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

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

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

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

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

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

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

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

It's probably half the quality too.

Nikon
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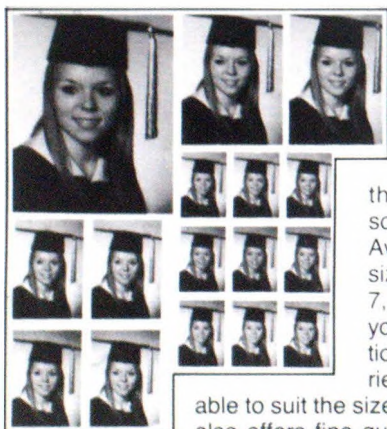
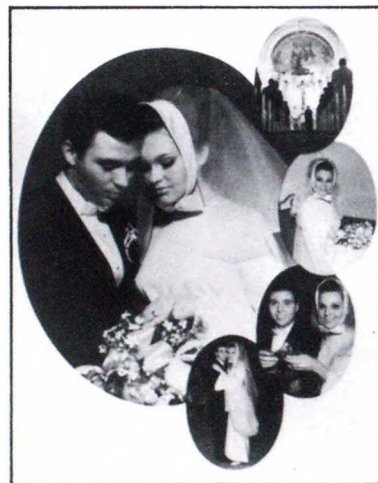
Wide Angle Nikkor
24mm f2.8

Profit Starts With PRO



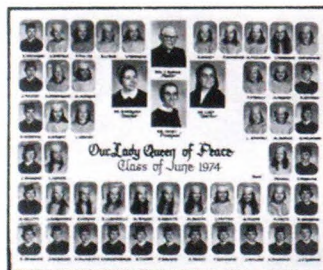
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These exclusive 5-pose montages and composites are handmade custom prints. Each montage is a multi-exposure on a single sheet of Ektacolor paper. Like all our custom enlargements, each print is color balanced, composed, dodged and montaged by our expert color technicians. Sizes 11 x 14, 16 x 20.



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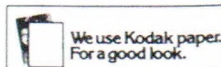
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THE PROFESSIONAL Photographer®

SEPTEMBER 1983 / VOLUME 110 / NUMBER 2056

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president's message



by Robert M. Opfer
M. Photog. Cr., CPP

Leadership

During my travels around the United States to visit affiliate and regional organizations, I spend considerable time in hotel rooms. Recently, at a Hyatt Hotel I came across a copy of the chain's *Regency* magazine. I was very impressed with one article I found, a message from Pat Foley, president of the Hyatt Hotel Corporation.

Foley asked: what qualities make a good leader? I thought his message was very relevant to PP of A members, many of whom are business owners and community leaders, so I asked permission to reprint portions of his article here. Foley says:

What makes a good leader? What characteristics set a leader apart?

There is a definite difference between managers and leaders. A manager is concerned with the routine and details of a job, watching the bottom line to achieve carefully outlined objectives. A leader, always considering the big picture, motivates people to exceed even their own expectations to meet overall company goals.

One main reason people are great leaders is they have high self-esteem. They believe in themselves. They feel good about all parts of their lives and actually feel the ability to be great leaders. A leader knows he is his own best asset.

A word that's not used often enough is empathy. Great leaders are sensitive to people who work for and with them; they motivate by setting good examples, by understanding and caring about those around them.

It's imperative that a leader be able to communicate to accomplish anything. A leader cannot afford to be tied down minute by minute with supervisory details.

A leader has got to be the kind of individual who gets results and doesn't make excuses. Of course, leaders will delegate authority and responsibility. You can't function if you're too proud to ask for and use expert advice, too insecure to take help from where it's available. But the true leader knows ultimately that he is responsible. Leaders look for solutions instead of excuses. Whenever I get a phone call about a problem, I listen for what comes after the description of the problem. A leader follows up with: "And here's what we're doing about it." The other guy? He's going to tell me why it happened and who's at fault.

It's impossible to lead without imagination or a sense of vision. A leader must be able to chart the future from the past, to build upon what has happened to set goals for the future.

One of the most important qualities of a leader is the ability to create a social structure that channels others' energies and abilities. An ability to make people feel at ease enhances the operation and creates a sense of belonging so that people want to work with each other to establish overall goals of the organization.

A leader has all these qualities all of the time. It doesn't start and stop with a clock or the business day—leadership is a way of living.

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NEW! AUTO METER IIIF

Now read both ambient and flash illumination in incident and reflected modes with the new Minolta Auto Meter IIIF. Its convenient averaging function even enables two readings in memory to be averaged for the best overall exposure. Plus, a special 1/50 second shutter-speed setting makes the Auto Meter IIIF ideal for cinematography. It also offers a built-in microcomputer memory function with recall and clear; Liquid Crystal Display shows apertures in analog form or digitally in 1/10 stops.



AUTO METER III. Perfect for general photographic work. The first direct-reading exposure meter to combine a built-in microcomputer with memory function and Liquid Crystal Display. It offers the accuracy of a digital readout to 1/10th of a stop, and the graphic indication of an analog meter. It memorizes two read-

ings and displays as many as three for analyzing scene brightness!

FLASH METER III. Ideal for a broad range of uses. Flash measurements, singularly or cumulatively, are taken by a silicon photo cell, calculated by a microcomputer, and digitally displayed via liquid crystal. Exposures are deter-

mined by integrating flash with ambient light. It takes flash readings over a range of shutter speeds from 1 to 1/250 second. Plus, the Flash Meter III also serves as a conventional hand-held ambient light meter.

Designed to extend the capability of the new Auto Meter IIIF, as well as the Auto Meter III and Flash Meter III, the new BOOSTER KIT II allows TTL light measurements to be taken with view cameras, microscopes and SLRs.

COLOR METER II. The most advanced and versatile of all color meters, indispensable for industrial and commercial photographers. It provides accurate CC and LB filter indexes with almost any type of light source! Extend its versatility by attaching the new FLASH COLOR RECEPTOR, which enables the Color Meter II to read the color temperature of electronic flash.

SPOTMETER M. The world's first spotmeter with liquid crystal digital/analog readout, memory, highlight and shadow biasing, plus averaging capability.

The Minolta Space Meter, a modified Spotmeter M, rides proudly with the astronauts aboard Challenger in the U.S. Space Shuttle program.

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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

SEPTEMBER 25-28

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

OCTOBER 2

New Jersey Society for
Commercial Photographers
Marriott Hotel
Saddle Brook, New Jersey
Richard Corriden
122 Greenwood Drive
Milburn, NJ 07041

OCTOBER 2

SW New York APP
Dunkirk, New York
M.J. Schmitt, Chairman
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North Collins, NY 14111

OCTOBER 2-5

Florida PP
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Daytona Beach, Florida
Theresa Saylor, Exec. Secretary
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Tampa, FL 33603

OCTOBER 7-13

Europhot 83
Munich, West Germany
Europhot
Postbox 366
B-2000 Antwerp
Germany

OCTOBER 9-11

PP of New Jersey
Resorts International
Atlantic City, New Jersey
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2040 Millburn
Maplewood, NJ 07040

OCTOBER 21-NOVEMBER 6

PP of San Francisco
Hong Kong-Bangkok-Singapore
Tour and Conference VII
Natalie Rokusek, Exec. Director
14 Bayhill Center
San Bruno, CA 94066

OCTOBER 29-NOVEMBER 2

PP of Quebec
Congress Centre
Hull, Quebec

Marcel Hagedorn, Chairman
258 St. Redempteur
Hull, Quebec
Canada J8X 2T1

NOVEMBER 4-6

PhotoExpo '83
Sheraton Centre
New York, New York
PhotoExpo '83
P.O. Box 4990
Norwalk, CT 06856

NOVEMBER 7-10

Photolab Expo
National Exhibition Centre
Birmingham, Great Britain

NOVEMBER 14-17

Microimaging Technology
Hyatt Regency Crystal City
Arlington, Virginia
Society of Photographic
Scientists and Engineers
7003 Kilworth Lane
Springfield, VA 22151

future conventions

JANUARY 14-17, 1984

Maryland PPA
Timonium Plaza
Baltimore, Maryland
Tom Krieger, Chairman
1004 Sayward Avenue
Baltimore, MD 21234

JANUARY 15-18, 1984

Hawaii PPA
Pacific Beach Hotel
Honolulu, Hawaii
Harry Higa, President
444 Hobron Lane
Honolulu, HI 96815

JANUARY 18-23, 1984

COMMTEx International
Dallas, Texas
NAVA
3150 Spring Street
Fairfax, VA 22021

FEBRUARY 4-7, 1984

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

datelines

FEBRUARY 9-12, 1984

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

FEBRUARY 10-14, 1984

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

FEBRUARY 18-20, 1984

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

FEBRUARY 25-28, 1984

Wisconsin PPA
Olympia Hotel
Oconomowoc, Wisconsin
Robert Germann, Chairman
4507 Monona Drive
Madison, WI 53716

FEBRUARY 26-29, 1984

South Carolina PPA
Landmark Inn
Myrtle Beach, South Carolina
Warren Driggers, Chairman
6291 St. Andrews Road
Columbia, SC 29210

FEBRUARY 29-MARCH 4, 1984

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

MARCH 3-6, 1984

APP of Illinois
Decatur Holiday Inn
Decatur, Illinois
Robert Lloyd, Secretary
P.O. Box 336
Virden, IL 62690

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 11-14, 1984

PPA of New York
Kutchers Country Club
Monticello, New York
Nancy Wood
Jeanne Roth, Co-Chairmen
87 Watkins Avenue
Middletown, NY 10940

MARCH 14-20, 1984

PP of California
Disneyland Hotel
Anaheim, California
Alessandro Baccari,
Exec. Secretary

1873 Market Street, Suite 3
San Francisco, CA 94103

MARCH 17-20, 1984

PP of Michigan
Amway Grand Plaza Hotel
Grand Rapids, Michigan
Don Wyman, Exec. Director
7714 Andrea Lane
Kalamazoo, MI 49002

MARCH 17-20, 1984

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

MARCH 23-27, 1984

Southwestern PA
AMFAC Hotel-DFW Airport
Dallas, Texas
Walt Hawkins, Exec. Secretary
P.O. Box 986
Temple, TX 76503

MARCH 24-28, 1984

PP of North Carolina
Mission Valley Inn
Raleigh, North Carolina
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Conv. Co-Chairmen
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Raleigh, NC 27612

MARCH 31-APRIL 4, 1984

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Hotel Fort Des Moines
Des Moines, Iowa
Jan Sigler, Exec. Secretary
P.O. Box 3674
Urbandale, IA 50322

APRIL 1-4, 1984

Northern Light Regional
Hyatt Regency Hotel
Minneapolis, Minnesota
Adeline Bantari, Exec. Secretary
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Cottage Grove, MN 55016

APRIL 5-8, 1984

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

APRIL 6-9, 1984

PP of Oklahoma
Sheraton Kensington
Tulsa, Oklahoma
Jim Harkness, President
Gene Coy, Conv. Chairman
1318 East 41st Street
Tulsa, OK 74105

APRIL 7-11, 1984

Virginia PPA
Chamberlin Hotel
Hampton, Virginia
Polly McDearmid, Conv. Chairman
2633 South Kings Road
Virginia Beach, VA 23452

APRIL 14-16, 1984

PP of West Virginia
Charleston Marriott
Charleston, West Virginia
L. Steve Preston,
Conv. Chairman
401 1st Street
Fairmont, WV 26554

APRIL 29-30, 1984

New Hampshire PPA

APRIL 29-MAY 3, 1984

Montana PPA
Village Motor Inn
Missoula, Montana
Darlene Glasscock
2216 7th Avenue South
Great Falls, MT 59405

MAY 6-7, 1984

UPP of Vermont

MAY 17-20, 1984

Industrial Photographers
of the Southwest
Sheraton Santa Fe Inn
Santa Fe, New Mexico
Russell Smith, Vice President
P.O. Box 62
Sandia Park, NM 87047

MAY 20-24, 1984

Society of Photographic
Scientists and Engineers
Boston Park Plaza Hotel
Boston, Massachusetts
SPSE
7003 Kilworth Lane
Springfield, VA 22151

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

JULY 29-31, 1984

Alaska PPA
Vince Mobley, Conv. Chairman
3101 Penland Parkway
Anchorage, AK 99508

AUGUST 5-8, 1984

PP of Mississippi-Alabama
Royal d'Iberville Hotel
Biloxi, Mississippi
Hank Lamb, Conv. Chairman
33 West Front Street
Thomasville, AL 36784

AUGUST 19-21, 1984

PPA of Pennsylvania
Adam's Mark
Philadelphia, Pennsylvania
Clyde Ferguson, Conv. Chairman
217 Rockingham Road
Pittsburgh, PA 15238

AUGUST 25-28, 1984

PP of Ontario
Skyline Hotel
Toronto, Ontario
Richard Bell, Chairman
5 Soho Street
Toronto, Ontario
Canada M5T 1Z6

SEPTEMBER 23-26, 1984

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

JANUARY 16-21, 1985

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Anaheim, California
NAVA
3150 Spring Street
Fairfax, VA 22031

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

FEBRUARY 28-MARCH 5, 1985

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

MARCH 2-5, 1985

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

MARCH 2-5, 1985

Texas PPA
Hyatt-Regency Hotel
Houston, Texas
Walt Hawkins, Exec. Director
P.O. Drawer 828
Temple, TX 76503

MARCH 15-18, 1985

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

APRIL 14-15, 1985

New Hampshire PPA

JUNE 23-26, 1985

PP of Mississippi-Alabama
Governor's House Motel
Montgomery, Alabama
Larry Boulter, Conv. Chairman
33 West Front Street
Thomasville, AL 36784

JULY 27-AUGUST 1, 1985

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

JANUARY 16-20, 1986

COMMTX International
Las Vegas, Nevada
NAVA
3150 Spring Street
Fairfax, VA 22031

MARCH 1-4, 1986

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

MARCH 13-17, 1986

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

APRIL 13-16, 1986

PPA of Iowa

JANUARY 7-12, 1987

COMMTX International
Atlanta, Georgia
NAVA
3150 Spring Street
Fairfax, VA 22031

FEBRUARY 21-24, 1987

Southeastern PPA
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Atlanta, Georgia
Robert Symms,
Exec. Vice President
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More info? Circle 22

letters

Opinions expressed in "letters" do not necessarily reflect positions of Professional Photographers of America, Inc.

Covers too attractive

My February issue of *The Professional Photographer* arrived on May 18, 1983. Could you please wrap the magazine in plain paper so it doesn't look so interesting to customs people who hold it up because of its attractive cover?

Roger Lawson
Jeddah, Saudi Arabia

Response, misfortune overwhelming

After my article on child photography appeared in the October 1982 issue of *The Professional Photographer*, we received so many gracious letters, and so many people put their confidence in me. They even sent checks for two manuals I mentioned in that article. We've received literally hundreds of dollars in checks, and hundreds of letters—all unsolicited.

Major companies like Kodak and Beattie Coleman responded to me. I hope Kodak hasn't lost interest. They responded favorably in anticipation of the popularity of these manuals, and use in their publications. Beattie expressed a desire to distribute the manuals in Central America. I really want to get this done.

But shortly after the article appeared, in January 1983, I had nearly a paralyzing accident, that doctors say will take months of rehabilitation to correct. The injury is preventing me from answering those letters and returning those checks—I can't even write to you, that's why I'm taping this letter.

I haven't cashed any of the checks. As soon as I can, I will return all of them and answer all the letters. If the people who ordered my books still want to buy the manuals, I will give all of them substantial discounts for their patience and inconvenience.

Please tell your readers—many of them are waiting for information from me.

Harry Snyder
Annville, Pennsylvania

Equipment failure frustrations

I've been following the discussion in "letters" about Mamiya camera repair problems. Mamiya is not the only culprit. While Mamiya indeed has its problems with service, at least one or two other manufacturers have similar deficiencies.

