place to start is by reducing costs and expenditures within our own labs and studios. As owners or managers, we know several ways to cut costs. But our employees and co-workers might come up with ideas we haven't thought of. Many businesses will pay handsome fees this year to outside cost analysts. An interesting alternative would be to look to your employees for advice.

It's not enough to simply ask workers for cost-cutting ideas, as they often will associate this with more work for themselves. Our approach was to offer a bonus incentive for suggestions that would result in saving either time or money. We announced the program to all employees at a special meeting at which we presented some hard facts about the present economy and what it means to our business. The reward was \$25 for each accepted suggestion, with special consideration and added compensation to be given for ideas which resulted in significant savings.

Our employees offered a variety of money-saving ideas:

- One suggested using a four-copy label to save three additional typing steps. This not only saved clerical time, it stopped a persistent backlog caused by typing entries in two record books.

- Another employee noticed that a display unit we rented for conventions and seminars was rather simply constructed. He duplicated it for us at a cost of less than one rental charge.

- We sometimes missed expenses eligible for co-op dollars. Then one employee redesigned our purchase orders so every entry was screened. This also resulted in new applications for co-op dollars.

- Another employee retouched some

sample photographs for us. He did an excellent job at much lower rates than our out-of-state retoucher.

- Several employees came up with ideas to reduce waste in the lab. They made signs reminding printers how much a roll of paper actually costs. And a new accurate reporting system enabled workers to make weekly and monthly comparisons of waste figures for their printers.

We all expect employees to make suggestions and improvements, and many people who work for us do this consistently. The bonus program, however, elicited more constructive ideas than before, frequently from employees who had never made suggestions in the past.

We made the cost-cutting program a part of our weekly meetings. We present bonus winners their checks in front of fellow employees and ask for a round of applause. Recognition is an important part of the program's success.

Larger studios and color labs may want to form cost-cutting task forces comprised of regular bonus winners. These teams may branch out into other areas of the operation. Don't be surprised if a suggestion addresses itself to the efficiency of a particular worker. Our bonus program has targeted procedures, production, personnel, equipment, and policies.

Any idea qualifies for a bonus if it saves us time or money. Not only are the suggestions well worth a reward, but they keep employees in a constructive, cost-cutting state of mind. Once I had to remind an employee that she was eligible for the bonus, as her cost-cutting attitude had become automatic. The bonus program has established some very good working habits for all of us, and it can be equally beneficial for every business.

Margaret B. Andersen is president of McKenna Color, Inc., a color lab and two studios in Waterloo and Des Moines, Iowa. Formerly a stockbroker, she is serving her fifth term as economic adviser to the governor of Iowa, televises a local program called "Wall Street Watch," and lectures throughout her state on the economy and stock market.

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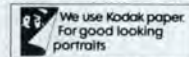
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Oil coloring and retouching courses
Hamilton Studios, Claymont, Delaware will open its doors September 8 for courses in negative retouching, photo-

graph retouching, basic photo oil coloring, and professional oil coloring. Extensive and practical hands-on instruction, individual guidance, and critiques for each phase of a student's work will be included in the training.

For more information, write to Regis-

trar, Hamilton Studios, Inc., Box 399, Claymont, DE 19703.

Travel photography workshop

Travel Photography Workshop in Santa Fe with Lisi Dennis will be held September 13 through 20 in Santa Fe, New Mexico. Participants will photograph the Santa Fe Fiesta, Indian Pueblo, Spanish Mission, Sangre de Cristo Mountains, and ghost towns. Topics covered will include: expanding the definition of travel photography, feeling comfortable photographing people, composing travel graphics, recording special events, planning slide presentations, landscape photography, creating a style, handling color effectively, and decorating with photo-graphics.

For information, contact Barbara Weltman, International Travel Bureau, 380 Madison Avenue, New York, NY 10017.

Seaport workshop

A nautical photography weekend at Mystic Seaport, Connecticut, complete with salty settings, models in Victorian dress, and a night aboard a square-rigged ship, will be conducted October 25 and 26. The two-day program will include supervised sunrise, sunset, daytime, and moonlight photo sessions along the seaport's waterfront and cobblestoned streets. Overnight accommodations will be on the three-masted ship, Joseph Conrad, which is permanently moored at Mystic Seaport.

For more information, contact Mary R. Maynard, Mystic Seaport Museum, Mystic, CT 06355.



