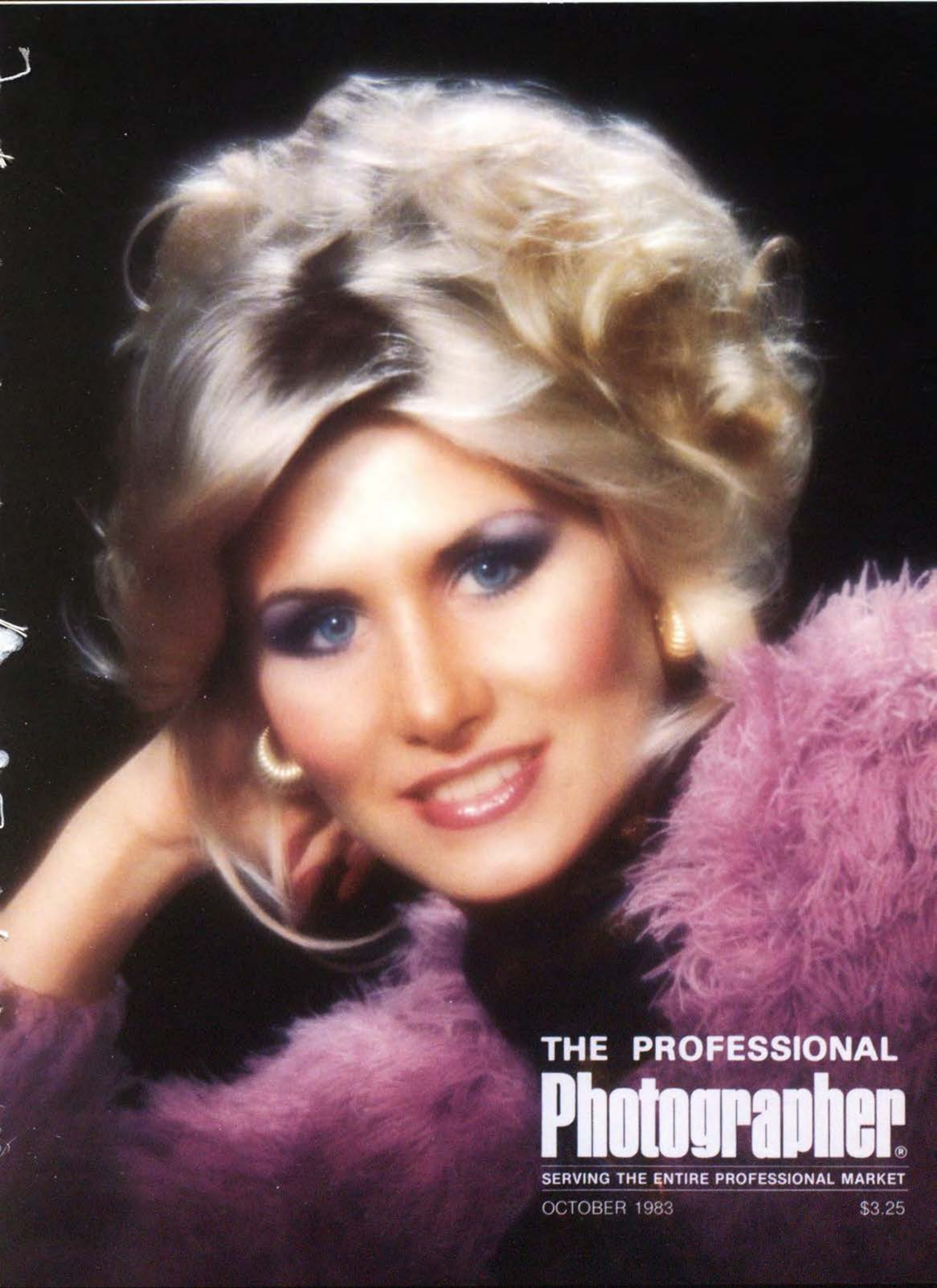




THE PROFESSIONAL
Photographer[®]

SERVING THE ENTIRE PROFESSIONAL MARKET

OCTOBER 1983

\$3.25

THE FIRST CHOICE OF
DOLLAR-WISE PROFESSIONALS:

NATIONAL CANDY COLOR[®] CANDIDS!

AN UNBEATABLE COMBINATION OF
SUPERB PROFESSIONAL QUALITY
BORDERLESS PRINTS MADE FROM
120/220 & 35mm VPS FILM... AND
DELIVERED AT REMARKABLY LOW PRICES.

Cost-conscious professionals who shop around for the least expensive, best-looking candids their money can buy, invariably end up sending their VPS negatives to National, and say "Give me Candy Color Candids!"

They take advantage of "National Know-how." A unique combination of people and machines, each doing what each does best, to make it possible to produce candid prints so good for so little.

By name: CANDY COLOR CANDIDS... and how sweet they are!

Your VPS negatives are carefully computer-analyzed; then borderless prints (of the largest proportional area of the negative) are made to the most exacting quality-controlled standards.

BORDERLESS—FROM 120/220 VPS NEGATIVES

PRINT SIZE	PRICE	DUPLICATE PRINTS	SILK FINISH or FINE TEXT.	MATTE SPRAY
8x10	1.60	1.50	.20	.40
5x7	1.10	1.05	.20	.35
5x5, 4x5 or 3 1/2x5	.85	.80	.20	.30

One negative size per order. Minimum order \$3.50

BORDERLESS—FROM 35mm VPS NEGATIVES

	8x10	DUPLICATE PRINTS	5x7 or 3 1/2x5	DUPLICATE PRINTS
35mm CANDY COLOR	1.75	1.60	1.15	1.10
MATTE SPRAY	.40	.40	.35	.35
SILK or FINE TEXTURE	.20	.20	.20	.20



To get the complete Candid "picture," free postpaid mailing envelopes, and National Price List Catalog, write:

NATIONAL
COLOR LABORATORIES

306 West First Avenue, Roselle, New Jersey 07203 (201) 241-1010

More info? Circle 17

YOU GET MORE THAN YOU PAY FOR!

AN EXCELLENT IDEA WORTH ENLARGING UPON.



The Noritsu QSS® 601 Daylight Enlarging System delivers superior quality color enlargements of 5x7, 8x10, 8x12, and 11x14 size — in just 15 minutes.

Providing quick operation and profitability from a design with quality built-in.

Another Noritsu idea. The QSS 601.

A complete system — worth enlarging upon.

Noritsu America Corporation, 6900 Noritsu Avenue,
Buena Park, CA 90620.



America's Fastest Photofinisher! © QSS is a registered trademark of Noritsu America Corporation.

CALL NOW!

Buena Park, CA (714) 521-9040
Ramsey, New Jersey (201) 825-7662
Elmhurst, Illinois (312) 833-0600
Dallas, Texas (214) 243-1057

SCHOOL PHOTOGRAPHERS

MOVE UP TO PRO COLOR'S QUALITY



11 x 14



8 x 10 = 1 Unit



2 = 5 x 7 = 1 Unit



4 = 3 1/2 x 5 = 1 Unit



9 Wallets = 1 Unit

PRO OFFERS:

High quality unit packages that cover everything from elementary school to senior portraits. Available in a variety of formats. Sizes: 3 1/2 x 5, 4 x 6, 5 x 7, 8 x 10, and 11 x 14. Pro Color gives your school customer a large selection to choose from. A variety of masks are available to suit the size film you use. Pro Color also offers meticulous film developing and high quality film retouching.

WHATEVER YOUR SPECIALTY...

portrait, candid, school, commercial, industrial or display - Pro Color does it all... professionally. Our diversity of service and talent have made Pro Color one of the nation's largest labs for professional photographers. Our lab runs 3 shifts around the clock... 24 hours a day... to assure you of *speedy service*.

Quality at LOW! LOW! PRICES.
Satisfaction Guaranteed.
Select Any Units You Desire
Units Made From:

35mm unperf., 46mm, split 70mm, 70mm and from 120/220 film with 8, 10, 12, and 16 exposures.

*For 8x10 units from 35mm perf. film add 20% to prices. All packages must be the same. Film must be cut in 6 frames or more. (Sorry no retouching) For a la carte packages from 35mm perf. film add 50% to prices.

1st 8x10 Unit\$1.75

Additional Units (from same negative)*

2nd unit\$1.50

3rd unit\$1.25

4th unit\$1.00

The 4th & additional units

from same negative cost

you only\$1.00 each

11x14 Unmounted\$4.25

Film Processing

Long Rolls 30¢ per ft.
(minimum charge \$5.00)

120 film & 35mm 20 exp. ...\$1.35

220 film & 35mm 36 exp. ...\$2.60

Proofs (Price includes film processing)

70mm Film Processing

and Contact Proofs 65¢ per ft.

(can be printed with or without the word PROOF)

3-1/2x5 34¢ each

Retouching Prices

Per Head\$2.75

(Extensive retouching hourly charge \$12.00)

Matte Spray per unit 20¢

Texture per unit 10¢

Spotting per unit 15¢

B&W Panalure yearbook

prints (wallet size) 60¢ each

PRICES EFFECTIVE:

FEBRUARY 1, 1982

*NOTE: WALLET PRINTS VARY PER UNIT

You will *only* receive 8 wallet-size prints per unit when ordering from 35mm perf. or 35mm unperf. film.

When ordering 11 x 14 prints from 46mm, split 70mm, 120/220 12 exp. or 120/220 16 exp. your wallet-size order will contain 8 wallet-size prints per unit instead of 9 wallet-size.

Call Pro Color for our many, many other packages that include 3 1/2 x 5 units, 4 x 6 units, 5 x 7 units and 8 x 10 mini-maxis in a combination of formats.

SPEEDY SERVICE



We use Kodak paper.
For a good look.

PRO
COLOR, INC.

"Serving Professional Photographers for
 Over a Quarter of a Century"

957 Yonkers Avenue-Yonkers, New York 10704

914/237-9000

THE PROFESSIONAL Photographer®

OCTOBER 1983 / VOLUME 110 / NUMBER 2057

features



16



29

- 29 **Road to photography** / An ASP photographer works hard for success / *James K. Madden*
- 37 **Quality of light** / What is it? How does it work? / *Guy Grube*
- 42 **Basic posing** / One good pose leads to a variety of exciting portraits / *Erwin W. Hausmann*
- 44 **Mini-labs** / Are they just for amateurs? / *Paul D. Crezee*
- 46 **Photographing glass** / Lighting technique makes everything crystal clear / *Paul A. Camello*
- 50 **Passports promote profits** / They're simple to do, yet they pay well / *Stanley Mindel*
- 52 **What pictures are admissible in court?** / An evidence photographer gives some clues / *Benjamin Cantor*
- 54 **Legal prescription for photographic protection** / You can reduce your liability with a little planning / *Marjorie K. Nanian*
- 56 **Managing people** / An art not a science / *Herman West*
- 58 **Making print mounting work** / Ignore written instructions and check your press / *Cindy Zatycki*

columns

- 4 President's message / *Robert M. Opfer*
- 60 Practical pointers / *Ross Sanddal*
- 62 In the studio / *Marty Rickard*

departments

- | | |
|---------------------|---------------------------|
| 7 Datelines | 68 Education |
| 10 Behind the cover | 70 Promotional creativity |
| 12 News | 72 New products |
| 16 In depth | 76 Membership report |
| 64 Book briefs | 84 Advertising index |
| 66 Idea exchange | |

president's message



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

The future of Winona

One of the big events of the national convention in Dallas was the announcement of the Winona Fundraising Drive. As president, I accepted the challenge of assuming the top volunteer leadership post. In this way, I have made personal commitment to the goals of our fundraising program—as well as a corporate commitment of \$50,000.

As an owner of Antonelli Institute of Art and Photography, I am deeply concerned about photographic education. Winona, with its dedication to continuing education, is the only international school of professional photography in the world. After we announced our fundraising campaign at the convention, I could tell our members believe in Winona, too.

Our campaign plans call for a minimum of thirty vice-chairmen. These members, from all branches of our industry, have given a commitment of time and funds to our drive. And these members will be calling on you to ask for your contribution. The Winona Alumni Association has certainly supported the move. Vangie Parker, Cr. Photog., CPP, and Virgil Parker, M. Photog. Cr., have pledged \$4,000 to the future of Winona.

Each member must decide where he wants to make his commitment and how much he wants to commit. A suggested amount for personal giving is \$500 a year for three years. This \$1,500 contribution actually equals about what you'd spend on three cups of coffee a day! A matching corporate commitment, if appropriate, would be most welcome, too.

It has been more than twenty years since we made any major moves in the association which required such commitment from members. But fundraising for Winona's relocation is a challenge which is drawing us all closer together.

When the new Winona is finished, we will have the most unique school of professional photography in the world. We will increase activities by expanding the schedule to ten months a year, and we'll be able to schedule classes for the convenience of students. We will broaden the base of our continuing education by offering classes for foreign students. We have a Spanish-speaking course scheduled for 1984, and we will probably repeat a similar program presented this year for Japanese professionals.

The future of Winona has become very exciting. We had a very successful Fare Thee Well party at Winona Lake last month, to say goodbye to the old school and welcome the new one. It was good to see so many Winona friends gathered together, and we all enjoyed reminiscing about past good times.

The future of Winona is in your hands.

editor
GORDON F. BIEBERLE

associate editor
SHARON SHINN

assistant editor
GREG SMITH

art director
DEBBIE TODD

typographer
NANCY EIGELIS

production manager
NONA GELDERNICK

administrative assistant
CAROL NEUFELDT

publications committee chairman
DAVID GLEASON, M. PHOTOG., CPP

director, advertising/conventions
DONNA R. McMAHON

advertising manager
ROBERT GARDNER

advertising representatives

HARWAY & ASSOCIATES

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

THE FARLEY COMPANY

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

MIKE ONO, CR PHOTOG.

International Publications Consultant

Acceptance of advertising does not carry with it endorsement by the publisher. *The Professional Photographer* (ISSN 0033-0167) is published monthly by PPA Publications and Events, Inc., 1090 Executive Way, Des Plaines, IL 60018; (312) 298-4680. Opinions expressed by *The Professional Photographer* or any of its authors, do not necessarily reflect positions of Professional Photographers of America, Inc.

Copyright 1983, PPA Publications and Events, Inc.

The Professional Photographer, official journal of the Professional Photographers of America, Inc., is the oldest exclusively professional photographic publication in the Western Hemisphere (founded 1907 by Charles Abel, Hon. M. Photog.) incorporating *Abel's Photographic Weekly*, *St. Louis & Canadian Photographer*, *The Commercial Photographer*, *The National Photographer*.

Yearly Subscription: \$22.10 in the USA and possessions; \$35 foreign; back issues \$3.25 postpaid. PP of A membership includes \$11.05 annual subscription. PPA Publications and Events, Inc., 1090 Executive Way, Des Plaines, IL 60018. Microfilm copies: \$6.20 annual subscription; order direct from University Microfilms, Inc., 300 Zeeb Road, Ann Arbor, MI 48106.

Postmaster: Send form 3579 to The Professional Photographer, 1090 Executive Way, Des Plaines, IL 60018. Second class postage paid at Des Plaines, Illinois and at additional mailing offices. Circulation audited and verified by Business Publication Audit of Circulation, Inc.

BPA

MCC
Media Data Form

Wedding Photographers

Trans-Pak™ Opens the Door to a Dramatic Sales Increase



And it Can Be Yours Absolutely Free

In 1980, Visual gave you Trans-Proofs.® The result — a dramatic increase in wedding sales for hundreds of professional photographers. You've heard many of the success stories.

Now we've gone one step further and taken the guesswork out of how to use Trans-Proofs. We have put together a complete, easy-to-use, AV equipment package that makes using them a breeze.

A typical Trans-Pak includes:

- Kodak Ektagraphic Projectors
- Gemini 2000 Dissolve Unit
- Sharp AV Stereo Double Cassette Recorder
- Complete Trans-Proof Marketing Plan

Write or call today for information on our Trans-Pak **Total Rebate Program**.

Tel. 619-292-4700
In California 800-452-6429



HELPING YOU
LOOK GOOD

Visual Productions, Inc.
4717 Cardin St., Dept. PTP, San Diego, CA 92111

- ☐ Please send me more information on Trans-Proofs and Visual's Trans-Pak Rebate Program.
- ☐ Please send complete starter pack.

Name _____

Phone () _____

Address _____

City/State/Zip _____



Your
custom prints
deserve

*The Hallmark
Touch*



Please call our toll-free number
or write today for your complimentary
Hallmark Color Kit.



HALLMARK COLOR LABS

AT THE AIRPORT
TURNERS FALLS, MASSACHUSETTS 01376
Customer Service: 1-800-732-7300

More info? Circle 21



PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

1090 Executive Way
Des Plaines, Illinois 60018
312/299-8161

PP OF A BOARD

President

* Robert M. Opfer, M.Photog.Cr., CPP
1210 Race Street, Box 1319
Philadelphia, PA 19105

First Vice President-Secretary

* Frank Cricchio, M.Photog.Cr., CPP
2701 Gulfway Drive, Port Arthur, TX 77640

Vice President-Treasurer

* Ross Sanddal, M.Photog.Cr., CPP
Hughes Tool Company
P.O. Box 2539, Houston, TX 77001

Chairman of the Board

* Kermit L. Buntrock, Cr.Photog., Hon.M.Photog.
1522 West Fifth, Storm Lake, IA 50588

Directors

Lawrence E. Anspaugh, M.Photog.Cr., CPP
P.O. Box 446, Decatur, IN 46733

Archie McDearmid, M.Photog.Cr., CPP
Norfolk Naval Shipyard, Code 120
Portsmouth, VA 23709

Morton A. Sobin, M.Photog.Cr., CPP
279 Main Street, Hackensack, NJ 07601

Roland Laramie, M.Photog.Cr., CPP
98 Windham Street, Willimantic, CT 06226

Donald P. Beyer, Cr.Photog.
Standard Oil Company MC 2506
200 East Randolph, Chicago, IL 60601

Terry J. Deglau, M.Photog.Cr., CPP
215 Depot Street, Latrobe, PA 15660

John (Jack) Fletcher, Cr.Photog.
P.O. Box 250, Hurlock, MD 21643

Murray Getz, Cr.Photog., CPP
2310 Genessee, Houston, TX 77006

Division Liaisons

Portrait—Roland Laramie
Commercial—Murray Getz
Industrial—Donald Beyer

Executive Director

* Robert E. Becker, J.D., CAE

Legal Counsel

Jenner and Block
Chicago, Illinois

PP of A DIVISION CHAIRMEN

Commercial—Warren E. Motts, M.Photog.Cr., CPP
1461 Gerrard Avenue, Columbus, OH 43212

Industrial—John M. "Jock" Bethune
American Airlines, Inc., American Airlines Flight Academy
P.O. Box 61617, DFW Airport, TX 75261

Portrait—Colbert P. Howell, M.Photog.Cr., CPP
5710 Glenwood Avenue, Raleigh, NC 27612

PP of A EXECUTIVE STAFF

Marcia A. Adams, Co-Director of Winona School
Gordon F. Biebler, Editor

Maureen Haggerty, Director of Communications and Membership
Philip M. Kummerer, Director of Finance and Administration
Vickie Mai, Director of Marketing

Donna R. McMahon, Director of Conventions and Advertising
Edwin S. Purrington, Co-Director of Winona School

Jane Shaffer, Division Administrator
* Executive Committee of the Board

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

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

Tom Krieger, Chairman
1004 Sayward Avenue
Baltimore, MD 21234

JANUARY 15-18, 1984

Hawaii PPA
Prince Kuhio Hotel
Honolulu, Hawaii
Harry Higa, President
444 Hobron Lane
Honolulu, HI 96815

JANUARY 18-23, 1984

COMMTEX International
Dallas, Texas
NABA
3150 Spring Street
Fairfax, VA 22031

FEBRUARY 4-7, 1984

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

FEBRUARY 9-12, 1984

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

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

future conventions

JANUARY 10-12, 1984

Professional Photographers
of America, Inc.
2nd Annual Marketing
and Management Seminar
Caesars Palace
Las Vegas, Nevada

JANUARY 14-17, 1984

Maryland PPA
Timonium Plaza
Baltimore, Maryland

datelines

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 18-20, 1984

Alberta PPA
Capri Centre
Red Deer, Alberta
Bob Cantelon, Chairman
15343 111 Avenue
Edmonton, Alberta
Canada

MARCH 23-27, 1984

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

MARCH 24-26, 1984

Connecticut PPA
Treadway Lord Cromwell
Motor Inn

Cromwell, Connecticut
Harvey Goldstein, Chairman
70 Riverview Center
Middletown, CT 06457

MARCH 24-28, 1984

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

MARCH 31-APRIL 4, 1984

PP of Iowa
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
P.O. Box 156
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 McDermid, 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
Margate Four Seasons Resort
Laconia, New Hampshire
Roger Grodin, Chairman
1179 Hanover Street
Manchester, NH 03103

APRIL 29-MAY 3, 1984

Montana PPA
Village Motor Inn
Missoula, Montana
Darlene Glasscock
3216 5th Avenue South
Great Falls, MT 59405

MAY 5-7, 1984

Society of PP of Puerto Rico
Willie Alonso, President
Box 10765
Copper Heights, PR 00922

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 19-22, 1984

PP of Washington
Bellevue Red Lion Inn
Bellevue, Washington
Al Hamm, Conv. Chairman
10 Lakeshore Plaza
Kirkland, WA 98033

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 18-22, 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
P.O. Box 504
Greenwood, MS 38930

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

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

JANUARY 16-21, 1985

COMMTEx International
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
1553 Walton Way
Augusta, GA 30904

FEBRUARY 17-20, 1985

Hawaii PP
Irving Rosen
3455 Waialea Avenue, Room 202
Honolulu, HI 96816

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
Roger Grodin, Chairman
1179 Hanover Street
Manchester, NH 03103

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

JANUARY 16-20, 1986

COMMTEx 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

PP of Iowa

JULY 13-16, 1986

Professional Photographers
of America, Inc.
95th International Exposition
of Professional Photography
34th National Industrial
Photographic Conference
Anaheim Convention Center
Anaheim, California

JANUARY 7-12, 1987

COMMTEx International

Atlanta, Georgia
NAVA
3150 Spring Street
Fairfax, VA 22031

FEBRUARY 21-24, 1987

Southeastern PPA
Atlanta Marriott
Atlanta, Georgia
Robert Symms,
Exec. Vice President
1552 Walton Way
Augusta, GA 30904

MARCH 7-10, 1987

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

MARCH 12-16, 1987

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

JANUARY 13-18, 1988

COMMTEX International
New Orleans, Louisiana
NAVA
3150 Spring Street
Fairfax, VA 22031

MARCH 3-8, 1988

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

JULY 8-13, 1988

Professional Photographers
of America, Inc.
97th International Exposition
of Professional Photography
36th National Industrial
Photographic Conference
Orange County Civic Center
Orlando, Florida

current exhibitions

THROUGH OCTOBER 15

Considering Beauty in
Photography, Columbia College,
Chicago, Illinois

THROUGH OCTOBER 15

Seven Great Photographers,
Wilkin Gallery, New York,
New York

THROUGH OCTOBER 23

Works of Susan Rankaitis,
Los Angeles County Museum
of Art, Los Angeles, California

THROUGH NOVEMBER 6

Work of Paul Landacre,
Los Angeles County Museum
of Art, Los Angeles, California

THROUGH NOVEMBER 7

Work of Atget, Art of Old Paris,
Institute of Arts, Minneapolis,
Minnesota

THROUGH NOVEMBER 27

Art of the Maori, Natural
History Museum, Los Angeles
California

THROUGH NOVEMBER 30

Nature Photography by
Jeannette Klute, Rochester
Museum and Science Center,
Rochester, New York

THROUGH DECEMBER 4

Wise Silence by Paul Caponigro,
George Eastman House,
Rochester, New York

THROUGH JANUARY 2

Maxwell Street, Chicago
Historical Society, Chicago,
Illinois

future exhibitions

OCTOBER 3-31

Photographs of Mark Brady,
Canon House Gallery,
San Francisco, California

OCTOBER 3-31

Albert C. DeVito, Canon Photo
Gallery, Los Angeles, California

OCTOBER 4-29

Four Italians, Santa Fe
Center for Photography,
Santa Fe, New Mexico

OCTOBER 4-NOVEMBER 5

Elsa Dorfman, Yuen Lui
Gallery, Seattle, Washington

OCTOBER 4-NOVEMBER 5

Ann Parker and Eli Reed, Focus
Gallery, San Francisco, California

OCTOBER 5-NOVEMBER 20

Windows on the World, Denver
Art Museum, Denver, Colorado

OCTOBER 6-30

Photographs by Hans van der
Kamp, Focal Point Gallery, City
Island, New York

OCTOBER 8-28

Kurt Brabbee, Ithaca College
Photography Gallery, Ithaca,
New York

OCTOBER 9-NOVEMBER 17

The Fault Zone by Joe Deal,
Center for Creative Photography,
Tucson, Arizona

OCTOBER 9-NOVEMBER 17

Aspects of Family, Center for
Creative Photography, Tucson,
Arizona

OCTOBER 18-NOVEMBER 26

Christopher James, Witkin
Gallery, New York, New York

OCTOBER 31-NOVEMBER 26

Photographs by Michael Vignes,
Santa Fe Center for
Photography, Santa Fe,
New Mexico

OCTOBER 31-JANUARY 6

Harry Benson, Western States
Museum of Photography, Santa
Barbara, California

NOVEMBER 1-30

Lost Secrets of the Soul, Canon
House Gallery, San Francisco,
California

NOVEMBER 1-30

Fred E. Hutton, Canon Photo
Gallery, Los Angeles, California

NOVEMBER 8-DECEMBER 3

Photographs by Gernot Kuehn
and Don Gregory Anton, Focus
Gallery, San Francisco, California

NOVEMBER 8-DECEMBER 3

Judy Dater, Yuen Lui Gallery,
Seattle, Washington

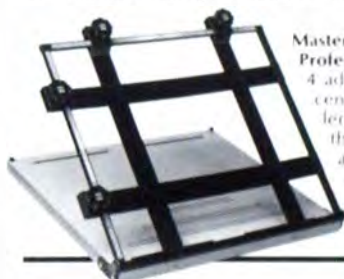
NOVEMBER 29-JANUARY 29

Work of Atget, St. Louis
Museum, St. Louis, Missouri

Saunders Professional Easels

A one time,
long-term
investment

Made of the most durable materials available, each easel (general purpose or specific application) is individually hand assembled, calibrated and tested to assure absolute precision. Craftsmanship and care that only Saunders offers... and backs up with an exclusive five year guarantee! And while the standards of workmanship are proudly from the past—the designs are definitely futuristic—clean lines, smooth operation, exclusive features that speed darkroom work.

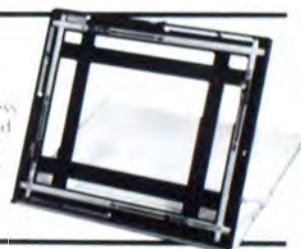


**Master & Heavy Duty
Professional Easels**

4 adjustable stainless steel blades center prints under the enlarger lens axis. Large (1 1/2") to hairline thin borders—precisely adjustable by patented friction clutch actuators.

14x17 Adjustable Universal Easels

4 individually adjustable, stainless steel blades for print centering and perfect borders from hairline to 1 1/2". Locks open for fast, easy, precise loading.



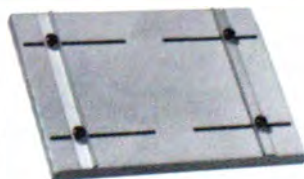
Print and Repeat Multi-Size Easels

PR16.20 turns out duplicate, mixed, or up to five different size prints on 16x20 paper. Make multiple prints with PR810 in five different sizes on 8x10 paper. Change film and focus without removing paper from easel.

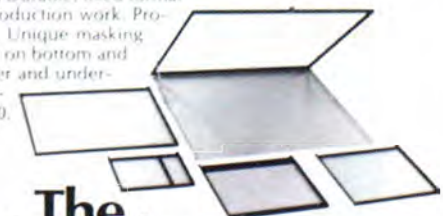


Adjustable Borderless Easels

Adjustable retainer bars hold standard and non-standard size papers perfectly flat for fast, easy, edge-to-edge exposures. Sizes: 8x10, 11x14, 16x20, 20x24.



Single Size Easels Durable, fixed format easels for fast production work. Provide 1/2" border. Unique masking frame bars wider on bottom and right side for over and under-size paper adjustments. Sizes: 8x10, 11x14, 16x20.



Superior
Photographic
Products

**The
Saunders
Group**

67 Deep Rock Rd.
Rochester, N.Y. 14624
(716) 328-7800

behind the cover

Making a living

This month's cover photographer started his photography career while working in general accounting for a large corporation. L.C. "Gil" Gilstrap, M.Photo., CPP, Hurst, Texas, began photographing industrial assignments for his company, then he started accepting freelance assignments, and his business grew.

"Each of us must make a living doing something," says Gilstrap. "What could be better than spending your time with a profession that brings you happiness and satisfaction?"

Gilstrap opened Gilstrap Photography in 1972, and has expanded his studio three times since. He owns Custom Photographic Labs, and is part owner of G&G Aero Service. G&G Aero Service leases

a modified Cessna 172 airplane to professional photographers working on aerial assignments.

Gilstrap was one of the first in Texas to receive CPP certification. He received his Master of Photography degree in July 1983. He is the current treasurer for Texas Professional Photographers Association, and three of his prints have been in PP of A's Loan Collection.

"Photography is exciting and stimulating, and it offers a constant opportunity to create special images for each customer," says Gilstrap. "It provides unlimited possibilities for personal achievement and its rewards."

One reward for working in photography has been photographing Lisa Alread,

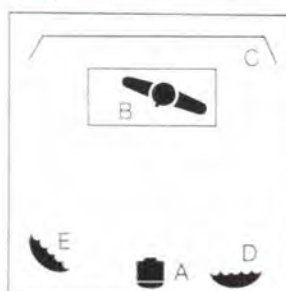
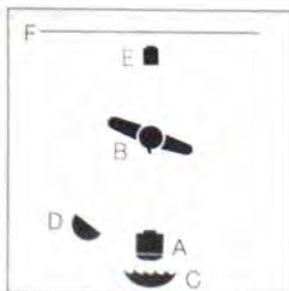
a model, and the subject in "Glow of Class," this month's cover and part of PP of A's 1982 General Exhibit. "We have had the pleasure of working with Lisa for five years," says Gilstrap. "She is a natural and a delight to photograph."

"Glow of Class" is part of a series of tests Gilstrap conducted on an old Rodenstock soft focus lens he adapted to a RB 67 camera. He has used it for studio display and in traveling shows.

"A real benefit and source of enjoyment is sharing technical knowledge and techniques with other professionals," says Gilstrap. "This fellowship is invaluable to improving skills. To insure success, you must remain dedicated and continue to improve your skills." □



Gilstrap adapted an old view camera lens with no shutter to fit his Mamiya 180mm lens barrel and shutter assembly to create "Glow of Class," part of PP of A's 1983 General Exhibit. He has worked with his subject for five years, and her modeling career looks very promising since she won the Miss Texas USA Pageant and was runner-up for Miss USA for 1983, says Gilstrap. **DIAGRAM:** (A) Mamiya RB 67 camera with modified 220mm Rodenstock Munchen soft focus lens and 2x neutral density filter; (B) subject; (C) 400w/s thirty-six-inch square Reflectisol; (D) 100w/s sixteen-inch Photogenic with barn doors; (E) 100w/s dimmed six-inch Photogenic with three-inch snoot; (F) canvas background painted mostly with black and with a touch of green. Exposure was $\frac{1}{125}$ sec on 120 VPS film.



Gilstrap created "Vogue," part of PP of A's 1983 General Exhibit, for his subject's portfolio. The model had just become a grandmother when she was photographed. **DIAGRAM:** (A) Mamiya RB 67 camera with 90mm lens; (B) subject; (C) windows with strong light; (D) and (E) thirty-six-inch parabola umbrellas with 200w/s nine-inch heads. Exposure was $\frac{1}{125}$ sec on 120 VPS film.

After a sitting like this,
the last thing you need to worry about
is your color lab.



North American Photo is a full service color lab that understands your profession. We know, the last thing you need to worry about is your film or proofs being messed-up or late. That's why, all film is carefully processed, video analyzed and tested before printing to insure you get correct color balance. We've also installed a new computerized ordering system that keeps your order moving for fast turn-around. And, all this is created at prices that won't bring tears to your eyes. Our full color service extends into wedding candids, special effects, contact proofing, negative and print retouching, canvas mounting, portrait packages and prints to 30 x 40 to name just a few. We'll even pay your postage within the United States. So, contact North American Photo, the full service color lab, that will help you concentrate on taking pictures, rather than worrying about them.

Call toll free in Michigan 1-800-852-8522, all other states 1-800-654-6544 or write for our free catalog of services, North American Photo Inc., 27451 Schoolcraft, Livonia, MI 48150. And stop worrying.



**NORTH
AMERICAN
PHOTO**

The color lab you can count on

More info? Circle 23

in brief



"Three Men," by James Newberry will be part of the exhibit "Maxwell Street: Photographs by Nathan Lerner and James Newberry," at the Chicago Historical Society through January. Photo Courtesy of Chicago Historical Society.



Victor Keppler has been elected to the board of directors for **KEW, Incorporated**, Norwalk, Connecticut. Keppler, who has produced a great deal of U.S. adver-

tising photography, founded the Famous Photographers Schools and acted as director of the Photographic Hall of Fame. Some of his work is on permanent exhibition at the Smithsonian Institution and other museums.

Nord Photo Engineering, Incorporated, has announced two new assignments: **Thomas Hanna** as a technical service representative in the southeast, and **James Compardo** as marketing director for the midwest states.

Steven A. Solomon has joined **Fuji Photo Film U.S.A.**, Magnetic Products Division, as national sales manager for computer products.

Polaroid Corporation has announced that it will begin marketing high performance video cassettes in selected overseas markets soon. Polaroid Supercolor cassettes will be available in VHS and Beta formats.

Kodak announces lower second quarter sales and earnings

Eastman Kodak Company announced lower sales and earnings for the second quarter and first half of 1983, reflecting the financial woes that have troubled the company for most of this year.

Colby H. Chandler, chairman and chief executive officer, and Kay Whitmore, president, attributed the low earnings to "negative factors which Kodak faced earlier this year." These include lower unit volume, the adverse impact of foreign currency on the U.S. dollar, and higher depreciation and material costs, especially for silver.

The company leaders said, "We have characterized 1983 as a year in which Kodak results will bottom at a point from which recovery can begin."

Others are watching the industry giant and analyzing its problems. *Newsweek* magazine mentioned two additional factors: changes in the photography marketplace, and competition from Fuji Photo Film Company. The amateur film market, contends the article, is "a mature business, highly susceptible to changing consumer buying patterns. In the future, many picture takers may retire their cameras...and take up the personal computer as a hobby instead."

Competition from Fuji also has become more formidable. Fuji owns five percent of the U.S. amateur film market, according to *Newsweek*, and fifteen percent

worldwide (compared to Kodak's eighty-five and fifty percent respectively). Fuji also offers direct competition to Kodak with high-quality 35mm and disc film.

Kodak's response to market worries has been to trim back and branch out, the article noted. Earlier this year, the company laid off 2,700 workers and encouraged 4,000 more to take early retirement. Kodak also may recover its edge through diversification into photocopying, computerized publications systems, and computerized blood analyzing devices.

Photographic standards set

American National Standards Institute (ANSI) has set three photographic standards for safety of films, paper sizes, and proper print storage.

ANSI PH1.25-1983, for safety photographic films, helps minimize fire hazards associated with film projection, handling, and storage. ANSI PH1.34-1982 brings uniformity to product sizes of photographic paper used for typesetting and photo composing. ANSI PH1.48-1982 prescribes archival storage practices for preserving black-and-white prints with legal or historical value.

For copies of any standard, send \$5 per copy to ANSI's Sales Department, 1430 Broadway, New York City 10018.

obituaries

Norman L. Cook, who owned Norm Cook Studio, Anderson, Indiana, died April 18. He was seventy-four. He was a life member of PP of A, and won the National Award from Professional Photographers of Indiana in 1974. In addition to being a photographer, Cook was an inventor, writer, and artist.

Edward A. DeCrose, M.Photos. Cr., F-ASP, died of a heart attack July 24 in Denver. He owned and operated a Denver Studio from 1960 on. He was past president of Greater Denver Professional Photographers Association and Rocky Mountain Professional Photographers Association, an instructor at Winona International School of Professional Photography, and juror for local and national competitions. He was also a writer and convention speaker, and was the first American portrait photographer to be published in *International Hasselblad* magazine.

You'll the Color King difference!

The photo lab that promises to earn your business and increase your profits.

That's quite a promise—and no doubt you've heard many. So what makes us so sure you'll love the Color King difference?

Well, after twenty years of serving many of the country's finest professional photographers, we made a flattering discovery. In a recent survey we found that over 50% of our customers were referred to Color King by other satisfied customers. We're proud to have earned your trust—and promise to work even harder to keep you and your friends coming back.

We're committed to making Color King your only lab by bringing you the very finest quality and service available anywhere today. Our customer service representatives are just a toll-free phone call away. They're anxious to discuss your work and help provide tips that will increase your profits. We're certain you'll love the Color King difference, call or write for your free profit kit.

For further information call toll-free **1-800-327-0251**,
in Florida call collect: **(305) 921-1266**.

Please send me my free profit kit.

