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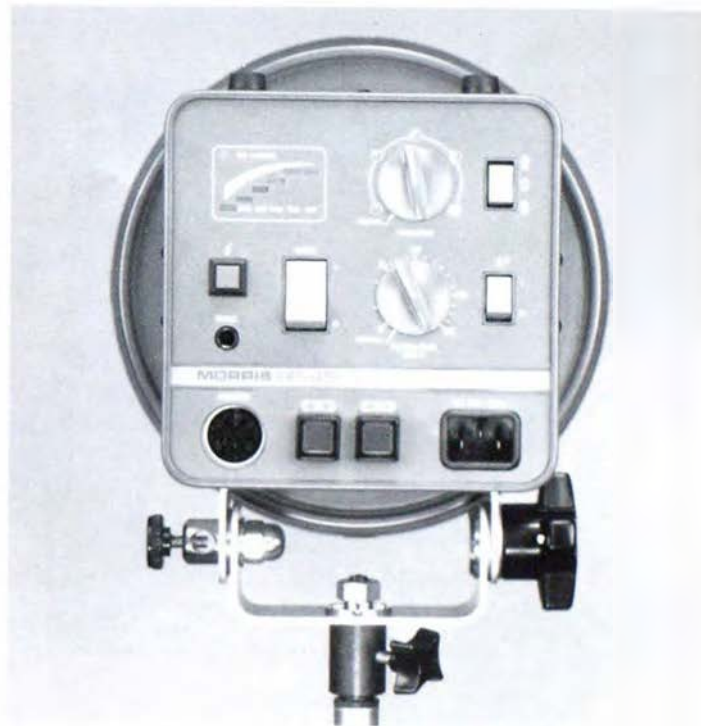
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In single flash mode, flash output is adjustable five ways. It has a flash duration of 1/700th at full power, to 1/7000th of a second at 1/16th power. Recycle time varies from 4 sec. at full power to 0.3 sec. at 1/16th power.

In the multiple flash mode, power and flash duration are the same as in the single flash mode, but the guide number of each flash when it fires is 93 (ISO/ASA 100).

The standard modeling light included with the HP-450 is a fan-cooled, 150 watt, quartz halogen lamp that can be used at either full brightness or set to vary automatically in proportion to the setting of the flash power control.

The unit is supplied with a heavy-duty swivel bracket with tripod socket and umbrella holder. Remote operation is achieved with optional remote control cord. An optional tripod-based stand is also available.

The HP-450 carries a full 2-year warranty against factory defects (modeling lamp excluded).

<b>Power Source</b>	AC 100-120V 50/60 HZ				
<b>Flash unit in single mode operation</b>	Mode of flash	All 6 flash tubes fire together.			
	Guide number (ISO/ASA 100)	230 (Full) - 57 (1/16) (f)			
	Power control and flash duration	Full	1/2	1/4	1/8 1/16 (Stepless)
	Recycle time	1/700	1/1000	1/2000	1/4000 1/7000th sec.
<b>Flash unit in multi-mode operation</b>	Mode of flash	4 sec. (Full) - 0.3 sec. (1/16)			
	Mode of flash	6 flash tubes fire one by one in turn in rapid sequence.			
	Guide number (ISO/ASA 100)	93 (Full) - 23 (1/16) (f)			
<b>Modeling light</b>	Power control and flash duration	Same as single mode operation			
	Type	120V 150W Quartz halogen			
<b>Slave operation</b>	Control	Brightness automatically varies in proportion to the setting of flash power control. Can be independently lit in full brightness.			
	Single mode operation				
<b>Indicator lights</b>	Multi mode operation				
	Single LED for Power-on switch				
<b>Dimen. &amp; Wt.</b>	Five LEDs for Ready/Power				
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More info? Circle 32

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Be certain that the valuable Minolta U.S.A. 1-year limited warranty card is packaged with your meter. For more information, see your Minolta dealer, or write Minolta Corp., 101 Williams Drive, Ramsey, N.J. 07446. In Canada, Minolta Canada, Inc., Ontario. © 1984 Minolta Corporation



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# METERS

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# THE PROFESSIONAL Photographer®

JULY 1984 / VOLUME 111 / NUMBER 2066

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# president's message



by Frank Cricchio  
M Photog. Cr., CPP

## Success in 3D

"Don't sweat the small stuff," is an expression we hear with some frequency these days. It suggests a casual, laid-back approach to a situation, problem or project. To be able to embrace simplicity and ignore complexity certainly sounds appealing, but as professional craftsmen, we really can't subscribe to such a lackadaisical notion. Here's why. In my mind, success in the photographic profession is governed by three "D's": dedication, details, and delivery. Have a closer look at each one of these for a moment. Won't you?

**Dedication**—Many enter the profession with high hopes and good intentions, but their commitment quickly fades in the face of mounting work load and deadline pressures. On the other hand, those who have become eminent in the field truly care about their work. They believe in what they are doing, and they exhibit a freshness and vitality as they progress from one photographic challenge to another. Their dedication to excellence prompts them to pay close attention to minute details because they know this is what separates them from their less successful peers.

**Details**—To be sure, photography is a mass of details: f/stops and shutter speeds are just a couple. But aside from the physical details, are other precise factors which can contribute to success in professional photography. For example, I can vividly remember photographing my first wedding. I can just as vividly remember photographing the wedding of one of the children from that very first marriage. In between weddings I made a special effort to keep up with the family, and this resulted in business for me from baby pictures, prom pictures, graduation pictures and eventually more wedding pictures. Taking care of details often may seem insignificant or trivial, but more often than not, the effort is worth the "trouble."

**Delivery**—This means following through—being dependable, on time, consistent in quality and creativity. In other words, can the client count on you, the craftsman, to deliver time and again through a long term relationship? To paraphrase an old saying: "It takes many acts of giving to make a friend, but only one thoughtless act to lose a friend." So my advice: Sweat the small stuff! The perspiration is worth it because it ultimately gives rise to the sweet smell of success.

**Phrase of the month:** Life's greatest successes occur from consistently putting in a good day's work.

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HARWAY & ASSOCIATES  
• 511 Kenneth Road/P.O. Box 4308  
Glendale, CA 91202; (818) 242-6885

THE FARLEY COMPANY  
• 60 East 42nd Street, New York, NY  
10165; (212) 867-3343  
• 35 East Wacker Drive, Chicago, IL  
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International Publications Consultant

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# datelines

## THE PROFESSIONAL PHOTOGRAPHER'S GUIDE TO INDUSTRY EVENTS

### Are you missing out?

If your organization's convention, workshop, seminar, or exhibition dates aren't listed in these pages, you may be missing potential revenue from would-be attendees. Submit your dates early, and include a contact person's name and address (phone number, including area code, for exhibits only). So readers may realistically plan to attend events listed here, *The Professional Photographer* needs to receive listings, if at all possible, five-and-one-half months in advance. These listings are published at no cost, strictly as a service to readers. *The Professional Photographer's* editors reserve the right to select events to be announced in these pages, and to determine when announcements will appear. Editors are not responsible for conflicting or incorrect dates. For readers' convenience, each event is identified with a code preceding its name: **C** = convention, **W** = workshop, **S** = school, **E** = exhibit.

### 1984 events

**AUGUST 1-3**

**W:** Practice Applications  
Internationally  
Winona International School  
of Professional Photography  
Mt. Pleasant, Iowa

**AUGUST 1-30**

**E:** Sports Photography  
Andy Berman  
Canon Photo Lab  
5001 Wilshire Boulevard  
Los Angeles, CA 90048  
(213) 387-5010

**AUGUST 5**

**W:** New Hampshire New  
Summer Seminar  
Manchester, New Hampshire  
Stephen Davis, Chairman  
Box Orange Road  
Manchester, NH 03104

**AUGUST 5-8**

**C:** PP of Mississippi Alabama  
Florida Indiana Ohio  
Iowa Missouri  
New York Ohio  
Pennsylvania  
Texas  
Virginia  
West Virginia  
Wisconsin  
Wyoming  
Mt. Pleasant, Iowa

**AUGUST 6-9**

**S:** Process Marketing and  
Creative Art  
Winona International School  
of Professional Photography  
Mt. Pleasant, Iowa

**AUGUST 6-10**

**S:** Commercial Photography  
Fashion Photography  
Winona International School  
of Professional Photography  
Mt. Pleasant, Iowa

**AUGUST 12-17**

**S:** PPS of New York Ohio  
Workshop  
Rugbyville, New York  
Basic PhotoLab  
Intermediate Photography  
Advanced Portrait  
Wedding Photography  
A Week With Photo Artists  
Video-Wedding Photography

\* Wayne J. Dreyer  
West Longport, NJ  
1000 Mount Pleasant  
Mt. Pleasant, South  
Carolina, NY 14415

**AUGUST 13-15**

**W:** Chemical Photography and  
Microscopy  
Winona International School  
of Professional Photography  
Mt. Pleasant, Iowa

**AUGUST 13-17**

**S:** Family Photography  
Newport News, VA  
Winona International School  
of Professional Photography  
Mt. Pleasant, Iowa

**AUGUST 15-17**

**W:** Camera and Lens Workshop  
Annapolis, MD  
The Annapolis School of Photography  
1000 East Chesapeake  
Annapolis, MD 21404

**AUGUST 19-21**

**W:** Black and White Printing  
Mayaguez, Pennsylvania  
Winona International School  
of Professional Photography  
Mt. Pleasant, Iowa

**AUGUST 19-21**

**C:** PP of Pennsylvania  
Michigan Missouri NY  
Ohio PA Pennsylvania  
Texas Virginia West Virginia  
Wisconsin  
Wyoming  
Mt. Pleasant, Iowa

**AUGUST 20-22**

**W:** Color Printing Workshop  
Chicago  
The Annapolis School of Photography  
1000 East Chesapeake  
Annapolis, MD 21404

**AUGUST 20-24**

**S:** Commercial Photography  
Winona International School  
of Professional Photography  
Mt. Pleasant, Iowa

**AUGUST 20-24**

**W:** Color Printing  
Workshop and Marketing  
The Annapolis School of  
Photography  
1000 East Chesapeake  
Annapolis, MD 21404

# datelines

## AUGUST 23-25

**W:** **Black & White** Photography Workshop

Michelle Calhoun  
Sandy Haters  
Professional Photographers Workshop  
1116 Northwest 52nd  
Tulsa, OK 74115

## AUGUST 25-28

**C:** **Color** Workshops  
Photo Center  
Photo Education  
Photo Center  
1000 100th  
Aurora, IL 60015  
708/414-1111  
www.photocenter.com

## AUGUST 26-28

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## AUGUST 27-31

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Mt. Prospect, Ill.

## AUGUST 29-31

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 3-27

**E:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
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## SEPTEMBER 4-6

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
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Mt. Prospect, Illinois

## SEPTEMBER 4-6

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 4-29

**E:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Mt. Prospect, Ill.

## SEPTEMBER 5-7

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 7-10

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Mt. Prospect, Ill.

1635 Northgate Blvd.  
Tomball, TX 77375

## SEPTEMBER 8-11

**C:** **Art of Black & White**  
North Photography  
400 East Wacker Highway  
Chicago, IL 60601

## SEPTEMBER 9

**W:** **Integrate IBM Fax Software**  
Levitt & Kaufman  
2440 N. Wacker, Chicago  
Chicago  
1101 Highland Avenue  
Evanston, IL 60201

## SEPTEMBER 10

**W:** **Color** Workshop Seminar  
Dorinda Newberry  
Dorinda J&K  
695 North 69th Street  
Greensboro, NC 27410

## SEPTEMBER 10-14

**S:** **The Photographer as a Portrait**  
**Artist, Color Transparencies,**  
**Restaurant, Studio Planning**  
**Workshop**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 11

**W:** **Black & White** Photography  
Workshop  
Dorinda J&K  
695 North 69th Street  
Greensboro, NC 27410

## SEPTEMBER 12

**W:** **Color** Workshop Seminar  
Dorinda Newberry  
Dorinda J&K  
695 North 69th Street  
Greensboro, NC 27410

## SEPTEMBER 12-14

**W:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Mt. Prospect, Ill.

## SEPTEMBER 12-14

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 14-16

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 14-17

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Mt. Prospect, Ill.

## SEPTEMBER 15-16

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 17-19

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 17-21

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Mt. Prospect, Ill.

**Studio Planning Workshop**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 19-21

**W:** **The Photo Mechanical Process**  
**for Everyone**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 22-24

**W:** **Computers to Build Studio**  
**Profits**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 23-26

**C:** **Florida PP**  
**The Plaza**  
Daytona Beach, Florida  
Theresa Sawyer, Exec. Secretary  
2812 Harbor Drive  
Tampa, FL 33605

## SEPTEMBER 24-26

**W:** **Black & White** Photography, **Medium**  
**and Transparencies**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 24-28

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 29-OCTOBER 1

**C:** **PP of Ozark**  
Lynnette Williams  
David Schinner  
Box 41  
Beaver, MO 64604

## SEPTEMBER 30-OCTOBER 1

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## SEPTEMBER 30-OCTOBER 2

**C:** **PP of Ozark**  
Lynnette Williams  
David Schinner  
Box 41  
Beaver, MO 64604

## SEPTEMBER 30-OCTOBER 3

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 1-5

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 3-5

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 6-26

**C:** **PP of Ozark**  
Lynnette Williams  
David Schinner  
Box 41  
Beaver, MO 64604

## OCTOBER 7-9

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

Histori Plaza Inn  
Kansas City, Missouri  
Bob Stites, Chairman  
7226 Springfield  
Kansas City, KS 66208

## OCTOBER 8-10

**W:** **The Computer in Your**  
**Business**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 8-12

**S:** **Airbrush Techniques**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 9-11

**W:** **Provoking the Eye and**  
**Portraiture With Victor Avia**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 10-12

**W:** **Processing and Printing in**  
**Black and White**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 14-15

**W:** **PP of Indiana**  
Nashville, Indiana  
Susan E. Jones, President  
106 W. Flower Street  
Columbia City, IN 46725

## OCTOBER 14-16

**W:** **New and Future Technology**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 15-19

**S:** **Audio/Visual Production**  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 17

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 19-20

**C:** **PP of Ozark**  
Lynnette Williams  
David Schinner  
Box 41  
Beaver, MO 64604

## OCTOBER 22-26

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 25-26

**W:** **Black & White** Photography  
Shirley L. Gentry, Instructor  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 25-29

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois

## OCTOBER 28-30

**S:** **Portrait** and **Wedding** Seminars  
and Workshops by David  
K. Johnson, Director  
Winona International School  
of Professional Photography  
Mt. Prospect, Illinois



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# datelines

Worlds International Photo  
 - International Photographers  
 M. Woodard, Texas

## OCTOBER 29-NOVEMBER 2

S: Chicago, IL, Interpretation  
 WPA, American Professional  
 World International Society  
 of Professional Photographers  
 M. Woodard, Texas

## future events

### JANUARY 20-21, 1985

W: Chicago, IL, World International  
 Photographers Association  
 M. Woodard, Texas  
 1284 N. Dearborn Avenue  
 Chicago, IL 60642

### FEBRUARY 2-4, 1985

C: Florida PPA  
 2110 East Lake N.W. - Secretary  
 2110 East Lake N.W. - Secretary  
 Atlanta, Georgia 30309  
 Atlanta, Georgia 30309

### FEBRUARY 2-5, 1985

C: PPA of Florida  
 William Mark  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304

### FEBRUARY 3-5, 1985

C: PPA of Florida  
 William Mark  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304

### FEBRUARY 16-18, 1985

C: PPA of Florida  
 William Mark  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304

### FEBRUARY 16-19, 1985

C: PPA of Florida  
 William Mark  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304

### FEBRUARY 17-20, 1985

C: PPA of Florida  
 William Mark  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304

### FEBRUARY 22-25, 1985

C: PPA of Florida  
 William Mark  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304  
 1000 N.W. 12th St.  
 Ft. Lauderdale, FL 33304

### FEBRUARY 22-26, 1985

C: Wisconsin PPA  
 Robert W. Wessinger  
 Thomas Schuman  
 1000 N. Main St.  
 400 Newville Road  
 Ripon, WI 53446

### FEBRUARY 28-MARCH 5, 1985

C: PPA of Ohio  
 Hugh Rederly, Photo  
 Columbus, Ohio  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 2-5, 1985

C: PPA of Ohio  
 Hugh Rederly  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 2-5, 1985

C: Texas PPA  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 10-14, 1985

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 15-18, 1985

C: PPA of Michigan  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 23-27, 1985

C: PPA of America PPA  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 31-APRIL 3, 1985

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### APRIL 13-17, 1985

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### APRIL 14-15, 1985

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### APRIL 15-17, 1985

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### APRIL 19-22, 1985

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### APRIL 27-29, 1985

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

Treadway Cromwell Motor Inn  
 Cromwell, Connecticut  
 Raymond Sobry, Chairman  
 Box 361  
 Cheshire, CT 06410

