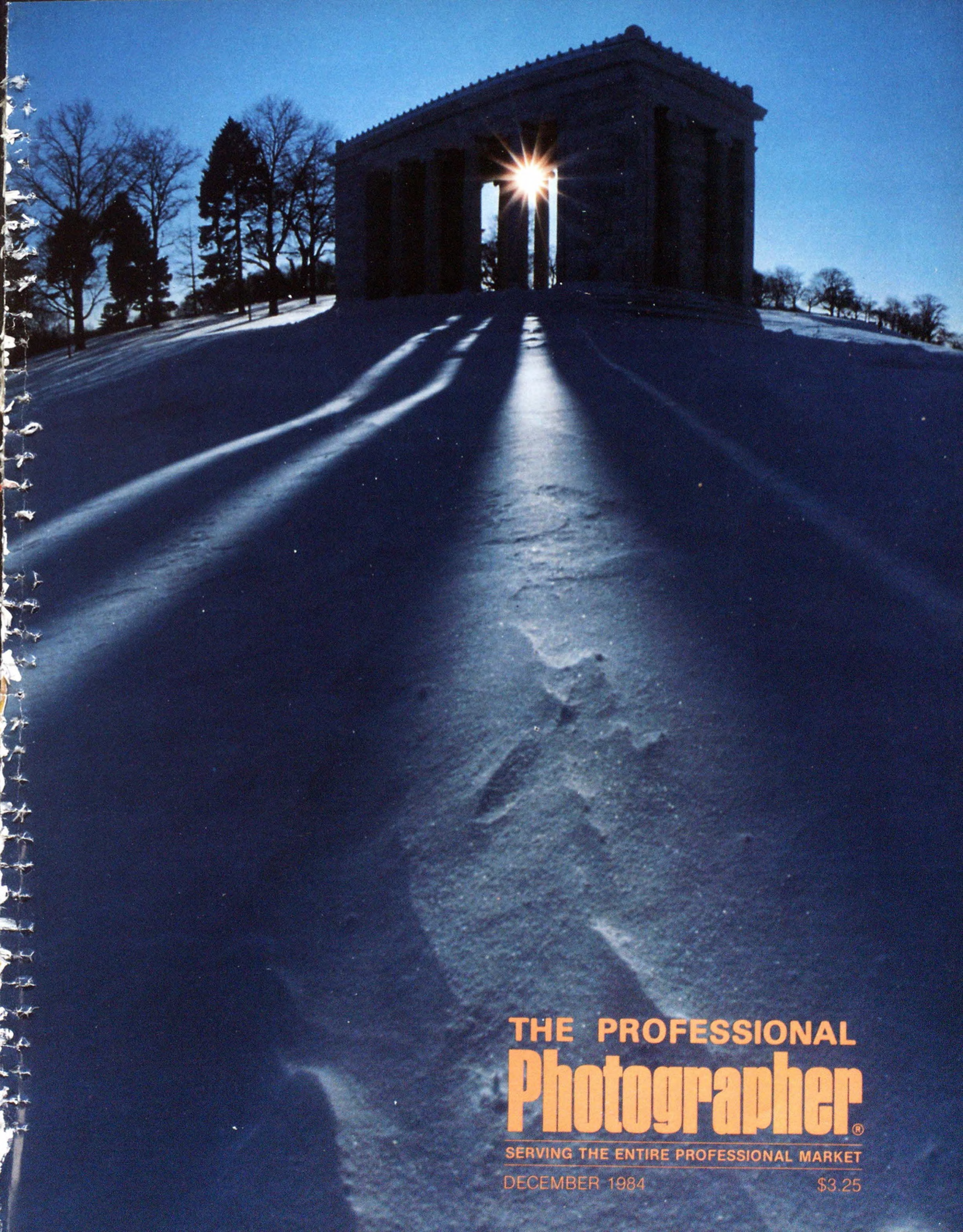




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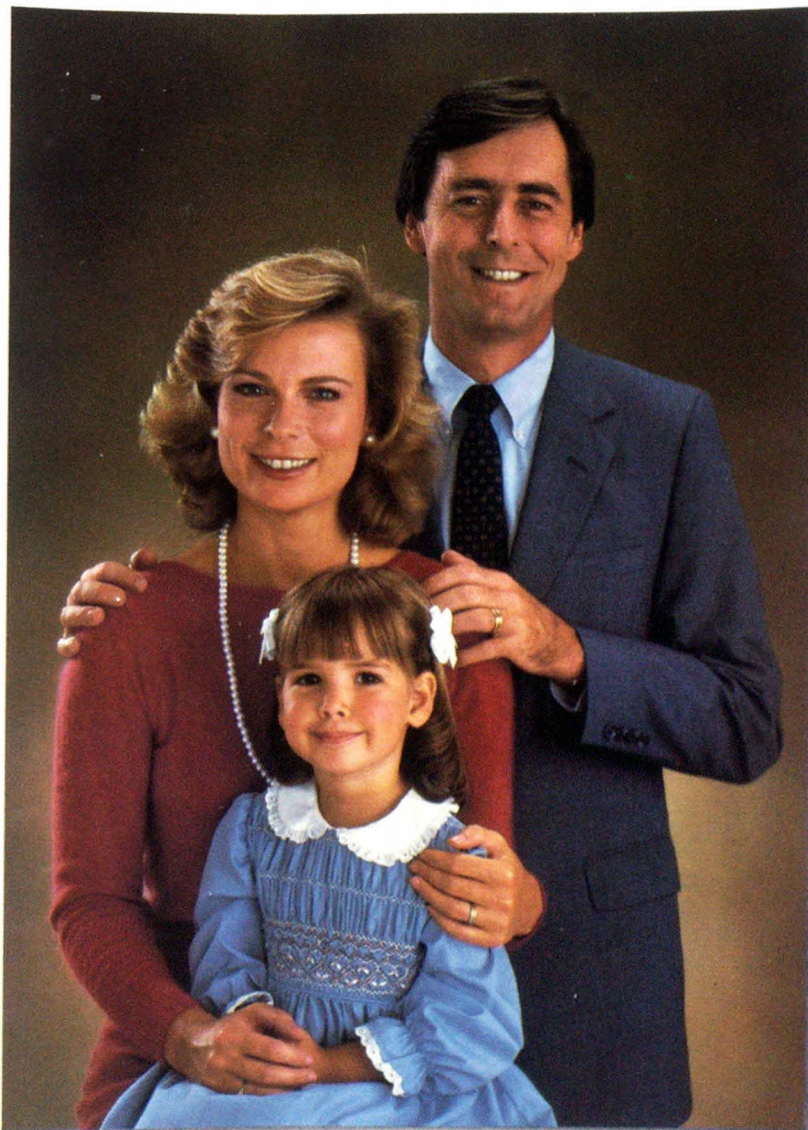
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More info? Circle 31



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Konica Canada, Inc., 6299 Airport Road, Suite 605, Mississauga, Ontario L4V 1N3 (416) 677-7722.

*Projections based on results of forced aging condition tests to predict dye image life under normal conditions of preservation (75° F 60% RH) derived from the Arrhenius Equation. Details available upon request. © 1984 Konica U.S.A. Inc.

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HALLMARK COLOR LABS

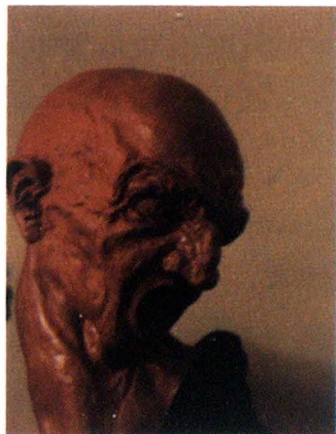
AT THE AIRPORT IN TURNERS FALLS, MASSACHUSETTS 01376
Customer Service: 1-800-732-7300

More info? Circle 33

THE PROFESSIONAL Photographer®

DECEMBER 1984 / VOLUME 111 / NUMBER 2071

features



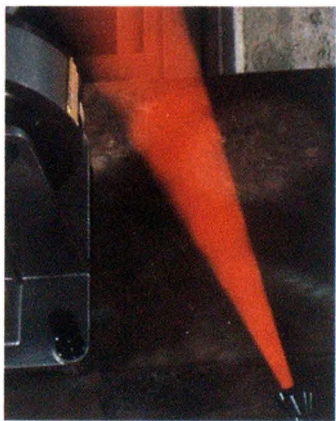
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president's message



by Frank Cricchio
M Photog Cr., Hon.M Photog., CPP

A historical year

1984 marks a great year in PP of A history. The opening of the new three-million-dollar Winona International School of Professional Photography at Mt. Prospect, Illinois, will go down as the best investment in the future of professional photographers' education.

The establishment of a World Congress to occur at the 1985 National Convention marks the first step in the international relationship of photographic associations worldwide toward the improvement of common problems in photography, with PP of A as the leader.

A ten percent growth in active membership during a down economy shows the need for PP of A's leadership and services to the professional photographer.

The strong marketing membership and the establishment of a full-time marketing director proves that PP of A is an association pliable to the needs of its members.

A revitalization of our responsibility to a public relations program was implemented in 1984.

The establishment of a wedding album category in regional and national level print competition filled the needs of over 1,000 members in the wedding classification. This classification is only a few years old and already has such a large membership. Yes, PP of A has kept up with the needs of our membership because we are a membership organization not a dictatorship organization. It is your association! Personal input from each member is listened to and considered for its value to the total association and, whenever possible, implemented.

It has been a pleasure to work with the many dedicated members and to see their needs and desires fulfilled. Should you ever get the opportunity to serve your profession in any form, please do so. It will be worth the investment of your time and effort. Thank you for allowing me to be your president for 1984.

Phrase of the month: Faith and personal freedom do not come from the business of religion, but from your personal commitment and relationship with your maker. ☐

Correction: In the October President's Message there is an error in the paragraph on registration information. The transposition on the last two sentences leads the reader to believe that the registration fee also covers travel, meals and lodging. It is the tax deductible expenses that include registration, travel, meals and lodging. The registration fee is for registration only. We apologize for any inconvenience this error may have caused.—Editor.

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MIKE ONO, CR PHOTOG

International Publications Consultant

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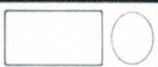
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datelines

THE PROFESSIONAL PHOTOGRAPHER'S GUIDE TO SPECIAL 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.

