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Pros who are the happiest with their Nikon F3s don't always use them.



The FM2



The FM



The FE

The F3 is the ultimate Nikon. It's the latest in a line of professional cameras that's made the Nikon system the choice of more pros than all other 35mm SLR systems combined.

But as happy as most professional photographers are with their F3s, they still depend on other cameras—the Nikon FM2, the Nikon FM and the Nikon FE. Because each one offers something different.

The new FM2 is the world's fastest 35mm SLR. It has a 1/4000 sec. shutter speed and a 1/200 sec. flash sync speed. So for the first time, a photographer can capture incredibly fast action in constant light. And use electronic fill flash in bright ambient light without fear of ghosts.

The compact FM is a less expensive way to get a totally manual Nikon with a proven record of reliability. It's the camera a lot of photographers started with and one they always keep with them.

Of course, many pros who shoot with the F3 want a second camera with both automatic and manual modes. For them, the ideal choice is the FE. It's durable, lightweight, and always ready for action.

So although none of these cameras can replace the F3, remember this. It's not the only Nikon worthy of a pro.

Nikon
We take the world's
greatest pictures.™

If you love photography, don't miss Nikon's "The Photographer's Eye" on SPN Cable TV. Check local listings.

For further information, write Nikon U.S.A., Inc., 10000 Wilshire Blvd., Suite 1500, Beverly Hills, CA 90210. © Nikon Inc., 1986.

BALCAR NEW A5000 FLASH UNIT FOR EXTRA POWER



POWER YOU CAN USE

Balcar's new A5000 watt second flash is about the same size as the popular Balcar A2400. You get an extra f/stop, perfect when you need that extra light. The A5000 is so compact that it goes on location with ease.

Using several A5000s instead of one big box makes your lighting more flexible. Either group them into a big light bank, or light them separately. You have more punch for locations, and excellent reliability.

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.

BALCAR CONTROL

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:

1. Total variation of light power — no need to shift lights. Just dial in the exact f/stop you need.
2. Ratio switch for individual outlets.
3. Built-in photo eye with on/off switch.

4. Charges in 5.9 seconds to 5000 on normal line current (3 seconds at 2400). Slow charge switch.
5. Individual on/off switch each flash head. No need to unplug to change power. Variable model lamp control.
6. Balcar double voltage stabilization, internal fan cooling, and 100% ready light with audible relay.

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.



BIG LIGHT FROM LUCIFERO

A new series of light boxes, from giant to small, accept up to 20,000 watts of power. Super light weight, mount on booms or ceiling hang, portable and reasonable in price. These are reflex type boxes for even light of maximum output. Available for quartz too.

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THE PROFESSIONAL Photographer®

DECEMBER 1982 / VOLUME 109 / NUMBER 2047

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president's message



by Kermit Buntrock
Cr Photog.

Onward with the new generation

The most important task of this generation is to bring up a better one. That may be a worn cliché, but we must believe it if we are to make tomorrow better than today. And we must work at the task, in our homes, communities, and profession.

We may be succeeding. In a national survey of 22,000 above-average high school students, high achievers indicated they believe in the values that made our country great. Seventy-five percent said they were members of an organized religion. Most believe their futures are too important to jeopardize by "taking chances on ruining their lives." Eighty-eight percent said they thought their education was good. If these young people truly represent their generation, then we indeed face a bright future in professional photography.

Now, how can those of us hardened by the Great Depression and World War II best help these young people? We must stand by what we believe. By word and deed, we must show them what is important to us: integrity, dedication to excellence, and a constant willingness to make that extra effort.

In the opening chapter of McGraw Hill's *The Photographer's Business Handbook*, I suggest five goals for young people to consider:

- 1) Develop an inner peace. Recognize a power greater than your own, and do your best in every situation.
- 2) Earn the respect and trust of your customers. Offer a quality product and thoughtful service.
- 3) Become a leader. Rise through your ability and dedication, not by taking political advantage.
- 4) Win the respect of your peers. Display personal integrity, and generously share your knowledge and experience with others.
- 5) Develop fiscal responsibility. Keep your wants less than your needs. Subordinate personal pleasures to the importance of paying bills on time.

Take it from one who has been in the trenches. The buying public responds favorably to these virtues. If PP of A is to achieve its great potential, it must have quality leaders—unselfish, sincere, and dedicated—coming up through the ranks.

James H. Binns, chairman of the board, Armstrong World Industries, Incorporated, and 1981 chairman of the board, National Association of Manufacturers, concurs. He writes: "The best opportunity for improving a company's performance (or an association's) is to get better return on its employees' brainpower. You do that with leadership. Leadership is education, inspiration, listening, and talking. You don't lead groups, you lead individuals. A good leader finds ways to motivate his followers.

"If you help people realize that they can make a difference, then they start doing what's necessary to make the difference. Where do outstanding people come from? They are the ones willing to pay a little higher price. The above average performance of achievers is the result of above-average concentration of effort, dedication of resources, and willingness to pay the price of accomplishment. The inner compulsion to convert dreams into realities is a fundamental element in the anatomy of an achiever."

Amen!

I would like to add one comment before I close my final column as PP of A president. With the help of many, this has been a spirit-lifting, rewarding year for my wife and me. During this special season, when hearts expand in love, we send you this time-honored wish—Merry Christmas and Happy New Year! ☐

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HARWAY & ASSOCIATES

• 511 Kenneth Road
P.O. Box 4308
Glendale, CA 91202
(213) 242-6885

THE FARLEY COMPANY

• 60 East 42nd Street, New York, NY 10165; (212) 867-3343
• 35 East Wacker Drive, Chicago, IL 60601; (312) 346-3074

MIKE ONO
International Publications Consultant

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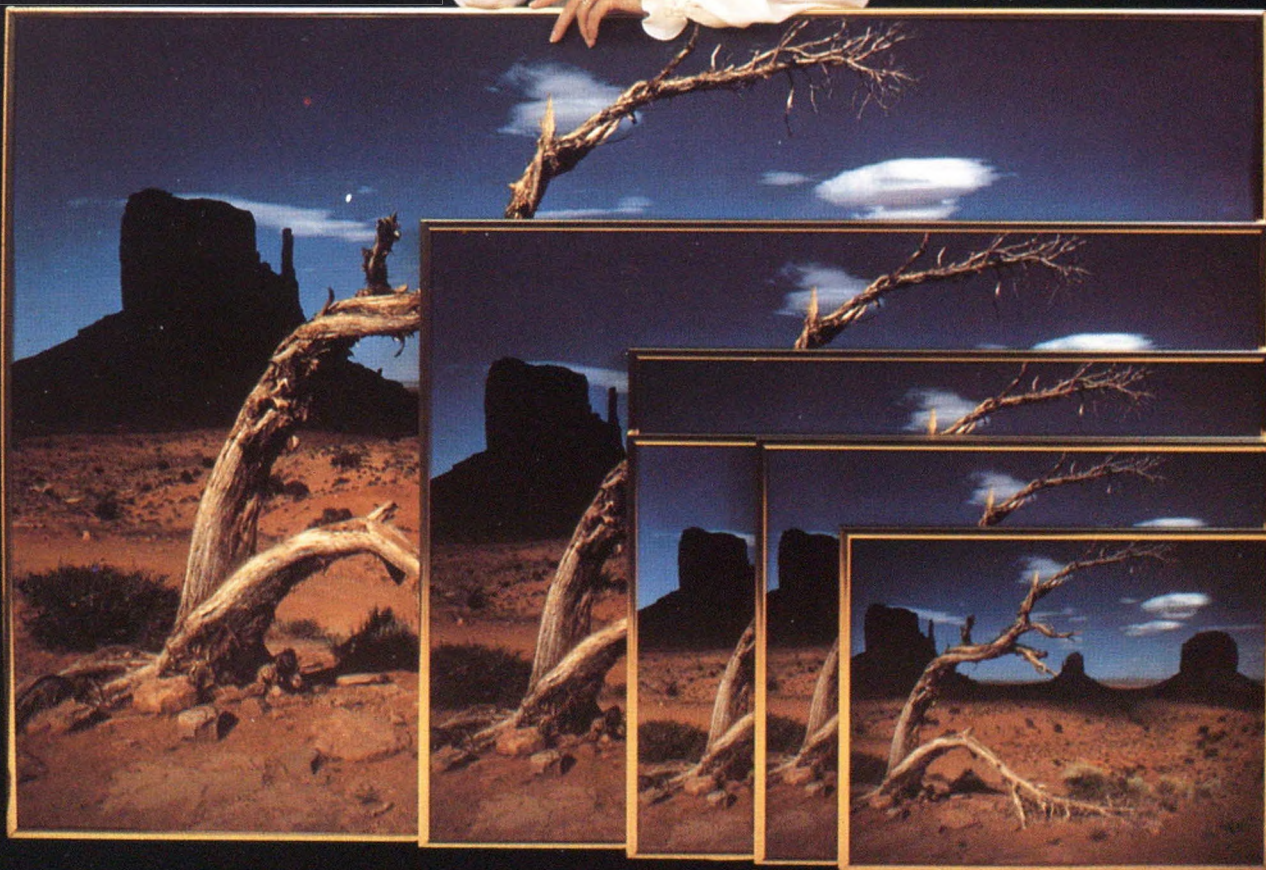
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THE NEW F-1 CONCEPT

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



The Canon New F-1 sets new standards for excellence and versatility in a professional 35mm SLR system camera. It has the rugged construction and uncompromising quality that professional photographers demand. But it also has features made possible by Canon technology that will enable you to custom tailor your New F-1 to meet your needs in any shooting situation.



The basic body includes a Titanium focal plane shutter with speeds from 8 seconds to 1/2000th second that operates at speeds of 1/90th sec. or higher even if the battery fails. It also contains an incredible meter with a range

of from EV -1 to EV 20. But the real magic of the New F-1 is what you build into it.



You can use the camera manually at all times. Or add optional components that give you a choice of shutter-priority automation, aperture-priority/stopped-down automation, or both! You can select the type of metering pattern you want, too. Choose from center-weighted average, selective area (12%), or spot metering (3%) simply by interchanging one of the 32 different focusing screens. For rapid shooting, use the AE Motor Drive FN for up to 5fps. There's also a 2fps.



power winder and a complete system of interchangeable finders, backs and other accessories.

And, of course, the New F-1 is backed by the system of nearly fifty Canon FD wide-angle, telephoto and zoom lenses and other accessories.



So no matter what type of photography you want to do, the New F-1 enables you to do it. Without compromise.



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Match-Needle Metering



Aperture-Priority Automation
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Match-Needle Metering



Shutter-Priority Automation
Aperture-Priority Automation
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1090 Executive Way
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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.

1983 conventions

JANUARY 9-12

South Carolina PPA
The Landmark Inn
Myrtle Beach, South Carolina
Paige Sawyer, Conv. Chairman
416 Highmarket Street
Georgetown, SC 29440

JANUARY 10-12

Professional Photographers
of America, Inc.
1st Annual Marketing and
Management Seminar
Caesars Palace
Las Vegas, Nevada

JANUARY 19-24

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

FEBRUARY 3-6

Association of Professional
Color Laboratories
Hyatt Regency
San Francisco, California
APCL
3000 Picture Place
Jackson, MI 49201

FEBRUARY 5-7

PPA of New Mexico
Eddi Colclasure, Exec. Secretary
1008 Arizona Street, SE
Albuquerque, NM 87108

FEBRUARY 5-8

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

FEBRUARY 6-8

PP of Idaho
Holiday Inn
Boise, Idaho
John Sinclair, Chairman
510 6th Street
Rupert, ID 83350

FEBRUARY 10-14

Rocky Mountain PPA
Stouffers Denver Inn

Denver, Colorado
Duncan MacNab, Exec. Manager
Box 638
Bozeman, MT 59715

FEBRUARY 12-15

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

FEBRUARY 20-22

Hawaii PP
Pacific Beach Hotel Waikiki
Honolulu, Hawaii
Roy Yoshi, President
1113 South King Street
Honolulu, HI 96814

FEBRUARY 25-MARCH 1

Texas PPA
DFW Amfac Hotel
Dallas, Texas
Walt Hawkins, Exec. Director
P.O. Drawer 828
Temple, TX 76503

FEBRUARY 26-28

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

FEBRUARY 26-28

PPA of Rhode Island
Sheraton-Islander Inn
Goat Island
Newport, Rhode Island
Sal Genuario, Conv. Chairman
622 Warwick Avenue
Warwick, RI 02888

FEBRUARY 27-MARCH 1

PPA of British Columbia
Lodge Motor Inn
Kelowna, British Columbia
Wayne Duchart, Conv. Chairman
1791 Harvey Avenue
Kelowna, British Columbia
Canada V1Y 6G4

MARCH 10-15

PP of Ohio
Hyatt Regency Hotel
Columbus, Ohio
Gene King, Exec. Secretary
1024 Dublin Road
Columbus, OH 43215

datelines

MARCH 12-14

PP of Massachusetts
David Hilton, President
23 Burncoat Street
Worcester, MA 01605

MARCH 12-15

PP of North Carolina
Four Seasons Holiday Inn
Greensboro, North Carolina
Dean Craddock, Conv. Chairman
1407 Northup Street
Reidsville, NC 27320

MARCH 13-15

PP of North Dakota
Holiday Inn
Fargo, North Dakota
Priscilla Rime, Exec. Secretary
413 20th Avenue North
Fargo, ND 58102

MARCH 13-16

PPS New York
Kutsher's Country Club
Monticello, New York
William Stevenson and
Jacquie Lloyd, Co-Chairmen
Eagle and 15th Street
Troy, NY 12180

MARCH 19-22

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

MARCH 20

New Jersey Alliance of PP
Sheraton Gardens
Freehold, New Jersey
Joseph Zugic, Vice President
20 Union Hill Road
Morganville, NJ 07751

MARCH 20-22

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

MARCH 22-23

Professional School
Photographers of America
Riviera Hotel
Las Vegas, Nevada
Jack Rentro, Exec. Director
P.O. Box 220353
Charlotte, NC 28222

MARCH 26-28

PP of West Virginia
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White Sulphur Springs,
West Virginia
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1497 Eastern Avenue
Morgantown, WV 26505

MARCH 27-30

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Sioux Falls, South Dakota
Joan Bertsch, Exec. Secretary
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Miller, SD 57362

APRIL 8-11

PP of Oklahoma
Camelot Hotel
Tulsa, Oklahoma

Les Peterson, Conv. Chairman
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Tulsa, OK 74135

APRIL 9-13

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

APRIL 10-11

New Hampshire PPA

APRIL 16-18

Connecticut PPA
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Cromwell, Connecticut
Harvey Goldstein,
Conv. Chairman
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Middletown, CT 06457

APRIL 17-20

Montana PP
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Billings, Montana
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Great Falls, MT 59405

APRIL 18-21

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APRIL 18-21

Wedding Photographers
International
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Las Vegas, Nevada
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Santa Monica, CA 90406

APRIL 23-27

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

APRIL 28-MAY 3

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Anaheim, California
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1873 Market Street, Suite 3
San Francisco, CA 94103

APRIL 30-MAY 2

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San Juan, Puerto Rico
Carlos Pedrosa
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Guaynabo, PR 00657

MAY 1-2

UPP of Vermont
Ramada Inn
Bennington, Vermont
Al Krawczyk, Conv. Chairman
505 Main Street
Bennington, VT 05201

MAY 14-18

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

MAY 15-18

Georgia PPA
Stone Mountain Park

Stone Mountain, Georgia
Travis Massey, Conv. Chairman
208 Main Street
Gainesville, GA 30503

MAY 18-22

Australian Photographic
Industry Association
Melbourne, Australia

MAY 19-22

Industrial Photographers of
Southwest, Inc.
Sheraton Inn
Santa Fe, New Mexico
Ivan Worthington, Vice President
P.O. Box 276
Los Alamos, NM 87544

MAY 31-JUNE 3

Society of Photographic
Scientists and Engineers
Fairmont Hotel
San Francisco, California
SPSE
7003 Kilworth Lane
Springfield, VA 22151

JUNE 5-8

PP of Arkansas
Hilton Inn
Little Rock, Arkansas
Doug Meroney, Conv. Chairman
P.O. Box 9048
Pine Bluff, AR 71611

JUNE 12-15

PP of Mississippi-Alabama
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Birmingham, Alabama
Bobby Saint, Conv. Chairman
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Huntsville, AL 35801

JUNE 26-29

Sociedad Mexicana de Fotografía
Morelia, Mexico
Melchor Rodriguez Ruiz,
President
Fray Serv. Teresa de Miel 860
Mexico D.F., Mexico

JULY 9-12

Tennessee PPA
Maxwell House Hotel
Nashville, Tennessee
Beverly Rucker, Chairperson
3373 Park Avenue
Memphis, TN 38111

JULY 16-21

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

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

AUGUST 21-23

PP of Pennsylvania
Clyde Ferguson, Chairman
217 Rockingham Road
Pittsburgh, PA 15238

AUGUST 26-31

PP of Canada
Hotel Nova Scotian
Halifax, Nova Scotia
Terry Waterfield, Conv. Chairman
P.O. Box 758
Halifax, Nova Scotia
Canada

AUGUST 27-29

PP of Louisiana
Fairmont Roosevelt Hotel

New Orleans, Louisiana
Ralph Romaguera, President
1007 West Airline Highway
LaPlace, LA 70068

SEPTEMBER 25-28

PPA of New England
Sheraton Hotel
Sturbridge, Massachusetts
Roland Laramie, Conv. Chairman
98 Windham Street
Willimantic, CT 06226

OCTOBER 2-5

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

OCTOBER 7-13

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Munich, West Germany
Europhot
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Germany

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

FEBRUARY 9-12, 1984

Association of Professional
Color Laboratories
New Orleans Marriott
New Orleans, Louisiana
APCL
3000 Picture Place
Jackson, MI 49201

MARCH 10-12, 1984

PP of Massachusetts

MARCH 10-13, 1984

Kansas PPA
Broadview Hotel
Wichita, Kansas
Stan Reimer, Conv. Chairman
113 West 2nd
Pratt, KS 67124

MARCH 10-13, 1984

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

MARCH 11-14, 1984

PPS of New York
Carmen Schettino,
Vice President
Box 484
Suffern, NY 10901

MARCH 14-20, 1984

PP of California
Disneyland Hotel
Anaheim, California
Alessandra Baccari,
Exec. Secretary
1873 Market Street, Suite 3
San Francisco, CA 94103

MARCH 24-27, 1984

PP of Ohio
Hyatt Regency Hotel
Columbus, Ohio
Gene King, Exec. Secretary
1024 Dublin Road
Columbus, OH 43215

MARCH 24-28, 1984

PP of North Carolina
Mission Valley Inn
Raleigh, North Carolina
Loretta and Colbert Howell,
Conv. Co-Chairmen
5710 Glenwood Avenue
Raleigh, NC 27612

MARCH 31-APRIL 3, 1984

PPA of Missouri
Marriott Airport Hotel
St. Louis, Missouri
Don Hammond, Conv. Chairman
1049 First Capitol Drive
St. Charles, MO 63301

APRIL 29-30, 1984

New Hampshire PPA

MAY 6-7, 1984

UPP of Vermont

JUNE 3-6, 1984

PP of Arkansas
Hilton Inn
Fayetteville, Arkansas
Bob Calhoun, Conv. Chairman
2117 Rogers Avenue
Fort Smith, AR 72901

JUNE 18-23, 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
Daytona Beach, Florida
Theresa Saylor
2312 Farwell Drive
Tampa, FL 33603

FEBRUARY 2-5, 1985

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

FEBRUARY 16-19, 1985

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

MARCH 7-12, 1985

PP of Ohio
Hyatt Regency Hotel
Columbus, Ohio
Gene King, Exec. Secretary
1024 Dublin Road
Columbus, OH 43215

APRIL 14-15, 1985

New Hampshire PPA

JULY 27-AUGUST 1, 1985

Professional Photographers
of America, Inc.
94th International Exposition
of Professional Photography
33rd National Industrial
Photographic Conference
O'Hare Exposition Center
Rosemont, Illinois

current exhibitions

THROUGH DECEMBER 17

Alfred Stieglitz, Daytona Beach

College Gallery, Daytona Beach,
Florida

THROUGH DECEMBER 19

Transitions: The Landscape,
National Film Board of
Canada, Ottawa, Canada

THROUGH DECEMBER 23

Tod Hartzell, Catskill Center
for Photography, Woodstock,
New York

THROUGH DECEMBER 31

Camera Movements by Kim and
Dennis Harkins, Ursuline College,
Pepper Pike, Ohio

THROUGH JANUARY 2

Photographs by Linda Connor,
Corcoran Gallery, Washington,
D.C.