My specialty is _____

NAME _____

COMPANY NAME _____

ADDRESS _____

CITY _____

TELEPHONE (____) _____

STATE _____

ZIP _____

CK COLOR KING

THE IMAGEMAKER
2801 Greene Street
Hollywood, Florida 33020

For further information call
toll-free 1-800-327-0251
in Florida call collect
(305) 921-1266





BRONICA

BRONICA MULTI-FORMAT CAMERAS/6x4.5 ETRS/6x6 SQ-A, SQ-Am/6x7 GS-1

BRONICA BORN OF ELECTRONICS AND LASERS

We built a new lens factory... because of electronics!

Bronica engineers designed it from the ground up to take full advantage of electronic advances of the space age — as well as future high-technology discoveries — and make lenses of unparalleled superiority. Our R & D scientists use special computer programs to design and refine new Zenzanon lenses for Bronica cameras. And the machines that produce our lenses are electronically controlled to achieve precision that can only be measured in thousandths of an inch.

Multicoating that works magic!

In our constant efforts to achieve excellence, we use 11 coatings on all air glass surfaces, and we use specially engineered, electronically controlled machines to apply them. As a result, our lenses transmit an extraordinary 95% of the light. And we've reduced lens flare to less than 0.3%, which helps to increase lens contrast!

Lasers? Yes, we use them too.

Once the components of a lens are made, they must be assembled, and it is essential that all the optical elements are aligned correctly. So, in addition to our conventional centering machine, we have two made by Loh, in West Germany, that use laser beams for the ultimate in accuracy!

All Zenzanon lenses cut a sharp MTF curve.

We use the Modulation Transfer Function (MTF) curve as a measurement of the balance of resolution and contrast of each of our lenses. Many lenses used in other cameras trade off contrast for resolution, or vice versa. But our talented designers have been able to increase resolution with no loss in contrast.

Our lenses are color-matched.

Their color balance is carefully controlled so you can change lenses without getting a color shift in your film.

Our shutters depend on electrons, too.

Each Bronica Zenzanon lens has a special built-in Seiko leaf shutter that will synch with flash at any speed. The speed is controlled by an electronic circuit in the camera's body, and each lens gives you the **identical speed** at the same shutter setting.

Testing... testing... testing!

Before we let any lens leave our factory, it is individually tested **three** times: on an MTF machine; in a large-scale image projector; and a final check is made of its sophisticated electro-mechanical components.

More major Bronica benefits.

Bronica's designers took advantage of electronic microminiaturization to "shrink" their cameras. For example, our SQ-A 6x6cm is smaller, lighter and easier to handle than the competitive 6x6 SLR.

Bronica gives you a brighter outlook on life, too — the SQ-A's viewfinder is about three times brighter than its leading competitor's. And all Bronica medium-format SLRs have interchangeable viewfinders, including optional AE Prism Finders that allow auto exposure and auto fill-flash.

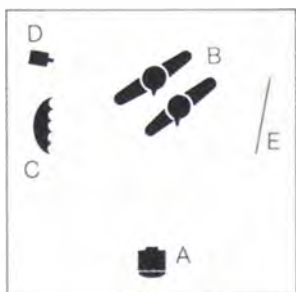
Bronica cameras also have unique interchangeable film backs that let you shoot more than one format in one camera, and use more than one type of film. Check them out at your Bronica dealer... and be sure to compare our prices with the competition. They're the best part of our design.

BRONICA
**Space-age electronics,
down-to-earth price.**





in depth



Peter D. Picucci, Levittown, New York, created "Seduction" for display and competition. "Seduction" is part of PP of A's 1982 General Exhibit. Exposure was $1/8$ for $1/60$ second on VPS film. DIAGRAM: (A) Mamiya 645 camera with 80mm lens; (B) subject; (C) 200w/s strobe in white umbrella; (D) 100w/s Bowen Monolite with snoot; (E) white reflector.

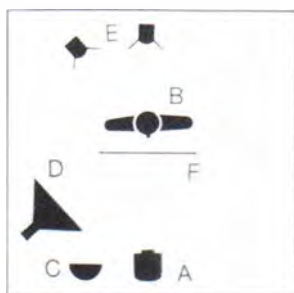
(Left) Jay Wiseman, Murray, Utah, hiked twenty miles to reach this site, and waited until the sun sank behind mountains west of the waterfall to create "Tranquility," part of PP of A's 1982 General Exhibit. Exposure was $1/32$ for six seconds on Plus-X black-and-white film. Wiseman used an Omega view camera with 75mm $f/4.5$ Nikkor lens. © 1982 Jay Wiseman.

in depth





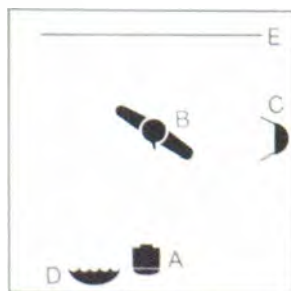
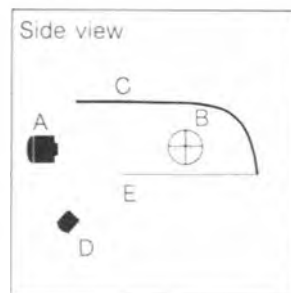
John L. Blom, Corona del Mar, California, smeared Vaseline on the outside $\frac{3}{8}$ " portion of glass on a Hoya cross screen filter to create "After I Do," part of the 1982 PP of A Loan Collection. He photographed the couple after the wedding ceremony as they came out of the church. Exposure was $t/5.6\frac{1}{2}$ for $\frac{1}{60}$ second on Vericolor 8 film. He used a camera with 80mm lens and Sunpak Auto strobe set for $t/8\frac{1}{7}$.



(Left) Dave Newman, CPP, Salt Lake City, Utah, created "I Am Woman," part of PP of A's 1982 General Exhibit, for his subject's Miss Salt Lake City pageant application. Exposure was $t/5.6\frac{1}{2}$ for $\frac{1}{60}$ second on VPS II film. DIAGRAM: (A) RB 67 camera with 150mm lens; (B) subject; (C) 400-watt Photogenic Studiomastrer Skylighter; (D) 50-watt Photogenic parabolic with tight barn doors; (E) 100-watt Photogenic Studiomastrer; (F) white card raised high.



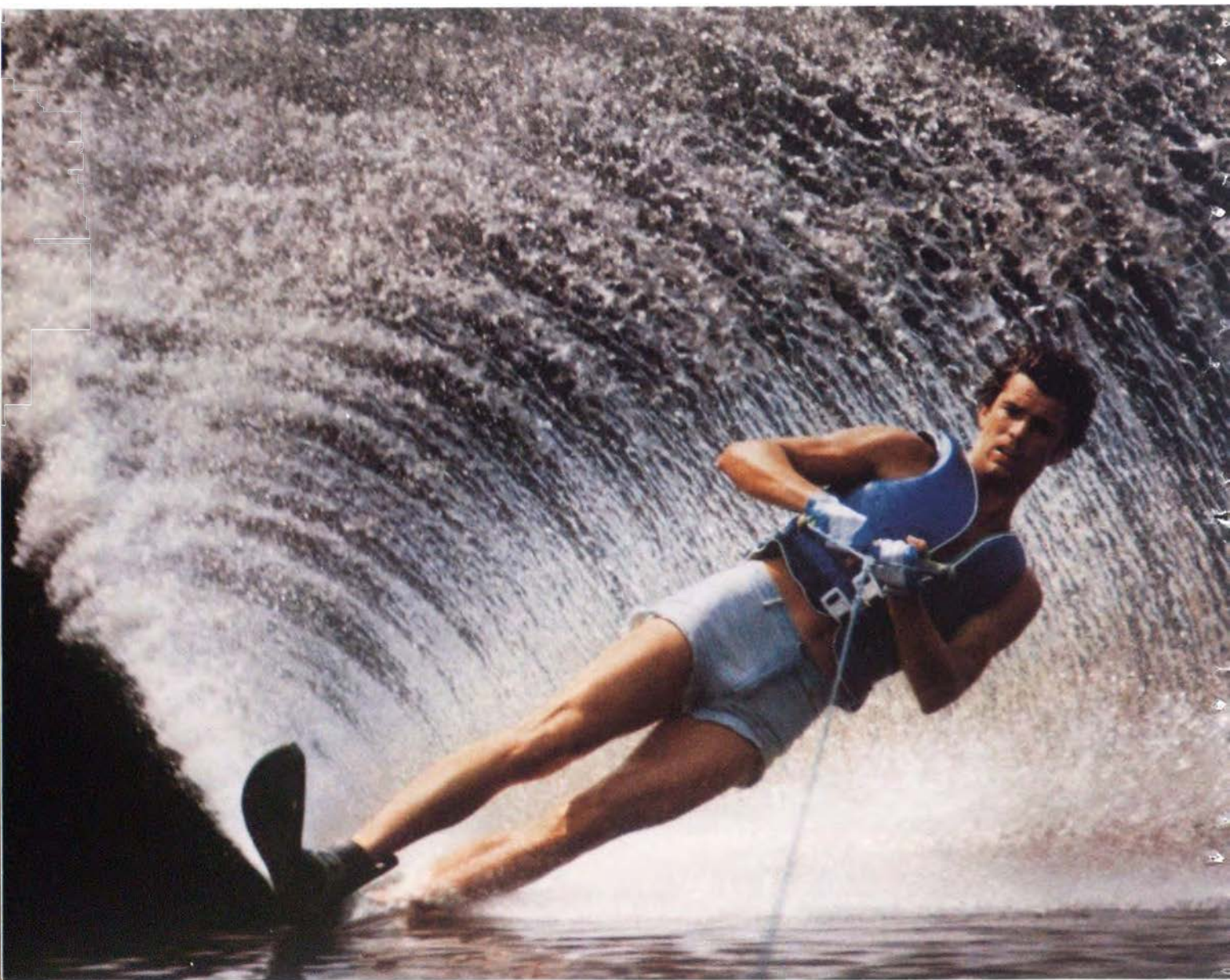
Gregory Pyle, Richmond, Indiana, sprayed water on black plexiglass, then set the subject on the glass, to create "Lagerfeld," part of the 1982 PP of A Loan Collection. Exposure was $f/32$ for four seconds on VPL 120 film. DIAGRAM: (A) RB 67 camera with 180mm lens; (B) subject; (C) white card; (D) 500-watt spot; (E) black plexiglass.



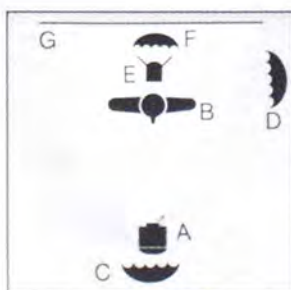
William Mnarich, Naples, Florida, used the subject's chair to diffuse and split light to create "Bonnie In Black," part of PP of A's 1982 Loan Collection. Exposure was $f/8$ for $\frac{1}{60}$ second on VPS film. DIAGRAM: (A) Mamiya RB 67 camera with 180mm lens; (B) subject; (C) 500w/s main light with diffuser and barn doors shining through chair seat; (D) 400w/s umbrella; (E) black background.



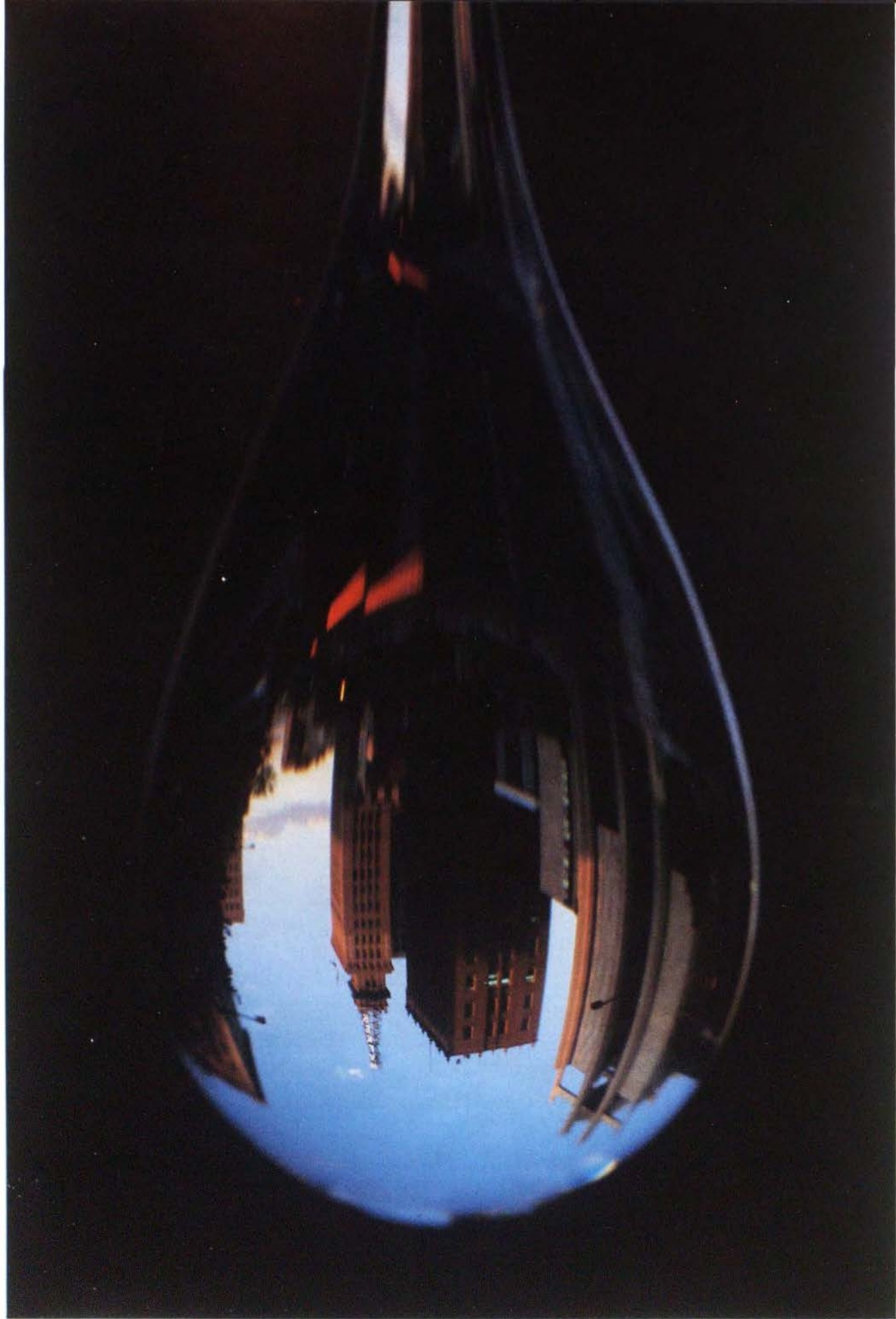
Bob Barratt, Niagara Falls, Ontario, passed this scene, then backed his car for one mile on a busy interstate highway to create "Morning Rail." "Seeing such a dramatic setting at a glance sent my creative adrenalin flowing, but I was one mile down the road before I realized I might never see it again," says Barratt. "Most of my creative thought works this way." He used a Mamiya 6x4.5cm camera with 80mm lens. Exposure was $1/5.6$ for $1/30$ second. Morning haze created the filter effect.



Emily Abry, New Orleans, stood in a boat traveling 36mph, and hand held her camera to create "The Competitor," part of PP of A's 1982 General Exhibit. She carefully timed her exposure to record the brief second this wall of water splashed above the skier. Exposure was $1/5$ to $1/60$ second on Kodacolor II ISO 100 film. She used an Olympus OM1 camera with an Olympus 85-250mm zoom lens set at 250mm.

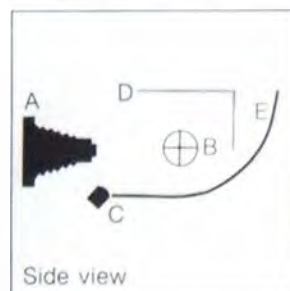
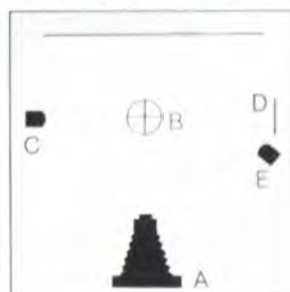


Paul McMillian, Independence, Missouri, created "The Inner Experience," part of PP of A's 1982 General Exhibit, for his subject's modeling composite. Most of the props he used for the composite are the same ones he uses for senior portraits. "We just changed the style of photography," says McMillian. Exposure was $f/8$ for $\frac{1}{60}$ second on VPS film. DIAGRAM: (A) RB 67 Pro S camera with 180mm lens and an adapted Canon soft focus #2 filter; (B) subject; (C) 400w/s fill light; (D) 400w/s main light; (E) 400w/s background light; (F) background umbrella for prop; (G) black background paper.





Ron Pyer, Evansville, Indiana, used a tent to create this honey jar image. Exposure was $f/45$ for sixty seconds on Ektachrome Tungsten film. **DIAGRAM (top view):** (A) 8"x10" camera with twelve-inch Schneider S Symmar lens; (B) subject; (C) 250-watt spot aimed at mirror (D), reflecting light into foreground; (E) 1,000-watt spot. **DIAGRAM (side view):** (A) camera; (B) subject; (C) 250-watt spot; (D) tent; (E) background material.



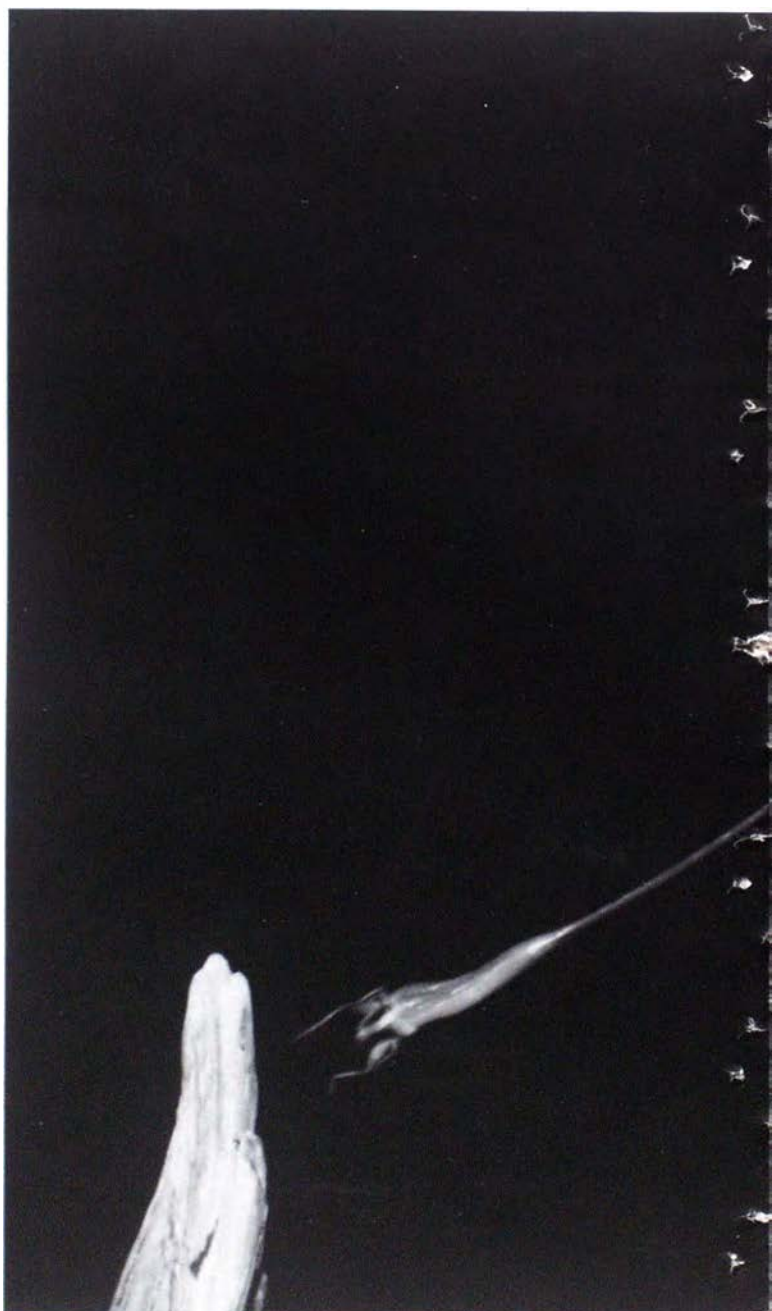
(Left) Steven Tregeagle, CPP, Salt Lake City, Utah, created this image for a West German company's corporate brochure. Exposure was $f/16$ for $\frac{1}{60}$ second on Ektachrome film. Tregeagle suspended a water drop from a boom in front of his camera lens to create the effect. He used a Hasselblad CM camera with a 250mm Sonar lens attached to a 55mm extension tube and a Proxar 1.0 close-up lens.

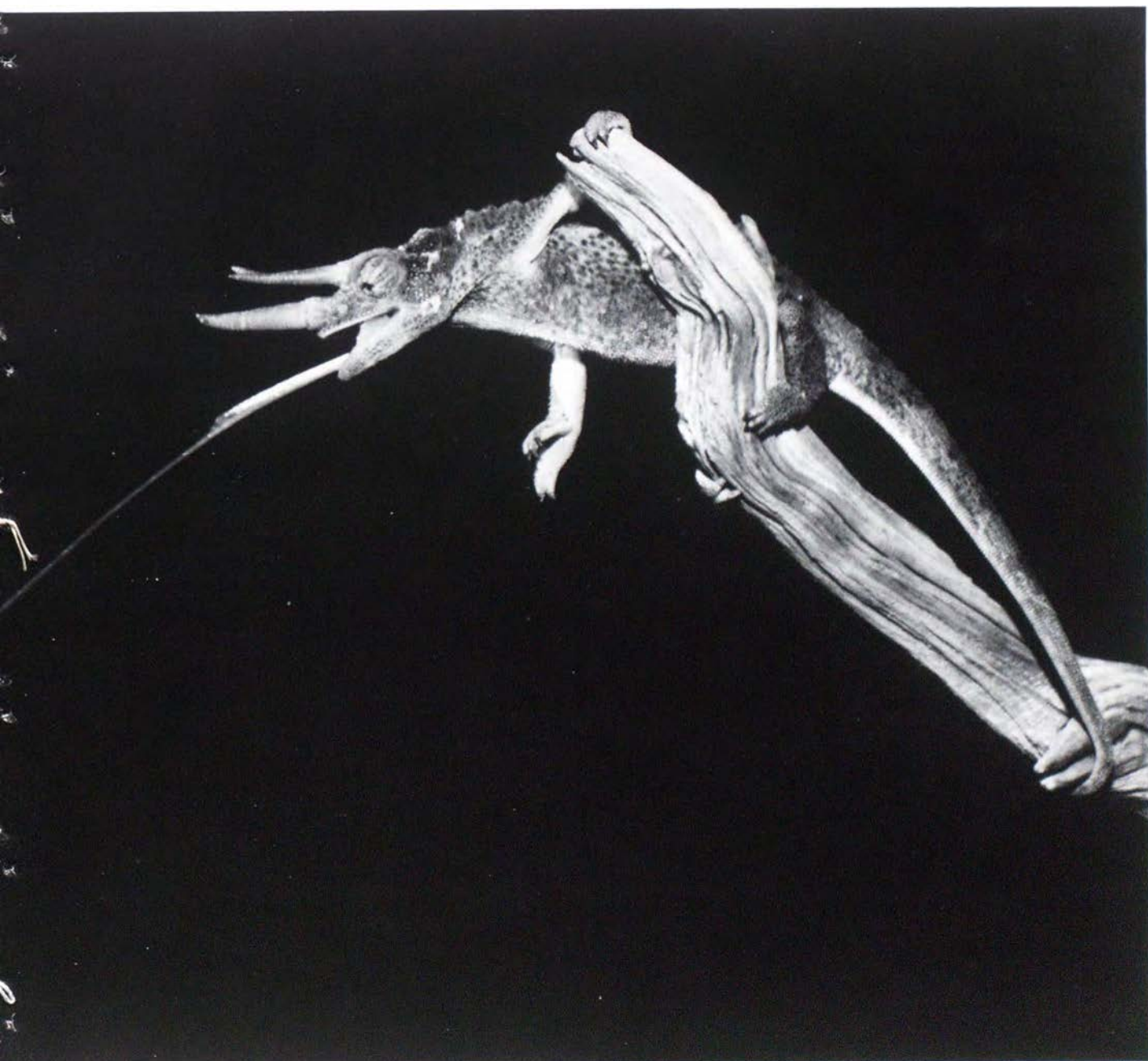


Fog fascinates Nancy Clevinger, Lake Quivira, Kansas, because of the colors it creates when the sun begins to burn through. She got up early to photograph this effect when she created "Misty Island," part of PP of A's 1982 General Exhibit. Exposure was $\frac{1}{25}$ second at $f/5.6$ on Fujichrome 100 film. Clevinger used an Olympus OM2 camera with Zuiko 35-70mm zoom lens and a sky filter.



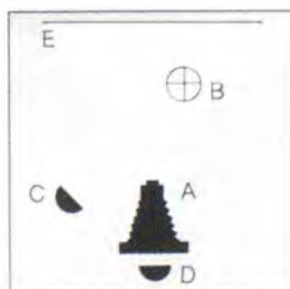
Robert Duncan, Medford, Oregon, was working and living in the northern Rockies with a group of Blackfeet Indians when he created "Prairie Magic," part of PP of A's 1982 Loan Collection. Exposure was $\frac{1}{25}$ second at $f/11$ on Vericolor II Type S film. Exposure was set for the flowers in front of the subject. Duncan under exposed the Indian two-and-one-half stops to create a silhouette. He used a Mamiya RB 67 camera with 180mm lens.





When a chameleon is about to feed, it salivates, fixes both of its independently moving eyes on its prey, and slowly leans forward. Then it opens its mouth and releases its tongue.

It is at this point Bela Baliko, Junior, triggered his camera's shutter to capture "Triceratops." Exposure was $\frac{1}{400}$ second at f/22 on Kodak Vericolor Professional Type S film. DIAGRAM: (A) 4"x5" Linhof Technika camera with 210mm Schneider-Kreuznach lens; (B) subject; (C) Multiblitz Press Universal main light; (D) Multiblitz Press Universal fill light; (E) backdrop.



A HOPE PERFECT SYSTEM MINI-LAB BELONGS IN YOUR STUDIO



IF YOU OWN A CAMERA SYSTEM, YOU SHOULD HAVE A MINI LAB SYSTEM THAT'S FLEXIBLE TOO. AND WHO KNOWS MORE ABOUT PROFESSIONAL EQUIPMENT THAN HOPE INDUSTRIES?



BUYING MINI-LAB EQUIPMENT TAKES DOLLARS AND SENSE

Deciding on what mini-lab equipment to buy means getting past the hype to make an informed, intelligent choice. To help you make a truly informed buying decision about equipment, we've put together what is, from what we've seen, the most comprehensive literature about mini-labs anywhere. And it's yours, free, by simply calling us or one of our area representatives.

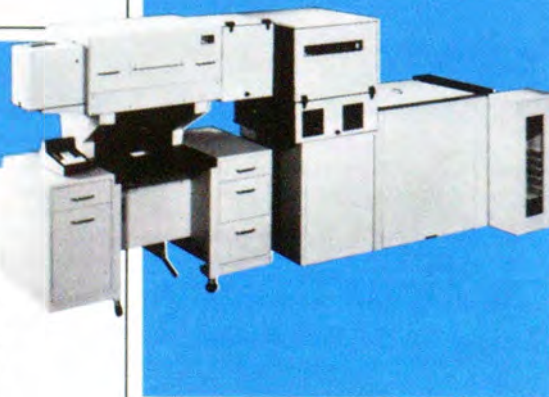
EQUIPMENT TO FILL YOUR NEEDS, NOT JUST YOUR BUDGET

Getting a good deal on mini-lab equipment is a terrific idea. But getting a great deal on less than great equipment, just doesn't make sense. We believe,

with our equipment, you can get both a low price and high performance plus unmatched flexibility, quality, and dependability all in a surprisingly compact space.

WE PROVIDE PERFORMANCE, NOT PROMISES

Every piece of mini-lab equipment we manufacture is designed to meet the industry's highest quality standard...our own. Every aspect of what we provide—the equipment, the training, the service—is designed to make sure you get the most from your mini-lab. Everything we do is aimed at making you a success. We don't just sell equipment and forget it. We follow-up our promises with performance. Judging from the number of Hope mini-lab owners around, we must be doing something right.



BUILT-IN FLEXIBILITY

Too many mini-labs are like fixed lens cameras. They permit you to do only one thing one way. But HOPE Perfect Systems let you produce any size print from proofs through 16x20's, on-line or custom enlarged. And the quality of proofs and prints will be to your standards, because you're in control of the processing start to finish. HOPE Printers come equipped with our Color Control Computer. Sophisticated electronics figure out the best way to print the photos. All you have to do is press a few buttons. What's more, we provide a large selection of Film Processors for any size rolls or sheets.

BEST OF ALL, YOU CAN AFFORD THEM

Mini labs represent the most efficient way of producing prints. And, they're affordable. But there's a lot more to know about mini labs than their price tags. Let us help you make the perfect choice. Call or write us for free information.



Wyandotte Road
Willow Grove, PA 19090-1293 USA
215-657-5500

More info? Circle 26

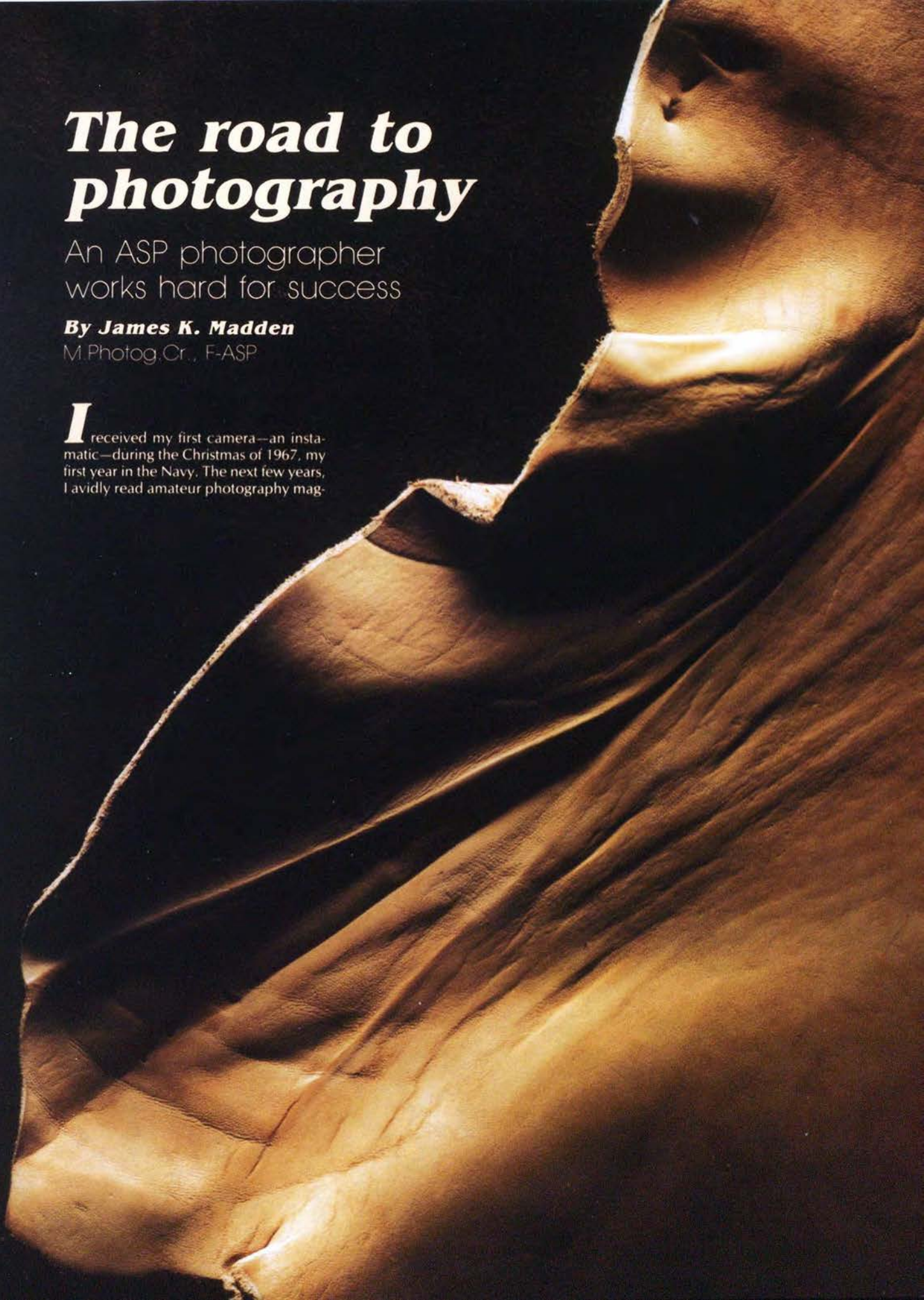
The road to photography

An ASP photographer
works hard for success

By James K. Madden

M. Photog. Cr., F-ASP

I received my first camera—an instamatic—during the Christmas of 1967, my first year in the Navy. The next few years, I avidly read amateur photography mag-



azines and acquired more equipment—a 35mm Mamiya, a wide angle lens, and a fisheye lens. By my last year in the Navy, I had moved into the world of medium format photography, with a new twin lens 2¼-inch camera and two lenses.

I became the ship's photographer, and produced the ship's cruise book, which is much like a school yearbook. I realized how little I knew about photography, and I decided to attend photography school when I left the Navy, so I could become a professional photographer.

Home at Daytona Beach, I put myself on the waiting list for the photography course at Daytona Beach Community College (DBCC). Then I looked for a photography-related job to tide me over until my number came up. I found a job taking school pictures of lower classmen in nearby St. Augustine. It was exciting, the boss was easy to work for, and the pay wasn't bad, either.

But suddenly I was laid off two weeks before Christmas (not the best news for someone with a wife and two-year-old). Fortunately, I was able to start school in January, and I scrambled to find a part-time job, start my VA benefits, and move into a small home in time to start school.

DBCC was better than I had dared to dream. The first semester, we covered basics and photojournalism. With my instructor's encouragement, I got many school assignments published in the local

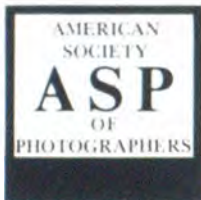
paper. That in turn landed me a weekend job as a newspaper photographer.

As a child, I hadn't wanted to be a fireman, or a pro ball player, or a cowboy. I'd just wanted to find something I could do well, and photography seemed to be it. I hadn't finished high school until I got my GED while in the Navy, but I made straight As at DBCC and loved every minute of it. My plan was to work extra hard, and do good quality work, so I could find a job when I got out.

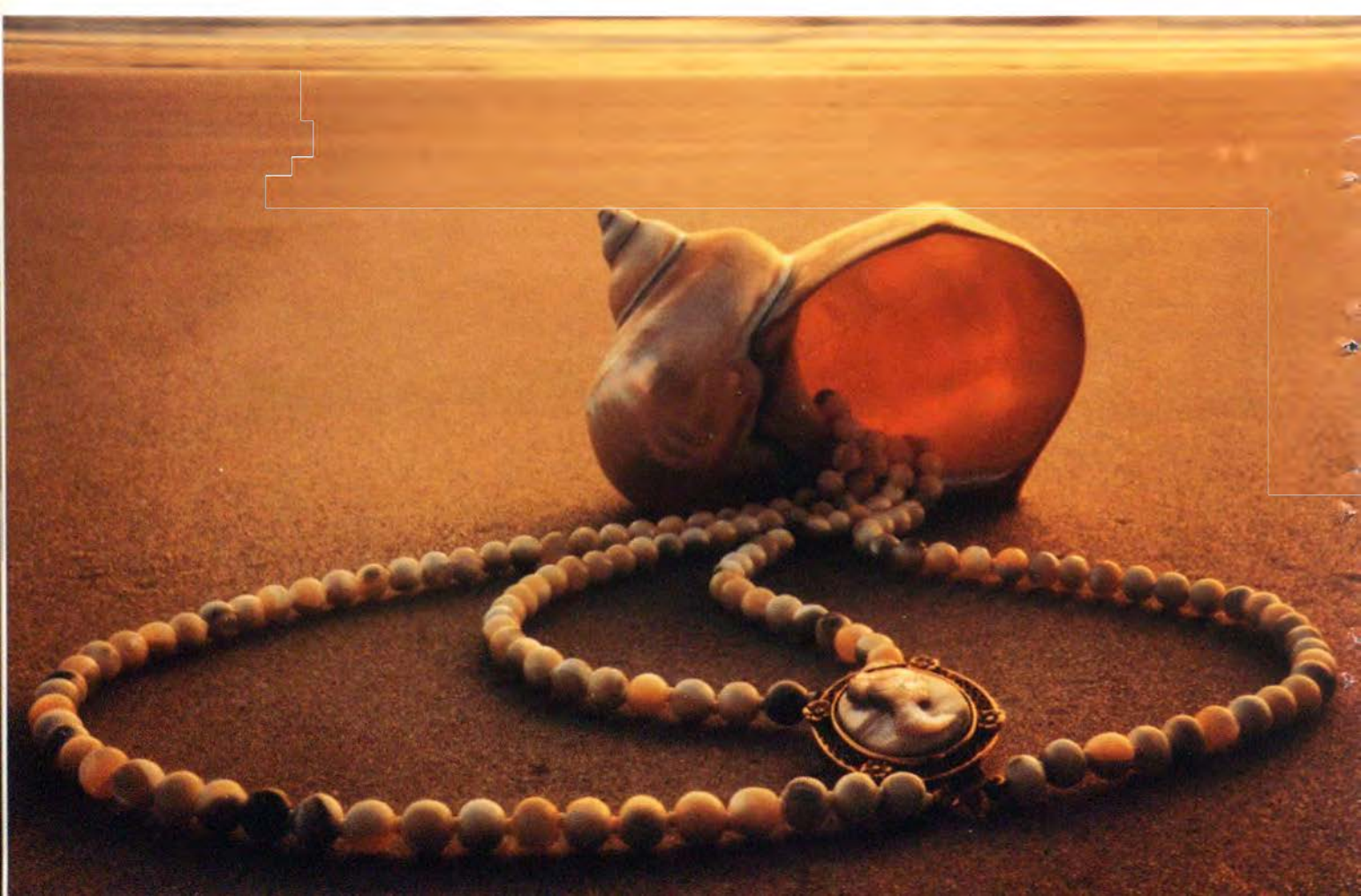
A great deal of my philosophy on how a photograph should be produced was formed during those two years at DBCC. The photographs that appealed to me most were those which contained the least. I decided then that simplicity and impact must be the keys. I proved my own point when I saw that photographs with these properties were almost guaranteed success in competition.