1985 events

JANUARY 14-16

C: PP of A Winter Seminar
American Photo
First Annual Marketing and
Management Conference
Miami Lakes, Florida
Lynn Stapp

JANUARY 14-18

S: Portrait Photography
Presentations of the World
Winona International School
of Professional Photography
Mt. Pleasant, Illinois

JANUARY 14-18

S: Portrait Photography
Winona International Academy
Rocky Hill, Conn.
Hudson, New York

JANUARY 16-18

W: Beginning Photography
The Basics
Winona International School
of Professional Photography
Mt. Pleasant, Illinois

JANUARY 16-MARCH 17

E: Photography in California
Museum of Photography Arts
San Diego, California

JANUARY 17

W: Beginning and Beginning
Special Effects and Film
Editing Techniques for
Still and Motion Picture
Production
American Photo
Charles A. Benoit, Photographer
National Media Association
295 University Drive, Suite 106
Tempe, AZ 85281

JANUARY 19-20

W: Kansas PPA
Winter Seminar
Rev. Brent Truitt
2750 Northwest Highway 24
Tulsa, OK 74106

JANUARY 19-22

C: Maryland PPA
Great City, Maryland
Ray Smith
730 Laurel Road
Farmingdale, NY 11737

JANUARY 20-21

W: KPPA Winter Seminar

JANUARY 1-25

S: Fashion Photography Seminar
Daytona Beach Community
College
1200 Volusia Avenue
Daytona Beach, FL 32016-1111

JANUARY 1-30

E: Sierra Club Landscapes
Canon Photo Gallery
3321 Wilshire Boulevard
Los Angeles, CA 90010
213/387-5010

JANUARY 6

W: PP of A Wedding Seminar
Houston
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

JANUARY 7

W: PP of A Wedding Seminar
New Orleans
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

JANUARY 7-11

S: Negative Retouching
Veronica Cass Academy
Box 5519
Hudson, FL 33567

JANUARY 8-FEBRUARY 9

E: Doris Ullmann
The Wilkin Gallery
41 East 57 Street
New York
(212) 355-1451

JANUARY 9

W: PP of A Wedding Seminar
Dallas
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

JANUARY 10

W: PP of A Wedding Seminar
Tulsa, Oklahoma
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

datelines

Frankfort, Kentucky
Flo Grey, Executive Secretary
1153 Highland Avenue
Fort Thomas, KY 41075

JANUARY 20-23

C: South Carolina PPA
Landmark Inn
Myrtle Beach, South Carolina

JANUARY 21-25

S: A Week with Silber on Location
PhotoGraphic, Capers, Photography
Advanced Color Printing
Winona International School
of Professional Photography
Mt. Prospect, Illinois

JANUARY 24-27

C: Photo Show International
Seattle Center
Hastor, Washington
PPA
1900 Broadway, Suite 514
New York, NY 10036

JANUARY 24-MARCH 17

E: Work of Barbara Knapp
Los Angeles Museum of Art
800 Westmore Boulevard
Los Angeles, CA 90024
(213) 857-1422

JANUARY 27

W: PPA of Rhode Island
Rhode Island School
of Photography
Robert A. McCarty, Chairman
1137 Corporate Street
Providence, RI 02903

JANUARY 27-28

W: Portrait Seminar
Municipal Conference
Sepulveda, Incorporated
Box 1349
Van Nuys, CA 91411

JANUARY 28

W: PPA of A Wedding Seminar
Highland Inn, Raleigh
Raleigh, North Carolina
Contact Mr. W.
8710 Glenwood Avenue
Raleigh, NC 27612

JANUARY 28-FEBRUARY 1

S: Seminar in Photography I
Photo Graphic Services
Practical Approaches to
Development, Business, Sales
and Marketing
Winona International School
of Professional Photography
Mt. Prospect, Illinois

JANUARY 29

W: PPA of A Wedding Seminar
Highland Inn, Raleigh
Raleigh, North Carolina
Contact Mr. W.
8710 Glenwood Avenue
Raleigh, NC 27612

JANUARY 29-FEBRUARY 1

S: Seminar
Winona International School
of Professional Photography
Mt. Prospect, Illinois

JANUARY 30

W: PPA of A Wedding Seminar
Highland Inn, Raleigh
Raleigh, North Carolina

Salt Lake City, Utah
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

JANUARY 31

W: PPA of A Wedding Seminar
Atlanta, Hawaii
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 1-27

E: Sports Photography by
Kaz Majima
Canon Photo Gallery
3321 Wilshire Boulevard
Los Angeles, CA 90010
(213) 387-5010

FEBRUARY 2-4

C: PPA of New Mexico
Albuquerque, New Mexico
Upper Conference, Exec. Secretary
1908 Arizona Street Southeast
Albuquerque, NM 87108

FEBRUARY 2-5

C: PPA of Indiana
Adams, Mark
Indianapolis
Jackie Schilling, Exec. Secretary
4847 South High School Road
Indianapolis, IN 46241

FEBRUARY 3-5

C: PPA of Idaho
Hendrix Inn
Boise, Idaho
Larry Bowen, President
205 West 5th Street
Boise, ID 83617

FEBRUARY 4

W: PPA of A Wedding Seminar
Jack Knapp, Fort St.
Raleigh, NC 27612
8710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 4-6

W: How to Teach Photography
Winona International School
of Professional Photography
Mt. Prospect, Illinois

FEBRUARY 4-7

E: PPA of Rhode Island
Rhode Island School
of Photography
Contact Mr. W.
8710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 4-8

S: Seminar in Photography
American Technicals, Box
Winona International School
of Professional Photography
Mt. Prospect, Illinois

FEBRUARY 5

W: PPA of A Wedding Seminar
Orlando, Florida
Contact Mr. W.
8710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 6

W: PPA of A Wedding Seminar
Orlando, Florida
Contact Mr. W.
8710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 6-9

C: PPA of New Hampshire
Contact Mr. W.
8710 Glenwood Avenue
Raleigh, NC 27612
Contact Mr. W.
8710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 7

W: PPA of A Wedding Seminar
Miami
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 8-10

W: Lighting Workshop
Cherry Hill, New Jersey
Photomethods Institute
One Park Avenue
New York, NY 10016

FEBRUARY 9-11

C: Connecticut PPA
Treadway Cromwell Motor Inn
Cromwell, Connecticut
Raymond Scory, Chairman
Box 361
Cheshire, CT 06410

FEBRUARY 11

W: PPA of A Wedding Seminar
San Diego
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 11-15

S: Illustrations for Advertising
Illustrative Postcard Using
Front Projection, Negative
Retouching, Specialized
Laboratory Services
Winona International School
of Professional Photography
Mt. Prospect, Illinois

FEBRUARY 11-15

S: Negative Retouching
San Diego
Veronica Cass Academy
Box 5519
Hudson, FL 33567

FEBRUARY 12

W: PPA of A Wedding Seminar
Los Angeles
Colbert Howell
8710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 13

W: PPA of A Wedding Seminar
Miami, Florida
Colbert Howell
8710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 14

W: PPA of A Wedding Seminar
San Francisco
Colbert Howell
8710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 16-18

C: PPA of Oregon
Highland Motor Inn
Clifton, Oregon
Shirley Haysinger, Exec. Manager
Box 449
Grants Pass, OR 97526

FEBRUARY 16-19

C: Southwestern PPA
Atlanta, Georgia
Atlanta
Robert Symms
1100 Peachtree Street
1850 North Ave.
Atlanta, GA 30304

FEBRUARY 17-20

C: Massachusetts
Raleigh, NC 27612
Contact Mr. W.
8710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 18

W: PPA of A Wedding Seminar
Denver

Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 18-22

S: Senior Photography, Color
Transparency Retouching,
Industrial Department
Management
Winona International School
of Professional Photography
Mt. Prospect, Illinois

FEBRUARY 19

W: PPA of A Wedding Seminar
Amarillo, Texas
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 20

W: PPA of A Wedding Seminar
Albuquerque, New Mexico
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 21

W: PPA of A Wedding Seminar
Phoenix
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

FEBRUARY 22-25

C: Rocky Mountain PPA
Clifton Hotel
Denver
Duncan MacNair, Exec. Manager
Box 638
Bozeman, MT 59715

FEBRUARY 22-26

C: Wisconsin PPA
Appleton, Wisconsin
Thomas Nicholson
Conv. Chairman
346 Newman Road
Racine, WI 53406

FEBRUARY 23-25

C: PPA of Rhode Island
Sharon Islander
Newport, Rhode Island
Larry Trubaut, Conv. Chairman
2 Red Barn Drive
Bradford, RI 02808

FEBRUARY 24-27

C: PPA of British Columbia
Harbour Towers
Victoria, British Columbia
Chuck Groot
2809 Estevan Avenue
Victoria, British Columbia
Canada V8R 2S6

FEBRUARY 25-MARCH 1

S: Portrait Photography I
Restoration and Copy of
Photographs, Small Camera
Techniques
Winona International School
of Professional Photography
Mt. Prospect, Illinois

FEBRUARY 28-MARCH 5

C: PPA of Ohio
Hyatt Regency Hotel
Columbus, Ohio
Gene King, Exec. Secretary
1024 Dutch Road
Columbus, OH 43215

MARCH 2-5

C: APP of Idaho
Highland Inn
Dorset, Utah
Glen Dwyer, Secretary
1870 Oakman Ave.
Meridian, ID 83448

MARCH 2-5

C: Texas PPA

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Secondly, we *guarantee same-day processing* of

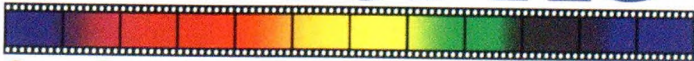
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C O L O R L A B

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datelines

Hyatt Regency Hotel
Houston
Walt Hawkins, Exec. Director
Drawer 828
Temple, TX 76703

MARCH 3-4

C: PP of Ontario
Belmont Motor Inn
Jordan Station, Ontario
Ian Ransberry, Chairman
28 Church Street
St. Catharines, Ontario
Canada L2R 6R6

MARCH 3-5

C: PP of North Dakota
Holiday Inn
Fargo, North Dakota
Florida Galt
829 10th Avenue North
Fargo, ND 58102

MARCH 4-8

S: Advanced Portraiture
Official Appointments in
Dressmaking
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 6-8

W: Video Camera Techniques
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 10-13

C: PP Society of New York
Kunster's County Club
Manhasset, New York
David David, Exec. Chairman
Eagle and 18th Streets
Troy, NY 12180

MARCH 11-13

W: How to Teach Photography
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 11-15

S: Four Red Entertainment
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 15-18

C: PP of Michigan
Hawthorne Regency
East Michigan
1001 Avenue, Exec. Director
1714 Andrea Lane
Kalamazoo, MI 49002