THROUGH JANUARY 4

The Work of Atget, Museum of
Modern Art, New York,
New York

future exhibitions

DECEMBER 1-30

Extracting Time and Sequence
by Phyllis Baumann,
Canon House Gallery,
San Francisco, California

DECEMBER 1-31

Imaginary Landscapes by
Howard Rosenfeld, Canon Photo
Gallery, Los Angeles, California

DECEMBER 5-31

Annual Faculty Show,
PhotoGraphics Workshop,
New Canaan, Connecticut

DECEMBER 5-JANUARY 13

Photography by Nancy Rexroth,
and Former Students of Aaron
Siskind, Center for Creative
Photography, Tucson, Arizona

DECEMBER 7-31

Photographs by Michele
Dearborn and Harry Lapow,
Focus Gallery, San Francisco,
California

DECEMBER 7-JANUARY 1

Diane Arbus, Yuen Lui Gallery,
Seattle, Washington

DECEMBER 8-JANUARY 15

Berenice Abbott, Witkin
Gallery, New York, New York

DECEMBER 10-FEBRUARY 27

Robert W. Fichter, George
Eastman House, Rochester,
New York

DECEMBER 18-FEBRUARY 13

August Sander: Photographs of
an Epoch, Corcoran Gallery,
Washington, D.C.

bulletins

JANUARY 24-25

PP of Iowa Seminar
Newton Inn
Newton, Iowa
Robert Strempe, President
Donna Boyer, Exec. Secretary
P.O. Box 3674
Urbandale, IA 50322

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- *Printed degree announcements
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behind the cover

Capturing the soul of photography

"I make photographs," says William McIntosh, M.Photo., Dallas, Texas. "I don't take pictures. I believe a photographer takes part of his subject's soul when he creates a portrait. When I photograph a person, I confront him. I take part of his soul, but at the same time I give back part of myself."

Photography makes photographer and subject interact with each other, according to McIntosh. "When I'm in a foreign country where I don't speak the language, I can still build rapport with a subject through body language, smiles, and

gestures," McIntosh says. "Such communication lets me tell my subject that I think he is worthwhile and interesting to photograph, and that I want to personally interact with him."

You can't make a good portrait unless you first establish personal rapport with your subject, according to McIntosh. He continues: "My job as a portrait photographer is to make a positive and uplifting statement about my subjects. They understand this."

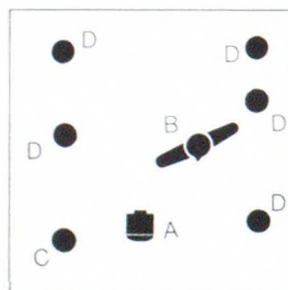
Some photographers try to get beneath the surface of their subjects, and photo-

graph people as they really are. All too often, this style creates a deep, dark, negative statement about the subject, says McIntosh. He explains: "That's because we are all vulnerable and our frailty shows through our strengths. I try to show only my subject's strengths."

People carefully choose photographers who extend their egos, and show them favorably in photographs, he believes. "I feel part of my job is to assure my clients that their visit to my studio will be a wonderful experience, and their portrait will reflect them at their best."



McIntosh created "Brass Lock, Red Door," part of PP of A's 1981 Master Loan Collection, while looking for material for a possible slide show in Sydney, Australia. "The red door literally popped out of the background in a cluster of old drab buildings in a warehouse district of Sydney," said McIntosh. He created the image at noon with an exposure of $\frac{1}{250}$ seconds at $f/8$ on Kodachrome 64 film. He used a Minolta XD-11 camera with 100mm macro $f/3.5$ Rokkor X lens.



McIntosh created a series of photographs following an "Artists in their studio" theme for an exhibit. The exhibit consisted of 16"x20" black-and-white portraits of twenty artists. He used available light for each portrait. To create "George Laakso, Sculptor" he used light from fixtures with two 150-watt bulbs in movable funnel reflectors already in the studio. DIAGRAM: (A) Brooks Veriwide 100 camera with 47mm Super Angulon lens; (B) subject; (C) two 150-watt light bulbs in funnel reflectors directed to fill; (D) ceiling fixtures with two 150-watt light bulbs side by side. Exposure was one second at $f/16$ on Tri-X film rated at ASA 400.



McIntosh created "Marjorie Beale, Artist" for his "Artists in their studio" exhibit. Exposure was one-fourth second at $f/16$ on Tri-X ASA 400 film. DIAGRAM: (A) Brooks Veriwide 100 camera with 47mm Super Angulon lens; (B) subject; (C) one bare 200-watt light bulb.



PP of A Board Member William Krider dies in Indiana at the age of sixty-four

PP of A Board Member William M. Krider, M.PhotoG.Cr., CPP, died November 11 when his heart failed after he underwent surgery. He was sixty-four. Krider, who owned Krider Studio in Lawrenceburg, Indiana, had a long history of involvement with Professional Photographers of America. He was currently serving as Commercial Division liaison and commercial director.

Krider, a past president of Professional Photographers of Indiana, received the National Award from that state in 1968 in recognition of outstanding service to

professional photography. On the national level, he had served frequently as a board member, a member of various committees, a national juror, and an instructor at Winona School of Professional Photography. In addition, he was past president of Tri-State Photographers; the past president of the Daguerre Club of Indiana; member of the board of di-



William Krider

rectors of Ohio Institute of Photography; member of the board of directors of American Cancer Society; and member of the board of directors of the Indiana Juvenile Justice Task Force.

He received his Master of Photography degree in 1959, and his Photographic Craftsman degree in 1966. Not only was he a Certified Professional Photographer, his studio was Qualified in commercial and architectural photography.

Krider is survived by his wife, Georgia, as well as ten children, and twenty-two grandchildren.

Eastman Kodak Company introduces ISO 1000 film and Vericolor III at Photokina

An ISO 1000 film was introduced in October by Eastman Kodak Company at Photokina, Cologne, West Germany. VR 1000, the product of new silver halide emulsion technology, will give photographers more latitude when photographing low-light or stop-action scenes.

The key to the new film is a breakthrough in the type and shape of light-sensitive silver halide grains. The new "T-grain" offers greater light sensitivity with better sharpness than previously possible. Some of the most obvious applications for the new film are: for sports scenes in low or stadium lighting; wedding candids by candlelight; or fast action scenes either in daylight or overcast light.

According to Kodak, the film is especially well suited for stop-action photog-

raphy or for use with telephoto lenses. A shutter speed of $\frac{1}{1,000}$, for instance, can be used with low light as well as bright light, since apertures need not be opened much beyond f/3.5 or f/2.8.

In the configuration Kodak calls the speed-grain-sharpness triangle, VR 1000 gains speed and sharpness at the expense of increased graininess. But in sample photographs prepared by Kodak, grain was at a tolerable level in 8"x10" photos, and still acceptable, though noticeable, in 16"x20" enlargements.

In fact, according to John Marchant, director, color photography division research laboratories, the entire area of the speed-grain-sharpness triangle has been increased without significantly sacrificing one sector. And technology used in VR

1000 will most likely be applied to other Kodak products. "This technology is a generic change," said Marchant. "We expect it to have broad applications."

Kodak also introduced other new and updated products at Photokina. Foremost was an improved color negative professional film, Kodak Vericolor III, type S. The film offers improved dark storage dye stability, increased sharpness, higher film speed, and improved color reproduction or rendition. At ISO 160, Vericolor III will be one third stop faster in speed than current ISO 125 films.

Vericolor III is designed for short exposure times ($\frac{1}{10}$ second to $\frac{1}{10,000}$ second) and is balanced for exposure by electronic flashes, daylight, or blue flash. It will appear next spring in 135, 120, 220, and long roll sizes.

Kodak also unveiled a prototype video display unit for use with its disc film cartridges. The video display unit would connect with a TV screen, and the viewer could enlarge or crop the image on the screen. He could then code the disc, and take it to a photoprocessor for prints made from the recomposed images. This video display unit is currently in an exploratory stage.



VR 1000 film was used in hand-held camera to photograph this night sports scene under stadium lighting. Exposure was $\frac{1}{1,000}$ second at f/2 with a 200mm lens.

Polaroid previews autoprocess system

A rapid access transparency system designed for use in any 35mm camera was previewed last fall at Photokina by Polaroid Corporation. The Polaroid Autoprocess 35mm system provides immediate processing and viewing of 35mm color and black-and-white transparencies.

The system consists of one color and two black-and-white transparency films,

a compact manual processor, a slide mounter and slide mounts. It is designed for situations when fast results and immediate feedback are necessary: medical, business, and industrial photography, and computer graphics. An entire roll of twelve- or thirty-six-exposure film is processed in a single strip, and does not require a darkroom, washing, or precise temperature control. Processed films are dry and can be mounted immediately for projection or video display.

Films of Vietnam sought

A search is on for film photographers who were in the armed services during the Vietnam war. A group in Arlington, Virginia, is attempting to put together a historical document of the war, in film or video, which will recount soldier-photographers' experiences through their own words and images.

Coordinators of the Vietnam project are especially interested in finding super-8 film footage. According to David Miller, supervisor of the project: "The audience feeling we aim for is one of being in a darkened room with a Vietnam veteran, watching his old home movies and listening to him describe his own experiences through them."

If you have any leads or comments, contact Miller at 1311 North Troy Street, Arlington, VA 22201.

contests

Women in Design International (WIDI) is sponsoring its second annual competition for professionals and students. Entries will be accepted in these categories: graphic design/computer graphics, illustration, photography, printmaking, industrial design, fashion design, textile design, architecture, sculpture, ceramics, jewelry, painting, glass art, and others. Registration notification and entry fees must be postmarked by December 31, but slides of actual entries are not required until February 15. For entries at large, fees are \$25 for up to five slides in one category, and \$40 for up to ten slides a category. For more information, write WIDI, P.O. Box 984, Ross, CA 94957.

Deadline is January 14 for the fortieth Pictures of the Year Competition, sponsor-

ed by the University of Missouri School of Journalism and the National Press Photographers Association under an educational grant from Nikon, Incorporated. \$15,000 in cash, trophies, and cameras will be awarded in several areas, including: Newspaper and Magazine Photographers of the Year, Nikon World Understanding Award, and category winners in newspaper and magazine photography as well as photo editing. Top winners in the World Understanding Award and Photographer of the Year categories will receive \$1,000 and a Nikon F3 camera; runners up will receive \$500 to \$250. First place winners in individual categories will receive \$100. Photographs must have been taken or published between January 1 and December 31, 1982. The entries may be color or black-and-white; must be mounted on 11"x14" boards; should include a caption; must include an entry form, and a \$10 entry fee. To obtain entry forms, write: POY Contest Director, P.O. Box 838, Columbia, MO 65202.

in brief

The Milwaukee Art Museum recently announced the establishment of an **Edward Farber Memorial Fund** to honor the photographer-inventor who died last January. The memorial began in the fall with an exhibit of his photography, and will continue as the museum acquires photographs to form a permanent collection.

Tony Capilato, national sales manager for **Noritsu America Corporation**, has assumed full responsibility for quality control at the company's headquarters in Compton, California. **Fred Fuchser** has been named quality control supervisor.

Eastman Kodak Company's Motion Picture and Audiovisual Markets Division has made two appointments: **William A. Koch**, as assistant general manager, and **Joerg D. Agin**, as sales manager.

Fuji Photo Film USA has opened a new photo lab in Anaheim, California, to process Fujicolor print film, Fujichrome slide film, and Fuji Single-8 film.

Dr. Mark F. Guldin has been named dean of the College of Graphic Arts and Photography for **Rochester Institute of Technology**, Rochester, New York.

Robert Barr has been appointed resident manager of **Eastman Kodak Company's** Journey Into Imagination Center,

the multi-image fantasy center at Walt Disney World in Florida.

Polaroid Corporation recently purchased a twenty-three percent interest in **Image Resource Corporation**, a California manufacturer of video film recorders. Polaroid will market a line of their recorders under the Polaroid trademark.

Videographics, a company offering computer-generated slides, has opened in Dallas as a subsidiary of Creative Communications Group.

Eastern Smelting and Refining Corporation, a Lynn, Massachusetts, silver recovery firm, may now be contacted toll free at (800) 343-0914. From Massachusetts, Alaska, Hawaii, and Canada, call (617) 599-9000, collect.

Fred Terry has been named the retail manager for the Wichita, Kansas, store of Lawrence Photo-Graphic, Incorporated, a major midwest retailer of photographic and graphic arts equipment and supplies.

Terry M. McCauley has been named vice president and general manager of the photofinishing division of **CX Corporation**, Seattle, Washington.

Pete Castle has been named president of the **Taprell Loomis** division of **Chilcote Company**, Cleveland, and **Joel F. Klukan** has been named vice president.

Gregory McCoy has joined the technical staff of **Mitsubishi International Corporation**, as technical representative for color paper.

A. Michael Victory has been elected the chairman of the board of directors for **Berkey Photo, Incorporated**. He has been the vice chairman of the board since 1980.

Fuji Photo Film Company won an Emmy Award for technical achievement in motion picture film for its A250 ultra-high speed color negative film. Earlier, Fuji won an Oscar for the same film. Fuji also announced it has signed sports photographer, **Walter Iooss, Jr.**, as company spokesperson, technical consultant, and photographer for the 1984 Los Angeles Olympics.

Michael Sparks has been named manager of the **Tekno, Incorporated**, California branch office. He will be available in Hollywood to advise still and cinema production people on lighting equipment and techniques.

David T. Kelly has been appointed national sales manager of **North American Photo**. He was formerly a manager in customer service, production, and quality control.

letters

Flash limitations with Nikon?

Recently I received this notice from Nikon, with the return of a Nikon FE, which I had sent in for warranty service:

"We recommend the use of a Nikon dedicated electronic flash unit which operates with a low voltage current. Use of any other flash which operates at high voltages may damage the camera's circuitry. Any camera damage caused by such use is not covered by the Nikon Warranty.—Nikon Camera Repair Department."

The problem I was having with the FE, as I explained to Nikon, was that when I used the camera with a Lumedyne strobe at 100w/s, a short of some sort in the camera body would cause the camera's batteries to go dead rapidly in a matter of minutes; or when I used it with a Vivitar and Power Handle 2000 for the Vivitar 283, I would actually get a shock from the hot shoe.

I have never seen any disclaimers in any of Nikon's advertising saying that their equipment should be used only with their dedicated flash equipment, yet this is precisely what this notice informs me to do.

My letter to Nikon regarding this notice has gone unanswered. I would like to see this situation explored in *The Professional Photographer*. I feel Nikon is doing the professional a great disservice by now issuing this disclaimer after the camera has been on the market for a long time.

Gerald W. Thomas
Mayer, Minnesota

We put your problem to Nikon; Richard LoPinto, assistant division manager, marketing and administration, replied:

"The explanation that we are providing obviously is creating some apprehension for your readers when it should not. The Nikon FE camera, in addition to having its basic hot-shoe contact which provides flash contact, also has a secondary contact on the hot shoe, which activates the FE's ready-light system and automatic sync speed setting. We are concerned with this secondary contact getting the wrong voltage.

"With Nikon flashes, when the main contact is turned off, the hot shoe is completely dead. With other flash units, although the main power switch may be turned off, the flash contact may still be alive and capable of passing extremely high voltage. It, in the course of mounting a flash to a Nikon FE, the high voltage from the flash terminal should inadvertently touch the secondary contact for the

ready light, it could damage the circuitry for the ready light as a result of the high voltage passing through the circuit. This potential exists in all cameras which have dedicated contacts in their hot shoes—not just the Nikon FE.

"Nikon flash units are made so there is no possibility, when sliding a flash on, that the two contacts can meet. Other flash units are designed for use with many different cameras, so there is a potential for contacts to touch."—Editor.

Copyright clarification

Your article, "Copies and Copyrights," in July 1982 contained a statement on copyright registration that I believe needs clarification. It states that a photographer may register a copyright for up to three months after publication. However, a copyrightable work such as a photograph may be registered in the Copyright Office at any time during the term of the copyright.

The term for works first published or created on or after January 1, 1978, by individuals, is life of author plus fifty years. In the case of a work made for hire, the term is seventy-five years from date of publication or 100 years from creation, whichever is shorter. The three-month period your article refers to is a grace period given from time of the first publication, in which the claimant may register a claim and still be able to obtain maximum benefits under the copyright statute in the event of an infringement.

Under section 412 of the Copyright Act, if a published work is registered in the Copyright Office within three months of first publication or prior to an infringing action, the claimant qualifies to receive statutory damages or actual damages and have attorney's fees awarded in a court action.

Peter M. Vankevich
Copyright Information Specialist
Copyright Office, Library of Congress

Other ways to stop copying

I read with interest Marty Rickard's "in the studio" on copies and copyrights in your July issue.

I have another idea that might help photographers prevent theft of their images. I work for a studio that photographs about 2,500 seniors a year. We use an embossing machine, which breaks through the emulsion with our name, and destroys the proofs. This prevents copying, but it also eliminates the possibility of selling proofs.

I have heard of using a fine printers' halftone screen, sandwiched with the paper, to put a fine dot pattern in proofs. This makes prints a little soft; they look diffused. But when they are copied and enlarged, the dot pattern makes the images just fall apart. I have been trying to get a local lab to try this for me, but they are not interested.

Mike Kleber
Fort Wayne, Indiana

Double lighting old but good

I read with delight the article, "Double Lighting," by David Ziser in the September 1982 issue. I couldn't agree with him more, and wish this technique were used by more industrial photographers.

I do few weddings, but apply the same principles to in-plant and public relations work at Freightliner Corporation. Anyone who comes up with excuses for not using two lights is just plain lazy. I was taught this method of lighting by Dick Starling of Lackawana, New York, fifteen years ago. It's one of the most significant things I've ever learned.