### MAY 4-6, 1985

C: PPA of Puerto Rico  
 Caribe Hilton Hotel  
 San Juan, Puerto Rico  
 Willie Alonso, President  
 Box 10765  
 Canarra, PR 00922

### JUNE 23-26, 1985

C: PPA of Mississippi-Alabama  
 Governor's House Motel  
 Montgomery, Alabama  
 Larry Boulter, Conv. Chairman  
 33 West Front Street  
 Thomaston, AL 36784

### JULY 13-16, 1985

C: Tennessee PPA  
 Knoxville, Tennessee  
 Ernie Johnson, Chairman  
 Rice Warwick, President  
 1021 Reswing Street  
 Knoxville, TN 37917

### JULY 27-AUGUST 1, 1985

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

### OCTOBER 6-8, 1985

C: PPA of New Jersey  
 Resorts International  
 Atlantic City  
 Walter Sobry, Exec. Manager  
 279 Main Street  
 Hackensack, NJ 07601

### OCTOBER 6-9, 1985

C: Florida PPA  
 The Plaza Hotel  
 Daytona Beach, Florida  
 Theresa Savio, Exec. Secretary  
 2512 Farwell Drive  
 Tampa, FL 33603

### FEBRUARY 22-24, 1986

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 1-4, 1986

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 13-17, 1986

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 16-20, 1986

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### APRIL 5-9, 1986

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### APRIL 13-16, 1986

C: PPA of Iowa  
 Jan Sigler, Exec. Secretary  
 Box 3674  
 Johnston, IA 50322

### APRIL 26-30, 1986

C: Northern Light Regional  
 Ramada Inn Hotel  
 Sioux Falls, South Dakota  
 Adeline Bantlin, Exec. Secretary  
 Box 156  
 Cottage Grove, MN 55016

### JULY 13-16, 1986

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

### SEPT. 27-OCT. 1, 1986

C: Florida PPA  
 The Plaza Hotel  
 Daytona Beach, Florida  
 Theresa Savio, Exec. Secretary  
 2512 Farwell Drive  
 Tampa, FL 33603

### SEPTEMBER 28-30, 1986

C: PPA of New Jersey  
 Resorts International  
 Atlantic City  
 Walter Sobry, Exec. Manager  
 279 Main Street  
 Hackensack, NJ 07601

### FEBRUARY 21-24, 1987

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

### MARCH 7-10, 1987

C: PPA of Illinois  
 Bill Wade  
 269 East 9th  
 Jacksonville, IL 62202

### MARCH 12-16, 1987

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### MARCH 13-18, 1987

C: PPA of America PPA  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### APRIL 4-8, 1987

C: Kentucky PPA  
 Bill Wade, Exec. Secretary  
 269 East 9th  
 Jacksonville, IL 62202

### MARCH 3-8, 1988

C: PPA of Ohio  
 Hugh Rederly, Photo  
 1474 King Exec. Secretary  
 1124 Dublin Road  
 Columbus, OH 43215

### JULY 8-13, 1988

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



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More info? Circle 39

# letters

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

## Bizarre ethics showing

I'm writing about the news item on page sixteen of your March issue: "Distributors unite to battle Gray Market abuses." What bizarre ethics the writer must have, and apparently doesn't care who knows it! I presume that is his idea of a free market—where the government keeps the consumer from protecting himself against crooks that have several prices for the same equipment.

It is your (PP of A) members—and yes, I am a member—who are being bled by this controlled market. Are you really so blind, or just part of the non-involvement generation?

In a free market, *anyone*, may buy, mine, create, or otherwise produce an article anywhere in the world, and place it into commerce at a modest profit anywhere in the world. That is sanity!! I think your ethics are showing.

Harris J. Shaper, M.D.  
Cypress, California

## Incredibly naive

Recently a friend of mine, who is a member of Professional Photographers of America, asked me if I had thought of joining the association. I told him I would think it over, and began to look through some of his copies of *The Professional Photographer*.

I came across your August 1983 issue subtitled "Special Issue: Commercial Photography." The cover photograph was very well done, and I began to flip through the issue, until I happened on an article entitled "Table top photography." In it, the author talks of "sophisticated light control" and "mastery of the basics" loosely translated in the quality of his work. This is the kind of piece I would expect to see in a high school newspaper, certainly not in a professionally-oriented publication.

I doubt very much if anyone could derive any useful information from the article. It is incredibly naive and represents a disservice to your readers. As for PP of A, I'll give it a little more thought.

David Campbell  
Halifax, Nova Scotia

## Shooting for the top

"Meet the President," in January's issue deserves very high praise. The theme,

"working from the bottom to the top to help others," is especially inspiring to me, as it should be to other young professionals just starting out on their own.

I can truly relate to Mr. Cricchio's humble start from the bottom, a small 15'x30' studio in Port Arthur, Texas. At the moment, I seem to be in the same position he was in in 1958. Recently my wife and I opened a studio in New Albany, Mississippi, a town even smaller than Port Arthur. We have an even more humbling 14'x21' upstairs studio, including reception area and my office.

It's very encouraging for me to see someone like Mr. Cricchio reach the top of our profession, and have time to help others.

W. Allen Stanford  
New Albany, Mississippi

## Meaty messages

I just read, and then re-read "president's message" in February's issue. I compliment Mr. Cricchio on its content. He presents so much information and insight. It's the best "state of the union" message I've read. But, then, I'm not surprised.

Brian Johnson  
San Diego, California

The "president's message" in March was the finest I ever have had the pleasure of reading. Mr. Cricchio expressed in a beautiful way what many of us feel, but cannot put into words. Each month, his message has been meaningful, and well written. But I see no way he ever will top the March message.

Evelyn Lageman, Cr. Photog.  
St. Louis, Missouri

## Aah...censorship!

Two photographs that appeared in your March issue definitely did not belong there. Specifically, the photo of the man with a knife protruding from his head, and the one of the accident victim with massive facial burns should not have been published.

Someone on your magazine selected these photos from among 300 choices according to the copy that appeared with the selected photos. I will never understand why. They may belong in some other type of publication like the *Enquirer* but not professional magazines such as *The Professional Photographer*.

I had previously thought that *The Professional Photographer* was, among other valued things, a learning tool and business aid. I can, or maybe I shouldn't,

imagine family members (including children) in a photographer's studio glancing through some magazines while waiting to discuss a booking, and coming across these two photographs. *Your* magazine is supposed to be for photographers, not plastic surgeons. Thoroughly disappointed in the March issue.

Kenneth Kaplan  
Forest Hills, New York

## Dimensions wrong

I am building the hide-away window described in the article on page thirty-three of your February issue. The dimensions apparently are off. The parts do not equal the whole. I made the corrections in dimensions before cutting any parts.

Richard E. Stoner  
Ashtabula, Ohio

*The dimensions published are those given by author Andrew Torre. In confirming figures and dimensions with him in the editing stages of the article, he indicated that his measurements did not have to be duplicated precisely for the project to work.—Editor.*

## Accolades to Rickard

I look forward to reading Marty Rickard's "in the studio" every month, and he never lets me down. Don't know how he does it, but he keeps coming up with such great ideas and solutions to problems. Sometimes, I feel as though he's reading my mind.

I've been in photography for nine years, have worked for small and large studios, and would like to own my own within the next two years. Sometimes, though, I get very discouraged, and wish I had a cassette recording of Marty's ideas and positive input to get me over the rough spots. But then I have only to pick up the PP of A magazine and read his column. I refer to issues even six months to a year after they come out.

Mary McFarland  
Philadelphia, Pennsylvania

## Take one more step

Nick Tillger's article on mother and child photography in February's issue suggests that names of potential clients be gathered from the birth announcements in newspapers. I suggest that any responsible, caring, professional photographer take one more step before using a list assembled this way.

Sadly, some infants do not survive. Such loss of a child is one of life's most traumatic occasions, and parents never

# The Encore Folio by Art Leather

totally recover from it. Some of my close friends lost a baby, and I saw the subsequent pain they endured with every piece of direct mail advertising addressed to the child or to them as new parents. The pain, anger, and outrage that they felt with each piece that continued to arrive slowed down an already slow recovery.

So as professionals, besides putting on our computers names from birth announcements in newspapers, we should check those same papers, as unpleasant as it may be, for death notices of infants listed there, and remove their names from our mailing lists.

Ronald C. Simons  
Readfield, Maine

## Pageants are fun

I respond to Carl Neilsen's "letter to the editor" in February's issue. This year I was selected as official photographer for Michigan's Junior Miss Scholarship Program. It was held in a small town about thirty miles from my studio.

The contestants, all high school seniors, spent the program week there participating in home tours, social lunches, and sporting events, as well as rehearsals and other drudgeries. I followed the girls nearly everywhere, photographing them in candid and controlled candid situations. Most (eighty percent) of my sales were from these candid. Orders from photographs of the girls on-stage made up the other twenty percent.

A one-hour lab in a nearby mall processed my work so I was able to display my photos during performance nights. I made the on-stage photographs during dress rehearsals in the afternoon, and displayed them that night. By displaying the photos so soon, I was able to induce excited parents to place larger orders.

My gross receipts covered all expenses, including full-time wages for my receptionist to keep my studio open that week.

I certainly won't be able to retire to the Bahamas on this annual income, but that week brought more excitement and fun into my life than any other job ever has. Besides, I now have twenty-eight close sisters all over the state.

Jim Fisher  
Coldwater, Michigan

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



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## Mamiya maintains service

In the aftermath of the recent Osawa/Mamiya bankruptcy, Mamiya is seeking a U.S. distributor for its products. *The Professional Photographer* learned during an interview with Mamiya salesman, Y. Abe, of Japan, during his visit to Osawa & Company, Mt. Prospect, Illinois. Abe confirmed reports by other Japanese sources for *The Professional Photographer*, that Mamiya will maintain service and continue manufacturing its products and distributing them in the United States.

Abe said that Mamiya plans to export its products directly to the to be selected U.S. distributor. He also said that Mamiya reorganization can be expected soon and that as long as the company is in service it expects to honor all service contracts for its products.

## Art-hazard concern surges

The School of the Art Institute in Chicago in cooperation with New York City's Metropolitan Life Foundation has developed a program to educate artists and craftsmen about safe work practices in classroom and studio. This is one in a number of recent moves made to learn more about the relationship between artist's maladies and their working materials.

As part of the school's "Hazards in the Arts" program, a series of booklets entitled *Alternatives for the Artist* (School of the Art Institute, Chicago, 1981) written by Nancy Seeger, MFA, informs artists about hazards related to materials used and about precautions to take when using them.

"This is the first full-fledged program of its kind," says Seeger, a research consultant for the Art Institute. "Our goal is to inform anyone involved with art and artists—including teachers, students, and physicians—that art materials may not be as safe as we think."

Michael McCann, PhD, industrial hygienist for the Center for Occupational Hazards in New York City, attributes lack of awareness by physicians as one of the biggest blockades to learning about maladies caused by artists' materials. Symptoms are often vague, he says, and many times physicians reject the idea that the physical problem may be caused by materials the artist-patient is working with. As Seeger explains, "artists don't con-



James Gerritsen, Grand Rapids, Michigan, holds his image of the dedication of Gerald R. Ford Museum, September 18, 1981, in Grand Rapids. The 11"x14" color portrait, one of five made, was presented to the museum last October after traveling around the world for a year-and-a-half, collecting signatures of the dignitaries and celebrities appearing in it. They include Foreign Minister Sunaro Sonoda of Japan, former President Valéry Giscard d'Estang of France, former Prime Minister of Canada Pierre Trudeau, Vice-president George Bush and his wife Barbara, First Lady Nancy Reagan and President Ronald Reagan, former President Gerald Ford and his wife Betty, Grand Rapids' mayor Abe Drasin, Michigan Governor William Milliken, and Senator Donald Riegle of Michigan. The image has been valued at more than \$10,000. (Photo by The Grand Rapids Press)

nect headaches to the materials they're using...unless they already have had bad experiences with them. Also, the effects of many of these materials may have long latency periods."

"What happens in the body," she recounts, is that single high doses or repeated exposure to low levels of substances such as asbestos, benzene, formaldehyde, and glycon ethers and their acetates—just some of the substances labeled most harmful by the American Conference of Governmental Industrial Hygienists and the National Institute of Occupational Safety and Health—may lead to irreversible physical damage. Illnesses attributed to the chemicals include disorders such as leukemia, CNS depression, lung cancer, and damage to the reproductive system." Seeger cites that these substances along with many others also found in various varnishes and paint removers, fixatives, clays, woods, and chemicals used in developing color photographs have been proved to be toxic to the body.

According to McCann, ceramicists, silkscreeners, potters, printmakers, woodworkers, and welders are among those who expose themselves to the greatest risk. He cites cases of lead poisoning, silicosis, dermatitis, asthma, and acute toxic reactions such as dizziness, headaches and nausea that he has observed among these craftsmen.

Interest in the art-related health hazard field began in 1970, after Congress passed the Occupational Safety and Health Act. Since then, an increasing amount of literature has been published. There has also been a push by such awareness groups as the American Society of Testing Materials and the National Art Materials Trade Association for voluntary labeling requirements and material substitution.

Effective in 1985, the Occupational Safety and Health Administration will enforce a regulation requiring all producers of potentially hazardous materials to educate their employees about dangers and to provide better product labeling and written information about these hazards.

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## JVC announces winners of its professional video contest

General Foods Corporation, Geophysical Service Incorporated, Minolta Corporation, and The Women's Video Collective are all top winners in the 1983 Professional Video Competition sponsored by JVC Company of America. The fourth annual competition attracted 788 entries—an increase of more than 200% over 1982.

General Foods Corporation, White Plains, New York, won first prize in the communications category with its "Bene-Choice," a seventeen-minute program that tells employees about the company's benefits. McDonald's Corporation, Oak Brook, Illinois, took second place in the category with "McDonald's Masterpiece Concerto." Third place for communications went to Saks Fifth Avenue, New York City, for "Cincinnati Open."

"The Seismic Zone" won first place in the training category for Geophysical Service, Incorporated, Dallas. This fifteen-minute parody of "The Twilight Zone" simplified seismic data collection. U.S. Bancorp, Portland, Oregon, picked up second place with "You Can Sell." And Avon Products, Incorporated, New York City, came in third with "Three Steps to Successful Selling."

Minolta Corporation, Ramsey, New Jersey, took first place in the promotion/merchandising category with "Minolta AutoFocus." In the nine-minute program mimes presented Minolta's new camera, "The Talker," to sales personnel and consumers. "Series 80 Software Solutions" won second place for Hewlett

## Copyright dispute takes legal steps over warship photos

The New York Times Company, Newsweek, the Associated Press, and Gamma-Liaison are being sued for violating the copyrights of an Argentinian naval officer who photographed the sinking of the battleship "General Belgrano" during the Falkland Islands War.

The \$2 million suit, filed by attorneys Jacobson & Bailin, Esquires, on behalf of former Argentinian naval officer Martin E. Sgut, alleges that the media companies published Sgut's photographs of the sinking of the battleship without permission and without compensation.

When the British torpedoed the "General Belgrano" on May 2, 1982, the injured officer Sgut boarded a lifeboat. From this vantage, he photographed the sinking of the Argentinian battleship. While recuperating in the hospital, Sgut's photographs were taken by a third party and sold to Gamma. The officer received no money for his photographs.

The French corporation, Gamma Press Images, then licensed its American operation, Gamma-Liaison, to sell the photographs throughout North America and Canada. *The New York Times* published

the photographs on the front page of its Sunday, May 9, 1982, edition without any credits. Newsweek published one of the pictures in its May 17, 1982 issue, again without any credits. The Associated Press distributed the photographs to its subscribers, again without a credit to a photographer.

Said attorney Marc Jacobson about the suit: "Our client's property was stolen from him while he lay in a hospital bed. We believe Gamma-Liaison has capitalized on the sale of our client's photographs. We believe revenues from the sale of these photos exceeds \$250,000. In fact, several of the pictures were recently included in a published volume of award-winning photojournalism, without any individual credits. We have no doubt that there is a strong case here."

## in brief

**Visual Departures Limited**, New York City, is the sole distributor for **Flexfill** photographic reflectors.

**Michael Nugent**, vice-president, business development, **Heizer Corporation**, has been elected to **Fotomat Corporation's** board of directors.

**Schneider Optical Works**, Bad Kreuznach, West Germany, has produced its 14-millionth lens, a Cine-Xenon M C 2/80mm from a series of cinema projection lenses newly included in the production range.

*Vantage Point*, "a showcase of photographic art," is a new magazine published bi-monthly by **Lepley Publications**, 362 Pacific Street, Monterey, CA 93940.