MARCH 17-19

C: Alberta PPA
Heritage Inn
High River, Alberta
Ted Dawson, Chairman
Box 1844
High River, Alberta
Canada T0L 1B0

MARCH 18-20

W: Making and Mounting
Techniques
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 18-20

C: PPA of Alberta

Little America
Salt Lake City, Utah
John Sharpe, Conv. Chairman
235 South University Avenue
Provo, UT 84601

MARCH 18-22

S: Commercial Photography
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 20-22

W: Civil Evidence Photography
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 23-27

C: Heart of America PPA
Haddon Muehlebach Hotel
Kansas City, Missouri
Elgin Smith, Exec. Manager
7226 Springfield
Prairie Village, KS 66208

MARCH 23-27

C: North Carolina PPA
Holiday Inn
Greensboro, North Carolina
Lyle Atkinson, Chairman
6203 West Friendly Avenue
Greensboro, NC 27410

MARCH 25

W: PP of A Wedding Seminar
Boston
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

MARCH 25-27

W: Beginning Photography
The Basics
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 25-29

S: A Week with Vincent Laugel
Feeding the Client, Business
Sales and Marketing
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 26

W: PP of A Wedding Seminar
New York
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

MARCH 27

W: PP of A Wedding Seminar
Philadelphia
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

MARCH 27-29

W: Video Overview
Winona International School
of Professional Photography
Mt. Prospect, Illinois

MARCH 28

W: PP of A Wedding Seminar
Baltimore
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

MARCH 30-APRIL 1

C: PP of West Virginia
Charleston Marriott
Charleston, West Virginia
David McNeil, Conv. Chairman
1816 Bang Street
Buckfield, W. 24701

MARCH 31-APRIL 1

C: Saskatchewan PPA
Wayside Inn
Lloydminster, Saskatchewan
Rae, Saskatchewan

4610 49th Street
Lloydminster, Saskatchewan
Canada S9V 0B2

MARCH 31-APRIL 2

C: PP of Pennsylvania
Clyde Ferguson, Conv. Chairman
217 Rockingham Road
Pittsburgh, PA 15238

MARCH 31-APRIL 3

C: South Dakota PPA
Ramada Inn
Sioux Falls, South Dakota
Joan Bertsch, Exec. Secretary
Box 107
Miller, SD 57362

APRIL 1

W: PP of A Wedding Seminar
Cleveland
Chicago
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

APRIL 2

W: PP of A Wedding Seminar
Cincinnati, Ohio
Madison, Wisconsin
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

APRIL 3

W: PP of A Wedding Seminar
Indianapolis
Minneapolis
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

APRIL 4

W: PP of A Wedding Seminar
St. Louis, Missouri
Des Moines, Iowa
Colbert Howell
5710 Glenwood Avenue
Raleigh, NC 27612

APRIL 13-17

C: Kentucky PPA
Executive West
Louisville, Kentucky
Flo Grey, Exec. Secretary
1183 Highland Avenue
Fort Thomas, KY 41075

APRIL 14-15

C: New Hampshire PPA
Margate Resort
Lacoda, New Hampshire
Roger Grondin, Chairman
1179 Hanover Street
Manchester, NH 03103

APRIL 14-16

C: PPA of Manitoba
Quarry Inn Aikins
Winnipeg, Manitoba
Andrew Jock, Chairman
812 Main Street
Winnipeg, Manitoba
Canada R2A 3P3

APRIL 15-17

C: Minnesota PPA
Shelburne Inn Northwest
Minneapolis, Minnesota
Adele Barkan, Exec. Secretary
Box 168
Lodgepole, MN 55046

APRIL 19-22

C: PP of Oklahoma
Marriott Hotel
Tulsa, Oklahoma
Cal Allen, Chairman
1315 East 13 Place
Oklahoma, OK 74107

APRIL 25-30

C: PP of California
Western States Convention
Anaheim, California
Alessandro Baccari

Exec. Manager
1873 Market Street, Suite 3
San Francisco, CA 94103

APRIL 27-29

C: Moncton PPA
Keddy's Brunswick Hotel
Moncton, New Brunswick
Arnold Clow, Chairman
221 Reade Street
Moncton, New Brunswick
Canada E1C 6S7

APRIL 29-MAY 1

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

MAY 4-6

C: PP of Puerto Rico
Caribe Hilton Hotel
San Juan, Puerto Rico
Wife Alonso, President
Box 10765
Caparra, PR 00922

MAY 5-7

C: PP of Wyoming
Holiday Inn
Casper, Wyoming
Randy Lehman, Vice President
210 West Main
Riverton, WY 82501

MAY 16-19

C: Industrial Photographers
of Southwest
Albuquerque, New Mexico
David Sullenger,
Vice President
Box 1628
Las Cruces, NM 88004

MAY 19-22

C: Georgia PPA
Unicoi Conference Center
Helen, Georgia
Steve Ashe, Conv. Chairman
2561 Hilton Court
Augusta, GA 30904

MAY 27

E: Deadline for Entries in
PP of A International
Professional Photographers
Exhibition Judging

JUNE 16-20

E: PP of A International
Professional Photographers
Exhibition Judging
Des Plaines, Illinois

JUNE 23-26

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

JULY 13-16

C: Tennessee PPA
Knixville, Tennessee
Ernie Johnson, Chairman
Ron Warwick, President
2921 Renshaw Street
Knoxville, TN 37917

JULY 27-AUGUST 1

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

SEPTEMBER 6-10

C: PP of Canada
Regina Inn and Sheraton Centre

WIN A TRIP TO THE HASSELBLAD FACTORY IN GOTHENBURG, SWEDEN.



JUST SEND STATUSPRO A TEST ROLL FOR FREE COLOR PROCESSING.

Send Us Your Film.

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If you'd like to see free proof that StatusPRO is America's new state-of-the-art color lab and get a chance to see how a Hasselblad is made in Gothenburg, Sweden, *this special introductory offer is for you.* And it costs you nothing.

StatusPRO Color Lab will give you:

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Simply send us a roll of color print film any Monday through Friday between now and December 31st. We'll process it the same day. Then, we'll deliver your proofs to you along with a free replacement roll of Kodak film. And WE'LL DO IT ALL FOR FREE.

If we receive your film and entry form before December 31st, your name could be drawn as the winner of our grand prize all-expense-paid trip for two to the Hasselblad factory in Gothenburg, Sweden. You have nothing to lose.

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Why is StatusPRO offering you free proofs, film and a trip to Sweden? Because once you try us, we know you'll never settle for anything less again.

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Not so at Filmset Color Laboratories. To be sure, there's nothing we enjoy more than state-of-the-art equipment. When it comes to operating new toys, we are as guilty as the others. That's the reason we've recently purchased Kodak's two newest printers—the **MULTI-PRINTER** and the **312 PRINTER**. These allow us to produce prints faster and more efficiently, in the same tradition of excellence you've come to expect from us. But the good tidings don't end there. Santa's stuffed your stocking with better looking Candid Prints—at no additional cost to you.

That's right—the only difference you'll notice is the additional benefits you gain as a result of our investment, such as:

- Better color consistency from print to print
- Sharper Prints
- Wider range of cropping options



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WE FINISH GREAT STARTS.

datelines

Regina, Saskatchewan
Ralph Bradatsch, Conv. Chairman
Box 562

Regina, Saskatchewan
Canada S4P 3A3

OCTOBER 6-8

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

OCTOBER 6-9

C: Florida PPA
The Plaza Hotel
Daytona Beach, Florida
Theresa Saylor, Exec. Secretary
2312 Farwell Drive
Tampa, FL 33603

future events

FEBRUARY 15-18, 1986

C: PPA of Missouri
Arkana Mark Hotel
Kansas City, Missouri
Bud Stiles, Conv. Chairman
1919 McGee
Kansas City, MO 64108

FEBRUARY 22-24, 1986

C: PPA of Oregon
Hedlund Motors
Lafayette Beach
Portland, Oregon
Shirley H. Huppert, Exec. Manager
Box 409
Vernon, OR 97152

MARCH 1-4, 1986

C: AAA of Ohio
R. J. Jank
Jack Fair Hotel
Jacksonville, FL 32202

MARCH 7-10, 1986

C: PPA of West Virginia
Thompson Manor Hotel
Chapel Hill, West Virginia
J. T. Wadsworth, Conv. Chairman
736 Latta Gap Street
Arlington, WV 25401

MARCH 13-17, 1986

C: PPA of Ohio
Hunt Lodge, Inc.
Cincinnati, OH
Gene King, Exec. Secretary
1024 Dublin Road
Columbus, OH 43215

MARCH 16-20, 1986

C: PPA of New York
Katherine's Club, Club
Manhattan
Katherine's Club, President
86 West 45th Avenue
New York, NY 10036

MARCH 22-26, 1986

C: PPA of Florida
The Plaza Hotel
Daytona Beach, Florida
Theresa Saylor, Exec. Secretary
2312 Farwell Drive
Tampa, FL 33603

APRIL 5-9, 1986

C: PPA of Kentucky

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

APRIL 13-16, 1986

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

APRIL 26-30, 1986

C: Northern Light Regional
Ramada Inn Hotel
Sioux Falls, South Dakota
Adeline Bantari, 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 Saylor, Exec. Secretary
2312 Farwell Drive
Tampa, FL 33603

SEPTEMBER 28-30, 1986

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

FEBRUARY 21-24, 1987

C: Southeastern PPA
Atlanta Marriott
Atlanta
Robert Symms

Exec. Vice President
1552 Watson Way
Augusta, GA 30904

MARCH 7-10, 1987

C: APP of Illinois
B. J. Wade
229 East State
Jacksonville, FL 32250

MARCH 12-16, 1987

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

MARCH 13-18, 1987

C: Heart of America PPA
Hobby Inn Center
Omaha, Nebraska
Ed Smith, Exec. Manager
1226 Springfield
Omaha, NE 68102

MARCH 22-25, 1987

C: PPA of New York
New Sweden Club, Chairman
427 Kenwood Avenue
Tomba, NY 12554

APRIL 4-8, 1987

C: Kentucky PPA
Flo Grey, Exec. Secretary
1153 Highland Avenue
Fort Thomas, KY 41075

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

EXPECT THE UNEXPECTED!



FASHIONS FROM EUROPE

New perspectives. New attitudes. Twice a year, the "Fashions from Europe Show" appears at the NY Coliseum (Early Fall '82, March 7-10). And each time, WWD is there to report on the European difference in ready-to-wear.