Dale Moreau
Portland, Oregon

Kudos to Winona business course

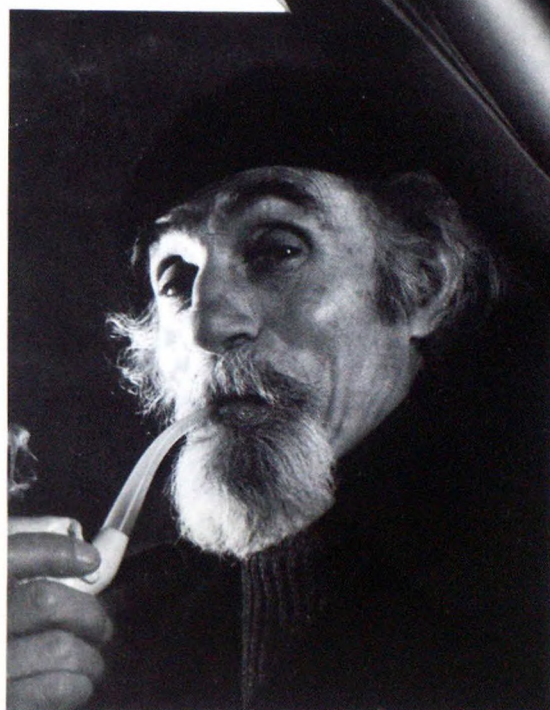
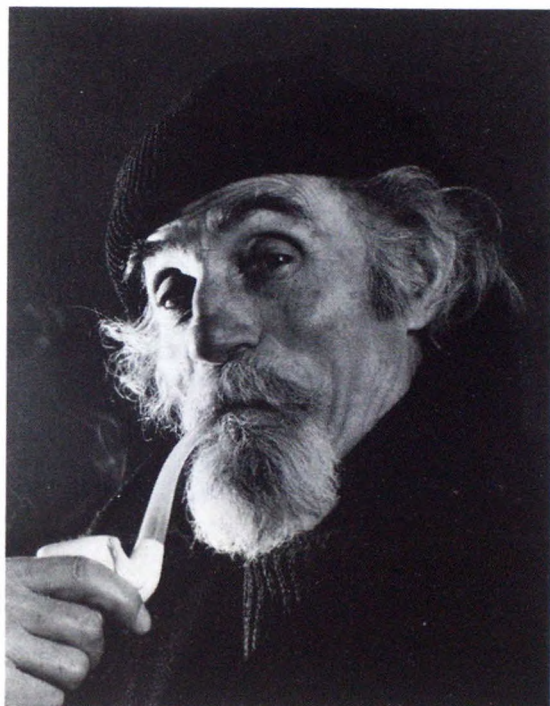
In September I attended the special Winona "Portrait Studio Planning Workshop" by Charles "Bud" Haynes, Cr.Photog., Hon.M.Photog. This is one of the finest services PP of A offers. Every studio owner whose goal is to operate a financially successful business should attend this course.

I learned how to account for sales and expenses in a way that produces the kind of management data essential for enlightened business decision-making. In addition, I learned how to institute effective budget and cost controls, how to track and manage all order processing, and how to plan and execute an effective promotion calendar.

I left this advanced course with a total business plan that shows where my money comes from, where it is going, and how to ensure an appropriate wage and profit for myself as owner.

Dean Conrad, a photographer and computer consultant, who has designed software programs necessary to operate on computer the various collection systems taught in the Winona course, gave a presentation on his system as well.

Ann K. Monteith
Cr.Photog., CPP
Annville, Pennsylvania



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write: Polaroid Corporation, Dept. 476, Cambridge, MA 02139. Or call Polaroid Technical Assistance, toll free in the continental U.S.: 800-225-1618. (In Massachusetts, call collect: 617-547-5177.)

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Polaroid
Instant Professional Films



Type 51
High Contrast

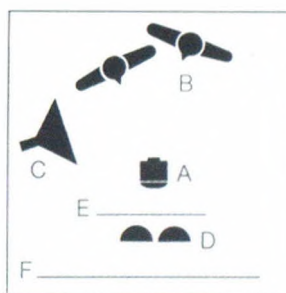
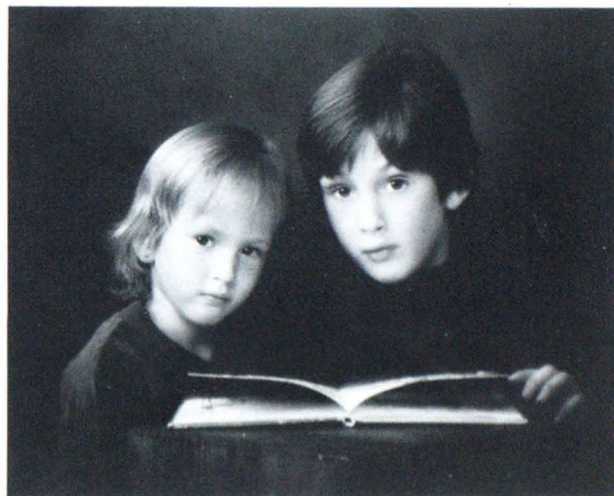


Type 55
Positive/Negative



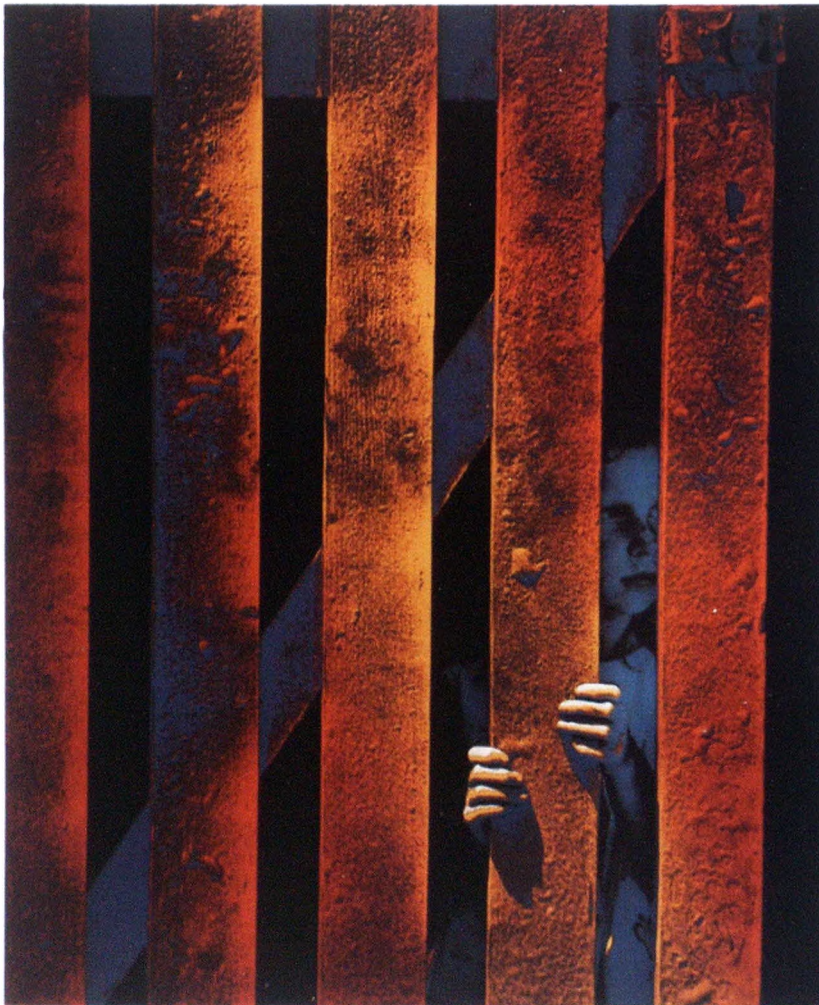
in depth





Paul Tumason, San Jose, California, used a RB 67 Pro S camera with a 150mm soft focus lens when he created "The Salvadore Children." DIAGRAM (A) camera with vignetter; (B) subject; (C) seventy-two-inch 62w/s Startish; (D) two ten-inch 125w/s parabolics; (E) 3'x6' sailcloth; (F) camera room wall. Exposure was $\frac{1}{6}$ second with an $\frac{1}{6}$ 3 disc in soft focus lens.

Stephanie Marcus, Brooklyn, New York, says she photographed the World Trade Center because of the challenge of making "a boring building look interesting." "The World Trade Center" appeared on the cover of Manhattan magazine. It also has been published as a calendar cover and as a corporate brochure cover. Marcus used a Pentax MX camera with a 20mm Pentax lens. © 1982 Stephanie Marcus



Bruce Wehman, Denver, Colorado, created "Girl And Wooden Fence," part of PP of A's 1981 Loan Collection. He used a Nikon F camera with 105mm lens, Tri-X film and three-color posterization. The sun was behind him when he photographed the girl peeking through the fence.

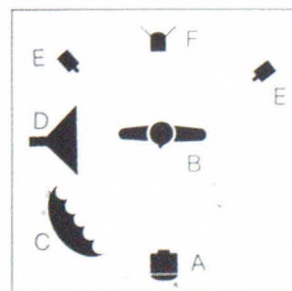
Charles Lewis, Grand Rapids, Michigan, sandwiched two images in a 35mm slide mount and made a laser print to create "Summer Trilogy." First, he photographed a hazy sunset with a 200mm lens with a Pentax 35mm camera and Ektachrome 64 film. Then he photographed three weeds with a 55mm lens on a Pentax camera. He placed the weeds on a porch facing north with a piece of white cardboard behind them.





Phillip J. Fountain, Racine, Wisconsin, created "Angelina" as a study in posing, lighting and expression. It is part of the 1981 PP of A Loan Collection. Exposure was $\frac{1}{125}$ second at $f/8$ on VPS film.

DIAGRAM: (A) RB 67 camera with 180mm lens and vignetter; (B) subject; (C) Balcar Monoblock with umbrella set eight feet from subject for fill; (D) Strobosol with Soft Box set three feet from subject for main light; (E) two 25w/s hairlights; (F) 25w/s background light.

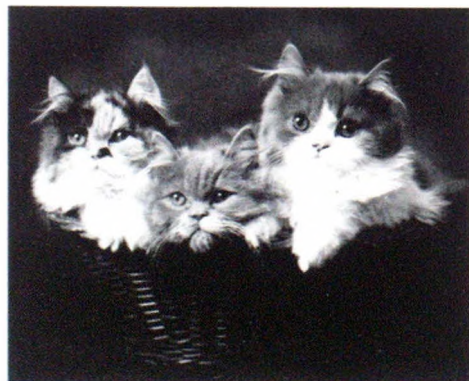
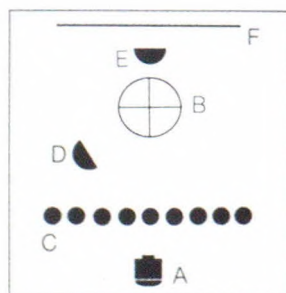


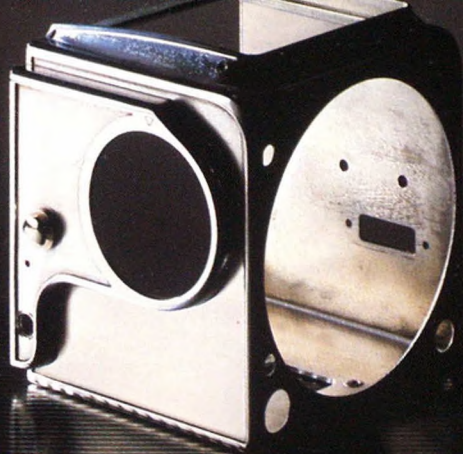


Robert Wilken, M.PhotoG.Cr., Lakewood, Colorado, used a Mamiya RB 67 camera with 127mm lens and 4 p.m. daylight to create "A Helping Hand." Exposure was $\frac{1}{60}$ second at f/5.6. "A Helping Hand" won first place for portraiture from Professional

Photographers of Colorado in 1980, and First Place Group Portraiture and two Judges' Choice awards from the Rocky Mountain Professional Photographers Association in 1981. It is also part of PP of A's 1981 General Exhibit.

Stanley L. Stronski, CPP, Ledgewood, New Jersey, created "Three's A Crowd" for a customer who raises pedigreed cats. It is part of PP of A's 1981 Loan Collection and PP of New Jersey 1981 Court of Honor. Exposure was $\frac{1}{60}$ second at f/16 on Vericolor II professional type S film. DIAGRAM: (A) Hasselblad 500 c/m camera with 150mm lens; (B) subject; (C) eight 200w/s Bowens Monolite bounced off ceiling; (D) 150w/s Photogenic; (E) sixteen-inch 150w/s Photogenic; (F) background.





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We could go on. In fact, we do: every Hasselblad takes at least a year to make.

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Orbital Photography

An attitude
that can change
your life

By Don Ayotte
M. Photog.,
Ann Cambra



Are you an orbital photographer? Do you greet every new day as a fresh opportunity to create something beautiful with your life? Or do you wake up, tense and worried about yesterday's problems? Some of you will think our ideas are radical and some will think they're exciting, but we believe all of you can change your lives with an orbital attitude.

A person with an orbital attitude lives each moment to the fullest. He knows he is the greatest photographer in the world



"I felt this girl and this dog belonged together," said Ayotte. The portrait, "Pals," became "a natural combination using natural lighting." It hung in the 1980 PP of A General Exhibit.

every time he picks up his camera. He does things solely for himself because he knows his own value. He is a "no-limit" person, according to Dr. Wayne Dyer, author of *Your Erroneous Zones*, *Pulling Your Own Strings*, and *The Sky's the Limit*. He lives each new day for the experiences it will bring him.

We can't tell you how much you're missing if you don't live with an orbital attitude. Photographers are in one of the world's best professions. We see beautiful people and study exquisite scenes of nature—and we know how to capture this beauty for a lifetime.

However, photographers' lives are hectic. Weddings, portrait sittings, collecting bills, meeting deadlines, and traveling take their toll. Of course, all photographers have some problems, whether they schedule two clients a week or fifty. It's not the obstacles and crises that cause problems, it's how we deal with them.

For example, we've seen photographers agonize on Tuesday about something that's going to happen on Friday. We've also seen photographers panic when it rains. They figure out how much money they will lose because of the bad weather. They think: "Why did I ever start doing outdoor photography? The weather report didn't say it was going to rain today. I'll have to reschedule these sittings for Friday, which means I'll have ten sittings on one day. Boy, am I going to be tired on Friday. I'd better go to bed at eight Thursday night."

An orbital photographer saunters in on a rainy day and greets everyone as if the sun were high in the sky. He can't stop the rain and he knows in the long run it will benefit his photography. (It will bring greener grass and brighter flowers.) As a matter of fact, an orbital photographer might call some of his customers and see if they want to try something innovative in the rain.

At Don Ayotte Photography, we never look at the appointment book days in advance. Each morning in the studio we prepare for only the first session. For those sessions we are the greatest photographers in the world. We give our total undivided attention to that child, senior, or family. We photograph them following gut instincts, and we feel euphoria as we start. We use all our senses to find the perfect spot for outdoor portraiture, and never question ourselves when we've decided. We never agonize over what to do with one, three, or thirteen people before the camera.

Orbital photographers differ from average ones because things they can't change don't immobilize or panic them. They never complain. They look at everything as a new experience. They never center on the past or future. They don't dwell on past mistakes—they just resolve not to make the same ones again, and go on. They don't concentrate on the "good old days," because that keeps them from today's super experiences.

Some people forget the past but idealize the future. However, that's the road to disappointment. They think they'll be happy when they've saved \$40,000, photographed seven hundred seniors, or redecorated the studio, but they always discover they need more to make them happy. People who constantly think in future terms never live up to their expectations.

Don't make your goals inflexible or all-important, and don't live in a misty dream about them. If you live in the past or future, you can't make the changes you need in your life today. Some of you

probably think: "I can't change. I'm an artist, and all artists are temperamental. I can't function if I don't have a plan for the future." But these excuses keep you from making changes you may really want to make.

If you had only six months to live, would you be doing what you're doing now? Would you still be creating the most beautiful work in the world? If the answer is "no," then take a second look at your profession. If the answer is, "yes, I love every minute I spend photographing," then you are an asset to yourself and your clientele. You are an orbital photographer.

Maybe you feel an orbital philosophy only works for "lucky" photographers, but that's not true. Successful, happy people weren't just placed at the top of the ladder. They worked, struggled, and failed—they pursued and they changed. They didn't fear failure because they felt good about what they were doing. And people who don't fear failure certainly don't fear change.

Successful people make things happen and create change. You can too. First take a long look at your photography and your business. Are you pleased? Are you

Successful,
happy people
don't fear failure
because they
feel good about
what they are
doing.

happy? Are you contented and fulfilled? If there were no such thing as money, would you still do this work? If you answer "no" to any of these questions, it's time to make some changes—now!

The first major change at Don Ayotte Photography came when we decided to stop photographing weddings. Weddings took too much time and left us feeling unfulfilled. We didn't stop to think about the loss of money—which could have been considerable, because weddings provided one-third of our business—but concentrated on creating a studio where we could be happy and content. We chose to photograph families, seniors, and creative commercial accounts. We didn't lose money—in fact, the studio grossed more than ever the following year. Success radiates success. When you are excited about everything you do, your happiness spills over onto families, employees, colleagues and clients.

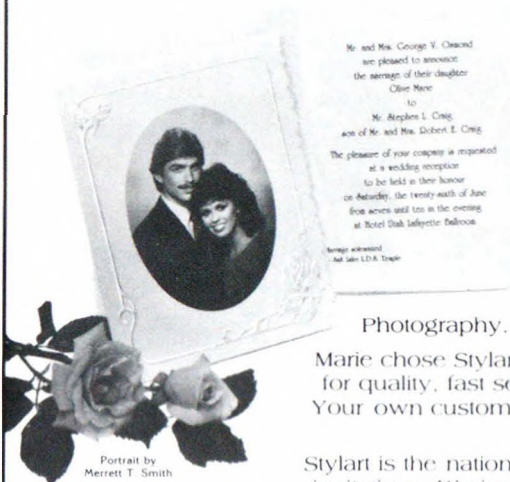
We know we will continue to change as new ideas and situations arise. We will follow our inner feelings. Henry David Thoreau said: "If one advances in the direction of his own dreams and endeavors to lead the life he has imagined, he will meet with a success unexpected in common hours."

To us, that means we must be excited about ourselves. We must do what we want and run our businesses in a way that makes us truly happy. We have no need to chase success. If we are happy and contented, it will chase us.



Don Ayotte, M. Photog., owns Don Ayotte Photography, Middleboro, Massachusetts. Formerly he was a photographer for Al Gilbert in Toronto. He has earned numerous photographic awards, and is a member of American Society of Photographers. Ann Cambra is his administrative assistant.

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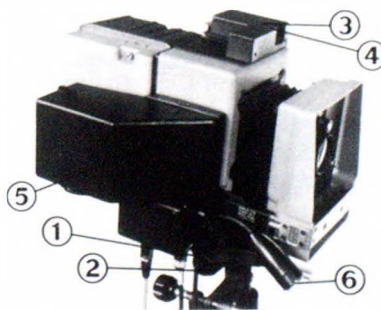
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From chaos to cabinets

Answer to clutter creates display wall

By Joe Butts

M.Photo., CPP

My studio used to be a mess. Thousands of dollars of props, equipment, and extra frames, a refrigerator for film and beverages, equipment cases, toys for children, and piles of miscellaneous items in the camera room created clutter and disarray. It looked unprofessional and was so disorganized that I couldn't find anything. In another room were stacks of 16"x20" framed prints I originally made for print competition and abandoned for larger ones I hoped to sell.

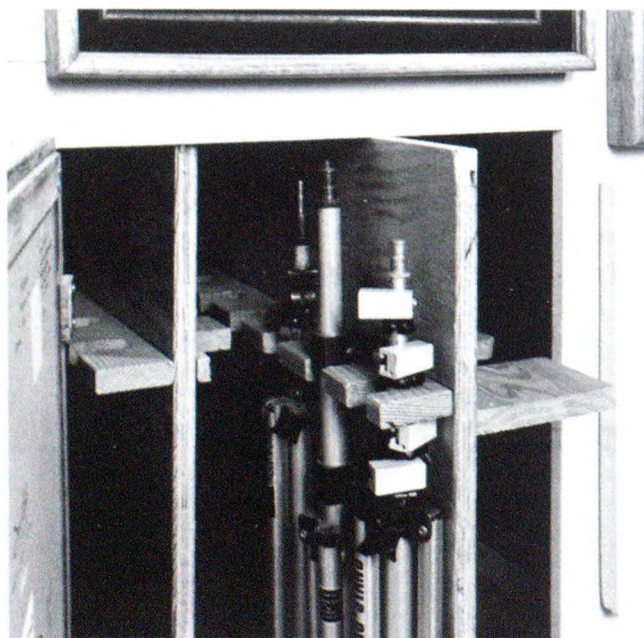
Then one day I got an idea to build a cabinet to store all my equipment and clutter, and face it with those abandon-

ed prints. The cabinet doors became the frames. But as soon as I got the idea, I had to ask myself: What do you know about building cabinets? My answer was, not much. But I had attended a woodworking class in ninth grade, and worked a couple summers as a construction laborer. I had also worked on design and layout for a cabinet manufacturer when I attended college and majored in architectural design. So I decided I had nothing to lose but some money, some time, and all that clutter in my camera room.

