



THE PROFESSIONAL
PhotographerTM

DECEMBER 1981

\$3.25

Rush Job!



We make haste slowly.

If a job is rush, we won't take less time to do it... we'll go into over-time instead. Come what may, we'll never take quality out of a job to meet a deadline.

But even with this stern code, the NCL record of performance stands pretty high. We make haste slowly. But when we promise to deliver, whether rush job, or regular, we move

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you take... send it to National

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P.O. Box 2806 Phoenix, Arizona 85038





At Nikon we don't depend on someone else to make the most important part of a lens.

Unlike Nikon, most camera and lens companies depend on an outside source to make the heart of a lens—optical glass.

When a company doesn't make its own optical glass the performance of a lens can be compromised. For instance, the specifications of a lens design may have to be downgraded because the independent glass manufacturer cannot supply the proper glass. Or meet the close tolerances of the lens design.

Because Nikon makes its own optical glass, Nikon engineers can produce the exact type of glass needed for each element of each lens without compromise. In addition,

having complete control over the glass-making process has enabled Nikon engineers to pioneer many optical-glass designs. For example, ED glass which gives you sharpness of color formerly not attainable with a telephoto lens at full aperture.

Every step in the Nikon lens-making process—grinding, polishing, assembling—is subject to the most demanding quality control standards in the world.

In fact Nikon's obsession with precision is so exacting, we have to make our own measuring instruments to test our lenses.

You can see the results of this dedication with our 24mm

wide angle Nikkors (f2, f2.8). Both these lenses feature Nikon's Floating Element System for superior image quality even at the closest focusing distance. And both give you spectacular color, vivid contrast, and crisp detail even when your lens is wide open.

So the next time you're interested in a new lens—like a 24mm wide angle—and someone tells you that you can buy one that's just as good as a Nikkor for only half the price, remember one thing.

It's probably half the quality too.

Nikon
We take the world's
greatest pictures.™



Wide Angle Nikkor
24mm f2.8

**We think
everyone in the picture,
should really be in the picture.**



Sunpak Auto 422 D

They don't seem to agree.



Our Leading Competitor



Seen here are two pictures taken with the same camera and same lens on consecutive frames of the same roll of film. The time between shots, only the few seconds it took to change from the new Sunpak Auto 422 D dedicated flash to the Vivitar 3500.

Both were taken from 45 feet away, which is two feet less than Vivitar's recommended maximum auto distance.

Yet the difference in the two pictures is remarkable. Looking at the Sunpak picture, you can clearly see the young woman in a pink shirt at the extreme right side of the picture. You can see the brick, stone and corrugated metal background detail across the entire range of the photograph. Even make out the graffiti.

In short, the picture enjoys the advantage of full light coverage from edge to edge. And is about a stop brighter over all.

Compare it to the other picture and it's obvious that the Sunpak Auto 422 D clearly out-powers the Vivitar 3500.

Which is exactly the point. You buy dedicated flash for the light it delivers on the subject. And comparing specifications, or comparing actual photographs, it's obvious which unit has the power edge.

The same is probably true of any other shoe-mount flash you might be

thinking of buying. So before you make a choice, compare the specifications for sure. And compare pictures if you can.

We think the difference in Sunpak will be as easy to see as it is here. Because we use the energy to light the picture. Not to go "Beep-Beep".

Sunpak 422 D Specifications

Guide Number
28mm Coverage 100 (ASA 100/feet)
(Illumination 70°H X 53°V)

Auto Operating Distance
1.6-50 feet
(Illumination 70°H X 53°V)

Angle of Illumination
Ultra Wide (16mm*)
Super Wide (24mm*)
Wide (28mm)
Tele Zoom (35mm-135mm**)

Bounce Head
Rotates 0° + 90° Vertical Positions
0° + 330° Horizontal Positions

*WIDE ANGLE DIFFUSER ACCESSORY REQUIRED
**TELE FILM KIT ACCESSORY REQUIRED

Recycling Time and Number of Flashes

Power Source	Recycle Time	No. of Flashes
4 AA Nickel	0.3-6 sec	80-970
4 AA Alkaline	0.3-10 sec	110-1300
AC Adapter	0.3-10 sec	Unlimited
H-Voltage Pack	0.3-1 sec	950-4300
Rechargeable NiCd 510 Battery	0.2-1.2 sec	100-360

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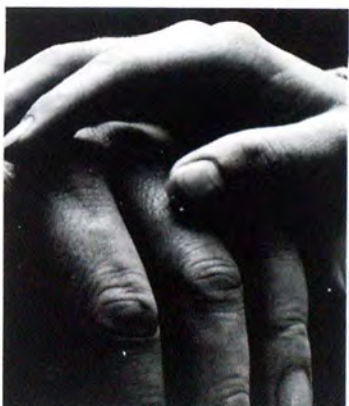
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president's message



by Frank W. Warner
M. Photog. Cr., CPP

You and PP of A

All too soon my year as Professional Photographers of America president has ended. It's hard to believe the year has gone by so quickly, but I guess that's what happens when you enjoy what you do.

During our travels this year, my wife Grace and I have had the good fortune to meet many warm, wonderful people in our profession. As we enjoyed super programs at each of the fourteen regional and affiliate conventions we attended, we realized how much we have to be thankful for.

Most speakers shared a common message: your success depends on you; you can be whatever you want to be; and local, state, regional, and national professional photographic associations can help you achieve your goals. Speakers had only praise for our associations, and attributed much of their success to member services. PP of A has fifty services to share with members, but it's up to you to take advantage of them.

Throughout the year, I have talked about these services and benefits in "president's message." In our busy lives, it is sometimes easy to forget all the good things available to us.

I firmly believe you get out of life only what you put into it. The same applies to what you get out of an association. When you give of yourself, as so many of you do, you receive much in return. In my twenty-five years in professional photographic associations, I have received much more than I have ever given, and I have been helped by many. In associations, many dedicated, hardworking people constantly give much to make services, seminars, conventions and other services possible.

In 1982, PP of A will offer exciting new marketing programs. If our industry is to prosper, marketing must be a high priority. At our St. Louis convention, we initiated the Ralston Purina/PP of A "Picture of Health" program. This will help put our logo in front of the buying public, but like everything else, the program's success depends upon you. We must have your participation and enthusiasm to make it work. We must accept that coupons, rebates and other promotional tools are vital to our marketing success.

We photographers not only must accept change, but prepare for it. Change heralds tomorrow's success. The electronic age is upon us. Equipment is becoming increasingly more automatic. But our ability and creativity still are the most important assets we have. Professional photographic associations can help us develop these as we quest for the best.

My year as president of this association was a real joy. I thank those who made it so smooth: officers, board of directors, Council, division chairmen, standing committee chairmen, and all committees, exhibitors, and photographic industries which support Professional Photographers of America.

I especially thank the super staff, which without an executive director at the helm, did a tremendous job producing our 90th International Exposition of Professional Photography, 90th Exhibition of Professional Photography, and 29th National Industrial Photographic Conference. A special thanks also goes to Bud Haynes, Cr. Photog., Hon. M. Photog., past president of PP of A, who filled in as executive director while we searched for a new one.

I thank each of you for being a member and supporting our programs, because you are really what Professional Photographers of America is all about. Without you, there would be no need for all the others I've thanked.

I'd like to be the first to welcome aboard our new executive director, Robert Becker, a certified association executive (CAE). I'm sure he will provide the excellent leadership PP of A needs to make its second century a success.

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• 8732 Sunset Boulevard
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(213) 659-3810

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• 60 East 42nd Street, New York, NY
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MIKE ONO
International Publications Consultant

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Media Data Form

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Picture a filter system that fits virtually every 35mm SLR camera made—as well as medium format, movie and TV cameras, enlargers and almost all the lenses that go with them.

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The Cokin Creative Filter System makes it all possible!

pinpoint the perfect placement of your creative effect.

You can even use more than one filter holder. A coupling ring connects one filter holder to another—allowing you to shoot with four or five filters. Or as many as you like!

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Over 100 filters to choose from—or make your own. Rainbows. Pastels, prisms and stars. Multiple-image filters, fog filters, diffusers—there are over 100 filters in the Cokin family.

Cokin also offers do-it-yourself kits, with gelatine filters, colored vaseline, colored varnish and creative masks. So you can make your own creative effects in minutes.

The system travels anywhere you do. Made of high-quality organic and mineral glass, Cokin filters are lightweight and portable. So compact, the complete system—with all its accessories—can fit into a camera case.

Whether your assignments take you around the globe or around the corner—the Cokin Creative Filter System will change your world in hundreds of wonderful ways. Visit your favorite camera dealer and ask for it by name.

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A time-saving modular design. Simple to use, quick to set up, total creative control. That's what Jean Coquin wanted from a filter system. And that's the basis for his design.

A professional photographer turned inventor, Mr. Coquin designed his system around a unique filter holder that simply attaches with an adapter ring to any type of lens, (from 36mm to 82mm filter diameters plus Hasselblad®). Each filter holder holds up to three Cokin filters. You create dazzling effects effortlessly by slipping filters in and out.

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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.

1982 conventions

JANUARY 10-12

Hawaii PP
Prince Kuhio Hotel
Waikiki, Hawaii
Claude S. Ayakawa, Chairman
94-889 Waipahu Street
Waipahu, HI 96797

JANUARY 21-26

National Audio-Visual
Association
Anaheim, California
NAVA
3150 Spring Street
Fairfax, VA 22031

JANUARY 23-26

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

FEBRUARY 5-9

PP of Indiana
Sheraton West Hotel
Indianapolis, Indiana
Harold Bender, Exec. Secretary
3901 North Meridian, Suite 250
Indianapolis, IN 46208

FEBRUARY 7-9

PP of Idaho
Holiday Inn
Boise, Idaho
Dewey Doss, Conv. Chairman
920 East Clark Street
Pocatello, ID 83201

FEBRUARY 12-15

Rocky Mountain PPA
Stoufflers Denver Inn
Denver, Colorado
Duncan MacNab, Exec. Manager
Box 638
Bozeman, MT 59715

FEBRUARY 15-17

Society of Photographic
Scientists and Engineers
Tropicana Hotel
Las Vegas, Nevada
SPSE
7003 Kilworth Lane
Springfield, VA 22151

FEBRUARY 16-17

Studio Suppliers Association
Desert Inn

Las Vegas, Nevada
Studio Suppliers
548 Goffie Road
Hawthorne, NJ 07506

FEBRUARY 17-18

Professional School
Photographers of America
Riviera Hotel
Las Vegas, Nevada
PSPA
P.O. Box 270353
Charlotte, NC 28222

FEBRUARY 18-21

Photo Marketing Association
Las Vegas Convention Center
Las Vegas, Nevada
PMA Convention
3000 Picture Place
Jackson, MI 49201

FEBRUARY 19-22

PPA of New Mexico
AMFAC Hotel
Albuquerque, New Mexico
Eddie Goldclasure, Exec. Secretary
1008 Arizona Street, S.E.
Albuquerque, NM 87108

FEBRUARY 20-22

PPA of Rhode Island
Sheraton Islander
Newport, Rhode Island
Sal Gennaro, Conv. Chairman
159 Hanover Street
Warwick, RI 02886

FEBRUARY 21-22

PP of the Ozarks
Holiday Inn
Joplin, Missouri
Suzann Meritz, Vice President
P.O. Box 777
Pittsburg, KS 66762

FEBRUARY 21-23

PP of Oregon
Marriott Hotel
Portland, Oregon
Forrest Davison, Conv. Chairman
P.O. Box 849
Grants Pass, OR 97526

FEBRUARY 21-24

South Carolina PPA
Sheraton Lake Marion Inn
Santee, South Carolina
Will Poston, Conv. Chairman
714 South Court Street
Florence, SC 29501

FEBRUARY 27-MARCH 1

PP of Ontario
Inn on the Park

datelines

Don Mills, Ontario
George Ireland, Chairman
21 Athol Street West
Oshawa, Ontario
Canada L1H 1J5

FEBRUARY 28

New Jersey Alliance PP
Sheraton Gardens
Freehold, New Jersey
Allan Goldberg, Vice President
111 Coachman Drive North
Freehold, NJ 07728

FEBRUARY 28-MARCH 2

Wisconsin PPA
Olympia Princess
Oconomowoc, Wisconsin
Robert Fehrenbach,
Conv. Chairman
229 North Walnut
Reedsburg, WI 53959

MARCH 6-9

Kansas PPA
Ramada Inn Downtown
Topeka, Kansas
Daniel Wallace, Chairman
1710 N.W. Fredith Lane
Topeka, KS 66608

MARCH 6-10

PP of North Carolina
Hyatt House
Winston-Salem, North Carolina
S. Lane Atkinson,
Conv. Chairman
6203 West Friendly Road
Greensboro, NC 27410

MARCH 13-15

PPA of Massachusetts
Marriott Baystate West
Springfield, Massachusetts
Xenophon Beake, Conv. Chairman
934 Glendale Road
Wilbraham, MA 01095

MARCH 13-15

PP of West Virginia
Lakeview Inn
Morgantown, West Virginia
Mrs. Richard Phillips,
Exec. Secretary
1497 Eastern Avenue
Morgantown, WV 26505

MARCH 13-16

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

MARCH 14-16

Alberta PPA
Westlander Inn
Medicine Hat, Alberta
Janet Bunney, Chairman
377 4th Street
S.E. Medicine Hat, Alberta
Canada T1A 0K4

MARCH 14-17

Kentucky PPA
Executive West
Louisville, Kentucky
Flo Grey, Exec. Secretary
1153 Highland Avenue
Fort Thomas, KY 41075

MARCH 15-18

PPS New York
Kutsher's Country Club
Monticello, New York
Kathie Campbell, Conv. Chairman
86 University Avenue
Rochester, NY 14605

MARCH 19-23

PP of Missouri
Tan-Tar-A Resort
Osage Beach, Missouri
Zeal Wright, Conv. Chairman
428 Madison
Jefferson City, MO 65101

MARCH 20-23

PP of Michigan
Marriott Inn
Grand Rapids, Michigan
Don Wyman, Exec. Director
7714 Andrea Lane
Kalamazoo, MI 49002

MARCH 27-30

PP of Ohio
Hyatt Regency Hotel
Columbus, Ohio
Gene P. King, Exec. Secretary
88 East Broad Street
Columbus, OH 43215

MARCH 28-30

Saskatchewan PPA
Holiday Inn
Yorkton, Saskatchewan
Robert Holtkamp, Chairman
12A 3rd Avenue
Yorkton, Saskatchewan
Canada S3N 1B9

MARCH 28-30

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

MARCH 28-31

PP of Nebraska
Holiday Inn
Omaha, Nebraska
Jim Freize, Conv. Chairman
2464 33rd Avenue
Columbus, NE 68601

APRIL 3-7

Virginia PPA
Ft. McGruder Convention Center
Williamsburg, Virginia

APRIL 4-7

Montana PPA
Heritage Inn
Great Falls, Montana
Darlene Glasscock,
Exec. Secretary
2216 7th Avenue South
Great Falls, MT 59405

APRIL 14-17

World of Wedding Photography
Sheraton Washington Hotel
Washington, D.C.
Wedding Photographers
International
P.O. Box 2003
Santa Monica, CA 90406

APRIL 16-19

PP of Oklahoma
Sheraton-Century Center
Oklahoma City, Oklahoma
Manly R. Settle, Conv. Chairman
108 East Broadway
Anadarko, OK 73005

APRIL 17-21

Northern Light Regional
Radisson Hotel
St. Paul, Minnesota
Paul Schulz, President
P.O. Box 5011
University Station
Fargo, ND 58105

APRIL 18-19

New Hampshire PPA

APRIL 18-20

PPA of Manitoba
Birchwood Inn
Winnipeg, Manitoba
Cheryl Ulicki, Chairman
910 Main Street
Winnipeg, Manitoba
Canada R2W 3P3

APRIL 23-27

PP of Iowa

APRIL 24-26

Connecticut PPA
Lord Cromwell Inn
Cromwell, Connecticut
Robert Petrasy, Conv. Chairman
634 Old Waterbury Road
Southbury, CT 06488

APRIL 25-27

PPA of British Columbia
Richmond Inn
Richmond, British Columbia
Neil McLeod, Chairman
1157A 56th Street
Delta, British Columbia
Canada V4L 2A2

APRIL 25-28

Intermountain PPA
Ramada Inn
Salt Lake City, Utah
Dave Newman, Conv. Chairman
4491 Highland Drive
Salt Lake City, UT 84117

MAY 1-3

Arizona PPA
Ramada Renaissance
Phoenix, Arizona
Dick Loulzenheiser,
Conv. Chairman
5130 West Northern Avenue
Glendale, AZ 85302

MAY 1-3

PP of Puerto Rico
Caribe Hilton Hotel
San Juan, Puerto Rico
Jacobo Ramos, President
Box 10765
Caparra, PR 00922

MAY 2-4

Maine PPA
Abigail Duarte, Secretary
9 Fair Street
Norway, ME 04268

MAY 7

Deadline for Entries in
PP of A National Photographic
Exhibition Judging

MAY 8-11

PP of Washington
Red Lion Motor Inn
Spokane, Washington
Beverly Dart, Conv. Chairman
S. 605 Pines Road
Spokane, WA 99206

MAY 9-11

Moncton PPA
Keddys Brunswick Hotel
Moncton, New Brunswick
Bruce Bailey, Chairman
838 Main Street
Moncton, New Brunswick
Canada E1C 1G2

MAY 9-14

Society of Photographic
Scientists and Engineers
Genesee Plaza Holiday Inn
Rochester, New York
SPSE Conference
7003 Kilworth Lane
Springfield, VA 22151

MAY 16-19

Georgia PPA
Richard Dennard, Conv. Chairman

912 Morningside Drive
Bainbridge, GA 30021

MAY 23-27

PP of A National Photographic
Exhibition Judging
Des Plaines, Illinois

JUNE 15-17

Audio-Visual America
Palmer House Hotel
Chicago, Illinois
NAVA
3150 Spring Street
Fairfax, VA 22031

JULY 10

Society for Teachers of
Professional Photography
Las Vegas, Nevada
George Whipple
929 East Foothill Boulevard
Upland, CA 91786

JULY 10-14

Professional Photographers
of America, Inc.
91st International Exposition
of Professional Photography
30th National Industrial
Photographic Conference
Las Vegas Convention Center
Las Vegas, Nevada

AUGUST 8-14

Photographic Society of America
Fairmont Hotel
New Orleans, Louisiana
Dick Frieders, Chairman
1690 Gary Avenue
Aurora, IL 60505

SEPTEMBER 11-13

PP of Louisiana
Fountain Bay Club Hotel
New Orleans, Louisiana
Edwin Shell, Vice President
3416 Lessie Lane
Bossier City, LA 71112

SEPTEMBER 11-14

PP of Canada
Macdonald Hotel
Edmonton, Alberta
David Miller, Chairman
SPA Box 7, Site 7, R.R. 2
Tofield, Alberta
Canada T0B 4J0

OCTOBER 2-6

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

OCTOBER 3-5

PPA New Jersey
Harrah's Marina Hotel Casino
Atlantic City, New Jersey
Irene Gonzer, Exec. Manager
2040 Milburn Avenue
Maplewood, NJ 07040

OCTOBER 6-12

Photokina
Cologne, West Germany

future conventions

JANUARY 19-24, 1983

National Audio-Visual
Association
Louisiana Superdome
New Orleans, Louisiana
NAVA
3150 Spring Street
Fairfax, VA 22031

FEBRUARY 4-8, 1983

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

FEBRUARY 10-16, 1983

Southeastern PPA
Atlanta Marriott Hotel
Atlanta, Georgia

FEBRUARY 26-28, 1983

PP of Oregon
Red Lion, Jantzen Beach
Portland, Oregon
Stewart Butts, Conv. Chairman
P.O. Box 849
Grants Pass, OR 97526

MARCH 10-15, 1983

PP of Ohio
Hyatt Regency Hotel
Columbus, Ohio
Gene P. King, Exec. Secretary
88 East Broad Street
Columbus, OH 43215

MARCH 12-14, 1983

PPA of Massachusetts

MARCH 14-17, 1983

PPS New York
Kutsher's Country Club
Monticello, New York
Jacquie LLOYD
Eagle and 15th Street
Troy, NY 12180

MARCH 19-22, 1983

PP of Michigan
Don Wyman, Exec. Director
7714 Andrea Lane
Kalamazoo, MI 49002

MARCH 20-22, 1983

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

APRIL 10-11, 1983

New Hampshire PPA

APRIL 23-27, 1983

Heart of America PPA
Holiday Inn
Omaha, Nebraska
Elgin Smith, Exec. Manager
7226 Springfield
Prairie Village, KS 66208

MAY 14-18, 1983

Virginia PPA
Hotel Roanoke
Roanoke, Virginia
Mike Kessler, Conv. Chairman
219 Walnut Avenue
Vinton, VA 24179

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

AUGUST 9-13, 1983

Photographic Society of America
San Francisco Hilton
San Francisco, California
Dick Friders, Chairman
1690 Gary Avenue
Aurora, IL 60505

AUGUST 26-31, 1983

PP of Canada
Hotel Nova Scotian
Halifax, Nova Scotia
Terry Waterfield,
Conv. Chairman

P.O. Box 758

Halifax, Nova Scotia
Canada

OCTOBER 2-5, 1983

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

MARCH 10-12, 1984

PP of Massachusetts

MARCH 10-13, 1984

PP of Michigan
Don Wyman, Exec. Director
7714 Andrea Lane
Kalamazoo, MI 49002

MARCH 24-27, 1984

PP of Ohio
Hyatt Regency Hotel
Columbus, Ohio
Gene P. King, Exec. Secretary
88 East Broad Street
Columbus, OH 43215

APRIL 29-30, 1984

New Hampshire PPA

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

SEPTEMBER 23-26, 1984

Florida PP
The Plaza
Dayton Beach, Florida
Theresa Saylor
2312 Farwell Drive
Tampa, FL 33603

MARCH 7-12, 1985

PP of Ohio
Hyatt Regency Hotel
Columbus, Ohio
Gene P. King, Exec. Secretary
88 East Broad Street
Columbus, OH 43215

APRIL 14-15, 1985

New Hampshire PPA

current exhibitions

THROUGH DECEMBER 11

Photographs by Bob Thomson,
Colorfax, Washington, D.C.

THROUGH DECEMBER 13

Mark Cohen, Corcoran
Gallery, Washington, D.C.

THROUGH DECEMBER 14

Queens and Elsewhere,
Focal Point Gallery,
City Island, New York

THROUGH DECEMBER 15

Photographs by Ron Goor,
Colorfax, Bethesda, Maryland

THROUGH DECEMBER 17

Photographs by Monica Nedab,
Colorfax, Washington, D.C.

THROUGH DECEMBER 17

Minamata, Center for Creative
Photography, Tucson, Arizona

THROUGH DECEMBER 18

Photo Secessionist, Colorado
Photographic Arts Center,
Denver, Colorado

THROUGH DECEMBER 19

Christmas Show, Photograph,
New York, New York

THROUGH DECEMBER 27

Selections from Portfolios,
Denver Art Museum, Denver,
Colorado

THROUGH DECEMBER 27

Recollections: Ten Women of
Photography, Corcoran Gallery,
Washington, D.C.

THROUGH JANUARY 3

Work of Atget, Old France,
Museum of Modern Art,
New York, New York

THROUGH JANUARY 3

Still Life Photographs,
Museum of Modern Art, New
York, New York

THROUGH JANUARY 3

Fiske The Cloudchaser,
Oakland Museum, Oakland,
California

future exhibitions

DECEMBER 1-31

William Farnsworth, Canon House
Gallery, San Francisco, California

DECEMBER 3-JANUARY 2

Elaine Matczak, Photographics
Unlimited Gallery, New York,
New York

DECEMBER 8-JANUARY 3

Judy Dater, Yuen Lui
Gallery, Seattle, Washington

DECEMBER 8-JANUARY 18

Dunescape, California State
Museum of Science and Industry,
Los Angeles, California

DECEMBER 12-JANUARY 23

Faces and Places, Cultural
Center, Chicago, Illinois

DECEMBER 15-MARCH 7

Washington Series V, Corcoran
Gallery, Washington, D.C.