For instance, I bought a Bowens Monolight 400-B about three years ago. That

unit spent nine months of the second year I owned it either in the repair shop or traveling to or from it. While Bogen did stand behind its repair warranty, and continued to work with the unit until it was fixed, my patience wore very thin. And I can't even adequately estimate what the down time cost.

Finally, I had to buy another Bogen unit to use while my first one was off for repairs. That replacement unit, in its first ten minutes on the job, caught fire and immediately filled the camera room with smoke. This, as you can imagine, set a wonderful atmosphere for the portrait session which was to follow. That's to say nothing of what it did to my attitude.

What is the purpose of letters like these? Maybe they, more than all the irate phone calls and letters directly to the manufacturers, will show major suppliers the problems their equipment causes for us when it goes haywire. Maybe letters like these, published in magazines, will show manufacturers the frustration we professionals feel when we get little or no positive response to our service needs.

Sometimes, it seems as though manufacturers are indirectly telling us to go out and buy a new camera or flash whenever our existing one malfunctions. If we did, why, I wonder, do they think we would buy their brand the second time?

Nathan McCreery
Clovis, New Mexico

Even samples are helpful.

Thank you for responding so thoroughly to my request for back issues. I particularly appreciate your effort in sending the article I was interested in from an issue no longer in print, and sending the indexes to articles for back issues. We feel we have made great strides just from absorbing the information in the two issues of *The Professional Photographer* we've received so far. We look forward to a long association with Professional Photographers of America.

Our check is enclosed for six back issues and a reprint booklet.

Martha Hart
El Cajon, California

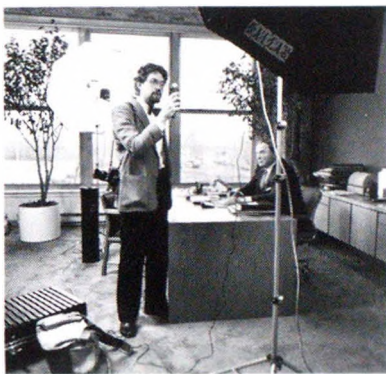
Letters intended for publication should be addressed: Letters to the Editor, *The Professional Photographer*, 1090 Executive Way, Des Plaines, IL 60018. All letters subject to abridgment.

BALCAR

Minibloc flash gives you more time!



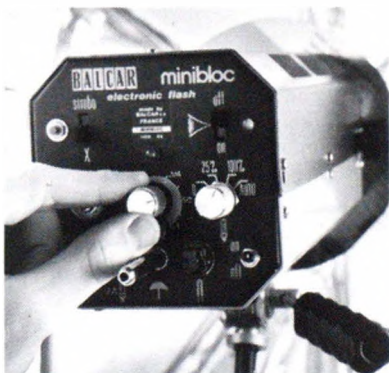
Hello. I can give you very little time! It's a tough one. Windows stream bright daylight.



First, a meter reading of my flashes and windows.



Dial in the correct exposure. The flash power is set just a little brighter than the window light.



Power setting is continuous. Dial in to 1/10th of an f/stop accuracy. The model lamp is proportional too. There's more than a 4 f/stop range.



No need to move the lights. My main is a Zebra umbrella for more sparkle. I can dial in the exact exposure.



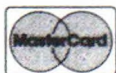
That was quick! Getting light ratio and exposure without moving lights saves time. There's more time for extra exposures. Flash recycle is super fast too.



The white umbrella set correctly gives an extra catch of light. The ratio on the zebra umbrella has the sparkle I wanted.



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More info? Circle 23

Minibloc outfit:

Two flashes, built-in photo eyes, variable power, stroboscopic switch, model lamp selector, accepts all Balcar accessories including soft white and zebra (half metal, half white) umbrellas.

behind the cover

It was inevitable

From the moment photography came into being, it was inevitable that the female nude would become a subject for the camera, says Carlos Novoa, Junior, CPP, Miami, Florida, this month's cover photographer. His image, "Fantasy," is part of PP of A's 1981 Loan Collection, and it won Professional Photographers of Florida's 1981 Best of Show.

"The nude form attracts most photographers at one time or another," says Novoa. "The female form attracts us for biologically based evolutionary reasons because it embodies our esthetic ideas so perfectly. Its sensuous and beautiful curves embody the idea of esthetic design because they follow basic compo-

sition rules photographers all know."

The key to making a quality nude photograph is to stir imagination and to suggest rather than display, says Novoa. The relationship between photographer and subject is most important. Learning how to direct a subject to achieve precisely what you want, and knowing when to let the model be herself are vital.

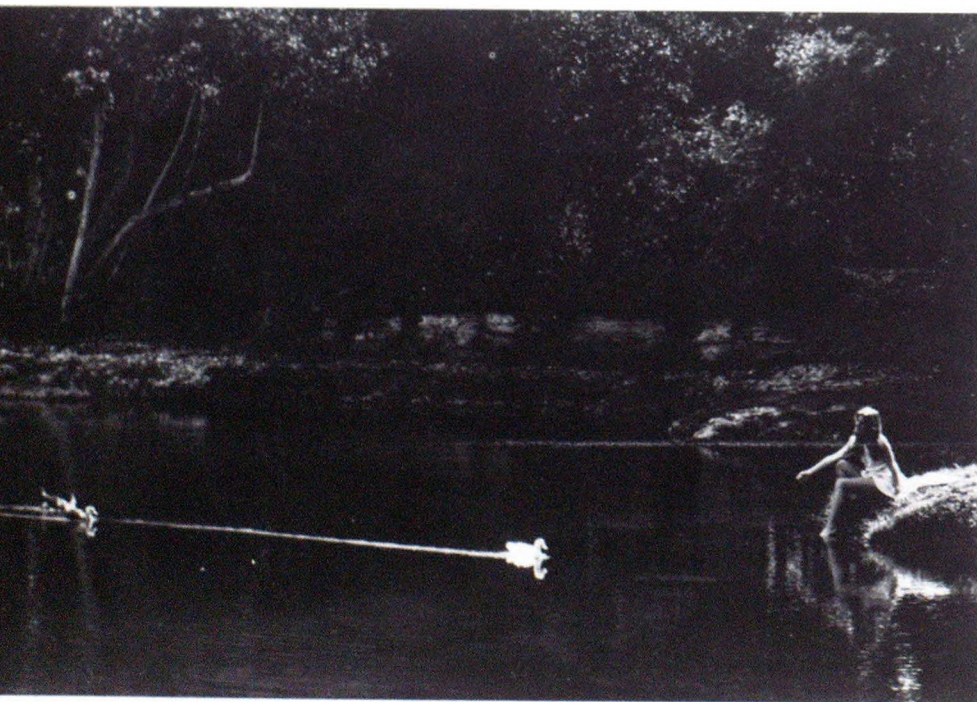
Novoa thinks about the model's comfort before he starts photographing. He wants the model to be comfortable and relaxed. "The photographer and model must work together because it is through the model's attitude that the photographer expresses himself.

"I previsualize everything," says No-

voa, "how the person moves, the proportions of her body, attitudes that come naturally, any unusual marks I may want to omit from the photograph. Sometimes I emphasize a particular aspect of the body or use props to create an atmosphere in which the nude form plays a part."

Basic design considerations provide the best guide for arranging the subject, says Novoa. Parallel, vertical or horizontal lines within the photograph suggest stability and uniformity. Images with steeply converging or diverging lines suggest movement.

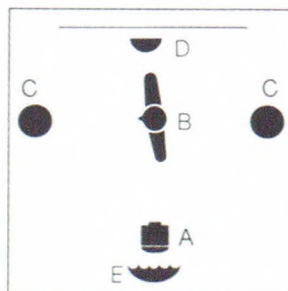
Nudes aren't the only subjects Novoa photographs. He also likes to record animals and subjects in high key. 



The subject feeds ducks in a pond close to her home nearly every day, so Novoa used that setting to create "Late Afternoon," part of PP of A's 1981 Loan Collection. Exposure was $1/8$ for $1/125$ second on VPS film. Novoa used Hasselblad camera with 150mm lens.



Novoa covered his model with white gauze and turned on a fan facing the model to create "Fantasy," this month's cover. Exposure was $i/5.6$ for $1/125$ second on VPS film. DIAGRAM: (A) Mamiya RB 67 camera with 90mm lens; (B) subject; (C) 100-watt ceiling bounce flash; (D) 50-watt light aimed at background; (E) 200-watt umbrella.





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news

New law in New York: no model releases needed for publication of editorial photos

Freelance photographers' First Amendment rights were reaffirmed June 15 as the New York State Legislature approved an amendment which allows photographers in some cases to sell photographs without model releases to publications. The amendment reverses a decision made by the New York State Court of Appeals in April 1982.

That judicial decision, given in the Arington case, held that a freelancer or stock photo house agency selling a photo to a publication could be held liable when the subject's consent was not obtained, even if the photo were used for

editorial purposes. A consortium of photography associations, publishers and stock photos agencies responded to the ruling by drafting an amendment to the state law on Right to Privacy, according to Rohn Engh, publisher of the newsletter, *Photoletter*.

This June, New York's governor signed a law which allows freelance photographers to sell photos for editorial purposes to newspapers, books and magazines, without having model releases. The photos cannot be used for advertising or trade purposes, reports Engh, or used by publishers in a way that would

"shock the normal sensibilities of ordinary people." Of course, he continues, photographers still may not trespass illegally on private property without first getting permission.

in brief

Kodak Processing Labs now offer 20"x30" color prints from 35mm color negatives or slides for \$16 each. The blow-ups were test marketed on the east coast, and soon will be available nationwide through dealers.

The address of the **International Television Association**, given in the March issue of *The Professional Photographer*, has changed to: 136 Sherman Avenue, Berkeley Heights, NY 07922.

Joseph Janney Steinmetz, M.Photo., is the photographer for a new stamp issued by Grand Cayman, British West Indies. The stamp is based on Steinmetz's 1950 photograph of a seaplane about to land in a harbor.

Herb Phillips, director of the Technical and Education Center of the Graphic Arts at **Rochester Institute of Technology**, has been awarded the 1983 Craftsman Award by the **National Association of Printers and Lithographers**.

Consolidated Photographic Imports, Incorporated, West Orange, New Jersey, has changed its name and location to: **CPI/Consolidated Photographic Industries, Incorporated**, 2754 Northwest 29th Terrace, Lauderdale Lakes, FL 33311.

obituary

Laurence W. Blaker, M.Photo., Hon.-M.Photo., died June 5 in Manhattan, Kansas. He was seventy-five. He was past president of PP of A, American Society of Photographers, and Kansas Professional Photographers Association. He had also been an instructor and chairman of the board for Winona International School of Professional Photography. He was a charter member of Photographers Society of America and Cameracraftsmen of America, and owned a studio in Manhattan. He was best known for his portraiture, and had spent more than fifty years in photography before his death.

Stock photos now available on video laser discs

The marriage of video and photography has entered another phase with stock house images being recorded on video laser discs.

FirstVision, Newport Beach, California, has created The Laser Disc Library of Stock Photography, which contains a totally indexed library of 100,000 photographic images. That's the equivalent of more than 1,200 slide carousels of images, all ready for projection on a television screen.

Disc content must be recalled on a la-

ser disc player, which uses a micro computer to find and freeze images on a screen. Random access to any image is possible in over 400 categories. FirstVision expects its customers to be art directors, designers, editors and others who need stock images. Once a client selects an image, FirstVision delivers a reproduction quality transparency by overnight courier. A total viewing system, including videodisc player, television set and cabinet, may be leased from FirstVision for about \$35 a month.



PP of A president Robert Opfer goes out for a pass at the Texas Stadium during a party hosted by Meisel Photochrome at the Dallas convention. For more convention highlights, see story on page 31.

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Starting August 1, 1983, you can receive a generous cash rebate when you purchase a new Hasselblad camera, lens or magazine from your Hasselblad franchised dealer.

It's our way of introducing a wider audience to the only still camera to have photographed a man on the moon.

Even though you're enjoying this special low price, you can be confident that your new Hasselblad has been built to take priceless pictures.

It takes a year to build a Hasselblad. As a result, you're assured of the quality relied on by the world's most acclaimed photographers. In fact,

you will receive the exclusive U.S. 3-year warranty and Silver ServiceSM card on every camera, lens and magazine.

To get your hands on a Hasselblad, ask your dealer for a demonstration. You'll see why the Hasselblad can keep its looks and hold its value. (Even after 15 years, you can sell a Hasselblad for more than you paid for it.)

But money aside, nothing can replace the satisfaction of owning the finest camera in the world.

To receive more information on this offer, contact your Hasselblad franchised dealer or write to Victor Hasselblad Inc., 10 Madison Road, Fairfield, NJ 07006



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warranty card. Mail it, along with a copy of your signed sales receipt, within 10 days of the purchase date, to VICTOR HASSELBLAD INC. at the address above.

*Offer subject to termination on 15 days notice.



in depth



Chris Petersen, Cr. Photog., CPP, ASP, San Francisco, California, waited five minutes after the sun set over the Pacific Ocean before creating "Alone Together," part of PP of A's 1982 General Exhibit.

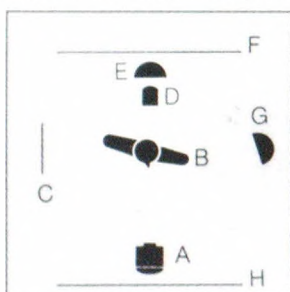
Because light level was low, subjects had to hold very steady. Exposure was $f/5.6$ for one second on VPS film. Petersen used a Hasselblad 500 CM camera with 250mm Hasselblad lens.

(Left) Duane R. Johnson, Grand Forks, North Dakota, took a through-the-lens reading of light between stocks of grain at sunset in a North Dakota wheat field to create "A Place In The Sun," part of PP of A's 1982 General Exhibit. Exposure was $f/16$ for $\frac{1}{250}$ second on Vericolor film. Blake used a Nikon F-2 camera with a Nikkor 50mm lens and skylight filter.

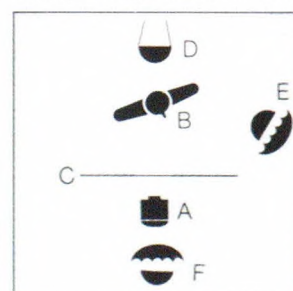
in depth

"Heather," part of PP of A's 1982 General Exhibit and winner of a Southwest Photographers Association Print Award, gave Rex Enochs, M.Photo., San Angelo, Texas, his last print merit for Master of Photography. Exposure was $f/4$ for $1/15$ second on VPS film. Enochs used an Ambico neutral density number four filter in a Lindahl lens shade for effect.

DIAGRAM: (A) Mamiya RB 67 with 150mm $f/4$ soft focus lens; (B) subject; (C) white reflector; (D) 50w/s diffused background light; (E) 50w/s sixteen-inch reflector with Nord baffles for hair light; (F) pink background; (G) 25w/s feathered sixteen-inch reflector; (H) 200w/s Skylighter.

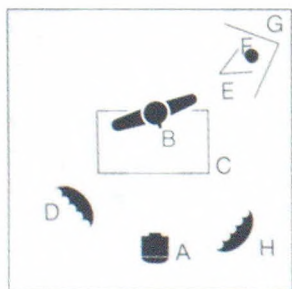


Subject's mother asked Patty Geist, Kearney, Nebraska, to create something unusual. Together they developed the idea for "Left Behind," part of PP of A's 1982 General Exhibit. Exposure was $f/8$ for $1/125$ second on VPS film. DIAGRAM: (A) Mamiya RB 67 camera with 180mm lens; (B) subject; (C) window; (D) 200w/s Bowens Monolight with snoot; (E) 200w/s Bowens Monolight bounced into white umbrella; (F) 200w/s Bowens Monolight shining through translucent umbrella.