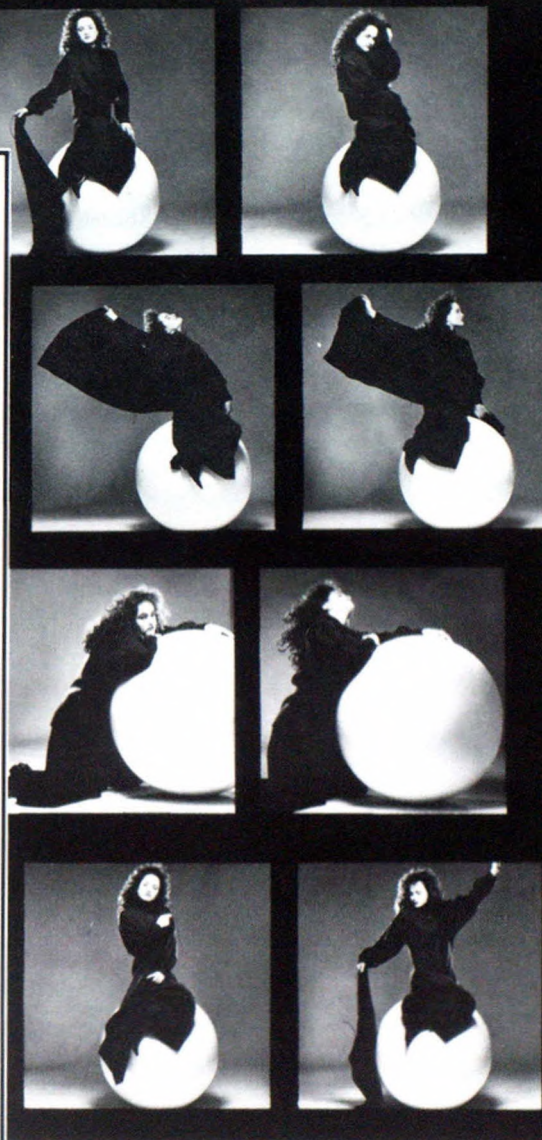
A preview issue that's referred to before retailers shop the show, it's an important feature that helps them make "unexpected" decisions on what to buy.

Make sure you're seen in our pages—advertise in the March 1st issue. For details, contact your WWD representative or call Eleanor Barron, (212) 741-4308.

March 1 • A WWD Feature

Space Closing February 16 • Final Neg. Closing February 23

WWD



Mitchel Gray for Women's Wear Daily-Model Carme Pignato

Mitchel Gray hatched the unexpected in his ad for Women's Wear Daily on the enlarging paper that gives birth to many beautiful ideas:

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For his unexpected ad promoting Women's Wear Daily fashions, Mitchel Gray selected an enlarging paper famous for its expected quality: Brovira. Brovira has been the choice of discriminating photographers the world over for its unique rendering in tone and form. Its fast bromide emulsion and rich silver content produce strictly neutral blacks and radiant whites. Its long exposure and development latitude offer the versatility required to print negatives of virtually any density. Brovira also is capable of maintaining the fine detail and wide range of densities so important for reproduction.

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More info? Circle 39



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"Mixed-use" property tax reform cuts down on consumer benefits

What used to be a favorite income tax loophole of many businesses has recently been pulled taut by the Internal Revenue Service in the Tax Reform Act of 1984. Passed by Congress this June, these new rules cut the benefits of "mixed-use" property, explains PP of A's Director of Finance Philip M. Kummerer, CPA, MBA. Items grouped in this category include a company car that an employee takes home at night and on weekends and a personal computer located at home and used for both business and family dealings. Without proper planning and record-keeping, says Kummerer, this crackdown will hike up the typical businessman's income tax payments.

According to Kummerer, this new law stipulates that for mixed-use property acquired after June 18 and used fifty percent or less for business:

- No investment tax credit is allowed. Investment tax credit is a dollar-for-dollar reduction in income tax that ranges between six percent of the cost of an auto and ten percent of the cost of a home computer.

- A full first-year write-off of the first \$5,000 of the property's cost may not be taken.

- Depreciation deductions will be less per year and drawn out over a longer number of years. For example, business autos could, under the old rules, be depreciated twenty-five percent in the first year, thirty-eight percent in the second, and thirty-seven percent in the third; the new rules, however, provide for ten percent depreciation the first year, twenty percent the second through the fifth years, and ten percent the sixth year. The depreciation is then multiplied by the business percentage of total mileage to determine the tax deduction allowed. The rules for home computers are even more restrictive.

- After 1984 if you do not maintain a "contemporaneous log" showing when, where, how much, and for what purpose the equipment was used for deductible as compared to non-deductible purposes, you will be disallowed any auto or home computer depreciation deduction. In fact, you can automatically be hit with a five percent penalty for negligence.

To slacken the tightening effect of this new law, Kummerer recommends achieving a business use in excess of fifty per-

cent of your company auto or home computer. There are several ways to do this he says: One way is by maintaining a car use diary and trying not to overlook a single business mile; another way is by combining a vacation with an auto trip taken primarily for business as, for example, attending a PP of A convention. Curtailment of personal use near the end of the year may also get your business miles above the fifty percent mark. As for a personal computer, permanently keep it at your work premises or curtail your personal use. And don't forget that the com-

puter itself can be used for logging business purposes and hours used.

And because this law covers mixed-use property purchased after June 18, 1984, you can temporarily avoid the new crackdown by sticking with your present auto and computer, Kummerer says.

But as he warns, these points represent a general overview of a complex tax law change. He recommends consulting with a competent tax expert to review the detailed provisions of the law and to explain how they apply to your individual income tax situation.

Sony/Photonet Database extend promotion

Sony Information Products and Photonet Computer Corporation are extending the deadline of their joint promotion targeted toward photographers adding a microcomputer to their business organizations to December 31.

According to the campaign, photographers who purchase a Sony SMC-70 microcomputer from any authorized dealer before the end of the year will receive a free subscription worth \$100 to Photonet, an information and communications network for photographic, publishing, and advertising professionals. This network system is an on-line data base that Sony says instantly links photographers with other professionals in the industry, in-

cluding picture agents, ad agencies, publishers, designers, and printers. Its services include electronic mailings, on-line photographic research, data bases of recent photographs and photographers' itineraries, new product and industry news, direct ordering from equipment and supply houses, and on-line customer service from industry manufacturers. The system even has business graphics capabilities, Sony says.

The communications firm also says its SMC-70 helps smaller businesses, such as two-man professional photography operations, handle the day-to-day operations of record-keeping, forecasting, and accounting.

Parker becomes first woman director

The election of Evangeline "Vangie" Chase Parker, Cr.Photog., CPP, to PP of A's Board of Directors at the national convention in Atlantic City, marks the first time a woman has been elected to the board in the 104-year history of the organization. Parker who was voted in as director-at-large for one year, is president of Parker Studios, Columbus, Indiana, along with her husband Virgil, and has been a PP of A member since 1952. She is currently Portrait Division Executive Committee chairman, president of the Winona Alumni Association, secretary of the Daguerre Club of Indiana, and member of the Indiana CPP board.

Her past accomplishments include being both PP of Indiana's first wom-

an and first second-generation president. Her father, Irving Chase, had also been president. She and her husband have been faculty members at the Winona International School of Professional Photography.

When asked to comment on her views of PP of A and its future, Parker replied: "I think in any organization, one has a philosophy on how that organizational structure can be successful. Then you try to employ staff and elicit volunteers that complement that philosophy.

"The greatest tragedy that could befall PP of A. would be losing the ability to communicate with its membership. Staff and leadership must always take the time to listen."

Three manufacturers claim to make the most fully featured, broadly functional light meter in the world.

This meter has three features not offered by the Gossen Ultra Pro.



This meter has three features not offered by the Gossen Ultra Pro.



This meter has 15 exclusive features not offered by either of the other two. They are:

Calculates multiple flash without multiple flashes.

Direct flash-to-daylight readout.

Direct readout of scene's entire light range.

Averages up to 15 exposure readings of different areas of a scene.

Three stops more sensitive in ambient light—reads as low as 8 hours at f45/ASA 100.

Broadest ASA range (ASA 1 to 800,000).

Two way exposure correction (Exposure Value or Exposure Factor).

Greater shutter speed range (8 hours to 1/4000 second).

Reads filter factors directly and calculates exposure correction necessary.

No accessories needed for reflected incident measurements.

Five times greater EV correction range (± 7.9 stops).

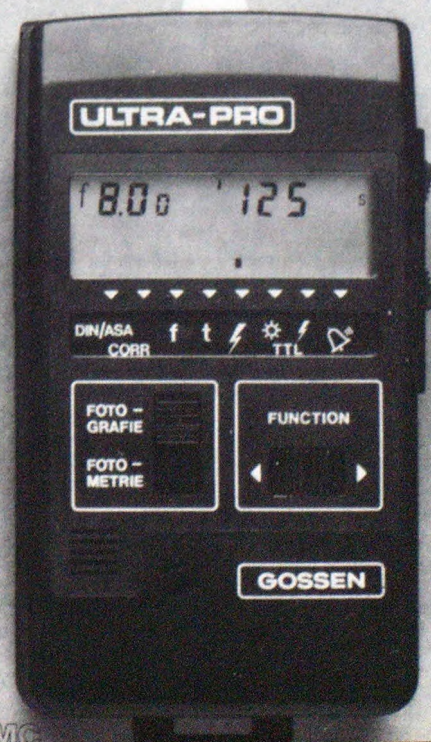
Reads color temperature (with accessory); indicates required correction filter.

Reads photometric values.

Takes direct density value measurements.

Long exposure readings are directly transferred to built-in self-timer.

More info? Circle 40



Work begins on student honors program

For the first time, students of photography will be able to compete for special awards in 1985 judgments sponsored by PP of A, such as affiliated exhibitions and the national convention. Through this honors program organized by the cooperative efforts of PP of A's Education Committee, the Photographic Exhibition Committee, and the American Society of Photographers, scholars still can earn print merits, just as photographers com-

peting in the general and masters exhibits, but they also can vie for additional awards in both regional and national judgments.

At PP of A's convention, the PEC will separate merit prints for special exhibit; the ASP will provide awards and judge honor selections.

Jurors will rate all images unaware of whether the maker is a student, master or non-master, and high-scoring entries will be set aside for award selections and special exhibits.

To enter the PP of A competition, the photographer must pay a \$40 student membership fee and a \$50 print entry fee. To enter affiliated exhibits, student entrants must be PP of A student members and pay the entry fee established by the affiliate.

For more information, contact Terry May at PP of A, (312) 299-8161, Monday-Thursday.