DECEMBER 18-FEBRUARY 14

Photographs from the Collection,
Photo Gallery, Ottawa, Canada

DECEMBER 23-FEBRUARY 28

Leonard Baskin's West,
Denver Art Museum, Denver,
Colorado

DECEMBER 29-JANUARY 30

Jill Freedman and Johnny

Alterman, Photograph, New York,
New York

JANUARY 1-29

Gordon and Lennie Bruno, Canon
Photo Gallery, Los Angeles,
California

JANUARY 4-29

Goerge Lorio, Community College
Gallery, Daytona Beach, Florida

JANUARY 4-29

Ivory Coast, Canon House
Gallery, San Francisco, California

JANUARY 4-FEBRUARY 3

Tana Hoban, Photographics
Unlimited Gallery, New York,
New York

JANUARY 5-FEBRUARY 6

Joel Meyerowitz, Yuen Lui
Gallery, Seattle, Washington

JANUARY 28-APRIL 18

Lewis Carroll and Alice,
Pierpont Morgan Library,
New York, New York

bulletins

JANUARY 10-15

Business of Portrait
Photography Course
Las Vegas, Nevada
Winona School of
Professional Photography
Winona Lake, IN 46590

JANUARY 17-22

Business of Portrait
Photography Course
Atlanta, Georgia
Winona School of
Professional Photography
Winona Lake, IN 46590

JANUARY 24-29

Commercial Photography I
Winona School of
Professional Photography
Winona Lake, IN 46590

JANUARY 31-FEBRUARY 2

South Dakota PPA Seminar
Downtown Holiday Inn
Sioux Falls, South Dakota
Ed Schaffer, Exec. Secretary
904 East Hanson
Mitchell, SD 57301

JANUARY 31-FEBRUARY 5

Portrait Photography I
Negative Retouching
Winona School of
Professional Photography
Winona Lake, IN 46590

Affiliate presidents and convention chairmen use the form below to send your convention information to: Datelines Editor, Department CN, *The Professional Photographer*, 1090 Executive Way, Des Plaines, IL 60018.

MONTH _____ DAY _____ YEAR _____
ORGANIZATION NAME _____
CONVENTION LOCATION _____
CITY _____ STATE _____
CONTACT NAME _____ TITLE _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
AUTHORIZED SIGNATURE _____
TITLE _____

letters

Same focus challenged

I read with interest your August article, "Planning for Savings Using Same Focus Photography." I agree with almost everything in the article, but feel there was gross misrepresentation by what was not said.

The article did not say that color separations made from composite photography are always a compromise in quality, with the average in contrast and color saturation being the aim-point. Those pictures on either side of the average in either quality suffer from the compromise.

Granted, if all subjects photographed in the composite are well balanced and similar in contrast and color saturation, the compromise can be reduced to a minimum. Even so, a compromise still exists. Questions that must be asked: 1) Will the customer paying the bill be happy with the compromise? 2) Does the money saved justify the compromise?

The article didn't say that the biggest and most practical use of composite photography and color separations is in product catalog production, where a large number of pictures are required, with sizes kept in proportion to actual size. In such use, the photographer can easily attain the size relationship by keeping his camera the same distance from the subjects. By using the same general set-up and lighting conditions, very similar qualities can be maintained in the resulting photography for composite use.

William M. Claxton
Dynacolor Graphics, Inc.
Miami, Florida

We appreciate your concern. However, the article you challenge discussed photographers making original images to scale to fit layout, not duping original photography to be reproduced as composites for same-focus photography. Therefore, following the author's advice, photographers, when making their original images, would make subjects the sizes called for in layouts, and use photographic lighting and processing techniques to control contrast range and lighting ratios. — Editor.

We stand corrected

Your October issue was in error when it stated that Norman Snyder and D.E. Cox will be conducting the first ever photographers' delegation to the People's Republic of China in November.

Steve White, Caroline Ch'ing Bennett, and Michael Wilde, of Photo Design International, have already conducted a series of seminars in Beijing, Changhai, and Hangchow, for more than 1,000 members of the

Chinese Photographers' Association.

The series of seminars were arranged through the China Embassy by the three photographers, and featured photographic equipment provided by five U.S. Manufacturers: Wing-Lynch, Ilford USA, Da-Lite Screen, Polaroid Corporation, and Eastman Kodak Company.

Martha DeLong
Portland, Oregon

Sorry for the misinformation. We relied upon information provided by another source, for our original mention. — Editor.

Cheap strobe slaves

Since I gain so much from *The Professional Photographer*, I am happy to pass along an idea that might help others.

In the December 1978 issue of *Popular Photography*, an article showed how to make an electronic flash slave for most non-studio type units for about \$2, using two small electronic components and an appropriate PC cord. The plan required no soldering, no electronic know-how, just twenty minutes of time. The two components were a 4,700-ohm resistor and a light-activated silicon control rectifier (LASCR).

I went right down to Radio Shack—never before having assembled an electronic device in my life—and purchased the components. I assembled a slave to work with my Vivitar 283 or 273, and have used it successfully ever since.

Shortly after the article appeared, LASCRs suddenly disappeared from Radio Shack, Lafayette, and other electronic supply houses. In the last two weeks, though, I turned up a supplier: Delta Electronics, P.O. Box 2, Amesbury, MA 01913; (617) 388-4705. Stock number is K 4118; the units cost \$2 each, plus postage and handling. Your readers may save considerable money over manufactured slaves if they make their own.

Philip Storm Ulanowsky
New York City

Ingenious author

I found James D. Inks' article (October) on the use of our Simul-Shot II Passport camera as a last minute publication portrait camera very interesting. Applications for our camera have varied from police mug shots to special events and identification photos. We have never before considered the use of our camera for yearbook portraits in our marketing strategy. I commend Mr. Inks' ingenuity.

R. Gordon Root
Director of Marketing
Optical & Electronic Research, Inc.

Better than superb

To say that Mr. Bernstein's article and photographs in the October issue of *The Professional Photographer* were superb is an understatement. They surely evoked sensitive feelings from us. We would appreciate a price quote on a print of "Vernal Falls."

Francine Bohn
Moose Jaw, Saskatchewan, Canada
We have forwarded your request to Mr. Bernstein. — Editor.

Good idea, but not new

I just looked through my August issue of *The Professional Photographer*. (I was a little slow getting to it because it was marked as a special on commercial photography, and that makes up only about twenty percent of my dollar volume).

But I read with interest Marty Rickard's "in the studio." He talked about a business competition, similar to PP of A's print competition. That is an excellent idea—so excellent, in fact, that Professional Photographers of Michigan have been holding such a competition for six years now.

Studios may enter their logos, price lists, direct mail pieces, newspaper advertisements, and other promotional materials. Each entry is judged on its effectiveness, originality, and creativity. This competition has been won every year by a very promotion-minded photographer, Jerry Martinchek of Petoskey, Michigan. He is not only creative promotionally, but photographically. He has an outstanding program on how the small studio can effectively advertise and promote its image. I suggest that any local or state group seriously consider having him speak.

Steven M. Bohne
Jackson, Michigan

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.

These days a photographer may travel through inner Mongolia, photograph a cannibalistic tribe in New Guinea, or capture the rare moment when a volcano erupts—he can be sure he was not alone. Some other photographers have just done exactly the same thing. Their photos are readily available through the agencies, they are just a phone call away from any Art Director. — Thomas Hopker

WITH NEW 3M 640T FILM, YOU'LL NEVER HAVE TO BE AFRAID OF THE DARK.

Until now, taking pictures in low or existing light was always a little scary. Because you were never quite sure of having enough light. But now it doesn't matter with new 3M 640T Film. The tungsten balanced film that assures you of better color transparency shots than you ever thought possible.

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Fact is, 3M 640T Film itself will accept a standard E-6 one-stop push to 1250. And in some cases, even as far as 2500. With exceptional results.

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For more information contact D. K. Ludwig,
3M Center, 223-2SE, St. Paul, MN 55144.



3M Hears You...

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New executive director joins PP of A staff



Robert Becker, Executive Director

Robert Becker, a Certified Association Executive, joined the PP of A staff November 1 as executive director.

Before coming to PP of A, Becker spent thirteen years with the American College of Radiology (ACR) in Chicago. For one year, he was acting executive director of the 14,000-member association, and prior to that, he was director of the Chicago office, and assistant executive director.

Although he has no background in photography, Becker said that he worked with photography in medicine at ACR. "We diagnosed from X-rays, and were very interested in film quality," he said.

Prior to working for ACR, Becker spent thirteen years with Illinois Bell Telephone Company. He received a Doctor of Jurisprudence degree from Chicago-Kent College of Law, and a Bachelor of Science degree from State University of Iowa. He is active in both community and business organizations.

Becker is married and has two teenage children. He lives in Arlington Heights, Illinois, a suburb close to PP of A's Des Plaines headquarters.

Kiron retrofits lenses

Consumers and dealers may now have a Kiron lens retrofitted from its present mount to any other one available through Kiron Corporation, including: Canon FD, Nikon AI, Minolta MD, Pentax K, Olympus OM, Konica AR, and Yashica/Contax.

The service costs \$41.50, which includes shipping charges. Turnaround time is three weeks. For information, write Technical Services Department, Kiron Corporation, 730 East Kings Hill Place, Carson, CA 90746.

All-electronic camera may be in Kodak's future line-up

Eastman Kodak Company can build an all-electronic camera, but will only build it if there is a market for such a camera, according to Kodak President Colby H. Chandler.

Chandler, speaking to the Twin Cities Society of Security Analysts in Minneapolis, said an all-electronic camera may appeal to some customers, but "it remains to be seen whether such a camera could be offered at mass-market prices, and whether the filmless camera could offer benefits comparable to those available from traditional products."

Chandler said electronic systems are trying to match the quality, performance and costs of today's silver halide systems.

"Directions for tomorrow lead clearly to combinations of the two technologies—chemical imaging and electronics—uniquely joined to make picture-taking easier and more enjoyable," he said.

Film is still the best medium for recording images, he said. "If you were to calculate the storage capacity of today's Kodacolor II film in terms of 'bits of information,' you would find that one 35mm frame of film can store more than the maximum internal memory capacities of 100 home computers. If this image were dis-

played on a television, you would need less than one-quarter of a 110-size film frame, or one-twentieth of a frame of 35mm film, to get a full color, acceptable image by today's TV standards."

Even though this camera is primarily geared for the amateur market, it could have wide reaching effects on professional photography.

Photographers on TV

A seventeen-part weekly television series on creativity, premiering in January on Public Broadcasting System, will include a segment featuring photography. The series is being sponsored by Chevron.

Each segment in "Creativity with Bill Moyers" will highlight some aspect of creativity, according to Paula Cohen, account executive with Ruder and Finn, public relations counsel for Chevron. "The intention is to define creativity by showing its manifestations," she said.

Two photographers, Emmet Gowin and Gary Winogrand, are interviewed in the show about photography. Gowin's photography is "rural and aesthetic," said Cohen, and by contrast, Winogrand's is "more gritty and urban." Specific dates for the broadcasts are not yet set, but the segment on photography will probably appear in January or February, she said.

Laws help small businesses

Illinois small businesses have been carefully considered in the latest legislative session of the Illinois General Assembly, according to a report from National Federation of Independent Business (NFIB). NFIB commended the General Assembly and Governor Jim Thompson for "passing legislation that will specifically aid owners of small companies, who are especially hard hit now by inflation."

A newly implemented Regulatory Flexibility bill requires state agencies to investigate the impact of regulation on small businesses before they can put a bill on the books. Agencies may then offer alternate methods of compliance to small businesses, or completely exempt them from the regulation.

Among other bills passed was one which reduces some of the costs of unemployment compensation. The Unemployment Insurance bill states: employees who voluntarily quit without cause, are fired for misconduct, or refuse suitable alternative work, will no longer be eligible for unemployment; and unemployed workers will not be able to collect benefits for the first week they are unemployed.



This photograph by Eugene Atget will be part of "The Work of Atget: Old France," being exhibited through January 3, at the Museum of Modern Art, 11 West 53 Street, New York City.

contests

Instant Photography Competition for Industrial Photographers, sponsored by Industrial Photographers of New England and Polaroid Corporation, is open to industrial photographers working or living in New England. Deadline is March 12, 1982. For more information, write Polaroid Corporation, 549 Technology Square, Cambridge, MA 02139.

The 39th Pictures of the Year Competition, offering \$12,000 in cash and prizes to photojournalists, is open to entries until January 15, 1982. Prizes are available for magazine and newspaper photographers and photo editors. The competition is sponsored by University of Missouri School of Journalism, National Press Photographers Association (NPPA), and Nikon, Inc. For more information and entry blanks, write NPPA Executive Director, Charles Cooper, P.O. Box 1146, Durham, NC 27702, or Pictures of the Year Contest Director, Angus McDougall, P.O. Box 838, Columbia, MO 65202.

in brief

Ilford, Inc., has moved its West Coast office from Los Angeles to 860 East 238th Street, Carson, CA 90745. The location is managed by Tom Nolan.

Eastman Kodak Company and **Berkey Photo, Inc.**, have settled antitrust claims brought in 1973 against Kodak, concerning camera flash products. Kodak has agreed to make a \$4.75 million cash payment to Berkey, and a credit of \$2 million to be used for purchasing Kodak products.

Click/Chicago, a new stock photo agency, has been opened in Chicago by two members of American Society of Magazine Photographers. The agency is soliciting "photographs of the highest quality in black-and-white and color." For more information, write Brian Seed, Click/Chicago, 645 North Michigan Avenue, Suite 1056, Chicago, IL 60611.

John G. Marshall Photo Oil Company, recently closed for renovations, has been re-opened by its new owner. For information on Marshall Photo Oils, write P.O. Box 649, Deerfield, IL 60015.

Ross Sanddal, of Hughes Tool Company in Houston, has been presented with the Nikon Achievement Award in Industrial Pho-

tography for 1981. The award is given to honor "a lifetime of achievement." Sanddal authors the column "practical pointers" in *The Professional Photographer*.

Ken Whitmire Associates of Yakima, Washington, has purchased the Kasinger Portrait Studio in Sunnyside, Washington. Loren D. Westenskow has been named manager of the studio.

Brent C. Petersen has been named photo editor of *Parade* magazine, 750 Third Avenue, New York, NY 10017. He will be responsible for contact with studios, photo agencies, and freelance photographers.

Xenon Industries is completing plans for acquiring **Kenro Corporation**, a manufacturer and distributor of graphic arts with special emphasis on vertical cameras. Kenro will continue to keep its offices in Cedar Knolls, New Jersey; Xenon is

located in Woodside, New York.

Raymond Eynard will manage the new technical services group formed by **Albert Chemicals**, a division of Nashua Corporation. The new group offers photofinishers highly technical consultation on photographic processing and quality control.

AlBob Color, Inc., has appointed **Dennis Broncatello** general manager of the lab, and has hired **Thomas Bailey** as a technical sales representative.

Photographer's Market Newsletter, a monthly publication put out by the publishers of *Photographer's Market*, is being introduced this month to provide photographers with the most current marketing information available. A one-year subscription costs \$36, and may be ordered through Writer's Digest Books, 9933 Alliance Road, Cincinnati, OH 45242.

Las Vegas '82

PP of A CONVENTION PREVIEW

Photographing the famous

Photography of famous people will be highlighted in two all-convention shows to be presented at the Professional Photographers of America national convention July 10 through 14, in Las Vegas.

Merrett Smith, M. Photog. Cr., CPP, will give a program on general portraiture. Part of his speech will center on executive portraiture, because he was the official photographer for the President's Cabinet this year. He has also photographed President Reagan four times, as well as Richard Nixon and Gerald Ford.

Among his other famous models are Jaclyn Smith, Lorne Green, Ann-Margaret, Andy Williams, Frank Sinatra, and Johnny Carson. Smith will bring samples of his well-known subjects to display at the convention. His presentation will also include a multi-media show, and models with whom he will demonstrate lighting and posing techniques.

Smith has taught at Winona School of Professional Photography, and is a former trustee of the West Coast School of Photography. He is also past president of Professional Photographers

West, a Los Angeles PP of A affiliate.

Gary Bernstein, whose clients range from Bjorn Borg and Natalie Wood to Revlon and Max Factor, will present a comprehensive program on glamour/fashion photography for advertising. "It will cover everything about making an ad—equipment used, working with art directors, ad agencies, studio help, various ad locations, and reasons for working in your own studio," he said.

Bernstein writes a monthly column for *Petersen's Photographic*. He recently put together a Meisel Learning Kit on commercial photography, which is a combination of a hardbound book, slides, and cassette. "The kit specifically showed how I handled forty different advertising assignments, for ads which are familiar to most people," he said. "It describes how each ad was produced, why certain decisions were made, and the equipment I used."

Bernstein also provided the photography for *Burning Cold*, a book written by Bernie Taupin.

Both Smith and Bernstein work in Los Angeles.

behind the cover

Temari girl



Hayashi uses a white background because it seems natural and suggests a bright future life for the subject.

"A Girl With A Temari," this month's cover, was created by Kyomi Hayashi from Japan. Hayashi's goal when she created "A Girl With A Temari," part of the 1981 Traveling Loan Collection, was to capture the natural innocence of her subject.

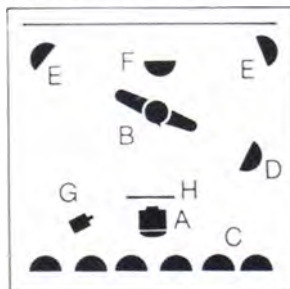
"I have two children, so I understand the importance of photographs in their lives," says Hayashi. "I am always seeking to create the natural look that reveals the mind of the child."

The image was created with a high key background and with the subject wearing a light kimono because it seemed more bright and natural, says the photographer. "I like to use a white background with a high key because it seems more natural and suggests a bright future life for the subject."

"A Girl With A Temari" was created with an Ansany View Camera, 300mm Imagon lens and Fuji Color Negative Type S 4"x5" film. The exposure was f/7.7 for 1/60 second. A white vignetter was used.



"A Girl With A Temari," is part of the 1981 Traveling Loan Collection. **DIAGRAM:** (A) camera; (B) subject; (C) bank of 200w/s floods bounced from ceiling for fill; (D) 600w/s main light; (E) two 200w/s accent lights; (F) 100w/s back light; (G) mini spot light for a white vignetter; (H) white vignetter; (I) white cloth background



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- ☐ NON-MEMBERS: \$110.00 for 4 days.
Non-members' spouses and employees
half price — \$55.00 each.
- ☐ I want to apply for membership in WPI and
get members' Convention Discount now.
Enclosed is \$42.50 for one year's membership
in WPI.

CHECK ONE:

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- ☐ Charge to my VISA card ☐ Master Charge

Name _____
Studio Name (if different from above) _____
Street Address _____
City _____ State _____ Zip Code _____

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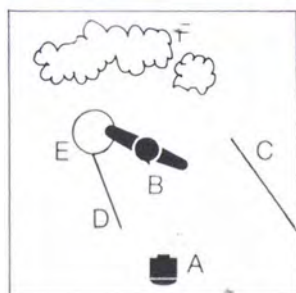
INTERBANK NUMBER	EXPIRATION DATE	MO	YR

Please attach names of additional personnel you want to register.

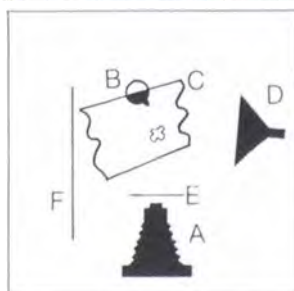
X Sign your name exactly as it appears on your credit card

in depth





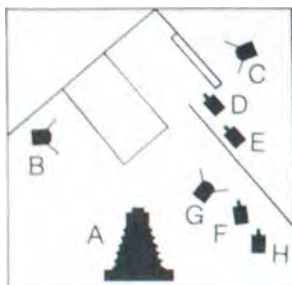
"Sweetness" by Paul D. Skipworth, M. Photog. Cr., CPP, Shreveport, Louisiana, is part of the 1981 Masters Loan Collection. Skipworth used a RB 6x7 camera, VPS film and 180mm lens. Exposure was $\frac{1}{16}$ second at f/5.6. Light came from a north window and a reflector provided fill. A vignetter was used. DIAGRAM: (A) camera; (B) subject; (C) window; (D) reflector; (E) table; (F) green plants.



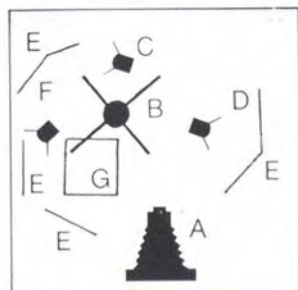
"Velvet Jade," by Bill West, CPP, Libertyville, Illinois, president, PPA of Northern Illinois, is part of the 1981 PP of A Traveling Loan Collection. To create the image, total subject cooperation was needed, said West. The velvet was slit and the subject's face inserted through from the back. The velvet was held in place with a plastic head band. West used a Mamiya RB 67 camera with a 180mm lens, and VPS film. Exposure was $\frac{1}{125}$ second at f/8. DIAGRAM: (A) camera; (B) subject; (C) stand to suspend velvet; (D) soft box Monolite 800 at quarter power; (E) glass plate with vaseline; (F) forty-two-inch silver reflector.

Curt Maas, Des Moines, Iowa, created this image for a special section in Business Week on Iowa. Double exposure was $\frac{1}{10}$ second at f/11 for daylight, and sixty-four seconds at f/11 for plant lights at night. Slight flash fill is used on front of car for separation. Magenta color effect was created by 40m cc filter with a number eighty-five conversion filter during daylight exposure. Maas used a Toyo D45M camera, placed twelve feet high, and fitted with a Rodenstock 100mm lens. Film was Ektachrome type B. "Original idea was an artist's conception," says Maas.

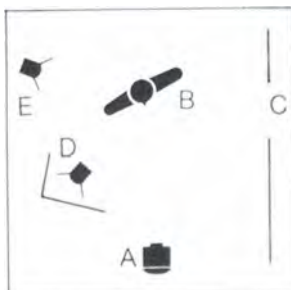
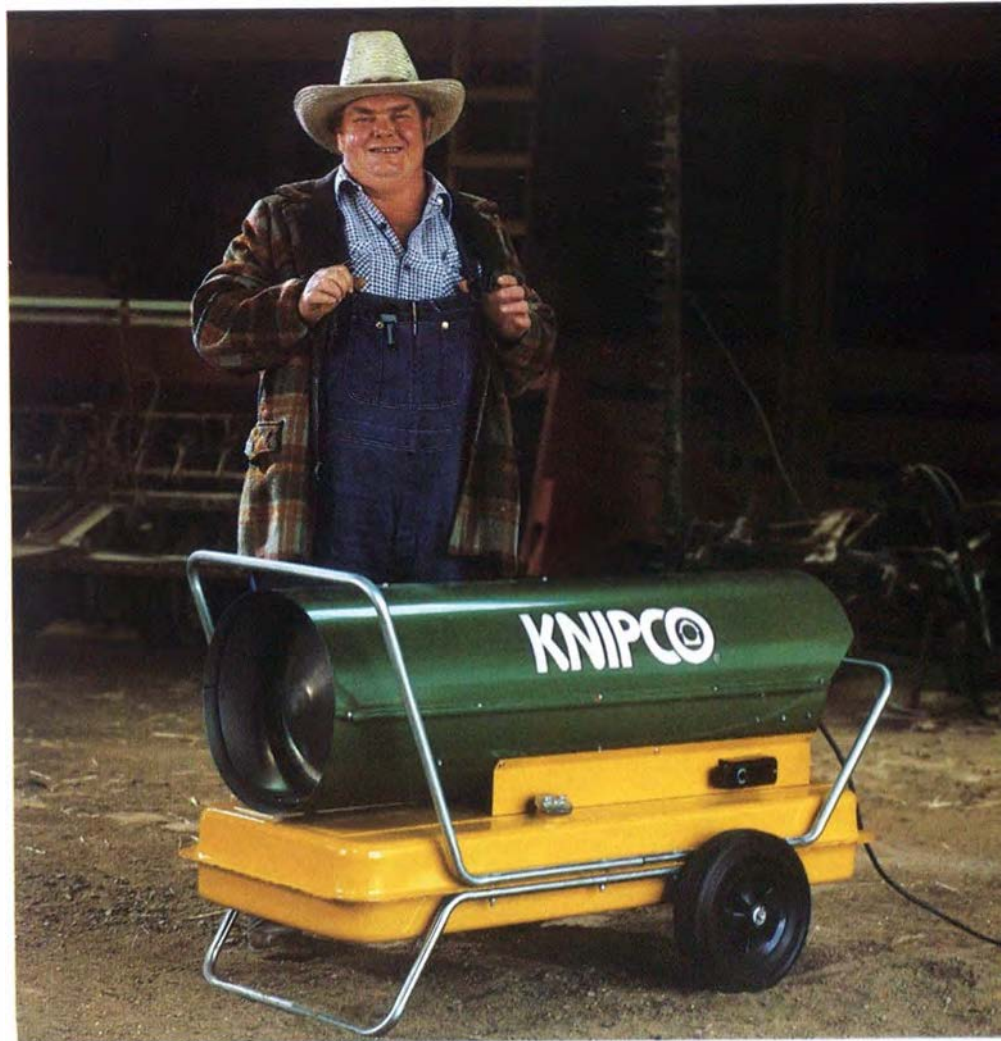
in depth



"Simple Elegance," by James Lersch, Benton Harbor, Michigan, was created for a sales promotion on a hotel furniture line. Lersch used an 8"x10" Deardorff camera and ten-inch Ektar lens. Exposure was sixteen seconds at $i/45$. DIAGRAM: (A) camera; (B) 750-watt spot for bedside; (C) 2,000-watt spotlight for sun through window effect; (D) 200-watt mini-spot for front of chair; (E) 200-watt mini-spot for photos on wall; (F) 200-watt mini-spot for chair back; (G) 750-watt spot on boom for desk and drawers; (H) 200-watt mini-spot for wall photos.