I measured all the equipment cases, tripods, stands, the refrigerator, and other

items large enough to occupy a shelf or space on their own. Then I diagramed locations for the equipment with convenience in mind. Before that, I anticipated what I needed at hand most often, so I could make it easy to get. Considering the sizes of equipment, and accounting for the thickness of shelves and extra space needed around each subject, I figured the best depth for the cabinets was twenty-four inches.

When I worked on houses, I learned to start with a solid foundation, then build the framework, and then add the exterior and finally the interior. With cabinets, I



Butts uses vertical panels and 1"x2" and 1"x4" shelves with V notches to hold his tripods and stands.



A drop front desk with magnetic catch works well for quick small product photography and as a small desk.



Drawers on roller tracks hold miscellaneous items such as toys for child photography.



Masonite strips between frames create a tall door to cover pull-out shelves on roller tracks that hold equipment cases.



Track-lights illuminate Butts' display cabinets. The cabinets hold his frames with prints, a refrigerator and a drop front desk, and provide a storage area.

found it works better to put the exterior on after the interior is installed. So I started with a solid foundation of 2"x4"s on edge, fastened this base onto walls with nails and toggle bolts, then continued upward with exterior framework to outline the cabinet shapes, fastening everything to walls with nails or toggle bolts.

A solid base is very important because nothing is more frustrating than finishing a cabinet, putting everything in it, and having the whole thing crash forward. I used 2"x4"s instead of 1"x2"s for the base and framework because the cabinet is more than ten feet tall and eight feet wide. That is why I opted for the larger boards. For additional strength, I toenailed the 2"x4"s from the top.

Now, all my camera cases are on pull-out shelves which are on heavy duty roller systems that extend. Installed correctly, these slide with ease. It really impresses customers when I open a framed photo cabinet door and use only a touch of my finger to glide a camera case out.

Drawers hold small props, toys, fabrics, and miscellaneous equipment. The drawers are made with 1"x12" pine and quarter-inch masonite. I grooved the sides of the wood to support the masonite rather than nailing it directly to the bottom.

Vertical sliding panels conceal my tripods and stands. For these, I used plywood panels supported by a roller system similar to those found on sliding closet

doors. They have guides on their bottoms. I attached 1"x2"s and 1"x4"s to the panels and put V notches in them to hold tripods and stands. I also drilled holes in the panels and pushed hooks or doweling through to hang lights, barn doors, snoots, and cords.

In the wall also is a desk top—a plywood drop front door with masonite panels on the inside for a writing surface. This is convenient for small product photography or writing up invoices.

Once everything was in place, I trimmed the cabinet with 1"x2"s, 1"x3"s and 1"x4"s. For a nice fit on your trim, it's best to use a miter box with a backsaw. But I didn't have that, so I used a hacksaw, which gave me a very clean edge that finished well. When I made any mistakes, and I made a few, I used putty to cover them up. I also used putty to cover nails after counter sinking. I sanded all the joints smooth and painted them the same color as my camera room.

For the cabinet doors, I used natural light oak frames with a clear finish and lined them with dark velvet. The light oak complements skin tones and the liner goes well with low key images. Due to some problems in design or space dimensions, a couple frames did not quite cover a storage space. To correct this, I glued a strip of masonite to one frame and painted it to match the cabinet trim.

This cabinet wall has not only cleaned

up my camera room and given me a more professional, organized image, it looks like a display wall, not a storage cabinet. And it has more than aesthetic value. Statistics show that thieves spend an average of only three minutes in a building. If they can't locate what they want in that time, they take flight for fear of the law showing up. This alone makes the cabinet worth the three or four week-ends and few hundred dollars on materials it required.



Joe Butts, M.Photog., CPP, San Diego, California, owns Joe Butts Photography. He has won the Professional Photographers Association of San Diego County Top Portrait/Photographer award three years in a row and the association's Top Wedding Photographer award for four.

© 1982 Joe Butts

Getting involved brings rewards

You can give,
and get more back

By Robert L. Key

CPP

I strongly recommend getting involved in community projects. My work on them has improved my studio's public image and generated sales. Whether I help a high school booster club, a church or a bank, my time is well spent because of the goodwill I create. And community goodwill often encourages people to seek me out when they need a photographer.

My studio is in a small town in the hills of southeastern Ohio. Population is about 30,000. Residents are very community minded, and I have tapped into this spirit to keep my name in front of the public.

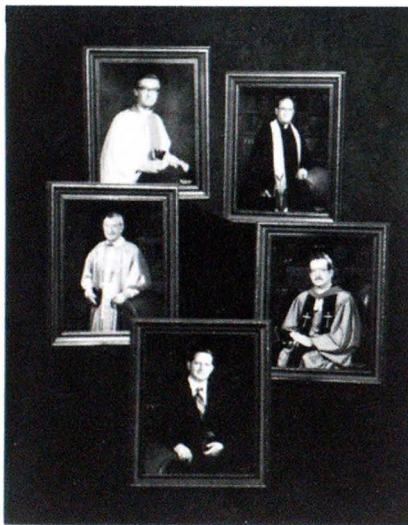
One of the town's high schools has an active booster club. To help this group raise money, I donated part of my profits from high school band photographs. The result? A warm five-minute thank-you on a local TV talk show, and many mentions at school group meetings.

Future high school seniors on that band always are hearing my studio's name, which makes the donation a good investment in word of mouth advertising. Plus, I have started photographing class valedictorians for permanent display in the high school. Parents tell me how honored they are to have their sons' or daughters' portraits on display. They also tell their friends about the portraits, and this often generates additional sales.

I firmly believe word of mouth is an invaluable mode of advertising. I have a quality studio, and I can't think of a better way to advertise than through the public. When a customer asks for a bid on a contract, I evaluate the potential exposure to the public the job may have and additional sales it might generate.

Recently, a bank erected a new building, and for the grand opening, bank officials asked me to submit an estimate for making one 8"x10" color portrait of each employee for display at his station. This assignment was marvelous potential free advertising since my name would appear on each portrait. I also speculated that the job would lead to additional sales.

I submitted a low bid for the 8"x10" color portraits and got the contract. With-



Key photographed ministers in his community and displayed their framed portraits around Easter in a storefront. His name was in front of the public for about a month, and his expenses were covered when congregations bought portraits of their ministers.

in the next two weeks, my portraits decorated the bank's boardroom with handsomely framed portraits of all the bank directors. I also provided candid coverage of the grand opening, which included a custom album, and I did exterior and aerial photos of the new building. My photographs of the grand prizes were displayed at all the bank's branch offices. Because I originally submitted a low bid on a fairly small job, I eventually fulfilled a large assignment and kept my name in front of the public all the time.

I have used a portrait display of local ministers near Easter to get public attention. It consists of 11"x14" framed portraits of pastors from various denominations. Chamber of commerce officials asked me to put the display in an empty storefront downtown, and the local newspaper reported on the project. I recovered all expenses for the portraits and frames when each congregation pur-

chased its minister's portrait. My name appeared before the public for more than a month, and citizens told me how much they appreciated my giving time to promote the community.

It was all so easy! I had no problem getting ministers to sit for portraits. Everyone I contacted was as excited as I was about the display. Now, ministers I did not photograph the year before call me so they can get in line for next year's display.

I also have a continuous display of large wall portraits in the lobby of a local cinema. When I first approached the theater's manager he was enthusiastic about the idea. Not only would I get free advertising, he would get free decor. This project is new for me, and I'm eagerly awaiting results.

I spend less on sample promotional portraits than I would on ads in traditional media. At the end of each promotion, I realize double my investment in profits because I sell the samples and take advantage of the advertising and good will each promotion creates. I believe the only way to have a successful business is with community goodwill.

My wife and I try to stay active in all merchant associations and service clubs. When residents feel I am concerned with their welfare instead of just my own, intangible rewards as well as studio's profits grow. I find the more I contribute to the community, the more the community returns to me in business.



Robert L. Key, CPP, Cambridge, Ohio, and his wife own and operate Bon Ton Studio, Incorporated. Key has attended Winona School of Professional Photography and Triangle Institute of Photography. He and his wife are both members of PP of A and Professional Photographers of Ohio.

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FOCUS ON JUNIOR HIGH

Five ways
to reach young teens

BY ERTHEL ROSE

Most photographers have certain people, accounts, or events they prefer to photograph. My favorite subjects are junior high school students, who are at such a fascinating, awkward, confusing age. One minute they behave like adults, the next minute they act like children.

I may enjoy people in this age group so much because I teach them in both basic and advanced photography classes. Those with a little darkroom experience like to share their knowledge with adults in continuing education programs, and they make excellent teaching assistants. They readily pick up darkroom techniques and principles. They're not afraid to be innovative and they require almost no motivation.

I enjoy them in the camera room as well as the classroom, because they excel at posing. After a little instruction, they fall naturally into proper poses. Perhaps they take to it so readily because they're still in the stage where they like to show off.

I spend much of my advertising budget attracting junior high age customers. I spend less advertising to seniors and brides because most of them already are planning to get their portraits made by a professional photographer. But junior high students spend much less money on photography, partially because they do not have part-time jobs or much discretionary income. Therefore, I must aim my advertising at their parents, and appeal to them on five different occasions.

One event which usually falls during the junior high years is religious instruction. Many churches maintain a photo gallery, and place new class photos there every year. Naturally, each group member wants a picture of the group. Parents, aunts, uncles, grandparents, and others want individual portraits in sizes ranging from 16"x20" to wallet. I let ministers, priests, rabbis, and other religious leaders know that I take group and individual portraits, and they are very helpful.

A second occasion for teenage photography is junior high graduation. In our area, every town and village has a graduation exercise for the eighth grade. It generally takes place the night before or after senior high graduation. It is not as elaborate as the senior high ceremony, but nevertheless, it is quite impressive. The

subjects look quite elegant—the boys purchase new suits, and sometimes the girls wear long dresses. To my mind these teens are more photogenic than seniors—their skin and hair are more radiant, and facial features are more refined. Eighth grade graduation is an excellent time to sell individual and group portraits, since most subjects will not purchase another really good portrait until they are seniors.

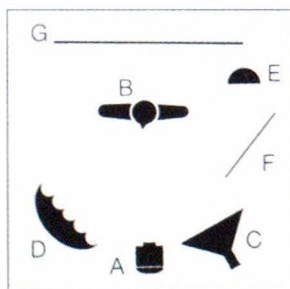
Christmas is another big time to sell

photography of junior high subjects. I start advertising for Christmas portraiture around November 1. I place ads in local papers, put flyers in the mail, and make telephone calls to prospective clients. I also put up a studio display featuring this group, and I ask local businessmen to display similar portraits in exchange for a free sitting. Many sittings are booked at Christmas because older children were photographed in previous years.

A fourth way to reach young teens is to advertise to the ones wearing braces. This is an absolutely superb time to take photographs. Sometimes, I take "before" pictures with braces on, and "after" ones when they're removed. These students cannot wait to have a photograph made once the braces are off, since they've worn them a year or more. The braces cause sore mouths, continuous embarrassment, and additional self-consciousness. When the braces go, the subject can't help smiling from ear to ear.

I also attract business by giving out five dollar gift certificates on fourteenth birthdays. This is advertising money well spent. Even if someone has a picture made on one of the previous occasions, he frequently takes advantage of the gift certificate anyway.

Of course, I won't bring every teenager into my studio on these five occasions. Other photographers are just as interested in attracting these subjects. But during the course of a year, I photograph about 200 junior high age students. If I make \$25 profit per sitting, it is well worth the effort. And I know I will enjoy at least 200 sittings in that year.



This is a "before" picture of a junior high school girl still wearing her braces. Later she will probably return for an "after" picture when the braces are removed.

DIAGRAM: (A) Mamiya 330 camera; (B) subject; (C) Bogen 400 with soft box for main light; (D) Bogen 800 with umbrella for fill; (E) small light shining on reflector (F); (G) background. Exposure was at $f/11$ for $\frac{1}{60}$ second on VPS film.



Erthel Rose owns Rose's Photography, Arrowsmith, Illinois. He is a member of Professional Photographers of America and Associated Professional Photographers of Illinois.

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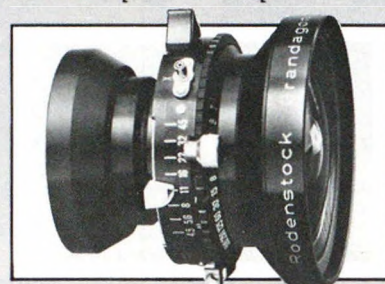
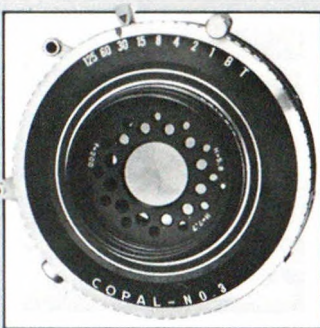
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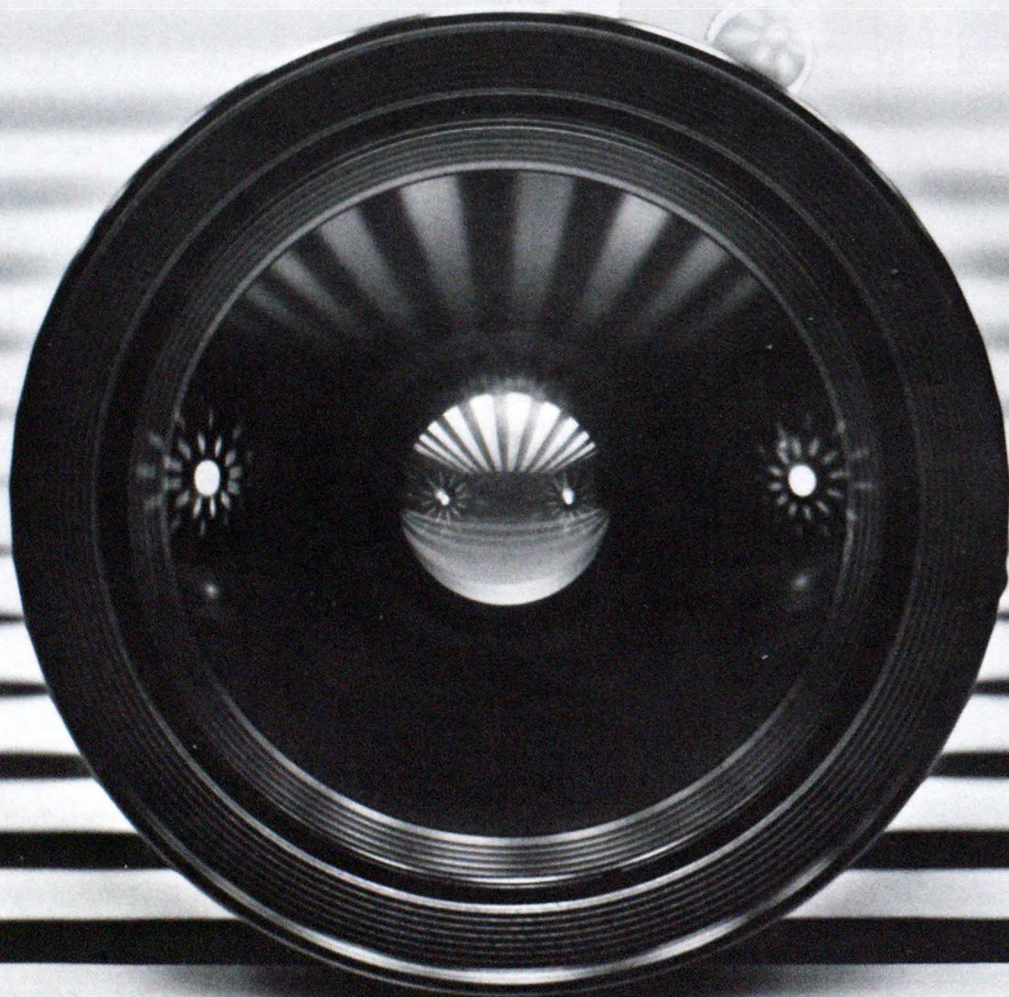
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Part-time travelogues lead to full-time audiovisual production

How to professionally produce sophisticated, two-projector shows with low-cost, light-weight equipment

By Walter Benson



Author Benson reviews a travelogue in his den, with compact, inexpensive equipment he discusses in this article.

About three years ago I became seriously ill, and knew that in a few months I would have to give up photography, at least in the fashion that had earned my living for some forty years. My son asked what I was going to do with the 40,000 slides I had taken during my world travels. Most of the slides went beyond the pretty picture, and showed life as it really was in far off lands.

My son's question spawned the idea of creating travelogues, first for myself, then for the trade. I went through the thousands of images, and picked the best. Selecting them was easy. So was selecting projectors and peripheral equipment, such as stands and lenses. Soon I was into AV production, and was making presentations for all sorts of governmental agencies and small companies that could not afford big-time producers—producers who didn't want to touch two-projector

shows. But let's back track a little.

Selecting a microprocessor to generate pulses for dissolves, fades, and other visual tricks wasn't so simple. Cost was an important factor because initially I was setting up AV production as a hobby.

I recall in the early sixties, when audio-visuals were first coming onto the photographic scene, our laboratory ventured into making slide shows that were crude by today's standards. There were almost no electronic methods to advance slides in projectors nor to dissolve one projector's image into that from another. The nearest thing to a sophisticated dissolve was Bell and Howell's Tandematic projector. About the only thing around for projector slide change was the Quick-A-Matic, still in use today, but only on reel-to-reel tape decks. To make a projector change slides, an AV producer had to use an electric conducting pencil to put

marks on the reverse side of magnetic tape. These marks would contact in the changer, which in turn would signal the projector to advance. This still is a good single projector changing method because both channels of a stereo tape can be used for audio.

When I reentered AV production, I researched equipment available for professionals. No company had a cassette recording system with projector advance sync in stereo, with its own amplifier to playback along with its own stereo speakers in one compact package, and for less than \$600. Those were my criteria.

But recently I found a piece of equipment that met my needs for less than \$500, the Pacific Micro Systems Slide Controller Model #1201. I picked this dissolver because it could handle two projectors, was no bigger than a 5"x7" file card, and could do almost every visual trick in the book.

The first travelogue I made with dissolver required two Carousel projectors and audio equipment I already owned. The production was considered great by a small audience that included a travel agent friend. And the show generated my first paid assignment—to produce and show travelogues to groups of prospective clients for the travel agent. One paid assignment led to another; soon service clubs, fraternal groups, and small businesses wanted audiovisual presentations about their services and products.

The shows were well received and almost a joy to do. Almost? Yes. The first show was in my home using a separate tape deck, amplifier, and speakers I already owned for home entertainment. So just for a thirty- to forty-five-minute show, I had to carry two projectors, the slide programmer/dissolver, and a tape deck

Some people
who saw my
personal
travelogues
wanted their own
for business.