Larry Blake, Beech Grove, Indiana, created this photograph as part of a bride and groom series at a wedding. Exposure was $f/5.6$ for $1/125$ second on VPS film. Blake used a Bronica ETR camera with 75mm lens and Cal-Pro neutral density vignetter.

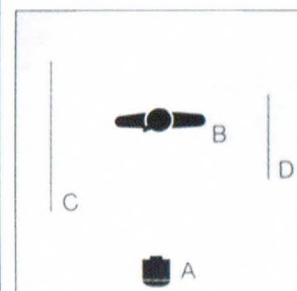


Michael Taylor, Memphis, Tennessee, created "Beth" for his subject's portfolio. The image is part of PP of A's 1982 General Exhibit. Exposure was $i/8$ for $1/60$ second on VPS film. DIAGRAM: (A) RB 67 camera with 180mm lens with black silk material containing a clear center placed in front; (B) subject; (C) white card reflector to lighten shadows under nose and chin; (D) 100w/s Photogenic light shining through umbrella; (E) black gobo to block light; (F) 100w/s Norman 202 strobe; (G) white flat used as reflector; (H) 100w/s Photogenic fill light.



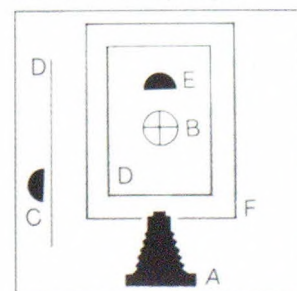
Rex Enochs, M. Photog., San Angelo, Texas, used a window and a reflector for lighting to create "Diane," part of PP of A's 1982 General Exhibit. He created "Diane" to show his subject's love for antiques. Exposure was $f/5.6$ for $\frac{1}{15}$ second on VPS film.

DIAGRAM: (A) Mamiya RB 67 camera with 150mm lens; (B) subject; (C) window with lace curtain; (D) silver reflector.



While experimenting with lights, background and props, Arthur A. Holeman, Waterloo, Iowa, created "Socrates' Answer," part of PP of A's 1982 Loan Collection. Exposure was $f/22$ for $\frac{1}{25}$ second on Vericolor 4"x5" film.

DIAGRAM: (A) 4"x5" camera with 210mm lens; (B) subject; (C) 800w/s diffused studio flash; (D) diffusion flats; (E) 1200w/s diffused studio flash on a boom; (F) black plexiglass.





Douglas I. Busch, Rockford, Illinois, used an 8"x20" Golden Busch camera with a fourteen-inch Dagor lens to create "Rock and Bush—Joshua Tree National Park." He used a f/128 aperture to expose 8"x20" Super-XX Kodak film.



in the studio



by Marty Rickard, CPP

My favorite faces

Marty's Favorite Face Contest

Know someone who has a special face that would be perfect for one of Marty's dramatic, award-winning character studies? Maybe they have a beautiful beard, or those special eyes, or a face with lots of beautiful character lines. Clip this ad and mail it to Marty's Favorite Face, "Little Studio In The Woods", New Sharon, Iowa, 50207.

Marty will contact and photograph the contestants. NO CHARGE! Marty will select the winner, and will personally escort the winner and person sending in winner's name to a free steak dinner. Hurry! Limited offer.

I Nominate:		My Name is:	
NAME	_____	NAME	_____
ADD	_____	ADD	_____
TOWN	_____	TOWN	_____
PHONE	_____	PHONE	_____

(Marty Reserves Right To Limit Number Of Entries)

Marty Rickard
PHOTOGRAPHY

"The Little Studio In The Woods"
New Sharon, Iowa 637-4015

(Above) This ad ran in two local shoppers and drew responses for three months.

(Below) People from every age group were nominated as contestants in Marty's Favorite Face Competition."

I get bored doing the same promotions every year, and I love to experiment with new ones. In fact, one thing I enjoy most about photography is creating a successful promotion.

A successful promotion, according to my definition, must first excite customers. Second, it must have a spark of love in it. Third, it must be fun for me. And fourth, it must be profitable.

I just finished a very successful promotion called "Marty's Favorite Face Contest." I thought it up during one of my forced creativity sessions, in which I seclude myself in my office until I solve a particular problem. I use these creativity sessions to force my brain to work to keep it active, just like I force my body to exercise to keep my muscles strong.

Here are some of the thoughts which gave birth to the favorite face promotion:

What do I enjoy that I would like to promote? I love faces filled with lines and character. I always see beautiful faces when I travel, and sometimes I invite people into my studio for a display sitting. But sometimes people are uncomfortable when a total stranger approaches them.

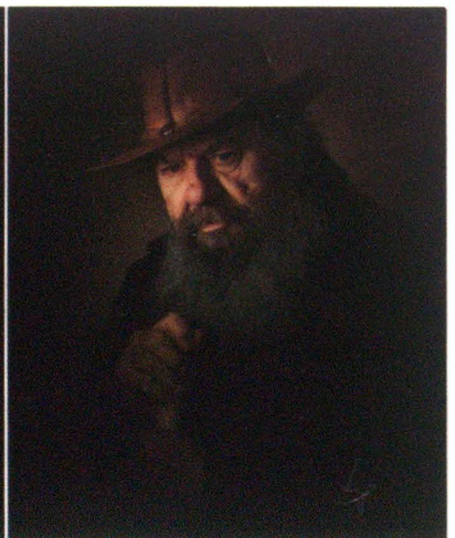
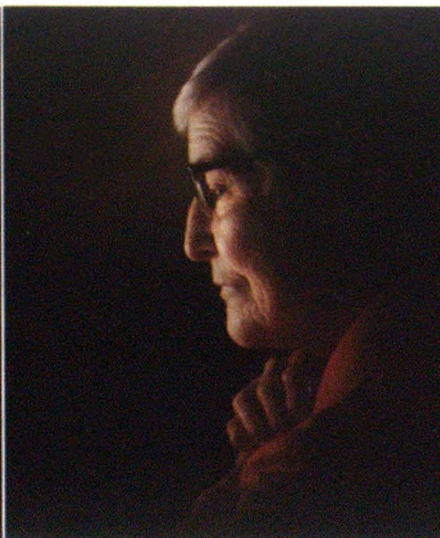
How many great faces are out there that

I never see? How could I get to these people? Maybe I could get their families and friends to send me their names—that way, it wouldn't be a stranger asking them to pose. That would also provide the "love psychology" I like in my promotions, since one person would tell another he has a great face.

To make it exciting, I'll have a contest with a simple, fun prize. I don't like big money prizes because they attract people who care more for the prize than the portraits. Since this is just a fun contest, I'll be the judge, and then I'll escort the winner and the nominator to a free dinner.

I ran newspaper ads with this copy: "Know someone who has a special face who would be perfect for one of Marty's dramatic, award-winning character studies? Maybe he has a beautiful beard, or special eyes, or a face with lots of wonderful character lines." The ad included blanks for the name, address and phone number of the nominee and nominator, as well as instructions for mailing the coupon in. I kept the ads small to minimize the expense, and ran them only in two area shoppers.

When I borrow a successful promotion



from another photographer, I have some idea of what results to expect, but when I create my own, I can only cross my fingers and hope. I didn't have to hope for long. Responses came quickly and continued for three months. The favorite face promotion met all my criteria for success:

1) It excited the public. When I created the contest, I envisioned leathery, wrinkled, bearded faces, and I got plenty of those. However, I was surprised and pleased by the variety of faces that were nominated: parents brought in their children, teenagers nominated their friends, and young married men and women chose their spouses. All age groups were represented.

2) It had that spark of love. Photography flourishes where love exists, and this promotion had a lot of love. Merely that one person considered another his favorite face demonstrated that love.

3) It was fun for me. This promotion produced more laughter among customers than any other promotion I've done. People would say: "Why would anyone want a picture of my wrinkled old face?" and chuckle. And since everyone knew I was the only judge, many jokingly of-

fered me bribes if I would name their nominee the winner. I also enjoyed the variety of customers.

4) It made a profit. Since we just finished the contest, I don't have all the figures in, but the averages will be higher than for any other promotion we've done. The first contestant, a woman in her eighties, purchased three 16"x20"s, one for each of her children. With other gift portraits, her order totalled more than \$600, and she hasn't selected the frames yet. That first order more than paid for all contest advertising.

One reason I love this promotion is that, psychologically, it almost compels participants to buy portraits. First, no one wins any free portraits, only a complimentary sitting and a free dinner. Second, those who nominate a loved one find it very difficult and contradictory to say: "Yes, you're my favorite face, but I don't want any portraits of you."

Conversely, those who are nominated find it equally difficult to say: "I am your favorite face, but I'm not going to buy you a portrait of me." Once a customer has bought portraits for one member of the family, he may feel obligated to buy

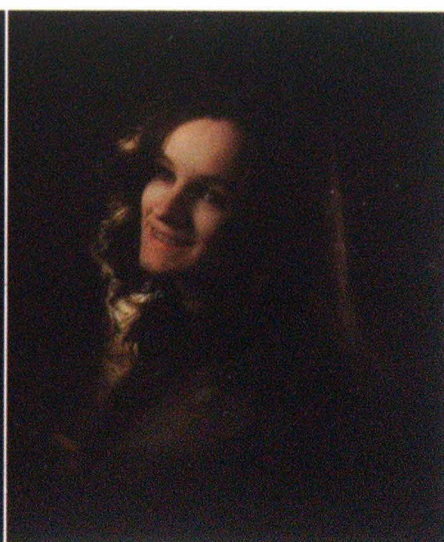
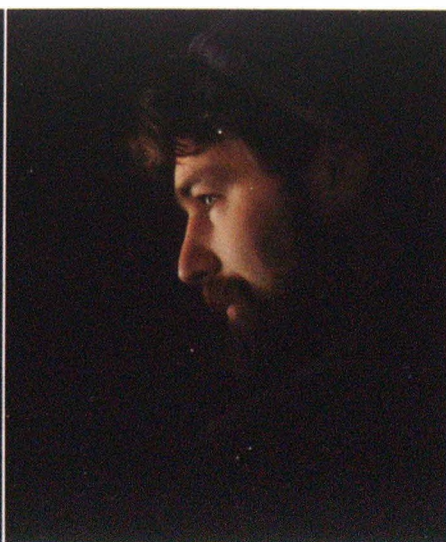
portraits for all members. Some of our sales were unbelievable.

I'm always excited when I create a promotion that works. One thing is certain: if I can carry out successful promotions in my isolated location on the Iowa prairie, anyone can do it.

I continue to hope PP of A will establish a national competition to honor creative promotions or business ideas. Winners could earn merits toward their Master's degrees. In fact, perhaps we could change Master's requirements to include one promotional merit. This would force every degree candidate to create at least one promotion of his own. Participating members would enhance their business sense and make their photography more exciting for their customers.

We learn so much from others at our print competitions. We could learn at least as much at nationally recognized business competitions with real judges, trophies and merits.

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 Iowa since 1974.



Boudoir portraiture

Women love these intimate, romantic poses

By Sandra Harris

On an average day at my studio, the following might be a typical telephone conversation:

"Harris Studio, Sandra speaking."

"Hello. I saw your ad and I'd like to know more about your boudoir portraits. What are they?"

"Oh, they're so much fun! We create a variety of portraits and poses, and everybody has a good time. You can dress up and pretend you're another person, even a model. Most of our customers love the sittings."

"What should I wear?"

"Many women bring in several outfits—teddies, camisoles, slips and nightgowns—and I have some gowns here at the studio. I recommend you bring your own clothes, because they'll fit better. I also recommend that you wear something for the sitting with deep colors. Also wear sheer waist-to-toe nylons because they make your legs look terrific. And if you're giving this portrait to someone, why don't you wear some jewelry he's given you? Rings, necklaces and earrings all are nice, though watches aren't usually photogenic."

"It sounds great! When can I come in?"

Then I make another appointment for a "boudoir portrait," one of the newest and most exciting types of photography my husband Dave and I offer. With this enthusiastic but matter-of-fact conversation, I tell my potential client nearly all she needs to know—



about clothing as well as attitude. Many callers seem a little apprehensive at first, but my tone relaxes and reassures them.

Almost two years ago, I copied the idea of boudoir portraiture from Carla Calkins of Placerville, California. She created fifty of these photographs before Christmas, one year, and found them fun and profitable. After seeing Carla's brochure, I had my oldest daughter pose in her favorite nightgown for similar portraits. Dave and I experimented with several effects, and the sitting produced color samples, and black-and-white glossies for newspaper reproduction.

Before Christmas, we advertised in a small local paper with circulation in a nearby bedroom community. The ad promoted the portrait as "the perfect gift for the man in your life...soft, intimate, and romantic." The ad also specified that callers should ask for me.

I was elated when the first call came in—some women really *did* want intimate portraiture. In December 1981, I had ten sittings, and during 1982 I had about thirty. Many of those were referrals from previous satisfied customers. As I started writing this before Valentine's Day in 1983, I had done twenty-one sittings and had many more on the books.

At first Dave, who's also a photographer, worked with me on the sittings. However, many of the women seemed to prefer being posed by a woman, so these sessions eventually became my private property. The customers and I nearly always have fun, too. In fact, the other day a woman called to say she had been in the studio on other business the day before. She heard two other women discuss the fun they'd had doing their sittings, and she wanted to have a similar experience.

Now before I do a sitting, the customer and I discuss the various poses she'd like to try. I have an album with samples from previous sittings, and I go into detail

about the special effects in the ones she likes. Some of the women already have seen their friends' portraits, and know how they want to pose.

Although I suggest, and sometimes provide, clothing, my clients often have excellent ideas, too, which I am glad to use. Recently, one woman brought in a copy of *Cosmopolitan*, and wanted to pose like the cover model. She was wearing a blouse open to the waist of her leather pants. We tried that pose and it really looked nice. I thanked the customer for suggesting a new type of sexy clothing for women who can't find the type of nightwear they like.

For women who don't come in with such ideas, I keep several gowns on hand in various sizes and colors. Deep crimson seems to be the most flattering for almost everyone; I avoid white and pastels since they do not lend themselves to the mood I'm trying for. I also suggest the women put their hair up for some poses and down for others—this really changes the photographs' moods.

I also experiment with lighting, accessories and special effects on boudoir portraits. I use lace curtains, a curved-arm couch, a free-standing mirror, shawls, a fan, beads, and anything else I can think of to vary the poses. I use a lace drape both as a background and special effect—I light it sometimes with a strobe from behind, and sometimes with incandescent light for a golden effect. I occasionally photograph through the lace to add an unusual dimension to portraits.

My lighting is a little unorthodox, perhaps. I expose most poses for $\frac{1}{5}$ second at $f/4.5$. I intentionally pick up incident light from modeling lights and a 65-watt incandescent lamp, which I use as a focusing aid and to accentuate dark hair. I use a motion picture projection screen as a reflector, both with an added light source and without one. In addition, sometimes I use a backlight to highlight hair adding colored filters for accents.

I also prefer low key lighting, soft focus, and diffused images. Low lighting hides many problems, such as heavy thighs, busts that are too small or too ample, and other imperfections. I often use soft focus because many of my clients are in their thirties or forties (or older). Soft focus hides bags and wrinkles, and so keeps down retouching costs. Not only that, it gives a dreamy look to the final images.

To display previews, I use a twelve-way Art Leather folio. In some cases, I project the 4"x5" color prints to show how they would look in larger sizes. I aim for the larger portrait sale, since this type of sitting usually only results in a single gift portrait. I frequently say: "Remember, you won't look like this again, so this is a once in a lifetime opportunity. Make the most of it. A large wall portrait is

something special that you'll enjoy for a long time." Many of my customers purchase small wall portraits (11"x14" and 16"x 20").