Ron Pyer, Evansville, Indiana, created this image for a catalog. He used an 8"x10" Calumet with a 4"x5" back, 210mm Schneider Symmar lens and Ektachrome tungsten film. Exposure was ten seconds at f/45. DIAGRAM: (A) camera; (B) subject; (C) 1,000-watt spot aimed into reflector card; (D) 1,000-watt spot aimed into reflector card; (E) white reflector cards; (F) 1,000-watt spot aimed at reflector card; (G) white reflector card on floor.



Pyer created this image of a farmer with a Knipco machine for Koehring Corporation. Pyer used a Hasselblad camera, 150mm f/4 Sonnar lens and Ektachrome-Daylight ASA 64 film. DIAGRAM (A) camera; (B) subject; (C) daylight from an open barn door; (D) 150w/s Balcar strobe bounced into reflector; (E) 150w/s Balcar strobe backlight.

in depth



Scott Hutchinson, Fort Myers, Florida, created this photograph of a high school auditorium for a national architectural firm. The image was awarded first place in the Florida Professional Photographers 1980 convention, architectural division. Hutchinson used a Calumet CC 402 4" x 5" camera, 90mm super Angulon lens and Ektachrome 4" x 5" film with ASA 64. Exposure was twelve seconds at f/22. He used a long exposure because he created the photograph using available light, which was mercury vapor with tungsten. The actors on the stage were posed in stable positions to minimize movement during exposure.

The Bronica Square Deal

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**Buy a Bronica SQ2 1/4* now;
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You've probably read the exciting reports about the amazing new electronic Bronica SQ 6x6 SLR that offers you a smaller, lighter, smarter alternative for medium-format photography. You may be thinking about buying one. Better buy it now! Because if you purchase a new Bronica SQ camera (*body, with 120 Film Back and lens, minimum purchase required) during this special "Square Deal" offer, we'll give you an accessory worth up to \$339 list!

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FREE

500mm f/8 Telephoto, two zooms (a 75-150mm f/4 and 140-280mm f/5.6), a 2x Tele Converter and an automatic bellows unit. So, if you're tired of lifting a heavy 6x6 camera, squinting into a darkish screen, and fumbling with its controls, try the new, electronic Bronica SQ for weight (it's lighter than conventional cameras), brightness (the viewfinder is about a stop and a half brighter), and ease of handling (it snuggles comfortably into your palm and all operating controls are visible from the top).

There's a lot more about the new SQ that you'll appreciate. Reliability—we've replaced old-fashioned gears that wear with modern electronic circuitry that does not. Accuracy—each SQ lens has its own Seiko leaf shutter, and they're all controlled by the same, single electronic device in the SQ's body. Price—it's so affordable you'll want to check it out for yourself. And that's not counting the special Bronica "Square Deal"!

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select group of dealers. Be sure to see it soon...before the "Square Deal" offer ends! And, if you haven't read Modern Photography's thorough 8-page Test Report on the Bronica SQ Pro 2 1/4 SLR System, write us for a free copy.

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viewpoint

BY DON PETERSON, M.PHOTOGR.CR.

A photographer's creed

After thirty-four years in the portrait photography business, I have formulated a philosophy that accounts for much of the success of our business.

Perhaps you won't agree with all of my ideas; I'm sure that twenty-five years ago I wouldn't have either. However, today I wish I had followed this philosophy from my early years in the business.

I have lived through the days when no one would share his great secrets—when every competitor was a mortal enemy. There are five studios in my area. We work well with all of them and share ideas; all of us prosper and produce fine portraits.

I believe:

1. *That there is plenty of business for everyone, and that we are limited only by our imagination, resourcefulness, and industriousness.* We can't sit and wait for business. People need our services. It is our job to plan, promote, and merchandise our product to produce results they want.

2. *That we should know our competitors.* They're really not such bad people, and we can work better with them than against them. We even trained a competitor in our photography seminar, and the next year trained his wife in our reception and sales seminar. Everyone has prospered and we're also good friends.

3. *That there are no secrets in this business.* Years ago, almost every studio had "secret" formulas and "secret" methods. Today anyone can quickly discover the answers, if not from you, certainly from any other expert in the business.

4. *That we should share our knowledge.* When we think about how much we've learned from so many who were willing to help us, why shouldn't we gladly share our talents and experience with those who are new in the business or who need our help?

5. *That whenever we unselfishly do something nice for another photographer or customer, it always comes back to us in good measure.*

6. *That we can plan to succeed rather than fail to plan.* Whether we like it or not, we must become competent businessmen, and planning is one of the most essential ingredients.

7. *That as we ask (for business), it will be given to us.* If we seek a market, we will find it. If we knock (every promotion calls for personal contact and knocking on

doors), it will be opened for us.

8. *That success is a journey—not a destination.* Success means many things to many people, but certainly it means you must enjoy your work. You must have fun along the way. If you don't, you're in the wrong business.

9. *That if photographers work together to improve the quality of work, everyone will benefit.* On a state level, conventions have shown the benefits of this approach. In the last twenty-five years almost every large city has developed an organization of photographers working together to upgrade our business. On a local level, suppose the only two photographers in a small town were to work and meet together, sharing their secrets. Who would benefit? Certainly the customers would appreciate the better quality. And the photographers would have satisfaction in improving their work, and could charge more for better products.

10. *That you can grow or expand only as you train others to do your job.* I have a friend in this business who hired several people over the years. But no one could do any part of his job as well as he could, so he fired them. Twenty years later, he still has a "mom and pop" studio, and when business is bad, he fires mom. Now many successful studios prefer the mom-and-pop studio, but if you want to grow, you must spend the time it takes to successfully train others. In my case, I started with one full-time receptionist and two part-time employees. Today we have over twenty employees, but we still reserve the necessary hours for training and updating our staff and feel this time is well spent.

11. *That quality, service, and integrity are the basis for any successful business.* One photographer I know told me that the whole idea is to collect money and produce portraits fast with no concern for quality. "There are always more fish in the sea if they don't like the work" is his attitude. After a few years his "sea" dried up, and he was in real trouble. *Quality is a must and service is essential* if you are going to retain your customers. Once you set a date for the final delivery, you must meet it. We refer to service as the big "S."

For instance, if you are in the senior portrait business, you soon learn that being even one week late in meeting a deadline

can cost you a contract for next year! We set delivery dates based upon what we and our lab can accomplish, and then try to beat those dates. If you push the panic button a few days before an order is due, you should have no "late" orders.

Integrity means sincerity, honesty, and adherence to moral or artistic codes. It is important that our customers trust us and know that we are sincere and honest in all our dealings. Even displaying portraits that you can't consistently duplicate, or making promises you can't keep, means a lack of integrity. And when your integrity is gone, you might as well close your doors. ☐



Don Peterson, M. Photog. Cr., owns two studios in Denver. He has served as president of Professional Photographers of Kansas and Professional Photographers of Greater Denver, and has taught at more than thirty conventions and seminars.

Do you speak regulation?

Gene Burton, dean, School of Business and Administrative Sciences at Fresno State University, has come up with some interesting statistics:

When Jesus wanted to instruct his disciples how to communicate with God, He taught them the Lord's prayer, which contains fifty-six words.

When Abraham Lincoln wanted to reunify Americans under one government, of the people, by the people, and for the people, he made his Gettysburg Address, which contains 268 words.

And when our founding fathers wanted to tell the world the colonies could no longer remain subordinate to Great Britain, but must become sovereign and free, they wrote the Declaration of Independence—1,322 words.

But when bureaucrats wanted to communicate their regulations on the sale of cabbage, they wrote 27,000 words.—Richard L. Leshner, president, Chamber of Commerce of the United States.

THE NEW F-1 CONCEPT

Not one, but many cameras. An incredible system of interchangeable components provides unlimited versatility.

The New Canon F-1 is destined to set new standards for professional photographic equipment. Optically, it is unsurpassed. Mechanically, its ruggedness is assured through shock and temperature testing beyond the limits of human endurance. New manufacturing techniques such as laser-welding of critical parts give new meaning to the word "precision." And the sophistication of its electronics are a hallmark of Canon technology.

However, when we considered



the endless variety of picture-taking situations, we recognized that no *one* camera could satisfy every photographer. Not one metering method or sensitivity pattern. Not one kind of exposure control. Not even one kind of shutter system. So we created a new concept and built the New F-1 to be many cameras. By selecting from an incredible system of interchangeable components, you can actually create a camera that most closely meets *your* needs. Without compromise.





There has never been a professional-quality camera like the New Canon F-1 before. It is an entirely new concept in camera design that provides limitless flexibility and unfailing reliability.

First and foremost, it is designed to perform, under all conditions and circumstances—with or without a functioning battery. Its Titanium focal plane shutter is mechanically controlled at speeds from 1/90th second (highest X Synch. speed of any camera featuring horizontal shutter travel) to 1/2000th second. Slower speeds, up to eight seconds, are electronically timed. At any speed, a soft, electromagnetic release provides hair-trigger response. The F-1's fail-safe design backs this up with a conventional mechanical release.

Conventional Metering, Unconventional Measuring



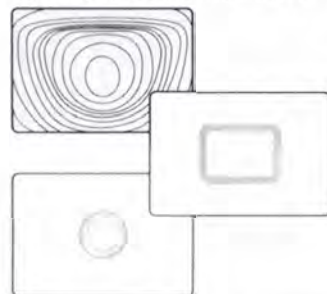
The Silicon Photo Cell (SPC) meter in the New F-1 body has a greater range than

that found on any other camera, accurately measuring light levels from EV -1 to EV 20 (4 seconds at f11.4 to 1/2000th sec. at f22) with ASA 100 film. Precise, analog match-needle metering makes intentional over or under-exposure easy, with both aperture and shutter speed displayed in the viewfinder.

Thirty-two (32) interchangeable screens not only allow you to select the focusing aid most suitable for your type of photography but allow



you to change metering sensitivity patterns as well. You can choose center-weighted, average metering for landscapes, interiors or any ordinary shooting situation. For backlit or contrasty subjects, selective area



metering measures only 12% of the subject area, while spot metering screens restrict the meter reading to the center 3% of

your image area when critical exposure control is necessary.

This system of interchangeable screens and metering patterns offers greater flexibility in light measurement and exposure control. It, too, is only available on the New F-1.

Shutter-Priority Automation



The basic New F-1 is a manual, match-needle camera. If that's all you need, that's all you have to buy. But if you're into sports photography or rapid-sequence shooting of any kind, you'll probably require both motorized film transport and automatic exposure control. Adding either the AE Power Winder FN or AE Motor Drive FN system to the New F-1 automatically adds shutter-priority automation at all speeds up to 1/2000th second. If you want it. The speed you select and the aperture automatically determined by the New F-1 are displayed to the right of the viewfinder. Naturally, you still have match-needle metering and

full manual control of the camera as well.

If you select the AE Motor Drive FN, you'll have an incredible world of action photography at your fingertips, with a choice of 5 fps. ("H") or 3.5 fps. ("L") continuous shooting modes, or single-frame motorized film advance. To help you reload quickly, the AE Motor Drive FN provides power rewind as well, returning a 36-exposure film to its cassette in only eight seconds.



The AE Power Winder FN provides either single-frame advance or continuous shooting at 2 fps, but does not provide motorized film rewind.

Aperture-Priority Automation

Attaching the AE Finder FN provides aperture-priority automation when depth-of-field control or automatic time exposures are important



Manual Operation Match-Needle Metering

Basic New F-1 shown w/Eye-Level Finder FN,
FD 50mm f1.4 lens



Shutter-Priority Automation Match-Needle Metering

New F-1 shown w/Eye-Level Finder FN,
FD 50mm f1.4 lens, AE Motor Drive FN



in your work. When this mode of operation is selected the viewfinder meter display is completely repositioned and indicates the aperture you select and the speed automatically determined by the New F-1. When using a bellows, microscope adaptor or non-FD lenses, the AE Finder FN also



provides stopped-down automation. This feature, when used in combination with 3% spot metering screens, makes the New F-1 particularly useful for photomicroscopy and scientific work.

Total Capability

By now you may already have reached some decisions regarding the capabilities you would require in your own New F-1, including your choice of metering methods, modes of operation, shutter speed control and the focusing screens most suitable for your kind of photography. Or you may have decided to purchase either the AE Motor

Drive FN or AE Power Winder FN and the AE Finder FN to create a picture-taking machine with every exposure control option at your fingertips.



However, if you're thinking in terms of total capability, you have much, much more to consider. Like a choice of five (5) interchangeable viewfinders designed to meet specific needs ranging from action photography to photomicrography. Like a choice of two additional film backs to accommodate bigger film loads or record dates and data as you shoot.

You can even choose from three different power sources for the AE Motor Drive FN, including



the High Power NiCd Pack FN which can also provide power to the entire camera system when working at temperatures too low for reliable, continuous operation on internal power.



as the New F-1 itself. All built to the same high standards.

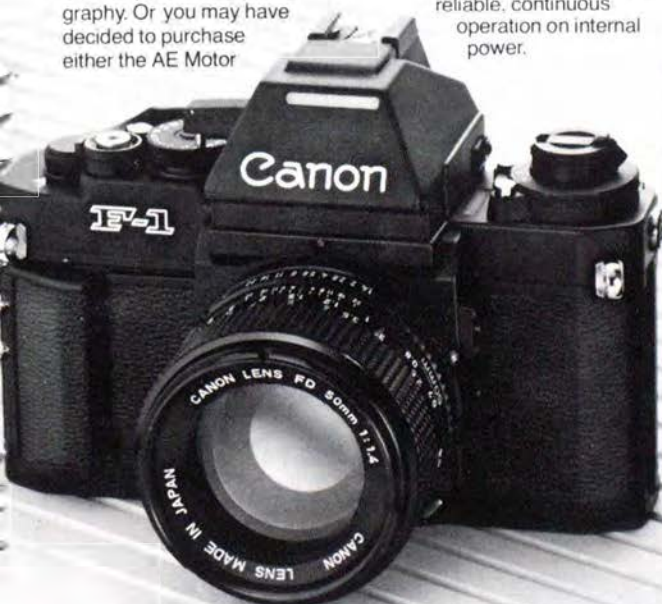


There has never been a camera like the New F-1 before. It is a new concept. It is a new Canon.

Canon FD Lenses

A great way to add more versatility to the New F-1 is by adding high-quality Canon FD lenses. There are over fifty FD wide-angle, telephoto and zoom lenses available. Consider our FD 50mm f1.2L, FD 85mm f1.2L and 300mm f2.8L, part of an entire series of maximum-performance lenses designed specifically for professional use. There are also Canon FD macro and special purpose lenses as unique

NEW Canon F-1



Aperture-Priority Automation Stopped-Down Automation Match-Needle Metering

New F-1 shown w/AE Finder FN,
FD 50mm f1.4 lens



Shutter-Priority Automation Aperture-Priority Automation Stopped-Down Automation Match-Needle Metering

New F-1 shown w/AE Finder FN,
FD 50mm f1.4 lens, AE Motor Drive FN

The New F-1 Concept: Unlimited Versatility

The New F-1 is a revolutionary product developed through the evolution of Canon's advanced optical, mechanical and electronic technology. The basic camera is backed up by an incredible system of accessories that allows you to meet any photographic challenge.

From photojournalism to fashion photography to industrial applications and sci-



entific investigations, the New F-1's capabilities are unmatched by any other camera.

It is this unlimited versatility that gives you the opportunity to create the camera that best meets your needs, whatever they might be. This is more than a new camera. It is a new concept. The New F-1 Concept, from Canon.



Speedlite 577 G Speedlite 533 G



Eye-Level Finder FN

AE Finder FN

Speed Finder FN



Waist-Level Finder FN-6X



Waist-Level Finder FN

Focusing Screens FN

Center-Weighted Average Metering



Selective-Area Metering (12%)



Spot Metering (3%)



Film Chamber FN-100



New Canon F-1



Data Back FN



Macro Accessories



Battery Cord C-FN



AE Motor Drive FN



AE Power Winder FN



Battery Pack FN



High Power NiCd Pack FN



NiCd Pack FN



Interval Timer TM-1 Quartz



NiCd Charger MA/FN



Canon FD Lenses

NEW Canon F-1

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practical pointers



by Ross Sanddal
M. Photog. Cr., CPP

Pro uses for amateur system

You probably have seen the new Ektaflex print maker from Eastman Kodak Company. Although Ektaflex PCT (Photo Color Transfer) film and paper are intended primarily for amateur use, don't let this stop you from investigating this unique color printing process. Low cost of the processor, and realistic cost of materials, make this one solution, color process practical in many situations. The Ektaflex is not production equipment, but with it we can have color print making capability to satisfy occasional orders for rush color prints that clients need immediately. The system also offers the opportunity to experiment with techniques that are either too costly or time-consuming for our color lab to do. For instance, wedding and portrait photographers could use the Ektaflex to work out new, double printing or sandwich printing techniques. How many times have you had an idea for a special color print only to be told that it wasn't practical for the lab to produce it? Now you can find out first hand if it will work.

If you've never made a color print, the Ektaflex process offers two extra advantages. First, a booklet, "Making Color Prints with Kodak Ektaflex PCT Film and Paper," will carry you step-by-step through the entire process so you can experience the great satisfaction of having actually made a color print. Second, it will give you a greater appreciation of the problems faced by your professional color lab.

Randall Ainsworth from Aberdeen, Washington, bears this out. He told us:

"I bought one of the first Ektaflex machines released to the public, and I've been using it with outstanding success. I had held off from printing my own color for years for some of the reasons many of us had—limited chemical life and critical temperature requirements, among them. But Ektaflex did away with the hassle of color printing."

Ainsworth added: "The Ektaflex won't eliminate our using professional color labs, but it is handy for those small jobs customers need done, and in a hurry. Printing just one 8"x10" or a couple 5"x7"s has been a hassle for either studio or pro lab. But it isn't any longer. Also, Ektaflex is ex-



Print quality of Ektaflex is very good. Control photograph on the left is a Kodak EP-2 print, right is an Ektaflex print. These images were gang separated with no color corrections.

tending our Christmas sitting period."

What about the process itself? How good is print quality? Although we were skeptical in the beginning, it took only a few prints to change our minds. In most cases where we made comparison prints on Ektacolor 74 paper and Ektaflex PCT material, we could not easily tell the difference. Quality of the one-step process is excellent. We found that when operating at seventy degrees, our best prints resulted from a fifteen-minute transfer time. We now are experimenting with elevated transfer temperatures to shorten transfer time, and will report on them in later columns.

I've already been asked: "Why did you want an Ektaflex processor when you already have a full color printing facility with a roller transport processor?" In the beginning, it was really a desire to stay current with new developments. Here was a new process, and I felt we should at least be familiar with it.

Once we determined it was indeed a very good process, we began finding real uses for it. Our big color processor may be processing a long roll of paper when someone has an immediate need for a color print. Ektaflex allows us to make that color print without interrupting the other work.

We also have found it useful for making a limited number of prints for layouts. And when doing posterizations, which for us is time consuming at the enlarger, Ektaflex is ideal because with it we don't have to maintain temperature in our large processor all day just to make a very limited number of prints. Ainsworth pointed out some limitations, and addressed them.

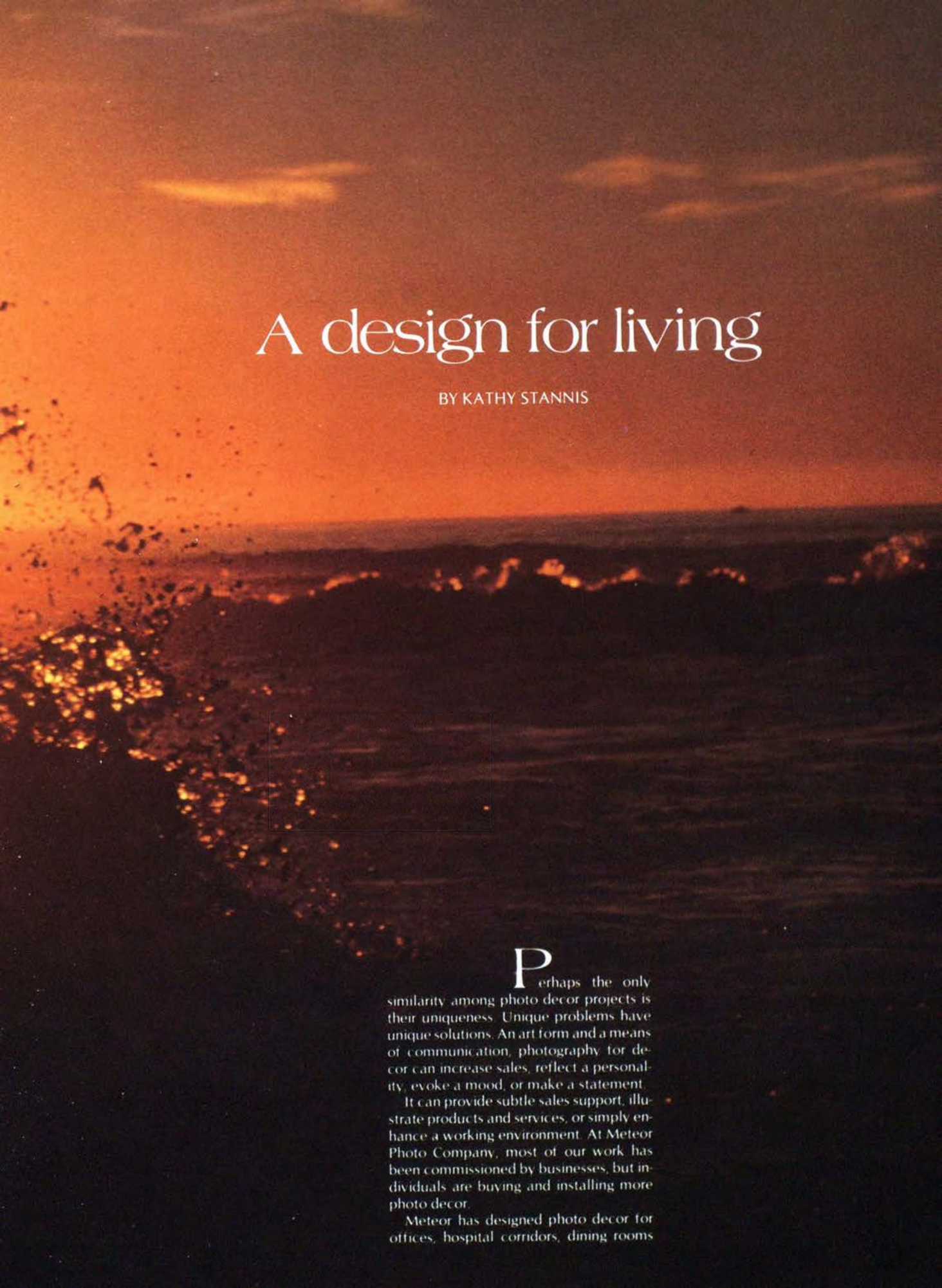
"Many critics of Ektaflex may see a disadvantage in being limited to producing 8"x10"s, but most of the work we sell is in the 8"x10" and smaller sizes. Yes, we sell 16"x20"s and larger. But the overwhelming majority of our work is in smaller sizes."