To this day, when subject matter permits, I photograph each job as if I were doing it for competition. When possible I use simple composition, interesting soft light, an unusual camera angle or perspective, and a non-distracting background. I was greatly encouraged when I entered a Florida PPA competition for the first time, during my last semester at DBCC. I took three first places and Best in Show in commercial. Competition is still an important part of my work.

When school was almost finished, I in-



An ASP Fellowship paper incorporating philosophy, life work and achievements in photography



interviewed at the best commercial studios in the state. I soon learned that good work did not make me a shoo-in; there also had to be positions available. I ended up taking a full-time job at the paper when school finished.

Several months later, I received a job offer from Ted Saylor, and we moved to Tampa. The timing couldn't have been worse, because the recession of 1974 hit Tampa just after I did. Ted kept me on salary as long as he could. Then I had to take a job as a grinder in a big Westinghouse factory. This position required five minutes training and paid \$5 a week more than I had made as a photographer.

It still seems unfair that a low-skill job in industry pays better than a starting photography position, which requires so much skill and training. Now, however, I'm on the other side of the fence. When I opened my studio, I hired a recent DBCC graduate, and like Ted, I wasn't able to start him at the salary he deserved. Understanding the economics doesn't make it any more tolerable because I know what it's like to raise a family and pay off school loans on insufficient income. However, a dedicated photographer would rather stay in the field at whatever the cost to him, than settle for a higher-paying, less desirable position.

My more than two years at Westinghouse seemed like a prison sentence. During that time, my family problems worsened and finally ended in divorce. But I kept active with my photography through it all, mostly on weekends. In fact, I earned enough points in PP of A competitions to receive my Master of Photography degree in just four years of competing—though, at the time, I was a full-time, third-shift factory crane driver.

During that time, I gave a commercial program at three area guild meetings, with the help of three friends: Richard Turner, an instructor at DBCC; Pat Van Dusen, a former classmate and now a DBCC instructor; and Michelle Lawrence, another DBCC graduate. Two of the points I received from this program, plus two more from photographs that appeared on the cover of *The Professional Photographer*, helped me earn my Master degree, in 1977, at age twenty-nine.

While working at the factory, I interviewed at Alderman's Studio, High Point, North Carolina. Alderman's is billed as the world's largest commercial studio, and it deals mostly in furniture scenes. The studio offered me a job, but the salary was not enough for my daughter and me to live on. After I received my Master's degree, thinking I might be better qualified, I re-applied. Again, the company offered me a job, and it was one I wanted, in the small products department. The salary was the same as the one offered the year before, but since I had paid off some bills, I decided we could make it until my first raise. I was so delighted to have a photography job, the



pay cut hardly mattered to me at all.

Working at Alderman's was a dream come true. I photographed every kind of small product imaginable, from housewares to jewelry to soft goods and set-ups with models. Mostly we did catalog work. The formats ranged from 2 1/4" square to 8"x10" cameras. On model scenes, we used big strobes—50,000w/s or more on some sets. The photography and people were both wonderful, and I watched and learned a great deal.

However, after about a year, the low pay and built-in overtime began to be real drawbacks. Even though I loved the job, I started looking for a new position. I learned that Hinkle Studio in Chattanooga, Tennessee, needed a small products photographer. Bill Bruton, a former Alderman's employee, was head photographer and co-owner of Hinkle, and soon he was my new boss.

Hinkle Studio, though much smaller, is like Alderman's—furniture photography comprises the bulk of the work. However, the company had enough small products work to warrant hiring a photographer, and I was happy to do it. I became responsible not just for photographing, but also for making some sales calls, pricing jobs out, and working extensively with many different clients. I liked being able to handle a job from start to finish, which I had not been able to do at Alderman's. There, a salesman sold

a job, an art director designed it, a decorator or carpenter created the set, and a coordinator made sure everything was in the right place at the right time. Finally, the photographer would light and photograph the set.

I'm most proud of the photography for which I developed the concept, designed and built the set, and photographed with little outside restriction. Few commercial photographers get that kind of freedom. During the last few years, I've learned that when that kind of freedom is offered, I must accept it willingly and make the job something special.

I made a good local reputation at Hinkle and their business steadily increased, so much so that the studio moved to bigger facilities thirty miles away in Cleveland, Tennessee. The move was good for most of the furniture clients, but neither I nor my commercial clients in Chattanooga liked the long drive. So again I started looking for another position.

Then I learned that a printer in Chattanooga was looking for a commercial photographer to buy into a fully equipped studio a friend of his was selling. I had no money, but the printer was offering financial backing and a share of the corporation in exchange for photographic expertise. Of course I was interested!

Even though I tried not to worry about them, I couldn't help but consider the negative aspects of the situation. I was

quitting a good job to enter a risky business, at a very poor time economically. But on the good side, I was well-established in the business community, and the printer had many contacts. I've always believed if you don't take risks for things you want, you'll always wonder if you could have achieved them.

In August, 1981, we opened Photography, Incorporated, a name we chose while standing outside the bank before going in to sign the papers. The day the studio opened, a small catalog job was waiting for me. I am thankful to say we've enjoyed good, steady work ever since.

Everything happened at once. During this same time period, I sold a house which had been on the market for a year. I moved to a new home, and remarried. I was finally out into the light at the end of the tunnel.

I am too new to the business world to philosophize about it much. Clients appreciate my approach to photography—I am as flexible and easy to work with as possible. I believe that in most cases, more than one person can do a given job competently so a client chooses the person he most likes to work with. So in the long run, it pays off to be easy-going.

Also, a client needs to know that if he is too busy to take care of all the details, he can trust his photographer to take care of them, even to formulate the major concept for a campaign. At Photography, Incorporated, we run a full service studio.

I love the variety of work in commercial photography, and so does my employee Bill Parsons. We have photographed everything from saddles and golf equipment, to jewelry, custom vans, food and drinks, buildings, and annual reports. We also do our own processing, black-and-white and color printing, dupe transparencies, mounting, and most of our retouching.

We also try to price all services competitively. Chattanooga is like a large small town—most clients buying photography here aren't accustomed to paying big money for any job, even a large, difficult, and well-done job. So, even though we produce good work and stay busy, we aren't getting rich and famous. However, we are holding our own. In times like these, that's not bad, especially for a new business. I think the bottom line for most of us in photography is: we love it, or we wouldn't be doing it! ☐

James K. Madden, M. Photog. Co., F-ASP, is president of Photography, Incorporated, Chattanooga, Tennessee. Madden, a commercial and small products photographer, has been very successful in local photography competitions, winning two regional best of shows, four state best of shows, and numerous first place and court of honors awards.





Trade in any of these enlargers...



**for a D5500, and get better prints,
in less time, with fewer remakes.**

Omega's D5500 revolutionary electronic enlarging system has just made every other enlarger obsolete.

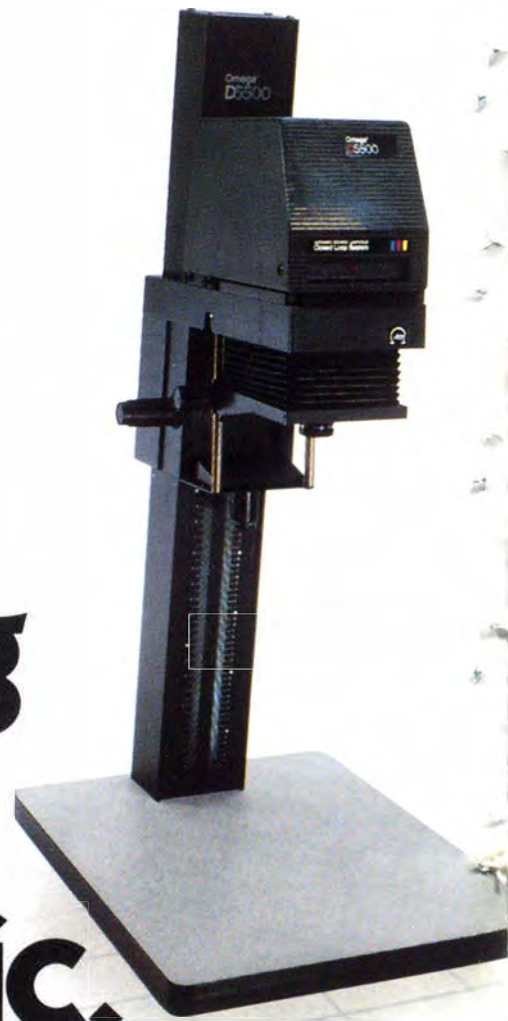


Omega®
D5500



(See back cover for
extraordinary trade-in
rebate offer)

**The
Omega
D5500
Enlarging
System.
Automatic.
Electronic.
Computerized.
And cost
efficient!**



It will be years before anyone comes close.



incredible Omega D5500 Auto Closed Loop System.

Closed Loop Automation

"Closed Loop" is a new concept in enlarging. It doesn't just tell you when a variable affects the color of the light. It detects and automatically corrects the variable. It doesn't tell you filtration needs adjustment. It adjusts the filters — instantly and automatically!

Baseboard Level Electronic Control

It's an electronic, computer-controlled system. From illumination through filtration to image density to exposure timing and back. Every step an integral part of the system. Every step constantly monitored and controlled by a powerful dedicated microprocessor. Guided by you through an easy-to-operate, baseboard level console. A "Closed Loop System" which, for the first time, fully automates the color printing process. And with the Auto CLS Translator/Controller model, your VCNA also becomes part of the system.

Computer-Controlled Repeatability

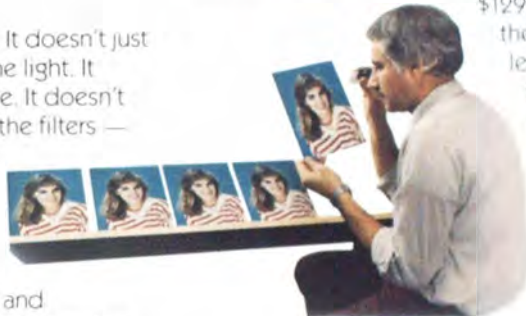
The slightest variation in color output is instantly detected and the motorized filters readjusted to automatically correct the color. The computer even illuminates switches on the space age control console, in sequence, so operation is virtually foolproof. Every function from filtration to timing is controlled by the touch of a button.

Productivity and Economy

The Omega D5500 dramatically reduces the time it takes to enter color, density, and time, thereby increasing your production capabilities by two to three times. Priced from

\$1290, for the condenser model, the D5500 can actually cost less, depending on the model selected, than some non-automatic enlargers. And with the increased throughput it provides an unparalleled return on investment.

What's more, the D5500 is an obsolescence-proof system engineered to anticipate your future needs. For instance, when you're ready add the remote control Power Lift and Power Focus for complete baseboard level operation. And eventually use your business or personal computer to totally automate your D5500. Ask your dealer for a demonstration take advantage of the trade-in bonus now.



Omega®

D5500



Omega Division
Berkey Marketing Companies
Woodside, NY 11377

Distributed in Canada by:
Berkey Photo (Canada) Ltd.
70 Floral Parkway Toronto, Ont. M6L 2C1

Take advantage of
this sensational offer!

Trade in your obsolete enlarger for an Omega D5500.

Old 4x5 enlargers are at their highest resale value ever. If you have any 4x5 (or 6x9) enlarger, you have bargaining power. Bring your obsolete enlarger to your professional photo dealer and take advantage of his best trade-in offer.

In addition, do it now and...

**Get a \$100.00
CASH REBATE...**

**Or a D5500 THREE LENS
TURRET (Retail value \$199.95) AS A BONUS!**

YOUR CHOICE — DIRECT FROM OMEGA.



Omega D5500 Trade-In Bonus Certificate

**\$100.00 Cash Rebate
or a D5500 Three Lens Turret.**

Fill out this coupon and mail with: 1. Original Sales Invoice 2. Completed Chassis and Lamphouse Warranty Cards, (Controller Warranty Card where applicable).
(NOTE: Rebate cannot be processed without all of the above proofs of purchase)

Check one:

☐ Send me my \$100.00 Rebate

☐ Send me a D5500 Three Lens Turret at no charge

Your Name _____

Your Company Name _____

Address _____

City _____ State _____ Zip Code _____

Dealer's Name _____

Dealer's Address _____

Make and Model Number of Enlarger Traded-In _____

Send to: Omega D5500 Trade-In Bonus, Box 1102, Woodside, NY 11377

D5500 Enlarger must include chassis, lamphouse and baseboard or wall mount kit. Only one trade-in bonus per customer. Only end user (owner) eligible for trade-in bonus. Offer valid on purchases made between July 1 and December 31, 1983. Void where prohibited by law.

D55

Quality of Light

What is it?
How does it work?

By Guy Grube

M Photog Cr

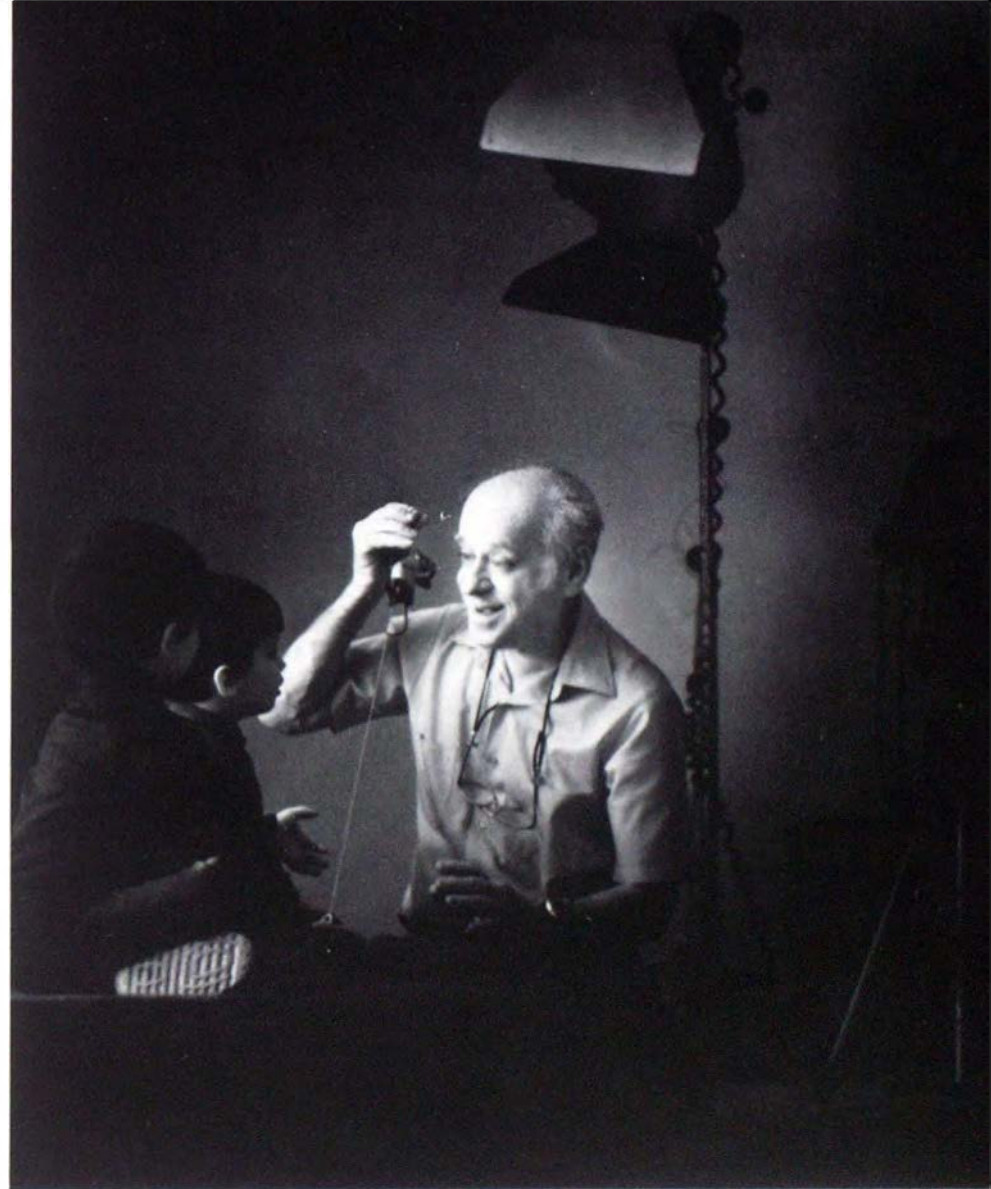
Light has always fascinated me. What is it? How does it work? What controls it? Many years ago, my dad gave me *With Other Photographers*, published in 1910 by Eastman Kodak Company. It contained early photographs made with north light, and the images had an incredible quality. I could almost feel facial contours and planes. I asked myself: "Is this a result of camera technique, materials used, or an understanding and manipulation of light? Has this understanding and quality become lost in our electronic age?"

Today, an occasional photograph will seem to project off the paper, while most lie lifeless. What makes the difference? For the past nineteen years I have searched for answers to these questions, and for an ultimate quality of light.

The best quality of light creates the greatest feeling of depth and roundness in a photograph. But as important as lighting is, it is not the only factor that contributes to a good photograph. Elements of design, story, and mood must carefully interweave with lighting and camera technique to produce a portrait that effectively communicates.

Outdoors

It is easy to compromise light quality for a particular setting's unusual characteristics. For example: When I started to photograph outdoors, I found a quiet brook setting in deep woods with picturesque rock formations. This scene so captivated me that I did not consider its quality of light. The main light came straight down from a small opening over the brook, causing deep shadows around my subject's eyes. Two smaller openings introduced contradicting light directions, and the base illumination was very low.



Grube used a wall of light from patio doors in back of the photographer's painted background to create "After The Portrait Sitting." He used a Mamiya RB 67 camera with 127mm lens. Exposure was $\frac{1}{100}$ second at $f/5.6$.

This initially seemed to be an ideal setting. But it was unusable. A less picturesque setting with quality light would have enhanced the image.

I look for three essential characteristics when selecting an outdoor setting:

- 1) A single controlled light direction. More than one contradictory light direction in a setting destroys image roundness. An exception would be a setting with a secondary light source behind the subject. Such a light source increases separation between subject and background without influencing roundness.

- 2) A light ratio within film limitations. A ratio of one to three is best. A ratio of one to five is maximum for most black-and-white and color films.

- 3) A background that complements and does not distract from the portrait. Because most outdoor portraits use reflected light, any direct sunlight areas will be completely outside printing limitations. A cloudy day can eliminate these

areas of direct sun and increase the number of workable locations. A lens shade will prevent deterioration of shadow detail from lens flare caused by light striking the front lens element.

I use four approaches to outdoor light: subtractive light; wall of light; back light; and fill flash.

Subtractive light

Subtractive lighting requires a large single light source that graduates from highlight to shadow and has a soft round feeling. Black umbrellas can control or hold back this light. An umbrella over the subject's head holds back light and eliminates shadows under eyes. A second umbrella on the shadow side of the face reinforces light direction and controls light ratio.

Working with black umbrellas outdoors on a windy day with a twenty minute appointment schedule is impractical. But subtractive lighting principles have shaped an approach I use outdoors—

photographing under the first line of trees near an open field. I look for an uninterrupted row of trees with an open field on one side (at least 100 feet across), and dense woods on the other side deep enough to restrict all light not coming from the open field. The overhanging branches should keep light from above from hitting underneath the trees.

The wooded area diminishes light on the shadow side of the subject, strengthening light direction. This is nature's set of black umbrellas. Although I photograph in shade, and out of the sun's harshness, I have the sun behind the subject's back to avoid small splashes of direct sunlight that can penetrate through branches. Clouds will eliminate this problem.

My system controls natural light as effectively as I can control strobe light in the studio. Even though outdoor light direction cannot move, camera and subject position changes can control light direction in the image. I photograph looking down the tree line from a slightly oblique angle. Varying distance from the open field controls light ratio. Lighting remains the same on a sunny or cloudy day, and I can photograph a single subject or a group in the same area.

Lesson on reflection

I recently reviewed a set of photographs I made when first starting to do outdoor photography for senior portraits. Half a dozen photographs surprised me with how the light seemed to make the image project from the paper. These photos also puzzled me because they appeared to have double modeling lights. This occurs in studio lighting when an additional light

lens on the same side as the main light direction. A second light sat thirty degrees off lens axis and higher for modeling light. It was twice the intensity of the base illumination. The base illumination was one unit of light covering the entire egg, and the modeling light was two units plus the one unit of base illumination, giving me a one to three light ratio.

I placed a third light, the accent light, on the same side as the modeling light, but at a greater angle with the same intensity (twice the intensity of the base illumination). There were two units of light from the modeling light, two units from the accent light, and one unit of base illumination, or a one to five light ratio.

After processing the film, I saw the accent light had burned up the highlights beyond the paper's limitations. After double checking and finding my measurements accurate, I asked my instructor what could be wrong.

He explained: "When incident light angle is equal to the angle of reflection, you get a reflection off the surface of that object." This is more easily explained with a bouncing ball. If a ball bounces on the floor at a very shallow angle, it will bounce off at the same angle.

I had placed the accent light so that its reflection angle was directly into the lens. I was recording the additional intensity of the third light, and a reflection off the egg's surface. The reflection increased the density of the area beyond the film's limits and burned up the highlights.

A main light direction that extends back far enough to reach the reflection point can act as both modeling and accent lights. If this same light is twice the intensity of the base illumination, it produces a one to three light ratio as the modeling light, and a one to five ratio at the reflection point as an accent light, and results in a graduation of light.

Wall of light

A wall of light caused those six senior portraits to stand out from the rest. A single indirect illumination source created a light wall large enough to give a strong direction of light to model faces. It also extended far enough behind the subject to reach the reflection point. The camera records a two step modeling light when the reflection angles into the lens. This reflection gives the entire highlighted side of the face a sparkle or glow, because the skin is a collection of hills and valleys with individual highlights. Because there is only one light source, it graduates from shadow to highlight to specular and creates a feeling of roundness.

I learned about this special quality of light at a tree line location, but it is not the only place it exists. The same effect will occur when a wall of light has the following three qualities:

1) The wall of light extends in front of subject far enough to produce a strong light direction that graduates into shadow,

and extends behind the subject far enough to reach the reflection point. Distance between subject and light source determines size of the wall of light. A head-and-shoulder portrait close to a picture window has the same lighting effect as a family portrait under a tree line.

2) The wall of light can not extend above the subject more than sixty degrees. A steeper angle will create undesirable deep eye shadows.

"North light is beautiful, but it restricts the hours for work."

3) The area in which the photograph is made must produce enough ambient light to keep the base illumination light ratio at acceptable levels.

Controlling the relationship between the light wall, the subject, and the camera gets best results. The optimum effect appears clearly if you walk in an arc in front of the subject. When you reach the reflection point, the skin will sparkle with speculars.

Outdoor backlighting

Backlighting is one of the most dramatic techniques, but it produces the least degree of roundness. Working two hours before and until sunset, I can take advantage of long shadows and golden color to create a very strong mood. I can also photograph a high activity situation because I am working in an open area with a high level of illumination. This light requires careful control in three areas:

1) Exposure is critical and must be measured carefully off of the face. Over and underexposure will create serious printing problems.

2) Flare is a problem because subject's face is in shadow and density in this area is low. A long lens shade or some screening for the lens will prevent flare.

3) Photographing close to sunset can cause a color crossover in printing. Direct sunlight becomes more red, but color of light in the shadows remains cyan because of reflection from sky and grass.

Backlighting is more dramatic with dark backgrounds, such as shadows from a high stand of trees. Occasionally, I have worked in a sunny area next to a tree stand to get a dramatic effect of backlighting along with a direction of indirect light.

A direct flash on the camera will increase shadow density when I use backlight or late evening direct sun, and the modeling light is more than two f/stops than the base illumination. The flash must remain one to one-and-one-half f/stops

"The distinct advantage of a studio with north light is the naturalness of environment."

causes a stronger intensity on part of the highlighted side of the face. But what caused this additional source of light outdoors? The only light I used was the single source of indirect light coming from the open field. Then I remembered one of my first photo assignments at Rochester Institute of Technology and realized what was happening.

The assignment was to photograph an egg to emphasize roundness. Using three lights, I was to have increasing light intensity from shadow to highlight. The light for base illumination sat near the

below direct sunlight. A small light source at the camera will greatly reduce depth and roundness, but it will keep the light within limitations of the materials I use.

Studio portraits

The distinct advantage of a studio with north light is the naturalness of environment. My camera room centers around an 8'x15' north light window. The window's height lets in a pleasing downward shaft of light. A white ceiling slants from sixteen to ten feet, and white walls keep the ambient light level high. Two 4'x5' reflectors hang from rails on the window side of the camera room to graduate light into shadow. Blue floods, on rails and with dimmer switches, control the background light.

North light is beautiful, but it restricts the hours for work between 10 a.m. and 3 p.m., limits the shutter speed to no more than $\frac{1}{10}$ second, and restricts the aperture to $f/5.6$ or larger. To increase flexibility, I bounce studio strobes off white drapes. The specular highlights aren't as strong with bounce lighting, but at least I can work at night.

Environmental portraits

The majority of my portraits are environmental. These may be in a client's home, outdoors, or anywhere else. Environmental portraits offer the greatest challenge because of the many options for lighting possible in a single setting. I have three environmental lighting approaches: natural light; supplementing natural light; and wall of bounce light.

Natural light: I work with a natural light source whenever possible. It is usually the simplest and most natural looking. I schedule most environmental sittings during daylight hours to take full advantage of natural lighting situations.

Supplementing natural light: I frequently supplement existing light when I have a weak direction of light. A strobe will supplement existing light and reinforce or control natural lighting. I try to keep the new light as similar to the natural light as possible. I usually bounce and synchronize two light sources to achieve a natural light effect.

Wall of bounce light: For most home portraits, I can bounce light off an adjacent lightly colored wall and ceiling to produce a large, single source of light. If the adjacent wall is too close and produces too high a lighting ratio, I bounce a second light off the wall and ceiling behind the camera. If the walls and drapes are darkly colored, I hang white bed sheets over the drapes or walls to bounce light. I prefer this to umbrellas because walls spread light more and increase speculars and roundness.

Summary

Light is a very flexible tool that can shape and model the subject's face and create a feeling of depth and roundness. Small changes in relationship between camera, light source, and subject can affect quality of light. With this understanding, you can go into any situation and take full advantage of available light.

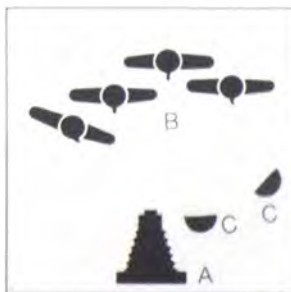
This approach may sound ambiguous.

Most people want a magic formula or a series of defined procedures as if they were loading a camera or processing a roll of film. That approach doesn't work for me. It would take the creativity out of my photographs and make them all look alike. My goal is to create lighting that is simple and round, that sparkles, and looks so natural that it appears as if it just happened that way.



Guy Grube, M. Photog. Cr., Eastford, Connecticut, owns Grube Studio. He studied under Don Blair, M. Photog. Cr., Murray, Utah, for seven years.

Grube used late morning sunlight for a backlight with direct flash on his camera and a second flash over the subject to create "Biking." His camera flash triggered the second flash. **DIAGRAM:** (A) Mamiya RB 67 camera with 180mm lens; (B) subject; (C) 200W/s Metz 402. Exposure: $\frac{1}{500}$ second at $f/8$.



Nikon introduces
a flash unit
so exceptional,
this is its only
serious competition.



The Nikon Speedlight SB-16.

What you see on the left-hand page is one of the few flash systems we consider worthy of a Nikon camera. Now there's one that's perhaps even worthier. The Nikon Speedlight SB-16.



The SB-16's fill-in flash eliminates the dark shadows common with other bounce flash units.

flash, fill-in flash, multiple flash capability and Nikon's extraordinary through-the-lens (TTL) flash metering system.

A flash unit capable of producing complex, studio-quality lighting effects with breathtaking simplicity.

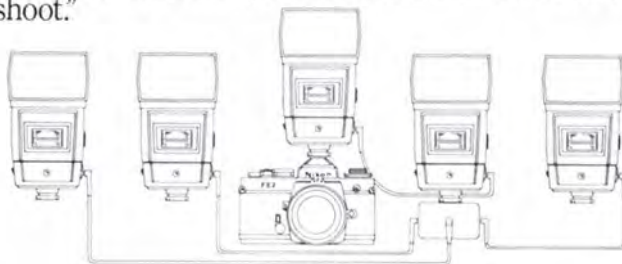
When you mount the SB-16 on a Nikon SLR with TTL flash metering, a sensor inside the camera actually controls the flash, shutting it off when exposure is perfect.

And since the camera measures only the light reaching the film plane, you can bounce flash, shoot extreme close-ups, use any filter system, and exposure remains totally automatic and utterly accurate.

Most dramatic of all, you can connect up to five SB-16's to your Nikon and arrange them to achieve whatever studio-level effects you desire. Even backlighting or indirect tent

The first flash unit to combine the documented superiorities of omnidirectional zoom bounce

and umbrella lighting. With professional studio lights, a shot like this would require painstaking exposure calculations. With the SB-16, this incredibly complex photograph is as easy as "focus and shoot."



You can connect up to five SB-16's to your Nikon and still enjoy fully automatic TTL exposure.



The SB-16 is the most powerful Speedlight Nikon has ever made. In the TTL mode, subjects may be properly exposed at nearly 200 feet with ASA 400 film.

And the SB-16 can be used not only for TTL metering with the Nikon F3, FG and FE2, but also for full dedicated autoflash with other Nikon SLRs or automatic operation with any 35mm SLR.

The SB-16 also features a zoom head and wide angle diffuser for lenses from 24mm to 85mm or longer. As well as a motor drive setting that lets it flash up to eight times in two seconds and allows variable output in the manual mode.

We'll admit that professionally rigged studio lighting probably has certain advantages over the SB-16.

But, as we've demonstrated, the SB-16 has certain advantages over studio lighting.

In any event, the point isn't which of the two is better. It's how superior either one is to anything else you can buy.



Nikon's automatic TTL metering system makes flash pictures as foolproof as existing light pictures.

Nikon

We take the world's greatest pictures.™

For further information write Dept. 22, Nikon Inc., 623 Stewart Ave., Garden City, N.Y. 11530. © Nikon Inc. 1983

Basic posing

One good pose leads to a variety of exciting portraits

By Erwin W. Hausamann

New photographers and even some experienced ones may be surprised to learn that one standard pose can create a variety of portraits. I've read a great deal of confusing literature on the hundreds of ways to pose models, but I've never heard anyone state my philosophy: all poses are basically the same except for the angles at which they are viewed.

I grant you, sometimes minor adjustments are necessary, such as arm extensions, head tilts, and body lean. But in most cases, if a subject is properly posed and lighted for a front view, he'll look good in that position for a 180 degree sweep. Note the examples here. In photographs 1 through 4 the model is in one pose; in photographs 5 through 7 she is in another.

To photograph around a subject like this, theoretically all you have to do is move your camera. Practically, however, space limits this procedure. Background and background light also must move each time you move the camera. I knew a clever old-timer in Detroit who solved that problem by setting his subject on a revolving platform. He turned subject and lights while keeping camera and background stationary.

For most of us, however, it's easiest to stand directly in front of the model, posing and lighting as if for a front view. For a profile or half-turn, make sure the pose looks good from camera view. Stand in the spot where you want the model's eyes to focus, because a subject normally will look at you. Move or bow slightly so his eyes are at the correct level for the camera. This basic pose should be so good it looks right from any angle.

More photographers use the full front basic pose than any other—and it sells more than any other pose, too. Nevertheless, it's difficult to set up properly because subtle faults in posing and facial features show more in a front view. The following guidelines will help you achieve this basic pose with any subject.

1) Turn the face just enough to preclude getting the stiff take-aim-on-the-nose look shown in pose 11. Avoid showing the ears equally.

2) Tilt the head slightly away from the side of the face that is most visible; this gives the subject a relaxed, yet

strong, appearance. It's critical that head tilt correlates to face turn; the more the face is turned, the more the head should tilt. In photos 8 through 10, tilt suits turn.

In pose 11, you see how awkward the head appears if the face is shown straight on and the head tilts too far. Pose 12 is weak because the head slants opposite from the turn. The rule appears to be broken in number 6, since the head falls backwards, but actually the pose is correct. The head tilts in the same direction, and to the same degree, as the facial turn. Never tilt the head toward camera.

3) Turn the body thirty to forty-five degrees away from the camera. This suggests action since the face moves from the body plane, and the pose is more dynamic. This pose also introduces depth, because the relationship of the near shoulder to the far shoulder creates a line from foreground to horizon. Make sure the near shoulder doesn't appear higher, or it will be obtrusive.

4) Keep the sitter's back straight at all times, even on leaning poses, to avoid slouch. If the model complains he does not feel natural, say that many natural-feeling positions appear unattractive. In a portrait, looking good is better than feeling natural.

5) Make sure the eyes look out straight from the face, or toward the camera, as in number 6. If a subject looks too far from the camera, he exposes the whites of his eyes too much.

Of course, lighting must complement basic posing, but that is a totally separate skill. Posing is an art in itself. If you learn the basics of the one standard pose, you will have the foundation on which to build a wide variety of exciting portraits.



Erwin W. Hausamann is the retired president of Hausamann Studio, East Longmeadow, Massachusetts, and owner of a chain of studios in the New England area. He has been a member of PP of A and Western Massachusetts Society of Photographers.

Following pages: Basic pose 1 was created with a Cameraz model 35 and Wollensak Raptar ten-inch lens. Exposure was $\frac{1}{250}$ second at f/11. Poses 2 through 4 were made from pose number 1, but from different camera positions. Number 5 is the basic pose for images 6 and 7. Numbers 8 through 10 show head tilt and facial turn in correct ratio. Figures 11 and 12 show head tilted incorrectly. DIAGRAM: (A) camera; (B) subject; (C) 50w/s Photogenic main light; (D) 50w/s fill light; (E) Mini-Spot hairlight; (F) background.

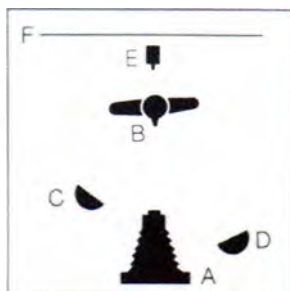




Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12

Mini-labs—one hour processing labs—have begun to dot the landscape over the past year. Catering to amateur photographers, these labs primarily process films like Kodacolor in 110, 35mm, and $2\frac{1}{4}$ " sizes. These labs can actually fulfill their one-hour processing promise, although most people don't stand around and wait. However, some labs are set up so customers can watch the processing, which is a good attention-getter and marketing idea.

Most professionals probably see mini-labs only as neat little gimmicks for amateurs, but these labs have interesting possibilities for portrait photographers and others who need fast, salable previews. Here are three good reasons professionals should consider mini-labs a viable option, under some conditions.

First, these labs use good old C-41 chemistry, so they are fully compatible with VPS processing. Be careful, however, because printing for Kodacolor and VPS varies in time, temperature, and processing. Work with your mini-lab operator to test VPS processing—make sure any VPS contrast differences are acceptable to you, or can be compensated for.

My experience with one-hour labs indicates they tend to print warm (yellow), while I want a cooler tone. A lab should be able to adjust to any studio's needs, but it will have to test some prints to get the balance right for each studio's standard light set-up.

Second, the equipment in these labs starts at \$75,000, and a lot of it is the same type used by professional labs. Since one-hour labs primarily serve one segment of the market, they can't offer all the services of a complete lab. So don't expect miracles, but learn what capabilities your nearest mini-lab does have. Maybe it's good at previews but not 5"x7"s. Take advantage of its strengths.

Third, each lab is usually run by a small businessman, so his personal experience and abilities will be important factors. Large labs usually find it easier to get outside technical help than small ones.

Some mini-labs, the "Noritsu" type, only handle 110, 126, and 35mm film. However, some mini-labs are better equipped than others—they may have special processing equipment, enlarging lens clusters for larger format film, or greater enlargements beyond 5"x7". Others use printers like Kodak's 5-S, and have equipment for handling $2\frac{1}{4}$ " film

sizes, although you may be restricted to format proofing and enlarging. You can make the best use of these latter labs.

For example, many photographers stop taking Christmas pictures in November—not because labs can't get the finished prints back, but because previews add one to two weeks to the cycle. Mini-labs can give you previews the same day or the next day. This can add a couple of weeks of photographing time to your Christmas deadline.