I average \$50 to \$60 a sitting, which means these portraits aren't fabulously lucrative. However, I feel that the people who come in for these portraits normally would not come in at all, so I'm picking up a new segment of the market. I've also found that these clients recommend Harris Studio to others—for boudoir portraits as well as family and individual portraits. Even more importantly, the fact that we advertise such an unusual type of portraiture causes people to notice and remember our studio's name and the fact that we do portraiture.

So far, we've only advertised boudoir portraiture in a small way. At some time, we plan to prepare a brochure to leave in various lingerie outlets, beauty salons, and fitness centers. Dave wants to prepare a slideshow to give at women's group meetings.

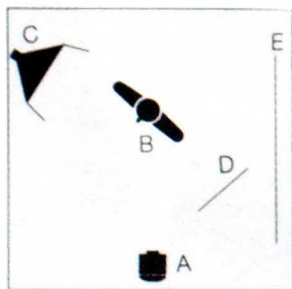
Several clients have told me how glad they are someone offers this service. They said their husbands or boyfriends tried to take intimate portraits, but couldn't get satisfactory results. Many of them also said how pleased they were that a woman was taking the photographs, and said they might not have come if a man had been the photographer. Perhaps the fact that I'm a woman reassures them about the sitting, but I reassure them about the final results, too, by taking Polaroid previews. With these photos, not only can I check lighting and exposure, I can give the customer a fair idea of how good she'll look in the final portrait.

Boudoir portraits are a unique kind of photography, moody, soft, and romantic. They require a certain amount of creativity, enthusiasm, and cooperation between the photographer and the customer. But judging from the response in my area, such portraiture is a need just waiting to be filled.



Sandra Harris is part owner of Harris Studio, Sacramento, California. She is a member of PP of A, Professional Photographers of California (PPC), Professional Photographers of Sacramento Valley (PPSV), and California Women in Professional Photography (CWPP). She is editor for CWPP Forum, PPSV Latent Image, and PPC News. She is past president of PPSV and corresponding secretary of CWPP.

(Preceding page) "Thinking of You" was a boudoir portrait intended for the client's boyfriend. DIAGRAM: (A) RB 67 camera, with 180mm lens and VPS II film; (B) subject; (C) 50w/s Monolite with soft box unit; (D) projector screen for fill; (E) dark wood background. Special effects were made with a negative systems diffuser.



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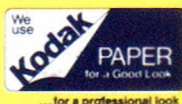
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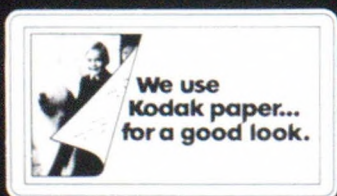
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A hot time in the big town

Convention heats up in Dallas

Photographers attending 1983 PP of A national convention literally learned their business by the sweat of their brows, as they filled seminars and classes in ninety degree plus temperatures of Dallas. But the heat didn't seem to daunt anyone as the events unfolded smoothly in the air-conditioned Dallas Convention Center.

"The convention was really a success," said Robert Becker, JD, CAE, executive director of PP of A. "Attendance was good, close to the numbers we had in Las Vegas last year. It was better in one significant way—the number of fully paid registrations from regular members was up considerably from last year. Participation at each event far exceeded participation at Las Vegas. Our numbers of booths and exhibitors also were up—we're very happy with the show."

Winona fundraising

One recurring theme of the Dallas convention was the Capital Campaign fundraising drive for remodeling the new Winona International School of Professional Photography building. PP of A Board of Directors unanimously accepted a development study for the school, to be conducted by America City Bureau/Beaver Associates, of Chicago. George Vangelow, senior counsel for that company, will direct the campaign.

PP of A President Robert M. Opfer, M. Photog.Cr., CPP, was named general chairman of the fundraising drive. Opfer, president of Berry and Homer, Incorpo-

Photographers explored the Trade Show after attending classes and seminars. Photographs by Squire-Haskins Photography, Incorporated, Dallas.



(Above) Members lined up early in the day to pick up registration packets. (Below) Linda Weaver demonstrated "The Fine Art of Palette Knife Painting" in her seminar.

rated, opened the campaign with a corporate contribution of \$50,000.

Texas Professional Photographers Association then announced a donation of \$10,000. Other members pledged gifts over periods of three to five years. Four couples agreed to give \$3,000 apiece: Frank Cricchio, M.Photog.Cr., CPP, and Beatrice Cricchio, Cr.Photog.; Colbert Howell, M.Photog.Cr., CPP, and Loretta Howell; Tom McDonald, M.Photog.Cr., CPP, and Jo Alice McDonald, Cr.Photog.; and Ross Sanddal, M.Photog.Cr., CPP, and Bonnie Sanddal. Jim and June Murphy pledged \$1,500; Fred Quellmalz, Cr.Photog., Hon.M.Photog., and Jayne Quellmalz pledged \$1,250; and Zavell M. Smith pledged \$1,000. In addition, on behalf of Professional Photographers of Japan, Mike Ono presented a \$1,000 donation, which otherwise would have been used for the Japanese reception at the convention.

Marketing update

PP of A's new Marketing Professional Photography (MPP) department got a warm reception at a brainstorming session led by Vickie Mal, director of marketing, and Patsy Hodge, M.Photog.Cr., CPP, chairman of marketing committee.

"Response has been enthusiastic from members—they want to share their ideas with the marketing department," said Mal. "We've also gotten a very positive response from suppliers and marketing people in the industry."

Mal announced plans to conduct test marketing seminars in a few states this fall, at which she will hold additional brainstorming sessions. She also said that the MPP program will be finalized soon and announced at January Marketing and Management Conference in Las Vegas.

Awards

In addition to the 102 degrees given out at the Awards Banquet, many other honors were presented at the Dallas convention. Two Honorary Master of Photography degrees were awarded: one to President Opfer, the other to the late Bill Stockwell.

Frank Warner, M.Photog.Cr., Hon.M.Photog., CPP, received the Nikon Award for industrial photography. Melchor Rodriguez Ruiz received the National Award from Sociedad Mexicana de Fotografos Profesionales, and Terry Wood, M.Photog.Cr., received the National Award

from American Society of Photographers (ASP). ASP also awarded fellowships to Marcel Moino, M.Photog.Cr., CPP, and Duane Sauro, M.Photog.Cr.

Winners of the 1983 Industrial Challenge Awards were honored at the convention. Orlando Regional Medical Center won the Industrial Challenge Award; United Airlines won in the Personnel/Training category; Hughes Aircraft Company, Ground Systems Group, won for Public Image; Bently Nevada Corporation won for Sales Promotion and Advertising; and Battelle, Pacific Northwest Laboratories, won in the Image of Industry category.

Winners of the 1983 Ms. PP of A Photogenic competition were: Ms. PP of A Photogenic, Bonnie deFinizio, Rose Tree Media, Pennsylvania, photographed by Jerry Pokorny, Clair Pruett Studio, Drexel Hill, Pennsylvania; first runner-up, Melanie Subler, Versailles, Ohio, photographed by Dennis Walston, CPP, Walston Photography, Bowling Green, Ohio; second runner-up, Brenda Oliver, Montgomery, Alabama, photographed by David Robertson, Robertson Photography, also of Montgomery; and third runner-up, Barbara West, Aurora, Colorado, photographed by Pamela Lipari, Littleton, Colorado.

Elections

During the convention, the Board of Directors elected 1984 officers: President, Frank Cricchio, M.Photog.Cr., CPP; President-Elect, Ross Sanddal, M.Photog.Cr., CPP; Vice-President-Treasurer, Lawrence Anspaugh, M.Photog.Cr., CPP; Chairman of the Board, Robert M. Opfer, M.Photog.Cr., Hon.M.Photog., CPP.

The following directors were elected to terms beginning January 1, 1984: commercial directors, Morton A. Sobin, M.Photog.Cr., CPP, and Warren Motts, M.Photog.Cr., CPP; industrial directors, Don Beyer, Cr.Photog., and Archie McDermid, M.Photog.Cr., CPP; and portrait directors, Terry Deglau, M.Photog.Cr., CPP, and Roland Laramie, M.Photog.Cr., CPP. Elected as directors at large were Murray Getz, Cr.Photog., CPP, John E. Fletcher, Cr.Photog., and Kenneth Whitmire, M.Photog.Cr., CPP, F-ASP.

Council report

Several items of interest were approved by the Board at the Dallas convention, according to executive director Becker. New equipment insurance for members was approved, he said, and added "Indemnification continues to serve members and remain a solvent program."

Becker noted that member dues were not increased this year although affiliate dues were raised. New affiliate dues are:

for groups with 100 or more members, \$250; sixty to ninety-nine members, \$150; fifty-nine or fewer members, \$100. For international affiliates with more than fifty members, dues are \$175; with fewer than fifty, dues are \$75.

These five proposed amendments to PP of A By-laws also were passed at the Council meeting:

- 6.1.1, to allow merits to be applied to a degree so long as recipient is a member or becomes a member within twelve months after merit has been earned.

- 6.2.2, to require the Board to set rules for proposals for, and awarding of, the Honorary Master of Photography degree. Approval will require a three-fourths vote of Board and Council.

- 6.2.9, to allow the white Photographic Specialist ribbon to be combined with any other degree by affixing a one-sixteenth-inch white cord to the outside left edge of any other ribbon.

- 6.3.4.1, to allow five achievement merits for speakers, demonstrators, clinic chairmen, convention chairmen or division program chairmen at the annual convention, and five merits for members of the jury of selection for annual exhibit.

- 6.3.4.2, to allow three achievement merits for: each year a person serves as member of board of directors or trustee of Winona School; for serving as assistant convention manager, chairman of a division, president of a chapter of more than thirty members, PP of A jury chairman of an affiliated jury, props chairman, producer-moderator of a PP of A program panel, member of a programming panel, or speaker, administrator, or clinic chairman at a PP of A conference other than the national convention.

Next year

Plans already are underway for PP of A's two 1984 national meetings. The Marketing and Management Conference will be January 10 through January 12 in Las Vegas, and the national convention will be June 18 through June 23 in Atlantic City, New Jersey.



(Above) "Hill Street Blues" director David Anspaugh spoke at the American Society of Photographers banquet. (Below) Members and exhibitors shared tacos and snacks at the Exhibitor's Reception.

1983 Degree Recipients

The following PP of A members were presented degrees at this year's annual awards banquet.

Masters of Photography

Ronald O. Ahrens
Robert Alan Almos, CPP
Stephen C. Best
Bob Boyd, CPP
Dale Ray Brant
Russell N. Brett
Anne Brignolo, CPP
Gerald W. Crabtree, CPP
William A. Crooks, CPP
Monica Diane Cubberly
Don Curran
Robert F. Dalton
Bruce Michael Evensen, Cr.Photog.
James L. Frieze
Levoy C. Gilstrap, CPP
David King Gleason, CPP
Elizabeth Groom
Norbert R. Hoferichter
Thomas B. Jadwin, Cr.Photog., CPP
Frank Kristian, Cr.Photog.
David J. Lesko
Luis A. Melendi, CPP
Rene F. Melian
Carl F. Miller
Ace B. Mulliner
Frank Munson
David W. Newman, CPP
Carlos Novoa, Junior
Juan F. Pardo
Roxanne Pearson
John G. Polich
Barry L. Rankin
Karryn B. Ray, Cr.Photog.
Kenneth C. Reidenbach, Cr.Photog.
Terrenae L. Reinbold

Marty Rickard, CPP
Ralph J. Romaguera, Cr.Photog., CPP
Marland J. Schmitt
Raymond George Scory, CPP
Caroline Stevenson, Cr.Photog., CPP
James Eugene Stucky, CPP
Louis S. Swenson
Paul Martin Tumason, CPP
Gregory E. Westlind, CPP
Ruth Wittmayer, Cr.Photog.
Gerald R. Wolff
Geza Gaye Zold

Photographic Craftsmen

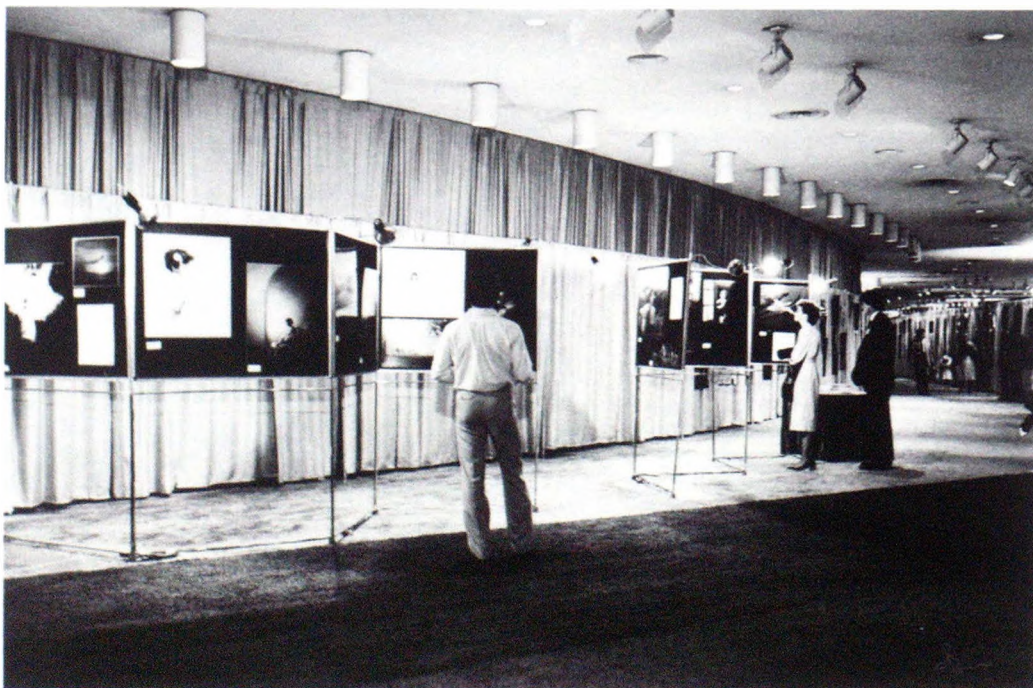
Gregory V. Adams, CPP
John A. Beavers
Mary U. Beavers
Don Berryessa, Senior
Marvin E. Burk, CPP
Joe M. Butts, Junior, M.Photog., CPP
Clifford R. Carroll, M.Photog., CPP
Lolly Lorene Clarke
Dean M. Conrad II
Dean Price Craddock, M.Photog., CPP
Richard Kenneth Dean
LaMont Miller DeBruhl, M.Photog., CPP
Glenn Dreesen, M.Photog., CPP
Daniel P. Duffy
Betty June Ediger, CPP
Phillip Emmerton Fauver
Pamela C. Frazier
Joel Gerard
Rose Elizabeth Petrulis Ginther
Harvey Mark Goldstein

Don Hammond, M.Photog., CPP
Larry Hanna
Enoch Jerome Hicks, CPP
John D. Hilton
Emy Lou Horrell
Larry D. Ikenberry
Ernie K. Johnson
Marley R. Lewis
John Keith Litteral, Senior, CPP
Dale Thomas McClintock
Suzann M. Mertz, M.Photog., CPP
Jerri S. Morgan
Masayuki (Mike) Ono
Stephen C. Palen, M.Photog.
T. Larry Patrick, M.Photog.
John Gene Perryman, M.Photog.
Randolph D. Rubin, M.Photog., CPP
Joseph T. Rush, CPP
Gary Craig Silber, M.Photog., CPP
Glen Silker, M.Photog.
John Marvin Sinclair, CPP
George L. Smith, M.Photog.
Robert L. Suddarth, M.Photog., CPP
Gladys L. Teig
Larry Tibbals
Mildred Totushek, M.Photog.
Allan K. Tyndell, M.Photog.
Merton E. Walcott, M.Photog.
William D. West, M.Photog., CPP
Richard Lewis Zamsky

Photographic Specialist

Billie LuVerda Fisher
Karen Marie Landis
Edith M. Stoker
Norma J. Wangsness, Cr.Photog.