Mystic Seaport Museum's waterfront will be the site of a weekend photography workshop. October 25 through 26.

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tival this year will include a new seminar on how business communicators can incorporate multi-image presentations into meetings. The festival will be held August 25 through 28 at The Dobson Multi-Purpose Arena in Vail, Colorado. Competition categories are religious/spiritual, entertainment, documentary, sales/marketing, motivation/recognition, meetings, education, and student. Format sub-categories include two to five, six to eleven, and twelve or more projectors.

For information, contact Executive Director, P.O. Box 272, Fair Haven, NJ 07701.

Photographic technology symposium

In response to proposals from government, the academic community, and industry, the Society of Photographic Scientists and Engineers has agreed to arrange and administer the Symposium on Photographic Technology at the Institute for Defense Analyses, Washington, D.C., September 28 through 30. The program includes an overview of photographic science and engineering activities, and techniques being used, under development, and planned for future requirements. Content of these presentations will be secret. Attendance will be available to U.S. citizens and immigrant aliens. Persons attending must possess Department of Defense secret or higher clearances.

For more information, contact Robert H. Wood, Society of Photographic Scientists and Engineers, 1411 K Street, N.W., Suite 930, Washington, DC 20005.

University Film Association conference

"The Future of Contemporary Media: Innovation, Accessibility, and Influence" is the 1980 University Film Association conference theme, which is set for August 9 through 13 at the University of Texas in Austin. Some of the topics to be discussed include multi-image, screenwriting, video disc, holography, and computer graphics. A pre-release film screening will be presented each evening.

For more information, contact Donald Pasquella, Southern Methodist University, Dallas, TX 75206 or Professional Motion Picture Equipment Association National Office, University Tower, Suite 806, 6440 North Central Expressway, Dallas, TX 75206.

Treasures of the Royal Photographic Society conference

Photographic Resource Center will sponsor a one-day conference, "Treasures of the Royal Photographic Society: Research

in Context," on September 27 at Boston University. This conference is planned in conjunction with the two-year travelling exhibition, "Treasures of the Royal Photographic Society," on view at the Worcester Art Museum from September 17 through October 31. The exhibition is the

first time that photographs from the RPS have been exhibited collectively in North America. "Treasures" is composed of 100 British and American photographs made from 1842 to 1936. Six photographic historians each will discuss current research.

For more information, contact Jean

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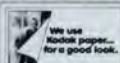
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Basic photography teaching guide

International Photocourse, headquartered in Armonk, New York, has introduced a comprehensive how-to system for teaching basic photography. The package includes 100 35mm color slides, technical and artistic description of each slide on individual index cards, an eighty-page guide to the Photocourse method, a three-ring student notebook, and a 153-page teaching manual with lesson plans for a ten-segment course. The complete set is \$135. The system provides step-by-step guidance through the organization, preparation, and teaching of a basic photography course with detailed lesson structures, timing considerations, class exercises, prepared quizzes, and references.

For free brochure and complete information, contact International Photocourse, P.O. Box 582K, Bedford, NY 10506.

Photographic preservation and restoration seminar

In response to increasing interest in photographic history, Rochester Institute of Technology will conduct its seventh semi-annual seminar, "Preservation and Restoration of Photographic Images," August 25 through 27. The program will address problems of unstable photographic materials that are deteriorating due to inadequate and potentially dangerous storage procedures, along with solutions to many preservation questions.

For more information, contact Val Johnson, Seminar Coordinator, Graphic Arts Research Center, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623.

schools, seminars and conferences

AUGUST 10

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

AUGUST 10-13

1980 International Conference on Photographic Papers, The Homestead, Hot Springs, Virginia—contact Society of

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AUGUST 10-16

Color Dynamics by Pete Turner, The Maine Photographic Workshops, Rockport, ME 04856

AUGUST 16-17

National Stereoscopic Association, Photo Show '80, Canton Art Institute, Canton, Ohio—contact P.O. Box 14801, Columbus, OH 43214

AUGUST 17-22

Eleventh Annual Workshop in Biomedical Photography, Rochester, New York—contact John P. Vetter, Medical Media Services, The Western Pennsylvania Hospital, 4800 Friendship Avenue, Pittsburgh, PA 15224

AUGUST 17-22

Architectural Photography, Portrait Photography I, Winona School of Professional Photography, Winona Lake, IN 46590