**Neal J. Robin** is new vice-president, general manager of **5P Photographic Processing**, Houston. Robin is president of the Houston chapter of **Society of Photographic Scientists and Engineers** and southern regional coordinator for **The Association of Professional Color Laboratories**. He also serves on the editorial review board of the **Journal of Applied Photographic Engineering**.

## obituaries

Marcel Moine, M.PhotoG.Cr. F-ASP, died March 10 after a short illness in Miami. The PP of A member had earned his Master of Photography and Photographic Craftsman Degrees and was a recipient of the American Society of Photographers Fellowship July 1983. He is survived by his wife Sylvia.

Packard Company, Corvallis, Oregon. Third place went to Denver's Petro-Lewis Corporation for "The Oil Story."

Honors for the top local cable production went to The Women's Video Collective, Cambridge, Massachusetts. "Stronger Than Before" traced the events and emotions surrounding a 1983 upstate New York nuclear-weapons protest organized by women who established a summer-long peace camp. New York City's Local 23-25, International Ladies Garment Workers Union received a second-place award for "We Are One." And "Trash" by New York-based Syracuse Cablesystems took third.

JVC awarded each of the four first-place winners \$5,000 worth of professional video equipment. Second-place winners each won equipment valued at \$3,000, and third-place winners each won \$1,500 worth.

## Lucht vs. Nord

Lucht Engineering, Incorporated, has filed a patent infringement suit against Nord Photo Engineering, division of Photo Control Corporation, in Minnesota Federal District Court. Alleging infringement of United States Patent No. 3,951,545 by the Nord "Specialist" Candid Wedding Printer, the suit asks that Nord be permanently enjoined from making, using, or selling infringing equipment and that it pay damages to Lucht.

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# behind the cover

## Photographing a step beyond the surface

Some photographers make likenesses of their subjects. They record images of the surface, of what appears to be on film. Other photographers photograph the being of their subjects. One such photographer is Jon M. Lyons.

"I approach my work with an emphasis on creating an illustration of my subjects," says Lyons, maker of this month's cover image. "I want to capture their essence with feeling by creating portraits that are artistic and have great emotional impact."

Lyons, owner of Jon Lyons Photography, San Diego, says that simplicity is the key to his approach. To create his portraits, he blends three ingredients. He describes the mixture as "a simple play

of light, color, and form."

A professional photographer for eight years, he believes that his degree in film for telecommunications greatly influenced his capabilities as a photographer: "It seems that photography basically comes very natural to me as an offshoot of my college training. My background as a film director helps me visualize portraits before I record them on film."

To determine the look a subject needs to portray, Lyons tries to get a feeling for the person. "I just communicate with the subject and try to get him to relax and feel comfortable and to enjoy himself. It's important to occupy the person sitting in front of the camera. I get some of the best expressions just by relaxing the subject,

A photographer has to direct a subject into an expression. Many times all I have to do to get the expression that says it all is to say one thing, then wait a second."

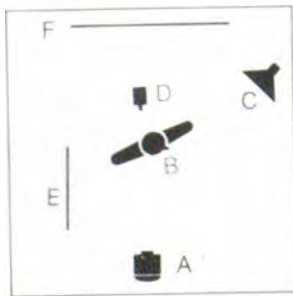
Expression is just a part of creating successful images for Lyons. "The most important element in a portrait is the composition within the frame, the geometry of a photograph. Designing something, by positioning subject and controlling light, to provoke the viewer's eye and pull it into the picture is how a photographer gives a photograph its strength." □

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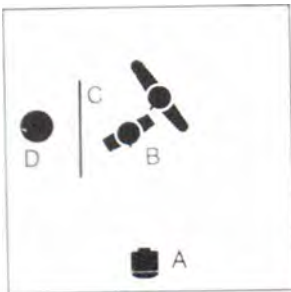
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*Lyons and violin blended eloquently to create this portrait of a "Young Maestro" part of PP's or A's 1983 Loan Collection. Exposure was f/8 at 1/500 second on VPS II film. DIAGRAM: (A) Hasselblad camera with 150 Summil lens; (B) subject; (C) 200wax Collins soft box; (D) 200wax Neopan PRO11 (12000) based diffuser through soft box; (E) silver reflector; (F) black paper background.*



*A background of sand and waves set the perfect tone for a relaxed portrait of "Keli and Sasha." Exposure was f/8 at 1/500 second on VPS III film. Roscoe neutral density vignetter created the soft effect. DIAGRAM: (A) Mamiya RZ camera with 180mm lens; (B) subjects; (C) finelight collapsible translucent panel to diffuse sunlight; (D) sun.*





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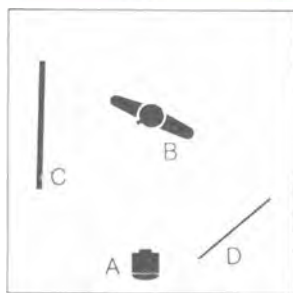
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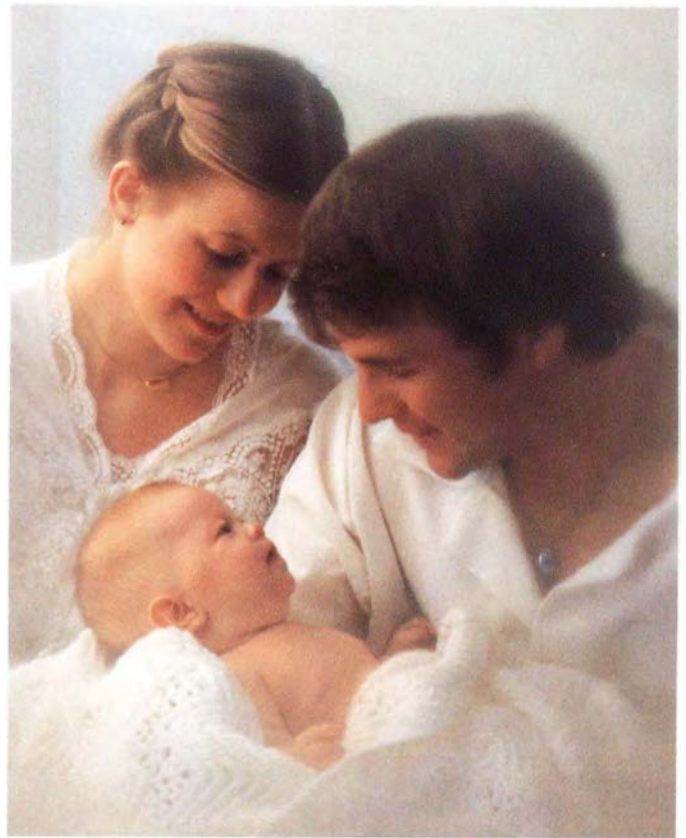
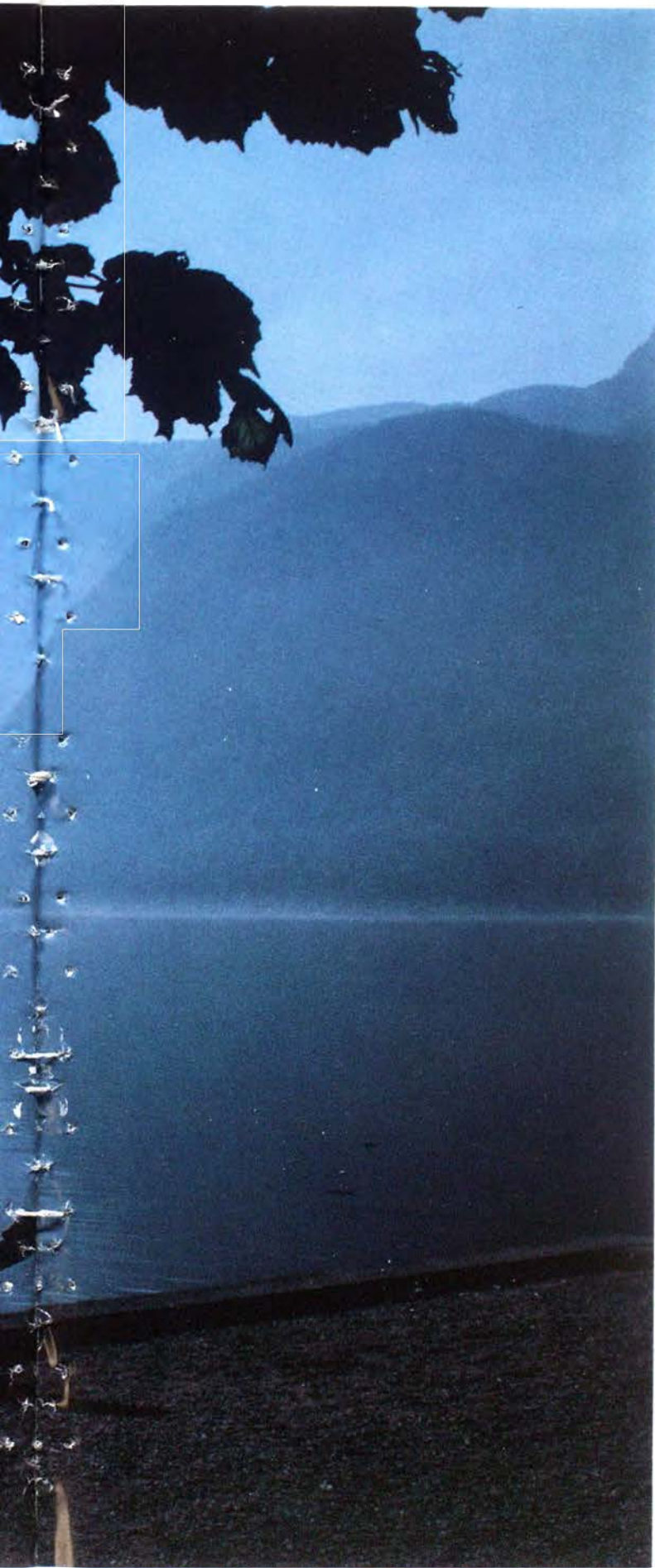


Hal West, South Daytona, Florida, made "Victorian Lady," at the request of a bridal salon owner to show this new, antique-style gown. The image is part of PP of A's 1982 General Exhibit; it won a Merit Award from PP of A in 1982 and a First Place and Merit Award from Florida PPA in 1981. Exposure was  $f/3.5$  for  $\frac{1}{8}$  second on VPS 120 film by window light. DIAGRAM: (A) Mamiya RB 67 camera with 90mm lens; (B) subject; (C) window; (D) white-cardboard reflector.

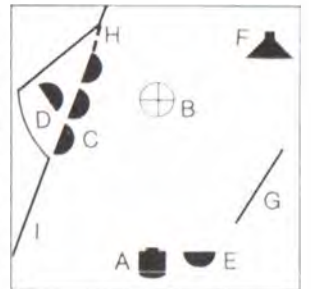


(Left) To make "Green Velvet Run," H. Howard Hudgins Jr., Richmond, Virginia, had to mount his camera on a tripod in over four feet of ice-cold mountain stream water. The photograph is part of PP of A's 1983 General Exhibit. Hudgins says he made the photograph as his "artistic expression" for an exhibit on rural Virginia. Exposure was  $f/32$  for ten seconds on Kodachrome II film with a Mamiya RB 67 camera, 180mm lens, and bellows attachment.





"Our First," has won several awards for photographer Lauri M. Ahlman, Whitewater, Wisconsin, including blue ribbons from Wisconsin PPA and Northern Light PPA. It is part of PP of A's 1982 General Exhibit. The mother requested a high-key photograph of her holding her baby; Ahlman suggested including the father, too. Exposure was  $f/5.6$  for  $\frac{1}{8}$  second on VPS film by simulated window light. DIAGRAM: (A) Mamiya RB 67 camera with 180mm lens and homemade soft focus filter; (B) subjects; (C) three 100w/s floods; (D) 50w/s Photogenic; (E) 100w/s Photogenic with sixteen-inch reflector; (F) 200w/s Skylighter; (G) white reflector; (H) white curtain; (I) white stucco wall.



About 6:30 a.m., while the sun still was behind the mist covered mountain, Edward J. Kazmirski, Lansing, Illinois, took advantage of the high light ratio, exposed for a silhouette and created, "Early Morning Splendor." Made in Halstatt, Austria, the photo is part of PP of A's 1982 Traveling Loan Collection. Exposure was  $f/5.6$  for  $\frac{1}{25}$  second on Kodachrome 64 film. Kazmirski used a Leica R3 camera with a 50mm lens and a LUV filter.



A Family Affair is part of PPA's 1982 Traveling Loan Collection. It also won Best of Show from Florida PPA in 1982. Photographer Lois Griffin used a Hoya 1B filter coated with clear nail polish when she photographed the family in a cow pasture by late afternoon light. Griffin created the image with an exposure of 1/500 at f/8, second on VPS 220 film with a Mamiya RB 67 camera and a 180mm lens.

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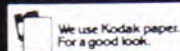
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A photograph of a young boy with short, wavy brown hair, wearing white overalls, standing in profile on a sandy beach. He is looking towards the right. Next to him is a large, fluffy white dog, possibly a Maremma Sheepdog, also in profile, looking towards the right. The background is a vast, open landscape under a bright sky.

## *Mothers on child photography*

Are you getting your share of the lucrative children's market?

*By Wanda Bain and Maria C. Saguto*

**T**hrough an informal survey and focus-group-type study, *The Professional Photographer* probed existing and future markets for child photography with a group of suburban, middle income mothers who have their children photographed regularly. Our intent was to gather, first-hand, insights that would be valuable to professional photographers wanting to

"The End of Summer" was made by Virginia Clayton, Berkeley, California, as part of an annual portrait session. The photo is part of PP of A's 1983 General Exhibit. Exposure was f/4 for 1/250 second on VPS film with a Hasselblad camera, 150mm lens, and a Leon high-key vignetter.

expand into child photography, or merely increase their share of that market.

The mothers interviewed discussed their child portraiture buying habits and preferences and candidly expressed their opinions about service, photographic quality, and marketing approaches they had received. Their comments reveal the many marketable aspects of children's photography, how to reach potential customers, which poses sell and why; and how to sell without losing customers.

The surveyed women are of various ages; most live in a large metropolitan suburb, have two or more children, and have completed some education beyond high school. These mothers had bought pictures of their children from all types of photographers: studio, retail store, free-lance, and school. Most have their children photographed at least once a year, more often before they reach school age, and most often before their child's first birthday.

To create a pictorial record of their children's growth was the prime reason mothers gave for buying portraits. If this were projectable to the masses, it would indi-

cate a steady source of potential business for the professional photographers who promote to this market. Professional photographers can add to their steady income from annual photographs by taking advantage of the many reasons that mothers have their children photographed.

Gifts to grandparents and other relatives are prime motivators for mothers to buy portraits of their children. Mothers said they also buy portraits to commemorate their children's birthdays and special holidays, and to put on or in Christmas cards.

Portraits for wall decor can generate additional business. Mothers said that they regularly added to wall arrangements of portraits of their children as the children became older. This is another obvious indication that with some motivation, mothers will regularly buy portraits of their youngsters.

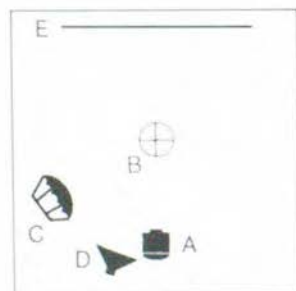
By being more aware of these photographic needs, you can attract mothers to your studio with special promotions and advertising—the mothers' number one draw to the photographer they chose. Coupons were the second major

attractor; friends' recommendations and studio window displays followed.

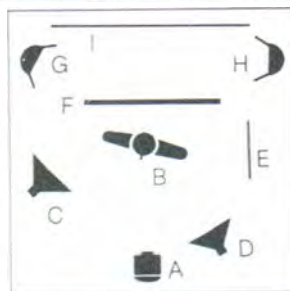
Mothers not only don't mind getting your advertising, they want it, if our survey is accurate. Most mothers said they would like to know about any specials offered by a photographer, and that they likely would take advantage of the offers. Mothers said they prefer to be contacted by mail. They find telephone calls annoying because they often come at the wrong time. But if you believe strongly in telemarketing, don't despair. Mothers we surveyed said that even though they refuse a sales contract by phone, they likely would respond to a follow-up letter from the photographer who called. The women feel less "hassled" by letters than by phone; they say letters don't present as much pressure. And that's one thing they *don't* respond to.

Price and convenience *most influence* which photographer mothers will select for their children's portraiture needs. Friends' recommendations, quality, and package offered, follow in influencing the mothers' decisions.

Most mothers expected to pay \$25 or



Paul Tamason, San Jose, California, photographed the "Jimerson Quads" as a gift for their father. The image is part of PP of A's 1982 General Exhibit. It was exposed at f/5.6 for  $\frac{1}{100}$  second on VPS film. DIAGRAM: (A) Mamiya RB 67 camera with 180mm lens and netting for diffusion behind the lens; (B) subjects; (C) Norman-250 strobe in Larson seventy-two-inch Statish reflector at 125w/s; (D) 375w/s strobe in 3'x6' soft box; (E) painted background.