Conventioners had the opportunity to view hundreds of photographs in several exhibits at the Convention Center.



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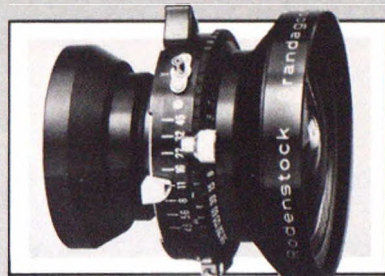
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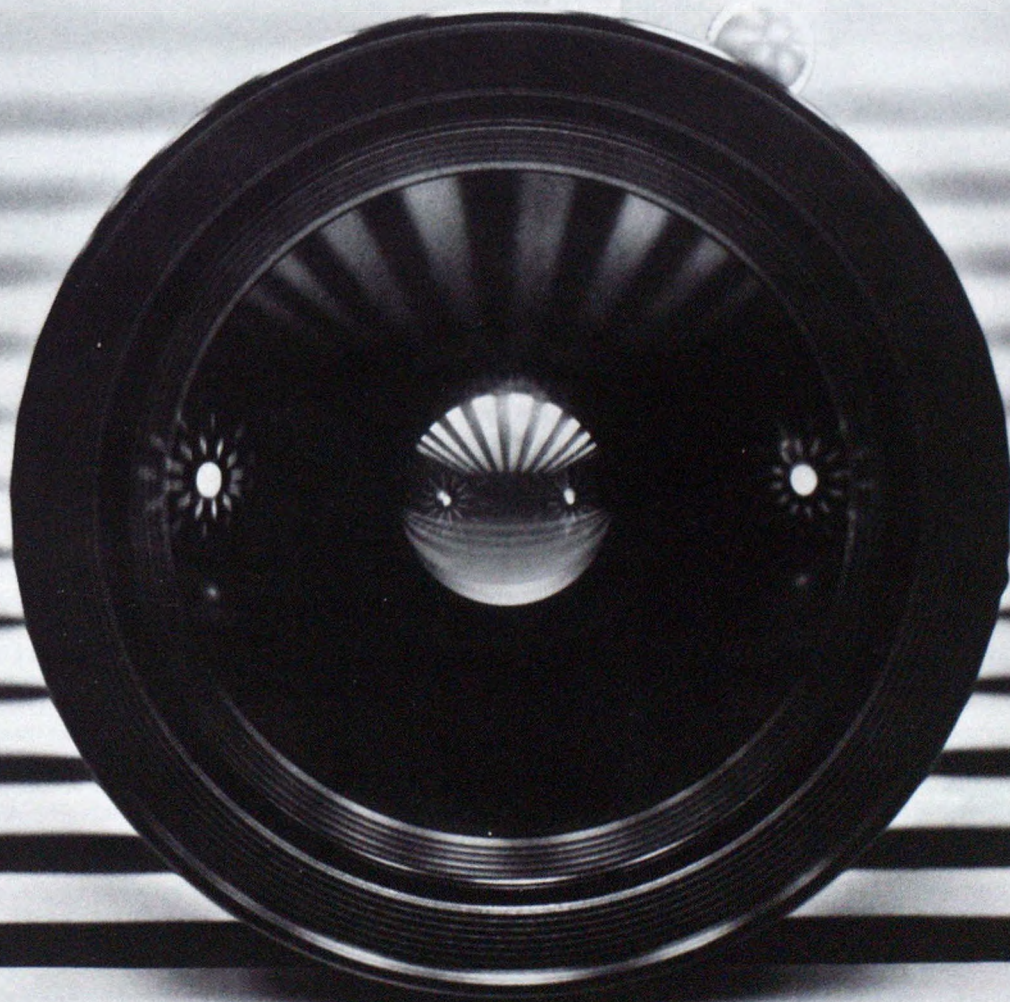
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A gallery of profits

Wall decor flourishes in frame and print shop

By Thomas Kemmetmueller

For several years I have owned a studio in an indoor shopping mall enclosed in a larger shopping center. In 1979, an expensive jewelry store moved into the same mall, and spent \$40,000 on improvements and furnishings. However, the store was poorly managed, and I could see it would not survive long. I asked the mall landlord for first rights to the property if the jewelry store moved out. In February 1982, it was mine.

Now I could begin to realize my dream of opening a gallery. Much of the existing environment was perfect—the carpeting was a deep rich brown, and the walls were covered with brown fabric, so the overall effect was warm and inviting. I spent close to \$20,000 improving, stocking and equipping the gallery. I added track lighting, a huge stock of frames, mats, a mat cutter and oval matter, and some furniture.

The resulting gallery was 1,200 square feet and too large to fill with my work. I found two photographers I already knew through the Minnesota Professional Photographers Association, who were interested in displaying work—Jack Huhn-erkoch, M.Photos.Cr., Lewiston, Minnesota, and Jack Peterson, M.Photos.Cr., CPP, Montevideo, Minnesota. They had entered wall decor and scenic prints at many competitions, and I'd seen their work at multi-media shows. Then I found Jim Erickson, Devil Lake, North Dakota, during an art show I put on in the shopping center. I don't think there's ever a problem finding photographers who want to display work in a gallery—but you must make sure they have a lot of work, not just one or two lucky images.

I do not have a contract with any of these photographers, but we all have a very precise understanding of how the gallery works. I don't buy images, but sell them on consignment. If an item sells for

more than \$50, I take thirty-five percent; if under \$40, I take forty percent. I also keep framing rights and offer matting.

Photographers set their own prices, although I retain the right to raise them. Prices tend to fall within \$10 of each other in a size category, even when set by different photographers. In any case, price variation does not seem to affect customers—they are very, very discriminating about the items they buy. They check quality closely, noting how a photo is finished and dry-mounted.

I concentrate on sales of larger prints, since it costs more to store and handle smaller sizes. A spectacular display of several hundred framed prints covers the gallery walls. Most of them are 11"x14" or larger, but I display a few groupings of 5"x5"s. I show essentially everything the photographers send me, although some prints may be in racks, not on the walls. I don't require a minimum number of prints from each photographer, but I insist upon variety, so customers have a wide choice.

Print sizes go as low as 5"x5" (some are triple matted and placed in 8"x8" frames). They go as large as 30"x40" or 40"x60" and Erickson sells a few 20"x60" photographs he makes with a panoramic camera. We tell customers they can buy any size print they want, with or without frames. We sell prints without frames because occasionally young people want to buy gifts. They can afford small prints, but not frames.

I stock M.W. Carr's decorative frame line—more than 500 sizes and shapes of their wall or easel styles. I display Carr frames in a chrome and glass case I received free because I bought so many frames. I also have frames on display by Larson, Western Photo Mount, Beseler, and Frame Craft.

We offer custom framing and matting



at the gallery. These services are surprisingly popular. I offered custom framing at the studio and received only one or two requests for it every few months. But at the gallery, we custom frame an odd size every day. A lot of people come in with limited edition prints. Of course, some merely want a grandson's first piece of kindergarten artwork framed. So they buy inexpensive frames. But we still make a profit. If you have a gallery and do not offer custom framing, you're missing a very good portion of today's market.

As we moved the framing down to the gallery, we also moved the copy and restoration department there. Later we added a custom printing department for serious amateurs. The gallery now has six full departments. The studio and gallery are very closely connected—we put in a phone extension between them and added an extra line.

Originally I planned to staff the gallery part-time with a woman from the studio who additionally sorted and filed negatives and put together wedding albums. But a few months after the gallery opened, it was obvious she needed to work there full-time—in fact, she needed another part-time person to help her. Neither do any work now for the studio.

Sales may be so brisk because we offer a wide variety of print subjects: wildlife, scenics, flowers, and abstracts. Some that are textured or printed on canvas



(Left) Kemmetmueller's mall gallery includes framed prints on the wall and racks of frames in the center of the room. (Above) One wall of prints includes wildlife photos, scenics, and abstracts. Tags list photographer, size, and price.

generate much interest. The best-selling subject is a local scene of a train depot that tycoon James J. Hill built in the 1900s. We've sold about 200 copies of that print in many sizes. I think its sales are so high because the depot is a tourist attraction—people instantly recognize it as being from the area, so they buy it to remember their visit. Of course, it appeals to residents, too.

Some images do not sell so rapidly, but there is always some interest in each print we display. I still haven't determined how long to display a print if it doesn't sell at all. I have decided that the present number works very well for us—inventory and accounting for three additional photographers is plenty work already.

I don't advertise a great deal, though at Christmas I ran newspaper ads. We've done some personal advertising—one photographer put on a program for the Rotary Club, and I spoke at the Chamber of Commerce. When we opened, we had a wine and cheese party for customers to meet the artists, and had minimal success. The best advertising is the work itself, framed and displayed on the wall.

Therefore, our best promotions have been to walk-by mall traffic. The percentage of sales from walk-ins seems very high—seventy percent or more. More and more people come back specifically to buy because they've seen something they liked on display. Others come in be-

cause friends have told them they could get a certain print here.

Being inside the mall helps, especially in Minnesota's adverse weather. A lot of people just come in to look, and eventually end up buying. Also, our gallery's relationship with the studio is important. A while back, I did a family portrait in the home, and noticed on the wall a scenic that came from my gallery. The family had learned about my studio portraiture at the gallery. Having it so close is like having a permanent PP of A Loan Collection only forty feet from my studio.

The gallery has been open about a year and a half. Interest in wall decor is fantastic. Peak time for this market seems to be between December and March. Custom framing and copy and restoration are just two areas of record growth. Percentages break down like this for us: commissions from sales of prints pay thirty percent of the rent, and ready made frames account for fifty percent. Customer framing and matting, restoration and enlargements, make up forty percent of sales. We ended the first year with a profit. I waited much longer than one year to make a profit on my studio.

This kind of venture could have a few pitfalls, which you should consider before opening a gallery. First, decide who will be responsible for theft, fire, sprinkler damage, or other disasters. My solution was to buy insurance that covers replace-

ment costs. I would also advise new gallery owners who open in a mall to protect themselves with an exclusive clause in their leases. Six months after I opened the gallery and custom framing department, the Ben Franklin chain twenty feet from me opened a similar operation. So make sure you protect yourself.

Some of the factors that contributed to my quick success were due to good luck. I had very few improvements to make, and I was able to get a loan from the studio. Good personnel in the gallery has also been tremendously important, and working on consignment has kept costs down. I expect profits to go up this year, based on last year's figures and the sales for the first few months of 1983. The photo gallery is a venture that has definitely paid off for me.



Thomas Kemmetmueller is president of Kemmetmueller Photography, Incorporated, Wayzata, Minnesota. He is a member of Minnesota Professional Photographers Association, and Minnesota Commercial and Industrial Association.

Hitting the books

Simplified bookkeeping forms make it easier to keep records

by Herbert L. Bauer, Junior

Because we find it much more enjoyable to be in the camera room creating that once in a lifetime photograph than doing essential paper work, we have found ways to simplify bookkeeping. Our studio is a two-man operation in a town of 55,000 people, serving a trade area of 200,000. We produce portraits, wedding photographs, copy and restoration work, passports and school pictures, and some commercial photography.

Our simplified record keeping takes about ten minutes a day, and a total of four to five hours a month. A CPA does our tax return at the end of the year, using our records. The entire system consists of four forms, all of them simple.

Form One is a three part document we use when any customer comes in for any

type of work. The third page is an envelope, which holds negatives, originals, or anything else pertaining to the order. A flap which tears off the envelope serves as customer's receipt; a number on it corresponds to a number on the envelope.

Part one of the form, the order, is kept with bookkeeping records, and stored on a spindle until day's end. Part two, the customer's receipt, is an exact copy of the order. The envelope also is an exact copy of the order, and it stays in our "out at the lab" file until prints are ready. At the end of a day, we staple together all the copies of part one orders, and attach an adding machine tape, which totals the day's receipts. We break down business transactions in the various categories, enter the amounts on the front of Form

Two, and place the part one slips inside.

Form Two is an imprinted envelope. (We run ours through our mimeograph machine, although they could be hand-made since we need only twelve a year.) We make columns listing the various types of business we do, weddings, portraits, and so on. The total across columns equals the daily total recorded on the machine tape, and provides a cross check of our daily total. At the end of a month, the total of our individual columns equals the total of the daily column and gives us another cross check. The daily totals from Form Two are entered each day in the deposits column of Form Three.

Form Three is a combination check book, deposit record, and business transaction record for tax purposes. It is com-

The image displays three forms from Aurora Portraits Inc., 403 Fulton St., Suite 34, Troy, NY 12180, (518) 272-8940.

Form one (Order/Invoice): This form is divided into three sections. The top section is a receipt for "JOHN SMITH" dated 9-6-82, with a total of \$26.73. The middle section is an order for "JOHN SMITH" dated 9-6-82, listing items like "16x20", "11x14", and "11x11" with quantities and prices. The bottom section is a financial summary showing a subtotal of \$26.73, tax of \$2.58, and a total of \$29.31. It also includes a deposit of \$29.31 and a balance of \$0.00.

Form two (Daily Record): This form is a table with columns for "DATE", "WEDDING", "P. PARTY", "P. HOME", "COMMERCIAL", "SCHOOL", "OTHER", and "TOTAL". It is used to record daily business transactions.

Form three (Check/Deposit Record): This form is a table with columns for "DATE", "DEPOSIT", "CHECK", "BALANCE", and "TOTAL". It is used to record daily financial transactions.

monly called a "One Write System," and is available from office supply stores. Ours has thirty columns, which we label according to expenditure. Just by glancing at the sheet, we know how much we have spent each month, on what, and where. Each time we write a check, we enter the date, check number, amount, and person's name in the proper column on Form Three. Since we use special envelopes which show our imprinted return address, and the name and address of the person to whom the check was written, we have no envelopes to address.

Balancing books requires just a quick total of each column once a month, and a cross check against the column of checks written. We also can tell just how much money we have left at the end of

a month with a glance. We keep the monthly sheets in a loose leaf binder, and our CPA uses these at year's end to prepare our tax return.

Form Four is nothing more than a brown manila envelope with month, year, and "bills paid" written on the front. As each bill is paid, date and check number are written on it and the bill is placed inside the envelope. The two envelopes (forms Two and Four) hold all order receipt slips and bills paid for that month. If we have to refer back to anything, we only have to look through twenty-five to thirty days at the most. This saves a lot of time.

These forms are the only records we need—for tax purposes, and for our own information. We know at a glance where

our business is coming from and where we are spending our hard-earned money. Best of all, this system is simple and takes very little time.



Herbert L. Bauer, Junior, is president and co-owner of Aurora Portraits, Incorporated, Troy, New York. He is a member of PP of A, and Professional Photographers Society of New York (PPSNY), and is secretary of Capital Champlain Section of PPSNY, and Chairman of the Legislative Action Committee of PPSNY.

CHECK REGISTER

REMARKS	PAY TO	DATE	CHECK NUMBER	AMOUNT OF CHECK	BALANCE	DEPOSIT	PERIODS	PAID	OFFICE	RENT	POSTAGE	TRAVEL	FOOD	ENTERTAINMENT	TRANSPORTATION	TELEPHONE	OTHER	TOTAL
				BALANCE FORWARD →	807.44													
XVZ Realty		10-2-82	1001	500.-	743.90	4/1												
Pastmaster		10-2-82	1002	20.-	1054.13	4/2												
ABC Color Lab		10-2-82	1003	13.18	1596.47	4/4												
Telephone Co		10-3-82	1004	191.34	746.37	4/5												
DEF Photo Supply		10-3-82	1005	341.89	4399.02	203.97	4/6											
TIMES RECORD		10-4-82	1006	112.31	224.59	4/6												
YOURSELF		10-5-82	1007	350.-	1145.86	4/7												
					1978.29	4/18												
					731.72	4/18												
					631.84	4/19												
					93.41	4/19												

Form four

BILLS PAID
OCTOBER
1982

Form three

Form One is three parts consisting of an order, customer's copy, and an envelope which holds negatives and originals. Form Two is a large manila envelope which holds the order pages of Form One. It is ruled with columns which show daily totals of transactions in each photography category. Form Three is a "One-Write System" and serves as a combination check book, deposit record, and business transaction record. Form Four is a large manila envelope which holds bills already paid for that month.