Finance incentives for Cibachrome copier customers

Free paper, no down payment, and prime rate financing are key features of the finance plans Ilford is offering qualified buyers of its Cibachrome color copiers.

Available through December 31, the finance plans cover the Cibachrome Copy System 1217 that manufacturers say produces photographic color copies and overhead transparencies from almost any type of original in minutes, and the Copier 1012 that Ilford claims makes color copies and overhead transparencies in sixty different sizes at the rate of 100 per hour.

The 1217's finance plan offers free paper with an estimated retail value of \$8,000-\$10,000 (based on average print retail selling prices), \$2,000 in Co-op advertising, three months' free service, one year warranty, and a retail promotion package. The 1012's finance package is similar but includes free paper valued at \$4,000-\$5,000, and \$2,000 in Co-op advertising.

Customers additionally have a choice of third party leasing or deferred payment plans instead of the no down payment and prime rate financing options.

Kodak sponsors PBS television documentary

Eastman Kodak Company, Rochester, New York, has underwritten a one-hour Public Broadcasting Service television documentary entitled, "A Day in the Life of Hawaii," to air Sunday, December 23, at 10 p.m. (Eastern Standard Time).

The program chronicles the adventures and efforts of fifty renowned photographers who gathered on these Pacific islands in December 1983, for a 24-hour marathon photography binge as part of Hawaii's Silver Jubilee of Statehood. As its contribution to the event, Kodak furnished photographers with film and processing services and gave 100 of its disc cameras to children who participated in some of the photographic settings.

"A Day in the Life of Hawaii" was produced by KTCA-TV, Minneapolis/St. Paul, Minnesota, in association with Pentacom Productions and A Day in the Life, Incorporated.

"This program will captivate viewers of every age, and is an exciting use of television and still photography," said Richard

O. Moore, president and general manager, KTCA-TV.

Results of the event also have been compiled in a 224-page case bound book of the same name published by Workman Publishing Company, Incorporated. Included are 245 color and black-and-white photographs.

Medical premium increase

PP of A members covered by the association's Catastrophe Major Medical Insurance Program will now be paying almost \$15 more semi-annually for their coverage. Mutual of New York, underwriters of this medical program, guarantee the eighteen percent premium increase will remain the same until at least October 1, 1985. The insurance firm cites escalating costs of hospital and medical services as reason for the increase.

Berry & Homer Photographics, Incorporated, Philadelphia, has been awarded qualification status in public relations and publicity, aerial, executive portraiture, and fine arts categories.

☆

"**Meaningful Images**" is a twenty-one-day China/Hong Kong tour/seminar designed to permit attendees to photographically experience the people and historic sights of China as well as to examine its vast offerings of jewelry and fine gifts. Conducted by **Rene Laursen, Laursen Photographic Laboratory**, Irvine, California, the tour/seminar is scheduled to run March 27 to April 15, 1985. Booking is required by December 15. For more information, contact Travel Reps, Incorporated, 435 South Broadway, Santa Ana, CA 92701; (714) 973-4844 or (213) 385-6635.

☆

StatusPro, a one-million-dollar commercial photo processing laboratory in Austin, Texas, is offering free processing for a trial period. To demonstrate how it uses a multi-unit system of professional lab equipment, computer control modules, and telemarketing to provide photographers with fast, reliable processing, prints, and personalized service, StatusPro is offering to process at no charge one roll of film for each of its customers. As an added incentive, the laboratory will enter the customer in a drawing for a free trip to Sweden. Interested photographers may call (1-800) 522-5000 for details.

☆

Pioneer Electric & Research Corporation, Forest Park, Illinois, has available a catalog of their complete line of photoelectric tachometers and stroboscopes. A description of their accessories is also included. For a free copy, write to the company at 743 Circle Avenue, Forest Park, IL 60130.

contests

The Society for Technical Communication's eighth annual competition is designed to recognize excellence in audiovisual communication dealing with technology, science, industry, business, medicine, and government. Media formats are limited to 35mm filmstrips and slide/tape programs with two trays maximum. Competition categories are marketing, information, industrial instruction, law enforcement, safety, consumer education, and medical/health topics for professionals and lay audiences.

Awards are presented in each category and one "Best of Show" is recognized. Additionally, the "Kodak Award for Photographic Excellence" is given to the one

producer who demonstrates superior photography in his audiovisual show.

Deadline for entries is January 25, 1985. Awards will be presented at STC's 32nd International Technical Communication Conference, May 19 through May 23, 1985, in Houston. For more information and entry forms, contact S.M. (Marty) Shelton, 332 Iowa Court, Ridgecrest, CA 93555 or STC's international office, 815 15th Street Northwest, Washington, D.C. 20005; (202) 737-0035.

Seven-day trips to Switzerland and Cibachrome products will be awarded to top winners of Ilford's second annual competition. To qualify for one of these four 1985 grants, entrants must submit portfolios of at least ten Cibachrome prints or display transparencies no smaller than 8"x10" and no larger than 20"x24". Entries will be evaluated for how print quality, subject, style, and theme work together in creating the portfolios.

Address entry form requests to Georgy Burton, Grant Competition, Ilford Incorporated, Box 288, Paramus, NJ 07653. Phone requests will not be accepted. Entries will be judged January 28 through February 15, 1985. Winners will be announced after March 8 and their entries will be exhibited for sale at Neikrug Photographica Galleries, New York City, March 13 through April 20.

The International Television Association's 17th Annual Videotape Festival is open to all video professionals including students. An international showcase for the best of the non-broadcast video industry, the competition recognizes outstanding video communication in the areas of training, information, public service/public relations, sales/marketing, organizational news, and interactive video.

Entry forms and rules may be obtained by contacting the ITVA International Office at 6311 North O'Connor Road, Suite 110, Irving, TX 75039; (214) 869-1112. Fees per entry are \$50 for ITVA members, \$95 for non-members, and \$25 for students. All entries must be postmarked by December 14. Winners will be announced at the Golden Reel Awards ceremony, June 1, 1985, at the Marriott Hotel, New Orleans, Louisiana.

obituaries

Don Peterson, M.Photog.Cr., died July 28 of a heart attack in Wheat Ridge, Colorado. He was sixty-eight years old. A lifetime member of PP of A, he received his Master of Photography degree in 1949; in 1950, his father, Dave Peterson of Princeton, Minnesota, and he both stood before the National Convention as Masters of Photography—the first father and son team to earn that distinction. He then

went on to receive his Photographic Craftsman degree in 1969.

For ten years, beginning at the age of nineteen, Peterson worked for the Eastman Kodak stores in Minneapolis. He was fifty-nine years old when he opened photography studios in Wheat Ridge and Lakewood, Colorado.

Peterson had served as president of the Professional Photographers of Kansas.

He is survived by his wife Mina, a daughter, two sons, and three grandchildren.

Memorial services were held September 1 in Chamberlain, South Dakota, for Orion R. Barger, M.Photog.Cr. Barger, sev-

enty-one, died of circulatory complications on August 28 in a Sioux Falls hospital. After forty years as a professional photographer, he had retired on February 1, 1980. He was past president of the South Dakota Professional Photographers Association and an instructor at the Winona International School of Professional Photography.

Barger received international exposure when Barbara Norfleet selected photographs from his files for a Harvard research project emphasizing rural life in the heart of America.

He is survived by his wife Edie, a sister, and three brothers.

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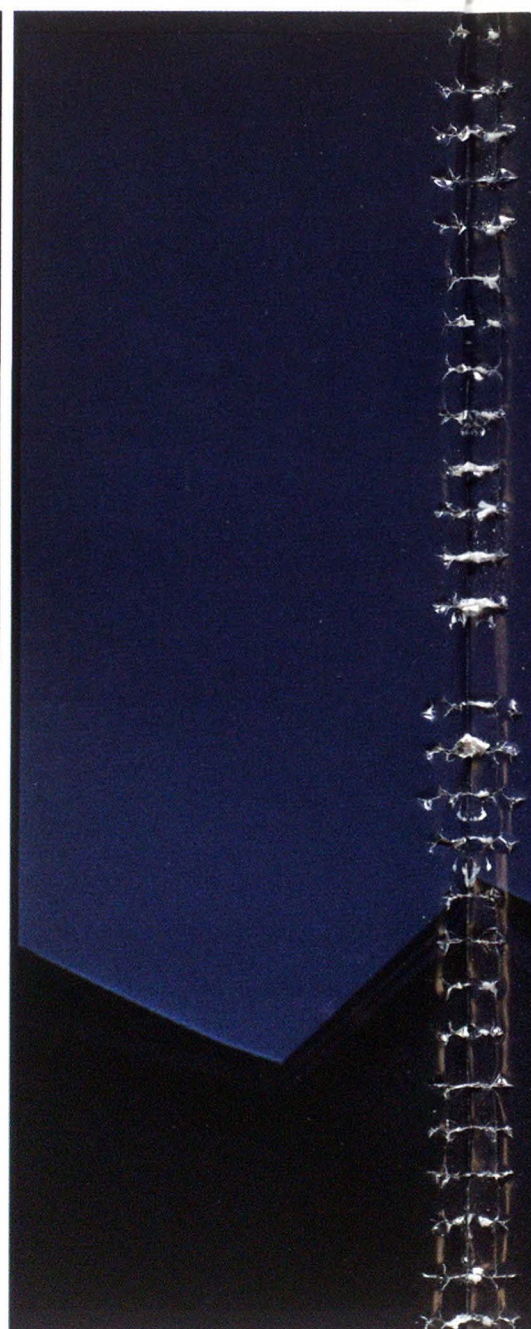
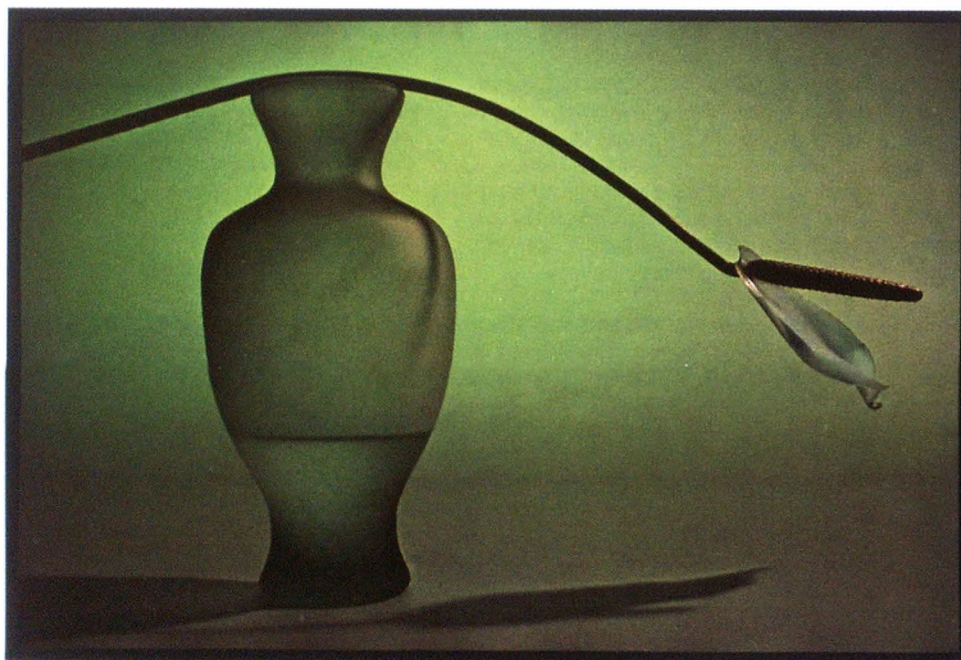
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behind the cover

Freezing a moment in time

Mark W. Sweeney thinks about just one thing when behind the viewfinder: how to produce an image that literally grabs its observer and pulls him into the scene. To Sweeney, this month's cover photographer, a good image is one that compels its viewer to become part of the moment frozen in time by the camera. "Having the ability to share an experience with others through the medium of photography brings a great deal of personal satisfaction to me," explains Sweeney.