However, the quality of the preview might not be up to that of your full service lab. By quality, in this case, I mean consistency of color balance. If you nor-

will give good skin tones in balance with the rest of the picture. We did this for a large home show that ran four days, and the promoters were very pleased with the results. We delivered prints the day after photography, so the clients could tell us before the show if we'd missed any areas.

Some photographers expose weddings on 35mm and deliver the previews before the couple leaves town. How's that for service?

A good mini-lab, like a good professional lab, must be judged on results. We asked a local Kodak TSR what to look for in a mini-lab, and he said you should ask yourself: Is it clean? Is the personnel

knowledgeable? Will the manager work with you? And does the lab have quality controls? He said you should try to see first run prints of your tests, because these prints will tell you about the lab's quality control.

You'll have to work harder initially to make sure the mini-lab manager

understands what you want, since he normally deals with less critical customers. But if he's using the same equipment full service labs use, you'll just need a little time and patience.

I would hesitate to publicize the use of a mini-lab—the public already is confused enough about the value of photography. But in your own mind, you might want to consider mini-labs in the same light as generic brand grocery products. The companies who charge premium prices for their brand name labels fill generic cans, too, often with the same items, at lower costs.

Don't overlook mini-labs as possible resources just because amateurs are their primary users. Professionals can use mini-labs too, for selected services—and get quick, serviceable results. □

MINI-LABS

Are they just for amateurs?

By Paul D. Crezee

mally prefer the red side of skin tones, and the mini-lab delivers more toward yellow, you may perceive the difference as one of quality. This discrepancy may be especially apparent in rush situations where you use first run prints from the mini-lab and compare them to video analyzed proofs from your regular lab.

But be honest with customers—tell them that "rush previews" are not top quality. If you can get them their full orders on time, in top quality photography, they will be grateful, and they'll forgive the lower-quality previews. Now, some photographers can't abide any drop in quality, so this method will not suit them. All of us must decide: should we sacrifice quality for customer service, or stand our ground?

You'll lose little or no quality if you provide samples of your regular lab previews to the mini-lab, as well as some grey card and color patch exposure tests from your regular lighting set-ups. In return, the operator should let you see his color quality controls so you feel comfortable. If he won't let you see them, it may be a good clue he doesn't use them. You don't have to be an expert to interpret the quality charts, you just want to know if the lab is using them. A Kodak technical service rep (TSR) can show you what they are and how to use them.

You can also use mini-labs when you need quick $3\frac{1}{2}$ "x5" publicity prints from 35mm film. Consider using Kodacolor or a similar film, since the lab's chemistry



Paul D. Crezee, Beaverton, Oregon, owns Steinmans Studio and Mansion House Photography. He is a member of PP of A and Professional Photographers of Oregon. He is a past contributor to *The Professional Photographer*.

BALCAR

You Adjust The Lighting Without Moving The Lights!



DIAL IN THE EXPOSURE WITH THE NEW MONOBLOC II FLASH

An amazing range of f/2.8 to f/22 is possible with the Monobloc II control. The character of your lighting changes if you must shift light stands. Just by turning a knob you obtain the exact power on a continuous basis.

A plug for an extra head and a ratio switch also permits exact ratios. The self-contained Monobloc II is the easiest flash to set up possible. You get the exact f/stop quickly.



Here are just a few of the features on this new advanced flash:

- Continuous variation of flash power
- Ratio switch for extra head
- Model lamp selector for...
 - Full quartz...
 - Variable linked with power...
 - 25% (dim) for stroboscopic...
 - Off
- Fast/slow charge switch
- Stroboscopic mode switch
- Photo eye on/off
- Rotatable mirror on photo cell



YOU GET ALL THIS PLUS

The Balcar Monobloc II has electronic circuits that are the most advanced possible. The Guide number with R65 normal reflector is GN220 at 100 speed. Recycle is .05 full, faster on lower power.



MONOBLOC II FAST RECYCLE

Perfect for your motor drive, this fast recycle flash will operate several units from photo eye. It accepts all BALCAR accessories, spotlight adapters, Opalights, light boxes and accessories.

Here is a well thought out system for greater lighting control, quickness in set up, and extra features you need to stay competitive.



BALCAR TEKNO

215 W. OHIO ST., CHICAGO, IL 60610 (312) 787-8922

Tekno Technical Centers

- 15 E 30th St., 4th Fl., N.Y. N.Y. 10016 (212) 889-5080
- 2060 Peachtree Industrial Ct., Chamblee, GA 30341 (404) 455-6846
- 923 N. Cole Ave., Los Angeles, CA 90038 (213) 464-9234

FREE! Please send me NEW 4-COLOR BALCAR LIGHTING MANUAL

Name _____

Address _____

City _____

State _____

Zip _____

PRO

Photographing glass

Lighting technique makes everything crystal clear

By Paul A. Camello

For Photographers



When light is in the forward position, background is dark and rim of glass is white-lined.



When light is in the rear, background is light and rim of glass is black-lined.

Photographing glassware is a specialized skill which can create elegant, high-quality images. Photographed glass should look transparent, and show dimension and texture. It should display a clear design, clean highlights, and be fully separated from its background.

The simplest way to photograph glass is with subillumination. I use either a manufactured light table or a large piece of white translucent plexiglass, with one light located below the subject. I move the single light backward or forward to create a variety of moods. Moving it forward darkens the background; moving it backward lightens the background and darkens foreground. I call this split key lighting because of gradation of tones.

Subillumination creates an interesting side effect. The rim of the glass is white-lined when the light is forward, and black-lined when the light is in the rear. I find the rear position works best for inexpensive clear glass, while the forward position works best for textured glass. I stand at camera angle to observe what happens when the light is moved to various positions under the table. I also rotate the glassware and bring it into balance with the lighting.

With subillumination, I also use a cardboard dome bent over the table top. Strategically placed tin foil reflects light to the product's top and creates strong highlights. White cardboard reduces the contrast and black increases it. This same method works on small products which are not transparent, such as electronic components.

Translucent tent lighting is possible in two ways. I use three frames of mylar clamped together to form a box for larger products. A translucent plexiglass dome, bent in a U-shape and attached to the table, makes an excellent tent for small products. I like tent lighting because it al-



Unicorn statue stands out boldly against the black background used in translucent tent lighting.



Textured glass looks best with the light in the forward position.

lows more background variety than a subilluminated light table.

Camera angle is another important variable. If I use a view camera, I keep it slightly high and standards level. The glass top should be visible to add dimension. If I use a camera with fixed standards, like a Mamiya RB 67, I use a long lens to correct perspective.

All my exposures are based on ISO 80. I record incident light at the subject, then test my set-ups with Polaroid Type 559 film, which is rated at ISO 80. The Polaroid test also lets the art director make corrections before I make the final exposure on professional film. I expose Plus-X, Vericolor, and Ektachrome at the same lens stop. However, I do bracket Ektachrome by opening my lens up one-third and two-thirds of a stop, so my client can choose from a variety of images.

Glassware, correctly photographed, looks lovely and fragile in finished prints. Understanding light is the key to photographing glass.



Paul A. Camello, Cr. Photog., CPP, is a photographer for Polaroid Corporation, Engineering Division, Randolph, Massachusetts. He is a member of PP of A and American Society of Photographers. He is also state vice president of Professional Photographers Association of New England and vice president of programming for Professional Photographers Association of Massachusetts. Bio photo by the Nurses.



To light with subillumination, Camello bends a cardboard dome over the top of the table.



Make a light table with a translucent plexiglass dome bent in a U-shape and attached to table.

MULTIPLE FLASH READINGS WITHOUT MULTIPLE FLASH.



Fire the flash once, and the new Gossen Ultra-Pro automatically computes the number of multiple flashes necessary for the f-stop you want.

And that's just one of the functions that give the new Gossen Ultra-Pro the most extensive range of light measuring capabilities of any single hand-held light meter in the world.

Consider: • Direct readout of brightness range, contrast ratio and flash to daylight ratio. • Averages up to 15 separate readings. • Digital readout of color temperature and correction filters, using the Luna-Color. • Direct readings of density — no densitometer is necessary. • Measures filter factors and automatically sets the exposure correction necessary. • Built-in timing of long exposures.

Gossen Announces Ultra-Pro.

The most comprehensive light measuring instrument ever made.
And yet, surprisingly simple to use.



Berkey Marketing Companies, 25-20 Brooklyn Queens Expwy., Woodside, N.Y. 11377

© 1983 BMC, Div. Berkey Photo Inc.

Quote from a scene in "Who Is Killing The Great Chefs of Europe?": "If you don't shape up, my man, you will be back shooting passport photos." Robert Morley plays a food magazine publisher, and he uses this threat to scare a man about to photograph an elaborate food set up. The scene sums up the reputation of passport photography.

Many photographers don't do passport photography for two reasons—it's demeaning and it doesn't bring in enough money. I don't buy either reason. Passports can be easy extra income. As for being demeaning, I know a photographer who has twenty studios and is making a lot of money from passport photography.

Many well known photographers can't make a good passport photograph because they don't know current governmental regulations. Government agents can reject a passport because it is the wrong size or printed on the wrong paper. Subjects can't wear hats or other headgear without religious reasons. Many of these requirements are simple to meet, yet travelers will pay exorbitant prices for photographs that meet government standards.

Guidelines

You can get guidelines for passports by writing: Attention, PPT/SPI, Office of Passport Services, 1425 K Street Northwest, Room 302, Washington, DC 20524. If you ask, they will put you on a mailing list for notices on future changes. For information on requirements for visa photographs, ask for form M264-9-81, Visa

Requirements of Foreign Governments. This form is available at local passport offices, too. For information on requirements for Alien Card photographs and people seeking U.S. citizenship, ask for form MNL from Department of Immigration and Naturalization.

Equipment and film

Black-and-white passport photographs are simple to make. The image can be on any size film, printed on regular fiber paper, and trimmed to 2"x2". Travelers choose black-and-white passports because of personal preference or to meet specific visa requirements.

Color passports are more complicated because many governments do not accept resin coated (RC) paper that most volume color labs use. Fortunately, many governments do accept passports on Polaroid paper. This paper works well with Polaroid and other cameras with two lenses for making two photos simultaneously. Governments requiring two passport photos want them to look as if they came from the same negative, and two lens cameras can do this.

Polaroid 202 camera is popular with many passport photographers. It uses 668 film, which has eight easy-to-trim $3\frac{1}{2}$ "x $4\frac{1}{2}$ " frames. A more deluxe model, the Polaroid 253, uses a single sheet of Polaroid II type 58 $4\frac{1}{2}$ "x5" film. Passportrait is a non-Polaroid camera which uses the two films just mentioned.

Polaroid 242 die cutter and the interchangeable back for Polaroid 202 cameras are invaluable accessories for pas-

port photography. The cutter trims prints, rounds edges, and gives the photo a professional look. The interchangeable back permits quick switches from black-and-white to color film.

What sells

Travelers usually want color passports unless there is a large price difference between color and black-and-white. Color passports show hair and eye color, which some governments omit from passport information requirements. Color also is more decorative. Travelers want an attractive passport because they will have to live with it for five years or longer if they keep it as a souvenir.

For most passports, I use a three-quarter pose with the subject smiling and facing the camera. I avoid the head on pose that cries for a number underneath because I want the customer to leave happy, and hopefully return for more photography. Even the government wants passports to look good. The U.S. State Department suggests Americans smile for passports so we all appear to be happy. Not all governments want smiling passports, however. Some governments want only a slight smile or none at all. There are also other limitations. If a traveler normally wears glasses, he should pose with them on. Exposure and focus must be sharp because officials will reject poorly exposed passports.

Foreign requirements

I know a South American Consulate who does a poor job telling prospective visi-

Passports promote profits

They're simple to do,
yet they pay well

By Stanley Mindel



Polaroid 202 and 253 cameras create identical prints like this, ready for trimming.

tors about visa requirements. Visitors arrive in this consulate's country and learn at the airport that they will need two photographs for a visa. Just by chance, there's a photographer nearby who charges \$70 for two photos. This was two years ago, and the price may have changed, but this lesson has taught me to look for requirements a customer may not be aware of. I can save a customer a lot of time and money, and increase my own business, by knowing what travelers need for passports or visas.

I show a sincere interest in passport customers' travel plans, and ask questions about their planned trips. This relaxes them, and it alerts me to any of their special photo needs. Countries whose requirements you should know are: Taiwan, China, Australia, Brazil, Soviet Union, and Saudi Arabia.

The Soviet Union and China require three 2"x2" unsmiling photographs, printed on black-and-white stock paper. Soviet head size should be slightly smaller than U.S. passport size of one- to one-and-one-third inches. Business travelers going to Japan need three photographs, but tourists don't need any. Brazil wants only one photo which should be a little larger than the ones U.S. passports need. Australia needs one photo and Taiwan needs three.

Odd sizes

Some foreign passports and visas create problems for photographers because of size. Canadian passports measure 2"x2 1/4", and they have a half-inch blank sig-

nature strip on bottom. Canadian passport photographers usually have the blank strip fitted onto their cameras. I use black-and-white film, and put a strip of cardboard across the bottom when I enlarge the image. A Canadian passport also requires a studio stamp and the photographer's signature on the print's back to verify the date the image was made. If you plan to do Canadian passports, you might want to put a special mention in your ads about this service because many photographers refuse to do them.

Philippine and Argentine passports also demand irregular size photos. A Philippine passport measures 2 1/4"x2 1/8" and Argentine passport measures 1 1/2"x1 1/4". Argentina requires passport subjects to smile slightly and to be clean-shaven.

Citizenship/resident alien cards

People applying for U.S. citizenship need three photos. For these people, I make two pairs of photographs without letting the subject change pose or expression between exposures. While I have the customer in my studio, I often recommend two additional photos for the U.S. passport he will be eligible for after becoming a citizen. Passport photographs are valid for ninety days after they have been made.

I have saved the hardest for last—the resident alien card, commonly known as the "Green Card" despite being a powder blue color. The requirements are strict. Candidates for a resident alien card often wait a long time for an interview, which a government official can post-

pone if the photographs don't meet specifications. Head size is the main problem—it must be three-quarter profile and measure one inch from the top of subject's hair to the tip of his chin. This is difficult because most passport cameras do not have ground glass to measure on. I ask subjects to remain sitting after the exposure until I have checked head size on the print. If it is off, I move the camera back or forward accordingly.

Leave plenty head room at tops of photos for alien cards. Subjects should not smile, nor wear earrings or jewelry. They must look left with right ear exposed; a slight piece of skin on the left side of the eye should show. Prints should be 1 1/2" wide by 2" high. Authorities eventually will trim off the extra head room, but leave it there until they see it.



Stanley Mindel, Los Angeles, California, is the photography instructor for West Valley Occupational Center in the Los Angeles School District.



This is the format for U.S. passports as well as many other countries.



This is the format for 2"x2 1/4" plus half-inch signature strip Canada requires.



This is correct format for resident alien card, popularly known as the "Green Card." The photo must be in color. Mindel was wearing a Polaroid 668 film.

What pictures are admissible in court?

An evidence photographer gives some clues

By Benjamin Cantor, Cr. Photog.



The snow-covered car (left) would be inadmissible as evidence because the car's condition would not be fairly and accurately represented—its damage being hidden by snow. However, with the



snow removed, (right), a photograph of the car would become admissible evidence in court.

To be admitted as evidence in court a picture must fairly and accurately represent the subject as it was at the time of the incident in question. The presiding judge makes this determination after a witness has identified and verified the photograph. Therefore, evidence photos must be completely devoid of retouching or modification. Evidence photographs are really record pictures that show a situation or object exactly as it existed when the photograph was made.

Evidence photographs, therefore, differ from portraits and most other commercial images. Invariably, portrait photographs are retouched to adorn or flatter the subject, and can create an image which may be a lot different from the subject. For example, a person may have pimples, wrinkles, or other disfiguring marks, which a portrait photographer would remove or soften by retouching and airbrushing. An evidence picture, on the other hand, would starkly reproduce the subject without any embellishment.

The object of an evidence photograph is accuracy, not esthetics. Evidence pictures must be in sharp focus with minimum distortion.

If it becomes necessary to crop a photograph or change it in any manner, the

photographer should get client/attorney approval. The reason: an alert cross-examiner will ask for negatives, and if he notices that a print does not include everything that appears in the negative, he can raise a question in the minds of court and jury as to whether or not something was deliberately omitted from the print.

This brings to mind square format cameras. Generally, evidence photographs are rectangular. If we use square negatives, we must print square images because if we print rectangular ones, we will have to crop some of the negative image. What is wrong with a square print? Nothing, so far as its admissibility as evidence in court. However, my experience has shown me that few subjects lend themselves to square composition.

Placing objects or markings within the field of view before taking a picture, in some cases, may render the image inadmissible as evidence, if the objects were not present when the alleged incident occurred. However, some courts will allow the photographs as evidence if their additions are properly verified. In the event a judge may rule that such photographs are not admissible, other photographs, without the additions or changes, should be available.

If it is necessary to place markings on a print, I use overlays or pressure-sensitive tape; I can remove these later without altering the print.

If a print is marked in any way, then I also submit a duplicate, unmarked print. If I put descriptive information on the back

of a print, I keep it brief, and with no information that would render the photograph inadmissible as evidence. For instance, a picture that shows a hole in a sidewalk, with a notation stating, "defect in sidewalk," would be objectionable because the comment constitutes a conclusion of fact that only the jury can decide, based upon all evidence. A better notation would be: "hole in sidewalk."

Gruesome or gory pictures that bring vividly to jurors the horrible condition of the plaintiff, are not necessarily inadmissible as evidence. Only when they do not illustrate or make clear some issue of the case, or would unduly influence or prejudice the jury, would they be declared inadmissible as evidence. □



Benjamin J. Cantor, Cr. Photog., in 1931 founded Boston Photo Service, Incorporated, which specialized in forensic photography. He retired in 1978. He is a Fellow, Evidence Photographers International Council, and a Photographic Arbitrator, American Arbitration Association. He holds a JD degree from Boston College Law School.

*One top-of-the-line 16 x 20.
Two beautiful Custom 8 x 10's.
All for the price of the 16 x 20.*

Merry Christmas!

Here's something extra you can offer your Christmas customers — a beautiful 16 x 20 Crafted Color family portrait — beautifully finished with negative retouching, airbrushing, and lacquer spraying, mounted and in a beautiful presentation folder — plus two Economy Classic 8 x 10 prints from the same negative. All for the \$52.00 — the regular price of the 16 x 20.

Although this offer is good through December 15, we can't promise pre-Christmas delivery on negatives received after December 5.

This is our Christmas present to you — so that you can give your customers something extra for Christmas.

vivi/color



P.O. Box 2208 / Atlanta, GA 30301 / (404) 881-1313
Call toll free (In Georgia) 1-800-241-3288 (Outside Georgia) 1-800-241-9234

Legal prescription for photographic protection

You can reduce
your liability with
a little planning

By Marjorie K. Nanian

No matter what the cause, it is a devastating and embarrassing experience when you can't deliver wedding proofs or reprints. Equipment may malfunction, or be stolen. Your processing lab might ruin your film, or the general mail carrier (United Parcel Service or United States Post Office) could lose or destroy the results of your weekend effort. Before you pack up and move out of town, you should be aware of your legal liability, and the possible solutions for rectifying this situation.

First, decide where the fault lies. Be honest. Was it your fault? Did you forget to show up at the appointed time? Or was it a situation beyond your control? If you answer yes to the first question, then your customer could sue for breach of contract damages. He may take you to court if the two of you cannot agree upon a remedial solution, such as a make-up photography session, or a deposit refund. Your customer may sue you even if a written contract does not exist, as long as you had an oral agreement.

Your situation is better if the loss of photos was beyond your control. If you are honest with your customer and explain the situation to him, you will not be liable for misrepresentation or deceit. It also helps if you offer to restage the event to rephotograph it, or offer to refund any deposits. Offering restitution shows good faith and lets the customer make the final decision.

A good defense may be the best approach to handling this nightmare. Insert a disclaimer clause at the end of your wedding contract. Spell out ahead of

time how much liability you will accept if something happens to the photos. Most processing labs follow this procedure, and limit their liability to replacing damaged film and providing free processing.

I use the following clause in my wedding contracts to protect me:

The photographer may not be held liable for or subject to damages for non-performance or non-delivery due to: malfunction of any camera equipment or automobile; loss by the United States Post Office or United Parcel Service; negligence or carelessness of photography labs; acts of God; or sickness. In the event of an act outside of the photographer's control, her liability will be limited to the refund of any deposits paid.

You may want to tailor-make your own clause. Maybe you want to receive out-of-pocket expenses. These are actual expenses involved in photographing the event, such as the cost of film, and gas. You could offer to restage the event and rephotograph it for no charge. The possibilities are endless. But to be binding, the disclaimer must be conspicuous, in writing, in type face that is no smaller than that in the rest of the contract. It also must be in a noticeable spot on your contract, not buried in a lengthy document.

To avoid any misunderstanding, have the customer read the entire contract before he signs it, preferably at the end of the contract. If the disclaimer is below your customer's signature, he could say he didn't see it or that you added it after he signed the agreement.

My suggestions do not lessen the trauma of confronting a customer and admitting that you cannot deliver his treasured memories. They do release you from civil liability. They tell your customer in advance about possible problems, and they narrow the scope of remedies you will have to use. 



Marjorie K. Nanian, Lansing, Michigan, is a published legal author, a self-employed photographer, and a graduate of Thomas M. Cooley Law School, Lansing, Michigan.

FLASHMASTER SPEEDLIGHTING
By Photogenic

A Portable System That Provides Studio Conditions On Location

When you travel on location with Flashmaster none of the lighting quality stays home. Ruggedly built to take the gaff of constant packing, repacking, and hauling in its own carrying cases without loss of original quality performance. Moderately priced.

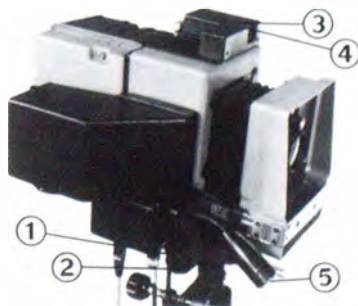
Designers of Fine Lighting Equipment Since 1921

PHOTOGENIC MACHINE COMPANY
P.O. Box 3374, Youngstown, OH 44512
Phone (216) 758-6658



More info? Circle 31

ALL NEW NORD CAMERA FEATURES



To the already impressive list of profitable, labor saving, and convenient to use features on a NORD SLR camera, now there are more!

- (1) NEW—Larger Focus Knob and Nylon Focus Track—Provides smooth and easy control for fine focus adjustment
- (2) NEW—Focus Locking Feature—Assures exact focus adjustment even after hours of shooting.
- (3) NEW—Pose Switch—Stops pose I.D. advance.
- (4) NEW—Manual Pose I.D. Advance—Saves cash if you don't need automatic advance
- (5) NEW—Improved Tripper Switch—Now catch those perfect expressions with the new faster easy to use tripper switch

Kits available for older cameras.

NORD
PHOTO ENGINEERING, INC.

Room 315 • 529 So. 7th St.
Minneapolis, MN 55415
612-338-0781

Send literature today on
the Nord SLR Camera.

Name _____
Firm _____
Address _____
City _____
State _____ Zip _____
Telephone _____

More info? Circle 33



*Aristocrats of
School Photography*

Complete Undergraduate Services

OFFER YOUR CUSTOMER THE ULTIMATE
IN SCHOOL PACKAGE PRINTS!

- 3x5 to 11x14 FORMATS •
- COLOR COMPOSITES •
- B&W MEMORY BOOKS •

Our Many Years of Experience
Can Make the Difference in
Your Finished Prints. Call or
Write Us Now to Receive Your
FREE Catalogue.

★ NEW! NEW! NEW! ★

- Church Directories
 - Color Groups
 - Memory Mates
- (PRICE LISTS NOW AVAILABLE)

ALL-STATES PHOTO CO.

2940 EAST 96th STREET
CHICAGO, ILL. 60617

(312) 221-6694

More info? Circle 32

Good management is getting something done through the efforts of others, according to a popular definition. This description is simple, but incomplete. Good management also keeps machines running, and in studios, keeps lights and cameras working. In small studios, management also rearranges tight resources to meet day-to-day demands.

Often, when someone says the words manager or management during a photographic meeting, the small studio owner or operator dismisses the thought that they might refer to him. Sometimes we are so involved in learning how to improve our photography skills that we tend to neglect trying to improve our management ability. One may be more important than another. But both skills should concern us if we want to be efficient, productive, and profitable.

A manager gets the job done using whatever resources are available. This is an art, not a science. Large operations usually have a designated manager, who spends his time meeting job needs. It's different for a small business. The small studio operator with only one or two employees must use astute judgment to divide his abilities between management and photography. Sometimes we assume that things will manage themselves. More often than not, if we do not manage our business, it will manage us.

Judgment and maturity are important manager qualities. Employees can learn accounting and gain machine knowledge. But employers cannot teach understanding and leadership. I have used the following guides to help manage people.

1) I can accomplish a lot more with a few people working *with* me, than I can with a dozen working *for* me. Employees must share a feeling of teamwork and have a knowledge of my business goals if I want them to put forth extra effort to attain those goals.

2) I can't ask anyone to do something I wouldn't do myself. Ever try to put in a new procedure you really didn't have faith in? At first you avoid following the procedure yourself. After a short time, none of your employees follow it either. I've learned that if a procedure isn't important enough for me to follow, then it isn't important enough for my employees to follow either.

3) I can't listen when I'm angry. Listening is one of the most difficult and important skills I must have to be a good man-

ager. I have to hear not only the content of my employee's words, but also the emotions and hidden meanings behind them. Many times, an employee doesn't complain about his real gripes, but about things he thinks I will listen and respond to. I can't listen at my best if I'm angry. Listening to understand the real problem requires a lot of concentration and some afterthought. After an employee has made a mistake, it is best to cool down before talking with him. At the moment something goes wrong, it is better to fix the problem than to fix blame.

4) People discipline themselves. Books and books are available on this subject. It's a truism that every people manager must accept on a gut level. It is also the only way you can objectively discipline employees when needed, and still sleep at night. As long as the employee knew what was expected on the job and was capable of doing it, he bears the responsibility for the discipline brought on by

Managing people

An art
not a science

By Herman West

his error. Employees are also responsible for their lack of promotions if they don't demonstrate the willingness and ability to take on more advanced duties.

5) An employee talks to his boss, not the person in that position. When company rules and policy interfere with what an employee wants to do, the boss or manager personifies those restrictions for the employee. An employee may refer to his boss as unfair, cold, unbending, or just downright mean. Chances are the boss he is referring to has none of these traits. The employee is just putting a face on that intangible "boss," the company. If I take such comments personally, it becomes difficult for me to deal with that employee on an objective basis.

6) Pick people, not their skills. I have learned through the years that I can teach a person a specific skill or send him to the right school to obtain it, but I can't teach honesty, job loyalty, or pride in work. An employee either has these traits or he doesn't. For most jobs, personality traits such as these are more significant than the right job skills. When interviewing job applicants, I get the person to talk about his work and the companies he has been with to get a feel for his personality.

I believe that the hardest task a photographer/studio owners faces is dividing his time between being a top notch photographer and a good manager. Sometimes it seems easier to manage ten or twelve people than one or two, because with more employees, there are more places to spread the blame for mistakes. But if I want to sleep at night, I must be able to maintain an excellent working relationship with my employees, whether one or a dozen work with me. 



Herman West, Searcy, Arkansas, owns Herman West Photo/Graphics. He is co-owner of Dillin-West Photography, Incorporated, and is director of Harding Press, Harding University. He has been director of Harding Press for the past 30 years and is in charge of fourteen employees. Dillin-West Photography has four employees.

ONLY 2 MONTHS TILL CHRISTMAS

A TIME WHEN YOU NEED SOMEONE TO DELIVER!

WE'VE NEVER MISSED A CUT OFF DEADLINE IN 23 YEARS



Burrell Colour

Burrell Colour Inc., 1311 Merrillville Road
Crown Point, Indiana 46307, 219/663-3210

More info? Circle 34

RETURNING

Professional Photographers of America, Inc.'s Second Annual Marketing & Management Conference

January 10-12, 1984 • Caesars Palace • Las Vegas, Nevada

A three-day conference and trade show exclusively for business-minded photographers and key personnel who want to improve their business skills.

January 10

- learn the art of selling from renowned sales trainer Howard Bonnell.
- find out how to control daily business activities and start making a profit from Donald Jack, M.Photog.Cr.
- see the debut of PP of A's new marketing entity, Marketing Professional Photography.

January 11

- discover the latest computer applications for photography studios at all-day workshops.

January 12

- expand your financial, investment and legal expertise at consulting sessions featuring expert business consultants and attorneys.

Trade Show

- purchase photography and business-related products and services at a program-free trade show.

Special Feature

- sell your photographs to the public at a concurrent Photo Faire, January 9-10, 1984, at Caesars Palace.

TPP1083



For more information
return to:
Marketing & Management Conference
1090 Executive Way
Des Plaines, IL 60018
(312) 299-8161

NAME _____ MEMBER NO _____
STUDIO/FIRM _____ PHONE _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

More info? Circle 35

Making print mounting work

Ignore written
instructions and
check your press

By Cindy Zatycki

When we meet with professional photographers, talk eventually centers around canvas mounting prints with Exhibitex materials. Reaction always seems to be: "Oh, I've tried it, but it doesn't work," or, "Yeah, I've got a kit around someplace, but it doesn't do what it is supposed to."

We've experimented with Exhibitex materials made by Seal Incorporated, Naugatuck, CT 06770, for the past three years. Our success rate with it has been 99.9 percent. We feel it is one of the greatest photographic advances since color film. We are able to mount prints onto canvas and other materials with a standard hot, dry mount press. Plus, it lets us create a wide variety of surface textures such as: linen weave, wood grain, burlap, sponge, sandpaper, and canvas. To our knowledge, no other product makes this possible.

Most problems photographers encounter with Exhibitex are simple to remedy. The right amount of temperature, pressure, and cool-down time under weight are keys to success. Ignore all written instructions, and check your press. The most frequent problems are with the press, and in ninety-nine out of 100 cases, nothing goes wrong that a new thermostat, proper press adjustment, and new sponge pad can't cure. Once you've checked your press for proper temperature and pressure control, you are ready to start mounting.

Thoughts on mounting

Set press temperature at 240 degrees F. That's right, 240 degrees F. We have not lost a single print due to burning or color shifting at this temperature. We have subjected samples to direct sunlight, fluorescent light, tungsten flood light, and just about any light you can imagine. They all look as good as the day we printed them. I won't speculate on the permanence of any photographic image. Only long term exposure to light will tell if this procedure harms prints. But our Exhibitex mounted prints have outlasted regular display prints subjected to the same conditions.

Standard lacquer finishes on display prints in our studio window and on sales room walls show noticeable fading after four to six months. The Texas sun hits our studio display window from early afternoon until sunset. It gets very hot in our small and confined display window. We change displays about every thirty days.

and our window may have prints in it from previous displays. Exhibitex mounted prints under these conditions have yet to show fading. We have not conducted controlled tests and we have only our own observations about the permanence of Exhibitex mounted prints.

After setting the temperature, cut a forty-inch long sheet of release paper (Seal A-492) from a twenty-five-inch wide roll. Fold this over to make a 25"x20" folder, or an Exhibitex sandwich. Lay mounting inside folder. In this case we are mounting onto canvas, which needs at least two inches on all sides of the print for stretching onto a frame. Cut a double thickness of mounting film (Seal A-422) and center it on canvas. Place print face up on top of mounting film. Cut a piece of thermoplastic film (Seal A-392) slightly larger than the print and place it on top of the print. Remove clippings and other debris that may be trapped between print and thermoplastic film. Cover this stack with blue release paper (Seal A-372) for a matte finish. For a shinier finish, substitute glossy release film (Seal A-382) for blue release. Place a piece of canvas over the top of release film and close folder.

Place the folder on a double weight mount board and insert it in the press for fifteen minutes at 240 degrees F. Prints smaller than 16"x20" require slightly less time. We have discovered that an additional minute or two in the press does not harm the prints.

After removing the print from the press, place the entire package on a flat surface under the Seal weight (Seal 20"x20" weight #977), and let it cool to room temperature. Rushing the cooling process can lead to surface appearance problems, so we recommend being patient.

After the cool down, lift the folder cover, remove the texturing canvas and the blue or glossy release film on top. The canvas mounted print is now ready for stretching and framing. You may want to put brush strokes over the surface for additional texture variation.

Putting on three coats of Lacquer Mat brush texture has been very successful for

us. The first coat lays down an overall base. The second outlines shapes of objects in the print. The third coat finishes details in hair, face, and clothing. The brush process is a lot of work, but it justifies the price our brush texture prints command from clients, and it separates our canvas mounts from those available from most commercial labs.

Note on artwork

Most lacquer manufacturers recommend not using lacquer sprays prior to mounting with Exhibitex because lacquer cannot withstand the extreme heat needed for mounting. We found Lacquer Mat #1 Suede retouching lacquer capable of taking the heat. All other sprays we have tried, including Lacquer Mat finish sprays, either bubble or melt from the heat, and ruin the print.

Mat Suede works as a base for art work and it seals the print prior to the Exhibitex process. We use dyes, chalks, pencils, and even oils in art work, and Lacquer Mat Suede has always given satisfactory results. Lacquer Mat products may be purchased from Lacquer Mat Incorporated, Syracuse, New York or a supply house.

Possible texture variations are endless with Exhibitex. If you try one and don't like the results, simply retexture the print with different materials. Your imagination is your only limitation. The surface of an Exhibitex mounted print is not the photograph nor the lacquer, but a thin membrane of plastic film. Heat and pressure let the membrane take on the texture of the surface it comes in contact with. You do not have to remove the original textured surface to change to a new one. Just re-melt the plastic as you did for the original print. Cover the already textured print with the release film; cover it with the new textured material; insert it into the release paper folder; and put it in the press for the required time at the correct temperature. Remove the print and cool it under pressure as you did with the original. The thermoplastic film will form itself to the new texture pattern. Since you did not remove anything from the print, all artwork stays intact.

Show your colors on our canvas.

Ademco® canvas mounting gives your finest portraits an unmistakable Rembrandt touch. It takes just minutes to make any photo take on added beauty. And surefire profitability. (canvas-mounted, heat sealed pictures command several times the price of ordinary prints).

Ademco® heat sealing and canvas mounting materials are available exclusively through Saunders. Write for details.

The Saunders Group

Ademco Division
67 Deep Rock Road
Rochester, NY 14624
(716) 328-7800



More info? Circle 36

Introducing the Quantum Battery

*Faster Recycling Times and More Power For Your Flash.
It Makes Portable Flash Photography
More Versatile Than Ever.*



Power to go—4 times more full-power flashes than with NiCad batteries • 50 to 100% faster recycling times. Get all the action shots • Panel lights monitor status of power at 1/4, 1/2 and 3/4 levels—so you always know how much power you have left • Charges without the "memory" problem of NiCads • Powered by dura-

ble sealed lead cells. Recharges 500–1000 times—Enough flashes for a lifetime • Two flash operation using dual outputs • Works with popular brands of manual, auto, and dedicated flashes.

The Quantum Battery gives a new performance edge to wedding, sports, news, fashion, and all photographers. See it at your dealer or write:

Send information on:

- ☐ Quantum Battery
☐ Calcu-Light / Calcu-Flash Meters
☐ Photometers

Name _____
Address _____
City _____
State _____ Zip _____



QUANTUM

QUANTUM INSTRUMENTS INC.
1075 Stewart Ave
Garden City, NY 11530
Mfd. USA

More info? Circle 37



Cindy Zatycki, Houston, Texas, is vice-president of Photographic Impressions, Incorporated. She is a member of PP of A, Texas Professional Photographers Association and Southwestern Professional Photographers.

practical pointers



by Ross Sanddal
M. Photog. Cr., CPP

Slidemaker

Personalized slide mounts are expensive. Only large volume users order imprinted slide mounts in enough quantity to fulfill minimum orders with expensive typesetting charges. An expensive alternative requiring an imprinting attachment, which fits the more sophisticated mounting machines, has been available. But Promark, Incorporated, has come out with Slide-marker, an inexpensive option for small slide mount users, which low and moderate volume users may find attractive.

Slidemarker prints on cardboard or plastic, top or bottom. Its guide positions slides for imprinting in the same spot each time, and it prints up to three lines of thirty-two characters or spaces. The stamps self-ink, and are good for 30,000 impressions or six months before requiring re-inking.

Safe equipment

I have been reading more lately about photographers losing equipment to burglars. Aside from the financial inconvenience, locating and purchasing replacement equipment can create a lot of problems for a busy photographer. Our livelihood depends upon our access to the right equipment.

Most of us use some sort of alarm system to prevent break-ins. But in most studios, the burglar has an easy time making off with equipment. Like many photographers, I pack most of my equipment in camera bags, so a thief doesn't even need a box to carry off my equipment.

But there's a new safe for storing photographic equipment. Photosteel is made by Deansteel, 111 Merchant Street, San Antonio, TX 78204. Its UL approved combination lock mounted in a hardened, drill resistant steel plate controls six $\frac{3}{8}$ " stainless steel bars in a $\frac{1}{2}$ " plate door. The rest of the safe is made of twelve gauge steel. Inside are two adjustable, vinyl-covered shelves, and two drawers. One drawer contains a molded vinyl rack for lenses. A six plug electrical panel charges strobes or batteries. An optional fire resistant box stores priceless negatives or small antiques.