Background information

Please seniors
with realistic
background
murals

By Douglas J. Leafstrand



Leafstrand photographs seniors posing in front of his Lake Michigan background, frequently using available light.

At every local or national gathering of professional photographers, talk invariably veers to "ninety-nine centers." Many professionals believe discount photographers are destroying their business. But I believe we can learn a few tricks from them. In fact, I have sent each of my six children to discounters, and purchased the ninety-nine cent specials so I could study the work, quality, poses, prices, and sales pitches. I decided if these techniques work for them, they could work for me, too.

After eight years of photographing seniors without school contracts, I learned that we continuously must incorporate new ideas and innovations to please young people. I discovered that seniors love different backgrounds—and ninety-nine centers have used small murals successfully for years. That is why we tried a similar idea for photographing high school seniors. A background can very positively contribute to a portrait—it can locate the subject in an exciting setting far from the studio or even in a world of outright fantasy.

Naturally, our goal was to be different from the ninety-nine centers. So we installed a 9'x12' wall mural of a Lake Michigan shoreline on the northeast corner wall of our environmental studio. For props, I added an old boat bow, beach weeds, weathered log pilings, and real beach sand on the floor. Before this set-up, I had nailed grape vines to a brick paneled wall to simulate an old brick building. (See "Environmental camera room," *The Professional Photographer*, March 1981.)

I tested a roll of film with available light, and was amazed at the results. On a sunny day, it's difficult to believe the portraits were created in my studio. When photographed on darker days, portraits look like they were created on a misty day; they have a soft light effect. Available light eliminates shadows. Nor does my set-up produce black lines around the subject like those created by some front projection equipment.

The first full year photographing with this mural set was a great success. Our town is on the lake's shore so many seniors wanted to be photographed "on the beach." Eight out of ten requested a pose with the lake background, and I sold about forty percent more second poses with this scene than before. Many seniors brought along beach clothes for this pose, and six women even asked to be photographed in bathing suits.

Because of this success, I installed two other mural sets last year. In the southeast corner of our environmental camera room, is an 8'x9' birch tree wood scene.

In the foreground, are two fourteen-foot tree trunks and a eight-foot birch tree clump with leaves. I bought these items from Design Tree Company in Chicago.

In the southwest corner, a mountain scene includes the corner of the barn wall as a prop in the foreground. For most portraits in this area, I pose subjects next to the old barn, with the mountain in the background. Since the tree shadows in the mural are from the left, I place a 250-watt photo flood on the left to add a "sunlight" shadow on the barn wall. I also use a silver reflector in front of the subject, which heightens color in the eyes and adds catchlights.

When the light is too low for good exposure, I use a De Color soft box with a 300-watt second Balcar strobe and a twenty-inch reflector. This works quite well, but not as well as the natural light in the environmental camera room. I believe with some testing that studio lights will always give good results.

Experience with seniors, has taught us that portraits won't work well if I just "plant" subjects in front of a mural. It is necessary to develop a concept and round it out with props. Subject, clothing, props, background, and lighting all must work together.

A rather long lens and wide-open aperture help the background go soft to suggest surroundings without drawing attention to itself.

Of the first 200 seniors we photographed in mural sets, about 165 ordered portraits from those previews. Many also ordered extra wallets to exchange with friends. Now for each sitting I photograph ten poses inside the studio, and ten with mural sets or actually outdoors, when weather permits. Rarely does a student order exclusively from a studio pose.

During recent lean years, our senior orders have been very good. I attribute much of this to scenic backgrounds. So next time you see a ninety-nine center, don't be too quick to scoff—analyze what he's doing right instead. It could mean additional income for your studio. ■



Douglas J. Leafstrand owns Douglas Leafstrand Photography, Ludington, Michigan. He is a member of PP of A, Professional Photographers of Michigan, and Northern Michigan Professional Association. He frequently contributes to *The Professional Photographer*.



Orbital seniors

An idea that can
make more
business revolve
around your
studio

By Don Ayotte, M. Photog.
and Ann Cambra



Both Ayotte and his subject laid down on park grass during a portrait session to create "Louise." Ayotte kept the grass in the foreground and trees in the background out of focus to add depth to the image. He used a Hasselblad EL camera with 150mm lens and a Softar I filter. Exposure was 1/4 for $\frac{1}{60}$ second on VPS film.

Nothing promotes a studio like word of mouth from seniors. It spreads far, and it spreads fast. A senior will carry previews everywhere so he can tell classmates what his portrait session was like. All this becomes good advertising for a photographer who satisfies his customer. That's why we do more than just create senior portraits. We apply our orbital photography philosophy to seniors (December 1982, "Orbital Photography"). An orbital photographer lives each moment to the fullest, and the positive feelings he generates create happiness in others around him. An orbital photographer can make a senior feel positive about himself, and his photography session.

Capturing the beauty and naturalness of every senior takes time. Each session should be unique, special, and personal. But thanks to society, most seniors have poor self-images and lack confidence. An orbital photographer can undo what society has done by spending time with each senior, and building back that self-image and confidence. Make the subject feel important, and you'll make him feel and look good.

Preparation

A pre-portrait session is a must for creating a positive atmosphere. We had no idea how important consultations were until we started using them. These meetings let us learn about each senior. From what we learn, we can build up their self-image, which is more crucial for a successful portrait session than how the senior should style his hair or what clothes she should wear. Our subjects need to know they don't have to look like Robert Redford or Cheryl Tiegs to have beautiful portraits. The orbital photographer must explain this convincingly.

Questions get a closed mouth senior talking. We show genuine interest in what he says about his likes and dislikes. We concentrate on the likes. We learn how he feels about previous portrait sessions with professional photographers, and snapshots he has appeared in. We learn what is really important to him, and what he likes about himself. Frequently, we discover that our senior is a good conversationalist, and he is also very perceptive. He can tell if we really care about his hobbies, and plans for the future.

Consultation doesn't have to take a lot of time. We can learn about a subject and tell him what we charge in a few minutes. Before we schedule any photography, we explain all fees, deposits, and payment schedule. We present prices with confi-

dence, knowing that if we respect what we charge, so will our customers.

How it works

Our busiest season for seniors is July through October. Even then we don't schedule many seniors in one day. Sitings are about one hour apart, and only six each day. This relaxed schedule makes our last session as enjoyable as the first.

A relaxed schedule is a necessity. We would be frustrated and irritable at the end of a day if we had photographed thirty seniors in eight hours, and done some commercial work in between sitings. Without plenty of time, how could we find the perfect look for each senior? We would rather give more, charge accordingly, and receive more personal satisfaction from knowing we did our best, than rush through sitings. Our customers appreciate this effort, and they enjoy the results as much as we do.

We create twelve photographs of each senior: six indoors, six outdoors. We need only twelve exposures because we spend time to relax and make our subject feel confident and happy.

When we call a senior in to view previews, we say over the phone how excited and happy we are with the results. Still, nine times out of ten, the first question a senior will ask when he comes in is: "How did they come out?" But how could anything we have put so much care into, and had so much joy creating, be less than terrific? Projecting previews generates as much fun as the sitting. We are excited. The senior gets excited. Parents and friends who come to the session with the senior marvel at how good the projected previews look. This part of the business always gives us a good feeling.

Seniors rarely dislike their previews. If one doesn't like his results, we sit down and find out why. It may be something as simple as he doesn't understand what retouching will do. If he remains unhappy, we schedule another session at no charge. Seniors learn about our "please the customer" policy during the pre-portrait consultation. This policy will never change because we want every customer to leave happy and satisfied.

The results

Senior business has increased every year since we adopted our orbital philosophy. We photographed 152 seniors in 1980 and the average order was \$80. Two years later, we photographed 448 seniors and the average order increased to \$135.

Seniors are not just customers to an or-

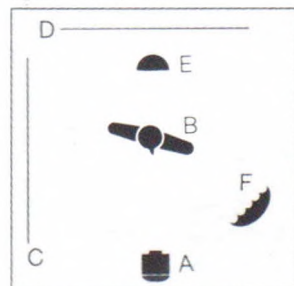
bital photographer. They are friends too, friends who will bring in future business. Today's seniors someday will need executive portraits, commercial work, wedding photography, and baby portraits. They won't forget who spent time with them when their self-images and confidence were low, and made them feel and look terrific.



Don Ayotte, M.Photo., owns Don Ayotte Photography, Middleboro, Massachusetts. He was formerly a photographer for Al Gilbert, M.Photo.Cr., Toronto, Canada. Ann Cambra is his administrative assistant.



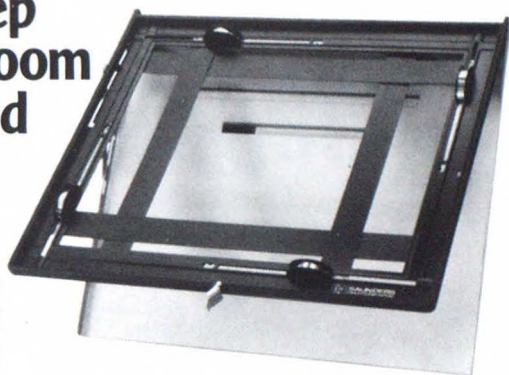
Ayotte used an exposure of $1/8$ for $1/15$ second on VPS film to add warmth to subject's face and hair when he created "Barbara." DIAGRAM: (A) Hasselblad EL camera with 150mm lens and Softar I filter; (B) subject; (C) white wall in studio; (D) black background; (E) 600-watt quartz light; (F) umbrella.



"I wouldn't step into the darkroom without a good stereo and a Saunders"

Jerry N. Uelsmann

Professor of Art at the University of Florida, Jerry Uelsmann images are recognized worldwide. His avant-garde photography places him in the front rank of contemporary photographic greats. His latest Book, *Jerry N. Uelsmann Twenty-five Years: A Retrospective* is being published this fall by New York Graphic Society.



"A good part of my life is spent in my darkroom, and here in Florida it's a lot more tempting to stay out in the sun. So I do what I can to make the 'black hole' as comfortable and appealing as possible. That includes a first-class stereo and the best darkroom equipment available.

My photographs are created using as many as eight enlargers and easels at a time, superimposing multiple images on a single sheet. It goes without saying that perfect paper registration in the easel is a must. Only a Saunders easel can give me that and that is why I probably own a dozen or so more of them. I've seen cheaper easels. I've never seen better ones."

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practical pointers



by Ross Sanddal
M. Photog. Cr., CPP

Trade tricks

William P. Hansen, Advertising Department, Quality Stores, Incorporated, P.O. Box 5200, North Muskegon, MI 49445, sent me a few tips on how to save time and money. He writes:

"When I need high contrast negatives for special effects or masking (such as Kodalith Ortho film), I use Kodak Kodaline 2586 Rapid Access film. Kodaline 2586 processes in either a rapid access processor or a tray. Since it is orthochromatic, I can use it with either line or halftone work. It also costs about thirty percent less than comparable films.

"General Photo Products, Parsippany, New Jersey, sells a product called Copywhite. It is a light-sensitive film on a white translucent plastic base and has a fine tooth matte surface on both sides which accepts pencil, ink, or crayon markings. Copywhite holds detail for up to a 300 line screen, and it processes in a rapid access processor or a tray in most lith developers. It is available in roll or sheet sizes and in three types: 556, for room light and UV speed; 656, contact speed; and 756, projection speed. I use this material for some newspaper ads because of its quality and durability. For example, several sheets of Copywhite picked up scum from a dirty processor roller. I was able to clean the sheets with scouring powder and sponge on the emulsion side without affecting the images. In a pinch, I also have used Copywhite to diffuse lights or create light tents.

"I use Kodak's PMT Deletion Fluid, a one-part, ready-to-use solution, for removing unwanted images on PMT state and PMT printing plates. It also works on RC prints, Copywhite, and negatives. I just let it sit for a few minutes and then rinse off the unwanted area. PMT Deletion Fluid is available in a two ounce bottle that lasts a long time. An added benefit is I don't have to make a batch of potassium ferricyanide whenever I want to remove an image from a black-and-white print or negative. I used to throw out most of the batch because I didn't need all of it for removing one image.

"3M's Image-N-Transfer material lets me create custom rub-off or transfer. This process of contact printing from a high

speed contrast negative while using UV light source lets me get transfers from six different colors, and transfer an image to almost any surface such as glass, photographs, ads, frames, photo equipment, and even an egg."

Trade show gem

I have often mentioned how hard it is to really see a trade show—the sometimes difficult task of finding hidden new product gems. A case in point is the Cromatek effects filter system. I almost passed this item up because at first glance it looked just like another series of special effects filters that are so popular now.

Closer examination showed me the filter holder itself is a lesson in functional simplicity. The filter holder readily adapts to accept a wide range of sizes from 46mm to 77mm, including the Hasselblad Bayonet 50 mount. The high impact plastic lens hood swings open from the top and reveals three slots which will accept 77mm round or square filters, and three more slots which will accept three-inch gelatin filters.

Although I haven't used any of these special effects filters with this unit, it has been ideal for use with the gelatin filters I frequently use. Another important factor is that the system is very inexpensive. If you want more information, contact David Jones, Edric Imports, 8980 Route 108, Columbia, MD 21045.

Easel cut-out

Clark Ashburn, CPP, The Critical Aperture, 1826 Richmond Avenue, Houston, TX 77098, has a way to save time and reduce costs for printing 4"x5" proofs, as well as quantity orders of smaller sizes. He has made a light-tight cover for an 8"x10" Speed Ezel from which he cut-out a 4"x5" aperture. He has hinged a 4½"x5½" light-block over the Speed Ezel's aperture with cloth tape. Adjacent to the aperture is a paper advance gauge.

Ashburn frames and focuses film on a piece of enlarging paper within the aperture area. He then covers the aperture with the light-block and inserts a piece of 8"x10" enlarging paper, flips the light-block out of place, and makes his exposure. Next, he moves the paper out to the

end of the advance gauge (which is also hinged with cloth tape), closes the light-block, and advances the film to the next frame. He watches the surface of the light-block, which is white, as the film moves through the negatron to determine when the next frame is in position. Once the next frame is in place, he turns the enlarger off, flips the light-block out of place, and makes a second exposure. Then he pulls the paper out, rotates it 180 degrees, and repeats the process two more times to make four prints on one piece of 8"x10" enlarging paper.

Special external power packs

I frequently receive questions about external power packs for a wide variety of electronic flash units. Bob Wilcox, Phoenix, Arizona, has given me the address of Wally Whitehead, Phototronix, P.O. Box 11453, Phoenix, AZ 85061, who builds rechargeable power packs for almost any brand of strobe. Those of you who would rather have someone else tackle the job of making that special battery pack might contact Whitehead.

Large texture screens

Several months ago a reader asked about 16"x20" texture screens. I have found many sources for small texture screens that can be put in contact with the negative and enlarged. But finding a large texture screen that can go directly onto print paper was more difficult. I have only one source: Textureffects, 14351 Wycliff, Box DD, Magalia, CA 95954. That firm offers texture screens from film sizes up to 20"x24". Nineteen different textures are available; they are illustrated in an informative brochure. This brochure discusses pros and cons of negative size and paper size texture screens, and provides suggestions on how to best use the screens. □

Ross Sanddal, M. Photog. Cr., CPP, is manager of photographic services for Hughes Tool Division, Houston. If you have a time or money saving tip, send it to him at The Professional Photographer, 1090 Executive Way, Des Plaines, IL 60018. If your idea is published you will be given full credit for it.