Ektaflex will become even more exciting early in 1982, when positive-to-positive materials are released because it will give us limited production reversal printing capabilities at a very reasonable cost.

If you use the Kodak Ektaflex PCT system, please let us know of any unusual applications or techniques, so we may pass them along to other readers.

Ross Sanddal, M. Photog. Cr., CPP, is manager of photographic services for Hughes Tool Division, 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.



The background of the entire page is a photograph of a sunset or sunrise. The sky is a deep, warm orange, with some wispy clouds. Below the horizon, the dark surface of the water is visible. In the lower-left foreground, there is a large, dynamic splash of water, with many droplets frozen in mid-air, catching the light from the low sun. The overall mood is serene yet powerful.

A design for living

BY KATHY STANNIS

Perhaps the only similarity among photo decor projects is their uniqueness. Unique problems have unique solutions. An art form and a means of communication, photography for decor can increase sales, reflect a personality, evoke a mood, or make a statement.

It can provide subtle sales support, illustrate products and services, or simply enhance a working environment. At Meteor Photo Company, most of our work has been commissioned by businesses, but individuals are buying and installing more photo decor.

Meteor has designed photo decor for offices, hospital corridors, dining rooms



Among photographs used to decorate the Automatic Data Processing center, Allen Park, Michigan, were: (above) this autumn scene created by David Bacon, Brighton, Michigan; and (following page) this view created by Tim Hursley, Birmingham, Michigan.

(Preceding page) Larry Beck, East Detroit, Michigan, photographed this sunrise, which was used at Holcroft, Incorporated, Livonia, Michigan.

and cafeterias, lobbies, and conference rooms. A strong design consideration is the nature of the facility we decorate. Decor for a high customer traffic area with bright overall illumination will be treated differently than a panelled private office.

A central theme adds consistency and continuity to an arrangement. Our lobby depicts a world under water. We frequently use cityscapes and local landmarks in lobbies and corridors of commercial buildings. Landscapes and nature photographs work equally well in offices and homes. Flowers are popular with women, and sunsets seem to be universally accepted. Of course, occasionally some client will defy all stereotypes and demand a circus clown for his accounting office or an enlargement of a gold nugget to hang on his bathroom door.

After we have sold a customer on using photographic wall decor, a designer goes on site to note existing lighting, need for

supplemental lighting, and style and color of furnishings and carpeting. The designer records measurements and any potential obstruction or reflection problems. At this time he also considers whether prints or transparencies will be best, and explores mounting methods, substrates, and installation problems. He photographs and makes dimensional sketches of the site. These records are valuable during design.

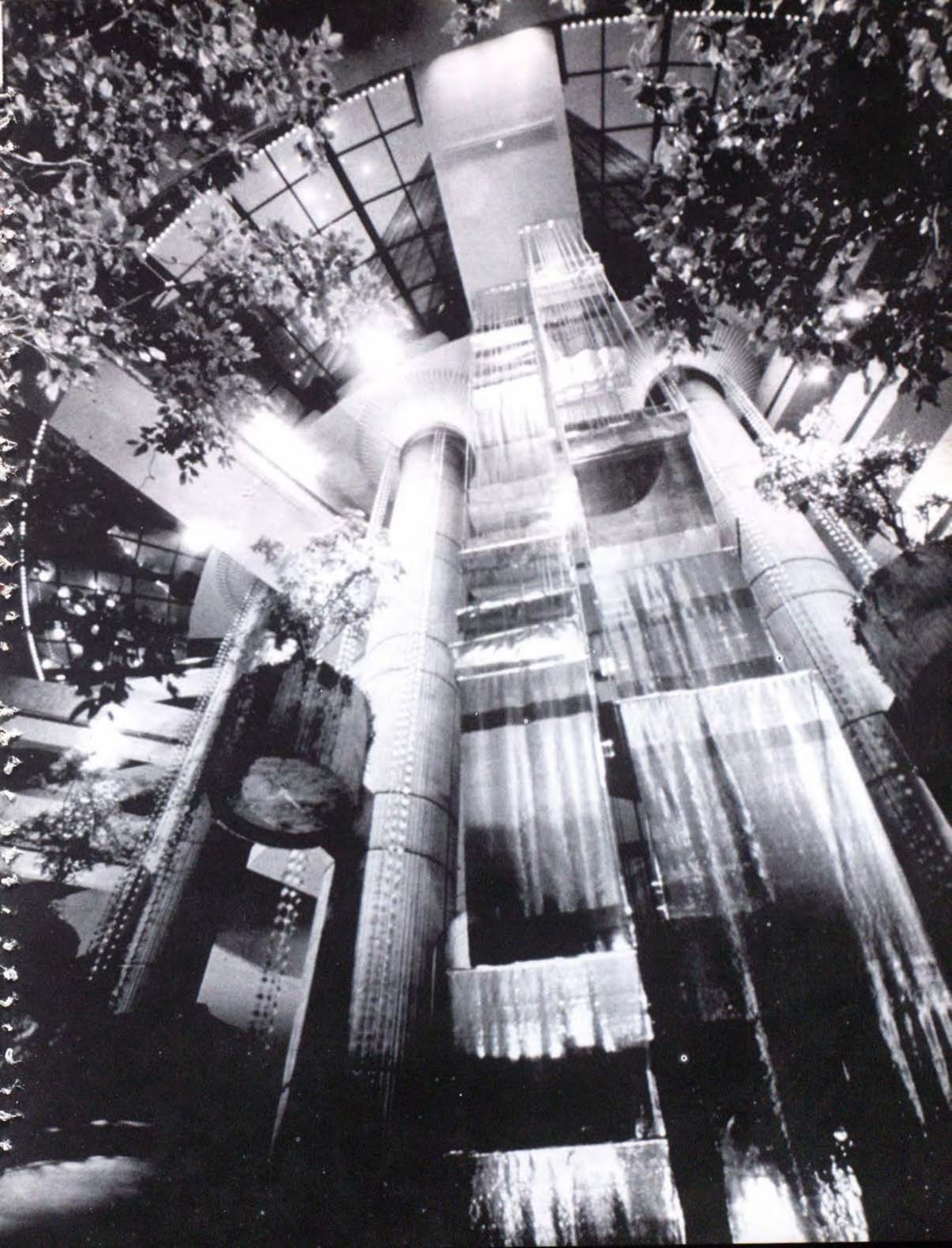
Following site inspection, a scaled layout is prepared, which includes any doorways, structural elements or architectural details that may influence the final design. Frequently, designers cut squares and rectangles out of rigid paper in scale to their layouts; these represent sizes of photos we have in stock. These shapes may be trimmed or expanded as the design concept emerges. Then, with a selection of images, the designer works toward an integrated, balanced arrangement of the most suitable material. When satisfied with a cohesive, dynamic arrangement, the designer produces a final pencil layout, noting print sizes, and approximate croppings.

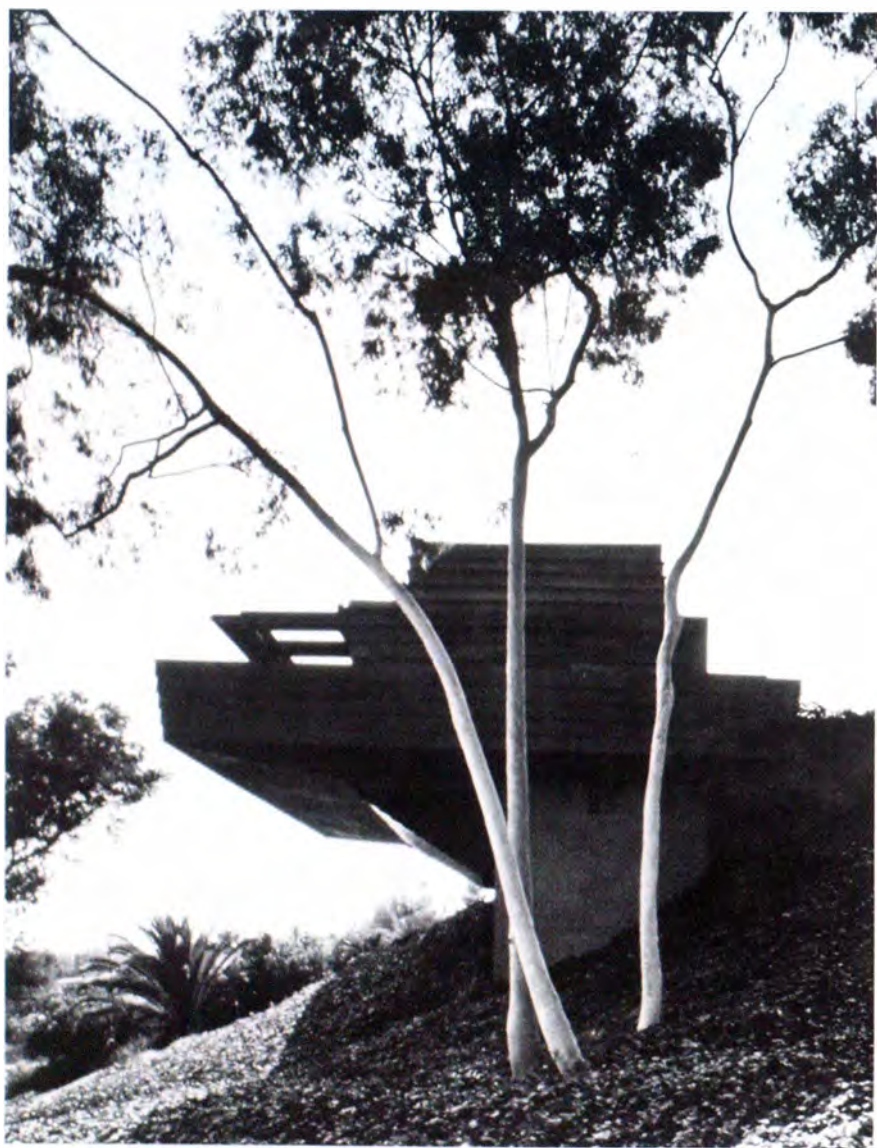
Then the designer sketches the proposed installation in perspective. He can present the scale layout with 35mm slides or color photocopies taped together in the proper sequence. In either case, the presentation must be highly professional, since this is the first tangible element presented to the client. Neatness and accuracy count heavily in this phase.

If the prospective client is a capable amateur photographer, occasionally some of his work is included in the arrangement.

Once the client approves the design, prints or transparencies are ordered, and precise dimensional cropping, and color-matching information is provided to the color technician. At Meteor, many images are exposed on Kodak seventy-three-and-one-half-inch roll paper or Duratrans II (a translucent material for backlighting applications), and processed in a prototype continuous-line processor custom built in Germany. Smaller pieces are handled by a fifty-inch roll processor or Ciba P3 machine. A central automatic chemical replenishment system supplies chemicals to these machines.

The designer draws material from the Meteor Image Library, where 5,000 photographs are kept on file as 35mm transparencies. Meteor has solicited the work of master photographers nationwide, requesting and accepting only the most outstanding material. If these fail to satisfy a client, Meteor recommends or commissions a photographer to provide unique images. If the project requires distant location work, a photographer in the geographic area is selected.





(Top) A collection of animal photographs greets visitors to the Meteor Image Library. (Above) Balthazar Korab photographed this house; a print of it decorates the walls at Citicorp Homeowners, Incorporated, Des Peres, Missouri.

Once the design is accepted, the completed enlargements are mounted, as specified by the designer. The designer has already decided upon the mounting substrate and thickness; treatment of any exposed, raw or cut edges; and installation system. He provides detailed specifications regarding the project and scaled layout to the mounting personnel. Only the mechanics remain.

Some commonly used mounting substrates are eighth-inch and quarter-inch hardboard, rigid styrene, lightweight Foamcore panels up to 1½" thick, plastic laminates, and plywood. Possible warping due to humidity or other environmental conditions is a primary consideration when selecting mounting substrate.

Mounting methods vary with equipment on hand. We have experienced superior results with a laminated, pressure sensitive, roll-fed adhesive. The Greig Laminating Moulder applies this material in the first pass. Then, following precise positioning, it peels the release liner and permanently adheres the print to the mounting surface in the second pass. Sections twenty-two feet by ninety-six inches can be mounted with the Greig.

We protect mural surfaces. Most common is a clear overspray. We prefer and recommend overlaminates. These clear protective sheet materials bond directly to print surfaces. They provide the greatest possible protection with none of the side effects of lacquer oversprays. Test prints shielded with laminates have withstood Michigan winters outdoors.

The final step is treating exposed edges. The solution may be as simple as adding coordinated finishing colors with lacquer or magic marker. If edges are thick, a vinyl edge tape, available in a variety of widths and colors, may be applied.

Photo decor is a personal and decorative art form. Every project Meteor completes is unique because it is a personal statement or expression from the client, corporate or individual. 



Kathy Stannis is graphic designer for Meteor Photo Company, a photo design house in Troy, Michigan. She designed the Meteor entry which won first place, business, in the 1981 Decorating with Photography Design Competition. Meteor also won five Awards of Excellence in last year's contest.

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- ☐ Send your regular Meisel catalog and account opening information.



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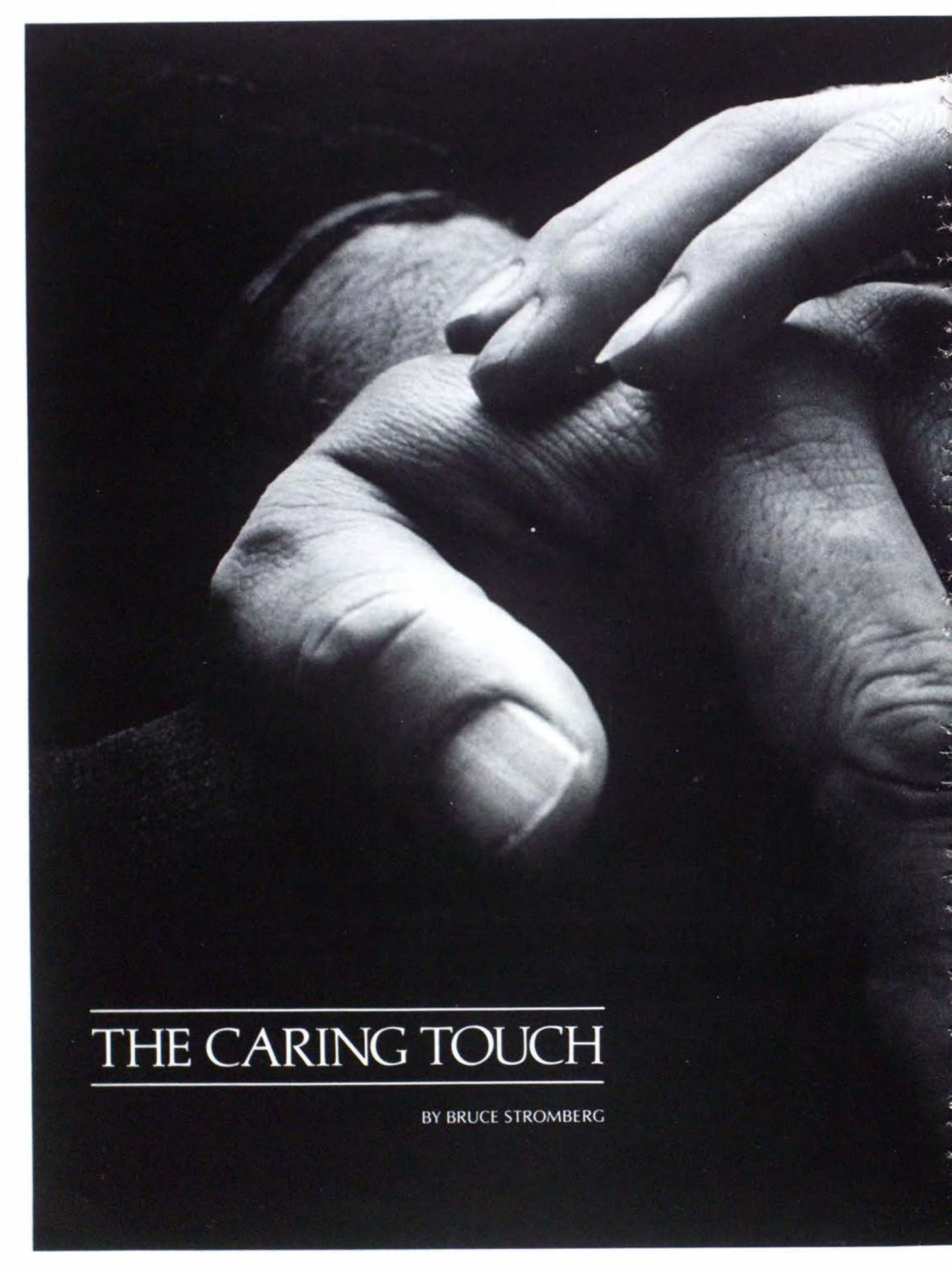
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THE CARING TOUCH

BY BRUCE STROMBERG



A few years ago, I was commissioned to supply photographs for the community center's annual report. Episcopal Community Services (ECS) wanted a printed piece that would set it apart from other organizations, something that would be saved, not immediately tossed. I proposed a high quality, finely printed piece with one large reproduction per page. The result was the award-winning booklet, "The Caring Touch."

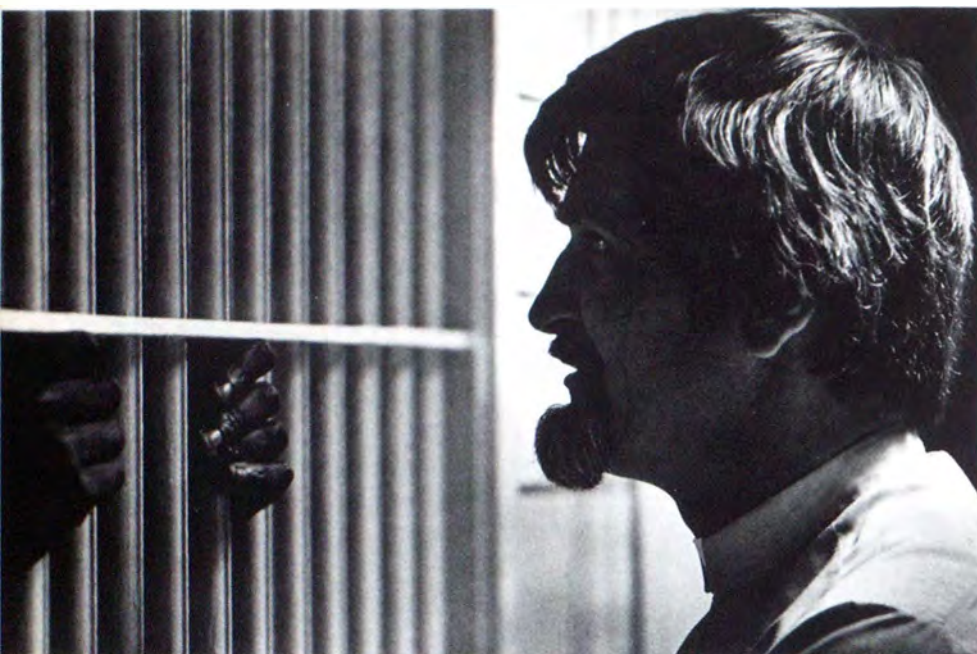
The client and I discussed the ECS services that could be dramatically visualized through photography—youth counseling, a hospital, a retirement home. We planned to print the book in black-and-white, so all exposures were in black-and-white.

I asked for, and received, total photographic and editorial control of the project. I worked with an art director selecting concept, paper, printing and design. The art director also oversaw printing.

Captions for photos in the report were written to fit photographs, which I feel is the best way to approach a project like this. I like to research the subjects to be photographed, take the photos, and let the words flow around the pictures. My ideas come as I am working, and a pattern evolves from day to day.

When possible, I work with available light. Other times, I add quartz light, always being careful not to overlight. Most of my work is in 35mm, with a variety of lenses.

"The Caring Touch" was a very successful project. ECS received many positive comments about the annual report, and is



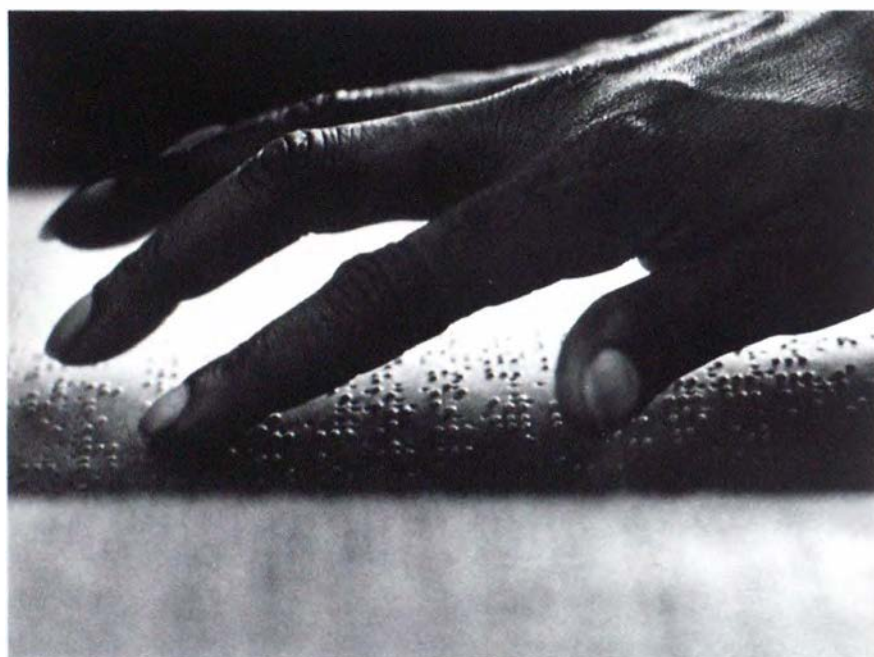
using the photographs in a traveling exhibit and a television commercial. I also received three awards for the booklet.

I have been doing this kind of work for ten years, so my clients know what to expect when they hire me. Most of my clients come from referrals now, but when I first started, I solicited organizations I felt could use my services.

I have developed a certain way of seeing things, and this I promote as "my style." Gradually, the projects I do in this style are becoming a way for me to promote my business even more.

I feel almost any organization might be interested in my work. Corporate photography pays well, but is usually restricted: corporations know what they want, and expect it to be delivered. Non-profit organizations are more willing to give me free rein, and are more receptive to creative ideas, as long as these ideas meet their needs.