I know some photographers have con-

verted gun safes for storing equipment. But Photosteel is the first truly photographic safe I have seen. For additional information, contact Sharon Hasslocher at Deansteel.

Friendly advice

How many times have co-workers and friends asked you to recommend a 35mm camera? This is always difficult for a professional photographer because so many good systems are available. Nikon has recently published "The Nikon Guide to 35mm SLR Cameras," which can make this job a little easier.

Nikon's booklet is not just a commercial for its cameras. The first forty-five pages contain a very good manual on SLR camera operations and the many aspects of SLR photography. The booklet also has tips and techniques from nine photographers. Its last seven pages cover Nikon equipment, but even these pages are helpful since they discuss the best lenses for different systems—travel, low light, or zoom.

I keep a copy of this booklet on my desk for anyone seeking advice on 35mm SLR cameras. I give them the booklet to read first. When they return, they have a better idea of what they really want or need before we talk.

Sandifer solutions

I. Stephen Sandifer, Missouri City, Texas, told me how he solved two problems he had with small electric flash units. First problem: After considerable use, Vivitar 292 flash units develop intermittent operation problems because of a bad cord connection in the flash. He solved this problem by disassembling the unit and permanently soldering the flash cord in to the strobe.

Second problem: Sandifer's nicad batteries were only providing thirty to forty full power flashes per charge. He purchased a six volt, 2.6 amp/hour gel cell battery and charger measuring $5\frac{1}{2}$ "x $1\frac{1}{4}$ "x $2\frac{1}{2}$ ", which fits in a belt style calculator case. To get the external power to his 292 units, he opened a battery case, removed the batteries, and soldered wires from the gel cell to contacts in the nicad case. He

was careful to maintain correct polarity with the battery terminal. For his Vivitar 283/285 units, he made adapters from two metal bars, cut to the same length as a regular 283 battery. He insulated the metal bars from each other, attached a wire to each one, and made sure he maintained proper polarity. Then he cut a notch in the battery compartment cover so he could close it with the wires extending out of the case.

Duplicating Polaroid

Polaroid color slide film works in mixed lighting, where it is difficult to photograph. But Polaroid slides are darker than conventional ones, so we wanted to know if Kodak color duplicating film could copy Polaroid slides and produce ones brilliant enough to use with Ektachrome slides. After running many lab tests, we have developed a duplicating procedure you may want to try or use as a starting point for your own tests.

When using a standard filter pack to duplicate a normal transparency onto Kodak Tungsten slide duplicating film 5071, we add 25cc of cyan filtration. Plus, we increase exposure $4\frac{1}{2}$ times ($2\frac{1}{3}$ f/stops) more than a normal dupe exposure to get a slide brilliant enough to use with conventional slides.

Removable tape

During the Heart of America convention in Omaha, Nebraska, Elgin Smith, Prairie Village, Kansas, told me about 3M's Scotch #281 Removable Transparent Tape. It is just what the name implies and a product with excellent possibilities for the photographer who strips up art work. The tape holds firmly in place, yet it removes easily without damaging most surfaces. For more information, contact Commercial Tape Division, 3M Center, St. Paul, MN 55144.

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.

Benefits for Charter Members:

- Marketing Newsletter
- Studio-tested Promotions
- Supplier Referral Service
- Direct Mail Samples
- Sales & Training Aids
- Marketing Workshops at Special Rates

...Working together to increase your profits

Marketing

Professional Photography

Special Charter Membership Subscription \$75

Non-PPA members \$150

One full year (starting Jan. 1984)

NAME _____

STUDIO _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

This subscription includes your Marketing Reference Binder.

☐ CHECK ☐ BILL MY ☐ VISA
ENCLOSED ☐ MASTERCARD

CARD NO. _____ EXP. DATE _____



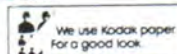
Marketing Professional Photography
1090 Executive Way
Des Plaines, Illinois 60018

More info? Circle 38



WE:

- Air brush, retouch and opaque
 - Restore black/white or sepia tone
 - Can transform them into light or heavy oils
 - Print sizes up to 20 x 24
- SALES DISPLAY KITS
AND AD MATS AVAILABLE
(Nominal charge)
CALL OR WRITE



PRO COLOR
will help
you make
additional
profits.

THE COPY & RESTORATION OF OLD PHOTOS

Even if the photograph is time worn, cracked or has pieces of the picture missing, we can restore it to its original beauty.

SPEEDY SERVICE!
LOW PRICES!
SUPERB CRAFTSMANSHIP!

PRO COLOR, INC.

959 Yonkers Avenue
Yonkers, New York 10704
914/237-9000

More Info? Circle 39

No Competition

CAPRI LIBRARY ALBUMS

**Hand Crafted, Custom Bound
Top Grain Leather and Wood**

...no one charges less or delivers faster

Our competition is no competition. Compare: their prices are higher and their delivery takes twice as long...or longer.

Here's proof. A 24 picture top grain leather reversible library album with silk moiré lining is less than \$70...including spraying and imprinting. Multi-mounting slightly additional.

And we'll deliver in just 2 weeks.

No studio labor. No inventory. No delays. No risks...Capri guarantees satisfaction. Send now for our catalog and price list...and see how much time and money we can save you.

**WORLD'S
FINEST
ALBUMS
SINCE
1957**



Capri Albums

CAPRI ALBUM CO. INC.
368 East 148th Street/New York, N.Y. 10455/212-292-1400

**Before
Lester Bogen
put his name
on this tripod,
he put
Lester Bogen
on it.**



This 3040 tripod weighs 10 pounds and Lester Bogen weighs 160 pounds. So, before adding the 3040 to his line, he sat on it. It was his way of insuring it wasn't just another weak-kneed lightweight. It's easy to carry, to adjust and to set up. There's a three-way pan/tilt head which won't slip and three spirit levels. There's even a geared, reversible 19 inch center post for close-to-the-ground shots. And this tripod is just one of a whole series of tripods and dollies that carry the Bogen name. For more information, ask your dealer or send in the coupon below.

Bogen Photo Corp., 100 So. Van Brunt St.
P.O. Box 448, Englewood, NJ 07631

Please send me more
information on Bogen Tripods.

Name _____

Street _____

City _____ State _____ Zip _____

PR010/83

More info? Circle 40

in the studio



by Marty Rickard
M. Photog., CPP

A matter of degrees in Dallas

A group of photographers stood outside the ballroom in Dallas waiting to receive Master of Photography degrees, when someone began speculating on what it cost to earn the coveted gold medallion. Estimates ranged as high as \$40,000! I've heard discussions on this point before and I decided to reconstruct the cost to me.

It took me six years to get my Masters Degree, which I figure is an average time. Naturally, the expenses vary in direct proportion to the length of time it takes to achieve the honor.

Since membership in the PP of A is required, those fees averaged out to \$600. Four sessions at Winona, and related expenses added \$2,000.

I usually had six prints prepared each year, from which I selected four to enter. At an average of \$20 per print, this cost totaled \$840. I incurred extra expenses one year when my wife put prints outside to dry after spraying. Snow fell on them, causing the most beautiful and permanent blue spots I have ever seen. All were reprinted.

Time and material for mounting, artwork and heavy spraying easily averaged \$25 a print, a total of \$900. Entry fees represented about \$50 a year, since I tried to get my prints to at least two state competitions prior to the national; a total of \$300. Shipping and postage expenses for six years would easily hit \$200.

Of course, we had to travel to conventions to cheer for our prints. A conservative estimate of travel expenses would add \$6,000. Hiring help to run the studio while we were learning and teaching totaled a conservative \$4,000.

I won't figure in time and expenses for sittings which produced the convention prints. I omit these because after the first three years most of my competition prints came from regular sittings paid for by customers. I guess I am proudest of the fact that most of my print merits were earned on everyday work—I didn't bring in models, or use elaborate, unusual lighting and posing. In our studio, customers and judges get the same photography.

Tuxedo rental for the big night, \$50. A dress for the banquet for my wife, Janice, whose encouragement and help I appreciated so much, \$200.

That's a total of \$15,090, according to my conservative estimate. Was it worth it? Of course!

I consider the cost of my Masters Degree simply a necessary expense of becoming and staying professional. I would have spent the money even if the degree program did not exist.

Receiving the degree is a beautiful experience. It's enough to make a grown man giddy, but it is not a final destination. It is only a pleasant landmark on the endless pathway to becoming the best photographer I can become.

Dallas notes

Error: Since I was getting my Masters Degree in Dallas, I wanted everything to be perfect. I was disappointed when confirmation for hotel reservations came back addressed to: *Mary Pickard*, Little Studio in the Clouds, instead of *Marty Rickard*, Little Studio in the Woods. It was soon corrected, but my wife pointed out to me the night of the banquet that the error may have been prophetic: "You're sure up in the clouds tonight," she smiled. I had to agree.

Trade show: Miles of carpet kept spotless. Cleanest, most inviting show I've been in. Well organized, spacious, educational programs in the round. I saw a thirty-six-pound lens that cost \$5,400. It had a front element the size of my wife's turkey platter, and fit on a Pentax 6x7cm. The lens alone would require a tripod like one Lester Bogen sits on.

Good prints: Easily the best print exhibit I've seen. Boy, we are getting good! Worth the trip just to see the prints. But I could not help thinking, as I walked through the exhibit, how great it will be someday when our profession gets as good in promotion and sales as it is in the artistic area.

Convention: Super organization, a smorgasbord of good speakers, PP of A

staffers anxious to help. I enjoy eating at great restaurants, and was elated to find a booth detailing places to eat, staffed by local connoisseurs who made recommendations and reservations in seconds. Video tapes of all major restaurants were also available.

Banquet: A perfect evening, a priceless memory. The food, music, dancing and people all were super. I believe photographers in general are so full of beauty and warmth that you can sit down at a table with strangers and leave with new friends. We did that night.

Appreciation: One of the great joys of being a columnist is making friends. I appreciated the dozens of people from across the nation who recognized me from my photograph and stopped me with comments on the column. I truly care about your success and hope I can continue to make a contribution to our great profession.

Mr. President: PP of A President Robert Opfer and his wife Jayne are beautiful, warm and loving. They speak well for our profession, and I consider it a joy to know them. I will forever cherish the embrace and the beautiful words he gave me when he congratulated me as I received my Masters Degree.

Virginia: It was nice being adopted by the Virginia delegation and being included in their "official" state photograph. We fell in love with these great folks during a program at Roanoke earlier in the year, and I still haven't met a Virginian I don't like.

If you stayed home, I understand, because I used to stay home myself. I didn't want to spend the money. However, only after we got involved with PP of A did we begin to succeed. I soon learned I could not go to a convention or a seminar without gaining more than I spent, providing I went with the right attitude. I was letting a lack of money keep me away. Then I realized I must sow before I could reap, and money is the seed of money. When I began to cast my seed on the fertile soil of involvement and participation, I began to reap benefits manyfold.

It's Atlantic City next year. I'm putting away a little each week in my secret travel fund. I'll see you there.

Marty Rickard, M. Photog., CPP, was in the first group of photographers in the nation to become a Certified Professional Photographer. He has owned a studio in New Sharon, Iowa, since 1974. Prior to that, he had extensive experience as a professional writer and photojournalist. He was named top photographer in Iowa for 1982 by Iowa Professional Photographers.

NO SURPRISE!

with Associated Photographers

"Bottom Line Pricing"

You don't have to read the fine print, or pay "a la carte" prices. Our comprehensive pricing INCLUDES your finished work.

- Memory Mates • Groups
 - Senior Portraits
 - Candid • Composites
 - Underclass • Proms
- Call Toll-free 800-821-7802
In Missouri 816-931-3318



associated photographers, inc.

3710 Main, Kansas City, MO 64111

More info? Circle 41

SINGH RAY FILTERS ARE

DIFFERENT



**HERE ARE SOME
SINGH RAY FILTERS YOU
SHOULD KNOW MORE ABOUT**

Ultraviolet — perfect for electronic flash and color films. Clean blacks with true color balance. For color negative or transparency film.

Fluorescent — strong corrections for the widest variety of situations. Corrects for fluorescent and mercury vapor.

Lucalox — best correction for difficult situations.

These Singh Ray filters really work for you. Write for full technical data and color sheet.

SINGH RAY TEKNO

215 W. Ohio St.
Chicago, IL 60610
(312) 787-8922

Please send me FREE SINGH RAY FILTER DATA

Name

Address

City State Zip

Phone

PRO

More info? Circle 42

book briefs

Modern Matting/The Framer's Guide to Decorative Matting Techniques. Price: \$10. Edited by Laraine Wright O'Malley, managing editor. *Decor* magazine, 128 pages. Order from *Decor/The Magazine of Fine and Decorative Arts*, 408 Olive Street, St. Louis, MO 63102.

Presents in how-to fashion some of the most popular decorative matting techniques professional framers use. Contains a full-color creative matting section, a supplies and equipment listing, a topic index, and tips on pricing and selling mats. Specific mat techniques include multi-openings, V-grooves, arch mats, painted mats, fabric-covered matting, use of foils, and novelty matting.

More info? Circle 200

Creative Darkroom Techniques/Third Edition Revised. Price: \$15.95. Eastman Kodak Company. 292 pages. Order from the Eastman Kodak Company, 343 State Street, Rochester, NY 14650.

Covers everything from simple printing techniques such as dodging and burning in, through high-contrast photos and toning, to working with color and how to posterize and silk screen.

More info? Circle 201

Kodak Pocket Guide to 35mm Photography. Price: \$5.95. Simon and Schuster. 112 pages. Order from Eastman Kodak Company, 343 State Street, Rochester, NY 14650.

Published for amateurs, a good pocket reference for even the most experienced professional. A compact, comprehensive reference that answers a multitude of photographic questions. Includes examples of creative techniques and technical suggestions, and easily fits in a back pocket. Contains information on basic camera operation and complex special effects.

More info? Circle 202

Perception of Color (V10-34R). Rental: \$50. By Ralph Evans. Eastman Kodak Company. Runs thirty-two minutes. Order from Eastman Kodak Company, Department 641, 343 State Street, Rochester, NY 14650.

This audiovisual program shows how color is seen and understood. It shows how perceptions of color vary and explains the five basic ways colors can differ in hue, saturation, brightness, relative lightness, and gray content. Visual examples and explanations support each part of the program. The program is part of

a series of three sound slide programs from Kodak which explore color vision and color photography. Other programs in the series are *Depth Perception in Color Photography (V10-33R)* and *Color Photography and Reality (V10-35R)*.

Depth Perception in Color Photography is a twenty-six minute program that shows how we perceive depth in a two-dimensional photograph through assumptions about depicted objects that we have accumulated from everyday visual experience. Lighting, size, focus, and perspective are the major clues that help us interpret a photograph, and the program examines each clue in detail. It also illustrates the way assumptions become clues and how clues can occasionally be deceptive.

Color Photography and Reality is a thirty-minute program that illustrates those sometimes subtle differences between an object, scene, or event and a photograph of it. Examples demonstrate how closely a photograph can approach reality and how special photographic techniques can trick the eye into seeing as real something that in fact never existed.

Each program comes with two Kodak Ektagraphic Universal slide trays, together with script, instructions, and a half-track monaural audiotape cassette.

More info? Circle 203

The Audio-Visual Equipment Directory: 29th Edition/1983-84. Price: \$25. National Audio-Visual Association/International Communications Industries Association. 528 pages. Order from NAVA/ICIA, 3150 Spring Street, Fairfax, VA 22031.

Lists more than 2,000 audio-visual, video, and microcomputer products from more than 500 manufacturers. Contains 1,500 product photographs and has uniform specifications—model weight, capacity, accessories and the technical details—on products in 150 categories. Features charts for screen size and film and tape running times; has updated listing of NAVA/ICIA members, trade names, and directory contributors; presents charts on projector lamps and the video connector symbols.

More info? Circle 204

Storing, Handling and Preserving Polaroid Photographs: A Guide. Price: \$7.95. Focal Press. 48 pages. Order from Polaroid Corporation, 575 Technology Square, Cambridge, MA 02139.

Comprehensive guide to handling and

storing Polaroid Land films and photographs for maximum image stability. Most information in this book applies to all photographic materials. Part one discusses how to store film before use. Part two describes handling procedures for Polaroid film. Part three discusses factors which may adversely affect photograph stability: light, chemical action, high temperature, humidity, and mishandling. Part four tells how to store finished prints and negatives, and recommends techniques and materials for mounting and framing display photographs. Part five covers techniques for providing additional protection for valuable photos. Part six contains information on cleaning prints and some procedures for repairing damage.

More info? Circle 205

Ilfospeed Multigrade II Manual. Price: \$6.95 USA/\$8.95 Canada. Ilford Incorporated. 63 pages. Order from Ilford Incorporated, West Century Road, P.O. Box 288, Paramus, NJ 07652 or Ilford Photo, Limited, 2751 John Street, Markham, Ontario, L3R 2Y8.

The Ilfospeed Multigrade II system is explained. First section describes all system elements—variable contrast paper, chemicals, and filters. Discusses the Ilfospeed Multigrade 500 enlarger head, Ilfospeed 5250 dryer, and Ilfospeed 2001 processor. Explains how to test for density and contrast, how to use print controls, and how to get best results from Ilfospeed Multigrade products. Second section shows some creative uses for Ilfospeed Multigrade II. Examples range from how to make photograms to tone separation and solarization.

More info? Circle 206

Nature Close Up: A Fantastic Journey Into Reality. Price: \$8.95. By Andreas Feininger. Dover Publications, Incorporated. 160 pages. Order from Dover Publications, Incorporated, 180 Varick Street, New York 10014.

Contains ninety-six photographs—eleven in color—by Andreas Feininger, former *Life* photographer known for nature photography. Most photographs contain landscapes, animals, and plants. Feininger photographs from a low and level camera position. His photographs might show what a shell looks like from another shell. This approach lets the viewer see the familiar in an unfamiliar way. But there are no photographic tricks used, such as perspective distortion, double exposure, or blur. Oyster shells resemble

seaside cottages, weather-worn rocks display galleries of animated faces, while fish vertebrae look like modern architecture despite Feininger's crisp and straightforward style.

More info? Circle 207

The Problems of Work: How to Solve Them and Succeed. Price: \$6.95. By L. Ron Hubbard. Bridge Publications, Incorporated, 1414 North Catalina Street, Los Angeles, CA 90027.

Tells how to use the human dynamics of a working environment to your advantage. Discusses how to deal with on-the-job frustrations and confusions; conquer apathy, boredom, anger, antagonism; cope with stress and exhaustion; observe, handle and control work situations; develop effective communications with work-mates and executives; and define goals and know how to achieve them. Hubbard is author of *Dianetics: The Modern Science of Mental Health*.

More info? Circle 208

new literature

When and Where to Consider Slide Programs. Price: free. Telex Communications, Incorporated. 12 pages. Order from Dan Paulnock, Director of Marketing, Telex Communications, Incorporated, 9600 Aldrich Avenue South, Minneapolis, MN 55420.

Describes the versatility and the cost effectiveness of slide programs to solve complex communications problems. Explores speed and flexibility of slides for audiovisual support, and discusses slide programming techniques. Presents in detail several successful uses of slide programs in training, sales and marketing applications, and routine employee orientation. Discusses examples of how many companies use slide programs to communicate at all customer and employee levels.

More info? Circle 209

The Image Makers. Price: free. D.O. Industries. Eight pages. Order from D.O. Industries, Incorporated, 317 East Chestnut Street, East Rochester, NY 14445.

Describes entire line of Navitar profes-

sional audiovisual projection lenses and accessories; wide angle, normal prime, fixed focus, long focal length, and zoom lenses; condensers; lens support brackets; high intensity projection system; and correction lenses. A chart helps reader

choose best lens for individual audiovisual requirement. D.O. Industries, Incorporated manufactures Navitar lenses and accessories for Kodak Ektagraphic, SAV and Singer projectors.

More info? Circle 210

Lucht puts the ease in easel.



At Lucht Engineering, we wanted to make your choice of an easel just as easy as possible. So, we set out to make a full line of easels to fit a wide variety of needs.

There's our manual easel, for example. It's low cost but not low quality. It offers infinitely adjustable paper advance and your choice of 1/4 inch borders, 3/16 inch borders or borderless prints. Our electric easel features a handy index dial and built-in exposure counter that lets you program your automatic paper advance for maximum convenience and, of course, productivity. And our Step & Repeat Easels let you print everything from wallets up to 20x30 on the same paper for minimum waste and maximum consistency. Naturally, the maximum print size depends on your choice of 11, 16 or 20 inch easel width.

Every Lucht easel offers a dark slide focusing screen, adjustable paper guides and a large, convenient access door. And we've even added options like a multi-stop paper advance, a handy slide stop mask and a variety of standard and custom sized printing masks. We've designed these Lucht easels to make printing just as easy as possible. In fact, the only hard part is deciding which one to buy.



LUCHT ENGINEERING

500 WEST 79TH ST, MPLS, MN 55420
612/884-1444 TELEX 291027

More info? Circle 43

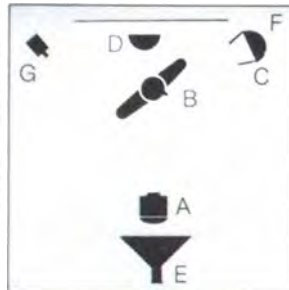
idea exchange

BY ROBERT L. WILKEN

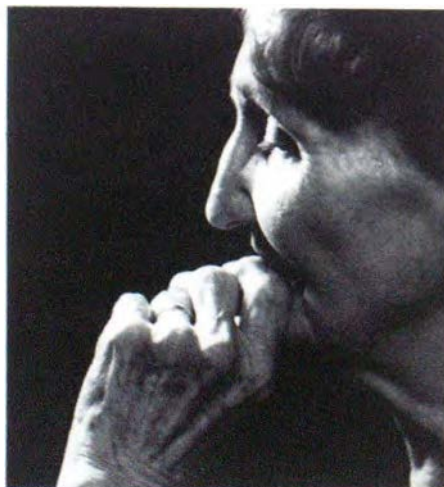
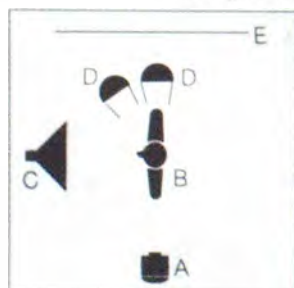
Creative competition



With "Getting the Scoop," Wilken won a quarterly creative competition. He deliberately created a nostalgic mood to come up with a portrait "Norman Rockwell would have done if he had been a photographer." DIAGRAM: (A) Mamiya RB 67 camera, 127mm lens, and VPS film; (B) subject; (C) sixteen-inch parabolic light at 25w/s; (D) six-inch back light at 50w/s; (E) forty-two inch soft box at 800w/s; (F) painted wall; (G) 50w/s hair light. He used a black vignetter on the bottom of the lens shade. Exposure was $\frac{1}{25}$ second at f/9.5.



"Life's Texture" won Colorado's third quarterly creativity competition. DIAGRAM: (A) Mamiya RB 67 camera with 180mm lens and VPS II film; (B) subject; (C) forty-eight inch Larson Soft Box; (D) two sixteen-inch Photogenic parabolics; (E) black background.



The Professional Photographers of Colorado have come up with a great idea to get members thinking creatively—a "Creative Photographer of the Year" award.

The competition takes place during three quarterly meetings. At each meeting, our print chairman gives out a word which photographers must interpret in a photograph. All members vote on the prints to decide which is most creative, and the three winning prints are displayed at our annual meeting. Members once again vote to decide which is the most creative and most technically superior for the year. The winner is named "Creative Photographer of the Year."

We have sponsored this contest for seven quarters, and each has been more successful than the previous one. The words used so far include: scoop, repetition, texture, communication, idiom, cliché, light, energy, space, abstract, and emotion. I have had fun photographing idioms like "letting the cat out of the bag" and clichés such as "just like taking candy from a baby." A competition like this is enjoyable as well as challenging.

It's also financially rewarding. I display competition prints, and I've found that the public likes photographs that aren't of the typical pretty girl or family smiling at the camera. Very few customers fail to comment on how much they like the interesting, creative portraits. I receive free advertising through word of mouth when customers tell their friends and neighbors about my unusual photographs.

In fact, I have sold several copies of my creative competition prints to the general public. I sold several 16"x20" and 30"x40" prints of my photo "School Daze" (see "in depth," October 1981). My character study of an older woman, "Life's Texture," brought me many sittings of grandparents. A photographer's reputation is really enhanced if he wins the state's "Creative Photographer" title.

A competition like this is important because it gets photographers out of the proverbial rut. A creative challenge gets photographers out of the studio, on location, with their minds solving completely different problems. In our profession, we need to keep our creativity sharp and up-to-date. We must strive to keep changing—not just our posing, but our lifestyles.

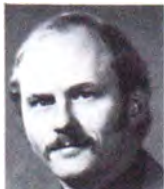
With today's automatic cameras, we face increasing pressure from amateur photographers. We cannot afford to lose our creativity. Essentially, three things separate us from amateurs: better posing, better lighting, and better prints. Therefore, we must stay motivated to keep these qualities better, so we can stay ahead of the competition.

Several years ago, Norman Vincent Peale wrote a book called *Enthusiasm Makes the Difference*. That applies as much today as it did then. We have to stay motivated for our profession and ourselves.

To motivate myself in this creative competition, I listen carefully to everyone's ideas about the quarterly word. Then I go home and immediately throw those ideas away. Over the next weeks, I compile a list of five ideas completely different from the ones I've heard. By my sixth idea, I usually feel I've put enough effort and thought into the competition to be a serious contender. I have won several of the quarterly competitions, but have not yet won the "Creative Photographer of the Year."

If your state does not have a creativity competition, try making creative assignments for yourself. Just for fun, try producing eye-catching prints for your wall, and soon you'll find you also have more competition prints. This creativity probably will carry over into your camera room and everyday settings.

If you photograph creative assignments, you'll have fun and you'll impress more customers. You'll probably make more money, and undoubtedly you will become a better photographer.



Robert L. Wilken owns Wilken Photography/Jack's Studio, Denver. He is a member of PP of A, Rocky Mountain Professional Photographers Association, and on the board of directors for Professional Photographers of Colorado. He was elected Colorado's Professional Photographer of the Year in 1981 and 1982.

Professional color package printer



poor man's
automation

Money back guarantee on performance when installed as directed. All lenses sharp and color balanced.

The best optics . . . Tessar lenses, ground to the proper lengths, with focusing crowns. Softness caused by having to add strong diopters is eliminated.

The best cropping . . . each cluster has its own mask on the lens carriage. Length of negative used is exactly the same on all size prints (width varies to proportion of prints).

The best light source . . . new Chromega Dichroic II color heads on all units.

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

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



Available with Chromega chassis or new wall mount as pictured.

All units complete with color head, power supply and wall mount. For unit built into D5 chassis add \$200.00

Unit A: 1 8x10, 2 5x7, 4 3x5, 4 wallets*	\$4219.00
Unit B: 1 8x10, 2 5x7, 4 3x5, 9 wallets*	4989.00
Unit C: 1 11x14, 1 8x10, 2 5x7, 4 3x5, 9 wallets*	5265.00
Single lens attachment with Rodenstock 75 or 90 or 105mm	275.00

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

Call us for custom lens clusters for any other printer (i.e. Nord, Lucht, UL, etc.)



For more information:
call or write

poor man's
automation

Established by
J. Ferguson & Helen
M. Phelan

425 Cass St., Box 1023, La Crosse, WI 54601 • (608) 784-4728

More info? Circle 44

HAWK



LONG ROLL WITH RB-67 SAVES YOU MONEY

New Hawk 70mm backs with Identification unit saves you time. I.D. edge prints to give extra negatives. 70mm, split 70mm, 46mm and 35mm magazines.

Regular prism finder fits too!

BALCAR TEKNO

For full details write:
215 W. Ohio St., Chicago, Ill. 60610
(312) 787-8922

HAWK

WIRELESS TRIGGER FOR ELECTRONIC FLASH

Fires flashes up to 150 feet away. • Small, battery operated transmitter • Sync at any normal sych. speeds with focal plane shutters, or to 1/250th with leaf shutters.

No more long synchro cords!



MODEL HR-75 (Battery Operated)

BALCAR TEKNO

For data sheet write:
215 W. Ohio St., Chicago, Ill. 60610
(312) 787-8922

More info? Circle 45

RotaTrim®

It cuts circles around every other rotary cutter.

These English-made cutters are recognized as the world's finest. RotaTrim outperforms and outlasts any other rotary. Its fully enclosed, tungsten steel hollow ground cutting wheel is ultra safe and self-sharpening. Double guide bars make every cut—from 12" to 54"—perfect. At better photo dealers everywhere or write for brochure.

Call or write us today.
RotaTrim® Division
67 Deep Rock Rd.
Rochester, NY 14624
(716) 328-7800

The Saunders Group



More info? Circle 46

education

news

PMA meets in San Antonio

Photo Marketing Association will hold its Fall Seminar October 20 through 22 in San Antonio, Texas. The seminar offers classes for photo retailers and photo finishers, social events, and exhibits.

Classes include seminars on financial planning, mini-labs, advertising, consumer trends in photo marketing, personnel recruitment, and quality control. There will also be three in-depth management courses covering strategic financial planning, managing retail inventory, and marketing strategies.

For more information, contact the Photo Marketing Association International, 3000 Picture Place, Jackson, MI 49201.

Photo Expo '83 planned

Photo Expo '83, the national conference sponsored by the *New York Photo District News*, will take place November 4 through 6 in New York City. The event will offer seminars and a trade show.

Programs will be given on beauty and fashion, special effects, advertising, copyright, nudes, stock agencies, and print stability. Special events are scheduled, including portfolio reviews and tours of New York advertising photography studios. For more information, contact Daniel Capozziello, Conference Management Corporation, 17 Washington Street, P.O. Box 4990, Norwalk, CT 06856.

Unicolor darkroom classes

Unicolor Consumer Education Division Photo Systems, Incorporated, will conduct wet workshops and darkroom programs in the fall and winter throughout the country.

Workshops will include theory and hands-on instruction. Each workshop will consist of two sessions on two weekend days. Fee is \$50 for one session, \$80 for both, less for advance registration. Dates and locations:

October 15 and 16, Chicago; October 22 and 23, Milwaukee; November 5 and 6, Buffalo; November 12 and 13, Boston; November 19 and 20, Philadelphia; December 3 and 4, Detroit; December 10 and 11, Ann Arbor, Michigan; February 18 and 19, San Diego; February 25 and 26, Pasadena, California; March 3 and 4, in Phoenix; March 17 and 18, San Francisco; March 24 and 25, Sacramento, California; April 7 and 8, Detroit; April 14 and 15, Columbus, Ohio.

Darkroom classes will include AV programs and seminars on basic skills and creative techniques. Classes will be held on two consecutive evenings; fees are \$20 for one night, \$30 for both. Dates and locations:

October 12 and 13, Merrillville, Indiana; October 19 and 20, Madison, Wisconsin; October 25 and 26, Battle Creek, Michigan; November 8 and 9, Syracuse; November 15 and 16, New York City; January 23 and 24, Birmingham, Alabama; January 25 and 26, Nashville; January 27 and 28, Knoxville; January 29 and 30, Greenville, South Carolina; February 2 and 3, Myrtle Beach, South Carolina; February 4 and 5, Orangeburg, South Carolina; February 6 and 7, Augusta, Georgia, and Houston; February 8 and 9, San Antonio; February 22 and 23, Buena Park, California; February 29 and March 1, Van Nuys, California; March 6 and 7, Tucson; March 20 and 21, San Jose; March 27 and 28, Reno; April 10 and 11, Bay City, Michigan.

For more information, contact Consumer Education, Unicolor Division Photo Systems, Incorporated, 7200 Huron River Drive, Dexter, MI 48130.

Video with Perry

Photographer-author Robin Perry will conduct a series of video workshops in his New London, Connecticut studio.

The two-day sessions are limited to eight participants each. Classes will cover cinematic camera techniques, including editing, titling, and special effects, cost is \$350. Workshops are held whenever six to eight people apply. For more information, contact Robin Perry, 820 Hartford Road, Waterford, CT 06385.

Israel safari scheduled

Photographers interested in visual and historical elements of the Middle East may join the Israel Photo Safari March 24 through April 7, 1984. Leading the safari will be Abe Orlick, Cr. Photog., president of Davor Photo, Bensalem, Pennsylvania. He is an instructor at Winona International School of Professional Photography and West Coast School of Photography.

The tour group will stop at Jerusalem, the Dead Sea region, the Negev petrified desert, Eilat, Tel Aviv, Galilee, and Haifa. Tour members may continue on to Egypt for a three-day extension. A competition for the best photograph from the tour will be a part of the program.

For more information on the tour's photography program, contact Abe Or-

lick, 654 Street Road, Box 190, Bensalem, PA 19020. For travel information, contact Garber Travel, Israel Photo Safari Coordinator, P.O. Box 404, 1406 Beacon Street, Brookline, MA 02146.

schools, seminars and conferences

OCTOBER 10

Mail Advertising Profit Seminar with Rene Gnam; Charlotte, North Carolina—contact Rene Gnam Consultation Corporation, Box 6435, Clearwater, FL 33518.

OCTOBER 10-14

Transparency Retouching; Hudson, Florida—contact Marilyn DeChant, Veronica Cass National School of Retouching, P.O. Box 5070, Hudson, FL 33567

OCTOBER 10-17

Effective Techniques for Photographic Quality Assurance; in Rochester, New York—contact Brenda Reimherr, Rochester Institute of Technology, Technical and Education Center of the Graphic Arts, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623

OCTOBER 11-13

Donald Jack Advanced Portrait Workshop; Omaha—contact Donald Jack, 625 North 69th Street, Omaha, NE 68132

OCTOBER 12-14

Communicating With Pictures; Minneapolis-St. Paul—contact Philip N. Douglass, 212 South Chester Road, Swarthmore, PA 19081

OCTOBER 14

Creative Color Workshop; Waterford, Connecticut—contact Robin Perry, 820 Hartford Road, Waterford, CT 06385

OCTOBER 15-16

The Professional Photographers of North Carolina sponsored seminar, the Annual Western Seminar; Asheville, North Carolina—contact Ruby Chappell, 502 Parker Street, Fuquay-Varina, NC 27526

OCTOBER 16-17

Associated Professional Photographers of Illinois sponsored seminar, the Fall Seminar 1983; Peoria, Illinois—contact Glenn Dreesen, 18727 Dixie Highway, Homewood, IL 60430

OCTOBER 17-19

Donald Jack Portrait Workshop; in Houston, Texas—contact Donald Jack, 625 North 69th Street, Omaha, NE 68132

OCTOBER 17-19

Communicating with Pictures; in Chicago—contact Philip N. Douglass, 212 South

Chester Road, Swarthmore, PA 19081

OCTOBER 17-21

Photo-Graphic Art; Hudson, Florida—contact Marilyn DeChant, the Veronica Cass National School of Retouching, P.O. Box 5070, Hudson, FL 33567

OCTOBER 21-23

Fall Color in the Motherlode field workshop; California gold country—contact Photography Department, University of California Extension, Santa Cruz, California, (408) 429-2971

OCTOBER 23-24

Professional Photographers of Indiana sponsored seminar on portraiture; Nashville, Indiana—contact William E. Jones, 108 West Ellsworth Street, Columbia City, IN 46725

OCTOBER 24-26

Communicating with Pictures; Detroit—contact Philip N. Douglass, 212 South Chester Road, Swarthmore, PA 19081

OCTOBER 24-28

Sales and Finishing; Hudson, Florida—contact Marilyn DeChant, the Veronica Cass National School of Retouching, P.O. Box 5070, Hudson, FL 33567

OCTOBER 25-27

Conference on Consumer Electronic Photography; Andover, Massachusetts—contact Richard D. Murray, the Institute for Graphic Communication, 375 Commonwealth Avenue, Boston, MA 02115

OCTOBER 27-29

Photographic Instrumentation Techniques; Rochester, New York—contact Brenda Reimherr, Rochester Institute of Technology, Technical and Education Center of the Graphic Arts, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623

OCTOBER 29-30

Wynn Bullock, Photographer; Monterey, California—contact Photography Department, University of California Extension, Santa Cruz, California, (408) 429-2971

OCTOBER 31

Long Island Professional Photographers sponsored seminar on "Using Your Creative Mind," with Kenneth Sklute; East Hills, New York—contact Andrew Fiume, 41-76 Little Neck Parkway, Little Neck, NY 11363

NOVEMBER 5-6

Black-and-White Darkroom Techniques; Monterey, California—contact Photography Department, University of California Extension, Santa Cruz, California, (408) 429-2971

NOVEMBER 9-11

Communicating With Pictures; in Houston, Texas—contact Philip N. Douglass,

212 South Chester Road, Swarthmore, PA 19081

NOVEMBER 11-13

Photographers of San Francisco, including Ruth Bernhard, Chris Johnson, Alan Ross, Catherine Wagner, and Jack Welcott; San Francisco—contact Photographer Department, University of California Extension, Santa Cruz, California, (408) 429-2971

NOVEMBER 14-16

Communicating With Pictures; Dallas—contact Philip N. Douglass, 212 South Chester Road, Swarthmore, PA 19081

NOVEMBER 14-17

Third International Business Graphics Symposium of the Society of Photographic Scientists and Engineers, on Micro-imaging Techniques; Crystal City, Virginia—contact Robert H. Wood, 7003 Kilworth Lane, Springfield, VA 22151

NOVEMBER 18-20

Photography in the Redwoods; Big Basin Redwoods State Park, California—contact Photography Department, University of California Extension, Santa Cruz, California, (408) 429-2971

NOVEMBER 26-29

Snow Geese and Cinder Cones; Wildlife Photography at Klamath Basin—contact Photography Department, University of California Extension, Santa Cruz, California, (408) 429-2971

NOVEMBER 28-29

Camera Techniques Workshop; Rochester, New York—contact Brenda Reimherr, the Rochester Institute of Technology, Technical and Education Center of the Graphic Arts, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623

NOVEMBER 30-DECEMBER 2

Communicating With Pictures; Washington, D.C.—contact Philip N. Douglass, 212 South Chester Road, Swarthmore, PA 19081

DECEMBER 12-14

Communicating With Pictures; in Atlanta—contact Philip N. Douglass, 212 South Chester Road, Swarthmore, PA 19081

JANUARY 7-20

Photographic Excursion; Hawaii; Oahu, Hilo Bay, and Kon Bay, Hawaii—contact Photography Department, University of California Extension, Santa Cruz, California, (408) 429-2971

Correction: The toll-free number for the Lisle Ramsey wedding workshops was incorrectly listed in the education department of the September issue. The correct number is (800) 325-3582.