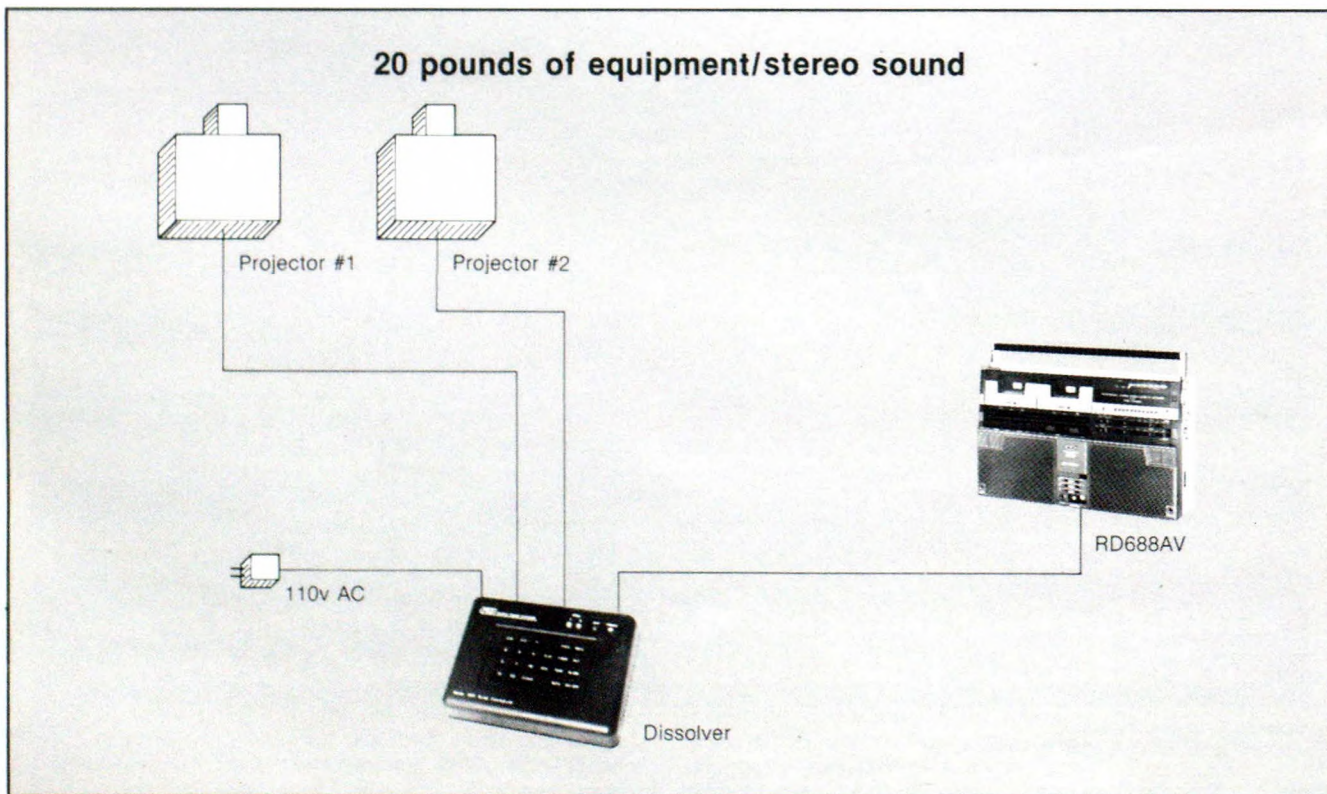
that played back the tape to carry the pulse sync to the slide programmer/dissolver to operate the projectors through their visual tricks; and I still had to have an amplifier to bring the tape signals to the speakers and programmer/dissolver. That meant lugging a hundred pounds of equipment, plus cables, cords, screen, and script to narrate the show live...and still not have stereo sound!

That's when I went looking again for equipment, and found Sharp's professional RD688AV cassette audio tape

deck. It included amplifier and speakers, plus a track to record/playback the pulse sync to operate projectors through the programmer/dissolver. And the whole thing weighed only twenty pounds. I could leave behind the bulk of separate amplifier, two speakers, and tape deck.

This unit, with dual cassette capability, was a real relief to my aching back. It had two separate tape decks: one to record and play back, the other only to play back. It also had external inputs and outputs, which meant that I could record from any outside source, such as a record player or external tape deck, or from one RD688AV internal deck to the other. I also could rerecord music from one internal deck to the other, at the same time putting on the sync pulse. Or I could record the sync pulse signal before or after recording background music. I could copy an entire master recording, plus sync and background music with or without narration on the RD688AV. The unit also made it easy to put down pulse sync after I had synchronized music to visuals. This synchronized the entire show for the final master tape. If I made a mistake either in the audio or pulse, I could erase that track and rerecord it without disturbing the other track.

When I first reentered audiovisual production, my friends advised me not to put narration on the master tape track. Instead, they reasoned that it would be better for the narrator to speak live from a



prepared script. They continued that many times questions from audiences could best be answered during presentations. And clients should not have to answer questions over a fixed narration. But this presented a problem: how to project a narrator's voice over background music, without carrying additional electronic equipment. Fortunately, the design engineers of RD688AV thought of that. A little electric mic element from Radio Shack, fitted into a Polaroid print coater tube, and wired to the RD688AV, creates a lapel mic for about six dollars. With this mic, a narrator can talk to his audience through special facilities of the RD688AV that make it a public address system, along with its other functions.

Occasionally, with an audience larger than a hundred, rather than turn up the volume on the RD688AV, I connect the unit's audio output with a monaural adapter plug to the house amplifier. If I luck out, and the house system is in stereo, I just plug the right channel into the house's right channel, and of course, the left channel into the house's left channel. If need be, I could use two separate speakers just by plugging them into the external jacks on the RD688AV. To use it as a public address system, I can just plug any low impedance mic into the external microphone input jack.

To make the final sound track for an AV presentation, I use two prerecorded cassettes. One is for bridge music, re-

corded on a twelve-minute endless cassette. The other cassette has as many short special pieces of music as I need for various scenes. These pieces of music are timed, with ten-second intervals of silence...for a good reason. The RD688AV has an automatic program locator device (APLD) which lets me quickly search out any piece of music I wish to rerecord. This is how it works: I sequentially list music recorded. Then I search for the material with a switch that runs the tape forward or backward. By telling the APLD where a desired selection is in my sequence, it automatically stops there.

Here's a typical way to make a master track. Say I start it with bridge music, re-recording from deck one to deck two; then I wish to change the cassette in deck one. If I have already laid down the pulse sync track, I make sure the proper projector has advanced, then I stop the RD688AV. I take the cassette out of deck one (bridge music) and insert in its place the special music cassette, cueing it up to the start mark. Then I restart deck one and deck two simultaneously in the record mode. When I'm ready either to return to the bridge music cassette or to go to new music on the special selection cassette, I stop the RD688AV, put in the new music, then start up both decks again at the same time.

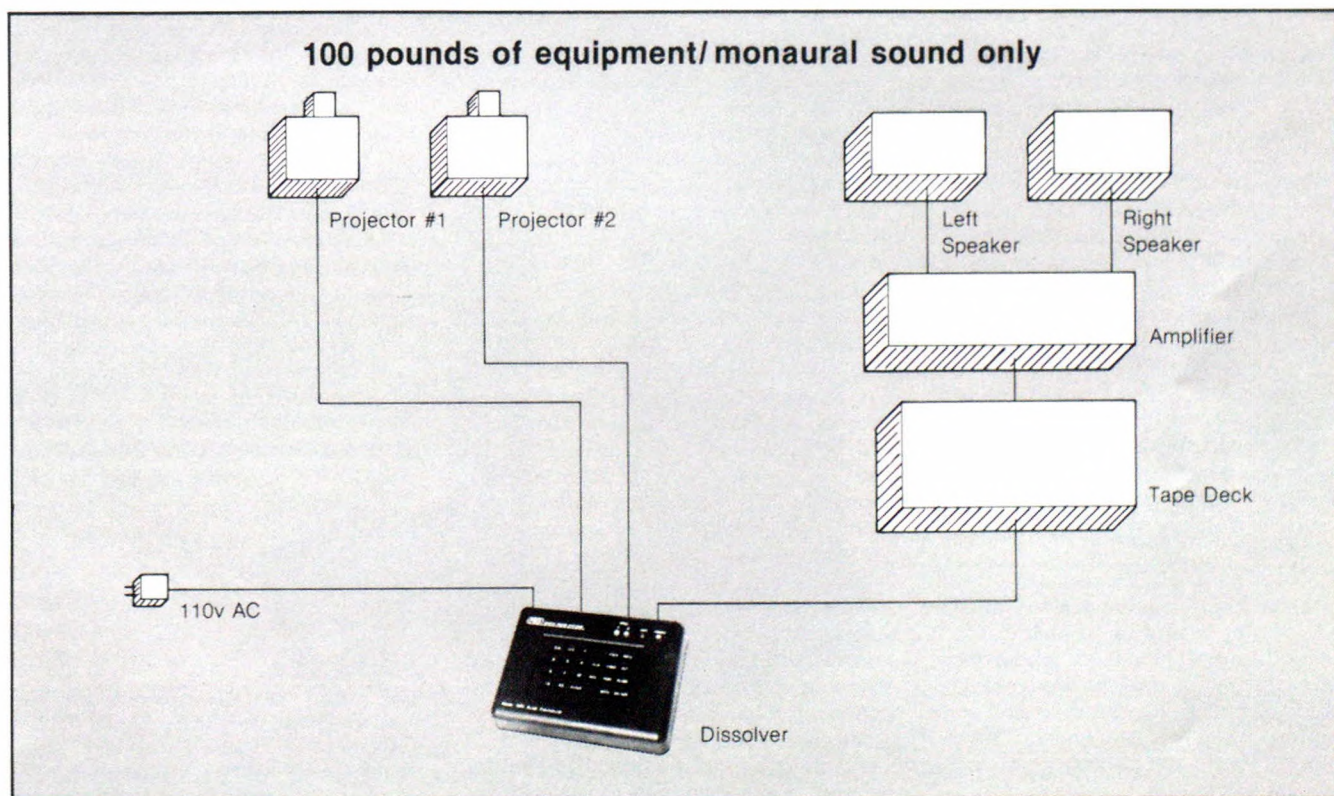
There are so many different ways to use the RD688AV that only practice and ingenuity will reveal all of its niceties to oth-

er users. For instance, it has internal left and right channel microphones, or it accepts external mics. I can use its internal control board to fade from one source to another. To make recording easy, the unit allows the luxury of either automatic volume control, or manually riding the volume control lever. In essence, the system is a little recording studio in a twenty-pound mobile package.

Eventually, some customers who saw my travelogues found their way to my studio to have me produce audiovisual shows about their businesses and organizations. What was to be a part-time job became a full-time operation.

Besides all the tricks the RD688AV can do, the greatest thing it did was generate a whole new full-time business for me. My investment was less than \$2,000, counting projectors, the RD688AV, the Pacific Micro Systems 1201 program/dissolver, projection stands, screen, and cables. In this business, it's possible that capital investment will be returned in the first month of operation. And it will continue making money forever after. You ought to try it!

Walter Benson from Harrisburg, Pennsylvania, holds a Master's degree in radio, television and film production from Syracuse University. He operates a photographic studio specializing in audiovisual production and industrial photography.



Commercial photographers make their living creating images people want to buy. An established photographer has thousands of stock photos on hand, so when a customer calls requesting a color shot of the sun setting over the Golden Gate Bridge, he goes right to his file, pulls out the photograph and sells it.

Unfortunately, that's more fantasy than fact. The typical scenario is more likely this: This customer calls, requests a specific shot, and the photographer spends hours going through files looking for one photograph.

After six years of doing that, Stephen Soldoff decided there had to be a more efficient way to file his collection of nearly 9,000 images. He found it in an Apple II computer, and PFS (Personal Filing System) and PFS:REPORT software from Software Publishing Corporation, Mountain View, California. The cost of PFS is \$125 and PFS:REPORT \$95. Both are sold at computer chain stores or through mail order catalogs.

"I'd hate to have to add up all the hours I've spent searching for different shots," said Soldoff, a commercial photographer in Rancho Palos Verdes, California. "Before I automated filing, a customer would call about a certain photo and I'd say, 'Yeah, I know I have that one. Give me a week to look for it and I'll get back to you.' With this system, the same kind of search takes no more than three or four minutes."

PFS makes possible this speed and efficiency. Engineers designed it to let users create their own custom forms, and the program works like an electronic index card filing system. Information the computer stores in memory is unique to each user because he creates files to meet specific needs. The program does not use predefined files. The PFS counterpart program, PFS:REPORT, lets individuals retrieve information and generate reports to compare a number of variables.

An Apple computer owner does not need to go through extensive training or learn reprogramming to use the software. He just needs to read the operating instructions on a monitor to be able to operate the computer with the software. Learning usually only takes about twenty minutes.

Soldoff has used PFS to design a detailed catalog of all his commercial work. He lists photos according to main subject, second subject, location, photo type, brief description, date the image was created, film type, file number, and slide number. With that kind of detail, he can quickly locate any photo with a variety of parameters.

Improve sales with better filing

New system solves old problems

By Betsy Gilbert

"Someone might call and ask for a photo of a hawk perched in a tree," Soldoff said. "If I type in 'bird' as the main subject, I get a list of all birds I've photographed in a number of settings. But if I also type in 'tree' as the location, I get back a list of all images of birds I have sitting in trees. Finding the hawk among that listing is a piece of cake."

Before setting up the Apple/PFS system, Soldoff and his wife Sue, an amateur photographer, had developed what they hoped was a workable manual filing system based on index cards. It was, however, doomed to failure before it ever began, according to Soldoff. "We had the thing all set up," he said. "Then we realized it was going to be impossible to manage, because there was too much detail. So, we gave up and started planning a computerized system."

After considering and rejecting several database management programs for the Apple, Soldoff settled on the PFS and PFS:REPORT because of their flexibility and ease of use.

"Some of the others we looked at actually offered faster speeds than PFS, but they were a lot more complicated to get started, and not nearly so flexible," Soldoff explained. "Some of them offered some customization, but nothing like this; none offered this kind of simplicity."

Soldoff has found the same kind of simplicity and ease of operation in PFS:REPORT, which he is using to organize the photography classes he offers as a second business. The form he designed contains the student's name, mailing address and phone number, plus preferred and alternate class dates. By keying in the dates, he calls up a list of students he needs to remind about beginning classes. Using

the report he generates, he sends a printed reminder to each student on the list.

Duart MacLean is equally impressed with what the combination of an Apple II and the PFS software can do for a photographer. MacLean operates a small photography shop in Victoria, British Columbia, Canada, and he has found that even in a limited volume business, automated files are more efficient than any manual record keeping system. He said: "I'm systematic, and I had developed a reliable manual indexing system. Still my old filing method couldn't hold a candle to this one."

MacLean, who specializes in scenic images for color murals, designed a PFS form to help him track individual rolls of film quickly and accurately. The form includes the roll number, film type, customer name and address, subject, camera type lens, f/stop, shutter speeds, and types of developing processes. As an option, he can also include details of each image on the roll.

"When a customer calls and asks for a certain type of scene, I can find it within minutes by keying in various parameters," MacLean said. "If it doesn't show up in subject matter, I can try the location, client name, or even the camera. It never fails."

MacLean uses PFS:REPORT to generate listings for clients and for himself. Recently, he wanted a printed record of each photo created in 1980. Generating the report was simply a matter of keying in pertinent dates, waiting for the computer to sort through the information, then sitting back and waiting for the printout.

"I bought my Apple a couple of years back," MacLean explained. "At the same time, I also bought another database management program that was supposed to do all sorts of things for me. I started using it and thought, 'What a complicated, detailed thing this is.' I put that away, went out and got PFS strictly on impulse. I've been delighted with it. I haven't used the other program since."



Betsy Gilbert, Palo Alto, California, is a freelance writer. She has worked for RVS Public Relations as a copywriter and Memorex Corporation as a public relations specialist.

POWER

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- **Dedicated** option available.
- **Built-in** Metal Camera Bracket.

Pros know that once you've made about 20-30 shots with *any* portable flash, your effective Guide Number starts dropping ... and it will keep dropping until you put in fresh batteries. Not so with the new Philips 546 Drum Gun! Its exclusive **"Quick Load" circuitry will give you a constant — and amazing — Guide Number of 160 at ASA 100 throughout the entire life of the batteries.** The 546 is the *only* flashgun made that can do this. And what's more, the 546 incorporates another unique development — the Philips' Power Bank. It stores all the energy you need to light the shots you want. You'll never again miss a great photo opportunity while waiting for a Ready Light to signal "go". There's



THE PRO DRUM GUN

always power in the 546 waiting for you — and three LEDs display exact information on all energy available in the flash.

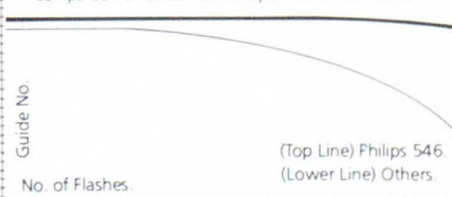
But, the 546 Drum Gun has even more to offer the pro. It has a unique rotating light chamber that projects 28mm wide-angle, 50mm normal and 135mm tele light patterns from inside its drum-shaped head. Nothing sticks out, hangs over or gets in the way of your creativity.

It also has Thyristor circuitry, five Automatic f/stops, five Manual power ratio settings, Auto Power Shutoff, and an electronic pre-exposure test signal.

Optional accessories include: Bounce Panel for soft lighting effects; Power Pack that produces 200 plus flashes on manual and more on automatic, faster recycling (with NiCads: under 3 seconds full power on manual, even faster with automatic or power ratio settings); and Adapters for most dedicated cameras.



Comparison of Guide Numbers per number of flashes



The 546 is manufactured by Philips of Eindhoven, Holland — the international electronics giant, and distributed by **GMI Photographic Inc.,** Dept. PP-12, 1776 New Highway, P.O. Drawer U, Farmingdale, NY 11735 • (516) 752-0066

Converting is cheaper than building

Abandoned service stations provide inexpensive studio locations

By Otto P. Kramer

A photographer faces several major obstacles when he starts to look for a suitable studio location. Rent continues to increase for spots in business and shopping centers because of rising costs, and at some locations there is a shortage of convenient parking facilities for clients. There also is a shortage of buildings in accessible locations in heavily-populated areas, and construction costs have increased the price for building new ones.

One solution to these problems is remodeling abandoned service stations, which often are in strategic locations and sell for a fraction of the cost of a new building. During the past five years, about 50,000 full-service gas stations have been abandoned or sold. Changing market conditions have forced a shift from more labor intensive full-service stations to gas-only sales, or self-serve units. This has caused the number of active service stations to decrease, and left a large number of abandoned ones.

There are several advantages to buying an abandoned service station and converting it to a studio. Service stations are often on major highways or near intersections, extremely accessible to the public, and near heavily populated communities. Abandoned service stations can generally convert to any use at half the cost of building from scratch. There are also usually large paved parking areas, and adequate entrance and exit ramps which connect to primary and secondary streets. If you buy an abandoned service station, the building will already have water, sewer, electric and telephone utilities hooked up.

Remodeling an abandoned service station will often take about forty-five days compared to the many months a new building requires to be completed, and public officials will more readily grant a business permit to a facility already zoned for business use. The owner may also rent cheap or sell for a low price a service station he has had trouble selling as a service station.

Albert L. Kerth, an architect for Getty Oil Company, has made detailed plans for converting service stations into more than a hundred different business uses, including photography studios and camera stores. According to Kerth, many of these service stations are in business areas, or along a major boulevard where traffic exposure is above average. Building size ranges from 1,200 to 1,800 square feet, and abandoned service stations often have a sales room, two rest rooms, and a storage room. In addition, the yard area surrounding an abandon-

ed service station provides excellent off-street parking, which can adapt to any business use.

A buyer can often remodel these buildings for less than half the cost of a new one. Economical, pre-engineered components and materials are readily available and they can make major changes in a service station's facade for very little cost. A half-inch brick or stone veneer or aggregate panels over the block surface, along with a new roof system, will create major changes in appearance of a service station at nominal cost. Landscaping, indirect building lighting, attractive outdoor parking-area light fixtures, can all help make a major external transformation.