Sweeney is photographer/laboratory technician for Hobbs Studio in East Weymouth, Massachusetts. He is a member of PP of A, PPA of Massachusetts, and PPA of New England. He received East-

man Kodak's Honor Award for Photography in 1980 and its Medallion of Excellence Nomination in 1980 and has won many Court of Honor and Best of Show awards. He also has had several prints accepted into PP of A's 1983 Loan Collection and 1983 and 1984 General Exhibits.

Says Sweeney: "Photography is such a powerful medium that we sometimes forget the opportunity it gives us to express ourselves." He cites this month's cover image, "Temple Rays," as his idea of a photograph he just couldn't let get away. Captured an hour before sunset at Roger Williams Park in Providence, Rhode Island, Sweeney used a 16mm full-frame fisheye lens to exaggerate the forty-five

foot distance between the music temple and himself. Keeping the camera about two feet from the ground, he was able to create the powerful leading lines that in effect draw the viewer into the temple.

Like many fellow photographers, Sweeney finds it easier to speak with images: "Photography is the best way to communicate a point of view or idea," he says. But just as a well-oiled, smooth-running machine is the product of several factors, so, too, is a powerful photograph the sum of several components. As Sweeney explains: "You must involve your mind and emotions as well as your trigger finger if you plan on succeeding with your personal statement on film." 



Part of PP of A's 1983 General Exhibit, "Temple Rays" was also chosen as "Best of Show" by PPA of Rhode Island in 1982. The image was exposed by ambient light at $f/8$ for $\frac{1}{60}$ second on Kodak Ektachrome 64 film. Sweeney used a Nikon FM camera with a 16mm Nikkor lens.



Sweeney made "Rockport Harbor" on an overcast day during drizzle. The image is part of PP of A's 1984 General Exhibit. Using a Nikon FM camera with a 24mm Nikkor lens, Sweeney exposed the image at $f/11$ for $\frac{1}{30}$ second on Kodacolor 400 film.

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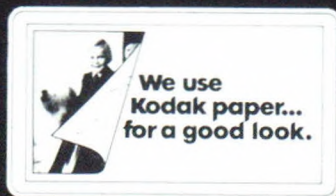
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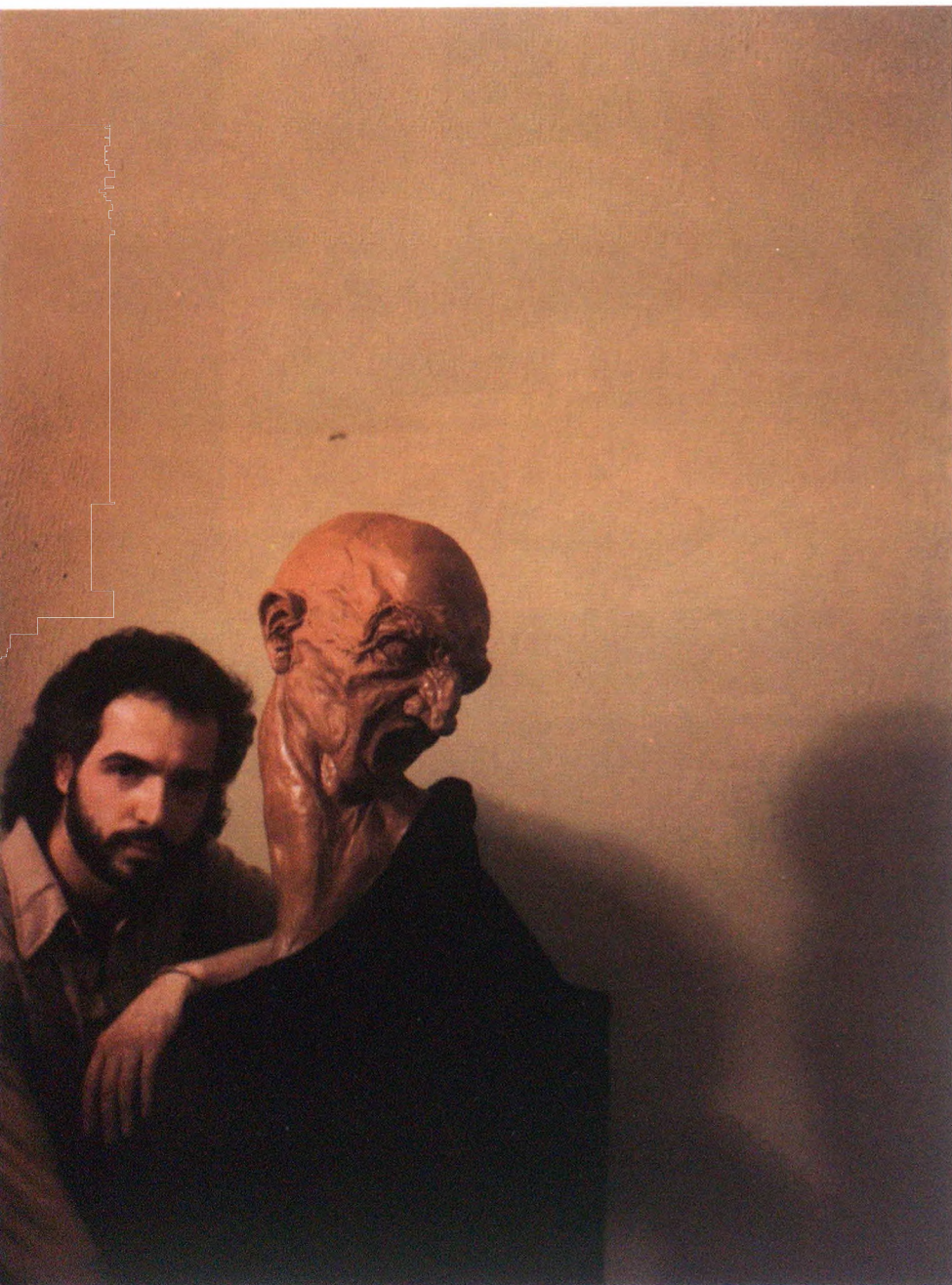
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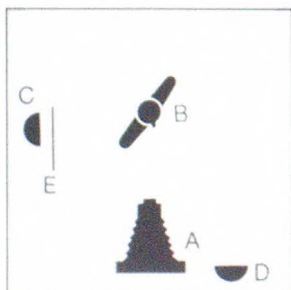


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in depth



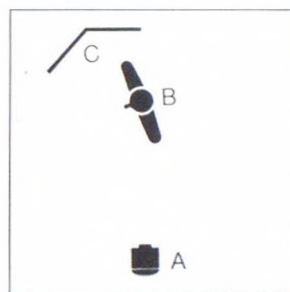
To achieve the perspective in "Geometric Ascension," Alvin W. Gee, Houston, Texas, had to lie on his back. The photograph, created as a self-assignment for his portfolio, became part of PP of A's General Exhibit. It was exposed at $f/22$ for one second on Tri-X EL 320 film by available light, in a Hasselblad Superwide Camera with a 38mm Biogon lens.



This self-portrait won a New York State Court of Honor award for artist Duane Sauro, M. Photog. Cr., of Syracuse. He created "A Sculptor" as documentation of his sculpture before it was to be bronzed. The photograph is also part of the National Masters' Loan Collection. Sauro used color and composition to show unity between himself and his work. Exposure was $f/11$ for $\frac{1}{8}$ second on VPL film. DIAGRAM: (A) Omega 4"x5" view camera; (B) subject; (C) 500-watt flood; (D) 3'x5' diffusion screen.



Returning from an on-location session, Bela B. Baliko Jr., Scarborough, Ontario, Canada, was struck by the simplicity and starkness created by the red, white, and blue angles at "49 Warnclyff." Instinctively, he says, he reached for his camera to record the image. Made for personal pleasure, the photograph became part of PP of A's General Exhibit. He exposed it at $f/16$ for $\frac{1}{25}$ second on Kodak VPS Type 2 film, using a Mamiya RB 67 camera with a Mamiya-Sekor 127mm, 3.8 lens. The sky was burned in 100% in the final printing.



Carol Hebert, Windsor, Ontario, Canada, suggested this portrait to a regular customer who thought it would be a nice remembrance of her pregnancy. "Lady in Waiting" is part of PP of A's Loan Collection. The subject was so pleased with the results of the sitting that she showed them to her obstetrician who ordered several large portraits to decorate his office. The result for Hebert was a steady stream of customers requesting similar portraits. Exposure was $f/4$ for $\frac{1}{60}$ second on Vericolor Type 5 film. DIAGRAM: (A) Hasselblad camera with 80mm lens and a Sottar 1 filter; (B) subject; (C) window.



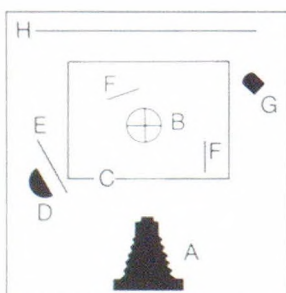
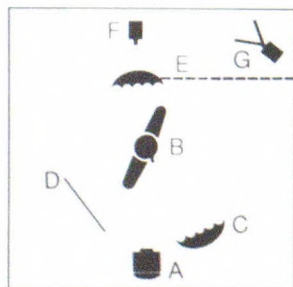


An unusual ice storm inspired Richard Boonstra, Omaha, Nebraska, to make this photograph of "nature's fine art." "On Golden Pond" was used as office decor for Union Pacific Railroad and is a part of PP of A's General Exhibit. Exposure was $f/22$ for $\frac{1}{125}$ second on VPS film, using a Hasselblad 500C camera with a 50mm lens.