LustreCards



Actual size 2" x 3½"

by LustreColor

A LustreCard is a business card that says 'I'm a professional photographer' in any language.

Each card is an original color print on Kodak paper combining your logo with one of your beautiful photographs... or one of ours.

LustreCards... Don't leave the studio without them.

For your free sample mail this coupon today.

LustreColor
540 Turnpike Street
Canton, MA 02021
Telephone 617/828-7100

Send It!



Name _____

Address _____

City _____

State _____

Zip _____

More info? Circle 47

Free Pocket guide to the world's finest professional flash bracket system. STROBOFRAME.



The Saunders Group 67 Deep Rock Rd.,
Rochester, NY 14624
(716) 328-7800

More info? Circle 48

For your Optics Library.

ROLYN OPTICS



This new Rolyn Catalog provides you with product information covering your needs for off-the-shelf photo optics. Write or call today for your free copy.

ROLYN OPTICS

738 Arrowgrand Circle • Covina, CA 91724
(213) 915-5707 or (213) 915-5717

More info? Circle 49

promotional creativity

BY RICHARD C. PRUETT

Business machines mean good business



Studio worker uses correction fluid to clean up a finished advertisement.

Do you change your prices as frequently as you should? Or do you sometimes decide it's too much trouble to redesign lists and make endless visits to the printer? Along the same lines, do you sometimes discard a great direct mail promotional idea because it would take too long to put together, and you wouldn't send it to enough customers to justify using an instant printer? There are practical solutions to these dilemmas.

Whether you're struggling to print a new price list or trying to redesign a new promotion, business machines can help. Transform ideas to paper in a matter of hours with three office aids: an IBM Selectric Typewriter with interchangeable elements; Letraset Press type; and a small office copier like the Sharp SF-711. You also need layout graph board, rubber cement, white correction fluid, and clip art.

If you're new to writing effective direct mail, start by saving some of the interesting artwork that comes your way as "junk mail." Advertising agencies spend incredible amounts of money to design literature you casually throw away. Examine



A variety of ads and promotional pieces can be created with a few office aids and a little imagination.

this junk mail closely and keep headlines and layouts that appeal to you.

To create your own ad piece, draw a sketch and write the copy for the promotion. Then choose appropriate type and clip art, and paste them up on a graph board. Clean up errors or paste up marks with correction fluid.

Finally, run as many copies as you need on your office machine. First run a trial copy, to check your alignment and to catch any marks you may have missed on the original. Note how the blue graph lines fall out in printing. You can choose from a variety of papers to print on: plain paper, card stock, letterhead, or standard-sized colored paper available from most paper houses.

Designing and printing your own direct mail is fun, but is it worth it financially? Perhaps you don't save that much money, but you certainly win in terms of speed and convenience. And once you know how easy it is to produce promotions and price lists, you'll be encouraged to experiment with them more often. This will inevitably increase your profits.

In the first year we used an in-house system, we produced 40,000 copies. We have improved our skills enough to run attractive wedding and portrait price lists as well as the countless in-house studio forms we need. We also do our own newspaper, *Yellow Pages*, and fund-raising advertising—we simply ask for the size of the space and prepare camera-ready art in hours.

If you've been disappointed in the past when you worked with expensive and time-consuming instant printers, consider setting up your own in-house studio printing system. You might even consider deferring the purchase of new camera room prop, lens, or light in favor of practical office machines.



Richard C. Pruett is president of Clair Pruett Photography and Video, Incorporated, Drexel Hill, Pennsylvania. He is a member of the International Professional Photographer's Group.

Photo District News'

PHOTO EXPO '83

THE NATIONAL CONFERENCE OF PROFESSIONAL PHOTOGRAPHERS

November 4-6, 1983, Sheraton Centre, New York, NY

If you are involved in . . . Advertising • Illustration • Editorial • Fashion • Industrial/Corporate or Still-Life Photography — **PhotoExpo '83** is for you!

GET THE COMPETITIVE EDGE! ATTEND...

- Professional Seminar/Workshop Program — more than 30 business/technical sessions.
- FREE Exhibit Hall — over 100 booths displaying the latest equipment and services.
- Conference Highlights — Wine & Cheese Party • APA sponsored Studio Tours • SPAR Portfolio Reviews

Sponsored by *New York Photo District News*, a national publication for the professional photographer.

Managed by Conference Management Corporation

For more information and to receive your FREE conference brochure, call Karen at (203) 852-0500 or write: **PhotoExpo '83** c/o Conference Management Corporation, 17 Washington Street, Norwalk, CT 06854 NOW!

More info? Circle 50

unique job open

Associate editor of *The Professional Photographer*. Successful applicant will have:

- 2 to 4 years magazine publishing experience
- journalism degree
- ability to research and write, as well as edit others' work
- working knowledge of professional photography
- ability to coordinate work of other staff members

If you qualify, send your resume and a letter that sells us on you.

THE PROFESSIONAL
Photographer.

1090 Executive Way
Des Plaines, IL 60018

More info? Circle 51

GOLD STAMPING MACHINE



MODEL GS491 E

Imprint on portraits, wedding pictures, transparencies, mounts and napkins.

You can print on all photographic material — acetate and Ektar films, vinyl, mylar, paper, plastic, etc.

Logos and signatures from your personalized copy.

OTHER VEACH PRODUCTS

- ☐ Goldriter Pens
- ☐ Heavy Duty Imprinters
- ☐ Proof Kits

Dealer Enquiries Invited



VEACH DEVELOPMENT CO.
14535 Armita St., Van Nuys, CA 91402

More info? Circle 52

new products

audiovisual equipment

SLIDE DUPLICATOR

Photographic and Electronic Division,
Olympus Corporation, Crossways
Park, Woodbury, NY 11797

Kenro Spectra 1000 combines continuous high intensity 3200 K quartz halogen illumination with stepless filtration from zero to 170cc. It duplicates and improves original slides and negatives as large as 4" x 5". It corrects colors, lightens or darkens, increases or reduces contrast, or adds special effects during cropping. It reduces or enlarges with any 35mm or 2 1/4" format reflex cameras. It dials in the desired color and contrast to allow viewing the effect before exposure. Its memory lock retracts filters for full brightness focusing and brings back preselected filtration at the touch of a knob. A lock release switch permits scratch free rapid advance of filmstrips in custom half-frame, 35mm, 6x6cm, and 6x7cm carriers as well as Universal Half/Full frame model supplied. A mounted 2"x2" slide carrier is also included. Independent lock knobs prevent unwanted movement of the three focusing controls while others permit rotation and locking of the camera and lens mounts.

More info? Circle 211

OVERHEAD TRANSPARENCY FRAMES

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



Overhead transparency frames S-95 prolong useful life of black-and-white and color transparencies, simplify planning and presentation of overhead projection programs, and permit safe, easy moving and storing of transparencies. Individual frames are made of 0.030" heat and moisture resistant card stock that is lightweight enough to be flexible during nor-

mal handling and projection, yet sturdy enough to withstand continual usage. Outside frame dimensions are 10"x12" with an aperture of 7 1/2"x9 1/2". Outside rounded corners help reduce dog-eared damage that results from repeated use.

The frames readily accommodate standard size overhead projection transparencies when taped either to front or back. Fronts are gray and backs are white to help orientation. A white block on the frame's front can be used for numbering or as an index mark to indicate frame positioning. An area is also provided on the front of the frame for the program name, frame subject and other data. The matte-surfaced cardboard will accept almost any marking device. Frames are available in boxes of 50. Each box also contains a clear plastic envelope with a reclosable plastic zipper for dust free storage of framed transparencies.

More info? Circle 212

cameras

FAST MEDIUM FORMAT

Fuji Photo Film U.S.A., Incorporated,
350 Fifth Avenue, New York 10118

Fujica GS645 is a 6x4.5cm format camera with a bright viewfinder, and a three-point LED manual exposure system. It uses either 15 exposure 120 film or 30 exposure 220 film. It weighs 28.9 ounces, and the camera's palm grip allows steady photographing either vertically or horizontally. Its parallax correction marks eliminate possible image cut-off.

GS645 lens shutter permits using flash at all shutter speeds, including daylight synchro, highlight tone effects, and fill-in flash. One-touch film advance also cocks lens shutter to eliminate accidental multiple exposures. A manual exposure control system accepts film speeds of ISO 25 to ISO 1600. A built-in GPD photocell controls the camera's three-point LED indicator and measures light in the center of the viewfinder.

More info? Circle 213

LARGE FORMAT

Fuji Photo Film U.S.A., Incorporated,
350 Fifth Avenue, New York 10118

Fujica Panorama G617 6x17cm camera is well suited for landscape, architectural and aerial photography. It uses four exposure 120 film or eight exposure 220 film. Two conveniently located shutter re-

lease buttons allow stable horizontal and vertical photography. Shutter speed sets from one to 1/500 second. A built-in shock guard protects the lens.

Fujica GW690 and GSW690 large format 6x9cm cameras are as easy to handle as today's 35mm cameras, says their manufacturer. GW690 has a standard wide 90mm f/3.5 lens, and the GSW690 comes with a superwide 65mm f/5.6 lens. Both feature shutter speeds calibrated for one to 1/500 second, plus T. The cameras accept four or eight exposure 120 film and 16 exposure 220 film. A double-image superimposing rangefinder allows quick and accurate focusing. Shutter release buttons are located in the top and front positions; the shutter release button prevents camera shake during vertical photographing.

More info? Circle 214

APERTURE PRIORITY 35MM SLR

Minolta Corporation, 101 Williams
Drive, Ramsey, NJ 07446



Minolta X-570 35mm camera features off-the-film-plane flash metering and a contoured hand and palm grip. More than 50 interchangeable lenses, a motor drive, an autowinder, a multifunction back and a series of autoflash units are available as accessories. It accepts a film speed of ISO 25 to ISO 3200; shutter speeds from four to 1/1000 second in automatic mode; one to 1/1000 second in manual mode, plus B; and x-synchronization at 1/60 second and slower. Its viewfinder shows 95 percent of the 24x36mm film frame area. Its LED shows shutter speed camera will select when set on automatic aperture priority;

in manual mode, its LED blinks to show set shutter speed. It weighs 18 ounces without batteries.

More info? Circle 215

camera/accessories

TRIPLE CONNECTION

Minolta Corporation, 101 Williams Drive, Ramsey, NJ 07446



The Triple Connector simultaneously fires up to three Minolta PX series Auto Electronic flash units. It works with any combination of PX series flash units—132PX, 280PX and 360PX—on Minolta X-570 and X-700 35mm SLR cameras. It allows units to be away from the camera, around the subject for creative lighting techniques.

More info? Circle 216

film/papers

REPRO RC PAPER

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

Kodak Panalure II repro RC paper, a low contrast, black-and-white panchromatic paper, prints color negatives to make black-and-white prints for reproduction in school yearbooks and other publications. Panalure II repro RC paper is similar to Panalure II RC papers, but is one grade lower in contrast. This contrast helps make prints reproduce well, with improved tone rendition in highlight and shadow areas of the halftone.

Because it is sensitive to all colors, Panalure II repro RC paper requires the same handling as color paper. Kodak recommends using Kodak 13 safelight filter, not standard black-and-white safelight filters. Panalure II repro RC paper's developer-incorporated emulsion and water-resistant resin coated base give it a high printing speed for short exposure time and rapid processing. It processes in the

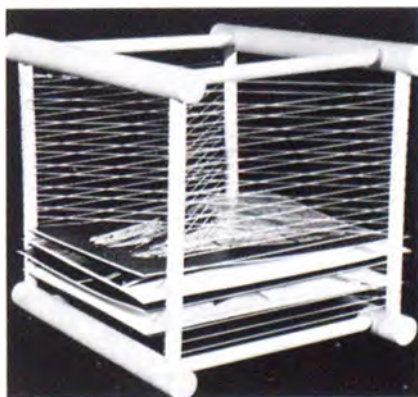
Kodak Royalprint processor, which produces two 8"x10" prints completely washed and dried in 55 seconds, or it can process in other machines or trays. In trays, standard black-and-white developers, such as Kodak Dektol, are suitable. Total recommended wet time in trays is less than eight minutes, and its water-resistant base makes drying fast and easy. Forced air and heat can be used, or paper will air dry. It dries to a glossy surface without ferrotyping. It is available in 8"x10" sheets and in the same standard roll sizes as Panalure II RC paper in medium weight, resin coated base. Repro paper is available in smooth, glossy f surface.

More info? Circle 217

lab/darkroom equipment

DRYING RACK

imag/ination, 2032 43rd Avenue East, Seattle, WA 98112



Stak-Rak holds 20 11"x14", 40 8"x10", and 80 5"x7" prints. Its hardwood dowel frame assembles into an 11 1/2"x14"x13" cube, and its nylon cord winds in a criss-cross pattern inside the cube to serve as print shelves. Nothing touches the print emulsion, air circulates evenly to both sides for safe, uniform air-drying of paper-base prints for archival permanence.

More info? Circle 218

DEVELOPER REPLENISHER

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

Reformulated Kodak color developer replenisher for process E-6AR requires fewer pH adjustments and fewer water additions than the old formula. It improves chemical solubility and makes a cleaner processing solution than before. This reformulated product is compatible with



METZ 60 CT-1 DEPENDABLE POWERHOUSE.

Now you can get the power and dependability you need in the fantastic Metz 60 CT-1 Electronic Flash System, known to professionals as the "f11 strobe" thanks to its 197 VPS guide number. It's the system that puts you in complete control.

- Guide No. 197 (ASA 100). Automatic to 99 ft. • Motor drive setting for up to 5 flashes per second, Auto-winder setting for up to 2 1/2 flashes per second. • 160 full power flashes per battery charge — great for wedding assignments • Automatic Thyristor Control • Remote sensor features manual thyristor Power Ratio Control to 1/4 power and choice of four additional f stops • Choice of power sources including Dryfit and NiCad batteries (Rechargeable inside or outside battery pack) for up to 4500 flashes per charge • Full line of accessories including tele attachment with unbelievable reach.

The Metz 60 CT system also includes the 60 CT-2 which takes dedicated adapters for popular SLR's. See your dealer or return the coupon to us.

bogen

Lester Bogen doesn't sell anything he wouldn't buy himself.

Bogen Photo Corp.
100 So. Van Brunt St. P.O. Box 448, Englewood, N.J. 07631
Please send me information on Metz electronic flash systems

Name _____
Street _____
City _____
State _____ Zip _____

More info? Circle 53

new products

the replenisher it replaces, and it can replenish an old tank. However, only new chemical parts A and B can mix together, not with old parts A or B. This product will phase in on a stock-turnover basis.

More info? Circle 219

DUST ELIMINATOR

Cumming Corporation, 8714 Woodley Avenue, Sepulveda, CA 91343

Dust Eliminator mounts onto the ceiling and filters dust particles out of the air without using fans or any other moving parts. Alternately charged grids use a slingshot effect to create an air flow, trapping particles in easy-to-clean reusable filters. It is noiseless and it filters air in an area 1000 x 1500 cubic feet, the size of most darkrooms.

More info? Circle 220

lenses

LARGE FORMAT LENS

Nikon Incorporated, 623 Stewart Avenue, Garden City, NY 11530



Nikkor-T ED 600mm f/9 large format telephoto lens has an interchangeable rear lens assembly, extra-low dispersion glass, and multilayer Nikon integrated coating. Interchanging optional rear lens groups provide choice of either a 600mm or 800mm focal length.

600mm Nikkor-T ED projects a 200mm diameter image circle at f/9. At f/22, it projects a 310mm diameter image circle. It has six elements in five groups, maximum aperture of f/9 and minimum aperture of f/64. At f/9, it covers an angle of 19 degrees. At f/22, it covers 29 degrees. It accepts 86 diameter attachments, has an X-sync contact, a Copal number three shutter, with speeds from one second to $\frac{1}{25}$ second plus B and T settings. The lens is 3.5 inches in diameter, 6.9 inches long, and weighs 3.4 pounds. Its front mount is 90mm in diameter and its rear mount is 80mm in diameter.

Nikkor-T ED 800mm f/12 large format telephoto lens' bellows extension is short-

er than its focal length. It uses the same front lens assembly as the 600mm Nikkor-T ED. At f/12 the lens projects a 310mm diameter image circle. It has seven elements in five groups, and has a minimum aperture of f/64. It covers a 14 degree angle at f/12 and 22 degrees at f/22. It has Copal number three shutter, X-sync for electronic flash, and shutter speeds from one second to $\frac{1}{25}$ second, plus T and B settings. Its diameter is 3.5 inches and it is 6.9 inches long. Its rear mount is 70mm in diameter, and its front mount is 90mm in diameter. It accepts 86mm diameter attachments.

More info? Circle 221

HEXANON ZOOM LENS

Konica Corporation, 25-20 Brooklyn-Queens Expressway West, Woodside, NY 11377

Konica's 28-135mm f/4-f/4.6 automatic hexanon zoom lens is compatible with all Konica 35mm SLR cameras. It has a one-touch zoom and focus control, and 18 elements in 12 groups with a viewing angle of 76 to 18 degrees. It is compatible with 67mm screw-in filters and accessories, and it weighs 29 ounces.

More info? Circle 222

COMPACT MACRO ZOOM

Vivitar Corporation, 1630 Stewart Street, P.O. Box 2100, Santa Monica, CA 90406

Vivitar 28-85mm f/3.5-4.5 macro focusing zoom lens measures 3.7 inches and weighs 18 ounces. It has 13 elements and 12 groups and a maximum barrel diameter of 64mm (2.52 inches). Its 62mm accessory size accepts filters, lens shades, and close-up attachments. It also has 1:4 reproduction ratio at 85mm. Its minimum focusing distance is 5.5 feet at 28mm and 1.9 feet at 85mm.

More info? Circle 223

FAST CATADIOPTRIC

Vivitar Corporation, 1630 Stewart Street, P.O. Box 2100, Santa Monica, CA 90406



Series 1 450mm f/4.5 catadioptric lens is 5.7 inches long and weighs 2.6 pounds. It uses an aspherical methyl methacrylate element developed through technology used for projection television. It allows long telephoto photography in low light, and its aperture works with a brighter viewfinder than possible before. Plus, the aperture works with built-in viewfinder focusing aids (split image, microprism).

which are not visible at f/5.6 or smaller f/stops. It has nearly no astigmatism over the entire film plane, is sealed against air, water resistant, and withstands exposure to blowing sand, saltwater mist, rain and snow. It has 13 elements and ten groups, a 5.5 degree angle of acceptance, minimum focusing distance of 11.2 feet and maximum reproduction ratio of 1:8.

More info? Circle 224

lighting

PORTABLE LIGHT

The Great American Market, P.O. Box 178, Woodland Hills, CA 91365



Stik-up single source luminaire weighs nine ounces with lamp and nine-foot power cord. It uses a 100-watt, 3000-degree Kelvin lamp with double contact bayonet base. Accessories include extension arms which allow color gels or diffusion material to clip in front of the Stik-up for converting it to a soft light or a color corrected fill light.

More info? Circle 225

DEDICATED FLASH

E. Leitz Incorporated, 24 Link Drive, Rockleigh, NJ 07647

Braun 320 SCA flash is a medium size, shoe-mount flash with auto setting for shutter speed and/or lens aperture. Its reflector head swivels horizontally in either direction through 348 degrees and tilts upward at five click-stopped positions through 120 degrees. A green light emitting diode signal indicates whether the flash is bright enough to cover the subject. Four AA batteries power the unit and get 130 to 1,250 flashes at recycling intervals of eight to 0.5 seconds. Its variable power control permits reduced power down to $\frac{1}{4}$ normal output. It accepts add-on filters.

Braun 340 SCA flash has all the 320 SCA flash dedicated interchangeability in a larger unit. It accepts Braun Macroflash, and has a Vario-Zoom reflector that adjusts its flash to cover areas for lenses with 28mm, 45mm and 100mm focal lengths for wide angle, normal and telephoto images. A beam splitting light diffusing disc is on its swivel/tilting reflector head. With its reflector set at 60 degrees, the disc flips upward, allowing

most light to pass through for bounce while a series of dots on the underside of the disc reflects the remaining portion of light. Its ISO 100 guide number is 112.

More info? Circle 226

video

LOW LIGHT VIDEO CAMERA

Panasonic, One Panasonic Way, Secaucus, NJ 07094

Panasonic WV-3180/6X video camera has a $\frac{3}{8}$ -inch-high band (4.3MHz) New-vicon tube, horizontal resolution of 300 lines, and minimum illumination level of one footcandle at f/1.4. It has a 6:1 power zoom and an automatic iris. The viewfinder has a 1.5-inch electronic CRT with multicharacter data display. The camera's title generator displays seven different colors. It also switches between auto white balance and manual red/blue color balance control. It has an automatic fade in/out control as well as a negative/positive switch. The camera weighs 4.4 pounds, and uses 4.5-watts.

More info? Circle 227

COLOR VIDEO CAMERA

Hitachi Denshi America, Limited, 175 Crossways Park West, Woodbury, NY 11797



The Everex GP-41D portable color video camera uses a tri-electrode tube that produces all three primary colors individually. It has an f/1.6, 14mm to 84mm, 6X power zoom lens and a horizontal resolution of 250 lines. It weighs 4.2 pounds.

Everex GP-61M uses a $\frac{3}{8}$ -inch saticon pickup tube with a single frequency separation system. It has an auto/manual iris and a power zoom with a 6X lens and 1.5-inch tiltable electronic viewfinder. It also has a removable boom-type condenser microphone, and an f/1.4, 12.5mm to 75mm power zoom lens. Its horizontal resolution is 280 lines. The unit weighs 6.9 pounds.

More info? Circle 228

AT LAST...
Mounts that won't warp
or shrink...ever



- Foam centers with smooth white plastic surfaces to enhance photo highlights.
- Sizes to 48" x 96"
- Thicknesses: $\frac{1}{8}$ ", $\frac{1}{4}$ " $\frac{3}{4}$ " or $1\frac{1}{2}$ "
- Time-proven Coda Cold-Mount[®] bonding.

Samples, prices: write or call:



CODA, INC.
196 Greenwood Avenue
Midland Park, NJ 07432 USA
(201) 444-7755

More info? Circle 54

The great
ROWI Catalog
comes to America!
ROWI
INTERNATIONAL

Get
yours
now!



One of the world's largest, most complete photo accessory sourcebooks ever.

- 288 full-color pages
 - Over 2000 items for every photography, darkroom and video need
- Catalog has a \$3.95 cover price; order now at \$2. (includes postage & handling) and we'll give you a coupon book worth \$25. in ROWI purchases. N.Y. residents add sales tax. Send check or M.O.

67 Deep Rock Rd.
Rochester, NY 14624

**The
Saunders
Group**

More info? Circle 55

"YOU LIGHT UP THEIR LIFE"

Magnificent Duratrans display transparencies and prints custom printed from your color negative*... candid, portrait or commercial.

Size	Price	Add'l Same Neg.	
11 x 14.....	\$25.00	\$20.00	CALL OR WRITE
16 x 20.....	40.00	32.00	FOR OTHER SIZES
20 x 24.....	55.00	45.00	

LET PRO COLOR LIGHT UP YOUR LIFE.
Send your negatives to:

Can be used for studio night light window displays.
(We can supply light boxes up to 20 x 24 at wholesale prices, with your Duratrans order only.)

* If from a slide add \$5 for an internegative



**PRO
COLOR INC.**

955 Yonkers Avenue
Yonkers, NY 10704
914/237-9000

More info? Circle 56

If you're a commercial photographer:

RETURN THIS COUPON

(It could mean more business for you)

It will bring you information on how to earn the PP of A's coveted "Qualified Photo Studio" rating. And the big "Q" can mean more business for you — locally or nationally — in whatever type of general or specialized commercial photography you do. Just fill in and send this coupon to:

Dept. Q, Professional Photographers of America, Inc.
1090 Executive Way, Des Plaines, IL 60018

NAME _____

STUDIO NAME _____

STREET ADDRESS _____

CITY, STATE, ZIP _____



PP

More info? Circle 57

membership report

AUGUST 1988/TOTAL FOR YEAR 1976 The following applications for PP of A membership were received during the month. This list is published for all members in accordance with PP of A bylaws rules on membership. If no objection is received within ten days of the publication, the membership of these individuals will automatically be accepted. Coding under member type is A-P: ACTIVE PORTRAIT; A-C: ACTIVE COMMERCIAL; A-I: ACTIVE INDUSTRIAL; INT: INTER NATIONAL SM STUDENT MEMBER; SUST: SUSTAINING; SS: SERVICE SPECIALIST; AS: ASSOCIATE PROFESSIONAL; COL: COLLEAGUE; AA: ADDITIONAL ACTIVE; EDUC: PROFESSIONAL EDUCATOR; FM: FIRM MEMBER.

ALABAMA 3 (16)—MOORE, ROBERT D. JUNIOR, 4224 Montevallo Road, Birmingham 15213 (A-P); WILLIAMS, RICK L., Bel Air Mall/P.O. Box 160871, Mobile 36616 (A-P); WOODFIN, CHARLES M., NT 25, NEDC, Muscle Shoals 35660 (A-I).

ALASKA 1 (9)—GOTT, DONALD W., Box 2907, Kodiak 99615 (A-P).

ARKANSAS 4 (18)—DOUTHITT, CECIL, 2215 London Drive, Fort Smith 72903 (A-P); STAGGS, GLORIA J., 124 North First, Gurdon 71743 (AA); STEWART, DAVID E., 225 South Main, Hope 71801 (A-P); WATTS, BILZ C., Military Plaza, Benton 72015 (A-P).

CALIFORNIA 6 (140)—HIBBS, RUSSELL R., 35435 Red Rover Mine Road, Acton 91350 (A-C); KULMAN, RICHARD W., Surge 11, Davis 95616 (INT); PEARSON, LARRY J., 910 South Real Road, Bakersfield 93309 (AA); PENNINGTON, CAROL L., P.O. Box 40431, Santa Barbara 93103 (SM); SUTTON, JAMES D., 7742 North Ridge, Wasco 94280 (AS); YIM, RICHARD SANGHWAN, 21949 Dolores Street, Castro Valley 94546 (A-P).

COLORADO 4 (22)—JOHNSON, PAUL A.E., 846 Main, Durango 81301 (A-P); JOHNSTON, RUSS F., P.O. Box 77673, Lakewood 80227 (A-C); SERRANO, TOMAS, 7418 South Ogden Way, Littleton 80122 (AS); WOOD, BARRELL, Sterling 80751 (A-DUG).

FLORIDA 3 (42)—ARNOLD, EDWIN, 715 Orange Avenue/P.O. Box 4161, Fort Pierce 34954 (A-P); COLOR KINIS, 3801 Greene Street, Hollywood 33020 (SUST); PHILLIPS, ROBERT W., 167 Helena Drive, Brandon 33511 (A-P).

GEORGIA 5 (30)—DE NISE, RICHARD L., 3347 Stonecrest Court, Chamblee 30341 (A-P); MULLIS, JOHN O., III, 1456 Westminister Drive, Macon 31204 (A-P); OWEN, J.J. III, 3820 Ridgewood Drive, Smyrna 30080 (A-P); RICHARDS, DAWN A., 6500 Shannon Parkway, Union City 30291 (AA); SHAPIRO, ROBERT E., North Court Square/P.O. Box 798, Newnan 30264 (A-P).

ILLINOIS 10 (91)—BOWLING, PAT L., 109, West Main Street, St. Charles 60174 (A-P); BUSS, MIKE H., 110 Eastern, Sparta 62286 (A-P); HARTL, STELLA A., 853 Broadway, Highland Park 60035 (A-P); HEEREN, JAMES, 5250 High, Roscoe 61073 (AA); LOEHR, ANDREW G., 615 North Illinois, Belleville 62221 (A-C); MANCUSO GLASS WORKS, 7300 West North Avenue, Elmwood Park 60635 (SUST); MYERS, DONALD P., 1724 Rand Road, Palatine 60074 (A-P); SHAFFORD, SHELBY G. JUNIOR, 302 East 131st Place, Chicago 60627 (AS); SPAMPANATO, JOHN, 631 East Van Buren, Ottawa 61350 (AS); TAFF, MELVIN I., 3515 Touhy, Lincolnwood 60465 (AS).

INDIANA 4 (32)—COPPEDGE, J. TURNER, P.O. Box 43, Spencer 47460 (A-P); HOFFMAN, CHARLES E., 6035 Alton Avenue North, Indianapolis 46208 (AS); MC GUIRE, BRYAN ANDREW, 1538 Main Street, LaFayette 47901 (FM); WEBB, GREGORY L., 4010 State Road 62 East, Jeffersonville 47130 (A-P).

IOWA 3 (31)—KELSEY, F.A.D., 1109 Woodlawn Park Drive, West Des Moines 50265 (AS); MORTON, GERALD L., 605 E. Pierce, Fairfield 52556 (A-P); PLOFF, BEN, 108 2nd Avenue/Box 5555, Coralville 52241 (A-P).

KANSAS 1 (14)—MC KENZIE, MELISA, 9412 West Douglas, Wichita 67212 (SM).

LOUISIANA 7 (27)—BAYLISS, JUDY S., 6820 Lane Avenue, Shreveport 71102 (A-I); CASTILLO, MATTHEW R., P.O. Box 791, St. Martinville 70582 (A-P); COTTEN, SANDRA L., 2419 Kings Highway, Shreveport 71103 (AA); INABNETT, DIANE G., 203 McDonald, Minden 71055 (A-P); LA GRANGE, JERRY, 1933 Dupard Street, Mandeville 70448 (A-C); MC CARTY, GERALD E., 2419 Kings Highway, Shreveport 71103 (A-P); PORTER, GERALD J., 2000 Richard Street, Metairie 70001 (AS).

MARYLAND 2 (28)—LOHR, ELIZABETH A., 14104 Oakville Street, Rockville 20851 (AS); WILHELM,

MICHAEL A., 324, East Main Street, Westminster 21157 (AS).

MICHIGAN 1 (66)—Miller, Kristi, 2030 Main Street, Fairgrove 48733 (FM).

MINNESOTA 3 (42)—GLYNN, BARBARA A., Suite 217, Barry Avenue South, Wayzata 55391 (A-C); NELSON, DAVID A., 2706 Riverside Drive, Moorhead 56560 (SM); ZAMBINO, WALTER, Photographic Laboratory, St. Paul 55101 (A-I).

MISSISSIPPI 1 (16)—POLK, JAMES H., #4 Courthouse Square, Columbia 39429 (A-P).

MISSOURI 2 (36)—CALKINS, STEPHEN W., 88 Timberbrook, Saint Peters 63376 (A-P); MOORE, BOB, 1221 Locust, St. Louis 63103 (A-C).

NEBRASKA 1 (10)—KRUGER, BRIAN, 711 Tara Plaza, Papillion (AA).

NEW JERSEY 18 (60)—AMARAL, GILBERT V., 137 Midland Avenue, Kearny 07032 (A-P); BARNETT, ROBERT E., P.O. Box 1720, Toms River 08753 (A-P); BERLIN, BERTRAND T., 33 Ellen Court, Wayside 07712 (A-P); COXETER, BARBARA W., 551 Kingshire Circle, Brick 08723 (A-P); DROBES, MARVIN A., 2304 Route 9, Howell 07731 (A-P); DURSKE, LEE J., 410 Washington Avenue, South Amboy 08879 (A-P); EMERY, GEORGE PAUL, 438 Shoreline Place, Brick 08723 (A-P); HAMILTON, H. THOMAS, 179 Maine Street, SILVERTON 08753 (SS); IGNATOWITZ, JOHN M., 74 Corey Street, Ford 08863 (A-P); KEMBLE, JAMES A., CROWLEY, P.O. Box 54, Butler 07405 (AA); KOHN, LARRY, 105 Fontaine Road, Hopatcong (A-P); KRAUSE, ANDREA V.N. Box 218, Haddonfield (A-P); LEVINE, DONALD S., P.O. Box 392, Eatontown 07724 (A-P); PIZZULLI, JAMES L. JUNIOR, One Chambersbrook Road, Whitehouse Station 08889 (A-P); SAGE, ROBERT A., 119 Court Drive, Shrewsbury 07701 (A-P); SCHMIDT, ROBERT D., 88 Hudson Street, Metuchen 08840 (A-P); SCHNEIDER, ANDREW H., 8 Darwin Road, Old Bridge 08857 (AS); WINSLOW, DIANE I., 2304 Route 9, Howell 07731 (SS).

NEW MEXICO 1 (12)—LAWRENCE, FREDERICK A., 550, Camino Del Monte Sol, Santa Fe 87501 (AS).

NEW YORK 6 (79)—CAUDY, ROBERT W., Lucky Lane, Washingtonville 10992 (A-C); DAVIS, KEITH F., 467 East 52nd Street, Brooklyn 11203 (SM); KAWASAKI, EDWIN, Photo Tech B 6 9 KP, Rochester 14650 (AA); MC CARTHY, D. JOHN, 350 Fifth Avenue, New York 10118 (A-I); SPITALERI, ROSE MARIE, 100 East 77 Street, New York 10021 (A-I); VERICKER, JOSEPH P., P.O. Box 390, Bronx 10465 (A-C).

NORTH CAROLINA 1 (36)—EASON, NORWOOD E., P.O. Box 1035, Chapel Hill 27510 (A-P).

OHIO 5 (79)—ANATRA, DAVID S., 720 Geanart Avenue, Crestline 44827 (SM); GWINN, LOVANA K., 117 North Main Street, Piqua 45356 (AA); JACKSON, TED N., 112 Anderson Ferry, Cincinnati 45223 (A-P); NORRIS, BARBARA L., 8444 Itowson Boulevard, Miamisburg 45342 (SM); PARISE, MARILYN L., 8495 High Street Northeast, Warren 44484 (A-P).

OKLAHOMA 7 (44)—BEAVER, JUDY A., 211 East Court, Atoka 74525 (A-P); COLE, ALFRED R., 227 West Main, Norman 73069 (A-P); OSBORN, EDITH M., 308 South Washington Street, Shawnee 74074 (AA); OSBORN, HENRY, 308 South Washington Street, Shawnee 74074 (A-P); PARKER, EARLENE F., P.O. Box 831, Antlers 74523 (A-P); SHULLER, DAVID P., Box 37, Wayne 73095 (A-C); TINGLER, RAY W., 3715 Southeast Frank Phillips Boulevard, Bartlesville 74003 (A-P).

PENNSYLVANIA 2 (70)—MASON, CHRISTOPHER, 1418 Conyn Street, A207, Philadelphia 19141 (A-P); SAUTRIK, DANIEL R., 29 Astor Street, P.O. Box 665, Jumbown 15401 (A-C).

SOUTH CAROLINA 1 (13)—ADAMS, BILL J., 114 Blake Street, Greenwood 29644 (A-P).

SOUTH DAKOTA 1 (7)—SCHMIDT, SKIP R., 1010 South Cleveland, Pierre 57501 (SM).

TENNESSEE 2 (29)—PARQUE, THOMAS F., Courthouse Square, Jonesborough 37559 (A-P); RENARD, KEITH R., 645 South White Station Road, Suite 200, Memphis 38117 (AA).

TEXAS 50 (251)—BAYER, TURAN Z., Webb Chapel Road, Dallas 75220 (FM); BEAZLEY, JEROLD B., 1425 Oak and Denton, 76201 (A-P); BEAZLEY, KENNETH L., 6380 West Freeway, Fort Worth 76150 (A-I); BRIGGS, GERALD L., 7102 Crosswood Drive, Austin 78745 (SM); BROWN, DENNIS E., 8115 Wind Forest, Houston 77040 (AS); BRYCE, TRUMAN E., P.O. 121074, Arlington 76012 (A-P); CARMINATI, RICHARD W., JUNIOR, Box 741, Montague 76251 (AS); CARNEY, MICHAEL L., 3402 McFarlin, Dallas 75205 (AA); COLE, MARYANNE, 1512 Bowie, Amarillo 79102 (SM); DOLLS, JAMES C., 581 Aqua Drive, Dallas 75218 (A-I); DUMAS, M.R., 620 A Street/Box 537, Waller 77484 (A-P); EDWARD, R.M. JUNIOR, P.O. Box 7490, Woodlands 77387 (A-P); FOSTER, CHARLES J., II, 435 P.M. 1092, Stafford 77477 (A-P); FRY, ROGER H., 127 Menzies Place, San Antonio 78212 (AS); GILSTRAP, BARBARA, 130 Booth Caloway Road, Hurst 76053 (A-I); GRIFFIS, CHARLES R., Route 1, Box 4340, Lutkin 75901 (A-P); HAAG PHOTO SERVICES, 55605 Wright,

Plan to Attend... 1984 Winona Off Campus Courses in Los Angeles, California

January 20-23, 1984 — Course 2754 — Video for Industry

A course designed specifically for the industrial photographer. The class includes a discussion on state of the art equipment as well as video camera operation, lighting techniques, audio requirements, and editing.
Instructor: To be announced.
Tuition: PP of A Member \$450 non-member \$500

January 22-24, 1984 — Course 2840-1 — Computers to Build Studio Profits

A computer course for the portrait studio operator with applications to increase profits. The course will cover hardware and software used in the portrait studio and will include hands-on experience in operating word processing, list handling, and accounting programs.