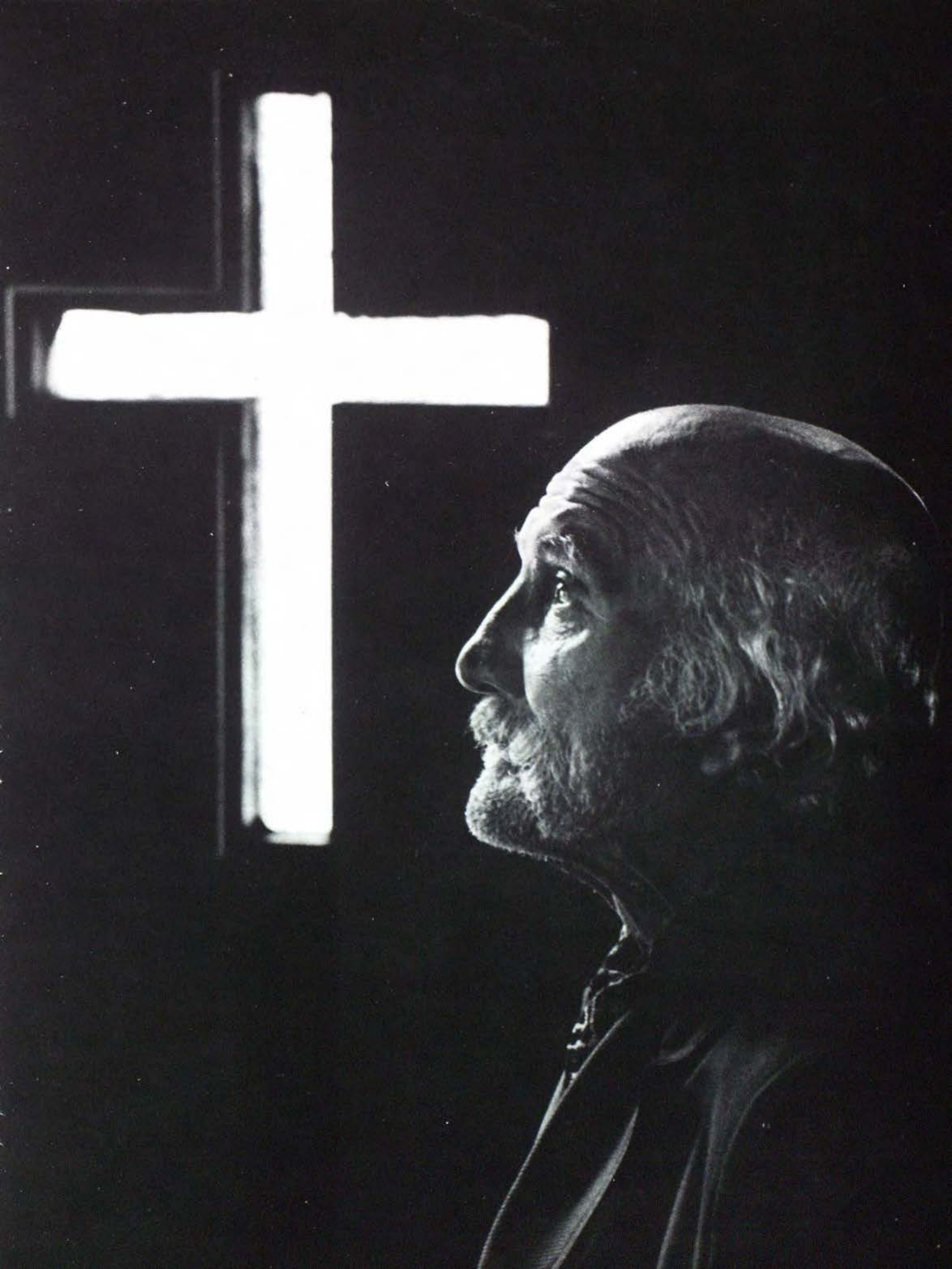
A project like "The Caring Touch" cannot be a success without the full cooperation and trust of the client. Much time goes into such an endeavor and my fees reflect this effort. For me, knowing which assignments to take and which ones to turn down is very important. I find a job I can do really well, and do it.

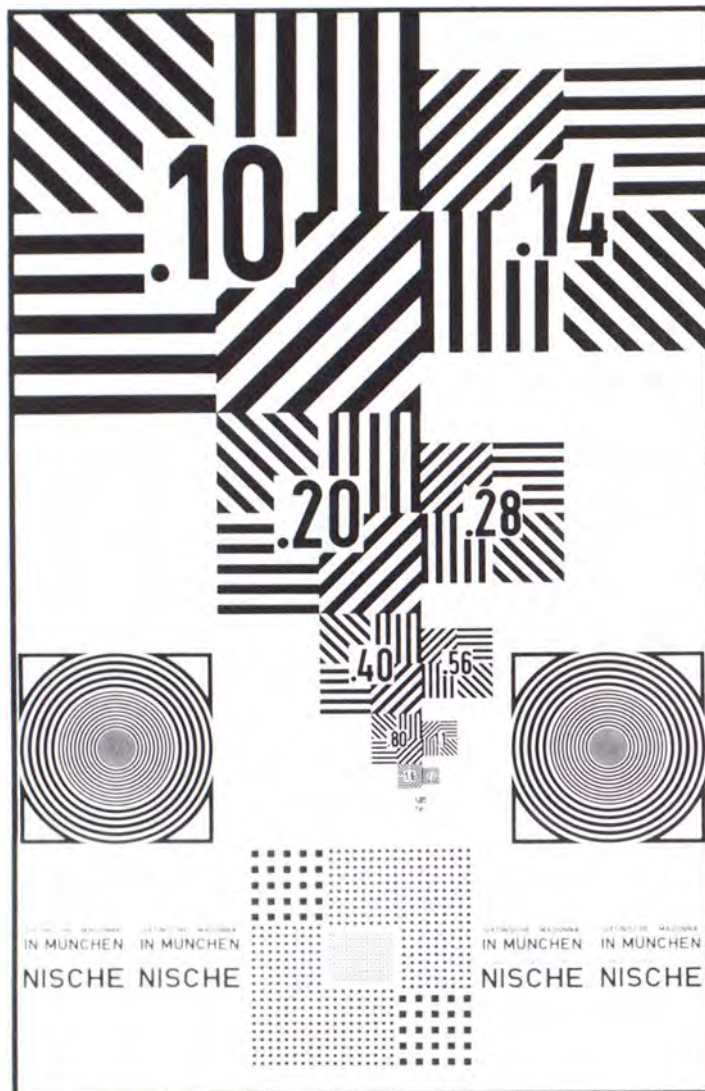


These photographs all originally appeared in "The Caring Touch," the annual report for Episcopal Community Services. All were taken with available light, except the photograph on pages 34 and 35, which was lit with a single quartz.



Bruce Stromberg has owned his studio in Philadelphia for more than ten years. He has received an award of excellence from Communication Arts Magazine, a certificate of distinction from Art Direction Magazine, and gold and silver medals from Art Director's Club of Philadelphia.





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Little people Large potential

BY JO ALICE McDONALD, CR.PHOTOG.

One of a photographer's most challenging assignments is to portray a baby less than three months old. To its family, a baby appears smiling, alert, and intelligent. To a photographer, it's a tiny, uncooperative lump that must be coaxed into a pleasing pose and award-winning expression.

One key to successful child portraiture is timing the appointment. Even the tiniest infant has a unique personality and must be treated as an individual. Most babies are at their best early in the morning, when they are most refreshed and contentedly fed.

A baby doesn't like to have its world disturbed. Its patience and endurance are quickly overtaken, so everything must be ready when mother and baby arrive for the sitting. If we delay beginning the session, we could lose valuable time...and selling expressions. We make a baby's many moods work for us; we capture tears, yawns, and naps, as well as smiles.

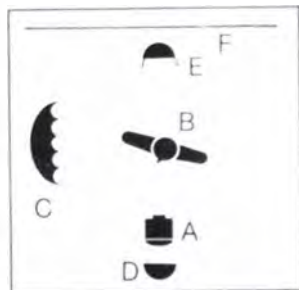
A tiny baby demands comfort and security. So we keep the camera room warm. Young babies hate wet clothing, so we make sure they have on dry diapers.

A very small baby quickly picks up adult moods. If its mother had to rush to be on time for the appointment, the baby may feel her tension and become cross. We try to keep the atmosphere as relaxed as possible. Loud noises and talk can upset it and make it apprehensive. We keep unnecessary people out of the camera room, because they may confuse it.

Sometimes it is difficult to get a small baby's attention. A baby's sight is not well developed in the first few weeks, so a visual stimulus is not usually successful in eliciting good expressions. A gentle pat or stroke on the cheek wins a quicker response.

A baby is reassured and relaxed when someone speaks softly in cooing tones. Babies usually respond to the sound of a small bell, music box, or squeaky toy, but these sounds may fail to attract attention once a baby becomes accustomed to them.

We allow plenty of time for a sitting with a small baby. It may need to rest or



Photographing a crying baby adds variety to a sitting. DIAGRAM: (A) camera; (B) subject; (C) main light, forty-five inch umbrella, twelve feet from subject, at intensity set for 1/11; (D) fill light, at half the power of main light; (E) hair light, at quarter power of main light; (F) background.

nap during the sitting to keep a good nature. If we must rush through a sitting to keep on schedule for the next appointment, an atmosphere of stress and tension may develop. We schedule at least one hour for a baby sitting, just to allow for mood changes.

A very young baby normally lies relatively flat. It's possible to prop it in unnatural positions to make photographing easier, but grotesque postures usually are uncomfortable. So we prefer to capture the reclining position as a normal stage of the child's development.

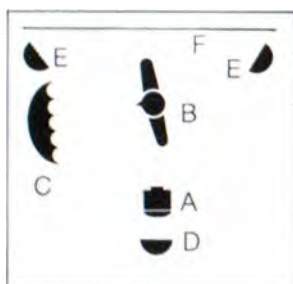
Clothing is another important consideration. Many times parents dress babies to look like miniature adults. These outfits may be cute, but clothing more appropriate to a baby's age will create more pleasing portraits. Soft baby clothing will also be more comfortable for the baby. We make tactful suggestions about clothing when we schedule the sitting, so parents bring the right clothes to the studio.

We suggest that parents keep a bib on the baby to protect its clothing until we're ready to make an exposure. Spit-ups and drools can create spots which will need expensive retouching in final portraits.

Parents usually bring blankets, rattles and toys with them. We also suggest that parents bring items from the home to use as props in the portraits. We've found that these personalized props increase sales.

We inform parents — and other potential customers — of our studio services with advertising and displays. Displays are the most effective. We have three exhibits around town, which we change monthly — two are at movie theatres, and one is in a cafeteria. We also have permanent displays in two towns fifty miles from us; we change these every two months.

Direct mail is our second most effective type of advertising. We use a postcard printed with a recent portrait and a sales message about a special we're running. Postcards are less expensive to mail than letters, and can be easily addressed with



This six-week-old baby reclines easily in a patented baby poser, manufactured by Chuck Wilson, M.Photog., Lockney, Texas. DIAGRAM: (A) camera; (B) subject; (C) main light, forty-five inch umbrella twelve feet from subject, at intensity set for $f/11$; (D) fill light, one stop less than main light; (E) background lights, one stop brighter than main light; (F) background.

computer printout labels.

We also advertise in newspapers four times a year—at Christmas, in spring, summer, and autumn. Our ad, which is one column by eight inches, incorporates a portrait, the message, and our logo.

Photographing babies requires special techniques and extra patience, but parents are so pleased with our results that the work is worth it. 



Jo Alice McDonald, Cr.Photog., is co-owner of Tom McDonald Photography, Incorporated, in Jonesboro, Arkansas. She and her husband were joint winners of the 1975 National Award from Professional Photographers of America. They have lectured on child photography at state and national conventions.

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The Balcar A5000 can travel. It is bi-voltage, works on 50/60 cycles, and can be used on normal mains. There is also a slow charge switch for motor generators at 8 amps.

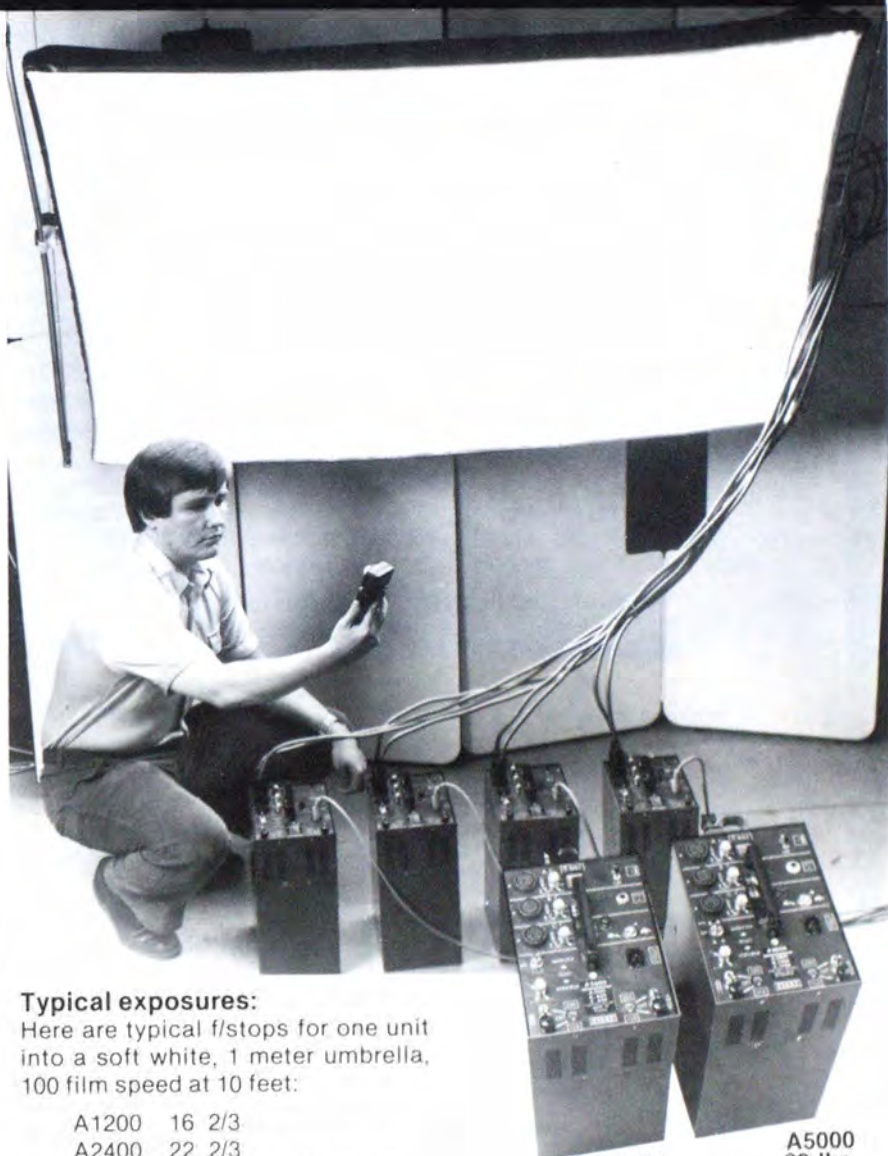
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You can have all the control of a Balcar. This means spotlights, special effects, and the broad line-up of Balcar accessories. Use either two normal 102U flash heads, or the Bi-tube flash head on the A5000. Here are a few of its features:

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2. Ratio switch for individual outlets.
3. Built-in photo eye with on/off switch.
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Typical exposures:

Here are typical f/stops for one unit into a soft white, 1 meter umbrella, 100 film speed at 10 feet:

A1200	16	2/3
A2400	22	2/3
A5000	32	2/3 (bi-tube head)

For larger areas, the wider R65 reflector yields f/64 1/3. Balcar has narrower reflectors for longer throws. The A5000 flash is ideal in reducing the amount of equipment you need to carry. It weighs only 29 pounds.

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Make date for calendar promotions

BY MIKE GUSTAFSON

Market planning is continuous. The need to promote my photography and myself as an artist is all part of operating my business. One effective promotion I've found is creating four-color calendars of scenery, and familiar sites in the city where I live. Also effective, I have found, are four-color calendars with themes for businesses.

I have combined my leisure time photography of scenery and city sites with my work as director of print production at Johns-Byrne Company, Chicago. Result: my photos appear on four-color calendars printed by my company. This year, we printed 25,000 calendars.

Banks and savings and loans are good prospects for our calendar sales; other companies are also interested. Many times I am able to display photography in my client institutions' art galleries or other

open areas in the buildings.

Our staff of artists, marketing director and I choose the photos for print in December, and the calendar is produced and on press in February for the following year.

Besides selling to corporate clients, we offer the calendars to retail stores for sale to the public. And we offer a customized version that can be personalized with a company's or individual's name, address and slogan or logo.

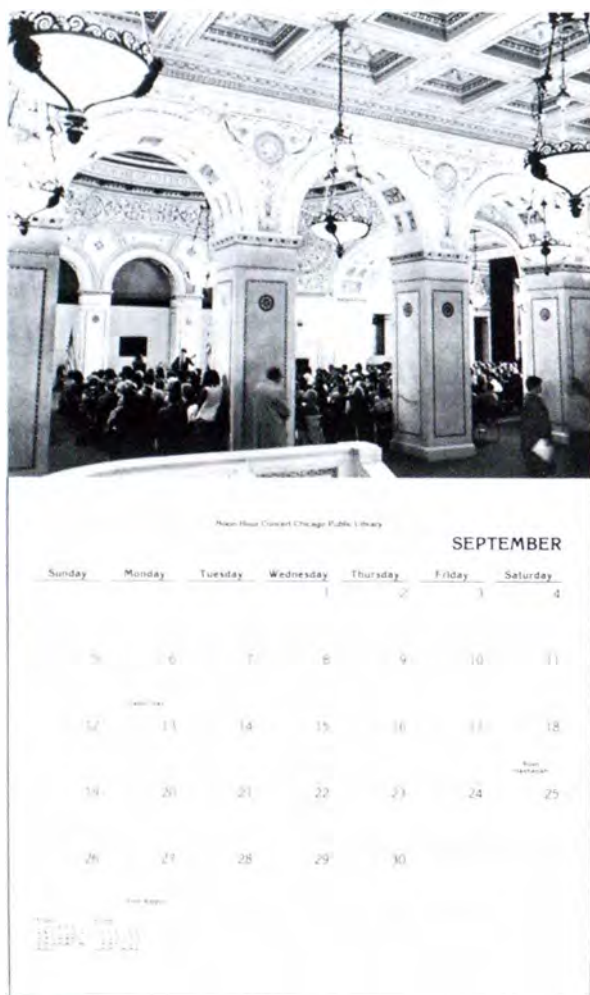
We produce a sales promotion brochure that measures 8 1/4"x11" and presents full-color reproductions of all photos that will be on the calendar. These brochures are accompanied with an order form for quantity of customized imprints desired, and space for the customer to describe a personalized slogan or sketch a logo to be imprinted on the calendar. We also offer imprinted envelopes with the customer's name and return address at an additional cost.

We advertise our new calendars each fall in newspapers and magazines. The ads include an order form to be sent to us with check or credit card number. We also promote by direct mail to area businesses by sending an order form and sample calendar to marketing and advertising managers. And we sell to gift shops and book stores. Most downtown and surrounding suburban book stores do a very large volume of calendar sales. A centrally located gift shop or book store is able to sell calendars with images of familiar scenes because customers identify with the photos.

Next year I hope to expand to greeting cards with scenes from past calendars. The cards will portray my city at its best, in a variety of seasonal photographs.

Our calendars with Chicago scenes are printed on eighty-pound high grade offset enamel with matching cover stock. Photos in the calendar are 9 1/4"x11" bleeding on sides, top and bottom. All photographs are created on a 2 1/4"x2 1/4" format.

The biggest challenge is to constantly upgrade photographs and portray Chicago as one of the most beautiful cities in the world. I have found Chicago residents are proud of the area's scenery and looks. ☐



Familiar scenes allow potential customers to relate to photo calendars



Mike Gustafson is director of four-color production, film layout and separations at Johns-Byrne Company, Chicago.

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5 X 5	Deluxe	N/A	4.45	N/A		N/A	N/A	

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*The Kodak Technical Assistance Network

Should you install a new computer this year? Should you lease or buy it? What tax laws affect computer owners?

A new law passed in August, and retroactive to January 1, will affect all business people who buy major equipment like computers. The "Economic Recovery Tax Act of 1981" has at least 109 specific provisions, and it will be months, perhaps years, before their impact is evaluated. Some of the provisions of this new law specifically concern computer owners and lessees.

One provision of the new law permits businesses to deduct the first \$5,000 of business equipment acquired in 1982 and 1983, the first \$7,500 of purchases in 1984 and 1985, and the first \$10,000 of purchases after 1985. This means many small desktop computers could be fully written off in the year acquired. No investment credit would be allowed on such purchases, but immediate write-off usually would be better. If the cost of the computer exceeds the deductible amount, the excess would be eligible for the new depreciation method. This full write-off provision is not available for investors, only for owners who will use the equipment in trade or business.

If you purchased a computer in 1981, the 100 percent write-off isn't applicable, but the new method of depreciation, "asset cost recovery system," is. Under this system, computers will be depreciated over a five-year period, using specified rates for each year. (If computers can be classed as research and development equipment, they can be depreciated over a three-year period.)

For equipment purchased from 1981 through 1984, the first year's depreciation will be fifteen percent of the cost, and for each of the next three years the rate will be twenty-one percent. The entire cost thus will be deducted over five years.

By contrast, the prior law permitted a computer owner to write off up to forty percent of the cost in the first year, if the equipment was in service before July 1. An additional twenty-four percent of the cost could be written off in the second year, and the rest over the next three years. This assumed a five-year life, which has been typical for computer owners. Consequently, owners of large, expensive computers won't fare as well under the new law, but owners of desktop computers will be better off—assuming they make no other equipment purchases in the year.

If these tax deductions aren't available because of other deductions or business losses, computer owners may write off equipment over a twelve or twenty-five year period, using straight line depreciation. However, the slower method is mandatory for each year's purchase—you can't change your mind after a year or two. During a prolonged start-up period, a slow depreciation method avoids possible

loss of deductions due to a time limit on offsetting losses of one year against profits of future years. The new law provides substantial relief in this area, which may make the slower depreciation method unnecessary. Previously, business losses could be carried forward for seven years, but the new law extends this to fifteen years, retroactive to 1976.

Business owners will realize a small increase in available investment tax credit for purchasing a computer. Under old laws, equipment with a five-year useful life was eligible for two-thirds of the full ten percent tax credit. Equipment with a five-year life will not be qualified to claim the full ten percent tax credit when depreciated over five years. If the equipment has a three-year useful life (automobiles, trucks, and certain research and development equipment), the tax credit will be six percent of the cost.

The law did not include a specific change regarding tax credit on the full cost of a system, both hardware and software. However, if the buyer combines software and hardware costs to claim a tax credit, he must depreciate the software with the hardware. If software is purchased separately, and is licensed rather than purchased, full software cost can be deducted in the year of acquisition.

Taxpayers and the Internal Revenue Service have argued for years about whether a lease is really a lease, or just a method of financing an equipment purchase. The new tax law attempts to clarify some of the confusion. Basically, the parties must clearly state the transaction is a lease, and the lessee must not acquire ownership of the property at any time during the lease. The leaser must be a corporation, and must have at least ten percent "at risk" in the investment. Generally, the property must be new.

Computers are becoming popular with all small business owners, including photographers. They are a good investment, and an even better one when they are depreciated with the new tax laws.

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Vernon K. Jacobs is a Certified Public Accountant who is a tax consultant in the Kansas City area. He is editor of *Tax Angles*, a national tax planning newsletter, and author/publisher of *Financial Systems Report*, a monthly six-page report about computer systems for financial specialists. This article was written for *Financial Systems Report*, and is reprinted here with permission.

COMPUTER ECONOMICS

BY VERNON K. JACOBS

"Under the new law, many small computers can be fully written off in the year acquired."

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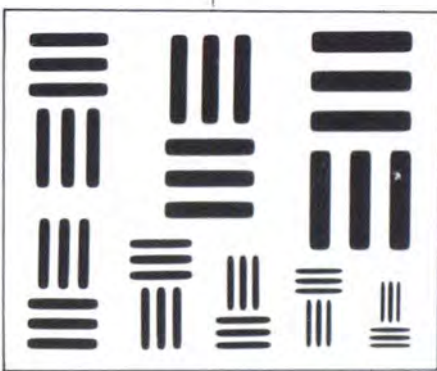
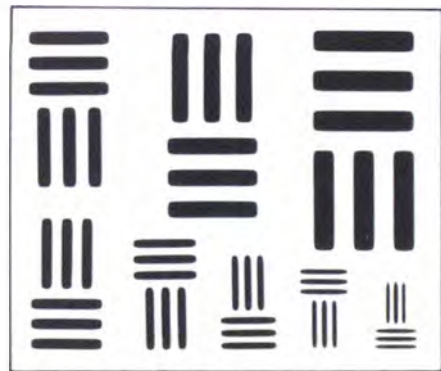
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Performance of 50mm F 2.8 EL-Nikkor N at F 5.6 using standard industry positive test reticle at 10X magnification shows central resolution (left) holds even smallest groups. Resolution at edges (right) indicates performance approaching that of central image.