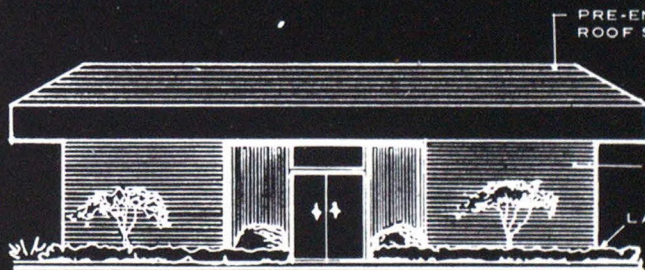
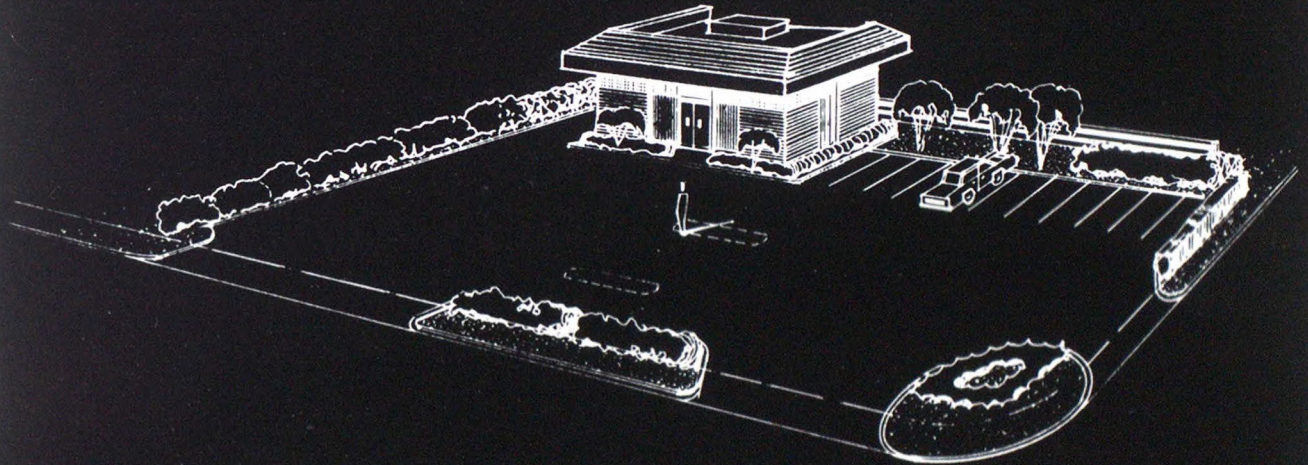
In addition, a buyer can change interior partitions, add new flooring, and install a ceiling to make the inside of a building look attractive. In most cases, an abandoned service station will need a new heating and air conditioning unit, which can sit on the roof behind a screen away from the public's view.

Kerth's book, *A New Life For The Abandoned Service Station* discusses pre-engineered components and materials that can create major changes in the facades and appearances of a service station. The book also has drawings, landscaping suggestions, and details for components and systems for all types of conversions. It is available from the author for \$30, plus sales tax, from Dept. O, Box 213, Washington's Crossing, PA 18977.

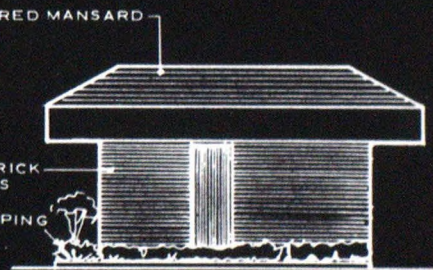


Otto P. Kramer, Massapequa Park, New York, is a management consultant and freelance writer. He is also a member of American Management Association and a contributing editor for several business publications.

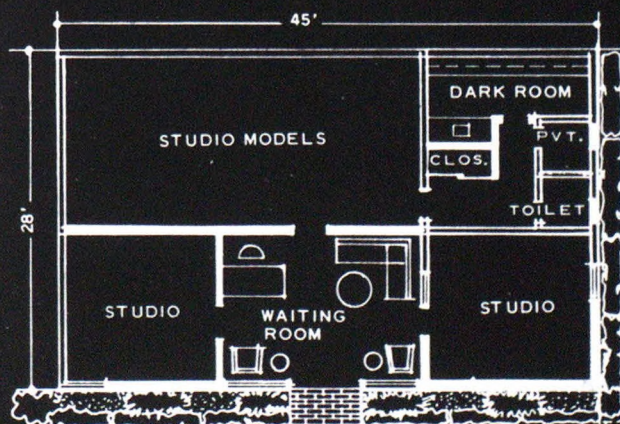
CONVERSION TO PHOTOGRAPHER'S STUDIO



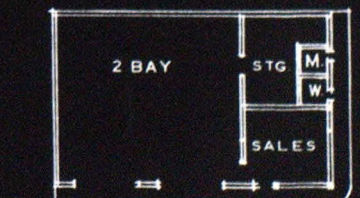
FRONT ELEVATION - PHOTOGRAPHER'S STUDIO SCALE—1" = 16'



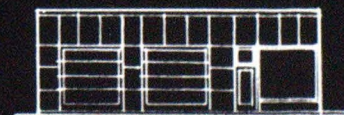
SIDE ELEVATION



FLOOR PLAN CONVERSION TO PHOTOGRAPHER'S STUDIO



FLOOR PLAN EXIST. 2 BAY BLDG.



ELEVATION EXIST. BLDG.

If you are near fifty-five and plan to sell your home, you may want to wait until your birthday.

By Randall W. Redenius

C.P.A.

When selling property, you can save on taxes if you wait until you are fifty-five or older. You can also reduce taxes when you defer any gain on a disposition, when you exchange property or when you employ your children and relatives. There are limitations, but planning can save you money.

Wait to sell your home

A homeowner who is fifty-five or older can subtract from his income up to \$125,000 of any gain on the sale or exchange of his principal residence. To qualify, the homeowner or his spouse must be fifty-five or older; sell property he has owned and used as his principal residence for three or more years during

the five-year period ending on the date of sale; and elect to exclude the gain. This can be done only once in a lifetime, and only once for married couples. If a married couple divorces after selling their home and taking advantage of this tax break, neither person may do so again.

A homeowner should carefully consider this, since it can be done only once. If he decides to exclude \$40,000 of gain on the sale of a home after reaching fifty-five, he could do so again if he subsequently sold another principal residence for a \$85,000 profit. Since the U.S. Internal Revenue Code permits deferrals of gain on the sale of a principal residence if the proceeds are reinvested in a new residence within twenty-four months, a homeowner may benefit if he selects this alternative, rather than using the \$125,000 exclusion.

If you are near fifty-five and plan to sell your home for a smaller home or apartment, you may want to consider delaying the sale until after you celebrate your birthday. The IRS will reward you with a nice present if you do.

Exchange property and defer the gain

You can exchange property and defer the gain of the disposition. If you profitably sell property you used in trade or business or held for investment, the government will tax the profit even if you plan to purchase a similar replacement. The amount of tax partially depends upon whether the sale results in a long-term

TAX

gain or ordinary income. Tax on ordinary income could be about sixty percent greater than tax on a capital gain.

If you plan to sell business or investment property so you can use the money to buy similar property for your business, you might want to consider exchanging property. The government does not recognize gain or loss on business property exchanged for similar property to be used the same way. However, this nonrecognition of gain does not apply to an exchange of inventory, or a sale of bonds, stocks, notes or other intangible assets.

Real estate is frequently exchanged when owners want to sell one piece of real estate and purchase another parcel. Tangible property such as cars or equipment you use in trade or business, may also be exchanged. For example, assume you want to trade in your car, but instead of trading it for a new one, you find you can get more by selling it yourself. Any gain you realize on the sale will be subject to income tax even if you immediately use the proceeds to buy a new car.

For the gain on an exchange of property to be non-taxable, both pieces of property must be of like-kind. An exchange of real property for personal property is not a like-kind exchange. However, the exchange of vacant real estate for improved real estate, such as apartment buildings or commercial property, is a like-kind exchange.

The gain on the exchange is merely deferred since your cost basis of the new

property will decrease by the amount of gain that is unrecognized. Because of today's inflation rate, you can gain substantially if you defer the payment of income taxes that would otherwise be due if you sold the property for cash instead of making a like-kind exchange.

Employ your children and save on taxes

The Internal Revenue Service (IRS) will let you deduct reasonable wages or salaries you pay employees. This means your employees can be your children and other family members you treat the same as other employees. The compensation you pay them must be reasonable for the services they provide.

Instead of giving your child or children allowances, you can employ them and deduct what you pay them even if they partially support themselves. If your children are younger than twenty-one and you operate an unincorporated business, you have an additional advantage because you won't have to pay social security or unemployment taxes on wages you pay them. You also don't have to pay social security or unemployment taxes on wages you pay your spouse.

Because of the increased personal exemption and zero bracket amount, your child can earn up to \$3,300 per year without paying federal income taxes. You can still claim your child as a dependent, providing you furnish over half of his total support, and he is younger than nineteen or a full-time student.

The IRS is more likely to scrutinize wages you pay your children, so it is important the wages you pay them be reasonable in light of their services. You also must keep customary records showing amounts paid and hours worked. The tax you save should substantially outweigh any additional effort you make to maintain accurate records.

The IRS audits about 1.8 million individual income tax returns of the more than ninety million filed annually. This is about two percent of the individual income tax returns filed. However, some taxpayers may be subject to audit every year, while others are rarely or never audited. There are many reasons for being audited, but the best way to be prepared for it is to keep good records. 



Randall W. Redenius, C.P.A., is director of training for Comprehensive Accounting Corporation, a national franchiser of accounting services for small and medium size businesses. He has worked in public and industrial accounting and has taught accounting, taxes, and systems.

TALK

practical pointers



by Ross Sanddal
M. Photog. Cr., CPP

Pin register positives

J. Stephen Sandifer, Photomedia, 519 Stephanie, Missouri City, TX 77459, has a few tips for pin register contact printing of litho positives. He uses the Wess Plastics duplicating mount because its opening is slightly larger than the #2 Wess mount, which helps later when mounting positives. Then he fastens the dupe mount to a piece of plexiglass with plexiglass solvent. Sandifer has also experimented with a special Wess mount with blank back and dupe mount front.

For both mounts, he cuts ortho type three litho film one sprocket longer than needed and loads six to eight mounts at a time. Unexposed litho film fits in the mount emulsion side up and the negative fits emulsion side down. He then exposes the film under an enlarger.

Sandifer found it necessary to use the red Wess film loader to push film firmly onto the mount's register pins. He says even though it takes little longer to load film with the Wess loader, it is critical to do so to maintain good registration.

Readers ask

I answer many letters individually. Here are some questions I have received, and my answers, which I feel have broad application:

I am interested in ordering Hoya FLD and Singhray SRD filters an article of yours mentioned, but none of the suppliers in this area seem to know anything about them. Would you please advise me on whom to contact to order them?—Jack Richard, CPP, Cody, Wyoming.

Hoya filters should be available from camera stores even though the company doesn't advertise as much as other filter manufacturers. Singhray filters are also available through camera stores, but also may be ordered direct from the distributor: Tekno, 221 West Erie Street, Chicago, IL 60610. If your local dealer does not handle Hoya, you might try Camera World, 1809 Commonwealth Cove, P.O. Box 9426, Charlotte, NC 28299.

I process two to twenty rolls of Ektachrome 35mm film each night in stainless steel tanks with hit and miss temperature control. I would like an inexpensive and

economical way to handle this process as efficiently as possible—Andrew Aiken, Nassau, Bahamas.

One of the most efficient ways to process E6 that I know of is with the Image Maker. We use an early model of Image Maker to process E6 every day with excellent results. With this machine, we can process two, five, or ten rolls in a batch and use chemistry on a one shot basis. But the current model, Image Maker II, is not cheap. It costs about \$10,000. Earlier models, which are very satisfactory, are now showing up on the market at used prices of about \$1,000. If you are interested in this, I suggest you watch *The Professional Photographer's* classified ads under "equipment for sale."

A more practical and less expensive solution to your temperature control problem would be to continue to use stainless steel tanks, but use a temperature controlled water bath for the stainless steel tanks and chemistry. Several temperature controllers have self-contained pumps, heaters and regulators built into a single unit, including the Accu-Temp, which appears in ads in *The Professional Photographer*.

You didn't say whether you are mixing chemistry from one gallon kits or if you're mixing from cubetainers. We started mixing from one gallon kits and later changed to mixing from cubetainers. The change probably did more to improve our consistency than anything else. The initial cost of cubetainer chemistry is high, but with the amount of film you process, you will see an overall savings plus a gain in consistency.

Catalog treasures

When I get a new photographic catalog in the mail, I go through it looking for those elusive items that are useful but relatively unknown. I found a few of these gems when I looked through the 112 page catalog from Porter's Camera Store Incorporated, P.O. Box 628, Cedar Falls, IA 50613.

On page twenty-nine I found a quartz tube adapter that replaces a number two photoflood with a quartz light. Two of these adapters with the DVY 3400 degree

Kelvin quartz lamps, used as bare tubes high in two opposing corners of a room, increase overall illumination without bothering the room's occupants. The higher illumination improves available light photographs and videorecording.

On page forty-five, I found an item that may be worth many times its initial cost for photographers who travel or who must leave a bag unattended at any time. The item is "Bag Alert," which is a battery operated alarm system that can sense the slightest motion and set off a screeching alarm. You can only silence the alarm with a special programmed card. When you leave a camera case unattended, the "Bag Alert" sits on your case ready to sound an alarm if there is any movement.

Page fifty-nine lists a hand stamper which turns a 3½"x5" photograph into a post card. Only a photographer's imagination limits the possibilities for such an item. On page seventy-four is a list of a wide variety of 1983 calendar masks. These could give an industrial photographer an excellent chance to do a little advertising for his own department. A photographer could publish a calendar with a favorite company photograph, and distribute copies to photo department customers. Page eighty-six lists a Brandt Scaleograph 14"x14"—a device which takes the hard work and guessing out of cropping and scaling photographs.

These are but a few of the many unusual and seldom-found items I saw in this catalog. I'm often surprised at some of the items hidden in catalogs. □

Ross Sanddal, M. Photog. Cr., CPP, is a 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.

There are two—often conflicting—basic requirements for good nature photography. First, the picture must be truthful; secondly, it needs to be visually interesting.—Heather Angel

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in the studio



by Marty Rickard, CPP

The worst competitor

Too many photographers waste time worrying about the studio down the street, and blaming other people for their problems. When photographers talk, the conversation almost always shifts to what a competitor is doing. But I don't believe any photographer can afford to worry about somebody else's business. In today's volatile economy, we all need to improve our own businesses.

Who are our competitors, anyway? Some people point to jewelry stores, car dealers, and other businesses where luxury dollars are spent. But I believe it is erroneous, and *dangerous*, to perpetuate this theory, because it diverts our attention from the real enemy.

If we can't blame our fellow photographers or luxury dollar establishments for our problems, whom can we blame? Ourselves. We are our own greatest competitors, because our businesses reflect our own habits and attitudes.

Bad habits and negativism perpetually germinate within each of us. They need to be continually suppressed like weeds in a rose garden. Negative thoughts, procrastination, laziness, poor time management, and disorganization are much more devastating to a business than the guy down the street, whether he owns a jewelry store or a studio.

Is attitude important? I say yes, based on the following stories. I recently visited two studio owners in the same town. One told me business had declined because of local factory layoffs. "Everybody is talking about it," he said, "and no one is spending a cent more than he has to. We're cutting back on the number of proofs at each sitting, because customers aren't buying anyway." He frequently mentioned his competitor as another source of problems.

Later, I talked to his competitor, the owner of the town's second studio. He said he was having his best year ever. He never once mentioned the economy or the other studio. He was too excited about new promotions.

The first photographer had convinced

himself that nobody was buying. This deadly attitude had permeated his thinking, and destroyed the enthusiasm so vital to promoting, photographing, and selling. At every sitting, he believed he was working for nothing, and his customers detected his attitude.

Need more proof? Not long ago, a friend sold his restaurant and retired. For years it had been a sparkling, friendly place where the steaks were juicy and tender, and the service superb. My friend frequently paused and laughed with his guests, often talking about how lucky he was to have such a great location and such pleasant customers. He worked hard, but his work was a joy.

The new owner immediately cut back on his advertising, quality, service, and sanitation. Then he complained that he couldn't make it because his competitors were unethical, his customers were tight, and his driveway was difficult to see at night. He didn't last long enough to realize what the true problem was.

One of my greatest moments in photography came after a seminar which taught me that my attitude and habits were holding me back. This realization was the first step toward running a successful business, but I constantly work to keep negative attitudes from regaining their grip on me.

One thing is certain. I never spend a second worrying about my fellow studio owners, because I desperately need the time to improve my business and myself. I don't have the slightest idea what prices the studios near me charge, and I really don't care. I know what price I need to be happy, and that's what I charge.

I never worry if outside photographers advertise in my area. Several good ones do. I believe every studio ad reminds readers about professional photography, and benefits each of us. Most photographers are too sensitive about who advertises where—and most studios should advertise more than they do.

I never cut down other photographers in my area, and never agree with occa-

sional customers who try to downgrade other studios. Such gossip is unprofessional, and it would harm me more than the other photographer.

I consider myself fortunate to be in an area which has many exceptional photographers. I hope that everyone who hires a professional photographer is pleased with his portraits. The photography climate in my area is exciting because all the studio owners are active, ethical business people, who place nice portraits in local homes. Through their promotions, displays, and advertising, people are becoming more aware of beautiful photography. This awareness is helping all of us.

Maybe I'm a maverick, but I wouldn't want to be in an area where I owned the only quality studio. I welcome other photographers, because I have learned who generates my real competition.

I believe success follows people who realize their competition comes from within. People who recognize their own deficiencies, and work hard to overcome them, will have success. Success requires continuous weeding of those undesirable plants which threaten all our personal rose gardens. 

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 was named top photographer in Iowa for 1982 by Iowa Professional Photographers.

In the future, ordinary work, as we now know it, will cease to exist. Computers and other machines will make mail deliveries, bank tellers, store clerks, bus drivers, and most similar workers obsolete. Most sales and other business transactions will be done on television monitors at home.—James C. Lehrer, MacNeil/Lehrer Report.



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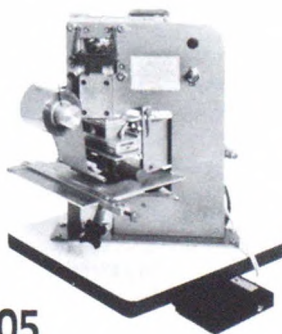
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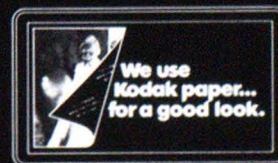
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education

news

Lectures at SIU

Commercial photographers and critics will participate in a special lecture series on color photography through next April at the Southern Illinois University-Carbondale. The university's Department of Cinema and Photography sponsors the series with grant support from the National Endowment for the Arts.

Speakers will be: January 26, Sam Abel, a Virginia photographer whose work has appeared in *National Geographic*; February 16, William Larson, chairman of the Temple University photography department; March 23, William Jenkins, critic and associate professor of the Arizona State University School of Art; April 6, John Pfahl, faculty member of the Rochester Institute of Technology School of Photographic Arts and Science; April 27, Kenda North, teacher at the University of California-Riverside.

Speakers will also contribute works to an exhibit of seventy photographs to be shown March 23 through April 10 at the university. Lectures are free and open to the public.

Multi-image workshop

Arizona State University is presenting a workshop in sound-slide and multi-image production, February 20 through 24, in Tempe, Arizona.

Workshop topics include: Planning for Audiovisual Presentations, Graphics for Slide and Multi-Image Presentations, Photography for Slide and Multi-Image Presentations, Sound Recording for Sound-Slide Presentations, Multi-Image Presentations, and Presentation Systems and Programming.

In addition, these activities are planned: a pre-conference photography trip to the desert; hands-on training on the latest multi-image equipment; and the screening of various sound-slide and multi-image shows.

Tuition is \$450. Registration must be completed by January 25. For more information, contact Dr. Joel Benedict, University Conference Services, Arizona State University, Tempe, AZ 85281.

Classes scheduled for South Carolina

The Sixth Annual South Carolina Professional Photographers school will be March 28 through April 1 at Greenville Technical College in South Carolina.