Melba Gigga, Newport Beach, California, says she made "Katie—A Country Girl," as part of an annual offering of the children in the subject's family. The recently ordered a 20" x 24" canvas print for their living room, and the image is part of PP of A's 1984 Loan Collection. The image hangs in the photographer's studio and has generated many similar portrait sittings. Exposure was f/11 for  $\frac{1}{100}$  second on VPS film. DIAGRAM: (A) Hasselblad camera with 150mm lens and Softar number three filter; (B) subject; (C) Blumhagen 3'x7' soft box; (D) Norman 34F soft box; (E) 3'x7' cardboard reflector; (F) wall with window; (G) hood with hair dryer; (H) fluid with hair dryer; (I) blue background.

less when they last had their children photographed. Very few expected to pay as much as \$100. But about twenty-five percent said they paid more than they expected to; about the same number said they paid less. Most of the women indicated that they solely determined which poses to buy, and in what sizes and quantities. But some fathers also participated in selection. Nearly half the mothers bought a print package; most of the others selected poses from a variety of prints offered.

Smiles sell. Most mothers said they prefer a smiling pose—a full smile. They like natural, not “goofy” (contrived) poses. And they want photographers to make sure their children’s clothes and hair are neat in the pictures.

Retail stores won out as the place where most mothers we surveyed bought their last child’s portrait. And nearly all the mothers said they were satisfied with their purchases. But here again, we uncovered an opportunity for studio owners. Most mothers said they would like the photographer to offer specials on posing children together and/or individual-

ly. Apparently department stores aren’t offering this option. Another point in the studios’ favor: half the mothers said they would have liked to have been offered an environmental portrait. And only two mothers surveyed said they received an offer to change their children’s clothes for different poses.

Even negative comments from mothers hold some tips for professional photographers who want a share of children’s portrait market. Mothers strongly dislike a pushy sales pitch and are turned off by pressure to buy certain photographs. They want to be allowed to decide what they want to buy. And satisfying this want begins before the preview presentation. Mothers want photographers to listen to what they want when they bring their children to be photographed.

*Mothers feel so strongly about high pressure sales tactics that many of them actually would rather wait in line and settle for less quality to avoid what they consider a “sales pitch” and pressure to buy.* Nearly all felt that department store photographers applied these sales ploys.

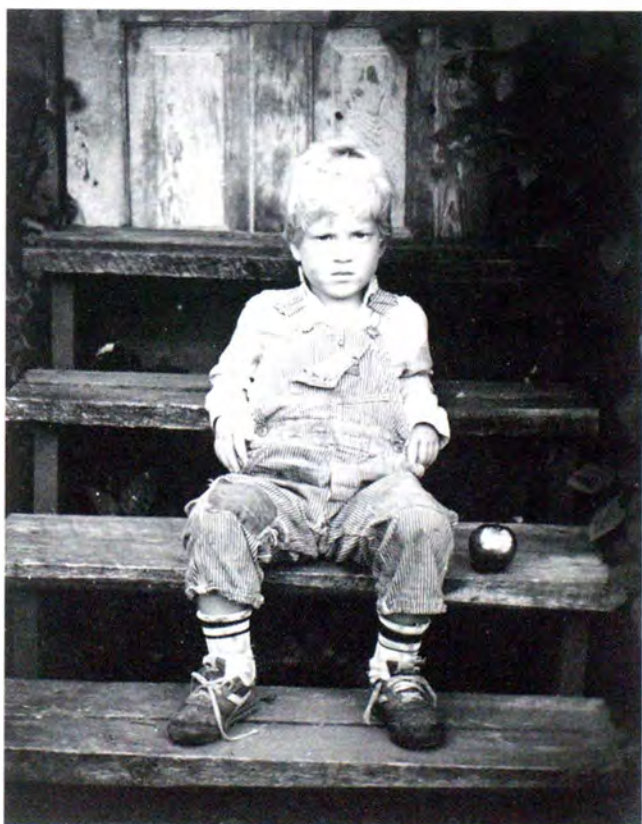
You can draw these mothers into your

studio because you can offer the services mothers want: variety in backgrounds and poses, and time to make their children look their best. To improve your business, our survey indicates that you need only recognize the wide market for children’s photography, develop promotions around its various aspects, and advertise to make mothers aware of your special promotions. According to the surveyed mothers, being sensitive to their preferences during the photography session and avoiding hard sell and pressure tactics during the sales presentation should ensure continued business from this high potential market.

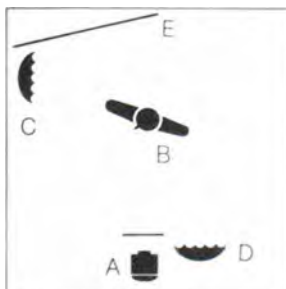
One mother summed it up when she described a professional photographer she had used and was very pleased with: “He was friendly with the children, knew how to work with them, and took his time with everything from the sitting to explaining his prices.”

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A real “boy’s” portrait is what Lee Corrigan, CPP, Yankton, South Dakota, had in mind when he created “Born to Poverty.” Corrigan asked the boy’s mother to bring him in as he usually looks (instead of all dressed up). He has used the photo, part of PP of A’s 1983 General Exhibit, for display and advertisement. The exposure, made by north light, was  $f/5.6$  for  $1/50$  second on VPS II film with a Mamiya RB 67 camera and a 127mm lens. Corrigan used a forty-eight-inch black umbrella above the boy’s head.



“Professional photographs should be very personal and have a lot of meaning,” says Don Byrne, Kankakee, Illinois, in “Candid,” the baby wore a seventy-year-old heirloom christening gown, and Byrne included a lamp that belonged to the baby’s grandmother, and a hand-made shawl. The photograph is one part of PP of A’s 1982 Loan Collection. Exposure was  $f/8$  for  $1/50$  second on VPS film. DIAGRAM (A) Mamiya RB 67 camera with 180mm lens and vignetter; (B) subject; (C) 75w’s main light; (D) 75w’s fill light; (E) window.

# Home made soft box

A do-it-yourself project for mobility and versatility

By Bruce Wehman

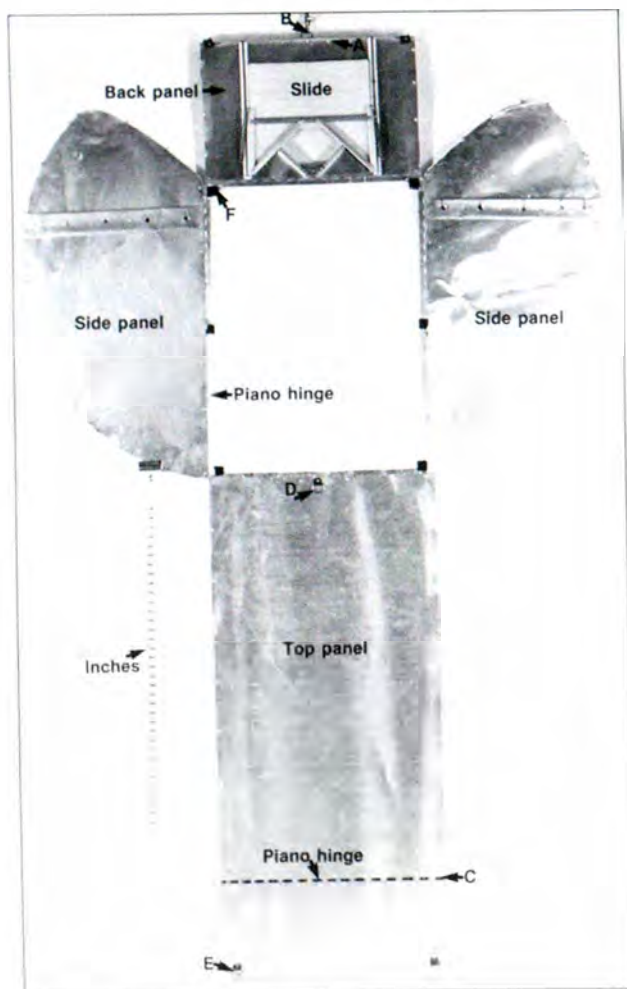


FIGURE 1

**H**aving casually observed soft box lighting unit designs for some time, I've noticed that most home-made units have two things in common: 1) they work very well in the way they were intended, but often lack versatility; 2) they tend to be difficult to move around outside the studio and usually accept only one specific light source. Some of the more hastily thrown together units, like most of mine, usually fall short in another very important aspect—their ability to dazzle customers with their good looks.

So the contraption I'm going to propose in this article probably will not dazzle customers. It is, however, portable, can be used with a variety of light sources, and can solve a lot of lighting problems. To make it requires only a few tools. This is not a rigid recipe, just a guide.

You will need sheet aluminum (.020-inch thick); eleven-and-a-half feet of aluminum piano hinge; flat curtain rod; forty inches of aluminum channel ( $\frac{1}{16}$ " x  $\frac{7}{16}$ " x  $\frac{3}{16}$ "); twenty-two feet of aluminum angle ( $\frac{1}{16}$ " x  $\frac{1}{2}$ " x  $\frac{1}{2}$ "); 100 pop rivets ( $\frac{1}{8}$ " x  $\frac{1}{4}$ "), four pop rivets ( $\frac{1}{8}$ " x  $\frac{1}{2}$ "); twelve steel nails (.170-inch diameter); twenty inches of aluminum bar ( $\frac{1}{8}$ " x  $\frac{1}{2}$ "); two screen door springs; eight D-rings or buckles; nylon webbing (one-inch wide); parachute cord; snap hook; and these hand tools—pop rivet tool, tin snips, hack saw, vise, electric drill.

The sheet metal may be difficult to find in other than wholesale quantity; try recreational vehicle centers first. If you can't find uncorrugated sheet aluminum, you can use "camper skin," but you must flatten it first. Aluminum piano hinge is best because it is lightweight and easy to work with. Flat curtain rod is available in various weights, but a heavy gauge is best.

The hot spot in my design is minimal. If you are more concerned with the size of the box than with the hot spot, you can slim down the cross section considerably, but you must be careful not to flatten the curves. The two continuous curves that are part of the unit's profile are structurally imperative.

## Side panels

Begin the project with the side panels (Figure 1), and don't let the box's irregu-

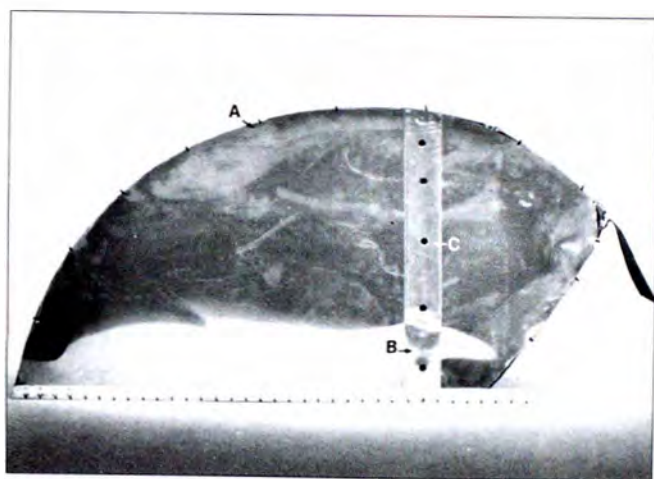


Figure 2

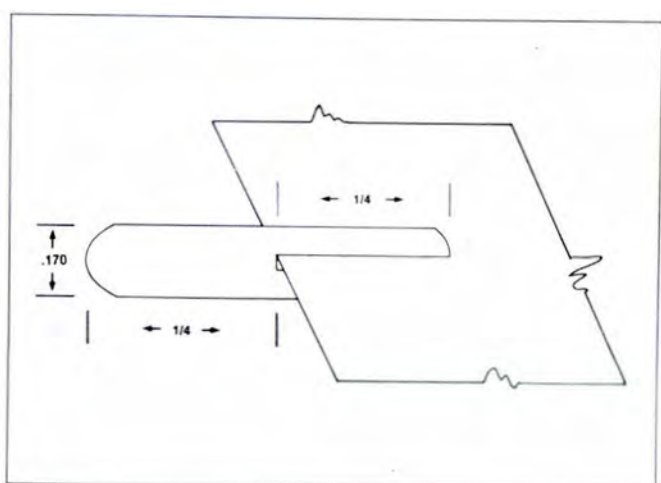


Figure 3

lar shape scare you. Your result need only approximate the photograph to work. If you are still unsure, lay a piece of graph paper over Figure 2, and trace the panel. From the tracing you can make a scale drawing of the side panel. Cut out one aluminum piece and use it to trace the other. To determine the length of the top and back panels, roll a side panel along the floor and measure the length of its perimeter. Add an extra inch or so for insurance; you can trim off any extra later. Record this measurement for later use.

Make the pins that dot the periphery of the side panels (Figure 2, A) by following these steps: a) round off the end of a .170-inch-diameter steel nail with a grinder or file; b) insert this rounded end in a vise from the top down to a depth of  $\frac{1}{16}$ -inch; c) cut the nail leaving half an inch in the vise; d) with the hack saw, cut a quarter-inch-deep slot in the half-inch piece lengthwise; e) remove the completed pin from the vise and repeat steps "a" through "d" until the nail becomes too short to handle easily. Each nail should yield three or four pins. Once you have measured and made the first pin, attach it to the top of the vise with double-sided tape and use it as a guide to "eyeball" the rest.

Pinch the pins to the side panel edges (Figure 3) by backing each with something heavy and hard, such as a vise or large hammer, and giving it a couple of whacks. It is a good idea to experiment

a few times on scrap, testing with pliers afterward. Too much hammering or not enough will produce a weak grip.

The stiffening rib on each side panel (Figure 2, B), is an eight-inch-wide piece of sheet aluminum folded in thirds vertically but not flattened too much; rounded edges mean more stiffness. This rib engages the top panel with a full-length six penny nail. Insert the nail, head first, between the folds of the stiffening rib leaving about  $\frac{1}{8}$ -inch on the outside (Figure 3, A). To hold the nail in place, hammer around the head and attach two pop rivets through the stiffening rib on each side of the nail (Figure 3, B). A few more pop rivets down the center of the rib will hold it to the side panel.

Drill half-inch holes down the center of the stiffening rib (Figure 2, C). The  $\frac{1}{8}$ -inch small rod section of most light stands will pass through these holes to support the unit on a light stand. The holes must be at least half-inch in diameter to allow the rod to pass through at an angle when the unit is tilted. If you don't have a large hand drill or drill press, drilling the holes may be a problem. Try drilling a starter hole with a hand drill and the half-inch hole with a half-inch drill in a wood brace.

### Back panel

To construct the back panel, trace the photograph (Figure 5) on graph paper as you did for the side panels, and cut a rec-

tangle of sheet aluminum the size you need. With tin snips, cut a hole in the center of the rectangle similar to the one in Figure 5, A. Here again, exact size is not critical. You need only arrive at a close approximation. Cut a piece of aluminum angle the width of the back panel and rivet it across the top and behind the back panel near the center (Figure 1, A). Fold the angle toward you at both ends and rivet a strip on nylon webbing, with its end folded over, through both the angle and the back panel (Figure 5, B). Attach a D-ring behind the angle at the center (Figure 1, B). Uses for the webbing and D-ring will be explained later.

Flat curtain rod sections come in two sections, a smaller one inside a larger one. Cut two pieces of the larger section the length of the back panel. Again using the photograph for scale, establish where you would like these positioned on the back panel and attach only one with rivets through its center section (Figure 5, C). Temporarily C-clamp the other piece in the position it will be attached. These pieces stiffen the panel and serve as tracks for the slide.

The slide is the guillotine-like device that grips the rims of light reflectors. It is suitable for nearly every light on the market, tungsten or flash, from five to eleven inches in diameter.

To make the slide (Figure 5, D), cut a rectangle of the required size and round off the corners if you wish. Cut a trian-

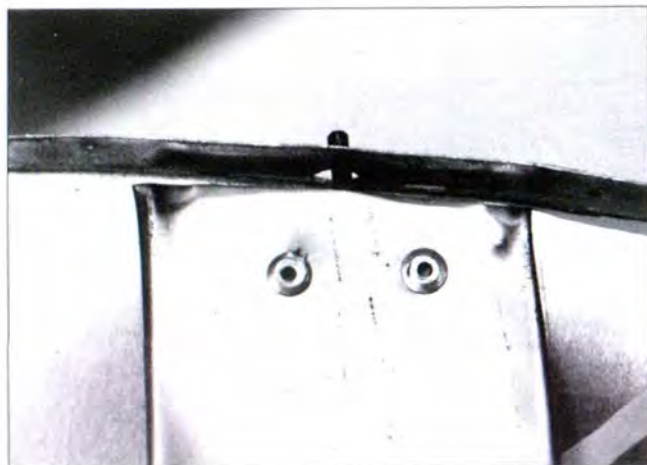


Figure 4

gular area into the bottom of the rectangle to resemble the one in the photo. Cut a piece of aluminum channel as wide as the rectangle, and position it slightly above the triangular area (Figure 6, A). Measure from bottom corners of the rectangle to the channel you have just positioned and cut two shorter pieces of channel this length. At this point, hollow out about an inch of the spine of the channel at the ends of all the pieces you have just cut.