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Every component is chosen not to be just state-of-the-art, but to literally advance the state-of-the-art. The result is an enlarging lens with crisp, brilliant performance over the entire image area, from both the

FOCAL LENGTH	FORMAT
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63mm F2.8N	32x45mm
80mm F5.6N	60x70mm
105mm F5.6N	60x90mm
135mm F5.6	4x5
150mm F5.6	4x5
180mm F5.6	5x7
210mm F5.6	5x7
240mm F5.6	8x10
300mm F5.6	10x12
360mm F5.6	11x14



Nikon

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Plan for profit and you'll make it

computers can speed
the process

BY DEAN CONRAD

Uery small computers can generate information that will help photographers evaluate their businesses. But I question the small units' practicality over the long run. They don't have the storage capacity necessary to handle needs of a growing business. One author in *The Professional Photographer* recently mentioned that his small computer could maintain 100 customer accounts in a general ledger system. Many high school senior classes are larger than that. How many customers do you work with?

Another mention in *The Professional Photographer* referred to a computer stor-

ing 600 names for a mailing list. That's not really many, if you use a computer for direct mail promotions, or for keeping a list of all your customers.

Really small computers can be outgrown quickly by a studio, leaving the owner with \$3,500 to \$5,000 invested in equipment that has little, if any, value. I know, it happened to me.

Before you invest in a computer, know what you want it to do for you. Do you want it to keep your books, generate management reports based upon that information, produce monthly invoices and statements, keep and maintain your mailing lists, produce direct mail promotional letters? How much memory capacity do you need to accomplish all the things you want it to do today...and five years from now? Make sure that whatever equipment you buy can do everything you want now, and down the road. Otherwise, even a moderately priced small computer is too expensive, if it will perform only one fairly simple routine for you, and not give you the option to add other functions later.

For practical reasons, you need a computer which will let you randomly go into its memory to get information you need. This dictates a computer with either a floppy or a hard disk storage, and eliminates those with magnetic tape storage.

About five years ago I attended Winona School of Professional Photography's course, The Business of Portrait Photography, taught by Charles "Bud" Haynes, Cr.Photog., Hon.M.Photog. It deals with accumulating and using a system for keeping business records to produce management reports that are valuable in mak-

Date

Name	Cash Sales	Recd. on Acct.	Total Cash	Cash Sales	Chg. Sales	Total Bus.	Sales Tax	Men	Women	Children	Seniors	Brides	Couples
Totals													
				Percentages									

Conrad used this manual record-keeping system daily, to generate weekly, monthly, and annual management reports. He recognized the need for a faster system when the volume of work required to generate the information he needed became cumbersome.

ing business decisions. The course also deals with many other aspects of running a photographic business, including promotions, advertising, pricing, and planning.

Record-keeping portions of the course particularly interested me because I kept books for my business. I knew I was having problems with my accounting system because, although my business was growing rapidly, I was having problems paying bills each month as they came due. I didn't know what was happening to my money.

Upon completing the Winona basic business course, I went home and drew up a daily sales work sheet. On this form, at the end of each day I recorded sales. At the end of each week, I transferred the daily sheet totals to a weekly sales worksheet. At month's end, I created a monthly summary just as I had prepared the weekly summaries.

This pyramid system, which compiled sales information daily, weekly, then monthly, made it easy for me to track where money was coming from. My next step was to track down all checks and categorize each into a specific expense account. For example, all payments to color labs were listed in one account; all checks to office help were categorized in another expense account; and so on. At the end of each month, I totaled all columns or categories, and immediately knew what I spent, and where.

With these numbers, I could make a monthly income and expense analysis, commonly called a profit and loss statement. This was (and is) one of the most important business reports I prepared. It told me if I made or lost money for the period. Just as important, it told me the totals of

each expense category, and what percent of total income they represented. I also kept running totals, or year-to-date totals, for each category, so I could quickly determine if each expense account was where it should be, compared with my budget or projected expenses for the year.

With all this information being prepared each month, I could make much better decisions. I actually knew whether or not I was doing as well as I wanted to each month (if I was meeting projected income over expense).

I recorded this information by hand for a full year after I took the Winona basic business course. For the first time since I opened my studio, I could really see what was happening to my business. I also quickly realized that to prepare all this information required lots of time and pencil-pushing.

I thought there had to be a more efficient way. So I checked on a new gadget that sounded very promising—a microcomputer. At that time, the field was brand new, very promising, very inviting. Looking back, I compare microcomputer development then with a baby that had not yet learned to crawl. Anyway, a salesman told me everything I wanted to hear about the system he had to offer. So I plunked down about \$1,800 and jumped into microcomputer technology, with great expectations that my new computer would almost automatically keep all my records and deliver all the reports I needed. I imagined that it would nearly run my business for me.

Boy, was I in for a surprise! It didn't quite work that way. I needed to talk to the computer, to tell it what I wanted. And I

didn't know its language. In other words, I didn't have what is known as a "program" or "software" that would communicate with my computer or "hardware." The worst shock of all for me was to learn nobody had even written any application software (programs) for small businesses (defined by Small Business Administration as grossing less than \$2 million annually), let alone for the almost microscopic size of business my photography studio fell into.

So there I stood with a computer that could do absolutely nothing without the appropriate programs. And those programs didn't exist. I didn't know how to begin writing a computer program for any kind of use. At that point, it seemed almost inconceivable that I could have gone out and bought an expensive piece of equipment that had no purpose of its own. But that's exactly what my computer was (and any computer today is the same, without software to run it).

But I don't admit defeat easily, so I set out to learn a programming language and write application software for my business. I was determined to make my computer a productive member of my studio "staff." In the beginning, progress was extremely slow, and many times painful, because I would get a routine to work, only to discover a better way to make it run faster and simpler. So I would have to start all over again.

I spent the better part of three years developing and improving my applications and routines. Now, my machine is a productive member of my "staff"—because I have software (very detailed, step-by-step instructions) that tells it what to do. The

Family	Candid	Outdoor	ID & Passport	Commercial	Copy & Ret	School Pkgs	Lab & Camera Fees	Frames	Photo-finishing	Film, Bulbs, Etc.	Professional Supplies	Freight	Misc.

computer takes only about five minutes at the end of a month now to generate my profit and loss statement, as well as budget reports and sales analysis reports.

My sales summary analysis is just what it sounds like. It shows my studio's total income for each week in the month, and also gives a breakdown of sales for each income category. Several categories compose a product line, and this total is shown along with the percentages of sales for the period that each product line represents.

This information lets me quickly see where income is being generated; it is a great aid for planning. For example, if comparisons reveal that sales of one type of portraiture are under the amount I expected (budgeted), I have two options—either advertise and run promotions for that type of portraiture (knowing that each time I do, I'll generate more sales in that area); or advertise and promote in a category my records show is naturally increasing, such as restorations, and plan to make

up the loss in one product category with a gain in another. Either way, I will increase my income by generating more sales. And I'll be able to do it because up-to-date management reports will have revealed early (while there still was time to promote for corrective action) that sales were down in a specific category.

My monthly profit and loss statement indicates total income and lists all expense categories with total amounts spent during that month for each one. The com-

SALES SUMMARY FOR THE PERIOD OF October, 1980

DAY	DATE	CASH SALES	CHARGE SALES	RECD. ON ACCT.	SALES TAX	TOTAL BUSINESS	TOTAL INCOME
WK. ENDING	10/4/80	\$ 197.05	\$1121.47	\$1305.10	\$ 50.29	\$1318.52	\$1502.15
WK. ENDING	10/11/80	\$ 354.99	\$1407.79	\$1834.69	\$ 39.65	\$1762.78	\$2189.68
WK. ENDING	10/18/80	\$ 483.91	\$ 387.49	\$1590.87	\$ 35.12	\$ 871.40	\$2074.78
WK. ENDING	10/25/80	\$3286.67	\$1556.95	\$2432.79	\$ 204.47	\$4843.62	\$5719.46
WK. ENDING	11/1/80	\$ 851.83	\$1798.13	\$1985.74	\$ 109.51	\$2849.96	\$2837.57
408 - MEN		\$ 14.60					
409 - WOMEN		\$ 109.60					
410 - COUPLES		\$ 273.00					
411 - FAMILY		\$ 192.25					
412 - BRIDES		\$ 28.00					
				PRODUCT LINE # 1			
				STUDIO PHOTOGRAPHY		\$ 617.45	5.4 %
413 - CHILDREN		\$ 340.17					
414 - SPECIAL PKGS.		\$ 78.67					
				PRODUCT LINE # 2		\$ 418.84	3.7 %
415 - SENIOR		\$3395.18					
				PRODUCT LINE # 3		\$3395.18	29.7 %
416 - CANDIDS		\$ 603.10					
				PRODUCT LINE # 4		\$ 603.10	5.3 %
417 - OUTDOOR		\$ 25.00					
				PRODUCT LINE # 5		\$ 25.00	0.2 %
418 - SERVICE PHOTOS		\$ 133.30					
				PRODUCT LINE # 6		\$ 133.30	1.2 %
419 - COPY & REST.		\$ 406.71					
				PRODUCT LINE # 7		\$ 406.71	3.6 %
420 - FRAMES		\$ 365.80					
421 - PROF. SUPPLIES		\$1439.23					
				PRODUCT LINE # 8		\$1905.03	15.9 %
423 - PHOTOFINISHING		\$ 453.24					
424 - FILM, BULBS, ETC.		\$ 245.72					
425 - COMMERCIAL		\$ 0.00					
				PRODUCT LINE # 9			
426 - POSTAGE CHARGES		\$ 35.25					
427 - MISCELLANEOUS		\$2866.37					
499 - U P S SALES		\$ 2.05					
				OTHER INCOME		\$3602.63	31.5 %
TOTAL SALES TAX DUE \$ 439.04							
TOTAL CASH SALES		\$ 5,174.45		TOTAL CASH SALES		\$ 5,174.45	
TOTAL RECD. ON ACCT.		\$ 9,149.19		TOTAL CHARGE SALES		\$ 6,271.83	
TOTAL CASH INCOME		\$ 14,323.60		TOTAL BUSINESS		\$ 11,446.30	
Income Last Year		\$ 11,435.90		Sales Last Year		\$ 10,407.30	

Conrad's solution to laborious manual bookkeeping was a computer and software that he wrote. One of his valuable reports is a sales summary, which tells him at a glance where his income is generated.

puter tracks these totals as I enter information into its memory. It also tracks total spent for the year in each category, and figures percentage for monthly totals and year-to-date totals.

Primary purpose of my profit and loss statement is to deliver a bottom line figure, which represents either a profit or loss for my business activities during the preceding month. Generally the bottom line is the total income less the total expense. Though many businesses generate profit

and loss statements quarterly, I run them monthly, and the computer makes three copies each time. The extra copies are very useful. My banker appreciates one. And others usually are required if I want to borrow money.

The Winona advanced business course taught me the value of preparing a budget at the beginning of my fiscal year, and planning my studio's activities a full year in advance. I have taken this a step further, and have put both income budget and expense

budget on my computer. It gives me a report on the income (sales) budget that includes total sales anticipated, total amount sold during the preceding month, total sold year-to-date, balance left to sell, and percentage figures. From that information, I can easily figure what my monthly sales must be to meet budgeted income.

A budget is just an educated guess. But it's a good planning tool, and it can show me at a glance if I'm reaching my projected goals or not. If I happen to see that I'm

Dean's Studio
Dean Conrad, Owner
Cameron, Missouri

Statement of Income for October 1980

	Current Month	%	Year to Date	%
400 BUSINESS SALES INCOME	\$ 14,323.60	99.9	\$ 74,649.10	100.0
450 OTHER INCOME	\$ 21.12	0.1	\$ 116.61	0.2
550 REFUNDS	\$ 4.00	0.0	\$ 86.86	0.1
Total Receipts	\$ 14,340.80	100.0	\$ 74,678.90	100.0
Variable Expenses				
504 LAB PROCESSING	\$ 1,662.78	11.6	\$ 9,378.39	12.6
505 PROFESSIONAL SUPPLIES	\$ 1,228.65	8.6	\$ 5,373.52	7.2
506 FRAMES	\$ 0.00	0.0	\$ 2,017.72	2.7
507 PHOTOFINISHING	\$ 295.30	2.1	\$ 2,112.27	2.8
508 AMATEUR SUPPLIES	\$ 352.17	2.5	\$ 2,559.07	3.4
Total Variable Expenses	\$ 3,538.90	24.7	\$ 21,441.00	28.7
Gross Profit	\$ 10,801.90	75.3	\$ 53,237.90	71.3
Fixed Expenses				
509 ADVERTISING / SALES EXPENSE	\$ 163.83	1.1	\$ 3,560.32	4.8
510 OFFICE SUPPLIES	\$ 0.00	0.0	\$ 512.65	0.7
511 TRAVEL & EDUCATION	\$ 0.00	0.0	\$ 1,062.67	1.4
512 PROFESSIONAL & LEGAL FEES	\$ 0.00	0.0	\$ 724.40	1.0
513 SALARY, OWNER	\$ 1,600.00	11.2	\$ 14,035.00	18.8
514 SALARIES, SALES & CLERICAL	\$ 1,931.68	13.5	\$ 6,753.71	9.0
515 WITHHOLDING TAXES	\$ 542.09	3.8	\$ 2,159.66	2.9
516 STUDIO TAXES & LICENSES	\$ 0.00	0.0	\$ 420.00	0.6
517 AUTO EXPENSE	\$ 889.64	6.2	\$ 2,650.58	3.5
518 INTEREST EXPENSE	\$ 57.48	0.4	\$ 1,153.13	1.5
519 TELEPHONE EXPENSE	\$ 194.79	1.4	\$ 1,230.01	1.6
520 ELECTRICITY & WATER	\$ 124.87	0.9	\$ 811.23	1.1
521 GAS & TRASH HAULING	\$ 7.77	0.1	\$ 287.65	0.4
522 OPERATING SUPPLIES	\$ 95.11	0.7	\$ 402.72	0.5
523 STUDIO INSURANCE	\$ 131.56	0.9	\$ 1,716.42	2.3
524 EQUIPMENT RENTAL & LAUNDRY	\$ 0.00	0.0	\$ 416.23	0.6
525 STUDIO CLEANING	\$ 150.00	1.0	\$ 750.00	1.0
526 REPAIRS & MAINTENANCE	\$ 12.08	0.1	\$ 662.74	0.9
527 DUES & DONATIONS	\$ 0.00	0.0	\$ 211.50	0.3
528 POSTAGE & FREIGHT EXPENSE	\$ 112.47	0.8	\$ 1,045.29	1.4
529 MISCELLANEOUS EXPENSE	\$ 0.00	0.0	\$ 3.50	0.0
531 DEPRECIATION EXPENSE	\$ 0.00	0.0	\$ 0.00	0.0
540 SALES TAX EXPENSE	\$ 591.20	4.1	\$ 2,547.33	3.4
Total Fixed Expenses	\$ 6,604.57	46.1	\$ 43,116.70	57.7
Net Profit	\$ 4,197.29	29.3	\$ 10,121.20	13.6

Conrad's computer-generated profit and loss statement takes only a few minutes each month to produce, and is a key to his business planning.

right on target with my projected goals, I might decide that it wouldn't take too much extra effort or expense in advertising and promotion to exceed budgeted income, and show a greater than anticipated year-end profit. If I'm not reaching my goals, my computer reports reveal this so I can promote or run specials to generate additional income to reach budget.

Besides all the accounting work my computer does, I've given it other jobs as well. It keeps complete inventory records,

and automatically tells me when to reorder. How? I enter supplies or resale items as they're bought, and then as they're used. The computer compares remaining balances with minimum quantities I've told it I want to keep on hand. When I reach a minimum level, the computer can make a list of things to be reordered.

The computer also generates labels for direct mail projects. It keeps track of my sittings and figures average sale per sitting. Plus it tracks all orders due from my color

lab, so anyone on my staff, while talking with a customer on the phone, can call up the computer's file by customer name on the display terminal, and give the person an accurate status report of her order. To generate such useful information requires that I regularly and accurately feed information into the computer. This generally can be done at the end of each day by entering sales checks, lab receipts and or-

(continued on page 52)

Dean's Studio
Dean Conrad, Owner
Cameron, Missouri

Sales Budget Report for October, 1980

Product Line	Projected Amount	Sales M T D	Sales Y T D	Balance Remaining	P C T Sold	P C T Total
# 1 - Studio Photography	22,000.00	617.45	7,818.53	14,181.50	35.5	10.6
# 2 - Children / Spl. Pkgs.	6,500.00	418.84	7,217.45	-717.45	111.0	9.8
# 3 - Seniors	24,000.00	3,395.18	19,081.20	4,918.78	79.5	25.8
# 4 - Candida	18,000.00	603.10	13,915.60	4,084.42	77.3	18.8
# 5 - Outdoor	1,000.00	25.00	608.85	391.15	60.9	0.8
# 6 - Service Photography	2,700.00	133.30	1,321.95	1,378.05	49.0	1.8
# 7 - Copy & Restoration	7,000.00	406.71	4,099.35	2,900.65	58.6	5.5
# 8 - Frames & Supplies	9,000.00	1,805.03	6,535.46	2,464.54	72.6	8.8
# 9 - Other Income	15,000.00	3,602.63	10,334.60	4,665.39	68.9	14.0
Sales Tax Collections	4,800.00	439.04	3,030.04	1,769.96	63.1	4.1
Sales Totals	110,000.00	11,446.30	73,963.10	36,036.90	67.2	100.0
Total Income		14,323.60	74,649.10	35,350.90	67.9	

Sales budget report tells Conrad monthly, at a glance, how close actual sales are to projected sales, and guides him in deciding where to spend money for promotion and advertising, in order to generate sales, to meet budget.

Take the step into computers

BY GREG ADAMS, CPP

Many questions need to be answered before you buy a computer for your business. First do you need a computer? Whether or not you need one depends on your business techniques. Do you direct mail at least 1,000 pieces of advertising each year? If you don't, do you think you will? Do you have the staff to back you up? Computers can write letters and addresses, but there has to be someone to stuff envelopes, enter information into the computer and make follow-up calls.

Bookkeeping procedures also determine the need for a computer. If you spend three days to a full week on the books every month, you might want to consider buying a computer. I consider accountant fees as part of my expense. A computer won't eliminate the need for an accountant, but it will save on time you pay the accountant for, because the computer supplies information quickly.

Inventory is a big consideration on deciding to buy a computer. Unless you have a large inventory, you may spend more time entering information into the computer than is needed to keep track of your stock. You may not need a computer if you use the eyeball method to evaluate your inventory.

We use our computer to write impressive looking letters. This adds prestige to our direct mail.

Your taxes will be less in the year you buy your computer because of investment tax credit. Because of the technology of the computer, you can use a fast depreciation schedule of five years. There's more on this by another author in this issue.

Once you decide to buy, how do you find the right computer? There are many styles and features to consider. Talk to your local computer store manager and compare. But beware, many small companies are predicted to not survive because of fierce competition.

Price will be a big consideration. It is possible to buy a system too big for your needs. You should look closely at your present and future business—before you buy. It is difficult to know how much memory storage you will need. We have had success with a 64k micro-computer, one that holds 64,000 pieces of information in memory. We store information on disks with 140k capacity; only part of this information is called to the computer at any time.

Check to see if the computer you are considering can accept future hardware (extra components). You may decide to buy a computer with a cassette tape storage unit. Later you may want the increased storage and speed of a disk system. Your business may grow so much that you will want to move up to a storage system using a hard disk drive. The point is, make sure your computer is adaptable enough to accept peripheral accessories.

Software (the programs that instruct your computer what to do) is a very important part of your system. I would make sure whatever computer system you buy has a large selection of software to choose from. From our experience, the best software is not necessarily offered by the computer manufacturer, but is independently written. Is there commercial software available for the computer you are considering? You should expect to pay more if you have your software custom written.

And finally, what is the guarantee on your computer? Is it only guaranteed for ninety days, or can you buy an extended guarantee for a year? Will the manufacturer replace or repair the computer within twenty-four hours? This last consideration is important when you use the computer a lot because down-time is wasteful and expensive.

After you are comfortable with your computer, you may find your uses for it change. Then you may consider buying software written exclusively for your needs. Writing computer programs takes time and costs money. However, time saved using custom software may well pay for the added expense. This is a question only you can answer. But beware, I have seen people pay for custom software when they could have purchased stock software for less.

Another factor in choosing the right software is obsolescence. Is your business growing so fast that the software you buy now will be obsolete in three years? You have to consider in what direction your business is going, to determine your software needs. Will your software allow for expansion? Without extensive reprogramming, can you change the direction and results of your software?

There is a fine distinction between what software you may need now and

in the future. Consider the case of a photographer who is so proud of his computer that he buys the best and highest priced software. Very likely, he has bought a system that costs more than it will save. Although you have to plan, you also have to be careful not to buy software that will always be too complex for your business needs.

One problem with software is you can't know how easy it is to use, or how well the system will work until after you purchase it and work completely through it. This process takes considerable time. Find a dealer who will let you use a demonstration disk or the actual program for a trial period.

Also find out what kind of guarantee comes with your new software. Will the manufacturer support you by at least talking to you over the phone? Or will he leave you blind? Support is a very touchy legal problem in the software business. Will the manufacturer replace the program if it's damaged or faulty? If not, what is the charge?

What happens if suddenly, your computer's manufacturer announces an improvement in your machine's model? Will your software work in this new model? If not, will the software company update it for you? Find out what kind of software support you will receive.

Once you get through all these trials and tribulations, you'll find the computer will be one of your best friends. It will allow you to run and maintain your business on a new plane of effectiveness and efficiency. It certainly is a marvel of today's electronic world. Despite the warnings I have given and the problems there might be, I must admit, planning for and installing a computer is worth the time and effort invested.



Greg Adams, CPP, Morgantown, West Virginia, owns Adams Home of Professional Photography. He wrote "Computers and photography—a new era," in the May 1981 issue of *The Professional Photographer*.

Hardware/Software Companies

These lists of small business hardware and software manufacturers are representative of what's available; the lists are not comprehensive. Information for these lists was provided by *Computers 82*, published by CBS Publications, New York City. Hardware listed has memory capacities from 48k to 64k. Software companies have off-the-shelf programs for small business applications.

Hardware

Applied Digital Data Systems

100 Marcus Boulevard
Hauppauge, NY 11787
Model: Multivision I

Altos Computer Systems

2360 Bering Drive
San Jose, CA 94086
Model: ACS-8000-5

Atari, Inc.

1265 Boregas Avenue
Sunnyvale, CA 94086
Model: 800

Canon USA, Inc.

10 Nevada Drive
Lake Success, NY 11042
Model: CX 1

Compal, Inc.

6300 Varial Avenue, Suite E
Woodland Hills, CA 91367
Model: 8200

Data General Corporation

Route 9
Westboro, MA 01581
Model: Enterprise 1000

Durango Systems, Inc.

3003 North First Street
San Jose, CA 95134
Model: 800 XR

Dynabyte

115 Independence Drive
Menlo Park, CA 94025
Model: 5000

Exidy Systems Division

390 Java Drive
Sunnyvale, CA 94086
Model: System 80

International Business Machines

Entry-Level Systems Division
Boca Raton, FL 33432
Model: Acorn

North Star Computers

2547 Ninth Street
Berkeley, CA 94710
Model: Horizon

Panasonic

One Panasonic Way
Secaucus, NJ 07094
Model: BG-5000

Radio Shack

1300 One Tandy Center
Fort Worth, TX 76012
Model: Model II

Sharp Electronics

10 Keystone Place
Paramus, NJ 07652
Model: YX-3200

Vector Graphic Inc.

31364 Colinas
West Lake, CA 91362
Model: System B

Xerox

Office Products Division
1341 West Mockingbird Lane
Dallas, TX 75427
Model: 820

Zeda Computers International

1662 West 820 North
Provo, UT 84601
Model: 580 Series

Zenith Data Systems Corporation

1000 Milwaukee Avenue
Glenview, IL 60025
Model: Z89

Software

Aardvark Software

1690 Bolton
Walled Lake, MI 48088

American Business Systems, Inc.