AUGUST 17-23

Seeing and Working in Color with Jay Maisel and Friends, Photographing the Nude Figure by Lucien Clergue, Learning to See with Sean Kernan, The Maine Photographic Workshops, Rockport, ME 04856

AUGUST 23-24

Chicago Photographic Collectors Society, Holiday Inn O'Hare/Kennedy, Rosemont, Illinois—contact Chicago Photographic Collectors Society, P.O. Box 375, Winnetka, IL 60093

AUGUST 24-30

Eva Rubinstein's "Message from the Interior": The Art of Seeing by Freeman Patterson, The Maine Photographic Workshops, Rockport, ME 04856

AUGUST 25

International Multi-Image Festival, Vail, Colorado—contact International Multi-Image Festival, P.O. Box 272, Fair Haven, NJ 07701

AUGUST 31-SEPTEMBER 6

Audiovisual Production Workshop with Steve Uzzell, The Maine Photographic Workshops, Rockport, ME 04856

AUGUST 31-SEPTEMBER 5

Illustrative Photography, Small Negative Printing and Lab Techniques, Winona School of Professional Photography, Winona Lake, IN 46590

SEPTEMBER 7-12

Commercial Photography I, The Affluent Portrait Market, The Business of Portrait Photography, Winona School of Professional Photography, Winona Lake, IN 46590

SEPTEMBER 8-11

Zelmsman Portrait Workshop, St. Louis, Missouri—contact Ken Bannister, 2524 North El Molino Avenue, Altadena, CA 91001

SEPTEMBER 8-12

National Micrographics Association Integrated Systems '80, Washington, D.C.—contact National Micrographics Association, 8719 Colesville Road, Silver Spring, MD 20910

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literature

•A "how-to" newsletter offering tips on portrait, sports, and close-up photography is now available from Minolta Corporation, 101 Williams Drive, Ramsey, NJ 07446. The spring/summer issue of *Minolta Contact Sheet* shows how to take misty, romantic looking photos, achieve better creative control with flash, improve outdoor close-ups, and capture the drama of sports action. The latest Minolta equipment is also reviewed. The newsletter is sent free twice a year to registered owners of Minolta cameras and lenses, and is available by subscription for \$3 for two years.

•A guide for testing both gain and contrast of retro-reflective front projection screens, complete with comparative product samples, is incorporated into a brochure available from 3M's Special Enterprises Department SE80-19, P.O. Box 33600, St. Paul, MN 55133.

•A 14½"x11½" 1981 America's National Parks Calendar is being offered by Crosswinds Corporation, Plaza Marin III Building, 7503 Marin Drive, Englewood, CO 80110. The calendar features photographic work of David Muench with text by Dan Murphy. \$6.95.

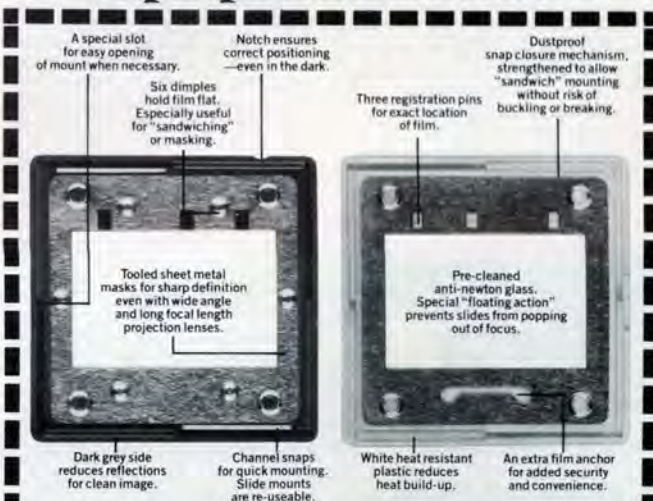
•Higher Prolab Productivity From CX Systems is a catalog of CX equipment for the professional photo lab, including CX Silver Recovery Program, Gretag 3115 Color Printer, 20K and Universal print cutters, CX

Compu-Notch, CX Tri-Cutter, and CX Propax DL automatic negative sleeve. For a free copy, write to CX Systems, Rainier Electronics Park, 2700 Rainier Avenue South, Seattle, WA 98144.

•D.O. Industries, 317 East Chestnut Street, East Rochester, NY 14445 has released a

brochure describing slide projection lenses and accessories. The brochure, entitled *From Slide to Screen, Sharpness without Compromise*, includes information on one-inch to nine-inch lenses, new right angle and Barlow lenses; along with condensers, brackets, and Navilux projection screens; free.