To assemble the slide, lay the two shorter pieces of channel along the sides of the triangular area as shown in Figure 6, B, and lay the longer piece across the top of these, inserting it into the hollowed-out areas. Use two large rivets to attach this configuration to the slide as shown. Cut two pieces of the smaller curtain rod about half the height of the slide. Insert the inside edge of each piece face down into the hollowed outside ends of the channel (Figure 6, C). Be sure that the outside half of the curtain rod is left free and that the rod pieces are parallel to one another.

When you have completed the slide assembly, finish the back panel. To attach the second piece of the larger curtain rod to the back panel, insert the outside edges of the slide curtain rod into the back panel curtain rod and pull the slide downward. Once inserted, pull the slide in the direction opposite the attached rod as far as it will go. This will tell you the

correct position of the second piece of larger curtain rod and should guarantee a parallel assembly.

Remove the slide, and rivet the second piece of curtain rod to the back panel. Cut two pieces of aluminum bar to extend from bottom center of the back panel to the attached curtain rods forming a "V" along the bottom edges of the hole in the panel (Figure 5, E). Rivet these in place. Also cut two pieces of aluminum channel half the length of the bar pieces, and attach these on the lower halves of the bar pieces (Figure 5, F). The bar pieces give rigidity to the back panel, and the channel pieces hold the bottom light reflectors. To form an edge across the bottom of the hole in the back panel, cut a piece of aluminum bar long enough to extend from one channel piece to the other, and rivet it in place (Figure 5, G).

Drill several holes into the outside edge of the larger curtain rod to extend the length of the springs. Insert the slide into position and hook one end of each spring to the top of the slide's curtain rods. Attach the other end into one of the holes you have riveted into the larger curtain rod on the back panel. This will provide the tension necessary for the slide to hug the light reflectors.

#### Top panel

The top panel must bend in a uniform curve and should be about three-quarters-inch wider than the back panel. The

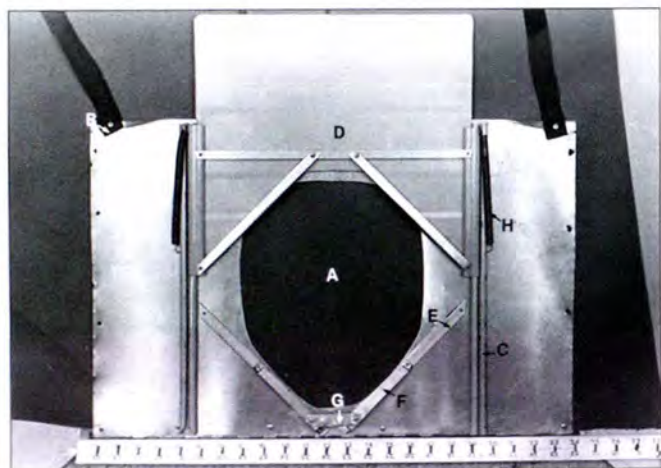


Figure 5

curve should not be a problem for flat sheet aluminum, but it may be with camper skin, where the corrugations do not run across the panel. Cut the two pieces for the top panel using the side panel perimeter measurements you made earlier, and attach the two with piano hinge as shown in Figure 1, C. Attach one D-ring at the center of the top, outside edge of the top panel (Figure 1, D), and two D-rings at each end of the bottom edge (Figure 1, E). The double rings are for fastening the nylon webbing when the unit is assembled—back-pack buckles work well here also—and the single rings are for the parachute cord when the unit is positioned.

#### Assembly

When you have completely assembled all the panels, rivet each to the piano hinge. Connect the pieces at the corners with small braces (Figure 1, F), forming a long rectangle with the hinge as shown.

The last step is drilling the pin holes, for which you may need some help. Fold the top panel over the side panels. Working on one side at a time and maintaining constant tension on the top panel, drill a pin hole, with a  $\frac{1}{8}$ -inch bit, in line with each pin. As you drill each hole, engage the corresponding pin. Do not drill any hole unless you have engaged each of the previous pins in its respective hole and the top panel fits firmly against the edge of the side panel. Make

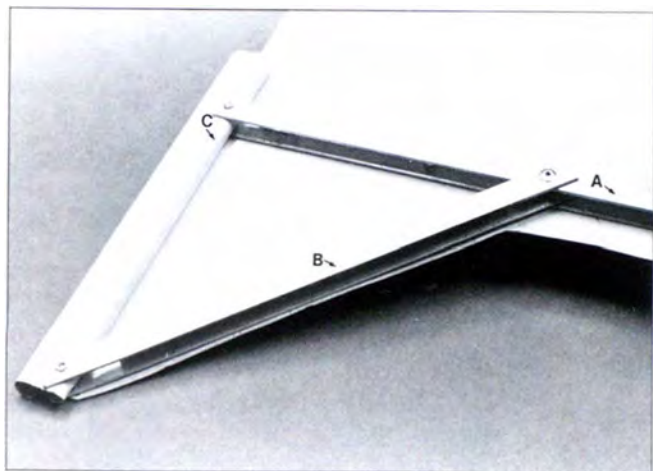


Figure 6

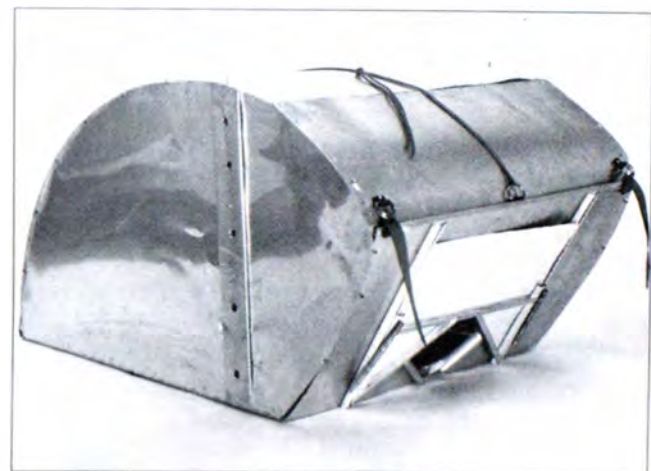


Figure 7

sure when the top panel is pulled tight, as it would be when the unit is finally assembled (Figure 7), that no hole is located so that it prevents the preceding holes from achieving a proper fit. A mislocated hole can be moved by inserting the drill and pushing it in the required direction.

Paint the interior of the assembled soft box with flat white enamel and use it without diffusion. For close-up commercial work, use architect's Mylar as a diffusion material. Reinforce the Mylar with duct tape and attach it with Velcro.

This unit needs no brackets or adapters to set up and is versatile—somewhat of a cross between the Mole-Richardson and the Chimera soft lights used in cinematography.

You can use the unit in several ways. Thread a light stand through the holes in the side panel stiffening ribs to use the soft box horizontally. Or, by using different combinations of holes on each side, tilt the unit to various angles. To use the unit vertically (Figure 8), thread the parachute cord through the D-ring at the top edge of the back panel and through a snap hook. Knot the loop that is created, and thread the knot over the light stand. Hook the snap hook to the D-ring at the top of the top panel. The friction created by half of the cord loop pulling tight against the top panel keeps it from slipping. This type of loop allows you to adjust the angle and height of the soft box. Using the parachute cord loop, you can

suspend the unit from the ceiling and use it as an overhead light source.

The soft box may be folded to be stored or moved. To fold it, untie the nylon webbing from the D-rings and disengage the top panel from the pins. Lay the unit out flat and begin folding with the back panel. Next, fold down the side panels, then the top panel. This should allow you to carry your lightweight homemade soft box to wherever you need it. □

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Figure 8



Bruce Wehman owns Mile-High Photo, Denver, Colorado. He is a 1969 Brooks Institute graduate and was 1981 Rocky Mountain PPA Photographer of the Year. He has had several prints selected for PPA's Traveling Loan Collection.

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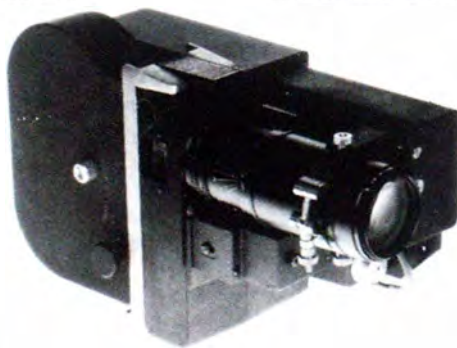
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**F**ew professional photographers have the opportunity to start with full-time studios of their own. I certainly didn't. But by combining my photography studio with a high-quality gallery, frame and gift shop, I was able to distribute nearly the same overhead over more than one income-producing business. The result was better use of my one-person staff, much greater foot traffic, and the ability to convert my "open by appointment only" studio into a full-time operation much sooner than otherwise would have been possible.

I came up with the idea to combine the two businesses during the summer of 1980. While looking for larger studio quarters, I found a downtown building that seemed ideal. Its owners had operated a gift shop in the front half and used the back half for storage. Initially, I thought of moving my studio into the front of the building, already tastefully decorated, and continuing to use the back for storage. But after more thought, I decided to acquire not only the building but the inventory as well, and leave the already established gift portion out front. Then I would go on to remodel the back into a camera room, darkroom, and work/storage area. The result? My combined studio-gift shop.

It measures about 2,500 square feet. Two large 6'x8' plate-glass windows in the shop's front face our town's main street. In one window we always display current photographic work—either wedding, portrait, or wall decor images. In the other, we exhibit gift items. We change both frequently; they are well-illuminated to take advantage of our downtown, main street location. About halfway into the building, a wall with a double-width entrance separates the photography studio from our retail store.

Very few people come into a portrait studio to browse. But lots of people will stop in and look around in a gift shop. So because of our arrangement, many people who ordinarily would not be exposed to my photographic work have the opportunity to view it here, in this combination studio-gift shop. We have displayed throughout the business area many samples of our photographs.

Being located in a small, rural town, we don't do the volume of business necessary to discount prices; so rather than deal in mass merchandise-type gifts, we specialize in distinctive and unique items. Suppliers are easy to come by. We find them at regional gift-marts held eight or ten times a year. Getting into them requires nothing more than a current vendor's license. The clos-

# Running two businesses for the price of one

Or, how to increase profits and keep costs down

By Steve Iseman

est one to my store is in Columbus, Ohio, and has nearly 300 showrooms, each set up like a mini gift shop, representing thousands of gift lines. To become a successful giftware buyer, "shop" other area gift stores, talk to as many sales representatives as you can at the gift-marts, and then buy what you like. Buying breadth rather than depth in a particular gift line often is better because it gives your customers more choices and diversifies your investment in stock. If one item doesn't sell, another probably will. But, if you buy deep and that item doesn't move, you're stuck for the season, with an inventory you'll have to move at closeout prices.

After you've been in the gift business for a time, other inventory stocking ideas will come to you. Some merchandise in my shop now is made by local craftsmen who began contacting me after I had been in business a few months. I like to stock handcrafted items because in addition to their intrinsic uniqueness and value, their makers give them to me on consignment—I don't pay for the merchandise until I sell it. That is an excellent way to build inventory without tying up cash.

You can avoid a lot of misunderstanding when dealing on consignment by agreeing on a single selling price for which both you and the craftsman will retail items to the public. Also, determine, and set in advance with the craftsman, a fair percentage to be charged for your sales commission before you take in the first item on consignment. Don't slight yourself;



Leaving good enough alone, Iseman decided to retain the established gift shop in front of his building and to remodel the back into a camera room, workplace, and storage area. The result: two businesses under one roof.

**“Very few people come into a portrait studio to browse. But lots of people will stop in and look around in a gift shop.”**

although a fifty-fifty split is uncommon, thirty-five to forty-five percent of gross selling price is reasonable.

Many photographic businesses produce custom framing. Probably most of their owners, like I used to, sell standard size, ready-made frames to go around their photographs; that is a very small part of the framing business. In the combination studio-store, customers constantly ask us to frame everything from junior's nursery school diploma to a sample of grandma's needlepoint work.

For a quarter each, a good custom framers' supply house will provide you with corner samples of as many stock molding patterns as you would like. Most custom supply houses sell molding in ten-foot lengths for you to miter cut and assemble, or they miter-cut the pieces to your specifications (cutting the corners is the hard part) and ship the frame to you in a tube for assembly.

For another ten to fifteen dollars you can get corner samples of fifty or more different color mat boards. Supply houses either sell full sheets of mat board or cut the inside and outside dimensions, again to your specifications for various jobs. You can stock glass and buy a glass cutter to finish it, or do as I did—arrange to have a local hardware store stock and cut the glass at a volume discount.

If you would rather do none of the frame building yourself, at least buy the samples of molding and mat boards. Then you can take customers' orders, and mail the specs to any frame supply house where they will mat, frame, and assemble per your instructions and ship the finished work back to you for delivery to the retail customer. The more of the frame labor you perform, however, the higher your profits will be. Your frame supply house sales representative can help you develop realistic prices for your area.

Adding custom framing to your photographic business, alone, may not greatly increase sale volume, but with a combination business like mine, your frame sales could skyrocket—ours increased fourfold our first year in the studio-store.

The gallery part of our studio is the smallest, both in size and sales volume, but it helps our frame sales enormously. Filling the gallery's walls with art seems easy. People we know, people we didn't think we knew, and people we're sure we don't know came forth with works of art of varying size, shape, and quality to fill and decorate the space. But soon we discovered that filling the walls was not what made money—emptying them was.

The surest, safest way I know to stock a gallery with things that sell is to select an artist already known in your area whose work is priced for your market. In our gallery, we sell few original works because they're expensive. Most of our sales are limited edition, signed and

numbered lithographs, or prints of paintings and drawings. Most of these are by internationally-acclaimed wildlife artist John Ruthven, a resident of our county.

A good indicator of how well limited edition prints by an artist will sell is the past sales performance of other prints by that artist. A good source for that type of information is a publication entitled *Prints*. This magazine publishes a regular section charting print performance by artists. An artist who consistently sells all the offered prints in a series and who deals with subject matter that might appeal to people in your area is worth considering.

Don't overlook "charity prints" in your gallery. Dan Cruise, a well-known local watercolor artist, often paints historic community subjects, then issues limited edition prints of them with proceeds from their sale benefitting a local charity. Handling these prints involves us in a community project and gives us another opportunity to increase our frame sales. Remember, prints sold in the gallery, just as prints sold through our studio, need frames and mats.

Also don't overlook the opportunities your gallery provides for the display and sale of your own work.

As photographers, we also must remember that we are businessmen, and as businessmen we can't forget that earning a profit is the real name of the game. Combining your studio with another type of business, as I have, doesn't mean you're diluting your status as a photographer. Quite the contrary! Combining businesses means creating more traffic, using paid staff time better, and reaching a high enough sales volume to convert a part-time business into a full-time one, and a full-time business into a more profitable one. ■

*Please rate your interest in this article on our reader service card.*

	High	Medium	Low
Reader Service #	223	224	225



*Steve Iseman owns Steve Iseman—Photographer and Purveyor of Fine Gifts, Greenfield, Ohio. He received the International Association of Business Communicators Award in 1977. He is a member of PP of A and Professional Photographers of Ohio.*


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

More info? Circle 49

**H**ow would you handle the following typical legal photography assignments?

**Situation: You get this phone call:** "This is Henry Silk. My attorney, Paul Doyle, told me to ask you to take some pictures of my car which was in a bad accident. The car is at the Main Street Garage, 17 Main Street, Hull, and the registration number is 777444. Mr. Doyle said to send the pictures to his office and he will pay you."

Question (a): Have you enough information?

Answer (a): No. You also should know the make and year of the car together with a description and location of the damage, how the accident happened, and both attorney Doyle's and Silk's telephone numbers to contact for instruction in case you have trouble at the garage. Have Silk call the garage to get permission for you to take the pictures. Before going to the garage, call and tell them when you are coming; also check if the car has been dismantled or removed. And call attorney Doyle's office to confirm that he will accept your bill for the pictures.

**Situation: When you get to the garage, you find that the car is in the yard, among several other wrecks. It's in such a position that it is impossible to take the appropriate pictures. Also, the registration plate has been removed.**

Question (b): How would you handle the previous assignment?

Answer (b): Offer the garage attendant a few dollars to move the car. A picture of the inspection sticker or the motor identification number would ensure that you had the right car even if the registration plate has been removed.