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news

Zucker holds Gunn memorial classes

Wedding photographer Monte Zucker, M.PhotoG.Cr., CPP, will conduct a series

of benefit seminars in honor of the late Rocky Gunn, M.PhotoG.Cr., CPP. Proceeds will go to the fundraising effort at Winona International School of Professional Photography, to complete the Rocky Gunn auditorium.

The full day "Rocky Gunn Memorial Seminars" will be an updated version of the wedding seminar Zucker currently presents on his speaking circuit. However, Zucker will display some of Gunn's wedding photography in addition to his own.

Tentative dates and locations for the benefit memorial seminars are: November 6, New Jersey or suburban New York City; December 4, Chicago; February 12, Dallas; April or March, Atlanta. Dates and cities are subject to change.

For additional information, contact Mark H. Roberts, Art Leather Manufacturing Company, Incorporated, 268 Norman Avenue, Brooklyn, NY 11222.

Lisle Ramsey schedules seminars

Photographic consultant Lisle Ramsey will present wedding photography seminars in eighteen cities this fall. He will talk about how to create more salable photography, plan merchandising, and develop promotion and management techniques.

All seminars will run from 6 p.m. to 10 p.m., with time allowed for questions. Registration fee of \$55 includes seminar workbook, direct mail samples and other materials. Cost for each additional person per studio is \$40. Discount for prepayment is \$10 per person.

Seminars will be: September 12, Cape Girardeau, Missouri; September 14, in Evansville, Indiana; September 21, St. Louis; September 26, Rock Island, Illinois; September 27, Bloomington, Illinois; September 28, Effingham, Illinois; October 17, Louisville, Kentucky; October 19, Knoxville, Tennessee; October 20, Columbia, South Carolina; October 21, Savannah, Georgia; October 25, Daytona Beach, Florida; October 27, Miami; October 31, Tampa, Florida; November 1, Montgomery, Alabama; November 2, Atlanta; November 3, Nashville.

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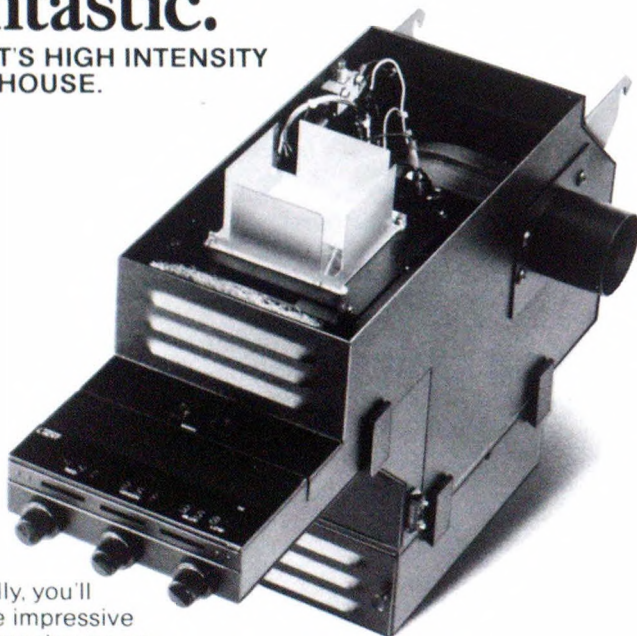
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Innovative Concepts, with Dean Collins; Milwaukee—contact Photoknowledge Seminars, P.O. Box 66239, AMF O'Hare, Chicago 60666

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Wedding Workshop; Memphis—contact David Ziser, 180 Shaker Heights, Crestview Hills, KY 41017

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Colorado Photography Workshop, with Orvil Stokes; Buena Vista, Colorado—contact Creative Vision Workshop, 317

East Winter Avenue, Danville, IL 61832
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photographing weddings

BY SCOTT V. BROWN

Eliminating Uncle Bob

Wedding photography presents its own rewards and challenges. I always feel great after I've done an outstanding job on a wedding, despite nervous mothers, wilting flowers, and late brides.

A problem unique to wedding photography is the presence of amateur photographers. They make it difficult for professionals to work, and when they duplicate our work, we lose potential sales. All wedding photographers must dread the words: "We don't need that picture, Uncle Bob already gave it to us."

To avoid conflicts with well-meaning friends and relatives, it's necessary to establish a policy about other photographers at a wedding. When I book a wedding, I explain the following policies in detail to the bride and groom:

- 1) Whenever I am doing posed photographs, no one else may take pictures.
- 2) Guests or relatives who wish to take pictures must do so before I arrive, or at the reception.
- 3) Guests may take candid shots at the reception, so long as they do not interfere with me.
- 4) Bride and groom must inform their family and friends of our agreement before the wedding.

In addition to a verbal explanation of these policies, I include several provisions in my written contract:

- 1) It is understood that our studio is the official and exclusive photographer, and that no other photographs may be taken unless the studio grants permission.
- 2) Our studio photographer may cease operation due to interference with the performance of his assigned duties.

To enlist the wedding party's cooperation, I explain the rationale behind my policies. I tell the couple that waiting for other people to duplicate my poses will cause unnecessary delay and keep the couple from their guests. The presence of amateurs might distract me during the photo session and prevent me from doing my best. I remind the bride and groom that they hired me to do a professional job, but I need their undivided attention for a few hours to do my best.

I eliminate many problems before they arise by thoroughly explaining these policies, and doing most of the formals before the ceremony.

Occasionally, the bride and groom forget to inform someone of the agreement. If I notice anyone with a camera at the photo session, I take a few minutes to explain my policy before I begin photographing. I always approach these guests with a smile on my face, and speak in a pleasant tone of voice.

Most guests are eager to cooperate when they understand my reasons. If someone continues to copy my poses after I've explained my policies, I approach the bride and groom. I remind them of the agreement, and ask them to handle the situation. (I always carry a copy of the contract to the wedding, in case they protest.) Since I've taken time to get them on my side before the wedding, they are most willing to resolve any conflict. I think I may have encouraged enthusiastic cooperation last year when I substantially raised deposits.

Time spent explaining these policies to wedding couples and guests is time well spent. My explanation avoids misunderstandings, eliminates delays, and makes the wedding day more pleasant for me, as well as the bride and groom. □



Scott V. Brown owns Evergreen Studios, San Jose, California. He is a member of PP of A, Professional Photographers of California, and Professional Photographers of Santa Clara Valley. He also has taught photography in public schools for nine years.

Here in America, land of opportunity, governments at all levels are taxing away forty percent of our nation's income. We have been creeping closer to socialism, a system that someone once said works only in heaven, where it isn't needed, and in hell, where they've already got it.—President Reagan

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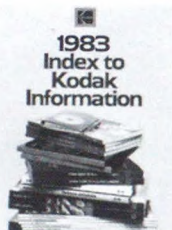
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book briefs

1983 Index to Kodak Information. Price: \$2.25. Eastman Kodak Company. 49 pages. Order from Eastman Kodak Company, Department 454, 343 State Street, Rochester, NY 14650.

Lists more than 800 books, guides and pamphlets Kodak publishes to help customers get the best results from Kodak photographic products. Lists publications alphabetically by subject and product. Key explains how to read the listing and learn the title and date of most recent edition, and price of publication.

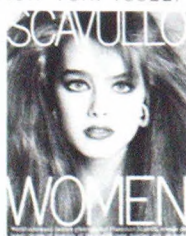


The Photographer's Almanac. Price: \$15.50 for paperback/\$24.95 for hardcover. By Peter Miller and Janet Nelson. Little Brown and Company. 277 pages. Order from Little Brown and Company, 34 Beacon Street, Boston, MA 02106.

A guide on how to sell yourself and your work. Discusses dealing with galleries, the best films, the best lenses, the best cameras, traveling light, copyrights, writing contracts, agents, and stock houses. Advises on systems, choosing a specialty, running a photography business, how to sell photographs and for how much. Talks about where to have prints made, what camera to buy, and where. Tells how to interview with a photographic editor and how to make connections with magazines likely to print your photographs. Does not explain how to make a better photograph. Advice is based upon opinions and experiences of professionals.

Scavullo Women. Price: \$24.95. By Francesco Scavullo. Harper and Row. 187 pages. Order from Harper and Row, 10 East 53rd Street, New York 10022.

Demonstrates how a woman can realize her individual personal beauty, and how Scavullo has coached more than fifty women to make themselves up for his portrait sittings. Contains more than 200 black-and-white and color portraits with before and after images of the models shown. Shows how Scavullo accentuated the best features and understated the others of some of his famous models such as Elizabeth Taylor,



Brooke Shields, Princess Caroline of Monaco, Farrah Fawcett, Oriana Fallaci, Donna Summer, and Lena Horne.

Images, Images, Images: The Third Edition. Price: \$2.95. Eastman Kodak Company. Order from Eastman Kodak Company, Department 454, 343 State Street, Rochester, NY 14650.

Explains why and when to select multi-image productions for a presentation. Tells how to plan, produce, and present effective multi-image, sound-slide programs. Covers evaluation of the audience and resources, and reviews basic elements of multi-image production. Shows how to organize and schedule a program, how to write, record, and photograph program components. Sections on rehearsing and presenting the program followed by four extensive appendices. Contains information on contemporary AV equipment, including photographs and descriptions of many new projectors, programmers, dissolve controls and other units. Profiles Kris Karody, head of Image Stream, a well-known Los Angeles-based multi-image production house. Karody explains some of his production techniques, and his viewpoint on style and content in modern multi-image presentations.



The Large Format: A Handbook on the Sinar System. Price: \$30. By Carl Koch, J.J. and C. Marchesi. English translation by L. Andrew Mannheim. Sinar LTD Schaffhausen. 145 pages. Order from Sinar Bron, Incorporated, 23 Progress Street, Edison, NJ 08820.

Demonstrates how to work efficiently with cameras on rails and how to apply this knowledge universally. Explains when and why to use a large format camera, and discusses lenses, shutters, accessories, movements of the Sinar view camera, professional exposure technique and practical view camera operation. Replaces the fourth revised edition of the handbook and is available in English and German. Will be available soon in French, Italian, Spanish, and Japanese.





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viewpoint

BY M. LOUISE SCOTT

But is it art?

Most professional photographers seem to have the recurring urge to create Art, with a capital A. Those of us who have not attended an art school are easily intimidated by a real artist. However, when we go to an exhibition and see art displayed, we tend to be unimpressed.

I do not consider myself an artist and probably never will. But early in my career, I considered crossing over from straight photography to art. I entered five prints in a state photographer's association exhibition. My scores were low, which did not surprise me, since it was my first attempt. I did request that the judges critique my work, but I was surprised and bothered by their lack of standards. A major criticism was my use of a light background. The reason? Dark backgrounds were in vogue. With rules like this, how can I be creative?

I keep entering this exhibition, and I find I am always far out of agreement with the judges. So I ignore their results. But when I judged a 4-H photography contest, I discovered how difficult it is to make rational and explainable choices with standard photography rules.

Next, I entered an art exhibition sponsored by a local university and arts council. The competition was open to various art forms from a community of 10,000. The judges could be an art museum director or a former dean of fine arts, but the same person never judged the exhibition twice.

Two photographs were chosen out of the five I entered. I could see after the exhibition why they were considered better than the others. They were of a new or unusual interpretation of a particular subject. One of my photographs showed a distortion of the human figure seen through water, and the other looked like a farm drowning in a sea of wheat.

One of the rejected photographs was my attempt to copy a fifteenth or sixteenth century European portrait I had seen in many museums. In fact, this photograph has been rejected several times as art because it is a copy or imitation of something else. I find this hard to understand, not knowing the tradition. Judges seem to loathe anything copied, which may be the main reason photography has taken so long to become an acceptable art form. This form tends to be a too accurate

copy of reality. Art specialists are only beginning to realize the diverse ways that one object, person or place can be photographed by different individuals.

To be considered an artist, you must avoid three types of subjects. Artists put down these types of photographs. The first is calendar art, which is any pretty scene. Actually, it is very difficult to photograph these scenes correctly, but they are so familiar they breed contempt.

Ditto with the second group—brightly-colored, attention-getting poster art. Commonly found in advertisements and usually made by a few top-notch, extremely well-paid professionals, poster art requires tremendous talent and hard work but is seldom appreciated.

Portraits also get very short shrift from artists except when the subjects are famous. The most renowned portraitists seem to publish whole books of such photographs. This makes me wonder if they are successful because their subjects are famous or vice versa.

To find out what subjects are left to be acceptable art, I visit as many art photography exhibitions as possible. I have attended a number of these, and looking back, I remember seeing innumerable 8"x10" or smaller black-and-white prints matted on huge mounts. The subjects seemed to be mostly sunlit doorways of abandoned houses and barns. To me, they seem as any category mentioned above. Granted, art students are too poor to do 30"x40" color prints, but when recognized artists continue to show only black-and-white 8"x10"s, I feel the art schools have failed to widen their horizons enough.

With this thought in mind, I contacted the current dean of fine arts at our local university and made an appointment with him and his photography instructor. The photography instructor said the ultimate goal in art photography is for the photographer to please himself. The dean defined fine art: "The successful communication which reflects the communicator, as well as the conventions of the medium and the response of the viewer. The conventions of the medium are colored by its limitations."

He went on to say there are two standards for art. The first standard is technical, and the second is the personal inter-

pretation which makes it unique. His criteria in judging art photography: "Can I tell what this artist is trying to communicate? Is he realizing that goal? How well? And how worthwhile is that goal?" The dean said, "We try to be dispassionate and not accept pieces just because we personally like them, but to use universal standards."

I left this interview feeling that it is possible to understand the art photographer if one tries. Obviously, the need to present a subject in an altogether *unique* way, while competing with millions of other artists, leads to much of the art I find objectionable.

The requirement of communication is one we all have to meet. The difference is that a commercial photographer must usually communicate someone else's message, especially in product advertising. We seldom have the joy of communicating our own message—or if we do, we can't expect to make money from it.

This all made good sense until the next day when I visited an art photography exhibit at a well known art institute. At the exhibit, about two-thirds of the photographs had a message I could read even if I didn't necessarily value it very highly. The other third evidently spoke a language I could not comprehend in any way. I'm almost back where I started.

I found a quote from Charles Mingus, a jazz musician, which seems to apply to art as well as to music. He said, "Creativity is more than just being different. Anybody can play weird; that's easy. What's hard is to be as simple as Bach. Making the simple complicated is commonplace. Making the complicated simple, awesomely simple—that's creativity."



M. Louise Scott, Vermillion, South Dakota, owns and manages Scotland Studio. She has owned a photography studio since 1973 and is a member of South Dakota Professional Photographers Association.

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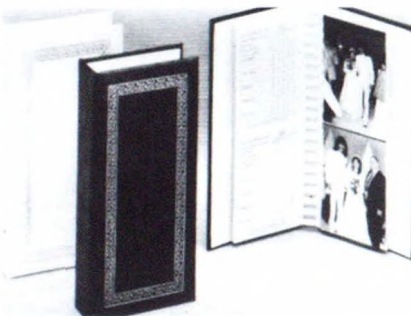
More info? Circle 47

new products

albums & frames

PROOF BOOK

Taprell Loomis, Department N-101,
2160 Superior Avenue, Cleveland,
OH 44113



Taprell's XL Proof Book holds 120 large proof prints in 30 pages. It expands to hold 150 prints. The album is available in sizes that hold 3½"x5", 4"x5", and 5"x5" prints. It has a larger capacity comb binder and a wider spine than the regular Taprell books. It is available in white and brown.

More info? Circle 48

audiovisual equipment

PORTABLE OVERHEAD PROJECTOR

Apollo Space Systems, Incorporated,
675 Station Road, New York 11713

LiteMate attache case overhead projector comes in a metal carrying case and sets up in seconds. It has a movable, 90-degree stage, and shows either vertical or horizontal formats. It has a 250-watt halogen lamp, weighs 13 pounds and measures 15"x10½"x4½" when closed.