Scheduled courses include: Print Re-

touching and Finishing, with Catherine Craft; Commercial Photography, with Richard Turner; Portraiture, with Al Gilbert; Bridal Portraiture, with Van Moore and Monte Zucker; Glamour for the Portrait Studio, with J.J. Allen; and Portraiture of Groups, Children, Men and Women, with Frank Cricchio.

Tuition ranges from \$325 to \$420. For more information, contact Cheri Hughes, Greenville Technical College, P.O. Box 5616, Station B, Greenville, SC 29606.

West Coast classes scheduled

Curriculum and dates for the winter and summer sessions of West Coast School of Photography have been announced. Both sessions will be at Brooks Institute, School of Photographic Art and Science, Santa Barbara, California.

Thirteen courses are scheduled February 20 through February 25. These include: Studio One, with Pete Baird and Betty Schroder; Advanced Portraiture, with Al Gilbert; Illustrative Portraiture, with Dean Collins; Advanced Studio Portraiture, with Frank Cricchio; Glamour Photography, with Mario Casilli; Children and Teenagers, with Patsy Hodge; Motivational Studio Operation, with Charles Lewis; The Art of Seeing, with Sherman Hines; Commercial Photography, with Xenophon Beake; School and Studio Photography, with Wah Lui; Restoration and Print Enhancement, with Mary Sobolowski; Basic Wedding Photography, with Joe Butts and Pat Harrison; and Advanced Wedding Photography with Ken Cook and Chris Peterson.

A second session will be held June 19 through 24. For more information, contact Frederick E. Foss, West Coast School of Professional Photography, P.O. Box 4614, Fresno, CA 93744. The school is sponsored by Professional Photographers of California and PP of A.

schools, seminars and conferences

JANUARY 3-7

Negative Retouching; Hudson, Florida—contact Veronica Cass National School of Retouching, 3779 New Jersey, Hudson, FL 33567

JANUARY 10-14

Print Retouching; Hudson, Florida—contact Veronica Cass National School of Re-

touching, 3779 New Jersey, Hudson, FL 33567

JANUARY 17-18

American Photographic Artisans Guild sponsored mid-winter seminar, with Al and Connie Behnke, Joy McAllister, Rose Ginther, Art Wendt, Nancy Nicholson, and Linda Weaver; Sheraton World Hotel, Orlando, Florida—contact Betty Ediger, Box 309, Aurora, NE 68818

JANUARY 17-21

Airbrush; Hudson, Florida—contact Veronica Cass National School of Retouching, 3779 New Jersey, Hudson, FL 33567

JANUARY 23

The Professional Photographers Association of Rhode Island sponsored seminar, "Video Techniques," with Steven Graziano—contact Sebastian Spojiano, 1204 Main Street, West Warwick, RI 02893

JANUARY 24-28

Black-and-White Restoration; Hudson, Florida—contact Veronica Cass National School of Retouching, 3779 New Jersey, Hudson, FL 33567

JANUARY 31-FEBRUARY 4

Color Restoration; Hudson, Florida—contact Veronica Cass National School of Retouching, 3779 New Jersey, Hudson, FL 33567

FEBRUARY 7-11

Transparency Retouching; Hudson, Florida—contact the Veronica Cass National School of Retouching, 3779 New Jersey, Hudson, FL 33567

FEBRUARY 14-18

Photo Graphic Art; Hudson, Florida—contact Veronica Cass National School of Retouching, 3779 New Jersey, Hudson, FL 33567

FEBRUARY 21-25

Sales and Finishing; Hudson, Florida—contact Veronica Cass National School of Retouching, 3779 New Jersey, Hudson, FL 33567

FEBRUARY 27

Georgia Professional Photographers Association sponsored seminar with Bobby and Cherry Saint, Chuck Collins, and Carole Milam; Atlanta—contact John Beavers, 7510 Winters Chapel Road, Dunwoody, GA 30360

MARCH 7-11

Negative Retouching; California—contact the Veronica Cass National School of Retouching, 3779 New Jersey, Hudson, FL 33567

MARCH 14-15

"Innovative Concepts," with Dean Collins; San Francisco/Oakland, California—contact Photoknowledge Seminars, P.O. Box 66239, AMF O'Hare, Chicago 60666

MARCH 17-18

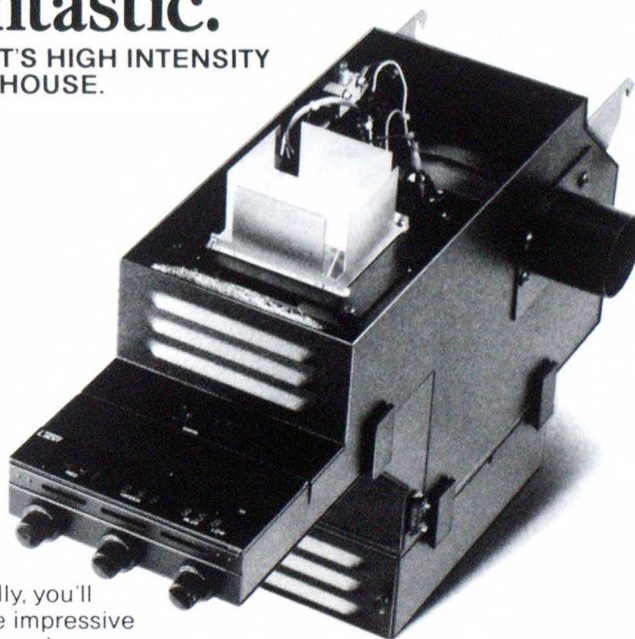
"Innovative Concepts," with Dean Collins; Los Angeles—contact Photoknowledge Seminars, P.O. Box 66239, AMF O'Hare, Chicago 60666

MARCH 28-APRIL 1

Transparency Retouching; California—contact Veronica Cass National School of Retouching, 3779 New Jersey, Hudson, FL 33567

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idea exchange

BY ERNIE COWAN

Quick conversions from color slides



Cowan cuts white paper to fit inside film holder to focus slide prior to inserting and exposing film.



Cowan aligns film holder on box before making exposure. After he turns out the lights, he pulls the cover and places the holder back on box for proper exposure alignment.

I discovered a quick and easy way to make black-and-white prints and negatives from color slides one day when a desperate customer needed a conversion made in thirty minutes.

My first reaction was panic. My lab man was out for the day, and I was booked with portraits and commercial work. "All I need is a quick print for layout purposes," he pleaded.

Inspiration came. I decided to try a conversion using Polaroid Type 55 positive/negative film. In thirty seconds, this film gives a quick print, and in just a few minutes more, a finished negative suitable for volume reproduction. It also proved to be just what my client needed. He had his quick print in about three minutes, and I had a negative that could be used later for bigger and better prints.

Since that time I have used the technique successfully on many jobs to produce excellent quality black-and-white prints from color slides. Material costs alone do not reflect a savings—a sheet of Kodak Super XX film retails for thirty-seven cents, compared to \$1.20 for a sheet of Polaroid Type 55. But the time savings makes the cost attractive.

I use a standard enlarger set-up with a 211 bulb to project the slide to be duplicated. Instead of an easel or regular sheet film holder, I use the Polaroid 545 sheet

film holder. I cut a piece of white paper to fit into the film holder for focusing the slide. Then I place the holder on a film box with the control end hanging over the side, since that end of the holder is larger and will not lay flat on the enlarging table. I use a 35mm lens, and distance between it and the easel is twenty-five inches. This gives me a full image of the slide on 4"x5" film. If I used a different focal length lens, I would have to test for the best new enlarger to easel distance.

It helps to tape the box into place so I can use it as a guide in the dark for placing the film holder after it has been loaded and the cover pulled away. Once the box is in the right position, I just line up the holder with its edge, and everything is in place for the exposure.

Just as in conventional conversions of slides to black-and-white, the better the original, the better the copy. An exposure of two seconds at f/16 for a 4"x5" enlargement works best for slides of normal density. After the exposure, I can turn on lights and process Polaroid film normally. In thirty seconds, I know if my exposure was right.

The obvious advantage of this system is speed. Small volume studio owners who only do a few slide-to-negative conversions know that it sometimes takes two or three tries, or at least exposure

bracketing, to achieve success with the normal method. The Polaroid system also makes short work of high contrast posterizations or other techniques requiring additional negatives.

If you keep a supply of Polaroid Type 55 P/N film on hand in your studio, try using it for duplicating slides in black-and-white. You'll find the technique quick and effective.



Ernie Cowan owns Ernie Cowan Photography, Escondido, California. He is a member of PP of A, Professional Photographers of California, and Professional Photographers of San Diego County. He also teaches photography at Escondido High School adult education department.

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☐ Other _____

Annual Volume

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

Number of Employees

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☐ 5-10
☐ 11-20
☐ Over 20

Years in the Business

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☐ 1-5
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book briefs

More Joy of Photography. Price: \$12.95 paperback/\$24.95 hardcover. By editors of Eastman Kodak Company, Eastman Kodak Company and Addison-Wesley. 288 pages. Order from Eastman Kodak Company, 343 State Street, Rochester, NY 14650.

This is a sequel to *Joy of Photography*, which is now available in thirteen languages and has sold more than one million copies worldwide. *More Joy of Photography* starts where *Joy of Photography* stopped. It presents ideas for developing a personal style and shows work of six internationally famous photographers, who discuss their photography, techniques, and style for creating photographs. The book's second section shows how to get the most out of photographic equipment. The third section presents 100 specific ideas for creating photography, and outlines each technique step by step. The book contains about 500 photos.

The Wedding Pricing Guide. Price: \$5.95 plus \$1 for handling. By Don Mazer. Don Mazer Photography. 25 pages. Order from Don Mazer Photography, 22074 Bahama Street, Canoga Park, CA 91304.

Contains twenty-five copies of price lists from wedding photographers from across the country. It shows pricing forms for deposits and collection of money, various packages, contract forms, rules of wedding coverage, policies regarding albums, time spent photographing weddings, and different kinds of wedding coverage twenty-five photographers from across the country use.

Hoyarex Filter System. Price: \$1.50. Uniphoto-Levit Corporation. 39 pages. Order from Uniphoto-Levit Corporation, 61-10 34th Avenue, Woodside, NY 11377.

Shows how to create photographs with filters with step-by-step instructions. It discusses how the Hoyarex filter system works and how to create special effects such as sepia and fog, and how to use diffraction, split field, and close-ups to make interesting images.

How to Photograph Friends and Strangers. Price: \$17.95. By Ken Kobre. Curtin and London, Incorporated and Van No-

strand Reinhold Company. 208 pages. 6 Vernon Street, Somerville, MA 02145.

Explains how to photograph people you know and those you don't, and how to make them relax in front of your camera. It discusses how to compose subjects and what exposure, lighting, film and camera to use. It also has a section on wedding photography.

Projecting for Profits. Price: \$3. By Jack Peterson, Cr. Photog. Alfa Color Incorporated. 16 pages. Order from Steve Trerotola, vice-president of marketing, Alfa Color Incorporated, 535 West 135th Street, Gardena, CA 90248.

Explains how to use Trans-View slide proofs to sell larger portrait and commercial prints, plus how to sell more wedding prints and albums. Shows how to use slide proofs on 35mm projectors instead of selling with paper proofs. Also gives suggestions on what projectors, audio equipment and dissolve units to use, and how to edit, set up a sequence of photos, and show slide proofs.



new literature

1982-83 Artistic Airbrush Catalog. Artistic Airbrush. 40 pages. Order from Artistic Airbrush, P.O. Box 3318, 32 Northwest 11th Avenue, Portland, OR 97208.

Lists seven airbrush manufacturers (Eibe, Paasche, Iwata, Thayer and Chandler, Badger, Devilbliss, and Binks) who offer sixty-seven airbrush models ranging from double action retoucher's airbrush to van painter's light industrial spray gun. It shows a photo of each brush next to copy explaining product features. It also has a complete parts section, which has each part keyed to an exploded view of either a double or single action airbrush. It lists airbrush support equipment such as compressors, hoses, regulators and filters. It also lists artists' materials such as frisket film, protective coatings, knives, technical pens, brushes, projectors, adhesives and tape.

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albums & frames

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Fred M. Lawrence Company, 44-16
23rd Street, Long Island City, NY
11101

Albumette has a natural wood base and hinged heavy duty plastic sleeves. The sleeves hold twenty 3"x5" or 4"x5" photos and the Albumette accepts traditional sleeves. The Albumette's matching wood cover has an oval frame for open display of a small portrait. It is available in four basic styles and finishes, each with a camera oval frame, with or without ornamentation. All models have padded feet to protect furniture surfaces.

FOLD-OVER MATS

Photofile, 2000 Lewis Avenue, Zion,
IL 60099

Quick-Mounts are for transparency presentation and they fold over, conceal, and mask transparency edges. Their corner locking secures the cover mat in place for a one-piece look. The inside mat contains a built-in, optically clear polyester pocket. Its mat finished surface eliminates glare. Transparencies are completely protected for viewing without removal from the mount, and no taping or stripping is needed. Transparencies can be inserted for presentation in three seconds. Fifty mounts fit in one inch of filing space, and special sizes are available.

35MM SLIDE WALLET

Visual Horizons, 180 Metro Park,
Rochester, NY 14623



Slide Wallet holds eighty 35mm slides and fits in pockets and purses. It has eighty vinyl pockets in sixteen rows of five and unfolds for display of all slides. It is available in leather and costs \$12.95.

PORTRAIT ALBUM

Holes-Webway Company, Webway
Park, St. Cloud, MN 56301

Prestige portrait album holds 8"x10" enlargements and has a bookshelf back. It

contains ten sheets and comes with wedding white or brown covers with gold-tooled border design.

audiovisual equipment

MEMORY DISSOLVE

Tiffen Manufacturing Corporation, 90
Oser Avenue, Hauppauge, NY 11787



Tiffen's Memorizer uses two projectors to make multi-image shows. It fades and variable dissolves from cut to ten seconds, flashes titles, and alternates at four different rates. Its digital signal synchronizes slides and tapes, and its solid state computer memory stores programs, and permits playback with or without an external recording device. Its LED indicators show mode, memory, projection and sync sensitivity status. Its homing and sound sync ability permits transferring cue commands in memory to tape. Tiffen's Consol-lite softly illuminates the control panel to make it easy to read and operate in dark areas. Remote control is also available.

SLIDE DUPLICATOR

Kenro AV Group, Department S-1, 48
Horsehill Road, Cedar Knolls, NJ
07927

Spectra 1000 Slide Duplicator has quartz halogen light source, dial-in dichroic color correction, a 3200 degree Kelvin illumination system and Rodenstock lens. It creates titles, duplicate slides, and masks. It also enlarges, reduces, crops, makes dupes, and internegatives from transparencies from 16mm and 4"x5" originals. It has fully color corrected 75mm Rodenstock f/4.5 lens and is made of heavy gauge steel with baked on black finish. Its column is removable and reversible. It also has an elevator rail, a filter draw-

er for filtration, color mixing and special effects, white light for focusing and calibrated dial-in color correction scales. Its three color, cyan, yellow, and magenta filtration control provides continuous filtration from 0 to 170cc. Its Memory Lock switches to white light without losing original filtration settings. All controls are color coded and located on the front panel. Included in the system are masks for full and half-frame 35mm and 2 1/4" x 2 1/4" film, carrier for 2"x2", plus sizing and color reference slides.

HIGH-IMPACT PROJECTOR CASE

Tiffen Manufacturing Corporation, 90 Oser Avenue, Hauppauge, NY 11787
Model 300 Pro-Tective Carry and Travel Case holds and protects Kodak Carousel Series 4000-5000 and Ektagraphic Model 3 projectors. It is made of high impact, heavy-duty polyurethane and has double wall construction. It fits exact contours of projectors and cradles them with or without the carousel tray attached. It also has built-in compartments for housing accessories, and it fits under airline seats. The case measures 14"x16 1/2"x7" and weighs four pounds.

cameras

612 CAMERA

H.P. Marketing Corporation, Division of Linhof, 216 Little Falls Road, Cedar Grove, NJ 07009



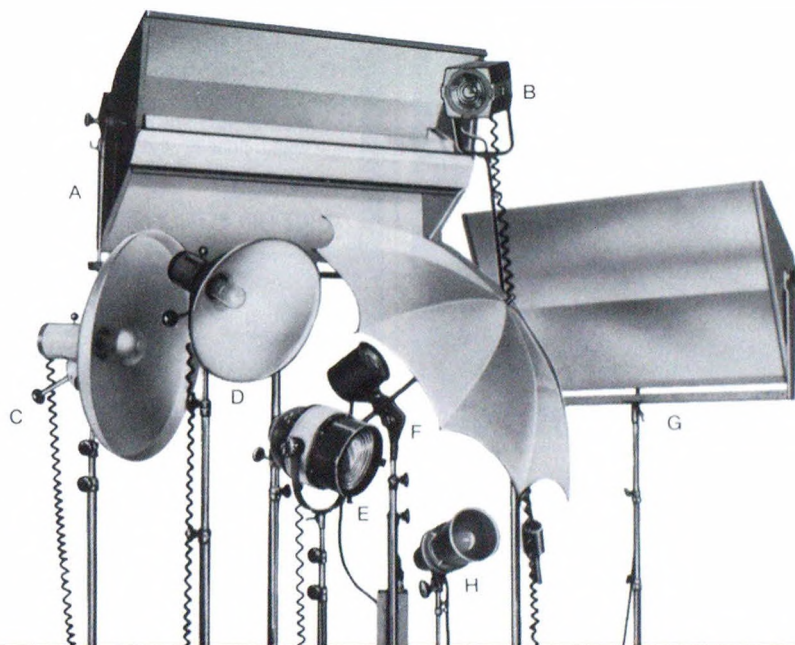
Linhof Technorama 612 uses 120 six exposure or 220 twelve exposure roll film. It has a bright line frame finder with built-in reflected spirit level for camera alignment and leveling. It uses either Super Angulon 5.6/65 or Symmar-S 5.6/135 lenses. Both lenses mount onto a fully synchronized Compur one-to-1/500 second

leaf shutter on the camera. The camera fills a gap between fast medium format rollfilm cameras and fully adjustable studio view cameras, says the manufacturer. It is particularly suitable for architectural, industrial, scenic and travel photography.

COMPACT LEAF SHUTTER CAMERA

Pentax Corporation, 35 Inverness Drive East, Englewood, CO 80112

PC35AF camera has a leaf shutter, weighs 10.5 ounces and has an active autofocus system. The camera emits a fine infrared

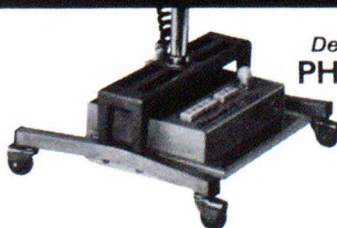


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beam which reflects from subject and back to the camera's second autofocus window. The programmed automatic exposure system sets apertures and shutter speeds from f/2.8 at 1/4 second to f/16 at 1/430 second. When shutter speed drops below 1/30 second, an audible signal and an LED in the viewfinder activate. Its built-in pop up flash has a guide number of thirty-six at ASA 100, and recycles in five to eight seconds. It gets about 130 flashes per set of batteries.

The camera comes with a 35mm f/2.8 Pentax lens. Its 35mm focal length provides a minimum focusing distance of slightly more than two feet. The camera's dust barrier construction protects lens and viewfinder when not in use. The camera measures 4.5"x2.6"x1.7" and it slips into pockets, purse, or briefcase. When the dust cover is closed, all power is off, and the flash is locked in the down position. The camera also has an electronic self-timer and an optical side-mounted autowinder that advances film at about one frame per second.