**Situation: You receive this call:** "This is Liberty Mutual Insurance Company. Our assured, Ajax Corporation, has reported that a customer was injured due to a defect in the threshold of the doorway leading to their main office. We would like the necessary pictures showing the condition of the entrance to the office."

Question (a): Do you have enough information?

Answer (a): No. Did the accident happen in daytime or at night? Was the customer entering or leaving the office? What caused the fall? Whom would you see for more information as to how the fall took place? Also find out the name of the case and the file number, and the individual to whom the pictures should be sent.

Question (b): How would you proceed?

Answer (b): Call Ajax Corporation to let them know when you are coming, and also to make sure that someone will be available to point out the defective condition.

**Situation: This call comes to you:** "This is attorney John Doe. I have a client who is a patient at the St. Elizabeth Hospital as the result of an accident. She is in traction and has several bruises. Her name is Mary Smith and she is in room 714. Would you take pictures showing all of her injuries? Also photograph any medical equipment such as

the traction apparatus, etc.?"

Question: How should you handle this assignment?

Answer: Ask the attorney to call the hospital and arrange with the medical director or the public relations office for permission to take the pictures, and then to let you know with whom the arrangements have been made. Upon receiving this information, call the hospital for the best time to take the pictures, and to alert them that you are coming. When you are at the hospital, go to the nurses' station and identify yourself. Never go directly to the patient's room.

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# The photographer and the law

What would you do?

**By Benjamin J. Cantor**

Cr. Photog.

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**Situation:** A prospective client calls: "This is the office of attorney Mary Samuel. We need pictures of the front outside stairs at 11 Outlook Road, Newton, showing a large chip in the first stair which caused our client to fall and sustain severe injuries."

**Question:** Is it permissible to take these pictures if the landlord objects?

**Answer:** If you are standing on the property of 11 Outlook Road, the landlord has the right to prevent you from taking the pictures, as you are technically a trespasser. If you are standing on the public sidewalk, you are within your rights to take these pictures—even if the landlord still objects.

**Situation:** The phone rings and the person says: "My name is Joseph Dunn; I'm an attorney in the office of Cohen, O'Leary and Monahan. A client of ours was involved in a rear-end collision, and sustained serious neck injuries. We would like pictures of the front end of the defendant's car before it is repaired. We understand that the car is in the back yard of the owner's house at 10 Deering Road, Mattapan, and the registration number is 262789. It is a light blue Cadillac with damage to both headlights, the grille, and the bumper."

**Question:** Should you agree to take this assignment, knowing that you would have to trespass on someone's property in order to get the pictures?

**Answer:** Accepting it could make you liable for both civil and criminal trespassing. Of course, if the owner of the car grants you permission, there is no problem. However, it is doubtful he would, knowing that you would be taking pictures for the other party's lawyer. If it were possible to take pictures of the car without entering the premises, there would be no problem.

**Situation:** A caller says: "This is the secretary for the firm of Peters, King, Sacks and Finn. This office represents a James Feeny who was injured as a result of tripping on a torn rug in the furniture department on the second floor of the Thrifty Department Store. The torn rug is in front of the elevator. We would like several pictures showing the condition of the rug and the surroundings. The manager is aware of the accident, so it is very important that the pictures be taken as soon as possible. When can you take them?"

**Question:** Should you accept the assignment knowing that the attorney did not have permission to take these

pictures of the accident scene?

**Answer:** From a legal standpoint, there is no reason why you can't take these pictures so long as you don't interfere with the store's operation since an implied invitation exists for the public to enter. However, on ethical and other grounds, it would be unwise to accept the assignment unless the attorney or someone from his office accompanied you to take the picture. That way the burden would be on that party to handle any situation that may arise.

**Situation:** A caller says: "This is attorney John Sweet of Bingham, Dana and Gould. Your firm took photographs for us on January 3, 1980, at Cross and Main Streets, Reading, of the scene of a motor vehicle accident. We are now on trial at the Suffolk Superior Court in Boston before Judge Rose in room 707. We will need the photographer who took the images in court at 9:30 tomorrow morning to testify and verify the photographs. Do you want us to send you a subpoena?"

**Question:** How would you respond to this request? (This is a law firm for which you do many assignments and is a very good account.)

**Answer:** The reason lawyers like to subpoena their own witness is that it gives the appearance that the witness is in court involuntarily, and indicates to the jury that he is not necessarily there because he wants to be. You should tell the lawyer that you are willing to accept the subpoena, but do expect to be paid a reasonable fee for your time. A good practice is to ask the lawyer to put you "on call" so that you won't have to "hang around" the courtroom all day. Suggest that you will be available on an hour's or so notice. Often the pictures are admitted in evidence without the photographer present or the case is settled during trial, thus saving you much time.

**Situation:** An attorney calls and says: "This is the law office of Robert Rice. Our client was involved in a two-car collision at the intersection of Wilder Road and Main Street in Melrose. Would you please get pictures of the roadway?"

**Question:** Have you enough information to take proper pictures?

**Answer:** No. Did the accident happen during the day or at night? What was the direction of the cars before the collision? What is the nature and location of damage to the cars? Are there tire marks, etc.?

**Situation:** You are asked by an attorney to take pictures of a section of high-

way which is a toll road.

**Question:** Can you anticipate any difficulties?

**Answer:** Yes. It is generally in violation of Toll Road Authority Rules to take pictures without prior permission. Does the attorney have permission for you to take the pictures? From whom? Taking such pictures also is dangerous for both you and occupants of motor vehicles using the highway. Generally, if permission is granted, the authority will assign a police officer to handle the traffic.

**Situation:** Your custom is to place a rubber stamp imprint of your name and the place and date the picture was taken on the backs of your photographs. An attorney doesn't want to indicate when the picture was taken and requests that you omit the stamp and leave the back of the picture blank.

**Question:** How should you respond?

**Answer:** Tell the attorney of your practice, and that, in the event you are questioned at any time about why you didn't follow your general practice of placing the imprint on the photograph, you will state that you were asked to omit it.

**Situation:** An attorney sends you several pictures to be copied. When you receive them you notice that they were made by another photographer.

**Question:** Is it proper to copy them?

**Answer:** There is no legal objection in reproducing the pictures unless they are copyrighted. (Note: The 1978 Copyright Act says that all images are automatically copyrighted upon creation, and that the copyrights remain with the photographer until assigned away.—Editor.)

Please rate your interest in this article on our reader service card

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*Benjamin L. Canton holds a Juris Doctor degree from Boston College Law School. He is founder and former president of Boston Photo Service, a firm specializing in legal photography. He is currently a forensic photography consultant and president of Civil Evidence Photography Seminars. He is a life member of PP of A in which he has a Craftsman Photographer degree.*

## in the studio



by Marty Rickard  
M Photog., CPP

### And what a sitting it was

Is it possible to take a picture so awful that it turns out to be fantastic? Michigan photographer Dave Kelly may have done just that when he attempted what many photographers consider the toughest of all sittings: a group of children. The portrait was to be a gift for the children's grandparents.

"It was a one-hour punishment session," recalled Kelly, during our recent conversation. He had been chasing the four kids around on props in a low-key setting, when he decided his luck might improve if he were to sit them on the floor and try high-key instead. The result was a scene to which every children's photographer can relate: the little girl threw a tantrum and dived for mother who was kneeling near by, the oldest child flopped on his back, one child literally fell out of the picture, and the fourth performed to perfection. "I was really frustrated at that point," said Kelly. "I thought, 'what the heck,' and just snapped the picture." He didn't know it at the time, but he had just exposed what was to become the most talked about photograph of his career.

When Kelly saw the proofs, he was attracted to the one depicting the chaos and the feet with no body. "It's those feet that make the picture intriguing," he said. He printed a 20" x 24" copy for display. "The response was overwhelming," related Kelly. "Groups gathered to look at the print. The restaurant owner down the street kept bringing customers to see the photograph, and the subjects' family came again and again with friends."

Meanwhile at North American Color Lab, where Kelly was sending his work, President Fred Brown noticed the stir the picture created among lab employees and decided to send the picture to the company's ad agency. "We talked to Dave and got releases and the agency came up with a great caption and excellent copy," said Brown. The caption reads: "After a sitting like this, the last thing you need to worry about is your color lab."

According to Brown, the print has be-



Kelly's chance photograph of this difficult group brought him national recognition.

come the lab's trademark and is also used in the company's trade show booth. Brown says the image is so well recognized and remembered, that most photographers visiting North American's booth at conventions can recite the ad's headline verbatim. "Photographers can relate to it," he said, "and we often get letters and notes from studio owners saying they have pictures like it."

The photograph has been great for the lab and has brought some fame to Kelly, but what about the clients for whom he made it in the first place? "They absolutely loved it," Kelly assured me. "The grandmother told me she wanted the picture because that is the way the kids really are. She bought a 16" x 20" and some 5" x 7"s," he said.

During our conversation, I had to confess that when I first saw the photograph it stopped me cold. It made me smile, and I thought it was terrific. But then I got to thinking that it probably was a trick or a set-up done by some ad agency, and the print lost some appeal for me. I figured the feet were attached to a mannequin, the kid lying down could be a mannequin too.

Kelly restored my faith. He assured me that all the subjects were live children, or perhaps the word should be "lively," and the photograph was part of a regular sitting. "The boy lying down was just sick of the entire deal," Kelly related. "He was mad at the rest of the kids, and he just flopped on his back in disgust. The

kid next to him was the perfect subject; he did whatever I asked and seemed oblivious to the chaos around him. The little girl was diving for her mother who was so close, her knees had to be removed from the print."

"What about the feet with no body," I asked.

"Every time we would stand this little guy up, he would pitch forward and lie on his face," said Kelly. "He did not want to go along with the portrait sitting at all. This particular time the child simply fell to the side, out of the picture area, and only his feet appeared on the viewing screen." At that moment Kelly captured the now famous image. Then, he was a full-time professional photographer operating his own studio. Now, he is full-time sales manager at North American Photo. We didn't ask if the picture brought him that job. ■

Please rate your interest in this article on our reader service card.

	High	Medium	Low
Reader Service #	229	230	231

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.

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# practical pointers



by Ross Sanddal  
M. Photog. Cr., CPP

## 1984 PMA show

At this year's PMA Trade Show, we found many items that likely will not be mentioned in other trade press.

I can't remember when so many new films have been announced by so many manufacturers in such a short time. This must indicate that research in conventional silver photography has not slowed.

Eastman Kodak Company announced PB00/1600 slide film, along with Ektachrome 100 slide film, and an improved version of VR 1000 color negative film.

Fuji Film Company announced HR 1600, an extremely fine-grained negative color material (C-41). They also introduced a 1600 ASA slide film, which will be processed in a special Fuji developer; company spokesmen claim this film produces excellent results when pushed to ASA 3200. Photographs I saw made on HR 1600 film during the show were excellent.

Last year, 3M's 1000 ASA color slide film was a PMA show highlight. Now, a year later, two manufacturers have added almost two-thirds of an *f*/stop of exposure index, while decreasing grain size.

This year, 3M announced three new C-41-compatible color print films, HR 100, HR 200, and HR 400, all balanced for daylight. And Konica Color Division announced a new C-41-compatible color print film, SR 400, which they say is the first of a new generation of Konica color films.

## Other items of interest

- KSH-UVF Picture-Saver panels from KSH Industrial Division, 10091 Manchester Road, St. Louis, MO 63122, are inexpensive UV filters for picture frames. They are available in clear and non-glare finishes in popular sizes through 36" x 48".

- RC color base photographic papers from Beach Film and Graphics, 11554 Salinas, Garden Grove, CA 92640, come in five colors plus gold and silver. Cut sheet sizes run through 20" x 24".

- Model 3K 1001 Create-a-Clock from Photo Clock, 51 Sota Place, San Ramon, CA 94583, is a complete, inexpensive kit containing a quartz clock movement, decorative brass hands, self-adhesive gold numerals, mounting and hanging hard-

ware. The kit is complete with instructions. The quartz movement has a year-long warranty.

- Special effects masks including calendar printing masks, multi-media slide masks, music sheet masks in both positive and negative formats, greeting card masks, and contact texture screens, were shown by Special Effects, Box 34014, Cleveland, OH 44134. Sizes go up to 16" x 20".

- HP 450 Studio Flash System, a versatile, multi-mode thyristor circuitry unit from Morris Photo Supply, Incorporated, 6435 North Proesel Avenue, Lincolnwood, IL 60645, contains six 90w/s flash tubes, which can be fired individually in rapid succession or simultaneously for a total 450w/s output. It's self-contained, and AC powered, with built-in slave sensor. Its quartz modeling light can be used either at full power or automatically in proportion to flash intensity.

- Strip negative carriers designed to prevent scratches on negatives by eliminating excessive handling, shown by Carlwen Industries, Box 1748, Rockville, MD 20350, feature a base plate, which is put into enlargers the same as regular negative carriers. The strip carriers then slide through this base plate, without the need to raise enlarger head to change negatives.

- Winthrop-Atkins Company, 35 East Main Street, Middleboro, MA 02346, introduced calendar mounts for both 8" x 10" and 5" x 7" photographs. Several styles include an LCD clock option for several dollars extra.

- Photo Treasures, 612-A Summit Avenue, Oconomowoc, WI 53066, makes fine jewelry from photographers' work. The firm showed various portrait vignettes encased in porcelain on fine gold or silver plate jewelry.

- Nikon Incorporated, 623 Stewart Avenue, Garden City, NY 11530, introduced a 35mm auto focus, leaf shutter camera—the L135AF. It's totally automatic at film speeds of 100 ASA, 400 ASA, and 1000 ASA. This should be an ideal camera for engineers to use in the field to record events for reports.

Nikon also introduced Lens Scope Converter, which turns a Nikkor or Nikon Series E lens into a hand-held telescope or

powerful magnifier.

- Camerascope by Kaleidovisions, 509 Hearn, Austin, TX 78703, lets any SLR or video camera record kaleidoscope images on film or tape. Camerascope has no interior objects to create images, but allows the camera to view any subject kaleidoscopically.

- Correct-a-Chrome shown by Edwal Scientific Products, a Division of Falcon Safety Products Incorporated, 1065 Bristol Road, Mountainside, NJ 07092, color corrects underexposed Kodachromes. The kit's chemicals' bleaching action reduces density by about a third of a stop every ten seconds.

- Marumi SL motorized filter holder for use on movie or video cameras was shown by Photo Distribution Services Incorporated, Box E, Foxboro, MA 02035. The unit lets photographers rotate round filters, such as those that produce multi-images, with precise speed and direction control for professional special effects in motion.

- Quantum Instruments Incorporated, 1075 Stewart Avenue, Garden City, NY 11530, introduced several new power packs for electronic flash units. QB 20, a sealed lead-cell battery, is designed as a replacement for the ni-cad battery used in a Norman 200B unit. The Quantum Battery Two is a nine-volt external power pack that joins the earlier model one, a six-volt external power pack. Both models one and two are unique because they show battery charge conditions on LEDs.

- Beattie Systems, Incorporated, 2407 Guthrie Avenue, Cleveland, TN 37311, announced that its popular Intenscreen now is available for many more cameras, especially 35mms. This extremely bright viewing screen now is available for most professional cameras.

- A new model of Chromapro duplicating stand by Magnum Sickles Industries Incorporated, 1200 Sickles Drive, Tempe, AZ 84281, is completely redesigned. Among new features are a 4" x 5" dichroic colorhead, a 5" x 5" filter drawer, variable intensity, and a heavy-duty rigid column. This new unit offers various accessories, including a flat art board with electronic flash illumination and Acme registration pins.

Magnum Sickles also showed its excellent *Slide Animation and Special Effects Cookbook*, a step-by-step aid to producing most popular title slide techniques.

•Fotovideo by Henry Froehlich Associates, Incorporated, 1875 Palmer Avenue, Larchmont, NY 10538, is a system for transferring 8mm or 16mm movies, 35mm slides, and various negatives and prints to video tape. It features an electronic typewriter for titles and a special effects generator, along with Dolby stereo sound recorder, and a licensed background music and special effects library. This complete system can transfer customers' visuals to video tape. When considering the amount of old motion picture film and slides that are just waiting to be put into a usable form, this system could spawn a very large new market for professional photographers.

•Kodavision by Eastman Kodak Company, 343 State Street, Rochester, NY 14650, was so intriguing that I watched the formal demonstration three times. When I was allowed to handle the camera, I found it comfortable, with all controls right at my fingertips. It not only features a 6X power zoom lens, but also has automatic white balance, automatic focus, fade in/fade out, date set, negative/positive switch, backlight switch, and other features that make this a very practical piece of video equipment.