More info? Circle 49

camera/accessories

PHOTO TRIPPER

Dale Instruments Incorporated, P.O.
Box 5222, Arlington, VA 22205

Dale beam tripper device uses an infrared transmitter, receiver, and sound detector to trigger cameras faster than human reflexes can, to photograph precise moments. In its light mode, it emits a pulsed beam of infrared, which bounces off a reflector into a receiver. Interrupting the beam triggers the camera or strobe. Automatic reset occurs after the subject leaves the beam path.

In its sound mode, the unit activates cameras or strobes by a built-in microphone. Reset is continuous during sustained noise. The unit plugs into any camera or motor drive that accepts an electronic remote cord. It also plugs into any electronic flash with a standard PC cord. It has ¼"x20 tripod mount, weighs 26 ounces, and measures 1½"x5"x5".

More info? Circle 50

computers

STUDIO SOFTWARE

Abersoftware, 26 West Mission Street,
Santa Barbara, CA 93101

Aberfile software program for small- to medium-size portrait studios gives instant access and update to customer files. It comes with an illustrated manual. Standard functions include automatic order pricing, sales tax and total computing, and direct ledger posting of orders or payments. It prints invoices and order labels, and keeps inventory. It also prints receipts, deposits, and daily, weekly and monthly reports. It runs on TRS-80 Model III and IBM PC computers and is available for sale or lease.

More info? Circle 51

MODEM PROTECTION

Electronic Specialists, Incorporated,
171 South Main Street, P.O. Box 389,
Natick, MA 01760



Kleen Line Security Modem fits standard four- and eight-pin telephone modular connectors. It suppresses software altering telephone line spikes caused by lighting, spherics or phone office switch gear. It uses two-stage semi-conductor and gas discharge tube suppression and an isolated ground to protect and isolate equipment from damaging discharge current.

More info? Circle 52

lab/darkroom equipment

DARKROOM MAT

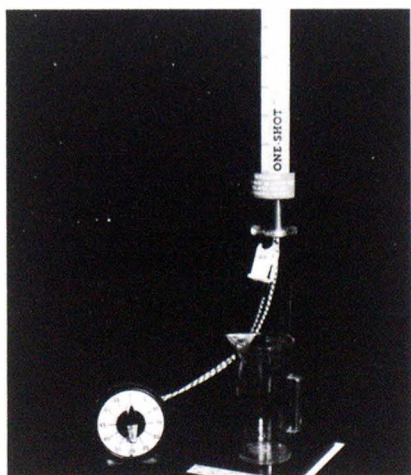
Ace Lite Step Company, 1516 South Wabash Avenue, Chicago 60605

Koralite Darkroom Mat resists damage from chemicals and is shock absorbent. The standard mat is $\frac{3}{8}$ " thick and there is a $\frac{1}{2}$ " extra thick type available. Both thicknesses are available in any length and black, brown, terra cotta, green, gray or white colors. Standard widths are 18", 24", 36" or 48".

More info? Circle 53

RAPID HEATER

Photomation West Company, P.O. Box 26551, San Diego, CA 92126



One Shot heats a small volume of chemistry to desired temperature in seconds. It has a two to eight fluid ounce capacity.

More info? Circle 54

RAPID FILM DRYER

Argraph Corporation, 111 Asia Plaza, Carlstadt, NJ 07072

Kinderman rapid film dryer weighs $3\frac{1}{2}$ pounds and measures 9"x4"x5". It uses 110 AC current and does not apply heat. Instead, a fan blows air across film while it remains on reels. It dries film in 15 to 20 minutes—up to eight 35mm reels or two 120 reels with an extension.

More info? Circle 55

MAT CUTTER

Hapi-Hal Industries, 543-J West Betteravia Road, Santa Maria, CA 93455

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board with borders up to 8½ inches. The cutter measures 21"x16". An easily adjustable gauge on its back controls mat border width. Two thumb screws lock the gauge in place for any border width.

More info? Circle 56

AIR CURTAIN

Mars Air Doors, 114 Sheldon Street, El Segundo, CA 90245

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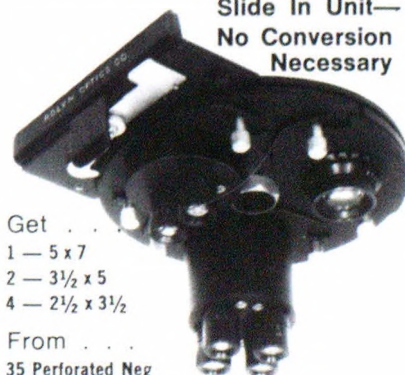
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More info? Circle 64

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More info? Circle 65

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More info? Circle 66

lenses

MACRO ZOOM

Kiron Corporation, 730 East Kings Hill
Place, Carson, CA 90746

Kiron's 70-210mm f/4 macro focusing zoom lens uses Focustop to set 1 to 35 different focusing distances between 16 feet and infinity. It has a non-rotating front barrel; an eight blade iris; and continuous one-touch macro focusing to

one-fourth life size. Focustop has two knurled rings—one for near focus and one for far—at the base of the zoom/focus collar. Each Focustop ring has a chrome button which can lock into any of 35 detents as the ring turns.

More info? Circle 70

500MM—800MM LENS

Soligor Division/AIC Photo Incorporated, 168 Glencove Road, Carle Place, NY 11514

Soligor 500-800mm f/8-f/16 lens is 5.3 inches long and weighs 37 ounces. It has a maximum barrel diameter of 3.8 inches and uses 82mm filters. It is multi-coated and focuses to as close as 13.1 feet from subject. Its T-2 mount system has adapters that let it fit most 35mm single lens reflex camera bodies. It has six elements and five groups.

More info? Circle 71

ULTRA WIDEANGLE LENS

Spiratone, Incorporated, 135-06 Northern Boulevard, Flushing, NY 11354

Pluracoat 20mm f/2.8 lens covers more than six times the angle of view of normal 50mm lens, and almost twice as much as the conventional 28mm wide angle lenses. Its depth of field at f/22 extends from 10 inches to infinity. At f/5.6, everything from 2½ feet to infinity is in focus. Closest focus is eight inches and requires only a quarter turn of the focusing mount from the infinity setting. The lens is two inches long, has nine elements and seven groups, and uses 58mm accessories. It has linear correction, and fits Nikon, Canon, Minolta, Olympus, and Pentax K cameras.

More info? Circle 72

SCHOOL LENS

Rolyn Optics Company, 738 Arrowgrand Circle, Covina, CA 91724



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More info? Circle 73

Photo District News'

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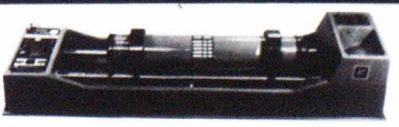
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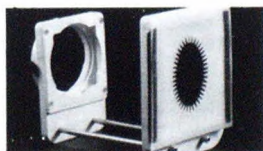
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JULY 123/TOTAL FOR YEAR 1488 The following applications for PP of A membership were received during the month. This list is published for all members in accordance with PP of A bylaws rules on membership. If no objection is received within ten days of the publication, the membership of these individuals will automatically be accepted. Sponsor names appear in *italics*.

ALABAMA 1 (13)
Evans, Billy C., Bessemer, (A-C), *Phil Graf*
ARIZONA 1 (13)
Foree James S. Phoenix (SS)
ARKANSAS 1 (14)
Jackson, Richard F., Wynne, (COL), *Jimmy DeVore*
CALIFORNIA 14 (134)
Choppe, Gary R., Canyon Country, (A-P)
Darling, Florence E., Auburn, (AA)
Graves, Glenn T., San Francisco, (AS)
Jones, J. Donald, Graton, (AS), *Fred S. English*
Lamm, Joseph, Newhall, (A-P)
Meza, Marciso R., Los Angeles, (A-P)
Micklas, Stephen J., San Bernardino, (A-I)
Poller, Glenn A., Redondo Beach, (A-P)
Romanini, Sandra, Bakersfield, (AA), *Russell L. Jennings*
Schmelzer, James W., Salinas, (A-P)
Schurz, Karl B., Beverly Hills, (A-C)
Sonnabaum, Stan L., El Cajon, (A-P)
Statham, David E., Auburn, (A-P)
Wentling, T. Dirk, Concord, (A-P), *Fred S. English*
CONNECTICUT 4 (12)
Guida, Lisa G., New Haven, (A-P)
Kelley, F. Burnette, Milford, (A-P), *Michael R. Gutrick*
Scott, John J. Junior, Bristol, (A-P)
Young, Dennis E., Southbury, (A-P)
DISTRICT OF COLUMBIA 1 (6)
Davis, Percy, Washington, (A-P)
FLORIDA 9 (39)
Baird, Michael T., Boynton Beach, (A-C)
Bass, Claude W., Orange Park, (A-C)
Ciallella, Helen, Orlando, (A-I)
Johnson, Samuel, Fort Myers, (A-P)
Laudicina, John G., Miami, (A-C), *Richard W. Turner*
O'Brien, Jack, Cape Coral, (A-C)
Pearce, John D., Fort Lauderdale, (A-C)
Potter, Charles E., Tampa, (A-C)
Streicher, Jack, Mipamar, (A-P)
GEORGIA 1 (25)
Howard, John, Decatur, (A-P)
ILLINOIS 4 (81)
Martin, Paul W., Riverside, (AS)
Mulcahy, Richard A., Beecher, (AS)
Oak, June L., Taylor Ridge, (AS)
Vincent, George P. Junior, Northbrook, (A-I)
INDIANA 3 (28)
Barnes, James W., Fort Wayne, (AS)
Bayly, Randy, Rensselaer, (A-P)
Ezell, Harold R., Coatesville, (A-P), *Joseph A. Bouterse*
IOWA 1 (28)
Glandon, Jeffrey A., Sigourney, (AM)
KANSAS 2 (13)
Embry, Crandell C., Overland Park, (A-P)
Longhofer, David R., Marion, (A-P)
KENTUCKY 1 (7)
Lipschutz, Charles J., Louisville, (A-C), *Samuel C. Moseley*
LOUISIANA 1 (20)
Bullock, Jimmie L., Baton Rouge, (AS)
MARYLAND 10 (26)
Alfred, Robert W., Baltimore, (AA)
Appier, Ronald H., Senior, Ellicott City, (A-P)
Bonney, Richard A., Baltimore, (AA), *Robert W. Alfred*
Boretos, John W., Rockville, (AS)
Formica, Francis A. Junior, Arnold, (A-P)
Howell, Edward W., Baltimore, (AA), *Robert W. Arnold*
Imrie, Paul, Baltimore, (AA), *Robert W. Alfred*
Leber, Charles C., Upper Marlboro, (A-P)
Millenburg, John T., Baltimore, (AA), *Robert W. Alfred*
Snyder, Paul C., Senior, Baltimore, (A-I), *Robert W. Alfred*
MASSACHUSETTS 2 (22)
Freitag, Lisa V., Orange, (SM)
Gaughenbaugh, Raymond M., Shelburne Falls, (SM)
MICHIGAN 4 (65)
Allen, Robert N., Oak Park, (AS)
Armstrong, Jace W., Barrie Creek, (A-I)
Lantz, John L., Saginaw, (A-P), *John W. Grunwell*
Plundt, Herbert J., Auburn, (AS)
MINNESOTA 4 (39)
Allen, Melissa M., Maple Grove, (AA), *Jinny Moe*
Coleman, W. Kenneth, St. Paul, (FM)
Faust, Christopher C., Minneapolis, (SS)
Neisen, William A., St. Paul, (A-I)
MISSOURI 2 (37)
Case, Alberta A., Brighton, (SS), *Helen K. Yancy*
Creve Coeur Camera, St. Louis, (SUST)
MONTANA 5 (12)
Danley, Michael K., Kansas City, (AS)
Hadella, Bruce E., Great Falls, (A-P)

Rivard, Richard M., Miles City, (A-P)
Rodriguez, Irene Cook, Hamilton, (A-P)
Schlamp, Keith R., Helena, (AA), *John T. Holter*
NEW HAMPSHIRE 1 (1)
Teal, George E., Concord, (A-P)
NEW JERSEY 2 (42)
Bacon, Patricia F., Somerset, (SS), *Steve Goodman*
Doughty, Clarence E., Mays Landing, (A-P)
NEW YORK 1 (73)
Fritzke, Howard W. Junior, Lockport, (AS), *Jerry Cordova*
NORTH CAROLINA 1 (35)
Ward, William Hunt, Burlington, (AA), *Thomas E. Hall*
Junior
NORTH DAKOTA 1 (2)
Sampson, Gregory A., Northwood, (A-P), *Duane R. Johnson*
OHIO 4 (74)
Bowen, Norman A., Fremont, (AS)
Cool, Robert L., Liberty Center, (AS)
Perry, Ronnie W., Germantown, (SM)
Schneider, Jack C., Marysville, (A-P)
OKLAHOMA 1 (37)
Thomas, John B., Stillwater, (EDUC)
PENNSYLVANIA 4 (68)
Denning, Charles E., North Huntingdon, (A-P)
Gerber, Nancy, Glen Mills, (A-C)
Huddle, Edwin Paul, Lancaster, (A-P), *Richard J. Harwick*
Scarano, Dominic E. Junior, Flourtown, (A-P)
RHODE ISLAND 1 (10)
Taylor, Donald P., Lincoln, (A-P)
SOUTH CAROLINA 1 (12)
King, Hollis E. (Eddie) Junior, Florence, (A-C)
TENNESSEE 6 (27)
Miller, William E., Oak Ridge, (AS), *Terry L. Marlar*
Powers, C. Michael, Jackson, (A-P)
Rhudy, Linnie H., Johnson City, (A-C), *John Hudson*
Junior
Rice, Ernest IV., Dyersburg, (A-P)
Richard, Douglas, Goodlettsville, (A-C)
Wilson, William Paul, Knoxville, (A-I)
TEXAS 9 (201)
Berry, James, Houston, (SM)
Denison, Jim, Brownfield, (A-P)
Gomez, Luz, Corpus Christi, (A-P)
Lewis, Ernest, Silsbee, (A-P), *M. David Mayer*
McCain, Eugene L., Alvin, (A-P)
Owens, Eddie, Plainview, (AS)
Parker, Charles, Garland, (AS)
Sandler, Robert K., Houston, (A-P)
Westerman, Dan W., Houston, (AS)
UTAH 1 (12)
Perdue, Norman R., Sandy, (AA), *Dale P. Hansen*
VIRGINIA 2 (18)
Hatler, Charles, Richmond, (A-C), *Paul J. Cogan*
Isaacs, Mollie B., Alexandria, (A-P)
WISCONSIN 4 (22)
Arthur, Robert G., Sheboygan Falls, (AS)
Brey, James, Algoma, (A-P), *Clifton L. Harmann*
Sannes, Norman C., Madison, (A-P), *Deborah K. Wiltsey*
Tanner, Gilbert L., Eau Claire, (A-C)
ALBERTA 1 (6)
Lutcher, Larry D., Calgary, (INT)
BRITISH COLUMBIA 1 (7)
Chan, Robert Gin-Chung, Vancouver, (INT), *Evange Apostolides*
ONTARIO 5 (18)
Gallagher, Bob W., Windsor, (INT)
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Salih, Abed Elhamid, Montreal, (SM)
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Farrell, Graeme William, Brisbane, Queensland, (INT)
NEW ZEALAND 1 (2)
Lindberg, W., Hamilton, (INT)
TASMANIA 1 (1)
Mindi, Richard C., Launceston, (INT)
VICTORIA 2 (3)
Loughridge, Arthur, Moorabbin, (INT)
Nugent, Ray, Melbourne, (INT), *Benjamin Stypel*

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