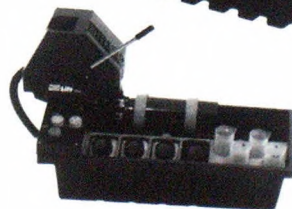
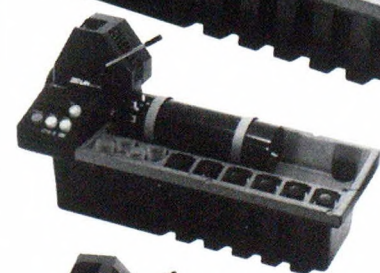
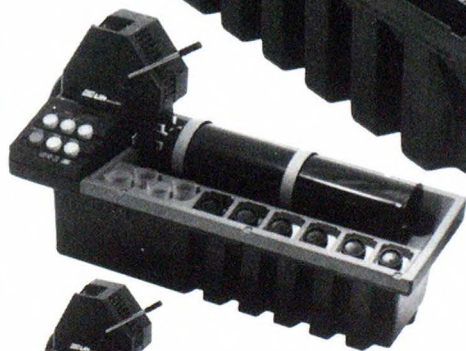


Bill Ellis, Greensboro, North Carolina, made this image as part of a fashion sales promotion. He also used it in a self-mailer to fashion photography buyers. Exposure was $f/16$ for $\frac{1}{25}$ second on EPR 120 film. DIAGRAM: (A) RB 67 camera with 180mm lens; (B) subject; (C) 2,400w/s Speedotron; (D) fill board; (E) 1,200w/s flash head in umbrella on boom; (F) 1,200w/s mini-spot backlight; (G) 1,200w/s mini-spot background light.

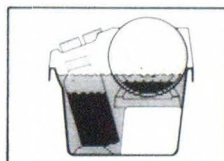


When Charles Earnest, Bryan, Ohio, created this image of "Flow Controllers" for a brochure and a full-page ad, he had no idea of the success the image was going to have. He says response to the ad was outstanding and the new product had a very successful start. The ad won Product Design and Development magazine's highest readership award and the image became part of PP of A's General Exhibit. Earnest exposed the image on VCS film at $f/45$ with four flashes while the shutter remained open. DIAGRAM: (A) 4"x5" Calumet camera with 180mm Nikkor-W lens; (B) subject; (C) black glass; (D) Ascor CD 1,200 flood; (E) diffuser; (F) foil reflectors; (G) spot; (H) background.

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How to see the light

A step-by-step guide to photographing lasers

By David L. Fahey

Some of the foremost achievements in today's rapidly advancing technology are the result of better understanding and effective use of the laser (an abbreviation for light amplification by stimulated emission of radiation). Modern uses of the laser range from the local supermarket's price-scanning registers to the national industrial company's testing of metallic surfaces for imperfections. And because the laser is monochromatic, it is also a valuable tool in high-speed photography.

Laser photos often have superlative impact, and give a futuristic impression. They are used extensively in advertising, medicine, "how to" documentaries—even in wall decor.

Before getting into a step-by-step example that demonstrates how you can photograph a laser beam, it's important that you're aware of a few safety rules:

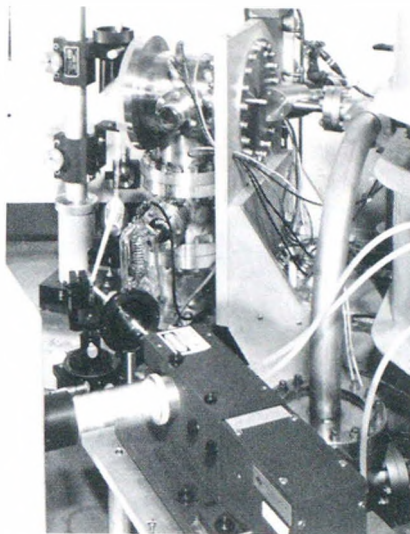
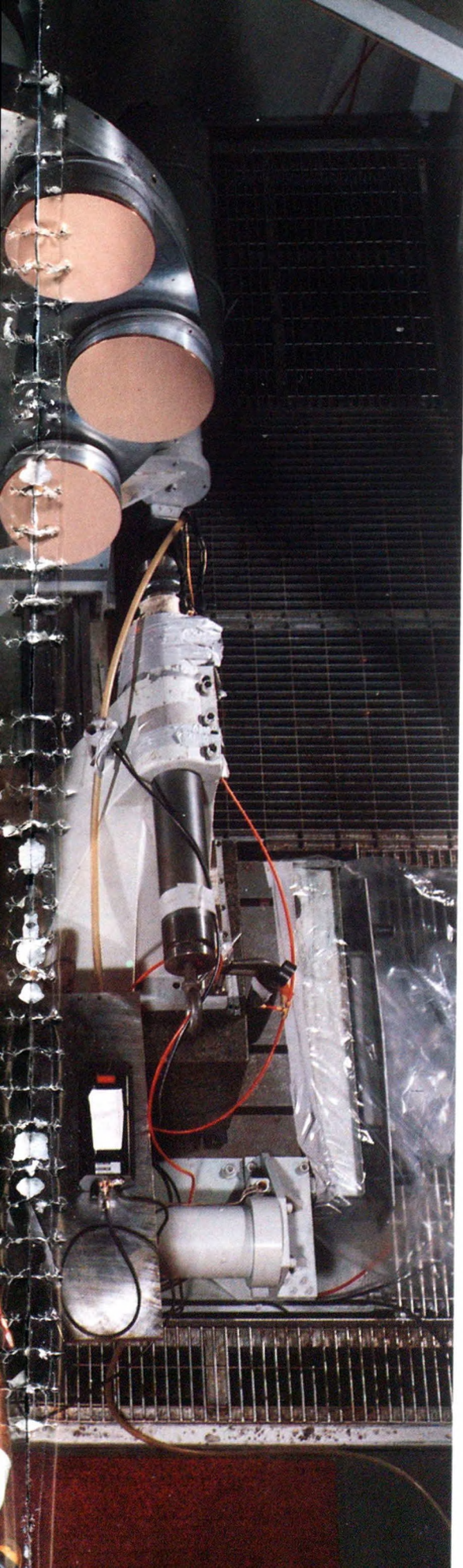
- Know the laser's classification. Lasers are grouped in categories of I through IV in terms of risk. Class IV has the greatest potential for personal harm.

- Always avoid looking directly into a beam's source or at the beam's specular reflections. Staring at the beam itself also can be dangerous. While many Class I lasers pose no eminent threat to eyesight, a Class IV laser is capable of penetrating the entire eyeball. When this happens, the components of the eye focus the laser

This laser, which scans each mirror for surface defects, was photographed by tracing with blotter paper. The image was made with a camera on a Vert-A-Lit, approximately twenty feet high, and four 500w/s strobes. It won First

Place in the Industrial category at the Southeastern PPA Exhibition and a Court of Honor award at the Tennessee Professional Photographers Convention, both in 1982. It also became part of PPA's General Exhibit.





The laser in the foreground of this photograph is invisible to the naked eye. The laser in the background is visible but required paper tracing to record it on film. Exposure time for the laser was twenty-five seconds. Lighting was one 250w/s Norman Strobe and one 500w/s Norman Strobe.

beam on the retina and severe optical damage can result. It is a good idea to wear protective eye goggles since excessive eye exposure to a laser can cause cataracts. Be especially cautious if the laser you are photographing is invisible.

- Familiarize yourself with the laser lab's operating procedures. Talk to lab personnel to learn how to avoid possible injury while also getting information needed to photograph the job.

- Be aware of all warning signs and heed them without question. Even weak lasers can burn your eyes, skin, and clothing.

- Most laser labs have an interlock system that automatically deactivates the laser equipment when the lab door is opened. Don't, however, take for granted that this safeguard always works.

While there is no need for paranoia when working in a laser lab, you should observe the laser's power and potential for damage. Photographing lasers can then prove to be interesting and even fun. With this brief indoctrination in mind, you now are ready to make laser images.

Some photographers still are using photofloods for location photography, but I prefer to use a strobe outfit, like the Norman P-1250 D. This enables photographers to use one exposure instead of two, because instant darkness can be achieved after the strobe is fired during initiation of the exposure. Here is a sample session, using a white card as a reflector.

Once you establish appropriate lighting for the apparatus, set your shutter speed on "T". Determine the strobe exposure and adjust the lens aperture accordingly. Turn off all room and modeling lights, and blind-off any stray window light that may invade the area. Initiate the ex-

posure and leave the shutter open after the strobe has flashed.

Next, step into the set where you can easily reach the laser and place the white card in the path of the laser beam. Trace the laser by moving the card up and down the beam path. Laser-beam exposure time for Kodak VPS films averages about fifteen to thirty seconds. Now close the shutter. That's all there is to it. Simple, right?

Because many lasers can burn through paper (again, communicate with a lab technician), it is good to have an alternate technique of reflection available. One such method uses cigar smoke. With the same set-up described earlier, make the strobe exposure, and while the shutter remains open, blow smoke into the beam path. Use a slow and smooth exhalation to ensure uniformity in exposing the beam. Be sure to consult with the client before using this method of reflection since smoke can have an adverse effect on some equipment.

Cigar smoke also can be a fire hazard, in addition to being unhealthy. To avoid both these problems you can use the Smoke Tube by M.S.A.; it's a compact tube which emits smoke for up to fifteen minutes. Smoke density can be controlled by bending the tube.

Dry ice steam is another option. Put several small pieces of the ice in a large plastic bag. Add water until boiling occurs and a thick vapor is emitted from the bag. To control the direction and amount of escaping vapor, gather the top of the bag to form a nozzle and aim it so the vapor will violate the laser's path. Trace the laser with fog and remember to strive for uniformity of exposure.

Excellent results also can be obtained from using refrigerant in a can. Using the same tracing method as before, turn the can upside down and allow the vapor to enter the laser path. This reflection method sometimes requires a longer exposure but it's the easiest of the vapors to control.

Photographing a laser can be challenging—but not impossible—for the well-informed photographer. 