#### More on penlights

Ed Dowling, Richardson, Texas, sent a simple solution for propping up a penlight flashlight. He uses an ordinary spring loaded clothespin. If the penlight is too fat for the clothespin, he wraps a short piece of gaffers tape around the penlight and leaves a tab of extra tape for the clothespin to grab. The clothespin props the penlight up in almost any desired angle. To quote Dowling: "It may not look as professional as some equipment, but it works and it is cheap."

Please rate your interest in this article on our reader service card.

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

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for a professional look

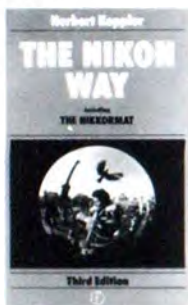


# book briefs

**The Nikon Way Including the Nikkoromat, Third Edition.** Price: \$29.95. By Herbert Keppler. Focal Press, 434 pages. Order from Focal Press, 10 Tower Office Park, Woburn, MA 01801.

Describes in detail the versatility of a modern 35mm SLR camera system. Contains a comprehensive survey of Nikon equipment, new and old. Chapters cover SLR principles; camera controls; practical camera operations; exposure and depth of field; filters; lenses; lighting; photographing people; travel and scenery; architecture, underwater sights, nature; distortion; and equipment care and storage.

More info? Circle 301



**In-Camera Special Effects.** Price: \$12.95. By Mike Stensvold. Master Class Photography Series, 173 pages. Order from Prentice-Hall, Incorporated, Box 500, Englewood Cliffs, NJ 07632.

Contains an introduction to special effects skills with step-by-step instructions and glossary. Explores the eye-grabbing to the subtle. Clearly explains and illustrates effective techniques for any budget. Teaches how to develop and expand photographic skills by presenting many thought provoking ideas and images.

More info? Circle 302

**Secrets of the Face.** Price: \$15.95. By Lailan Young. Little, Brown and Company, 239 pages. Order from Little, Brown and Company, 200 West Street, Waltham, MA 02154.

Describes Siang Mien, the Chinese art of face reading which may interest portraitists. Chinese believe that reading faces can help you make the right decisions when meeting and dealing with people, plus give insight into oneself. Discusses various aspects of different types of faces and covers every feature: forehead, eyebrows, eyes, nose, ears, mouth, cheeks, chin, and moles. Studies special areas of the face that tell about health, wealth, careers, friendships, family, relationships, and love. Analyzes the faces of five fa-



mous personalities in detail. An at-a-glance guide helps locate information about any facial feature quickly.

More info? Circle 303

**Master Photographers.** Price: \$12.95 for paperback/\$25 for hardcover. Edited by Pat Booth. Clarkson N. Potter, Incorporated/Publishers, 200 pages. Order from Crown Publishers, Incorporated, 1 Park Avenue, New York 10016.

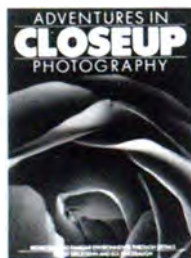
Contains an edited selection of photo-journalist Booth's interviews with sixteen of the world's greatest photographers of our time, including Ansel Adams, Helmut Newton, Louise Dahl-Wolfe, Sarah Moon, Bill Brandt, Elliott Erwitt, and Jacques-Henri Lartigue. Includes 108 black-and-white duotones chosen by the photographers as the best reflections of their individual styles.

More info? Circle 304

**Adventures in Closeup Photography/Rediscovering Familiar Environments Through Details.** Price: \$24.50. By Lief Erickson and Els Sincebaugh. Amphoto, 144 pages. Order from Watson-Guption Publications, 1695 Oak Street, Lakewood, NJ 08701.

Teaches photographers how to "see" closeups waiting to be discovered in the home, yard, and neighborhood. Covers a wide range of lighting and composition techniques for making closeups with any camera. Discusses working with macro lenses, diopters, extension tubes, bellows, and reversing rings for photographers who want to try something more sophisticated. Ample quantity of images describes specific, yet simple, photographic techniques, and illustrates them thoroughly in how-to detail with twenty-six instructional exercises that concentrate on everyday environments. Contains a complete closeup photography equipment guide and glossary. Offers tips on decorating with closeups, how to make greeting cards, and how to sell closeups for profit. Contains 260 color plates and fifteen black-and-white illustrations.

More info? Circle 305



**BASIC for IBM Personal Computers.** Price: \$14.50. By Harriet Morrill. Little, Brown Microcomputer Bookshelf, 251 pages. Order from Little, Brown and

Company, 200 West Street, Waltham, MA 02154.

Guides learning of Beginner's All-purpose Symbolic Instruction Code (BASIC). Works for all computers in IBM Personal Computer family. Covers program conception and design, through coding and debugging, to execution. Chapters discuss writing programs using universal BASIC statements, the components of a computer system and how they work, more powerful BASIC statements, data files, and special features of the IBM personal computer.

More info? Circle 306

**Overexposure: Health Hazards in Photography.** Price: \$24.95 for hardcover/\$14.95 for paperback. Add \$1 for postage and handling. By Susan Shaw. The Friends of Photography, Box 500, Carmel, CA 93921. 328 pages.

For a general audience, addresses possible dangers of black-and-white and color photographic processes, as well as of non-silver photography and a variety of historical processes. Details hazards of a wide variety of chemicals and precautions for using them, and gives guidelines for promoting darkroom and studio safety. Tells how to clean-up and dispose of liquids, insure proper ventilation, and presents a chart of glove types suggested for use with various photographic contaminants. A trade name index lists commonly used products and details their chemical components.

More info? Circle 307

**How to Photograph Friends and Strangers: The Complete Guide to Taking People Pictures.** Price: \$17.95. By Ken Kobre, Curtin & London, Incorporated, and Van Norstrand Reinhold Company, 135 West 50th Street, New York 10020. 202 pages.

The author's goal, "to explain and show how to take natural and engaging pictures that everyone will respond to," is accomplished by illustrated explanations of photographic technique, Composition, camera operation, lighting, and film for people-pictures are discussed. The "Catching Candid" chapter tells where to look for candid, how to photograph without being observed, and how to watch for and cap-



ture revealing expressions.

"Getting What You See, on Color Film" discusses color shifts from dawn to dusk, matching color films to light sources, and filters to handle fluorescent and ultraviolet light.

More info? Circle 308

**1446 Photo Tips.** Price: \$6.95. By Duncan & Associates and Mel Petersen & Associates, London. Harmony Books, a division of Crown Publishers, Incorporated, One Park Avenue, New York 10016.

This collection of advice from professional photographers puts information on everything photographic at your fingertips. Covers technique, photographing all types of subjects, buying equipment, setting up a darkroom, and storage and presentation.

Examples:

•Available Light—#238 Dawn: "Use the crisp, sharp light of dawn to photograph objects which later in the day may be obscured by shadows. Ektachrome will emphasize the prominent blue tones produced by light at this time, creating impressions of tranquility in landscape photographs."

•Groups—#439 Focus: "Arrange groups so there's an obvious focal point of the gathering—the oldest relative, the new baby, the birthday girl. Gain impact by placing the star in the foreground and shoot with a wide angle lens."

•Still Lives—#695 Hard Edge: "Two pieces of matt black card, placed out of frame on either side of a light-colored subject, will prevent its edges being lost against a pale background in diffused light."

Tips are listed in sequence with basic reminders for each area first, followed by increasingly complex and advanced considerations. Warnings and cautions are boxed at the right and left margins of each spread and are headed with exclamation points. Tips are cross-referenced, and all are listed in the table of contents.

Includes sixteen creative photography assignments with photographs and diagrams to teach techniques such as making romantic portraits, creating a silhouette with a paper subject, using hand coloring techniques, and photographing garden creatures.

More info? Circle 309

## 1446 PHOTO TIPS



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More info? Circle 52

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Photograph by Leon Kenamer modified to simulate effect of Intenscreen on viewing brightness.

More info? Circle 53

# idea exchange

BY KEN KRUEGER

## Send 'em a postcard

With advertising costs climbing towards the moon, how do we photographers best present our images to potential clients? With postcards. They are an inexpensive yet effective way to acquaint the public with ourselves and our work.

Two Houston companies have had great success advertising with postcards. McNee Photo Communications, a commercial photography studio, and its subsidiary, The Stockhouse, a stock photo agency, found that postcards presented for them a quality image to a select group of potential customers, and at reasonable cost. Instead of relying solely on *Yellow Pages* or other mass media advertising, these companies, with postcards, zeroed in on firms they considered their best prospects. Advertising costs were lowered and customer contact was improved.

McNee Photo previously sent brochures to attract new customers and remind old customers of the studio's services. But brochures, while colorful and attractive, were expensive to produce and mail. The unsolicited mass brochure mailouts also proved ineffective.

Postcards, on the other hand, displayed one to four color samples of the studio's work on one side, and presented a sales pitch on the other—who the company was, what it did, and what it could do for the potential customer. Results from the postcard promotions were tremendous. Not only did inquiries increase, but so did assignments, and sales. Responding customers mentioned the postcards, indicating the mailouts were indeed effective. The Stockhouse's clients said they liked the postcard pictures; some saved the cards and called as much as six months later with photo requests.

Several designers and ad execs put the cards on their walls. One even had them framed! The point is, by saving the postcards prospective clients kept the photographic company's name in front of them. It's only logical then, that when those people needed photographs, they would call the company whose name had been facing them for weeks.

Encouraged, both McNee Photo and The Stockhouse sent frequent mailings, at less cost than brochure mailouts. They sent the relatively expensive brochure describing each company only to prospects and customers who responded to

the postcards. The cards proved effective at getting that important initial response.

But postcard advertising isn't just for large-scale photographers. Smaller studios also can apply it because it doesn't just decrease production costs and lower postage rates. Postcards are versatile, and especially are suited to sending a series of messages. Order quantities of the color cards; leave their backs blank. Then take selected quantities to your quick print shop for imprinting one-color messages on back. The cost is minimal for this backup. Different messages can be mailed to customers during the year: special seasonal packages and promotions can be offered; varying messages can be sent to different types of customers; and

monthly, quarterly, or semi-annual reminders can be mailed to regular patrons. Only imagination limits the variety and frequency of messages you can use.

Blank postcards are great for correspondence, too. The Stockhouse uses them for quick follow-ups, personalized thank you notes to new customers, and notices that clients' orders have arrived. Postcards offer a good way to get your name and image in front of your customers again and again.

Several sources are available to print your postcards. One source is your local color commercial printer. Having postcards printed locally has several advantages. The printer is close enough so that you can see the product being manufac-



Postcard advertising exhibits one to four color samples of a photographer's work on one side and has a sales pitch printed on the other. According to the author, presenting yourself to the public through postcards has proven to be effective in making initial contact with potential customers.



In postcard advertising, the back of the card is just as important as the front. Graphic arts handbooks, photographic industry source books, local advertising agencies, free-lancers, and the *Yellow Pages* all are sources for finding copywriters to write your sales message.

tured, check its quality as the manufacturing progresses, and quickly answer any questions that may come up. In addition, a local printer generally can offer you a wider variety of paper and finishes. And for a credit line on your postcard, a local printer, who would benefit from this kind of advertising, may lower your printing bill in exchange for the advertising exposure. Also printing locally cuts the cost of shipping cards to your studio.

Disadvantages of using local printers also exist. The largest is cost. Custom printing can be rather expensive.

Another option is to have the mail order or mass producer of postcards print your cards. Several are available. Because of the economics of producing mass quantities of postcards, their cost to you usually is much lower than a local printer could offer. Also, mass printers offer a variety of sizes, textures, and treatments—multiple photos, type on the front of the card, etc. Salés kits available from these postcard companies provide prices and samples of the various kinds and sizes of postcards they offer.

Keep in mind that a card's size has a great deal to do with its effectiveness. The larger postcard (6"x9" for example) tends to draw more attention than do smaller ones. Also, the larger the picture, the more impact it has. Small photos tend to be lost in the shuffle. And putting too many small photos on the front of the card detracts from its effectiveness.

Because of the time required to produce a postcard, you need to plan your advertising timetable. Schedule your campaign well in advance: Mass producers of postcards require four to six weeks to produce and ship; printing your sales message may add a week or two. Between conception and final delivery you will have time to acquire lists of potential customers.

Order more cards than you think you'll need. New promotion ideas may come to you, or a new list of prospects might become available. In either case, be prepared with an extra supply.

The sales message you put on the card's back is as important to your advertising program as is the photograph on the front. Take great care to make an image for the card's front that will capture customers' attention; take equal pains to develop copy to hold their attention and create interest in you and your photography. Professionally written copy is, no doubt, the safest bet in getting your customers to read what you have to say. Several sources for locating copywriters and graphic designers are available.

In metropolitan areas, graphic arts

handbooks list copywriters as well as other industry suppliers. Other photographic industry source books, such as the *Creative Black Book* and the *ASMP Book*, list copywriters and designers along with photographers. Local advertising agencies employ writers and probably use the services of various free-lance designers and copywriters. They usually can refer you to someone. Both McNee Photo and The Stockhouse have used copywriters referred by a free-lance graphic artist used on several commercial jobs. In smaller communities, the *Yellow Pages* is also a good source.

When your postcard is finished and ready to send, compile a mailing list (if you have planned ahead, it should be ready to go!). It should consist of the correct names and addresses of old, current, and potential customers. If no list exists, you can use one of several sources to compile one. The *Yellow Pages* is one source, but using it to produce a mailing list can be tedious and costly. Chambers of Commerce usually produce current lists of local companies and businesses at a modest cost. Perhaps the best, though most expensive, source are those lists made available through professional computer services. These can be tailor-made to your specifications. Particular industries, certain geographical areas, businesses with a definite number of employees, and residents in certain income brackets are only a few of the classifications these lists can be broken down into to fit your needs. The printouts may even come on gummed labels, ready to attach directly to the postcards.

The quality of both the pictures on the front and the message on the back of a postcard make up your image to your consumers. If your pictures and copy are not the very best, neither will be the impression you make.

Please rate your interest in this article on our reader service card.

High Medium Low  
Reader Service # 235 236 237



Ken Krueger is a commercial photographer in Houston. He has been employed with McNee Photo Communications for nine years. He has coordinated the advertising campaigns for both McNee Photo and The Stockhouse for several years.



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The Mono 15000 provides an ASA 100 GN of 280 (equivalent to f42 at 2 meters). Recycle times from 0.8 to 2.8 secs. 100% voltage stabilized. The Mono 9000 has all the features of the 15000 with a GN of 212 (f32 at 2 meters). Recycle times from 0.6 to 2.0 secs. There's also a compact Mono 4000 with a GN of 145 (f22 at 2 meters). All offer Bogen's patented dim-when-fired feature to assure that all units operate properly. All are compatible with the wide range of Monolite reflectors and umbrellas. See them at your Bogen dealer or send coupon.

# bogen

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he wouldn't buy himself.**

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PRO 7/84

More info? Circle 54

# The Micro/Pro EP-2 Color Print Processor Puts Time on Your Side

The Micro/Pro is ready to process whenever you are, because it's a replenished system with automatic temperature control. Just load 30 exposed prints in the basket and begin.



Put the basket in the developer tank and agitate.

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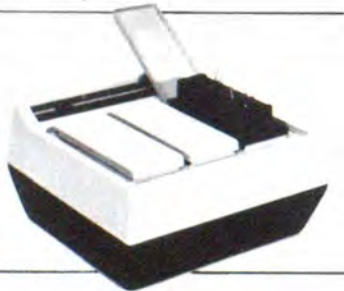
Total elapsed time:



Move the basket to the bleach/fix tank and agitate. After a minute or two, move it to the wash tank.

**5** min.

Total elapsed time:



Your 30 prints are ready to be dried!

**8** min.

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More info? Circle 55

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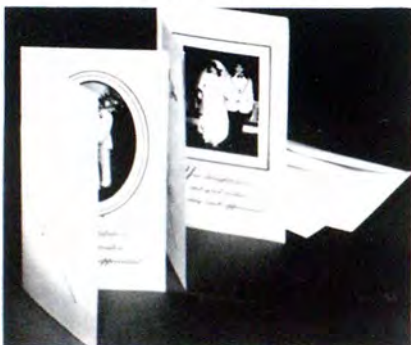
711 Cooper Drive  
Wylie, Texas 75098

## new products

### albums/frames

#### GREETING CARDS

The Camille Company, 824 Bergen Street, Brooklyn, NY 11238



Gold-printed photo "thank you" cards, suitable for every occasion, are die cut with either rectangular or oval openings for wallet-size prints. "Thank you" appears on the cover; imprinted beneath the inside photo: "your thoughtfulness and good wishes are very much appreciated." Cards are shipped with matching envelopes in boxes of 100.

More info? Circle 310

#### PICTURE FRAMES ON A RACK

PM Industries, Incorporated, 5946 Kester Avenue, Van Nuys, CA 91411

PM Industries has introduced a collection of clear acrylic picture frames in a compact display rack. The display holds six standard sizes ranging from key-holders to 8"x10" picture frames. Measuring 12"x30", the rack holds 170 frames.