439 Littleton Road
Westford, MA 01886

BPI Systems, Inc.

1600 West 38th Street
Suite 444
Austin, TX 78731

Charles Mann

Micro Software Division
7594 San Remo Trail
Yucca Valley, CA 92284

Compal Computer Systems, Inc.

6300 Varial Avenue
Woodland Hills, CA 91367

Computer Products International

3225 Danny Park
Metairie, LA 70002

Digital Research

Box 579
Pacific Grove, CA 93950

Galactic Software

115 N. Port Washington Rd.
Mequon, WI 53092

Graham-Dorian, Inc.

211 North Broadway
Suite 34
New York, NY 10024

International Micro Systems

8425 Quivira Road
Lenexa, KS 66215

Lear Data Systems, Inc.

3273 Claremont Way
Suite 202
Napa, CA 94558

Lifeboat Associates

2248 Broadway
New York, NY 10024

Micro-Architect

96 Dothan Street
Arlington, MA 02174

Micro Computer Industries

1520 East Mulberry
Suite 170
Fort Collins, CO 80524

Micro Data Base Systems

Box 248
Lafayette, IN 47902

Small Business Systems Group

Maine Street and Lowell Road
Dunstable, MA 01827

Structured Systems Group

5208 Claremont Avenue
Oakland, CA 94618

United Software of America

750 Third Avenue
New York, NY 10017

Vandata

17541 Stone Avenue North
Seattle, WA 98133

(continued from page 50)

ders, and so on. My computer even writes letters to customers.

A computer can indeed be helpful in your business. And it can do a wide variety of chores for you. If you select it carefully, then use it to capacity, it'll pay for itself many times over. If you don't, it will become an expensive, inefficient tool that costs more than it's worth.

To get valuable and useful information from a computer, you first need to know what information you need to manage your business more effectively. Then you need to know how to tell the computer to collect this information, and finally how to deliver it to you in a way that will be most helpful to you in making decisions and planning.

Before you invest in any piece of computer hardware, figure out what kinds of reports you need. You can do this best by attending Winona School of Professional Photography's Business of Portrait Photography course. It will be held in Las Vegas, January 10 through 15, 1982, and in Atlanta, January 17 through 22, 1982. For complete details, write to Winona at 1201 College Avenue, Winona Lake, IN 46590. Or call: (219) 267-7197. The software package I've written is completely compatible with what you'll learn from that course.

Next, you'll need to learn how to make the computer work efficiently and effectively for you. That information is available in Winona's Advanced Business Course, which I'll be teaching in September 1982.

Haynes, who teaches the basic and advanced courses, sums up the need for business education among photographers this way: "To be successful, we need to become business people with an approach to photography, rather than photographers with an approach to business."

Photographers must become profit oriented, and to do that, Haynes says we need to: 1) have adequate capital; 2) upgrade our management abilities; 3) provide ourselves a means for better information retrieval—daily, weekly, monthly, quarterly, and annually; and 4) have, and know the functions of, income and expense (profit and loss) statements and balance sheets; they guide us in setting prices based upon costs. That's crucial to determining our profit.

To determine profit, we must make a plan, put it into action, then review the results, Haynes says. He adds:

"Key to good management of a photographic business is locating its profit centers. To do this, find out all the different

types of photography you do. Each involves different direct and indirect costs. For instance, cost for producing a passport photo, with a standard studio setup and no proofs, is different from cost for producing a set of wedding candids.

"To price work effectively, a photographer must break out profit centers, such as studio portraits, location portraits, candid weddings, senior portraits, undergraduate portraits, passport and identification portraits, copy and restoration work, frames and albums. Then he must develop a profit and loss statement for each center. In breaking out these profit centers, you may find you're actually losing money on some of the types of photography or goods you offer. As a hypothetical example, you may find that in marking up frames 100 percent, you're actually losing money because that price doesn't cover your direct and fixed costs. After knowing your costs, you can set realistic, profitable prices.

"To earn a profit, you need to plan for it in each profit center by 1) establishing costs; 2) developing a merchandising strategy; 3) attracting customers; and 4) considering seasonality."

You can do all this without a computer, but once you know how to plan, how to determine costs, how to keep records and extract meaningful reports from them, a computer will greatly speed all your efforts, and get you away from your desk so you can spend more time behind the camera, to do what you really enjoy — creating photographs.

Winona's business courses will help you plan this way. What can you expect as a return on your investment of travel and enrollment costs to attend the course? There's no pat answer. But Haynes says he tracked people who attended the first year's advanced business course at Winona School of Professional Photography. One year later, the least successful student had increased profit in his studio by twenty-three percent. The most successful student had increased his profit by 150 percent.



Dean Conrad owns Photography by Dean in Cameron, Missouri. He'll be teaching Advanced Business Course at Winona School of Professional Photography in September 1982.

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Today's retirees face special problems. Retirement planning is no longer simple. The influx of new and various options and plans have complicated retirement planning. Until recently, retirement meant living on just Social Security and savings. But that's no longer true. Innovations like Individual Retirement Accounts and Keogh Accounts, give the retirement planner a wider range of useful options.

How do Social Security, Individual Retirement Accounts, Individual Retirement Accounts Rollover and Keogh Accounts fit into your retirement plans? When retiring, the average professional photographer can count on three possible sources of income: sale of the studio, Social Security benefits, and other investments.

The studio sale is a questionable source of income. Even though you are planning for the next ten to twenty years, the most important factor will be economic conditions at sale time. A booming economy or recessionary conditions will determine the amount of money you'll receive from the sale of your business.

Social Security

Nine out of ten workers in the United States are now enrolled in the Social Security system. But one out of seven Americans now receive Social Security benefits. According to the Social Security Commission, 23.9 million people sixty-five years old are Medicare recipients, with another 2.9 million disabled workers receiving benefits under this program.

Social Security was enacted in 1935, to provide workers with a retirement income. In 1939 the act was changed to include survivors as well as certain dependents. Initially, Social Security applied only to workers in industry and commerce. In

1950, coverage was extended to include most self-employed persons, state and local government employees, household and farm workers, members of the armed services, and members of the clergy.

In 1957, disability insurance was added and in 1965, so was Medicare. After 1972, benefit increases were linked to increases in cost of living. This change is called indexing. In 1973, Medicare coverage was extended to disabled citizens younger than sixty-five.

Social Security was originally designed only to supplement retirement income. But for millions of Americans today, Social Security is the only source of income. More than three decades ago when Social Security began, there were about ninety contributors for every recipient. Today the ratio is about three to one. In 1990, it is expected to fall to two to one, a product of the "greying of America." Our population is getting older.

So don't plan on Social Security benefits to provide the kind of lifestyle you'll want when you retire. You must plan today to take advantage of the tax incentive opportunities available, which will help you now and later.

Eligibility for IRA

Starting January 1, 1982, a worker enrolled in an employees' retirement plan can have an Individual Retirement Account (IRA). The self-employed can also take advantage of IRA and "Keogh Plans."

Self-employed or employers who wish to avoid higher costs of Keogh Plan coverage (which requires them to provide retirement benefits for all their employees) may establish an IRA. Employers often find IRA requirements more flexible than federally mandated regulations for other pension or profit-sharing plans.

The sooner you establish an IRA, the sooner your dollars work for you. You can deposit funds on a quarterly basis. Management of an IRA can be handled by yourself, or through a management firm for a fee. IRAs may be invested in a variety of vehicles including stocks, corporate bonds, mutual funds, treasury bonds and notes, U.S. government agency securities, passbook savings accounts and time deposit accounts.

You are not locked into any one custodian investment mode. You may shift your investment within your existing account at any time, and the custodian every three years. It is not necessary to contribute to your account each year. Payments may be interrupted, depending upon your own business conditions. Most importantly, before you make any IRA contributions, you need to plan carefully. Be sure you deposit

Never too young to plan **Retirement**

BY F. KING ERHARD

money not needed now because there are penalties for early withdrawal.

A variant on the IRA theme called rollover IRAs provides certain other benefits. You can take advantage of rollover IRA if you take early retirement or leave a job and receive a substantial sum from participation in your company's qualified retirement plan. You have sixty days to re-invest the money into a rollover IRA. After sixty days, the money is considered income for that year, and is subject to taxation.

Keogh plans

Keogh tax deferred investment plans are another type of income shelter for retirement. To be eligible for a Keogh plan you must be: self-employed and work alone; the owner or an employee who owns more than ten percent of an unincorporated business and is actively working for it. You also are eligible if your business is a partnership where working partners receive more than ten percent of either the capital or the income of the business. Employees of a corporation who are covered by its pension plan but also free lance, can use a Keogh plan for the free lance income.

Every Keogh employer is required by law to include in his respective plan each full-time employee who has worked for the company at least three years, since the business was started. A full-time employee is an individual who works at least 1,000 hours per year.

You can contribute to the Keogh plan a maximum of fifteen percent of your earned income, excluding interest and dividends. Up to \$15,000 per year can be placed in a Keogh plan. Contributions for employees are based on the first \$100,000 of the employer's income.

There are two different ways to contribute to the Keogh plan. The first is profit sharing, which requires the employer to contribute only in those years when the business turns a profit. Contributions are based on a percentage of net profits. In good years, this could be a sizable amount. In bad years, the contribution can be decreased or eliminated.

The second type of contribution is a money purchase pension. In this option, the employer is required to make regular contributions for each employee each year, regardless of profit. This means you must make Keogh contributions in both good and bad years. Contributions to the Keogh plan are due either in four payments per year or in a lump sum made by April 15, the following year.

The employee or employer can contribute up to an additional ten percent of income, or a maximum of \$2,500, whichever is less. Additional contributions above the

\$15,000 limit would be income already taxed. But when contributed in the plan, the money would be tax sheltered until withdrawal or retirement.

Keogh funds can be invested in life insurance, annuity contracts, stocks, bonds, mutual funds, U.S. government agency securities, passbook accounts, commercial paper, bankers acceptances—again only a partial listing. You can manage the Keogh account yourself or have a professional manage it for you.

As with the IRA, you are not locked into a particular investment mode, and you can change custodians every three years and your investment at any time. With the IRA or Keogh plans, individual penalty-free withdrawals are permitted by employees reaching minimum age of fifty-nine and a half. Penalty-free withdrawals prior to that age also are allowed in the event of death or disability. If withdrawal occurs prior to fifty-nine and a half, a tax of ten percent is assessed, and the Keogh or IRA withdrawal is assumed as the current year's income and taxed accordingly. Borrowing or using the Keogh or IRA for loan collateral is forbidden.

Minimum age of withdrawal without penalty is fifty-nine and a half—maximum age is seventy and a half. At seventy and a half, contributions must cease and withdrawal must begin.

Custodians of Keogh or IRA accounts, in some form, charge fees to cover set-up, maintenance, and necessary tax paperwork. These fees vary as do the investment custodians. These can be banks, stockbrokers, mutual funds, insurance companies and many others. Most custodians will try to slant you to their investment area.

The major differences between Keogh and IRA are financial. You can receive tax

deferred benefits up to \$15,000 or \$17,500 in a Keogh plan. While the current annual limit for an IRA is \$2,000, eligibility requirements also differ. Keogh plans are limited to self-employed individuals, partnerships of unincorporated companies and their employees. Keogh plans also impose very specific requirements on the self-employed who have employees—they must establish and fund retirement plans for employees too. Also, spouse accounts are not allowable under Keogh. One more difference is that under IRA, the self-employed can cover some employees or no employees.

Both Keogh or IRA provide tax shelters. The dollars you deposit today are pre-tax dollars and reduce your current taxable income. You will eventually pay taxes on the money, but at that time your income will probably be lower due to retirement.

It is human nature to put off things until tomorrow. In retirement planning, tomorrow comes very soon. It is never too soon, and sometimes too late, to make the important decision to prepare for your own retirement years.



F. King Erhard has a Bachelor of Science degree from Syracuse University with a major in finance and minors in economics and marketing. He is a photographer in public affairs and corporate communications department at Niagara Mohawk Corporation. He has been a member of PP of A since 1977 and Syracuse Central Professional Photographer's Society of New York since 1978.

"Don't plan on Social Security for the lifestyle you want when you retire. Take advantage of tax incentive opportunities."

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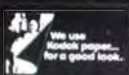


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The Christmas Rush

BY FRANK MULLIGAN,
with apologies to Clement Moore

Twas the month before Christmas, and all through the land

The family portrait as gifts had been planned.
The labs stocked up paper and began to dig in
For the seasonal madness about to begin.

Throughout all the country photographers knew:
That the onslaught of phone calls would turn their ears blue,

That the eight-hour workday would go down the tubes,
And they should have bought stock in Sylvania flash cubes!

For the public was desperate to schedule those sittin's
For Mom, Dad, and the children (with Fido or kittens).
And photographers groaned as they listened again
To: "How much do you charge for just one 8"x10"?"

Well, the customers gasped, and their faces turned sober
When told that the portrait should've been done in October.

So they pleaded and begged for a sitting post-haste,
For the deadline was nearing—not a day could they waste!

And the photogs grabbed cameras; and with jaws firmly set,

Proceeded to book all the jobs they could get!
With caution discarded they shot day and night
Knowing turn-around times would be dangerously tight.

And the folks in Rochester would sit back and smile
As the studio cameras ate film by the mile.

And the labs went to two shifts—some went to three
As their lobbies filled up like the leaves on a tree.

And the pushing and shoving and waiting in line days
And the news that their proofing jobs stretched out to nine days

Were fast causing photogs to lose lots of slumber
To nocturnal visions of "please take a number!"

But the year's profit picture was hinged on the season,
So photogs and labs pressed on hard—with good reason!
And their customers sweated out rush-season mailing
And studio deliveries came just short of failing.

Now the lab times were guesswork and the rush jobs ran riot

And the studios wished that the phones would be quiet.
And everyone swore that this time was the last
That they'd ever attempt to shoot portraits this fast.

But it all seemed to work out (to everyone's glee)
That the worked reached the clients by 12-23.
And those nerves, badly jangled, could rest without fear:
This had just been the warm-up—just wait 'til next year!

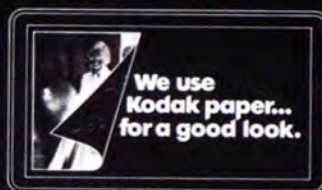
MERRY CHRISTMAS

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LUCALOX LIGHTING SRL15 For city streets or large factories illuminated with the orange Lucalox type lighting.

UNDERWATER SR-UW An almost unbelievable filter. Excellent color underwater down to 25-30 feet! There is a huge improvement in color saturation and contrast. The SR-UW filter also makes motion picture film easier to print.

FLASH/FLUORESCENT For use when mixing electronic flash and fluorescent lighting. Perfect color is achieved by balancing the flash to fluorescent light, then bringing the entire mixture back with an SR-D filter over the camera lens. The color is ideal overall. Excellent for photos of large factory or office areas.

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in the studio



by Marty Rickard, CPP

High-key portraits in dream room

Is there a second camera room hiding in your studio? We found one in our basement, and the payoff has been well worth the \$500 it cost to set up.

I was lamenting to my wife, Janice, about the difficulty of doing high-key portraiture in our studio, which was primarily geared to low-key. She was admonishing me to clean up the catch-all corner of the basement, where we dumped everything when we moved into our new studio.

As we debated the priority of the two problems and began exploring creative solutions, the light bulb flashed on in my brain: "Why not set up a high-key area down there?" I said, "That would solve both problems."

The camera room was finished, and tested in time for use during our busy senior season in June.

The lighting system is simple, since only one light is required. Testing revealed any light unit would produce acceptable high-key. Since all surfaces are white, the light seems to bounce around until it wears itself out. It fills the shadows nicely, giving delicate modeling. I even got good results with a small Vivitar 292 flash, which I use only as an emergency spare on location.

I finally decided to use an old Norman portable unit bounced off the concrete wall as the main light source. It is set at about 100w/s. Although a background light is not essential, I wanted a little more density. I settled on a Photogenic spot, set on 50w/s, and aimed at the background.

All hard surfaces are painted with highly reflective white, glossy, oil-based paint. I debated about using the high-gloss paint because of direct reflection, but have had no problems with it.

Heavy denim drapes cover the walls behind and to the right of the camera. There is minor light leakage through the drapes, but I feel this pleasantly models light on the subject.

I photograph at an aperture of f/5.6, and I experiment with different vignette material. I have not had good luck vignetting with bridal netting or any other cloth, but have had excellent results with fingernail polish

on clear plastic. I also have used translucent plastic with a hole in the center.

The main light can be placed almost anywhere, but I like the effect best when it is seven feet in front of the subject, and bounced into the wall from about three feet. The rough brick wall disperses the light nicely.

Print competitions have conditioned us to believe that white clothing is best for high-key. However, some subjects do not bring white clothes to the sitting. We photograph them in the high-key room anyway, and the results are almost always very striking. The average print judge would not approve of clothing "out of key," but our customers are usually thrilled, as evidenced by their comments and purchases.

No longer do I have to struggle with seamless paper backgrounds, and a lot of lights. Now it is a simple matter of transferring a film back from one room to the next. This is possible because I use the same make camera bodies in both rooms.

I enjoy experimenting in the new room, but its real advantages are that it creates much less work, more variety to sell, happier customers, an increase in average sales, and referrals. Since we call our high-key area the dream room, we get new customers who specifically request poses in the dream room.

I have visited with photographers across the nation while lecturing, and I don't recall high-key being discussed without someone saying, "I like it, but it's so much work."

For years I felt the same way, but now I enjoy high-key because it's easy. Perhaps I get the most pleasure from the new dimension and income it has brought to our business. But, I've had the satisfaction of transforming a problem into progress. ☐

Marty Rickard, CPP, was in the first group of photographers in the nation to become a Certified Professional Photographer. He has owned a studio in New Sharon, Iowa, since 1974. Prior to that, he had extensive experience as a professional writer and photojournalist. He holds a BS in journalism from University of Southern Mississippi. He is president of Prairie Artists Color Lab, New Sharon.



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by Margaret B. Andersen

Display your talents

While visiting a major midwestern city recently, I saw a photographic display in the lobby of the city's largest bank. The competition-quality photographs reminded me of the print exhibits that capture much attention at state and national conventions.

Viewers were as interested in this display as photographers are in competition prints exhibited at conventions. The bank exhibit was identified as representing the city's association of professional photographers. What a great idea!

Individual studios sometimes have trouble getting endorsement from a major public or private firm. These companies' leaders do not want to allow one photographer to exhibit because of implied exclusivity or endorsement. However, it would be hard for them to reject work representing members of a local association.

Many of you already may have experimented with this idea, but this was my first experience with the power of local associations. Convention prints stimulate photographers' creativity—why shouldn't professional photography stimulate consumers' interest? People who never think about having portraits taken might like the idea once they see a display by professionals.

I listened to comments of people viewing the bank exhibit. Two women in their mid-thirties were completely taken with what they called "an all-white background." Almost everyone was enlightened about the advances of professional photography.

I am always impressed by the cooperation between photographers at state and national conventions. Consider how many industries restrict their progress because members are unwilling to share competitive insights. If more people knew of the sharing and learning that goes on at our annual conventions, I think they would have greater respect for our talents and products. However, state and national conventions do little for the marketing strength of an individual, unless he wins an award and receives publicity for it.

On the other hand, local associations offer many benefits of bigger ones, as well

as regional marketing possibilities. Association displays can be exhibited prominently at banks, libraries, civic centers, airports, country clubs, recreation centers, art institutes, corporation headquarters, shopping centers, and other places.

Last month, I discussed the importance of expanding your market to include many events of people's lives. If this expansion is a goal, maximum product visibility is needed. Advertising is one method, but it requires money. Advertising is also a purely commercial campaign, whereas an association display is much more subtle.

A combination of advertising and exhibiting might be the perfect strategy. Imagine the advantages of tying your regular advertising to a local exhibit. You could tag your ads with an invitation to stop at "ABC National Bank" and look at your prints, on display with work of other photographers in the area.

Sure, there's always the possibility viewers may select a competitor after they see the display, but I suspect the sales benefits to all participants equals out in the long run. Automobile and fast food industries group their businesses together along a street to dominate the attention of people driving by. The plan is to stimulate interest in your product, and let the best man win.

Your leading competitor probably is your greatest stimulus to success and growth. Rather than isolating yourself from interaction and exchange, consider what an association could do for your mutual product. Assure yourself and professional photography the best visibility you can get in your community. Perhaps you can achieve visibility alone for your studio, but for ease and impact, there's nothing like a local association with a rotating display and its countless other benefits. 

Margaret B. Andersen is a financial analyst. She has been president of a major color lab. Formerly a stockbroker, she is serving her seventh term as economic adviser to the governor of Iowa, televises a local program called "Wall Street Watch," and lectures in Iowa on the economy and stock market.



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book briefs

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Beyond the Zone System. Price: \$19.95. By Phil Davis. Curtin and London, Incorporated, and Van Nostrand Reinhold Company. 182 pages. Order from Curtin and London, Incorporated, and Van Nostrand Reinhold Company, 135 West 50th Street, New York 10020.

For photographers who prefer to work with large format and black-and-white materials. Offers alternative to the zone system. Covers how films and papers respond to a variety of conditions of exposure and development. Describes why and how photographic processes work.

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Vision, Composition and Photography. Price: \$19.95. By Ernest Weber. Walter de Gruyter Incorporated. 151 pages. Order from Walter de Gruyter, Incorporated, 200 Saw Mill River Road, Hawthorne, NY 10532.

Emphasizes photo analysis. Presents a method to help photographers design photos rather than just take them. Publishers believe this book represents a breakthrough in theory and practice of photo design.

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Darkroom Art. Price \$19.95. By Jerry Burchfield. American Photographic Book Publishing, an imprint of Watson-Guptill Publications. 208 pages. Order from Watson-Guptill Publications, 1515 Broadway, New York 10036.

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Name	First	Middle Initial	Last
Studio or Firm			
Studio or Firm Address			
City		State	Zip
Province		Country	
Telephone			

Please print-space between words-abbreviate when necessary.

2. Photographic Memberships

Categories—Please check one:

1. ☐ **PROFESSIONAL ACTIVE PORTRAIT/COMMERCIAL (U.S.)**
 Annual dues \$130* (Pro-rated dues \$75.00*)
Available for assignments on a regular business basis and either applies 50% of time to photography or derives 50% of earned income from photography and satisfies Federal, State and Local requirements.

☐ **PROFESSIONAL ACTIVE P/C (CANADA)**

☐ PPOC Member, Annual dues \$75.00*

☐ Non-PPOC Member, Annual dues \$103.50*

☐ Additional Classification Listing over two (See back page)

*Includes a \$20.00 non-pro-rated Indemnification Program assessment—Errors & Omissions Protection.

2. ☐ **PROFESSIONAL ADDITIONAL ACTIVE (U.S. & CANADA)**

☐ Portrait ☐ Commercial

Annual dues \$55.00

Available to employees of Active members only. All PP of A mailings must be sent to address of Active member.

Identify Primary Active Member _____

3. ☐ **PROFESSIONAL ACTIVE INDUSTRIAL (U.S.)**

Annual dues \$82.50

PROFESSIONAL ACTIVE INDUSTRIAL (CANADA)

☐ PPOC Member - Annual dues \$55.00

☐ Non-PPOC Member - Annual dues \$82.50

Instant photographer, or one who is employed in a photographic capacity with a company or other organization whose main purpose is not photography.

If the above address is your home or studio, please identify your company's name and address: _____

4. ☐ **PROFESSIONAL ADDITIONAL ACTIVE INDUSTRIAL (U.S. & CANADA)**

Annual dues \$55.00

Instant photographer, or one employed in a photographic capacity with a company or other organization where one individual is designated as the Active Primary Industrial member.

5. ☐ **PROFESSIONAL ACTIVE PHOTOGRAPHIC EDUCATOR (U.S. & CANADA)**

Annual dues \$55.00

Full-time photography instructor at a state or province accredited college, university, technical institute or school of photography.

6. ☐ **PROFESSIONAL ACTIVE INTERNATIONAL C/II/P**

Annual dues \$55.00

Individual residing outside the United States. Available for assign-

ments on a regular basis, and either applies 50% of time or derives 50% of earned income from photography or is employed in a photographic capacity with a company or organization whose main purpose is not photography.