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Indemnification

(continued from page 45)

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For additional information about PP of A's Indemnification Program call or write: Indemnification Administrator, Professional Photographers of America, Inc., 1090 Executive Way, Des Plaines, IL 60018; (312) 299-8161.

Sidney C. Kleinman, former legal counsel for PP of A, helped develop the Indemnification Program and served as counsel for the Professional Liability Insurance Trust for three years. His law offices are at 208 South LaSalle, Chicago, IL 60604.

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RUBBER STAMP CATALOG. INSTANT DRYING INK for RC PAPER—4 oz., \$4.80. Pad, \$1.55. GOLD STAMPING MACHINE, \$121.95. BUSINESS CARDS. Jackson's, Brownsville Rd., P-308, Mt. Vernon, IL 62864.

PHOTOMOUNTS—ALBUMS... Ask for a free catalog and photomount samples. Penn Photomounts, 5th & Main Streets, Darby, PA 19023.

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MARKETING IDEAS are abundant in THE PROFESSIONAL PHOTOGRAPHER'S reprint booklet titled "Marketing and the Professional Photographer." Some of the articles in the 27-page publication are: "How Astute Marketing Can Make the Commercial Studio Grow," "Public Relations and the Industrial Photographer," "How to Stage an Open House," and "How to Make Radio & Television Work for you." Send \$1 to PPA Publications & Events, Inc., Dept. CN, 1090 Executive Way, Des Plaines, IL 60018.

PHOTO DECOR booklet includes articles on office wall decor, canvas-mounted sales, gallery in the studio, and marketing custom framing. Available for \$1 each from PPA Publications & Events, Inc., Dept. CN, 1090 Executive Way, Des Plaines, IL 60018.

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COPY & RESTORATION BY PRO PHOTO. 212-09 48th Ave., Queens, NY 11364. Serving The Professional (212) 631-9780.

COPY & RESTORATION reprint from THE PROFESSIONAL PHOTOGRAPHER features "The ABCs of Copy and Restoration," "The Terms and Tools of the Trade," "How to Profit from Old Photographs," "Retouching Kodak Color Negative Film," and more! Available for \$1 from PPA Publications and Events, Inc., Dept. CN, 1090 Executive Way, Des Plaines, IL 60018.

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PRICING GUIDE—commercial photography (advertising, architectural, audio-visual, catalog, copies, public relations, stock) and making a profit. \$10.75. Check or money order. Professional Photographers of San Francisco, 44 Montgomery, San Francisco, CA 94104.

Prospective customers read classified ads.

BLUE BOOK OF PHOTOGRAPHY PRICES. Need more information? Write: Photography Research Institute, Carson Endowment, Room 26, 21237 South Monetta Ave., Carson, CA 90745.

MISCELLANEOUS

PACKARD IDEAL SHUTTERS. Completed repair service, synchro and electric. Also, newly manufactured. Professional Photographic Products, Inc., 117 Vine St., P.O. Box 169, Hammonston, NJ 08037.

TOURS—HONG KONG TOUR & PHOTO CONFERENCE IV sponsored by Professional Photographers of San Francisco, Nov. 23-Dec. 6, 1980. \$349 per person inc. Bratini 747 air and hotel. Details: Natalie Rokusek, PPSF, 44 Montgomery St., San Francisco, CA 94104. (415) 397-4874.

LEGAL PROBLEMS? Call Sid Kleinman, Cr. Photo., 14 years photographic legal experience. SIDNEY C. KLEINMAN LTD., Attorneys at Law. \$25 for up to 25 minutes phone consultation. Call (312) 958-4666. Use Master Charge/Visa.

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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.

3D camera repair

Could you tell me who would repair the winding mechanism of a 35mm Kodak 3D camera that is about twenty-five years old?

Herbert W. Koenemann
Springfield, Missouri

Manufacture of your Kodak Stereo camera, made in the 1950s, long ago was discontinued. Kodak Equipment Service, Oakbrook, Illinois, no longer services that camera. However, Marvin Cotton, Camera Exchange, 16 North Dearborn, Chicago, IL 60602, said he could repair your winding mechanism. Cost would be \$57 plus \$1.50 for shipping. The repair would be covered by a one-year warranty.