More info? Circle 311

#### CASES AND FOLIOS

Edric Imports, Incorporated, Oakland Center, 8980 Route 108, Columbia, MD 21045

Oxford presentation cases and portfolios, made of waterproof, 1000 Denier Cordura nylon that is puncture- and tear-resistant, come in two styles. The presentation case has leather reinforced handles, self-healing nylon zippers, two full-width interior pockets, and comes with 10 presentation sheets. A binder version of the case comes without pockets, zipper, and handles. Both styles are available in sizes of 8 1/2"x11", 11"x14", 14"x17"—each with a one-inch capacity—and in tones of earth brown, navy, black, and burgundy.

Unstructured portfolios have wrap around leather web handles and brass

zippers and feet. Six sizes range from 18"x24" to 42"x32", and color combinations are black with black, earth brown with beige, and navy with beige trim. Structured portfolios have 12 gauge wire frame construction and six inside supply pockets. Available in four sizes from 18"x14" to 31"x23" they come in black only. Presentation cases and portfolios carry lifetime guarantees.

More info? Circle 312

### audiovisual equipment

#### EQUIPMENT STAND

Bretford Manufacturing Incorporated, 9715 Soreng Avenue, Schiller Park, IL 60176

Adjustable mobile equipment stand can be used with both projection and video equipment. Model CA26-42 has a locking lower cabinet and an adjustable top shelf that can be positioned in height ranges from 28 to 42 inches. The steel-constructed unit uses arc-welded caster sockets. The "E" model of the CA26-42 also provides an electrical assembly with two outlets, a 20-foot, three-wire cord and a grounded plug as well as a built-in cord winder.

More info? Circle 313

#### SYNC RECORDER

Sharp Electronics Corporation, 10 Sharp Plaza, Box 588, Paramus, NJ 07652



Sharp RD-688AV Double Cassette Sync Recorder offers stereo sound, a separate sync track, two matched cassette decks, and an amplifier and speaker system. The sound system consists of a 10-watt RMS power amplifier, full-range stereo speakers, and small microphone mixing circuit. A separate sync track interfaces with almost all slide-sync and dissolve programmers for preparing and presenting elaborate stereo plus sync track programs.

With two built-in cassette decks the system facilitates play back, editing, and

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No conventional reflector can match it, because Flexfill was designed by photographers for photographers. Consider:

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*Flexfill opens with a snap of the wrist to form a large circular reflector or diffuser three times its stored size.*

rim. A protective Cordura pouch helps keep the reflective surface clean.

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Dealer inquiries invited. Write or call Allen Green at Visual Departures, Ltd.

More info? Circle 56

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- Generous 17½" x 17½" x 6½" —easily holds two body outfits.
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- Black, Silver or military green.

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Pelican!  
One Tough bird.



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More info? Circle 57

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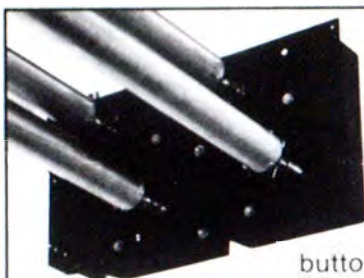
For more information, write to the address below. To obtain a Christmas album immediately, enclose refundable \$10.00 deposit.

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More info? Circle 58



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More info? Circle 59

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PRO

More info? Circle 60

## new products

copying while giving the option of sound-on-sound voice overs. The RD-688AV is expandable: input jacks are provided to connect a record player, reel-to-reel tape recorder, or mixing console to the unit; output jacks are available to connect external speakers, amplifiers, and stereo headphones. Simple instructions accompany the unit. An optional heavy-duty carrying case is available.

More info? Circle 314

### VIDEO TRANSFER UNIT

Apollo Audio-Visual, 675 Station Road, Bellport, NY 11713



AY-4000 Transfer Unit by Apollo can transfer 16mm film, 8mm film, and 35mm slides to video tape. The unit has two optical ports—one for a video camera and one for the projector being transferred from. An internal motorized disc screen eliminates graining and flicker from images being recorded onto tape. Optical ports can be raised or lowered with an adjustable height bar. A title board allows production of titles, which can then be superimposed onto the video tape during transfer.

More info? Circle 315

### MICROCASSETTE TRANSCRIBER

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

T700 front loading microcassette transcriber can be used with Olympus' S810 or L200 microcassette recorders. Cue mark scanning with auto-stop halts the tape automatically at each cue. Auto-stop functions in both fast forward and rewind, signaling with a beep each time it reaches a cue.

An LED flashes a warning signal one minute before the end of a tape when the unit is recording. When the tape ends in any mode, an alarm sounds, and the unit shuts off.

All T700 top panel control buttons are logic driven for one-touch operating convenience. Front panel sliding controls—speed, volume, and tone—with ranges of one to ten, have center reference positions. In either fast forward or rewind mode, the erase button eliminates re-

corded materials at high speed. A plus/minus twenty percent variable speed control lets the operator adjust playback speed to a comfortable pace for transcribing. A backspace lever, which rewinds the tape a bit before it plays back, also adjusts to individual preference. A foot switch activates play, stop, rewind, and fast forward operations. That switch and a headset are standard T700 accessories.

More info? Circle 316

#### SLIDE CASE

Luxor Corporation, 2245 Delany Road, Waukegan, IL 60085

Luxor Corporation's carrying slide case holds 440 2"x2" slides in patented slide bank frames. The vinyl-covered case is fitted with tracks to hold each slide bank frame securely. Frames can be removed for viewing on standard light boxes.

More info? Circle 317

film, paper

#### COLOR TRANSPARENCY FILM

Agfa-Gevaert, Postfach, D-5090 Leverkusen 1, Germany

Agfa-Gevaert's new films include Agfachrome CT 64 (ISO 64), CT 200 (ISO 200) and Agfacolor XR 100, XR 200, and XR 400. The positive films are available in 35mm cassettes; the negative films in roll formats.

The new emulsions incorporate a new form of silver halide crystals, a film structure divided into double layers, and an ultraviolet red-filter layer, says the manufacturer.

XR 200 carries DX coding on the cartridge—when used with appropriately designed cameras, film speed setting is automatically taken from the cartridge.

More info? Circle 318

#### LOW-LIGHT FILM

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



Improved Kodacolor VR 1000 film can accommodate both low-light indoor and bright outdoor conditions, claim Eastman Kodak Company representatives, who add that the new product offers fine grain, improved sharpness, and improved sensitivity. Exposure indices range from 250 to 2,000 and beyond.

More info? Circle 319

## lab equipment

#### STATIC METER

3M, Box 33600, St. Paul, MN 55133  
Model 703 Static Meter by 3M helps determine proper positioning of static elimination equipment and detect potential static-caused fire and explosion hazards. It measures from 50 to 200,000 volts of static charge. The meter features new printed circuitry, an easily depressed trigger switch, and an audible system that sounds when the meter is on. It measures both positive and negative voltage levels

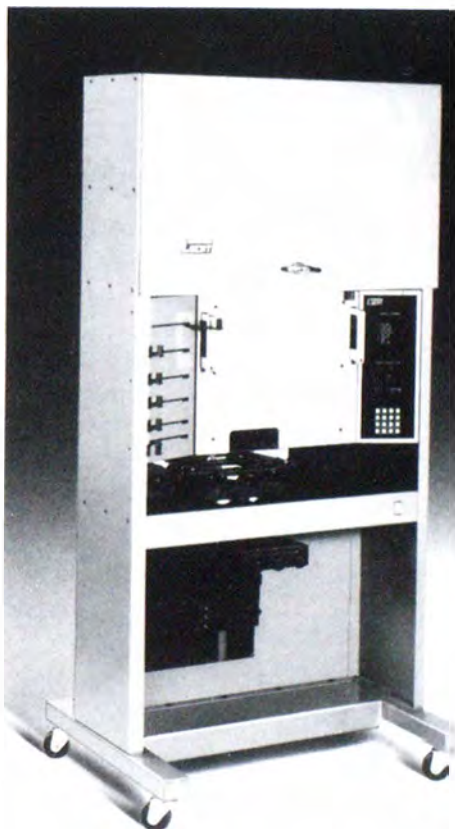
without touching charged surfaces. Made from cast aluminum, the meter weighs two pounds and measures 6½"x2½"x7". The self-contained, portable model operates with two standard nine-volt transistor batteries.

More info? Circle 320

#### FLUID FILTER

Ametek, Plymouth Products Division, 502 Indiana Avenue, Sheboygan, WI 53081

Big Blue, a large capacity fluid sediment filter, can reduce filtration and maintenance costs, claims the manufacturer.



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## new products

The unit—useful with such low volume industrial fluids as paints, oils, and photographic chemicals—operates with a reusable pleated polyester fabric cartridge that can be cleaned by rinsing off collected solids with a pressure hose. The 4½" x 9¼" cartridge comes in 50- and 30-micron filtration ratings. Flow rate is up to 30 gallons per minute. The polypropylene housing tolerates temperatures up to 125°F and fluid pressures up to 100 pounds per square inch. It resists corrosion and comes with either one- or one-and-one-half-inch NPT inlet/outlet pipe threading.

More info? Circle 321

### DUAL HEAD PUMPS

March Manufacturing Company, Incorporated, 1819 Pickwick Avenue, Glenview, IL 60025



March Manufacturing offers dual head pumps in its range of seal-less magnetic drive pumps. These corrosive-resistant pumps are suited for film processing equipment that pumps two solutions simultaneously. Seal-less design eliminates leakage and power draining friction, claims the manufacturer.

Dual head pumps are available in five models with capacities up to eight gallons per minute and 20 feet of head.

More info? Circle 322

## lenses

### COMPACT MACRO-ZOOM LENSES

Cosina America, Incorporated, 3669 West 240th Street, Torrance, CA 90505

Each compact macro-zoom lens in Cosina's ET Series 10—the 70-210mm, the 35-70mm, and the 35-200mm—is available in mounts to fit most cameras.

Measuring 101mm long, the 70-210mm macro-zoom lens accepts a 52mm filter. Its aperture range is f/4.5-f/22. Zoom ratio is 3:1 with a macro ratio of 1:4. Aperture

range of the 35mm-70mm lens is  $f/4$ - $f/22$ , zoom ratio is 2:1, filter size is 52mm, and macro ratio is 1:4. The 35-200mm ET Series 10 lens has 15 elements, which permit it to change focal lengths from wide angle to super telephoto with macro. Its aperture range is  $f/4.5$ - $f/22$ . Zoom ratio is 5.71:1, and macro ratio is 1:4.

These lenses carry 10-year warranties.

More info? Circle 323

#### OPTICAL SYSTEM LIT

**H & R Optical Systems, Incorporated,**  
6565 Odell Place, Boulder, CO 80301

Katoptaron TS 500 EM optical system, designed primarily as a 500mm telephoto lens, can double as a spotting scope, telescope, or low-power long distance microscope. Aperture control ranges from  $f/8$  to  $f/32$ . The all-mirror optical system has no glass elements to cause "color fringing," say its manufacturers. The floating mirror design, made of Zerodur, a temperature-stable material, permits the system to be optimally focused from an object as far away as the moon to an object as close as 6.25 feet. Free folder describes the system in detail.

More info? Circle 324

#### WIDE-FIELD LENS

**de Golden Busch, Incorporated,** 3828  
Crosby Street, Rockford, IL 61107

The 24-inch (610mm) Super-Wide-Field lens is the first in a series of seven super-large format lenses by de Golden Busch. At a maximum aperture of  $f/12$  and a minimum of  $f/256$ , the lens covers 20"x24", with a 73 degree angle of coverage at  $f/22$ , and a 31.3" (795mm) image diameter at infinity. Mounted in a number five shutter (either electronic or mechanical), shutter speeds range from one second to  $\frac{1}{50}$ th second, plus time and bulb. Front mount diameter is 165mm; the rear is 77mm and threaded for filters. Overall lens length is 155mm.

More info? Circle 325

#### ENLARGING LENS

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



Spiratone's Resomax is a six-element, high resolution, 50mm,  $f/2.8$  enlarging lens. Spiratone says the standard Leica-threaded lens provides good contrast, an exceptionally flat field, and outstanding correction for lateral and longitudinal color, flare and distortion.

More info? Circle 326

## lighting—electronic

#### COMPUTERIZED FLASH

**Magnum Optics and Research, Incorporated,** 1339 West Byers Place, Suite  
B, Denver 80223

Magnum's Auto 5000 TZ Access Flash System is a zoom and bounce electronic flash unit. It operates with an interchangeable thyristor computer hot shoe module. Different modules exist for eight different 35mm cameras. With the correct module, the Auto 5000 TZ operates

all flash interface circuits provided by a specific camera. A rotating head for bounce flash from macro to zero to ninety degrees with click stops at forty-five, sixty, and seventy-five degrees houses a built-in zoom selector for flash coverage from wide angle (35mm) to standard (50mm) to telephoto (85mm). A wide angle adapter also can be used for 28mm flash operation. The flash system offers two automatic modes—full and low power—plus full manual operation with calculator slide rule for synchronizing ASA,  $f$ /stop, and distance specifications. When set for automatic control, light from the



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More info? Circle 68

## new products

flash is reflected back from the subject to a built-in sensor on the unit. The thyristor computer switches the unit off when the correct exposure has been reached to save any unused charge, thus speeding up recycle time and reducing battery drain.

Automatic mode flash durations range from  $\frac{1}{1,500}$  to  $\frac{1}{25,000}$  second; manual mode flash duration is  $\frac{1}{1,500}$  second. Automatic on-off circuit disconnects batteries if the unit is left on after use; power is reinstated automatically when the unit is re-fired or when the on-off switch is reactivated. The unit measures  $5\frac{3}{4}'' \times 3'' \times 2\frac{3}{8}''$ .

More info? Circle 327

### MINI-UPS

Sola Electric, Unit of General Signal,  
1717 Busse Road, Elk Grove Village,  
IL 60007



Sola Electric's 750 VA Mini-UPS (uninterruptible power system) has automatic re-starter and alarm circuitry: the automatic inverter re-starter resumes normal operation after shutdown due to a discharged battery, and the on-battery alarm circuitry triggers a remote signal indicating the inverter is being powered by the battery and alerting the user that the AC line has failed.

Replacing the firm's discontinued 750 VA standard and deluxe, the 750 VA Mini-UPS incorporates all design functions available on previous models. The portable plug-in Mini-UPS protects small electronics equipment from all potential AC power line problems, including blackouts, brownouts, voltage transients, and noise.

In a blackout, the Mini-UPS provides up to 20 minutes of regulated power from its battery backup. Auxiliary battery packs are available to give up to 250 minutes of additional emergency power. Once line power is restored, the battery automatically recharges to 95 percent of full potential in less than 10 times the discharge time.

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devices, critical process controls, communications equipment, microcomputers, and other sensitive digital electronics. Output voltage is regulated to plus/minus three percent of nominal, through input fluctuations as great as 10 to 15 percent. Input frequency fluctuations of up to plus/minus 10 percent of nominal (60 Hz) are regulated at the output to plus/minus one-half cycle (0.5% Hz). The unit holds output harmonics to less than three percent single and five percent total distortion into a resistive load.

More info? Circle 328

## video

### CASSETTE CABINETS

Cases Incorporated, California, 1745 West 134th Street, Gardena, CA 90249  
Cases Incorporated of California distributes twenty-four capacity video cassette cabinets. Supported by a wood frame trimmed in vinyl teak, the cabinet stores Beta or VHS tapes in or out of their jackets and keeps them dust-free. Measuring 17 1/4" x 15 1/4" x 6 1/4", the medium brown cabinets have simulated wood finishes.

More info? Circle 329

### REAL-TIME DISC RECORDER

Panasonic Video Systems, One Panasonic Way, Secaucus, NJ 07094  
Panasonic model 2023 Optical Memory Disc Recorder with motion record and playback capability has a 24,000-frame capacity in AV mode on a spiral track at 30 frames per second; yet it can hold a steady freeze frame, claims the manufacturer. The genlockable unit plays both spiral and concentric discs. Two-channel audio permits recording motion for a specified number of frames and recording or playing back material at variable speeds.

More info? Circle 330

### TAPE CLEANING SYSTEM

Ambico, 101 Horton Avenue, Lynbrook, NY 11563



Ambico's Video Tape Cleaning System removes dust and magnetic particles from new and used videotape. The manufacturer claims that this cleaning technique reduces "drop outs," eliminates static electricity, and prolongs videotape life. Both VHS model (V-0330) and Beta model (V-0331) come with cleaning liquid, dust cover, and instructions.

More info? Circle 331

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14	30	46	62	78	94	110	126	142	158	174	190	206	222	238	254	270	286	302	319	335	351	367	383	399
15	31	47	63	79	95	111	127	143	159	175	191	207	223	239	255	271	287	303	320	336	352	368	384	400
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