7. ☐ **SUSTAINING**

Annual dues \$165.00

Manufacturer or distributor of photographic equipment, laboratories, publishers and firms providing services to photographers. (Directory listing in company name.)

☐ Manufacturers ☐ Publisher ☐ Distributor

☐ Firm providing other services

8. ☐ **SERVICE SPECIALIST**

Annual dues \$55.00

☐ Color artist ☐ Retoucher ☐ Other _____

Individual providing handcraft services to the photographic professional and those employed as technical representatives with a photographic organization

9. ☐ **RETIRED**

Annual dues \$30.00

Must have been a PP of A Professional member for at least five years immediately prior to application for this category.

10. ☐ **ASSOCIATE PROFESSIONAL**

Annual Dues \$75.00

List major occupation _____

An individual engaged in a primary occupation other than photography, but is an occasional taker of photographs.

11. ☐ **COLLEAGUE**

Annual dues \$55.00

List major occupation _____

An individual engaged in publication, marketing, management, research, professional services or other fields of interest to professional photography. This classification is not for photographers.

12. ☐ **STUDENT**

Annual dues \$20.00 (Student dues are NOT pro-rated)

An individual preparing for a career in photography and enrolled on a full-time basis in a Winona approved or state or province accredited college. Submit proof of enrollment, academic transcript and complete the following:

Name of School _____

Total semester hours earned in photography _____

Total semester hours in present semester _____

NOTE: See back page for pro-rated dues schedule.

3. Business Identification And Description

All applicants must complete the following:

Your main area of interest in photography is:

Portrait ☐ Commercial ☐ Industrial ☐

What percentage of time spent in photography: _____

What percentage of income derived from photography: _____

Your scope of operation is:

Local ☐ Regional ☐ National ☐ International ☐

Multiple Studio Indemnification Coverage

Indemnification coverage is included in the Active P/C member's dues for the studio listed on this application. There is a \$20 non-pro-rated charge for each additional studio. Please indicate the number of additional studios below. Pay appropriate amount and enclose complete name and address of each additional studio.

Number of additional studios: _____

4. Classifications

Professional Active—Portrait & Commercial Members Only, Complete This Part—Each Professional Active Member (excluding Additional Active Members) is entitled to two classifications for listing in the annual Membership Directory. For each additional classification, there is a charge of \$10.00 per year. Please circle the Photographic Specialties you would like to have listed.

Ae Aerial Photography

AM Aerial Mapping

An Animal Photography

Ar Architectural Photography

AS Art Studio

AV Production of sound slides

Ba Banquets or large groups

Bi Biological Photography

BP Business Portraits

CC Commercial Photography, General

CX Commercial Photography, Occasional

DP Direct Color and Processing

DT Direct Color for Trade

En Enlargements and Blow-ups

EP Executive Portraiture

Ev Evidence

FA Fine Arts

Fu Furniture

I Industrial Illustration

IA Illustrative and Advertising Photography

IM Industrial Motion Pictures

Le General Legal

Ma Marine Photography

MP Motion Pictures

NA Nature Photography

P Portraiture

PF Photo Finishing

PJ Photo Reporting, Photo Journalism

PM Photo Murals

PP Print Production, Quantity

PR Public Relations and Publicity

SE Conventions and Special Events

SF Slide Films

SP Stock Photographs

SR Sound Recording Studio

ST Scientific and Technical

Th Theatrical Photography

5. Code Of Ethics

The Professional Photographers Of America—Upon being accepted into membership in the Professional Photographers of America, Inc., an applicant will subscribe without reservation to this Code of Ethics, and will solemnly agree to:

(1) Endeavor to maintain a dignity of manner in behavior, in the presentation of photography and photographic services, in appearance and that of studio or place of business, and in all other forms of public contact.

(2) Observe the highest standards of honesty, in all transactions, avoiding the use of false, confusing, inaccurate and misleading terms, descriptions and claims.

(3) At all times endeavor to produce photographs of a quality equal to the samples displayed, to apply the best efforts toward providing the best possible photographic services and to raise the general standard of photographic craftsmanship.

(4) Show a friendly spirit of cooperation to fellow professional photographers and assist whenever possible should they be in trouble or difficulty.

(5) At all times avoid the use of unfair competitive practices as determined by any court of competent jurisdiction, the Federal anti-trust laws and related statutes.

(6) Assist fellow photographers and share knowledge with them and encourage them individually and collectively to achieve and maintain the highest standards of quality.

(7) Recognize the authority of this Association in all matters relating to the interpretation of this Code in accordance with the statutes of the United States and the various states and the decisions of courts and governmental agencies of competent jurisdiction.

6. Signature

My signature on this document attests that all statements made by me are true to the best of my knowledge and further attests that I have read and agree, without reservation, to abide by the Code of Ethics of Professional Photographers of America, Inc. I further understand that failure to do so may result in expulsion from the Association.

Upon being accepted into membership in the Professional Photographers of America, Inc. I understand that my membership investment includes \$11.05 per year for a subscription to THE PROFESSIONAL PHOTOGRAPHER.

This _____ day of _____ 19____ Signature _____

Place this application and your check in an envelope and mail to:

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
P.O. Box 7197
Chicago, IL 60680
(312) 299-8161

Schedule of Pro-rated Annual Dues-New Members Only

If you join during the first quarter, you pay 100%

If you join after 3/31 but before 9/30, you pay 50% (Professional Active Members, annual dues include a non-pro-rated \$20.00 Indemnification Fee, i.e. for Professional Active U.S. members, pro-rated dues are \$75.00)

If you join after 9/30, you pay 100% of next year's dues.

U.S. CURRENCY ONLY

Want to know more...

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Just fill out one of the attached Reader Service Cards and send it directly to

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Photographer**

THE PROFESSIONAL Photographer

I am interested in _____ mentioned

(Name Product or Service)

on page _____ in the _____ issue of THE PROFESSIONAL PHOTOGRAPHER

Please fill in the appropriate information to help the advertiser best serve your needs

☐ Have immediate need

☐ Have a representative contact me

☐ Considering future purchase

☐ In about 3 months

☐ 6 months ☐ 1 year

☐ Seeking information for my files

Type of photography you are most involved with

☐ Portrait

☐ Commercial

☐ Industrial

☐ Other _____

Annual Volume

☐ Under 25,000

☐ 25,000-50,000

☐ 50,001-100,000

☐ Over 100,000

Number of Employees

☐ Under 5

☐ 5-10

☐ 11-20

☐ Over 20

Years in the Business

☐ Under 1 year

☐ 1-5

☐ 6-20

☐ Over 20

Name _____

Address _____

City, State, Zip _____

THE PROFESSIONAL Photographer

I am interested in _____ mentioned

(Name Product or Service)

on page _____ in the _____ issue of THE PROFESSIONAL PHOTOGRAPHER

Please fill in the appropriate information to help the advertiser best serve your needs

☐ Have immediate need

☐ Have a representative contact me

☐ Considering future purchase

☐ In about 3 months

☐ 6 months ☐ 1 year

☐ Seeking information for my files

Type of photography you are most involved with

☐ Portrait

☐ Commercial

☐ Industrial

☐ Other _____

Annual Volume

☐ Under 25,000

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☐ 50,001-100,000

☐ Over 100,000

Number of Employees

☐ Under 5

☐ 5-10

☐ 11-20

☐ Over 20

Years in the Business

☐ Under 1 year

☐ 1-5

☐ 6-20

☐ Over 20

Name _____

Address _____

City, State, Zip _____

THE PROFESSIONAL Photographer

YES I'd like to know more about the services offered by the Professional Photographers of America, Inc.

Please rush full information on:

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☐ Degree Program

☐ Qualification Program

☐ PP of A Group Insurance

☐ International Exhibition of

Professional Photography

☐ PP of A National Convention

☐ Directory of Professional Photography

☐ Directory Advertising

☐ Winona School of Professional

Photography

☐ Certification

☐ Magazine Gift Subscription

☐ Magazine Advertising

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Company Name _____

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City _____

State _____

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THE PROFESSIONAL
Photographer



education

news

RIT offers new classes

A seminar on color reproductions and a study/travel workshop in Egypt are being offered in 1982 through Rochester Institute of Technology.

"Color Control for Cost and Quality," which offers a coordinated approach to color reproduction, will be taught February 8 through 11. Cost is \$420 per person, which covers tuition, supplies, and reference material.

RIT is also sponsoring a two-week photographic study/travel workshop in Egypt and Greece February 20 through March 6. Professor Tom Muir Wilson will lead the program. The tour will begin in Cairo, and will include visits to the pyramids, the Sphinx, Luxor, Temple Karnak, and a cruise down the Nile. Cost is \$2,390 for travel, plus \$600 for tuition.

For registration information for both programs, write Val Johnson, Technical and Education Center, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623.

schools, seminars and conferences

JANUARY 4-8

Negative Retouching—contact Marilyn Cass, Veronica Cass National School of Retouching, P.O. Box 1018, Hudson, FL 33568

JANUARY 10

Professional Photographers of Suffolk sponsored seminar—contact Joseph Shanahan, 17 Coles Place, Northport, NY 11768

JANUARY 10

Central Jersey Chapter sponsored seminar, Iseling, New Jersey—contact John Miele, 37 Gill Lane, Iseling, NJ 08830

JANUARY 10

New Hampshire Professional Photographers sponsored seminar, Manchester, New Hampshire—contact Robert Lander, 125 West Merrimack Street, Manchester, NH 03101

JANUARY 10-15

Business of Portrait Photography, Las Vegas—contact Winona School of Professional Photography, Winona Lake, IN 46590

JANUARY 12-16

Super Seminar in Multi-Image Production and Presentation, Phoenix—contact Seminar Coordinator, Mangum Sickles Indus-

tries, 1200 North Sickles Drive, Tempe, AZ 85281

JANUARY 18-22

Airbrush—contact Marilyn Cass, Veronica Cass National School of Retouching,

P.O. Box 1018, Hudson, FL 33568

JANUARY 25-29

Restoration—contact Marilyn Cass, Veronica Cass National School of Retouching, P.O. Box 1018, Hudson, FL 33568



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carriers

CAMERA STRAPS

Berkey Marketing Companies, P.O. Box 1102, Woodside, NY 11377

Ultra Strap equipment carrying straps are designed for everything from 35mm film canisters to heavy equipment cases.

Contour Strap for individual cameras and Contour Traveller for heavy cases fea-

ture eighteen inch straps of leather which can be worn over the shoulder or around the neck. The nonslip suede backing of these straps and their one-and-one-fourth inch or two-inch widths eliminates binding and curling. Both models have removable quick release end pieces with nontangling snap hooks secured by spring loaded locks. End pieces of the Contour Traveller are nylon webbing; they handle heavy loads.

Ultra Strap, Strap, and Mini Strap are made of the same leather with suede backing, in a conventional configuration with adjustable length. Strap and Ultra Strap are one-and-one-fourth inches wide. Ultra Strap also includes quick release leather end pieces and snap hooks as do the Contour models. Mini Strap is intended to carry light weight cameras, but it also can be used to carry light meters, compact tripods, and other accessories.

Flex Strap, Super Flex Strap and Mini Flex Strap are designed with elastic webbing that is crossbox stitched for extra strength at all joints. When worn across body and shoulder, the strap can be adjusted to fit the body and stretch enough to bring the camera to eye level without adjustment. The strap's elasticity acts as a shock absorber for both equipment and photographer. Flex models are available in various colors and patterns.

Hold Steady Strap is designed to stabilize cameras. A metal belt hook is box stitched to one end of an adjustable length elastic webbing and tripod screw with a threading collar affixed to the other end. Adjusted to develop a steadying tension when the camera is held at eye level, Hold Steady Strap permits the use of slow shutter speeds or long lenses without a tripod, and it fits into a pocket.

Canister Carrier has three loops of material that form compartments for standard 35mm film canisters. It can carry spare batteries. Heavy gauge square rings at both ends attach the carrier to any belt up to one-and-one-half inches wide.

darkroom equipment

DARKROOM TENT

Photographic Equipment Manufacturing Company, 9071 Metcalf, Overland Park, KS 66212

Darkroom Tent requires no construction, is portable and completely self-contained. It suspends from ceiling or can be erected with an internal frame available for free-



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doors? Just detach the monorail, collapse the camera and strap it to your tripod, and away you go!

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new products

standing support. The tent is made of black, heavy, fabric-reinforced vinyl. It is completely light-proof with wall and ceiling seams three-fourths-inch heat sealed. The full height door flap features Velcro light-seal. Electrical and plumbing connections slip under floor flap. A ventilation kit is available. The tent measures 82"x64" and is available in three widths: sixty-four inches, ninety-six inches, and 128 inches. Frames are priced \$150 to \$240. Prices for tents are: sixty-four inches, \$375; ninety-six inches, \$495; 128 inches, \$610.

MODULE PROTECTOR

Wing-Lynch, Incorporated, 8340 Southwest Nimbus Avenue, Beaverton, OR 97005

Wing-Lynch's TM-4 rack can store and protect up to four modules from physical and liquid damage while they are out of the processor. The rack also provides storage for extra modules. The black textured finished ABS rack matches timing modules.

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Pace International Corporation, 3727 South Robertson Boulevard, Culver City, CA 90230

PACEX Water Recycling System uses ion technology to remove pollutants from film and paper wash water. Through recycling, water usage is cut more than sixty-five percent and energy is reduced by forty percent. Water discharged after PACEX processing meets anti-pollution requirements.

update

QUICK DRYING INK

RC Marking Systems, P.O. Box 2821, Toledo, OH 43606

Mark II-RC-100 stamp pad discussed in October's "new products," is no longer supplied pre-inked blue. It is now supplied dry, along with a two ounce bottle of RC-1000 Starter Ink in black, blue, red, or green. A two-ounce bottle of RC-1000 Re-activator solvent is included to rejuvenate the pads' stamping surfaces. The company also no longer claims the stamped impressions may be removed from the emulsion side of photographs without a trace of residue by using RC-1000. The image can be almost removed, but not totally.

Mark II-RC-1000 prices: stamp pad, \$15; four ounce bottle of ink, \$7; two ounce bottle of stamp cleaner, \$2. Packing and shipping charges are extra.

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Choice of mounts . . . units may be ordered complete with Chromega chassis or our new wall mount. The wall mount, built for trouble free operation under heavy production schedules, eliminates the chassis completely. (If chassis, color head or both are furnished, allowances will be made).

Custom Design . . . choose either bordered or full prints, 4x5's rather than 3x5's etc. Seven formats are available, from 35mm to full 70mm.



Available with Chromega chassis or new wall mount as pictured.

All units complete with color head, power supply and wall mount. For unit built into D5 chassis add \$100.00

Unit A: 1 8x10, 2 5x7, 4 3x5, 4 wallets* \$3835.00

Unit B: 1 8x10, 2 5x7, 4 3x5, 9 wallets* 4555.00

Unit C: 1 11x14, 1 8x10, 2 5x7, 4 3x5, 9 wallets* 4919.00

Single lens attachment with Rodenstock 75 or 90 or 105mm 265.00

*NOTE: For borderless and butted wallet prints, please add \$50.00

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membership report

OCTOBER 1987 / TOTAL FOR YEAR 1598. The following applications for PP of A membership were received during the month. This list is published for all members in accordance with PP of A bylaws rules on membership. If no objection is received within ten days of this publication, the membership of these individuals will automatically be accepted. Coding under member type is A-P, ACTIVE PORTRAIT; A-C, ACTIVE COMMERCIAL; A-I, ACTIVE INDUSTRIAL; INT, INTERNATIONAL; SM, STUDENT MEMBER; SUST, SUSTAINING; SS, SERVICE SPECIALIST; AS, ASSOCIATE PROFESSIONAL; COL, COLLEAGUE; AA, ADDITIONAL ACTIVE; EDUC, PROFESSIONAL EDUCATOR. Sponsor names appear in italics.

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Vaughn, Farley, Madison, (A-P)

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Akin, Paul V., Tucson, (A-P)

Albright, Ralph N., Tucson, (A-C)

Herrmann, Richard Dennis, Phoenix, (A-P)

ARKANSAS 2 (13)

Russell, Betty A., Piggott, (AS)

Russell, William A., Stamps, (AS), Horace M. Crofoot

CALIFORNIA 22 (174)

Ansley, Randall H., Livermore, (A-P)

Altarian, Aram, Hayward, (A-P)

Avila, Edwin C., Salinas, (A-P)

Belis, Ramon Jr., Montebello, (A-P), Don G. Feltner

Brandon, Joseph Jr., Los Angeles, (SM)

Brown, Scott V., San Jose, (A-P)

Charis, Lorene A., Sunland, (SS), Frieda Hemphill

Cheeseman, Douglas T. Jr., Saratoga, (A-I)

Cochran, Jim D., Willis, (AS)

Coleman, Myron W., Dos Palos, (AS)

Edwards, Nicki A., Porterville, (A-P), David S. Thompson

Foster, Les, Palmdale, (A-P)

Franz, Gary, Madera, (A-P)

Joseph, Lorrie S., Riverside, (A-P), Ellen Mary Bak

Kooistra, Marianne V., West Los Angeles, (SM)

Laine, Don V., San Francisco, (AS)

Malone, Tom M., Garden Grove, (AS)

Naideth, Stuart, Costa Mesa, (A-P), Brian R. Johnson

Stoddard, Gerald L., Anaheim, (AS), James Bastinck

Warwick, Michael B., Lancaster, (A-P)

Wright, Albert C., Alameda, (A-P)

Yarber, Patricia Anne, Santa Barbara, (SM), Emmert E. Lawton

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Bundy, Richard M., Elizabeth, (A-P), H.F. Briault

Filipoti, Jim R., Grand Junction, (A-P)

CONNECTICUT 5 (12)

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Fehm, Noel F., Orange, (A-C), Michael R. Gutrick

Fleckenstein, Joseph A., Avon, (A-P)

Harutunian, Mark G., Farmington, (A-P), Alan E. Goldstein

Richard McGowan, Guilford, (A-P)

DELAWARE 1 (5)

Winder, Jamie F., Wilmington, (A-P)

FLORIDA 8 (46)

Angle, William R. Jr., New Port Richey, (A-C), Stanley J. Szeika

Blick, Christine B., Bartow, (A-P), Anthony P. Hogman

Bowman, Joseph L., Fort Lauderdale, (A-P)

Lang, Jerry, Fort Lauderdale, (AA)

Price, Jack, Fort Lauderdale, (AA)

Stewart, Priscilla M., Bradenton, (EDUC)

White, George H., Pensacola, (AS)

Wiessner, Pete W., South Daytona, (SM), Richard W. Turner

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Sayers, Margaret S., Stone Mountain, (AS)

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Carlson, Warren L., Byron, (AS), Joseph Zeitsman

Chamberlain, Mark J., Downers Grove, (A-P)

Hartmann, George L., Colchester, (A-P)

Krimbel, Peter A., Rossville, (A-P), Robert W. Heins

Toberman, Wayne C., Oak Park, (A-C)

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Freund, Stephen K., Indianapolis, (A-P), Larry E. Blake

Ladendorf, Edward J., Griffith, (AS)

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Reyes, Ricardo, Des Moines, (A-P)

Stochdale, Gene, Fort Dodge, (AA)

Taylor, Gary, Fort Dodge, (AA)

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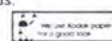
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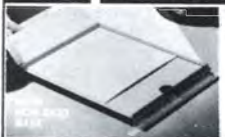
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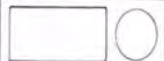
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8 x 10 PACKAGE PRINTING

FOR SENIOR PORTRAITS.
(10 Negatives Minimum)
Write for exact details!

Each 8 x 10
Unit
\$1.25



5 x 7 PACKAGE PRINTING

AS LOW AS
40c
PER PRINT

(For Undergraduates -
Teams - Dances)
Write for exact details!

REORDERS & ENLARGEMENTS

FROM COLOR NEGATIVES OR COLOR SLIDES

2R, 3S or 3R from negatives \$.30

2R, 3S or 3R from slides45

4 x 5 (Not available from slides)80

5 x 5 or 5 x 7 1.10

8 x 10, 7 x 10 or 8 x 8 2.00

11 x 14, 10 x 14 or 11 x 11 5.00

CUSTOM PRINTING

FROM NEGATIVES or SLIDES

1st Print Duplicate Print

5 x 7 or smaller ... \$ 5.00 \$ 3.25

8 x 10 6.50 4.50

11 x 14 10.00 7.00

16 x 20 15.00 12.00

16 x 24 18.00 13.00

20 x 24 22.00 15.00

20 x 30 36.00 26.00

30 x 40 69.00 45.00

35mm COLOR SLIDE MOUNTED DUPLICATES

AS
LOW AS **7c**
each

1 - 5 dups of ea. from 1 - 39 orig. \$.33 ea.

1 - 5 dups of ea. from 40 or more orig.25 ea.

6 - 11 dups of ea. from 10 or more orig.22 ea.

12 - 24 dups of ea. from 5 or more orig.20 ea.

25 - 99 dups of ea. from 3 or more orig.16 ea.

100 - 249 dups of ea. from 1 or more orig.12 ea.

250 - 499 dups of ea. from 1 or more orig.10 ea.

500 - 999 dups of ea. from 1 or more orig.08 ea.

1000 or more dups of ea. from 1 orig.07 ea.

SPECIAL QUANTITY PRINTS FROM YOUR COLOR NEGATIVES OR COLOR SLIDES!

	3R	5 x 7	8 x 10	11 x 14	16 x 20	20 x 24
Quantity from each Negative or Slide.						
50	19c ea.	65c ea.	1.25 ea.	2.75 ea.	6.00 ea.	8.75 ea.
100	18c ea.	60c ea.	1.20 ea.	2.50 ea.	5.60 ea.	8.00 ea.
250	17c ea.	45c ea.	1.00 ea.	2.25 ea.	5.55 ea.	7.75 ea.
500	16c ea.	40c ea.	90c ea.	2.00 ea.	5.50 ea.	7.50 ea.
1000	15c ea.	35c ea.	80c ea.	1.85 ea.	5.00 ea.	6.00 ea.

CREDIT

In order to avoid C.O.D. charges, please send sufficient money with your order. Overpayment will be returned in the form of a credit check to be applied towards your next order. All orders over \$5.00 will be returned via U.P.S. prepaid. Where another means of shipping is required, please include additional funds to cover all shipping charges. Please include \$1.00 handling for all orders under \$5.00.

GENERAL POLICY

All of Cameo's services are geared to the professional photographer's needs. We maintain strict quality control over all our work - regardless of size or type of order. This high standard of quality control allows us to take care of your individual needs - printing what you want, the way you want it done.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

COLOR FILM PROCESSING



35mm: 12, 20,
24 & 36
exposures \$1.20

120: 8, 10 &
12 exposures... 1.00

220: 16, 20 &
24 exposures... 2.00

ASA 400 Film -
35mm..... 1.45

ASA 400 Film -
120: 8, 10 & 12
exposures 1.45

PROOFING (AT THE TIME OF PROCESSING)

2R, 3S or 3R
25c EA.

4 x 5 \$.45

5 x 550

5 x 760

8 x 10, 10 x 10 Color
Contact Sheet.. 4.00

SLIDE DEVELOPING* 35mm

Kodak Ektachrome
(E-6 Process only)

20 EXP. **\$2.15**
ROLL

36 EXP. **\$3.50**
ROLL

*Mounts are dated and
numbered.

PROFIT EXTENDERS

WE HAVE A WIDE
RANGE OF SPECIAL
SERVICES AND PRO-
DUCTS TO HELP YOU
MAKE ADDITIONAL
SALES. CALL FOR
DETAILS.



We use
Kodak paper...
for a good look.

When you're feeling the heat,
the last thing you should have to worry about
is your film.



You don't have to cover accidents to have worries. Just being a professional photographer gives you plenty to worry about.

Solving problems is part of your job. Providing you with dependable film is Kodak's job. The same goes for our dark-room products.

Our commitment is to help you pro-

duce high-quality results. To do this, we spend over \$1 million a day improving products like Kodak Ektachrome 400, Kodacolor 400, and Tri-X pan films and developing new ones that can expand your capabilities.

We stake our reputation on our products so you can do the same. Trust us.