Instructor: Edward J. Hunt, San Bruno, California
Tuition: PP of A Member \$275 non-member \$325

January 22-27, 1984 — Course 1442 — Portraiture and Business

A dynamic new course combining hands-on portrait photography instruction with discussion on the business of operating a portrait studio.

Instructors: Don C. Blair, M. Photog. Cr., CPP, Murray, Utah; Juanita Sinclair, Cr. Printing, Rupert, Idaho
Tuition: PP of A Member \$460 non-member \$510

For additional information, contact:
Winona International School of Professional Photography
1090 Executive Way, Des Plaines, Illinois 60018 (312) 299-8161



More info? Circle 58

something here you need

Brothers Drive, Dallas 75234. (SUST) HENDRIE, VAUGHN B., Route 4 Box 631, Lubbock 79424. (AS) HOLT, BETH, Route 8 Box 45R12, Lubbock 79407. (AA) HOLT, CURTIS, Route 8 Box 45R12, Lubbock 79407. (A-P) JACOBSON, RANDALL C., 806 Edgemont Drive, Arlington 76017. (A-C) JOHNSON, HOWARD, 1913 Sherry Drive, Plano 75074. (A-P) KEITH, JEANETTE N., P.O. Box 80115, Austin 78763. (SM) KIBLER, JANET M., 7110 San Maledo #327, Dallas 75223. (SM) KLENLEN, ROBERT D., 4515 Britanni Way, Dallas 75243. (AS) KNUDSEN, PAUL G., 2205 West Division Street, Arlington 76012. (A-P) LENOIR, WALTER, 919 West 12th, Austin 78703. (SS) LETZER, LARRY L. SENIOR, 1308 Oak Hill Drive, Coppell 76022. (SM) MC CURTAIN, JULIAN MITCH, Drawer 2607, Lubbock 79408. (A-P) MEJIA, LEONEL, 1624 North 10th #14/P.O. Box 3629, McAllen 78501. (AS) NATHAN, MARC R., P.O. Box 1645, Houston 77001. (A-P) OLSEN, GLEN, 1014 Mt. Senolod, San Antonio 78213. (A-P) PARKER, DANIEL, Box 377, Libertyville 76422. (SM) PYKE, RALPH T., 1811 Woodbrook, Denton 76205. (A-P) RAINEY, CLAUDE G., 1725 Preston Hollow Court, Arlington 76012. (A-C) ROBINSON, R.C., 13435 Myra Lane, Houston 77045. (A-P) SANDERS, JOHN M., 756 Norwood P.O. Box 1102, Hurst 76053. (AS) SHERRILL, BARBARA S., 500 South Washington Street, Kaufman 75142. (A-P) SMITH, OTIS JAMES, 4821 Glen Eden Drive, Fort Worth 76119. (A-P) STANFORD-WOFFORD, LYNA, 9103 San Diego Road, Austin 78737. (A-P) STOKES, MARTHA K., 3908 Pelham, Fort Worth 76116. (A-P) SUTTON, EDWARD, 212 Anderson, Hurst 76053. (A-C) SZOLOSKI, KEN, 3228 Cassidy Drive, Plano 75023. (A-P) TAGUE, MONA E., 1300 Farley Drive, Mesquite 75149. (SM) TRAMMELL, JOHN T., 3402 McFarlin Suite 206, Dallas 75205. (A-P) VILLARREAL, JESSE G., 162 Eland Drive, San Antonio 78213. (AS) WALLACE, ALLEN M., 8462 Fredericksburg Road, San Antonio 78229. (AA) WATSON, DONNA L., Route 1 Box 23A, Montague 76251. (SM) WILBERFORCE, DICK, 918 Ayvalda, Amarillo 79106. (A-P) WRIGHT, MICHAEL, 212 Woodland Trails, Belton 76513. (CDL)

VIRGINIA 2 (20)—FRIEDMAN, STEPHEN JAY, 901 C. Amfield Circle, Apt. 202, Norfolk 23505. (A-P) MC REYNOLDS, PAMELLA, 2601 16th Street South, Suite 605, Arlington 22204. (A-P)

WASHINGTON 2 (24)—NELSON, JOHN, 3425 Cascadia Avenue South, Seattle 98144. (A-C) OMAN, DOUGLAS R., 11516 Southeast Mill-Plain Road, Suite D, Vancouver 98664. (A-P)

WISCONSIN 3 (28)—AUGUST, GEORGE, 4145 University Way, Seattle 98105. (A-P) JACKSON, STANLEY S., 7545 North 96th Street, Milwaukee 53224. (AS) PAUL, KEITH R., 321 Green Bay Road, Cedarburg 53012. (A-P)

BRITISH COLUMBIA 1 (8)—DOYLE, TIMOTHY P., W.O. Box 1049, Terrace V8G 4A2. (INT)

NEW BRUNSWICK 1 (1)—LIVINGSTON, PATTI, 354 Rotheray Avenue, Saint John E2L 3T5. (INT)

ONTARIO 1 (19)—SKIBA, STEW S., Box L9 RR#3, Delhi D6H 2W6. (INT)

QUEBEC 3 (7)—CARMINE, TONY, 6314 Jean Talon, St. Leonard H1S 1M8. (INT) CICCARELLI, TONY PAT, 6314 Jean Talon, St. Leonard H1S 1M8. (INT) MILLER, EUGENE, 935 De La Gauchetiere Street West, Montreal H3C 3M4. (INT)

AUSTRALIA, CAP. TERRITORY 2 (3)—BARAVYKAS, LEON V., 63 Forrester Road, St. Marys 2762. (INT) BILLINGTON, ROBERT, 45 Eltham Street, Gladysville Sydney 2111. (INT)

BERMUDA 1 (3)—SIMONS, HARRY H., Northshore, Devonshire. (INT)

ENGLAND 1 (8)—BAKER, ANTHONY PETER, 121 Nantwich Road, Crewe Cheshire. (INT)

ISRAEL 1 (2)—FUX, OFRA MORDEHAI, 5 Apt. Hig Str., Kiryat Ohio 55000. (INT)

JAPAN 5 (11)—AGNUMA, TOSHIO, H2C20 810GO, Kitak Higashi 9, Higashi-Ku, Sapporo. (INT) NAKAYAMA, SYOICHI, 25-6 Higashi-Ashiya Nakayama, Ashiya City, Hyogo-K. (INT) OHISHI, MASAYOSHI, Anchi 815, Shobara 941, Minamiku Fukuoka. (INT) UOZUMI, YOSHIMASA, 141 Kama Adicho, Hitoyoshi, Kumamoto, 868. (INT) YOSHINARI, TADANORI, 1-9 Higashi Daiku, Chio, Tokuyama 770. (INT)

MEXICO 3 (5)—BEER, FANNY, Insurgentes Sur 4871, Mexico 06100. (INT) BREHME, DENNIS, Garcia Cerde 27, Mexico 11850. (INT) MASTERFOT S.A., Crater 161, Mexico 20 01900. (SUST)

NEW SOUTH WALES 1 (5)—VERGARA, EDOY, CARPEON, Silman Avenue, Dumaguet City. (INT)

SOUTH AFRICA 2 (2)—KOTZE, JOOS, P.O. Box 73186, Fairland 2030. (INT) RUSHMER, JOHN, P.O. Box 73186, Fairland 2030. (INT)

TASMANIA 1 (2)—WINTER, COLIN BURTON, 1921 Cathey Street, Burnie. (INT)

VENEZUELA 1 (1)—AGUILON, WILLIAM R., P.O. Box 2193, Willemstad. (AS)

WEST INDIES 2 (4)—DE LA BASTIDE, JOHN C., 4 Main Street, Port of Spain. (INT) DOCTOR, ANTHONY, P.O. Box 104 Santa Cruz, St. Elizabeth. (INT)

Attention advertisers: A monthly listing here will give your products and services national exposure at a cost tailored to the smallest budget. For rates and more information, write to *The Professional Photographer*, Advertising Department, 1090 Executive Way, Des Plaines, IL 60018.

CAL-PRO PRESENTS THE NEW MONTE ZUCKER PORTRAIT VIGNETTER SYSTEM PATENT PENDING "CHOICE OF THE TOP MASTER CRAFTSMEN"

10-PIECE SET \$125 INCL. ADAPTER KIT \$70 CASE WRITE FOR INFO

ALL-METAL, ROUND, "NON-MATTE-BOX", "NON-BELLOWS" DESIGN. WILL FIT ALL CAMERAS, TO 4 X 5. COMPACT, FAST, "GOOF-PROOF". EXQUISITE RESULTS GUARANTEED

CAL-PRO PHOTO ACCESSORIES & SPECIAL-EFFECTS 1951 SANDLERING CIR. PHIL & CAM COSTA MESA, CA. 92626 BONO, CO-GRS. PHONE (714) 546-9650



More info? Circle 59

Lanwood Photo Albums



The finest in natural wood albums to match the beauty and warmth of treasured moments captured on film

Color Catalog and Price List Available from: Lanwood Industries, Inc.

42-05 97th Pl. • Corona, New York 11368 • (212) 786-3000

More info? Circle 60

Deecolor

SERVING THE PROFESSIONAL WITH QUALITY FOR OVER THIRTY YEARS

saint joseph mich.49085



Kodak PAPER ...for a Good Look

More info? Circle 61

FILE IT...MAIL IT... DELIVER IT...in an APEC ENVELOPE!

All sizes **PHOTOMAILERS • KRAFT • GLASSINE** stocked for **IMMEDIATE DELIVERY**

APEC STUDIO PROMOTION AIDS for brides, babies and special occasions... also, studio business forms. **FREE CATALOG ON REQUEST**

AMERICAN PRINTING & ENVELOPE COMPANY 900 Broadway, New York 10003

More info? Circle 62

SCHOOL DRAPES Phone 213-467-8123

SEND \$2.00 FOR BROCHURE. Refunded With First Order

Maureen of Hollywood 1308 N. Wilton Place Hollywood, California 90028



More info? Circle 63

Professional High Efficiency Battery Packs

- 300 Manual Flashes
- 3 to 4 Second Recycle
- Up to 2,000 Recharges
- no memory
- Adaptable to any 6 volt strobe

Pro Pack 1" \$84.95 for 6 volt Strobe Unit plus \$3.00 shipping

Includes charger and Vivitar 283, 285, 3700, 4600 Adaptor

For Custom Adaptor send us your 6 volt strobe and we will return it within 2 working days. Include additional \$20.00 for Custom Adaptor. 9 volt and 12 volt packs also available. Performance may vary. We accept Visa, MasterCard and Certified Checks.

Pierce's Photography 335 Main St. Laurel, Md. 20707 (301) 953-9313

More info? Circle 64

Lightboxes!

Backlight your color display transparencies for unmatched visual impact. Top quality illuminators in many sizes and finishes. Please request our brochure.

DS4 Phototech Inc. 2019 Pontius Avenue, Los Angeles, CA 90025 (213) 475-6289



More info? Circle 65

INSTAJUST SEATING

INCREASE SETTINGS PER DAY INSTAJUST POSITIONING STOOL AND POSING TABLES. ADJUST UP USING PRESSURIZED GAS. DOWN WITH WEIGHT OF SUBJECT. FOOT OPERATION SAVES THE POSE.

801-723-8860

307 WEST FOREST BRIGHAM CITY, UTAH 84305



More info? Circle 66

BACKGROUNDS

These beautiful handcrafted backgrounds are the finest available for the professional photographer. Send for free catalogue to:

Orpheus Artes
PHOTOGRAPHIC BACKGROUNDS

P.O. Box 1487 Dept. C
Gardena, CA 90249
(213)324-0514

More info? Circle 67

FREE CATALOG

Wood Plex-A-Plaks



Our promotional literature will help boost your sales.

Spruce up your portraits with these exquisite layered hardwood plaques. Leather-grain mats let you create appealing combination or individual print displays.

TANKEE Plak Company

240-P Alice Street, Bridgeport, CT 06606
(203) 367-4600

More info? Circle 71



A Profit Maker...

saves many hours!

Adams RETOUCHING MACHINE

Ask any Adams user. Then multiply the number of hours saved by the hourly rate you pay!

(It might exceed the cost of the machine in the first year)

\$495.00 F.O.B. Denver

Write for free literature on the Adams Retouching Machine, and other accessory items

Adams Retouching Machine Co.
1036 W. 8th Avenue • Denver, Colorado 80204
303 534 6789

More info? Circle 75

FOR PROFESSIONAL PHOTOGRAPHERS ONLY!



—12—
8x10 Professional Prints in Album
Just
\$24.90

Additional Services Available
Senior & Elementary School Packages • Little League & Prom Packages • Color class composites • Copy & Restoration • Custom Montages & Composites • Custom and Machine Portraits & Cands. • Kodak PAPER

KELLY COLOR
Box 576 Dept. PP
Morganton, N.C. 28655

More info? Circle 68

502-223-5151
LIPPERT
Color Lab & Art Service

COPY & RESTORATION
AWARD WINNING ARTIST
CUSTOM & PACKAGE PRINTING

863 East Main - Frankfort, KY 40601

More info? Circle 72

SLIP INTO SOMETHING COMFORTABLE

Like the quality photomounts and wedding albums manufactured and distributed from PENN. PHOTOMOUNTS' NEW FACILITIES. They'll put the accent on your photographs.

See for yourself. Send for our NEW, FREE 1983 catalog. You'll get the picture. Write to PENN. PHOTOMOUNTS, CONCORD & TRYENS RD., ASTON, PA 19014.

Penn Photomounts OR CALL 215-459-8303

More info? Circle 73

Topflight & TAP HOLSON
ALBUMS
FRAMES, MOUNTS
available from
Michel
4666 N. Pulaski Chicago IL 60630
312/736-0440
Send for our FREE FULL LINE CATALOG

More info? Circle 69

When writing advertisers, tell them you saw their product in *The Professional Photographer*.

ZEFF PHOTO SUPPLY, INC.
One Stop Shop For The Pro

More info? Circle 70

Professional finishing at rational rates.

Video analyzed proofs, 2 day in-lab time. Quantity discounts. School and team packages, memory mates, complete Holson album line. Great prices on Kodak film. Ask about our trial proofing offer.

305 / 631-5080

FAST FOTO INC.

POST OFFICE BOX 978
281 GUS HIPP BLVD. ROCKLEDGE, FL 32955

More info? Circle 74

FLASH POWER

RECHARGEABLE ELECTRONIC FLASH BATTERIES
Quality nickel-cadmium battery packs for most professional electronic flash guns. Competitive prices, and nationwide distributor network for quick service. Write for catalog, prices.

ALEXANDER
Alexander Mfg. Co.
Box 1645
Mason City, IA 50401

More info? Circle 77

FAST... PROFESSIONAL DIE CUTTER

CUTS BORDERLESS WALLETS

3 at a time from 9-up units, 4 at a time from 8-ups, from sheets or rolls up to 11" wide. Custom made for your units. Large and small lab tested for over 8 years. Tough, durable, a one-time purchase as a trimming board. Write for details.

RUECKL PHOTO PRODUCTS
2233 Sunrise Dr.
Appleton, WI 54915
(414) 739-3748

More info? Circle 78

COMPUTERIZE YOUR CUSTOMER FILES FOR

- *INSTANT access to account status and customer history
- *AUTOMATIC pricing of Orders and posting to ledger
- *PRINT Daily, Weekly, Monthly & Yearly REPORTS
- *CHART CHANGING TRENDS by analyzing Sitting type and Sales
- *TARGET your Preferred Customers for Special Promotions etc.
- *MAILING Lists & or Labels
- *EASY TO USE completely Menu Driven STUDIO FILING AND REPORT PROGRAMS

For information call (805)569-1877

ABERSOFTWARE

26 West Mission St. Santa Barbara, Ca. 93101

More info? Circle 79

STUDIO POSING STEPS



BAK STUDIO has available studio posing steps for posing children, men, brides, groups and for use in commercial work in the studio or on location. The steps are in a set of three and fit into each other for easy carrying or storage. Steps are 7", 5", and 4" high, walnut finish. Price per set \$35.00 + \$3.00 pkg. & hdlg.

BAK STUDIO INC., 24721 via San Fernando, Mission Viejo, CA 92692

More info? Circle 80

SCHOOL PACKAGES

We use

Kodak

PAPER

...for a Good Look

1st 8 x 10 UNIT	\$1.20
EACH ADD'L 8 x 10 UNIT	.55
From same neg	

EXAMPLE: 1-8x10	\$1.20
1-5x7, 4 Wal.	.55
2-3 1/2 x 5 and	.55
8 Mini-Wal.	\$2.30

Available from 70 & 46mm unprocessed film ONLY
INCLUDES: Packaging, Film Proc. Shipping
Min. 50 Packages
Expires 10/31/83



B's COLOR LAB.

TOTAL PROFESSIONAL FINISHING SERVICE
836 Great Southwest Pkwy. S.W., Atlanta, Ga. 30336

More info? Circle 81



SENIOR PORTRAITS

Sell Better From Pro Photo

- Each Negative Video Analyzed
- Quality Retouching
- Portrait Aperture Cards
- Contact Proofing 654/Foot

70MM - 46M - (120-220 Rolls - Min 10)

1st Unit	1-8x10	\$2.00
2nd Unit		\$1.75
Additional Units		\$1.30

Request Price List for additional services.



Vericolor II - Kodacolor
New Vericolor III

SEND CHECK WITH ORDER
Orders less than \$35.00 add \$2.50 postage, packing and handling.



In Florida, Call 1-800-282-8182
Toll Free 1-800-237-6429
213-219 South Tyler Ave
P.O. Drawer BH
Lakeland, Florida 33802

More info? Circle 82

CHEMCREST A QUALITY PRODUCT

These are only a few of the many beautiful frames available from Chemcrest. Place a sample order now and be amazed at how quickly they sell. Chemcrest frames are a top quality moulded product, available in oval, circle, spandrel, and rectangular frames.



DISTRIBUTOR INQUIRIES INVITED

Write or call for a free colour catalogue
CHEMCREST CORPORATION
3rd St. N. and Rolette
Box 329 Pembina N.D. 58271 204-669-0224

More info? Circle 83

PHOTO CONTEST \$1,000 PRIZE

All photographers welcome. \$1,000 Grand Prize, \$6,000 total, 205 winners. Black/white or color photos. All subjects. Details free!
CONTEST- K-4, Box 1170, Capitola, CA 95010

More info? Circle 84

"IMAGINATION PLUS" Products

New

HI-KEY VIGNETTER



HI-KEY without special lighting

\$49.95 \$2.00 shipping

adaptor NOT included



LINDAHL SPECIALTIES, INC.
900 Edwardsburg Ave.
Elkhart, IN 46514 (219) 264-3560

More info? Circle 85

Photographic Color Service

by *La Claire*

Have Your Fine
Portraits Printed
using the

Dye Transfer Process

Write: 6770-28th Street, S.E.
Grand Rapids, MI 49506
Call 616-942-6910

More info? Circle 86



FREE

Free color brochure showing the finest painted backgrounds, motorized roller units and other items. Includes the new trend-setting pastel backgrounds that have the whole industry excited.

Write or call for brochure
Photographic Products
Dept. PP
13535 Crenshaw Blvd.
Hawthorne, CA 90250
(213) 973-8488

More info? Circle 87

Increase Your Profits With WEDDING COMBOS

- Each negative is video analyzed
- Available from both 120 and 35mm
- All prints are borderless
- No extra charge for film developing
- Minimum 10 negatives
- Add 50¢ per package for cut negatives

PLAN A	ONLY	PLAN B	ONLY
1 - 8 x 10 for bride	\$1.95	1 - 8 x 10 for bride	\$2.75
2 - 4 x 5" for parents		2 - 5 x 7 for parents	

*3 1/2 x 5 will be printed from 35mm

SEND FOR PRICE LIST AND MAILERS

Filmcraft

COLOR LAB

5216 N. Keystone Ave.
P.O. Box 20612
Indianapolis, IN 46220
1-317-251-9568



We use
Kodak
PAPER
...for a Good Look

More info? Circle 88

SPEED-EZ-ELS



NO ADJUSTMENTS • COMPACT
EASY FOCUSING • NO EYE-STRAIN
6 POPULAR SIZES
BUDGET PRICED
Special Sizes on Request
Send for Free Literature
A. J. GANZ CO., INC.
9015 W. EXPOSITION BLVD.
LOS ANGELES, CA 90004
All States, Canada & Mexico

More info? Circle 89

"Photo-Soft" computer programs for professional photographers



Ready to enter the computer age? Use inexpensive "Photo-Soft" software computer programming for accounting, direct mailing, client lists, etc. Brochures and distributorships - write Studio II Photography, 215 S. Knoblock, Stillwater, OK 74074 (405) 372-8581

More info? Circle 90

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$55.00 1000 - \$80.00

SEND 8x10 PHOTO - CHECK OR M.O.
SAMPLES ON REQUEST

ABC PICTURES
1867 E. Florida St.
Springfield, MO 65803
(417) 869-9431 or 869-3456

More info? Circle 91

WEDDING ALBUMS • PLAQUES • FRAMES
For studio, wedding and portrait photographers.

FAST!
Orders shipped SAME DAY as received.

ALBUMS INC.
P.O. Box 30112 - Dept. P90
Cleveland, Ohio 44130
FOUR LOCATIONS TO SERVE YOU BETTER
• ATLANTA • NEW YORK
• MIAMI • LOS ANGELES

TOLL-FREE ORDERING
1-800-862-1000

We Accept
VISA • MASTER CARD
C.O.D. Orders

FREE 90 Page Wholesale Catalog

PRO-CRAFT TANKER PLAK
McDONALD'S MARK
HOLSON TOPLIGHT
CAMILLE SUREGUARD

More info? Circle 92

Call today for rates on full-page, four-color and black-and-white ads.

ACCU-TEMP

Thermo-Regulators



- Accurate $\pm 1/10^\circ$
 - Efficient: Recirculates 100 gal per hour
 - Convenient: Direct temperature setting in F and C
 - Model 7501
 - No radio frequency interference
 - Durable: 100% solid state circuitry
 - Versatile: For use directly in liquids or externally
 - Safe: Electronic liquid level control (model 7501)
 - Completely sealed with no exposed heater, probe or pump
 - Made in U.S.A.
- Price: Model TC 500 \$179.00
Model TC 750 \$218.00

More info? Circle 93

FREE CATALOG
32 PAGES
WORLD'S LARGEST SELECTION OF AUDIO VISUAL SUPPLIES & MEETING AIDS
Visual Horizons
Telephone (716) 424-5300
180 Metro Park
Rochester, NY 14623

More info? Circle 94

IMAGE BLENDER

Model 2225



- Manual dissolve control
- Variable dissolve each scene
- Flash, forward, reverse and auto advance controls

Call (312) 879-0020 or write:

RMF PRODUCTS, INC.
P.O. Box 413 • BATAVIA, IL 60510

More info? Circle 95

Venetian Arts COPY CLINIC

COPY & RESTORATION
B&W and DIRECT COLOR • PROBLEM NEGS.

331 E. BREWER ST. - CHICAGO, IL 60610 • 312-467-1111 • ANYTIME
237 W. Miami Ave. • P.O. Box 575, Venice, Florida 33595
Phone 813/488-1424

Pricing: Guidel Estimates on request C.C.

More info? Circle 96

PAINTED BACKGROUNDS
FOR PROFESSIONAL RESULTS
NEW - 25 color pictures (bill fold size) painted backgrounds, scenery, plus 50 page catalog, photo supplies, mounts, albums, drapes, poly bags, toys, printed forms, etc. Send \$1.00 for complete catalog - we include \$1.00 refund coupon to apply on order. (Phone 612 884 1991)

THE PIERCE CO - DEPT. PPA
9801 Nicollet, Minneapolis, MN 55420
Serving Photographers Since 1941

More info? Circle 97

MEMORY MATES

- Available from both 35mm and 120 negs
- No extra charge for film processing
- Minimum 10 negatives
- Free selection of best group negative
- Folders available upon request
- Folder imprinting available

PLAN 1	ONLY	PLAN 2	ONLY
1 - 5 x 7 of group	\$1.30	1 - 5 x 7 of group	\$1.85
1 - 3 x 5 of ind.		2 - 3 x 5 of ind.	
		4 - Wallets of ind.	
PLAN 3	ONLY	PLAN 4	ONLY
1 - 8 x 10 of group	\$2.45	1 - 8 x 10 of group	\$2.85
1 - 5 x 7 of ind.		2 - 5 x 7 of ind.	
		4 - Wallets of ind.	

SEND FOR PRICE LIST AND MAILERS

Filmcraft COLOR LAB
5216 N. Keystone Ave.
P.O. Box 20612
Indianapolis, IN 46220
1-317-251-9568



More info? Circle 98

CIBACHROME II & DISPLAY TRANSPARENCIES

Professional handmade custom enlargements and display transparencies made directly from your slides. Sharper more brilliant color non-fade durability. Send check or money order. Add \$2.00 for packing, handling & postage.

SIZE	PRINTS	TRANSPARENCIES	MOUNTING FOR PRINTS
5 x 7	\$ 5.00	N/A	\$ 1.50
8 x 10	8.00	\$ 25.00	1.75
11 x 14	15.00	40.00	2.50
16 x 20	30.00	70.00	4.00
20 x 24	55.00	110.00	6.00

PRO COLOR INC.

955 Yonkers Avenue, Yonkers, New York 10704

More info? Circle 99

Wedding ALBUMS MOUNTS - FOLIOS

Crown offers the complete "TAP" line of photo packaging at wholesale prices. Prompt shipments. Use MasterCard, Visa or American Express.

CROWN PRODUCTS
2164 Superior Avenue
Cleveland, OH 44114
216/781-6000

\$5.00 OFF 1st order

FREE Catalog

More info? Circle 100

Put a little **MAGIC** in your lighting...

rotating camera and flash brackets

Model No. J-645

JONES BRACKETS #1 Choice of the Pro
The Jones rotating bracket illustrated allows vertical or horizontal pictures with one motion of the wrist and the light stays over the lens axis. Models to fit 35mm s. Bronica ETR and Mamiya 645 (w/speed grip add \$4.35 for long camera screw)

Only \$69.95

Jones Photo Equipment
10816 Burbank Blvd., North Hollywood, Ca 91601 • 213/766-7189

More info? Circle 101



For information on how you can become a **Certified Professional Photographer**, contact:

Carolyn Wojak
Professional Photographers
of America, Inc.
1090 Executive Way
Des Plaines, IL 60018
312/299-8161

More info? Circle 102

classified

All classifications 90¢ per word (includes two words bold face caps), minimum \$20.00. Additional bold face caps, \$1.45 per word. Box number and handling charge, \$6.40 per ad.

Closing date for new advertising, corrections or cancellation orders, 25th of the second month preceding issue date. Remittance must be received with order.

Mail ads with remittance to: PPA Publications and Events, Inc., Classified Ad Dept., 1090 Executive Way, Des Plaines, IL 60018.

Replies to ads with box numbers should be addressed as follows: Box _____ c/o *The Professional Photographer*, 1090 Executive Way, Des Plaines, IL 60018.

BACKGROUNDS

FRONT PROJECTION...COMPLETE FOR \$1495. Including 3M7615 8'x8' screen. World's best selling system includes everything you need to increase your business immediately. Plus lifetime toll-free service and consultation. For FREE COLOR BROCHURE call collect (312) 299-6320 or write to: Herb Laney, ELECTRONIC FLASH BACKGROUNDS, 535 Jon Lane, Des Plaines, IL 60016.

HAND PAINTED BACKGROUNDS on heavy sized canvas (also window shades). 25 styles. 30 sizes. Send \$1 for pictures, complete catalog, refund coupon. Also seamless paper, school drapes, mailing cases, posing stools, poly bags, combs, etc. Pierce Co., 9801 Nicollet Ave., Minneapolis, MN 55420. Buy direct—save difference.

THE DENNY Mfg. Co., Inc., world's largest manufacturer of background materials and accessories presents its all-new color catalog. Send for complete information on painted, lithographic and photographic backgrounds. Also for complete line of support systems manual and motorized. The Denny Mfg. Co., Inc., P.O. Box 7200, Mobile, AL 36607. (205) 457-2388.

BUSINESS OPPORTUNITIES

ATTENTION: SCHOOL PHOTOGRAPHERS. SPREAD? NET? PROFIT? What do you call it? Our men call it GREAT! \$2 is a low figure. \$3 and up is common. How about your processing plant support? If you would like to step up to finer things, Alston has it all. Money-making multiple choice. "Pick-a-Pack" programs with "Retrospect" (double-image photography). All school services, exceptional quality and delivery. Sales, marketing, advertising, audio-visual, seminars, sales meeting and equipment guidance provided. Exclusive independent territories and financing available to those who qualify. Join a winning team. Write or call Ray Courmoyer, Alston School Photography, Inc., 54 Brunswick Ave., Edison, NJ 08817. (201) 245-5000 for appointment or information. (All inquiries confidential.)

INCREASE PROFITS 10-25 percent. Proven method. Complete details. \$9.95 postpaid. Worldwide Associates, POB 755A, Metuchen, NJ 08840.

TAKE OVER SMALL, PHOTO NEWSLETTER BUSINESS. Operate anywhere. High profit potential, low initial investment. Training included. Reply Box KB31, c/o *The Professional Photographer*.

STUART, FLORIDA—Established 35 years. Downtown location. Complete shop/studio. B&W lab. Adjunct income. Owner relocating. Ms. Anthony, RE/MAX Realtors, 1 (800) 453-1860 x468.

EQUIPMENT FOR SALE

PACKAGE PRINTER U.N.L. with MKS. Flag filters; 2 lens decks: 1-11"x14", 1-8"x10", 2-5"x7", 4-3"x5", 8 wallets, 9 wallets; 1-8"x10", 1-5"x7", 1-4"x5", 3 wallets. Film sizes 70mm-10 exposure-120, 12 exposure-120, 15 exposure-120. Like new. \$28,500. Jim Brown, (216) 491-9292.

COLUMBUS CAMERA GROUP. Excellent used equipment. 15-day return. Visa, MC, Hasselblad 500 C with 80mm 2.8 f/2 back, \$685. SWC with finder, \$950. Mamiya 645 1000 S outfit, \$535. RB 67 Pro S with 90mm lens, \$650. Same with 127mm, \$685. 50mm f/4.5 C, \$450. 180mm 4.5, \$379. Bronica ETR outfit with prism, \$600. C330f with 80mm 2.8 blk, \$320. 65mm blk, \$165. Prism, \$130. Koni-Rapid 100 complete, \$215. Koni-Rapid M, \$235. Kowa-Super 66 outfit complete, \$375. Nikon f/2 with 1/2 photomic, \$300. Graflex XLRf with 10 exposure back, \$250. Send for full list: CCG 3009 Calumet, Columbus, OH 43202. (614) 267-0686. 261-1391.

1-NORD MODEL III PACKAGE PRINTER WITH EPS PROGRAMMING. 1-Intermediate Editor. 1-set 70mm lens. 1-10"x14", 1-8"x10", 2-5"x7", 4-3"x5", 8-2"x3". 1-set 46mm lens. 1-10"x14", 1-8"x10", 2-5"x7", 4-3"x5", 8-2"x3". 16 exchange Masking blades for proofing 3"x5" and 5"x7" on both lenses. Masking blades for printing 8-exchange, and A combo 1-5"x7", 2-3"x5". Extra blades. Paper platen for 10" and 5" paper. Negative masks for 2 1/2 46mm, 70mm, and long roll 46mm. 70 and split 70. 2-lenses for editor. 70 and 46. Negative carriers for editor for long roll 70, split 70 and 46mm. Many tapes. Additional miscellaneous parts. \$42,000. 2-Model II Nord processors, 2-automatic replenisher systems, 2-water mixers and water flow gauges, \$1,200 each. 1-Nord CPL enlarger with 2-lens decks. 1-70mm 1-8"x10", 2-5"x7", 4-3"x5", 8-2"x3". 1-46mm 1-11"x14", 1-8"x10", 2-5"x7", 4-3"x5", 8-2"x3". 1-75mm lens, 1-105mm lens, \$1,575. Negative carriers from 4"x5" to 35mm, and paper platens 5"x7", 3"x5", 8"x10", 10"x14". 1-roll paper easel with auto counter. \$1,500. 1-printing chair, \$45. 1-nitrogen air outfit, \$70. 2-roll paper carriers for cutting, \$40 each. 1-Minolta negative color analyzer, DM 301, with three banks, \$3,625. 1-Macbeth Transimission Densitometer 100 Series, \$700. 1-Pako 25 gallon Hydromixer, \$300. 1-Air compressor, \$250. Albert Ham Photography, 1205 South Higgins Avenue, Missoula, MT 59801. (406) 543-8239.

ATTENTION: OWNERS OF NEW HASSELBLAD CF LENSES! We have Series 8 adapter rings to use standard Series 8 drop-in filters or 67mm screw in filters on your lenses. \$20 + \$4 minimum shipping and handling. Master Card, Visa, or C.O.D. only—no personal checks at these prices. Camera World, P.O. Box 9426, Charlotte, NC 28299. (704) 375-8453.

FRESH PROFESSIONAL Batteries, #497 \$19.80, #489 \$24.25, AA Alkaline 58¢. Add \$4 minimum shipping and handling. Master Card, Visa, or C.O.D. only—no personal checks at these prices. Camera World, P.O. Box 9426, Charlotte, NC 28299. (704) 375-8453.

COLOR DARKROOM. Hope 24" Model 149 RC 24-8 print processor; Beseler PM4L color analyzer; Beseler model 45 MX II enlarger with Dichro 45 color computer; Durst M5/8 Mini-Printer with assorted masks and lenses; Porta-Mix chemical mixer. Good condition and reasonable. Call (405) 364-0367.

FRESH VERICOLOR III Film

	20 Rolls	100 Rolls	300 Rolls
120	\$42.60	\$211.00	\$624.00
220	\$85.20	\$422.00	\$1,248.00

Up to 100 rolls \$4 minimum shipping and handling. Case of 300 rolls \$6 minimum shipping and handling. Master Card, Visa, or C.O.D. only—no personal checks at these prices. Camera World, P.O. Box 9426, Charlotte, NC 28299. (704) 375-8453.

CALL TOLL FREE

CPI CORP.

(800) 325-1358

ASK FOR JAY SCHWARTZ

SAVE MONEY ON NEW EQUIPMENT

Photogenic	Photo Control
Norman	Nord
Speedotron	Davis & Sanford Tripods
Beattie	Jenny Backgrounds
Arkay	OLR Passport Camera

**MOST PRODUCTS IN STOCK—
READY FOR IMMEDIATE DELIVERY**

NEW UNITS	LIST	SALE	SAVE
Norman A200B	\$ 519.00	447.00	72.00
Norman A202 U	\$ 479.00	407.00	72.00
Norman AP500M	\$1,125.00	956.00	169.00
Photogenic AK01			
Portamaster	\$ 474.00	402.00	72.00
Photogenic AA77	\$1,398.00	1,189.00	209.00
Photogenic AA78	\$1,558.00	1,324.00	234.00

QUALITY USED EQUIPMENT

PHOTOGENIC

Flashmaster AA01 Power Supply	\$ 375.00
AA17 Umbrella Lighthead	\$ 150.00
Versatron AG20 Power Supply	\$ 395.00
Versatron AG30 Lighthead	\$ 175.00

PHOTO CONTROL

Garner Classic Camera System w/	
Split 70mm Magazine	\$ 995.00
Split 70mm Magazine	\$ 200.00

BEATTIE COLEMAN

Special ST6 School Camera	
& Santa Camera w/35mm	
Magazine	\$ 275.00
D56 Split 70mm Magazine	\$ 195.00
C56 35mm Magazine	\$ 175.00

USED EQUIPMENT CARRIES A ONE YEAR WARRANTY. DELIVERY SUBJECT TO AVAILABILITY. FOR MORE INFORMATION CONTACT:

CPI Corporation, Attn: Jay Schwartz, 1705 Washington Ave., St. Louis, MO 63103. (800) 325-1358. (314) 231-2793.

IMAGON PORTRAIT LENSES FOR RB 67s. Imagon 200mm in stock with adapter and custom accessories. One minute interchange with Mamiya 180mm lens. Call or write Walter Barnes, 700 West 34th St., Austin, TX 78705. (512) 459-8439.

SEND FOR YOUR FREE 1983 camera and lighting equipment catalog. Complete with illustrations and pricing. **CAMERA ART EQUIPMENT DIVISION,** Box 100, Lewiston, MN 55952. Call (800) 533-8030 toll-free. Minnesota residents call (507) 523-2101.

classified

BRONICA ETR OWNERS! 62mm professional filter set, consists of nine assorted filters: FLD, 85, yellow, orange, 81A, 81B, CC30R, CFB, and 85B. You get all nine for only \$35 + \$4 minimum shipping and handling. Master Card, Visa, or C.O.D. only—no personal checks at these prices. Camera World, P.O. Box 9426, Charlotte, NC 28299, (704) 375-8453.