Studio Owners Agree

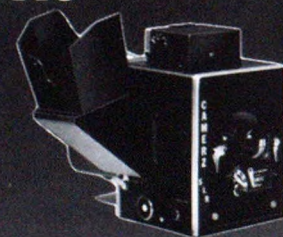
Camerz SLR, Front Screen Portraits Add To Profits

LONG ROLL SLR SAVES MONEY, SPEEDS PRODUCTION

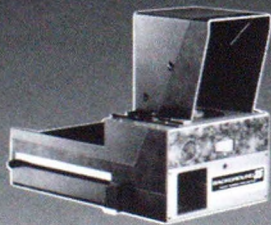
Noel Goursolle of Sacramento, Ca. wishes "only that we would have bought our 8 Camerz SLR's sooner." Jim Noble of Harlan, Ia., says, "I really love this camera. We can shoot a large number of portraits without reloading and save money on processing."

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Camerz SLR



Front Projection

4"x5" WOODEN CAMERA

Wista Company, USA, P.O. Box 7914,
715 Ascot Drive, Eugene, OR 97401



45-DX camera is made of Rosewood, and its camera back has a Wista fresnel lens/focusing screen. The back swings twelve degrees left and right, shifts 16mm from side to side, and tilts sixteen degrees back and ninety degrees forward to a closed position. The camera's bellows extends twelve inches, rises 36mm and falls 29mm, and it swings fifteen degrees left and right. The bellows also tilts thirty-sev-

12FPSPP

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en degrees back and ninety degrees forward to a closed position. The camera has a recessed baseplate, which enables it to fold with most lenses still in place, for easy transportation.

HORIZONTAL ENLARGER/CAMERA

Colenta America Corporation, 20 Powers Drive, Paramus, NJ 07652

Horizontal De Vere 508H works as an 8"x10" horizontal enlarger and copy camera. Its enlarger column fits horizontally and sets into a rigid trolley assembly. A finger tip motor control moves the trolley, which also operates manually and locks in any required position. The enlarger has a 1,200-watt, four-lamp, dial-in dichroic light source which illuminates an 8"x10" area, and uses color filter dials graduated zero to 200.

The enlarger's light source detaches from the negative stage and moves to the extreme rear of the enlarger column to let a separate plate mount onto the negative stage. This plate accepts 8"x10", 5"x7", and 4"x5" springbacks, which accept double dark slides and convert the unit to a horizontal copy camera.

TABLE TOP CAMERA/PROCESSOR

Photon Chroma Incorporated, P.O. Box 662, 202 Union Street, Westfield, MA 01086

The AV35-3 table top camera/processor produces 35mm monochrome slides one at a time in thirty seconds. It reproduces photographs, typed materials and can update canned slide shows. It requires no warm-up, and fits in a small module that mounts onto a copy stand.

ear plotter charts a multi-color graph as if plotted manually. The computer with its floppy disc drives permits information to be retrieved and reviewed at a push of a button. Programs are menu driven and are available for general business, and word processing.

PERSONAL COMPUTER

Cromemco Incorporated, 280 Bernardo Avenue, Mountain View, CA 94043



The Cromemco C-10 has a full-sized, twelve-inch graphics display and full power of a Z80A microprocessor operating at 4MHz with sixty-four kilobytes of RAM. A double sided, double density five-and-one-quarter-inch floppy disk drive is available, providing 390 kilobytes of storage per drive. Cromemco's computer is also available in C-10 Super Pak, which includes personal computer, model CKBA keyboard, 390 kilobytes and Model CFD five-and-one-quarter-inch floppy disk drive. Cromemco C-10 costs \$995 and Cromemco C-10 Super Pak costs \$1,785.

lab/darkroom equipment

computers

COMPUTERIZED QUALITY CONTROL

Kreonite Incorporated, 715 East 10th Street, P.O. Box 2099, Wichita, KS 67201



Kreonite's computerized quality control system monitors processing. The system's Kreonite Intelligent Digital Densitometer reads all color channels simultaneously and passes data to the system's computer. Information shows on the display screen and hard copies are made on a line printer or a digital plotter. The tri-lin-

35MM AUTOPROCESSOR

Polaroid, 575 Technology Square, Cambridge, MA 02139

Polaroid's Autoprocess 35mm system consists of one color and two black-and-white transparency films, a compact manual processor, a slide mounter and slide mounts. The system uses three Autoprocess 35mm films: Polachrome color transparency film, Polagraph HC black-and-white high contrast transparency film, and Polapan CT black-and-white continuous tone transparency film.

Autoprocess 35mm weighs 0.6kg and measures 10.4 x 9.9 x 21.6cm. Its manual lever locks the cover during film processing, and its latching cover opens the processing pack inside and ruptures the pod to release processing fluid. Its lever controls travel direction of film and strip sheet. The unit's take-up spool, made of durable polymer, winds film and strip sheet together for processing. The pin on the spool matches die-cut holes on leaders of 35mm film and strip sheet. Two stainless steel rollers evenly laminate film to strip during processing.

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comes with film and fits in a processor compartment. The pack contains correct amount of processing fluid, strip sheet, and applicator. Advancing the manual crank evenly coats fluid onto the strip sheet for lamination with exposed film.

The autoproccessor mounts Polaroid Autoprocess 35mm or conventional 35mm transparency films in Polaroid slide mounts. Frames advance beneath the cutting blade and onto slide mounts. A turning thumb wheel feeds processed film from cartridge beneath the blade and into the slide mount. Empty slide mounts load manually into slide mount well before each frame advances and a lever operated blade cuts them. When the 35mm frame is removed, it snaps shut. A sprocket roller with a thumb wheel drives the film. The slide mounter measures 12 x 7.6 x 2.8cm and weighs seventy grams.

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Consolidated Photographic Imports,
Incorporated, 358 Millburn Avenue,
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Model 40 SCA film and paper processor fits on a table top and can process 4"x5" sheets of film or paper up to 30"x40", as well as roll film in 35mm, 120 or 220 formats. It handles any process on the market, including E6, Ciba and Ektaprint. Its variable speed control dial adjusts agitation speed and pattern for each tube and process. All chemicals feed into the tube while it is horizontal and rotating to assure even development. It needs only thirty ounces of solution to process a 30"x40" print, and two-and-one-half ounces for an 8"x10".

DARKROOM TIMER

Berkey Marketing Companies, 25-20
Brooklyn-Queens Expressway West,
Woodside, NY 11377

Omega CT-40 Digital Darkroom Timer/Controller programs automatically. Its plug-in preprogrammer process control cartridge automatically programs the timer for all popular processes, including Cibachrome, Ektaflex and Kodak R-14. The unit accepts an accessory density, digital temperature and digital PH probes.

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**JOBOTechnic Incorporated, 2002
Hogback, Suite 7, Ann Arbor, MI
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1500 and 2500 JOBO modular tanks work in inversion or rotary processing and convert for use on all JOBO manual and automatic processors. The units' membrane cap expands instead of popping off when the chemistry gives off gases. The 2500 series has a reel system available, which holds film at points instead of a continuous spiral. This open design lets the reels accept two 120, 220 or 136-36 films. It can also accept seventy-two exposure 135 film.

The JOBO 2800 modular drum system uses interlocking modules and processes prints up to 20"x24". These drums work with table or motor base processing, or with JOBO manual and automatic processors. The JOBO 3000 series for large print processing accepts up to 20"x24" prints and will work on either the JOBO semi-automatic or automatic processing equipment.

COPY STAND STAGE

**Bogen Photo Corporation, 100 South
Van Brunt Street, P.O. Box 448, Engle-
wood, NJ 07631**

Technal Movable Copy Stage fits the Technal TC-1 copy stand. It mounts onto its own spring-counter-balanced carriage, and has a removable opal acrylic sheet for transillumination for photomicrography, gross specimen photography, and copying graphics for slide making. It measures 24"x17" overall and has a clear area of 17"x14".

film

ISO 1000 COLOR FILM

**Eastman Kodak Company, 343 State
Street, Rochester, NY 14650**

Kodacolor VR 1000 color negative film has an ISO rating of 1,000 and processes in C-41. It allows greater freedom to create photographs in low-light situations, more choice of higher shutter speeds for stopping action, and greater latitude when using telephoto lenses than previous films, say Kodak representatives.

It uses a new silver-halide crystal Kodak calls "T-grain," which makes film emulsion more sensitive to light. The film also uses an inverted layer technology (which places the fastest layers closest to camera lens), improved couplers, and a new generation of dye. The film may be exposed by daylight, electronic flash, and blue flash. It makes enlargements up to 8"x10" with similar quality to Kodacolor II film, and 16"x20" enlargements with no more grain showing than the first 400 ASA color film had. It will be available

first in 35mm in 1983, and will later be available in other formats. It was introduced at 82 Photokina.

4"x5" QUALITY FROM 35MM FILM

**Eastman Kodak Company, 343 State
Street, Rochester, NY 14650**

35mm Kodak technical pan film 2415 resolves 400 lines per millimeter, and it has an exposure index of twenty-five when developed in Technidol LC developer. 8"x10" enlargements from 2415 pan film developed in Technidol LC look like they were made from 4"x5" negatives, say Kodak representatives. When developed with Technicol LC, this film can retain good image quality in 16"x20" and 4"x5" sizes. When 2415 technical pan film is combined with the Technidol LC developer, normal size enlargements do not show any grain and are as sharp as camera lens and tripod use will allow. This combination of film and developer lets 35mm camera equipment do technically the same quality work as large format equipment.

miscellaneous

AUTOMATIC SILVER RECOVERY

**DRC Products Incorporated, 1717
Fourth Street, Berkeley, CA 94710**

OmniFix 30 provides automatic, electrolytic silver recovery for bleach fix and other fixers. It desilveres all fixers together or independently with silver concentrations as low as .25 grams per liter. The unit has a rotating cathode, variable amperage setting from zero to thirty amps, and variable batch time setting.

The SuperCan metallic replacement cartridge prevents leaks, rust and algae from inhibiting silver recovery performance. The unit's chemical plastic liner lies between the outer container and steel wool core, and prevents odor and leaks. Its biocide additive prevents rust, algae and fungus from clogging the steel wool core. It comes in twenty gallon capacity, and works with bleach fix, fixers, and wash water.

STEEL FLAT FILES

**Charrette, 31 Olympia Avenue, Wo-
burn, MA 01801**

Charrette's Premium Steel Flat Files have five drawers for storing and protecting art work and graphics. The files are made of rugged, electrically welded furniture grade steel and have safety stops and ball bearing rollers for smooth drawer movement. The drawers come in sizes from twenty-six inches to fifty inches wide. File widths are from thirty-nine-and-one-fourth inches to fifty-three-and-one-fourth inches. All models are seventeen-and-one-half inches tall and have baked enamel finishes.

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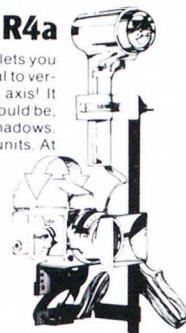
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WEDDING CANDIDS 5-day service 8"x10", \$1.50; 5"x7", 80¢; 4"x5", 70¢. For more information contact Computer Color Lab, Inc., 3597 Lee Road, Cleveland, OH 44120, (216) 491-9292.

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RUBBER STAMP CATALOG. INSTANT DRYING RC PAPER INK, 4 OZ., \$5.30. GOLD STAMPING MACHINES, \$121.95. BUSINESS CARDS, MASTERCARD-VISA. (800) 851-4945. Jackson's, Brownsville Rd., P309, Mt. Vernon, IL 62864.

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MISCELLANEOUS

THE PROFESSIONAL LIST Mailing lists, United States, Canada. Names and addresses of professional photographers in Portrait, Commercial and Industrial classifications. For details write Dept. TM, c/o *The Professional Photographer*.

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The nation's largest inventory and biggest selection of photographic equipment and supplies, new or used, is at **HELIX**. If you'd like to find out more about **HELIX**, write: **HELIX**, 325 W. Huron, Chicago, IL 60610, or call (312) 944-4400. For our most recent catalog, send \$1, and we'll add your name to our mailing list for future issues.

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1981/82 DIRECTORY OF PROFESSIONAL PHOTOGRAPHY is a guide for buyers of photography, a resource for professional photographers, a source book of photographic suppliers, and much, much more! Send \$12.50 to PPA Publications and Events, Inc., Dept. TM, 1090 Executive Way, Des Plaines, IL 60018.

VCNSR RETOUCHER'S GUILD—A timely magazine filled with technical and practical information for today's retouchers and photo artists. Valuable to color labs, studios, and freelancers. Q&A, lessons, product news and much more. For information write: P.O. Box 5070, Hudson, FL 33567; (813) 863-2738.

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PORTRAIT PHOTOGRAPHER with 15 years experience seeking to relocate. Experienced in all aspects of portraiture including brides, seniors, children, environmental and executive portraits. Resume and portfolio sent upon request. Reply to Box H829, c/o *The Professional Photographer*.

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membership report

OCTOBER 93/TOTAL FOR YEAR 2036. 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 the 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, FM, FIRM MEMBER. Sponsor names appear in *italics*.

ALABAMA 3 (23)
Cross, Jeffrey L., Florence, (SM), *Duane Lee Phillips*
Johnson, James W. Jr., Florence, (SM), *Duane Lee Phillips*
Scott, Rayburn G., Guntersville, (A-P)
ALASKA 1 (8)
Willey, William H., Anchorage, (A-I)
ARIZONA 2 (30)
Ludwig Dos, A. Robert Phoenix, (AS)
Thompson, Guy E., Tucson, (A-P)
CALIFORNIA 2 (210)
Calkins, Carla, Placerville, (A-P), *Thomas L. Deiminger*
Conners, Chuck L., La Jolla, (AS), *Larry Allan*
CONNECTICUT 1 (16)
Nozik, Ira J., Bloomfield, (A-P)
DELAWARE 1 (7)
Orhelein, Michael W., Selbyville, (A-P), *Robert W. Mc Gee*
FLORIDA 2 (64)
Doles, Brenda J., North Miami, (A-P), *Michael A. Graham*
Ward, Judith Ann, Fort Lauderdale, (SM), *James E. Boyd*
GEORGIA 2 (20)
Hermann, Werner, Atlanta, (AS)
Walker, Jack M. Jr., Cochran, (A-P), *Mary I. Ragland*
ILLINOIS 9 (113)
Cheesman, Charles F., New Lenox, (A-P)
Churchill, David F., Mundelein, (AA)
Dahm, Don C., Mundelein, (A-C)
Lowery, John H. Sr., Rock Island, (A-C)
Mann, Todd B., Wheaton, (A-P)
Moore, Robert W., Harvey, (AS), *James P. Maguire*
Steinbach, Joan A., Forest Park, (SM)
Switzer, Jay K., Neoga, (A-P)
Wilke, Richard K., Naperville, (AA), *Richard R. Myers*
INDIANA 3 (51)
Cornell, Debbie S., Lafayette, (AA), *Douglas D. Denhardt*
Irelian, Betty J., Valparaiso, (SS)
Radjeski, John W., Indianapolis, (A-P)
KANSAS 1 (13)
Adams, David V., Manhattan, (A-I)
KENTUCKY 1 (18)
Knoop, John Douglas, Lexington, (AS)
LOUISIANA 1 (32)
Ogles, Alice F., Delhi, (AS), *Phil L. Dargrepoint*
MAINE 1 (4)
Williams, Kenneth B., South Windham, (A-P)
MARYLAND 2 (47)
Cox, Michael P.R., Millersville, (A-P)
Naeny, Susan M., Severna Park, (A-P)
MASSACHUSETTS 4 (33)
Linne, Donald L., Salem, (SS)
Pizzarro, Jorge O., Brighton, (A-P), *Monte Zucker*
Vaugh, Robert T., Holden, (SM)
Washington, Winton A., Brockton, (EDUC)
MICHIGAN 1 (77)
Billock, Douglas E., Monroe, (A-P), *Kathleene J. Falls*
MINNESOTA 6 (46)
Blenker, Doris, Willmar, (SM), *Duane G. Thiele*
Heltmes, Dennis J., Willmar, (SM)
Kunkel, Jerrold J., Mankato, (SM), *Duane G. Thiele*
Pidcock, D.M., Brooklyn, (A-C)
Terwey, Michelle K., Avon, (SM), *Duane G. Thiele*
Wylie, Wanda J., St. Cloud, (SM), *Duane G. Thiele*
MISSISSIPPI 2 (16)
Finley, James, Oxford, (AS), *Sam K. Jurgens*
Meyers, Peter H., Jackson, (AS), *George Gibbons Smith*
NEBRASKA 1 (13)
Sousek, James D. Jr., Prague, (AS), *M.J. "Bud" Reese*
NEVADA 1 (31)
Hague, Richard V., Las Vegas, (AS)
NEW JERSEY 6 (47)
Crosta, Peter, Bloomfield, (A-P)
Gerson, Tina, Parsippany, (A-P)
Goldberg, Allan, Freehold, (A-P), *Joseph T. Cascamo*
Stember, Sue Z., Princeton, (A-P)
Walchak, George, Sayreville, (A-P)
Zoschak, Richard G., Landing, (A-P), *Ernest P. Nutrio*
NEW YORK 7 (98)
Broxson, Shash, High Falls, (A-P)
Edwards, H. William, Skaneateles, (A-C)
Fisher, Howard L., Rochester, (AA), *Paul Ness*
Foimsbee, Harold E. Jr., Schenectady, (A-P)
Mc Dermott, James E., St. James, (A-P), *Ronald N. Denenberg*

Mc Lemore, Elizabeth J., Rochester, (SM), *Lester J. Millman*
Wulwick, Norman R., Middletown, (A-P)
NORTH CAROLINA 1 (47)
Hall, William A., Morganton, (A-P), *Burnie W. Batchelor*
OHIO 1 (105)
Valentine, Dennis C., Louisville, (AS)
OKLAHOMA 2 (26)
Carter, Chris E., Oklahoma City, (A-P), *Eugene R. Cotton*
Nelson, Barry P., Norman, (AS)
PENNSYLVANIA 6 (74)
Bates, Sandra L., Meadville, (SS)
Coldwell, Robert G., Lansdowne, (A-P)
Prinz, Charles A. Jr., New Holland, (A-I)
Tomko, Gerald A., Bensalem, (AS)
Wickes, Michael, Unionville, (A-C)
Zerbe, Jairus E., Sinking Springs, (A-C)
SOUTH DAKOTA 1 (7)
Johnson, Earl D., Huron, (A-P)
TENNESSEE 1 (38)
Jones, David G., Murfreesboro, (A-P), *Marlene T. Holt*
TEXAS 5 (138)
Hardy, William A. Jr., Houston, (SM)
Mayer, M. David, Beaumont, (A-P)
Nguyen, Tien V., Houston, (SM), *Glenn W. Edwards*
Polak, Petr, Houston, (AS)
Walden, Fran Z., Denton, (SM)
VIRGINIA 3 (46)
Arms, Clifford J., Arlington, (COL)
Bethem, Richard J., Dale City, (A-P)
Munt, Elizabeth S., Clifton, (A-P)
WASHINGTON 1 (19)
Seton, Sandra L., Port Townsend, (A-P)
WISCONSIN 1 (33)
Anderson, Christian J., Waukesha, (A-C)
WYOMING 1 (9)
Clifton, Duane R., Cody, (AS)
BRITISH COLUMBIA 1 (4)
Goldstein, Elliott, South Burnaby, (SM)
MANITOBA 2 (6)
Pattyn, James C., Winnipeg, (SS)
Reidke, Jessie P., Winnipeg, (SS), *Leo Reidke*
ENGLAND 1 (14)
Borak, Ivana, Kenton, Harrow Midsex, (INT)
JAPAN 1 (31)
Kashiwazaki, Ikuzo, Kamagaya, Chiba-Ken, (INT), *Mike M. Ono*
MEXICO 2 (52)
Manual, Juan, Movelia, (INT)
Yanez, Antonieta, Orizaba, (INT)
NEW ZEALAND 2 (5)
Bisset, Ronald W., Cromwell, (INT)
O'Sullivan, Steve, Hamilton, (INT)
VICTORIA 1
Slow, Walter J., Colac, (INT), *Mervyn J. Dean*



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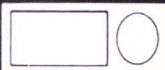
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