Another good service facility for most brands of photographic equipment is International Camera Corporation, 836 West Adams Street, Chicago, IL 60607.

Buy used rather than convert

In November's "professional feedback," you had an inquiry about film for a Beattie 90mm roll film back. In the past, Beattie-Coleman Systems attempted to convert 90mm magazines to 70mm, but with not a great deal of success. And it was costly.

We would recommend that your reader look around for a used Beattie D-108V magazine, or possibly consider purchasing a new one, rather than spend a lot of money on a magazine that is at least ten years old.

Dave Crawford

President, Beattie-Coleman Systems
Cleveland, Tennessee

Thanks for the information, Dave.

Who makes murals?

We are looking for addresses of companies that make large wall murals. I read about one in *The Professional Photographer* quite a long time ago, but I cannot find the name now. This company, as I recall, used a process that electronically transferred the image to cloth, which then could be pasted onto a wall.

Henry J. Fregly

Lewisburg, Pennsylvania
The process you refer to for making large cloth-based murals is marketed by 3M. It uses a drum and ink jets. You can obtain additional data from Architectural Murals

Project/Decorative Products Division, 3M Company, 552-15 3M Center, St. Paul, MN 55101. In your area, one firm that makes prints using the process is Berry & Homer, Inc., P.O. Box 1319, Philadelphia, PA 19105.

For names of other labs that provide mural services, ask Kodak for a copy of A Directory of Professional Color Labs for Photo Decor. It's free from Professional and Finishing Markets Division, Eastman Kodak Company, Rochester, NY 14650.

Forgers beware

I am a regular reader of your column, and I wonder if you can help me. I wish to open a studio where I hope to specialize in copying forged or altered documents by infrared and ultraviolet light.

Can you tell me who sells infrared and ultraviolet lamps, lenses, and cameras to do this kind of work?

S.O. Sanyaolu
Surulere, Nigeria

Infrared and ultraviolet photographic techniques for detecting forged or altered documents are quite specialized. They are most often used in the United States by law enforcement agencies.

One of the best sources for this information is a series of publications produced by Eastman Kodak Company. The following ones will answer your questions in detail, and will provide other background information you will find helpful.

Using Photography to Preserve Evidence, M-2, \$2.50; Ultraviolet and Fluorescence Photography, M-27, \$2.25; Kodak Infrared Films, N-17, \$1.75; Photography Through the Microscope, P-2, to be released this year; Applied Infrared Photography, M-28, \$6. Order these publications directly from Eastman Kodak Company, Department 454, 343 State Street, Rochester, NY 14650.

Silver recovery help

Could you tell me where I can find information on silver recovery for the small photofinisher?

Grant R. James
Cherry Hill, New Jersey

Obtaining information about silver recovery should be on the "must do" list of any firm processing a sizable quantity of black-

and-white or color material today. With recent sharp increases in silver prices, many of us may be literally throwing money down the drain with our waste products!

Eastman Kodak Company recently revised several publications on silver recovery, and until May 30, was offering a packet of six booklets for \$7. The offer may still stand. Write Eastman Kodak Company, Department 454, 343 State Street, Rochester, NY 14650; ask for Silver Recovery Literature Packet, Kodak publication J-SRP. Kodak will bill you.

Plastic slide pages questioned

I've heard that the plastic slide pages for storing transparencies exude a chemical that can attack the transparencies and severely shorten their lives. I've written to all the manufacturers of these, and have received no replies. I now have quite an extensive slide file; some of the images are stored in these pages. Should I remove them?

Bruce W. Odell
Ruston, Louisiana

Your question is echoed by many photographers who have extensive slide files that must be kept accessible. We asked several exhibitors at a recent major photographic trade exhibition, and received conflicting answers. One manufacturer said that his firm uses special inert plastic for the pages, and that they are so safe that the government uses them for archival files. He said his pages also are used extensively by stamp and coin collectors. A European manufacturer of negative sleeves, however, said that though his material was inert, any plastic material must be joined by a liquid sealant, and the sealant fumes can attack and possibly damage the color in transparencies.

At Winona, we use many different brands of plastic slide storage pages. Some transparencies have been in these pages for more than five years, and no color shift or image deterioration is apparent. However, to truly test, we would need to compare a slide stored in plastic with an identical one kept away from plastic.

We doubt that anybody has a positive answer to your question, since it is difficult to accelerate the effects of long-term storage and aging on film images.

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