ATTENTION: BRONICA SQ OWNERS! Nine filter pro set of 67mm filters for only \$39. That's a big savings even if you only ever use two. Consists of 80B, 85B, 81A, red, ND, yellow, 85A, 82A, and diffusion. Add \$4 minimum shipping and handling. Use this set on Hasselblad or RB lenses with an adapter ring for \$12. Master Card, Visa, or C.O.D. only—no personal checks at these prices. Camera World, P.O. Box 9426, Charlotte, NC 28299, (704) 375-8453.

Seven quality **GLASS FILTERS**, all 72mm size: 81A, 80A, green, orange, yellow, red, and 80B. Get all for \$35—to put them on your professional camera is easy! Tell us what you have—Bronica, RB, Hasselblad, etc.—and we'll include the correct stepping ring for only \$6. Add \$4 minimum shipping and handling. Master Card, Visa, or C.O.D. only—no personal checks at these prices. Camera World, P.O. Box 9426, Charlotte, NC 28299, (704) 375-8453.

MAMIYA 645 OWNERS! 58mm professional filter set. Consists of total of eight filters: soft focus, cross screen, 81B, 85B, FLB, 85A, 82A, CFB. You get them all for about the price you might pay for two filters. \$29 + \$4 minimum shipping and handling. Master Card, Visa, or C.O.D. only—no personal checks at these prices. Camera World, P.O. Box 9426, Charlotte, NC 28299, (704) 375-8453.

FINISHING

70mm, 120 and 220 Vericolor III film processing and proofing. Two day in plant service. Complete senior finishing, custom portrait, and candid and commercial finishing service. Wallets through 40x60s. **Camera Art Professional Finishing Division**, Box 100, Lewiston, MN 55952, (507) 523-2101, 604 Price Ave., Redwood City, CA 94063, (415) 367-8320, 12221 Riverwood Dr., Burnsville, MN 55337, (612) 890-2000.

SCHOOL FINISHING: A complete line of school finishing for school photographers. You can now include a 10"x13" enlargement in your color packages for K thru 11. We carry a complete line of school cameras. Composites and Annulettes are available for elementary and junior high. Write for free catalog. **ALL-STATES PHOTO CO.**, 2940 E. 96th Street, Chicago, IL 60617, (312) 221-6694.

Classified advertising in *The Professional Photographer* gets results. Put your message here for only pennies per contact.

WHEN IT'S TIME TO GO BACK TO SCHOOL, IT'S TIME TO CALL NATIONAL COLOR LABS for all your school photo packages. Groups, composites, 5"x7", 8"x10", and 10"x13" packages from unperforated 35mm Vericolor film. For current price list, ordering supplies and prepaid mailers, call or write Vince Gallo, **NATIONAL COLOR LABS, INC.**, Attn: Dept. GSPP, 306 W. First Ave., Roselle, NJ 07203, (201) 241-1010.

PROFESSIONAL FINISHING Proms, teams, store promotions, family groups and church directories from split 70mm, 46mm, 35mm unperforated. **ALL-STATES PHOTO COMPANY**, 2940 E. 96th St., Chicago, IL 60617, (312) 221-6694.

GET SUPER SENIOR FINISHING BY MEISEL Superior quality at competitive prices! 8"x10" units only \$3.10 with dust spotting, texturing, spraying, diffusion and burned-in corners at no extra charge. Profit-making 50-wallet special \$7.15. Send for the Meisel School Packet and we'll include a free trial offer, valued at \$21.60. We think you'll like what you see and want to provide your seniors with prestige portraits from Meisel. Write Meisel, Dept. SD-2, Box 222149, Dallas, TX 75222.

SPORTS & SCHOOL PHOTOGRAPHERS

TRADER Trading Cards only \$3.85 per dozen, fully assembled, including your name on back to promote your business! **NO EXTRA CHARGE FOR FILM DEVELOPING!** Fully assembled **MEMORY MATES** only \$1.50. Includes 5"x7" group and 3"x5" individual IN MOUNT, individually packaged for protection and distribution ready. Full color groups starting at only **48¢ per 5"x7"**, 8"x10" only 98¢, 11"x14" only \$1.83. Optional superimposing on groups eliminates use of old-fashioned menu boards. Great **SCHOOL PACKAGE** unit prices! For example: 2-8"x10", 1-5"x7", 2-3"x5", 2-2"x3", 8 billfolds, all for \$3.61. **Add 10"x14" for only \$1.81.** Includes film developing, complete packaging, and free reorder form! Great prices also on composites, photo S.B. cards, double images, buttons and other unique products. All this plus profitable sales and marketing assistance from **ASH-TON PHOTO**, where you receive low prices on **SCHOOL** and **SPORTS PROCESSING**, and high priority on **QUALITY** and **SERVICE**. Call today for free catalog and samples. **1 (800) 547-9165.**

NCL'S SUPER SENIOR SELL! Packages available in 4 negative formats. Extra services include negative retouching, color and B&W annual prints, 70mm contact rolls, die-cut wallets—borders or borderless, and a great 10"x14" large print offer. **Write or call Vince Gallo for our latest price list, prepaid mailers and catalog of our services. NATIONAL COLOR LABS, INC.**, Attn: Dept. FPP, 306 W. First Ave., Roselle, NJ 07203, (201) 241-1010.

SCHOOL PICTURE PROCESSING: Complete service available including 8"x10", 5"x7" or 3"x5" format packages from split 70mm or 46mm and 35mm film. Proms, Deluxe Memory Mates, Classroom Group Pictures, and Hand Lettered Composites. Elementary and Junior High Memory Books and Church Directories. Fast service and higher quality. **Camera Art**, Box 100, Lewiston, MN 55952, (507) 523-2101.

FURNITURE, PROPS

SEND FOR free catalog of environmental props. We have stumps, rocks, fences, etc. Also chair backs and now a complete line of Victorian furniture and stackstools. Write or call The Denny Mfg. Co., Inc., P.O. Box 7200, Mobile, AL 36607, (205) 457-2388.

HELP WANTED

PHOTO ILLUSTRATOR. This individual must have solid experience doing first-class studio product illustration for advertising purposes. Must also be able to fit into high-pressure atmosphere of major studio. Very good salary negotiable for right candidate. Benefits include profit sharing. Pleasant location in western NY state. Only those qualified should respond to Box K830, c/o *The Professional Photographer*.

EXPERIENCED PHOTOGRAPHER and spouse to operate/manage quality northwest portrait studio. Excellent opportunity and benefits. Reply Box K836, c/o *The Professional Photographer*.

Need **BUSINESS ORIENTED** individual with experience in sales and marketing for the high-quality, low-volume portrait/wedding studio. Investment opportunity for partnership arrangement. Send name, address for information. Reply Box K837, c/o *The Professional Photographer*.

AN OPPORTUNITY FOR YOU?

Experienced people needed for openings in supervision, management, and sales. We are a great company to consider for your career. Many benefits, including stock ownership. Quick recognition of your ability. Call or write: President

NATIONAL COLOR LABORATORIES
306 West First Avenue Roselle, NJ 07203
(201) 241-1010

Expanding **PHILADELPHIA STUDIO** has immediate opportunity for photographer experienced in weddings and portraits. Excellent earnings, benefits and secure future. Call or write LINDELLE STUDIOS, 8039 Old York Road, Elkins Park, PA 19117, (215) 635-2400.

SCHOOL PICTURE SALES REP

Excellent earning opportunity. Immediate opening for sales person to handle booking and scheduling of retail school accounts in Western U.S. Send resume to Box K838, c/o *The Professional Photographer*.

INSTRUCTION

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

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

VERONICA CASS—NATIONAL SCHOOL OF RETOUCHING, INC. Offering eight different retouching courses. For January: 9-13 Negative, 16-20 Print, 23-27 Restoration, 30-February 3 Airbrush. For February: 6-10 Color Restoration, 13-17 Transparency, 20-24 Photo-Graphic Art. 27-March 2 Sales and Finishing. Write today for information: P.O. Box 5070, Hudson, FL 33567, (813) 863-2738.

LEARN ART AND PHOTOGRAPHY—Career programs in commercial art, interior design and photography. Accredited member of NATTS, approved for Veterans Training, financial aid available. For information call or write: Antonelli Institute of Art and Photography, 2910 Jolly Road, P.O. Box 570, Plymouth Meeting, PA 19462, (215) 275-3040, or 124 East Seventh Street, Cincinnati, OH 45202, (513) 241-4338.

LAB SERVICES

PACKAGE PRINTING: fund raising, store promotions, churches, schools, family groups, proms, classroom groups, sportmates, photo charms, 10"x13", 11"x14", 8"x10", and 5"x7" packages available from 46mm, 1/2 70mm-120-220 VPS II film. Four day in plant service—complete professional department for weddings and proofing service. Send for complete price list. **ACADEMY PRODUCTIONS**, P.O. Box 30877, Charlotte, NC 28230, (704) 333-9057.

THE NEW ENGLAND TRADITIONS OF SERVICE AND QUALITY. Senior/portrait packages, candid, deluxe proofing. Custom prints up to 30"x40". **VOLUME PRICING. NEW ENGLAND COLOR LAB, INC.**, 86 Sanderson Ave., P.O. Box 669, Lynn, MA 01903, (617) 598-4400.

UNDERCLASS PHOTOS 70¢ per 8"x10" unit, from 35mm unperforated and 46mm long roll V.P.S. For more information, contact Computer Color Lab, Inc., 3597 Lee Road, Cleveland, OH 44120; (216) 491-9292.

WEDDING CANDIDS—Hand enlarged and color matched to your sample print, \$1.65/8"x10". Average four day turnaround. Long run commercial "C" prints as low as 85¢/8"x10". Send check or money order and sample color print to: Sunshine Photo, Inc., Dept. P, P.O. Box 2130, Lenoir, NC 28645-2130; (704) 758-9310.

COMPOSITES: fraternities, sororities, police, fire dept., bands, etc. Your choice of 15 lettering styles, 8 board colors, 5 colors for lettering. Maximum size 40"x50" plus 11"x14" prints. Write or call for samples and prices. M & A, 132 No. Beltline Hwy., Mobile, AL 36607; (205) 479-6555.

SCHOOL PHOTOGRAPHERS, are you looking for a lab that understands your problems? We have 30 years experience in school photography and know the problems you face. We offer complete school finishing services: 5"x7" and 8"x10" packages from 35mm unperforated, VPS, Select-A-Pack, contact rolls, I.D. cards, class groups and double image photography. We, also, have custom finished senior packages from 70mm. Call or write Baldwin's School Picture Service, 1850 S. Stewart, Springfield, MO 65804; (417) 883-2332.

CUSTOM BLACK & WHITE at machine prices: RC 8"x10"s as low as \$1.11. Same day service! Send for FREE price list. Friendship Photo, 252 So. Belmont, Springfield, OH 45505.

LAB/STUDIO SUPPLIES

POLY BAGS for prints-negatives, 100 assorted, four sizes, \$12 postpaid—CWO only (ten sizes stocked). Send \$1 for color pictures of backgrounds and current catalog—\$1 coupon included. Pierce Co., 9801 Nicollet Ave., Minneapolis, MN 55420. It's worth it!

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

KODAK VERICOLOR III Retouching Dyes—The VC Shadow Dyes with Shadow Purple—perfect for today's new film! Available through **VC PHOTOGRAPHIC ART SUPPLIES**, 3779 New Jersey Ave., Hudson, FL 33567; (813) 863-7476.

RETOUCHING SUPPLIES: We have the largest, most complete stock of all retouching materials for photographers. Print-negative-airbrush. Immediate shipping. Send for descriptive list. Ken-Kraft Co., 2640 Crestmoor, P1083, San Bruno, CA 94066; (415) 873-0584.

ATTENTION WEDDING PHOTOGRAPHERS. HUGE DISCOUNTS on entire line of **CAMILLE** wedding albums. For free catalog and price list call or write. Sunshine Photo, P.O. Box 2130, Lenoir, NC 28645-2130; (704) 758-9310.

MISCELLANEOUS

STUDIO FINANCING, Individual or couple need capital? Established studio or new venture? Seeking silent non-working limited partner or minority stock purchase? Can provide experienced management and marketing counsel and can also assist in purchasing established studio if desired. Lisle Ramsey, (800) 325-3582.

MINI-PARK PLANS...create your own outdoor studio in your backyard (50' x 75'). Includes construction layout, plant and prop information, and 2-4"x5" color photographs. \$19.95 postpaid. Dale Ashley, Sweeden, Ky 42285.

STATUETTES MADE using your photographs (paper dolls made of wood). Send full length 8"x10" and \$7. Statuettes, Box 8B, Nebraska City, NE 68410.

RICHARDSON CAMERA REPAIR, MAMIYA SPECIALIST. We repair most quality brand cameras with the expertise of the factory at dealer net prices. **PROFESSIONAL RUSH AVAILABLE**. Contact (815) 344-3674 for information.

LEARN FROM THE PAST with back issues of *The Professional Photographer* for \$3.25 each. Name the issue you want and mail the order, with payment, to PPA Publications and Events, Inc., Dept. CN, 1090 Executive Way, Des Plaines, IL 60018.

PROPHOTOS 1, a beautiful sixty-four page, full-color book of PP of A Loan Collection prints is available for \$4.95 (soft cover). PPA Publications and Events, Inc., Dept. CN, 1090 Executive Way, Des Plaines, IL 60018.

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

SUBMIT ARTICLE ideas to *The Professional Photographer*. Published article will earn merits toward PP of A degree. Send for Information for Contributors form which explains editorial requirements. Dept. CN, 1090 Executive Way, Des Plaines, IL 60018.

Classified ads get results. Order yours now!

PHOTO AGENCY seeking quality photographs for publication. Now accepting new work from photographers nationwide. Free information. Axiom International, Box 26597-P, Los Angeles, CA 90026.

COMPUTER PROGRAMS: Vic-20, EP-2 or C-41 Control Strip Crossover. Full data editing, save to tape, screen dump to printer. Requires 8K or more. Tape only \$25. Clearlake Photography, 515 Cole, Webster, TX 77598.

OIL PORTRAITS

OIL PORTRAITS Brush and light oils. Also complete copy and restoration service. Price list sent on request. Irene's Color Service, 41 Edgewood Ave., Walpole, MA 02081; (617) 668-4767.

PUBLICATIONS

VCNSR RETOUCHER'S GUILD—A timely magazine filled with technical and practical information for today's retouchers and photo artists. Valuable to color labs, studios, and freelancers. Q&A, lessons, product news and much more. For information write: P.O. Box 5282, Hudson, FL 33567; (813) 862-5327.

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

For only pennies per contact, you can reach people who want and need what you have to sell. Advertise in the classified section.

QUANTITY PRINTS

QUANTITY PRINTS available from nationally known custom photo lab, 8"x10" color as low as \$1.02 each and 8"x10" black and white as low as 31¢ each. Write for directory of services: Berry & Homer, P.O. Box 1319, Philadelphia, PA 19105; (215) 563-0888.

COPY NEGATIVES & QUANTITY PRINTS since 1935. Highest quality hand made negs. Custom controlled RC contact prints; 4"x5", 5"x7", 8"x10" with 1/4" margin. First 100 8"x10" B/W cost \$39.90. Additional prints only 26¢ each. 8"x10" color low as \$1.20 each (custom quality, not machine). We offer complete B/W & color darkroom services including custom type R enlargements & **RUSH SERVICE**. Serving northern New Jersey, and all mail orders welcome. Photographers and agencies depend on us for their critical work and deadlines. Write or call for info. and price directory: Biggs Photography, 427 Bloomfield Ave., Montclair, NJ 07042; (201) 744-1457.

RESTORATIONS

American Photo Restoration is your **NUMBER 1** source for expert and reliable copy restoration needs. APR has a full staff of professional artists and a modern, up-to-date black-and-white lab. All APR work is done on premises where quality control guarantees client satisfaction. No account is too small to receive the personal attention our customers deserve with fast, efficient and dependable service. All C & R inquiries will receive a free sample, compliments of **AMERICAN PHOTO RESTORATION INC.**, 124-6 SOUTH TERRACE AVENUE, MOUNT VERNON, NY 10550; (914) 667-5685; (914) 668-6606.

LIFE LIKE RESTORATIONS, Air brush, brush oils or a combination. Transparent oils, custom black and white lab service. Two to three weeks service. Free estimates. Betty Royle, Cr. Photog., Sp. Photog., ROYCE Graphic Color Service, P.O. Box 85, Shelby, OH 44875.

HEIRLOOM RESTORATION, Custom copies, light and heavy oils. Write for restoration brochure. Berry & Homer, 1210 Race St., P.O. Box 1319, Philadelphia, PA 19105; (215) 563-0888.

THE FINEST COPY AND RESTORATION SERVICE IN THE COUNTRY, Servicing studios, department stores and camera shops. Light and heavy oils. 35 years in business. Volume pricing. **NEW ENGLAND COLOR LAB, INC.**, 86 Sanderson Ave., P.O. Box 669, Lynn, MA 01903; (617) 598-4400.

RETOUCHING

VC RETOUCHING/ART SERVICES—A division of Veronica Cass, Inc. B&W and color, dye retouching on negatives. B&W and color, print retouching and enhancement. Also copy & restoration. For more information write: P.O. Box 5282, Hudson, FL 33567; (813) 862-5327.

Black-and-white and color negatives and prints professionally retouched. Dyes, oils, pencils, airbrushing, restoration. Black and white printing available. **AMERICAN RETOUCHERS**, 7003 S. Lyman Downers Grove, IL 60515; (312) 964-2044.

PHILADELPHIA HOME OF CHAMPIONS, 5 BLUE RIBBONS IN NATIONAL. Where else could you find a service that will give you the quality you want at the price you want all in 3 days? Quantity accounts by reservation only. Photographic Art Associates, Donna Bedrick, (215) 352-5941.

SALES AIDS

POLYURETHANE PLAQUES AND FRAMES on a contract or per order basis. Any style, any size. Call or write Denny Manufacturing Co., Inc., P.O. Box 7200, Dept. PA, Mobile, AL 36607; (205) 457-2388.

BOXES—Portrait presentation—**BOXES**, Finest quality at wholesale prices. 4"x5", 5"x5", 5"x7", 8"x10", 11"x14", 16"x20", 20"x24. Purchase in small quantities. 4"x5", 5"x5", hold 125 proofs. Send \$1 for free sample. Aufenger Studios, 223 W. York St., Norfolk, VA 23510.

classified

RUBBER STAMP CATALOG. INSTANT DRYING RC PAPER INK. 4 oz., \$5.30. **GOLD STAMPING MACHINES.** \$121.95. **BUSINESS CARDS. MASTERCARD-VISA.** Jackson's, Brownsville Rd., P308, Mt. Vernon, IL 62864, (800) 851-4945.

PICTURE FRAMES WHOLESALE—Forty distinct styles. Send \$3 for full color brochure. Will be credited as \$5 with first order. **FINE ART TRUST,** P.O. Box 435, North Hollywood, CA 91603.

WEDDING ALBUMS, PHOTOMOUNTS, PLAQUES and FRAMES. Same day shipment to studio, wedding and portrait photographers. Name brands—Holson, Topflight, Camille, Pro-Craft, Yankee, McDonald, Sureguard, and Style-Mark. **FREE** 90-page wholesale catalog. Master Charge/Visa. **ALBUMS, INC.,** Dept. PRO-C, Box 30312, Cleveland, OH 44130. **FOUR** Locations: Cleveland Atlanta Dallas Reno. **TOLL-FREE ORDERING 1 (800) 662-1000.**

SITUATION WANTED

35 YEARS EXPERIENCE. Retiring from Michigan State University (aged 55). Position in foods—advertising—commercial photography is desired. Robert B. Brown, 5235 Wardcliff Drive, East Lansing, MI 48823. (517) 332-4930.

STUDIO FOR SALE

SUBURBAN CHICAGO studio. Portrait, wedding and some commercial. Good man/wife business. 12 years under current owner—excellent reputation. 82 gross \$126,000. Price very reasonable. Reply Box H624, *c/o The Professional Photographer*.

35 YEARS portrait and high average wedding studio, enviable reputation. 1982 volume in excess of \$250,000. Can send advertising brochures. Florida's Dade County is growing fast. Can help financially. Reply Box K834, *c/o The Professional Photographer*.

NEBRASKA HOME/STUDIO combination. Portraits, weddings and senior contracts. All files, negatives and equipment plus darkroom setup. Excellent net profit. Established 10 years; owner relocating. Excellent opportunity for husband/wife team. Reply Box J727, *c/o The Professional Photographer*.

SALEM, OREGON Northlite studio near state capitol and parks. Established 1958. Property and all equipment \$150,000. \$75,000 down, low interest. Mr. "B" Studio, 1243 Marion St., Salem, OR 97301.

DESPERATION SALE! Central California photographer is relocating and anxious to deal. Large beautiful studio priced at \$55,000, far below appraised value. Very high gross and net. Charles Poalillo, agent. (805) 466-3600.

OREGON QUALITY studio, excellent reputation. Seniors, portraits, weddings. Grossing \$110,000 plus, excellent net. \$75,000 includes equipment. Reply including experience to: Studio, 12230 S.W. Buttner, Beaverton, OR 97225.

BOOMING TOWN! Excellent, secure studio, excellent reputation! (Eight schools.) Grossing \$125,000! \$65,000 (negotiable). Reply Box K828, *c/o The Professional Photographer*.

FLORIDA'S TAMPA-BAY area portrait studio in high exposure shopping center. Excellent 10 year national and local reputation. Will assist in transition. Reply Box K829, *c/o The Professional Photographer*.

SOUTHEAST PA studio, owner retiring. \$300,000 gross, owner draws \$60,000/yr. Weddings, some commercial, portraits. Serious inquiries only. Reply Box K832, *c/o The Professional Photographer*.

MICHIGAN: Prosperous rural community. Full service studio. Excellent reputation and location. Average gross last five years—\$122,000. Will assist in transition. Retiring. Reply Box K835, *c/o The Professional Photographer*.

JUST RIGHT for profit-oriented photographer. Portrait/wedding/commercial studio in southern Oregon. 22 year negative file, excellent reputation and location. \$35,000, 15% down, owner retiring; will finance and assist in transition. Reply Box K833, *c/o The Professional Photographer*.

SPOKANE, WASHINGTON. Established 46 years, equipment, land and building included. \$197,500. Illness forces sale. **ROSE COMPANY**, E. 9611 Sprague, Spokane, WA 99206, (509) 924-0840.

advertising index

THE PROFESSIONAL PHOTOGRAPHER OCTOBER 1983

ABC Pictures	80
Abersoftware	79
Adams Retouching Machine Co.	78
Albums, Inc.	80
Alexander Mfg. Co.	78
All States Photo Co.	55
American Printing & Envelope	77
Associated Photographers, Inc.	63
Bak Studio, Inc.	79
Berkey Marketing Cos.	33,34,35,36,49
Bogen Photo Corp.	62,73
B's Color Lab	79
Burrell Colour, Inc.	57
Cal-Pro Special Effects	77
Cameo Color, Inc.	Cover III
Capri Albums Co., Inc.	61
Chemcrest Corporation Ltd.	79
Coda, Inc.	75
Color King, Inc.	13
Consolidated Photographic Imports	80
Crown Products	80
Deecolor	77
DSAPhototech Inc.	77
Eastman Kodak Co.	Cover IV
Fast Photo Inc.	78
Filmcraft Color Lab	79,80
A. J. Ganz	79
GMI Photographic, Inc.	14,15
Gossen, Division of Berkey Mktg.	49
Halmark Color Labs	6
Hope Industries, Inc.	28
Insta-Just Seating	77
Jones Photo Equipment	80
Kelly Color	78
Lanwood Industries, Inc.	77
Lindahl Specialties Inc.	79
Lippert Color Lab & Art Services	78
Lucht Engineering, Inc.	65
Lustre Color Corp.	69
Maureen of Hollywood	77
Merrill Album, Inc.	78
Michel Mfg. Co.	78
National Color Labs	Cover II
Nikon, Inc.	40,41
Nord Photo Engineering, Inc.	55
Noritsu America Corp.	1
North American Photo Inc.	11
Omega Div. of Berkey Mktg.	33,34,35,36
Orpheus Artes Photographic Backgrounds	78
Park Photomounts	78
Photo Expo	71
Photogenic Machine Co.	55
Photographic Color Service	79
Photographic Products	79
The Pierce Co.	80
Pierce's Main St. Photography	77
Poor Man's Automation	67
Pro Color, Inc.	2,61,75,80
Pro Photo	79
Quantum Instruments	59
RME Products	80
Royal Optics	70
Rueckl Photo Products	78
The Saunders Group	9,59,67,70,75
Studio II Photography	80
Tekne, Inc.	45,63,67
Veatch Development Co.	71
Venetian Arts	80
Vivid Horizons	80
Vivid Productions	5
VividColor	53
World Photo Society	79
Yankee Plak Co.	78
Zell Supply Co., Inc.	78

SERVICE ADVERTISING

Certified Professional Photographer	80
Management & Marketing Seminar	57
Marketing Professional Photography	61
Photofocus	71
Qualified Photographic Studio	78
Readers Service Center	85,86
Wilda International School of Photography	76

CLASSIFIED ADVERTISING ORDER

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 PHONE _____
 AUTHORIZED SIGNATURE _____
 CLASSIFICATION _____
 AD AS IT SHOULD APPEAR: _____

Assign a 40 x number and mail this order form.

Run my ad: _____ months; _____ till forbidden.

Payment is required with order. For rates and closing dates, see first column of "classified" page. Please indicate exact classification in which you wish your ad to appear. Mail this form and your payment to: Production Manager, *The Professional Photographer*, 1090 Executive Way, Des Plaines, IL 60018.

THE PROFESSIONAL Photographer.

READER SERVICE CENTER

For more information, mail this card today!

Simply circle the numbers corresponding to the advertised products, new products listings, editorial features, and the Professional Photographers of America Services in this issue.

FOR FAST REPLY:

Use ink or typewriter...provide all information requested on form...mail postage-free card before expiration date. Your request for information will be forwarded to the appropriate party who will send full information to you—quickly...free...and without obligation.

Need to know more about the services offered by The Professional Photographers of America? We're here to help you—just circle ON THE CARD the same number as that shown against our list of services below.

- 1 Membership
- 2 Degree Program
- 3 Qualification Program
- 4 PP of A Group Insurance
- 5 International Exhibition of Professional Photography
- 6 PP of A National Convention
- 7 Marketing Management Seminar
- 8 Directory of Professional Photography
- 9 Directory Advertising
- 10 Winona School of Professional Photography
- 11 Certification
- 12 Magazine Gift Subscription
- 13 Magazine Advertising
- 14 Direct Response Cards
- 15 Marketing Professional Photography
- 16 Ms. Photogenic Contest

If this is a new address (different from the one shown on the label), please circle number 308.

THE PROFESSIONAL PHOTOGRAPHER

Please send information on items circled below:

OCTOBER, 1983

Void after December 31, 1983

1	15	29	43	57	71	85	99	113	127	141	155	169	183	197	211	225	239	253	267	281	295
2	16	30	44	58	72	86	100	114	128	142	156	170	184	198	212	226	240	254	268	282	296
3	17	31	45	59	73	87	101	115	129	143	157	171	185	199	213	227	241	255	269	283	297
4	18	32	46	60	74	88	102	116	130	144	158	172	186	200	214	228	242	256	270	284	298
5	19	33	47	61	75	89	103	117	131	145	159	173	187	201	215	229	243	257	271	285	299
6	20	34	48	62	76	90	104	118	132	146	160	174	188	202	216	230	244	258	272	286	300
7	21	35	49	63	77	91	105	119	133	147	161	175	189	203	217	231	245	259	273	287	301
8	22	36	50	64	78	92	106	120	134	148	162	176	190	204	218	232	246	260	274	288	302
9	23	37	51	65	79	93	107	121	135	149	163	177	191	205	219	233	247	261	275	289	303
10	24	38	52	66	80	94	108	122	136	150	164	178	192	206	220	234	248	262	276	290	304
11	25	39	53	67	81	95	109	123	137	151	165	179	193	207	221	235	249	263	277	291	305
12	26	40	54	68	82	96	110	124	138	152	166	180	194	208	222	236	250	264	278	292	306
13	27	41	55	69	83	97	111	125	139	153	167	181	195	209	223	237	251	265	279	293	307
14	28	42	56	70	84	98	112	126	140	154	168	182	196	210	224	238	252	266	280	294	308

Circle the Reader Inquiry numbers of those items of interest to you

NAME _____
(Type or Print Only)

TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE: AREA CODE _____ NO. _____

Type of photography you are most involved in (circle one only)
A Portrait B Commercial C Industrial D Other specify _____

Annual Gross Volume (circle one only)
1 Under \$25,000 2 \$25,001-\$50,000 3 \$50,001-\$100,000 4 Over \$100,000

Equipment owned: current net value (circle one only)
E Under \$10,000 F \$10,001-\$20,000 G \$20,001-\$35,000 H \$35,001-\$60,000 I Over \$60,000

**Get
More
Facts
Free**

If this is not your own personal copy of The Professional Photographer please circle number 307.

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 105 DES PLAINES, IL

POSTAGE WILL BE PAID BY ADDRESSEE

THE PROFESSIONAL Photographer.

READER SERVICE CENTER
330 South Wells, Suite 1304
Chicago, Illinois 60606

NEW

THE PROFESSIONAL Photographer®

READER SERVICE CENTER

For more information, mail this card today!

Simply circle the numbers corresponding to the advertised products, new products listings, editorial features, and the Professional Photographers of America Services in this issue.

FOR FAST REPLY:

Use ink or typewriter...provide all information requested on form...mail postage-free card before expiration date. Your request for information will be forwarded to the appropriate party who will send full information to you—quickly...free...and without obligation.



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 105 DES PLAINES, IL

POSTAGE WILL BE PAID BY ADDRESSEE

THE PROFESSIONAL

Photographer®

READER SERVICE CENTER
330 South Wells, Suite 1304
Chicago, Illinois 60606



**Get
More
Facts
Free**

If this is not your own personal copy of The Professional Photographer please circle number 307.

Need to know more about the services offered by The Professional Photographers of America? We're here to help you—just circle ON THE CARD the same number as that shown against our list of services below.

Circle the Reader Inquiry numbers of those items of interest to you

- 1 Membership
- 2 Degree Program
- 3 Qualification Program
- 4 PP of A Group Insurance
- 5 International Exhibition of Professional Photography
- 6 PP of A National Convention
- 7 Marketing Management Seminar
- 8 Directory of Professional Photography
- 9 Directory Advertising
- 10 Winona School of Professional Photography
- 11 Certification
- 12 Magazine Gift Subscription
- 13 Magazine Advertising
- 14 Direct Response Cards
- 15 Marketing Professional Photography
- 16 Ms. Photogenic Contest

If this is a new address (different from the one shown on the label), please circle number 308.

THE PROFESSIONAL PHOTOGRAPHER

Please send information on items circled below:

OCTOBER, 1983

Void after December 31, 1983

B

1	15	29	43	57	71	85	99	113	127	141	155	169	183	197	211	225	239	253	267	281	295
2	16	30	44	58	72	86	100	114	128	142	156	170	184	198	212	226	240	254	268	282	296
3	17	31	45	59	73	87	101	115	129	143	157	171	185	199	213	227	241	255	269	283	297
4	18	32	46	60	74	88	102	116	130	144	158	172	186	200	214	228	242	256	270	284	298
5	19	33	47	61	75	89	103	117	131	145	159	173	187	201	215	229	243	257	271	285	299
6	20	34	48	62	76	90	104	118	132	146	160	174	188	202	216	230	244	258	272	286	300
7	21	35	49	63	77	91	105	119	133	147	161	175	189	203	217	231	245	259	273	287	301
8	22	36	50	64	78	92	106	120	134	148	162	176	190	204	218	232	246	260	274	288	302
9	23	37	51	65	79	93	107	121	135	149	163	177	191	205	219	233	247	261	275	289	303
0	24	38	52	66	80	94	108	122	136	150	164	178	192	206	220	234	248	262	276	290	304
1	25	39	53	67	81	95	109	123	137	151	165	179	193	207	221	235	249	263	277	291	305
2	26	40	54	68	82	96	110	124	138	152	166	180	194	208	222	236	250	264	278	292	306
3	27	41	55	69	83	97	111	125	139	153	167	181	195	209	223	237	251	265	279	293	307
4	28	42	56	70	84	98	112	126	140	154	168	182	196	210	224	238	252	266	280	294	308

NAME _____
(Type or Print Only)

TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE: AREA CODE _____ NO. _____

Type of photography you are most involved in
(circle one only)

A Portrait C Industrial
B Commercial D Other specify _____

Annual Gross Volume (Circle one only)

1 Under \$25,000 3 \$50,001-\$100,000
2 \$25,001-\$50,000 4 Over \$100,001

Equipment owned, current net value (circle one only):

E Under \$10,000 G \$20,001-\$35,000 K Over \$60,001
F \$10,001-\$20,000 H \$35,001-\$60,000



Cameo Color Inc.

1700 WEST DIVERSEY PARKWAY / CHICAGO, ILLINOIS 60614
***** PHONE: (312) 525-5460 *****

THE CAMEO EXTRA TOUCH

Your business, like ours, revolves around people. You have customers to please and deadlines to meet. Cameo recognizes your problems and wants to help. That's why we offer you complete color services under one roof. You get the best possible prints from your color negatives at the best price. Each proof print is individually color corrected, printed for deep color and spotted. You and your customers deserve the Cameo Extra Touch.

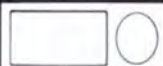
MEMORY SETS

Unique new package for you to sell, (5 x 7 plus 3 1/4 x 5) or (8 x 10 plus 5 x 7). Mounts are included. On 5 x 7, specify vertical or horizontal folder.

7 x 5 -
3 1/4 x 5
ONLY



10 x 8 - 5 x 7
OR
7 x 5 - 3 1/4 x 5



Priced From
\$1.30
Per Set

PROM PACKAGE

Conditions: 20 Exposures on same emulsion film, exposed under identical conditions. At time of processing only.

1 - (5 x 7)
and
4 Wallets
for only
\$1.15*

2 (5 x 7) and 4 Wallets **\$1.40***
2 (5 x 7) and 8 Wallets **1.65***

*Film processing included.

8 x 10 PACKAGE PRINTING

FOR SENIOR PORTRAITS. Each 8x10 Unit
(10 Negatives Minimum).
Write for exact details! **\$1.25**



5 x 7 PACKAGE PRINTING

AS LOW AS **40c** PER PRINT (For Undergraduates - Teams - Dances)
Write for exact details!

REORDERS & ENLARGEMENTS

FROM COLOR NEGATIVES OR COLOR SLIDES
2R, 3S or 3R from negatives **\$.30**
2R, 3S or 3R from slides **.45**
4 x 5 (Not available from slides) **.80**
5 x 5 or 5 x 7 **1.10**
8 x 10, 7 x 10 or 8 x 8 **2.00**
11 x 14, 10 x 14 or 11 x 11 **5.00**

CUSTOM PRINTING

FROM NEGATIVES or SLIDES Duplicate
1st Print Print
5 x 7 or smaller ... **\$ 5.00** **\$ 3.75**
8 x 10 **6.50** **4.90**
11 x 14 **10.00** **7.50**
16 x 20 **15.00** **12.00**
16 x 24 **18.00** **13.00**
20 x 24 **22.00** **15.00**
20 x 30 **36.00** **26.00**
30 x 40 **69.00** **45.00**

35mm COLOR SLIDE MOUNTED DUPLICATES

AS LOW AS **7c** each

1 - 5 dups of ea. from 1 - 39 orig. **\$.36 ea.**
1 - 5 dups of ea. from 40 or more orig. ... **.30 ea.**
6 - 11 dups of ea. from 10 or more orig. ... **.22 ea.**
12 - 24 dups of ea. from 5 or more orig. ... **.20 ea.**
25 - 99 dups of ea. from 3 or more orig. ... **.16 ea.**
100 - 249 dups of ea. from 1 or more orig. ... **.12 ea.**
250 - 499 dups of ea. from 1 or more orig. ... **.10 ea.**
500 - 999 dups of ea. from 1 or more orig. ... **.08 ea.**
1000 or more dups of ea. from 1 orig. **.07 ea.**

SPECIAL QUANTITY PRINTS FROM YOUR COLOR NEGATIVES OR COLOR SLIDES!

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

CREDIT

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

GENERAL POLICY

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

PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

COLOR FILM PROCESSING



35mm: 12, 20, 24 & 36 exposures **\$1.20**
120: 8, 10 & 12 exposures... **1.50**
220: 16, 20 & 24 exposures... **2.50**
ASA 400 Film - 35mm..... **1.20**
ASA 400 Film - 120: 8, 10 & 12 exposures **1.50**

PROOFING (AT THE TIME OF PROCESSING)

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

4 x 5 **\$.45**
5 x 5 **.50**
5 x 7 **.60**
8 x 10, 10 x 10 Color Contact Sheet .. **4.00**

SLIDE DEVELOPING* 35mm

Kodak Ektachrome (E-6 Process only)

20 EXP. ROLL **\$2.00**

36 EXP. ROLL **\$3.20**

*Mounts are dated and numbered.

PROFIT EXTENDERS

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



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

KODAK INTRODUCES A FILM THAT MAKES A BIG THING OUT OF A LITTLE SMILE.

The improved sharpness of new Kodak Vericolor III professional film means bigger, more beautiful prints and, therefore, bigger profit potential. This image is taken from just one half-inch of a VPS III 120 negative. Yet even at this 15X enlargement (the equivalent of a 30 x 40-inch print) you can appreciate the finer grain, truer color, and excellent flesh tones. You'll also enjoy advances that are less apparent. Like higher film speed. Wider exposure latitude. And up to 10 times longer storage life for negatives.