David L. Fahy is currently a photographer at Martin Marietta Energy Systems, Incorporated, Oak Ridge, Tennessee. He is a member of PP of A and Tennessee PPA, and is presently treasurer of Smokey Mountain PP. He has been a student of the Winona International School of Professional Photography and has won awards at the Southeastern Professional Photographers Affiliated Exhibition and the Tennessee PPA competition.

Video how-to tips

Speakers at PP of A's Video Seminar give some practical advice



Photo by Linda Husbeck

Video sells!" was the message PP of A's Video Task Force gave participants of its three-day Video Seminar, held July 22-24 at the Winona International School of Professional Photography, Mt. Prospect, Illinois.

Four months in the making, the seminar attracted ninety-three attendants—what Jane Shaffer, divisions administrator and staff liaison for the seminar, described as being "well over expectations." Participants ranged from studio owners doing some VHS and wedding work to photographers producing a few industrial marketing programs for their own and outside companies.

Chaired by Archie McDermid, M.Photo.Cr., CPP, director of video communications, Norfolk Naval Shipyard, Portsmouth, Virginia, the task force selected aspects of the video industry they thought would be of most importance and interest to the association's overall membership, and then recruited eleven experts to address these topics. Speakers at the seminar included: McDermid; Video Task Force member Ralph Gravemann, M.Photo.Cr., CPP, president, Gravemann Photography and Video, East Alton, Illinois; Video Task Force member Steve Graziano, president, Craig Rothman, video specialist and instructor, and Jeremy Cole, video production manager, Veritech Corporation, East Longmeadow, Massachusetts; Video Task Force member Sanford Shlyen, video productions specialist, U.S. government, and Norfolk Naval Shipyard; Paul Michels, president, and Scott Lindquist, vice-president/marketing specialist, Coastal Video Commu-

nications, Virginia Beach, Virginia; Phil Daigrepoint, M.Photo.Cr., CPP, owner, Wedding World Photography, Metairie, Louisiana; Tom Richter, director, video division, Standard Oil Company, Chicago; and John Beabout, director of the Video Center, Eastern Illinois University, Charleston, Illinois.

Here are some excerpts screened from several of the sessions.

"Video Productions: Increase Studio Profits"—Steve Graziano

- Sell everywhere: at trade shows, home shows, expositions, and in your studio. *Keep what you do in front of the customer.*

- Video can sell your company, your product, and yourself. Why not use it if you're trying to sell it? Tell your story on a five-inch screen; it helps your credibility.

- Promote your facilities by affiliating yourself, either loosely or formally, with a banquet hall, hotel, etc.

- Realize your markets are different: On the commercial/industrial side, you're selling a company the best possible imagery you can; on the wedding side you're selling well-produced emotion. Price right: Consumers don't want to pay \$30,000 for emotion, whereas companies will be prepared to pay more than that for their story. You can sell to either or both, but keep in mind the market is different.

- Find out what your customer wants—one camera, two cameras, post-editing, special effects, themes, in-house art work, sound effects, orchestrated sound, straight service only, background changes, lighting variations, a delivery system and backup support, etc. *This is how you can mark up an inexpensive videotape.*

- New video markets to try: visual menus for restaurants and hotels; travel agency video tours of vacation spots, hotels and their surroundings, restaurants, ball-

rooms, conference centers, and health spas; and visual tours of industrial plants.

"Weddings...How To Do It Beautifully and Profitably With Videotape"—Phil Daigrepoint, M.Photo.Cr., CPP

- At a wedding, we use light at the home and at the reception. In church we use ambient light, unless it's a candlelight wedding—then we have a light on the altar. Facts are facts: If there's no light, there's no video.

We go for lots of close-ups and look for things that are very sensitive and touching. We film the wedding, non-stop, from beginning to end, and go for detail—a purchasing inducement.

Another selling point: the cake. Videotape every inch of it because once it's cut, it's gone.

- Audio is just as important as video. Music is better than silence; and a wireless mike behind the groom's boutonniere works well in the church sequence.

- Most couples don't want their videotaped wedding edited—they want to laugh at all their mistakes. All we do in post-production then is clean up our goofs (such as a bad cut or pan) and add such things as titles and credits.

- Don't forget about copies. Ask customers, "What if something happens to



Photo by Lisa Valles



Photo by Jon Francis



Photo by Elizabeth Guerrina, M Photog.

that tape? Don't you want a copy of it?"

"Step-by-Step Procedures for Video Productions"—Jeramy Cole

- The pre-production meeting is where the production people meet the client for the first time. You want to project a professional image to your client from the start: Wear suits, ties, and never jeans, on any kind of production.

- It's at the pre-production meeting that you schedule program dates. First, set a date for the finished program. Then back up and set the scripting time. Next, determine when to actually deliver the scene list (a plan of what it is you're going to film out on the field). Then schedule the date for script delivery. Things will change, but at least you'll have some benchmarks to go by.

- Since you're actually starting the scripting process at the pre-production meeting, get as much information from your client as you can. Get to know who and what they are. Are they low-key? Hard sell? What buzz words do they like to use? Merge and mesh with their style. Pick up all their information—brochures, technical data, perhaps audio tapes. Take a walk through the facility for a feel of what is there, of what filming it will entail, and also for a general idea of what the business is.

- Once you've settled on a script, figure out what you will visually document and how you will do it—with a long view, a close-up, a zoom. The amount of detail of such a list varies: If you're doing the production and if you have a picture in your head, you just need a quick run-through for your client; but if you're turning your program over to a production company, you have to be more specific because they don't know your client.

- You don't have to film in script order. Schedule filming so you start at the front door, move around in an efficient manner, and end up at the back door.

While filming, keep track of what you have taped by maintaining a scene sheet—a list that breaks down and describes each tape by scene (it doesn't have to be very detailed; i.e., "tape 1, exposure 1—scene of unit being turned on by someone" is sufficient). Give typed copies to your client so he knows what you've done and also so he starts thinking about the program.

- Post-production can be as simple as using two edit decks or as complicated as inserting a time-based corrector or processing amplifier to reprocess your video and correct bad color or shadow detail.

You can do a lot of things in post-production to make your program snazzier: graphic work with a character generator; special effects such as slow motion and animation; and special transitions (push offs, squeezes, flips). This also ups your budget.

- Having the client with you in the editing process will save you a lot of aggravation later on. You may produce the best video, but if your customer isn't happy, you'll have to re-edit it.

All along the way, check with your client to make sure he likes what you're doing. Get him involved in the process. The more he's into it, the more likely he is to approve the finished product, to get excited about video, to increase your

budget, and to request video services beyond the program you're producing.

"Video: How To Do It" and "Scripting: Put It In Writing"—Sanford Shlyen

- The purpose of a script is to pre-visualize the tape as exactly as possible. A storyboard helps further clarify a sequence. Script layout has narration on the right half and visual instruction on the left; with this format, all directions stand out clearly.

- To write a presentation is to tell a story. Remember: You're talking to someone when you're producing a videotape. Anticipate what your viewer is thinking while watching the presentation and keep him from drifting off; entertain him, tie new ideas to ones he already knows. The key to a good script: *Tell your audience what you're going to tell them, tell it to them, and then tell them what you've told them.*

- Write conversationally. Think as if you're talking. Use contractions. Take a tape recorder, read your script out loud, and listen to how it sounds.

- Pacing is building interest by the production's rate of movement. Camera motion, scene cuts, angle changes, using scenes with movement, all help set a pace. One way to check your pacing: Take someone who's not really interested in the subject—let him sit with you while you're editing; if he starts nodding off, you know the scene has been on the screen too long.

- Keep visuals in mind as you're writing your script. Remember to keep your production producible.

- Think of a script as being an audio tape. A program's sound portion should stand alone; if the picture goes bad, you don't want the viewer to think he can't follow the story-line anymore and turn away from the program.

- Keep asking yourself questions: What's the objective of this program? What ex-



Photo by Curt Campbell



Photo by Shelley Langdale

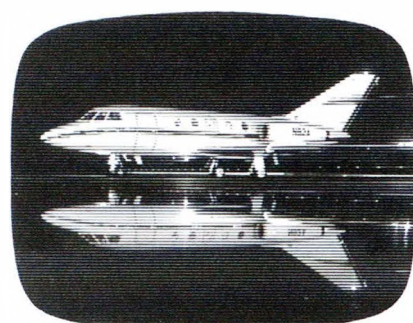


Photo by David E. Beatty, M Photog Cr.

actly am I writing about? Where can I get my information? Who will see this presentation—company employees, customers, decision-makers? What are their likes and dislikes? Their education and experience? What do I have to deliver to these people—half-inch video tape, three-quarter-inch U-matic, films, slides, accompanying workbooks? What's my schedule? Build a good rapport with the decision-makers; explain to them what you go through to produce something. Show your samples, and find out what they expect. Come to all these agreements first.

- Don't inhibit your creative processes when writing. Let your imagination go completely wild and get it all down on paper first. Then rationalize it out.

Once you've completed all this preliminary paperwork, start editing. Think: "If I throw this out, will I still accomplish my goal? And which objectives can I drop?" The best productions are short, simple, and to-the-point.

- You have to stay up with what's current in the television medium—pay attention to graphics, programs, presentations, acting, camera movements, lighting, narrators, and techniques.

"Doing It With Talent"—Tom Richter

- It's up to you to bring everything—the writers (right language), the talent (right environment), and the directors (right moves)—together.

You have to work with different types of talent: amateurs (those who don't get paid everyday as their profession) and professionals (those who do get paid for a living and who belong to either the American Federation of Television and Radio Artists or the Screen Actors Guild). Professional talent costs about \$300 today for their scale, pension and welfare, and agency percentage.

- In choosing talent, try to visualize what they can do. If your talent does not fit your visual image, find someone who does. Gear talent to your audience (age group, education level, etc.).

- Make sure you put talent—either amateur or pro—into an environment they look natural in. Put them in your surroundings beforehand and see what they can do.

- Try to get people who speak from the gut—take advantage of their experience. Use them as a talking head, without elaborate visuals.

- To find amateur talent, hold auditions in your neighborhood, companies, religious groups. Make little file cards of who can play what kind of part.

- Amateur talent characters may work well individually but not together: they might have a conflict in acting abilities or in personalities. When working with more than one character, bring them together beforehand. Enhance your program by bringing in one professional to work around amateurs.

- When doing a voice-over, it's best to go with professional talent. To do a twenty-minute program, a professional talent will probably be in and out of your studio in less than one hour. An amateur (such as an ex-radio announcer or an executive representing himself) may no longer have a booming voice or may have problems reading, and so it takes him between two and five hours of retakes and editing. How much is your time worth? Besides, how many people, even in smaller com-

panies, can recognize their CEO's by voice alone?

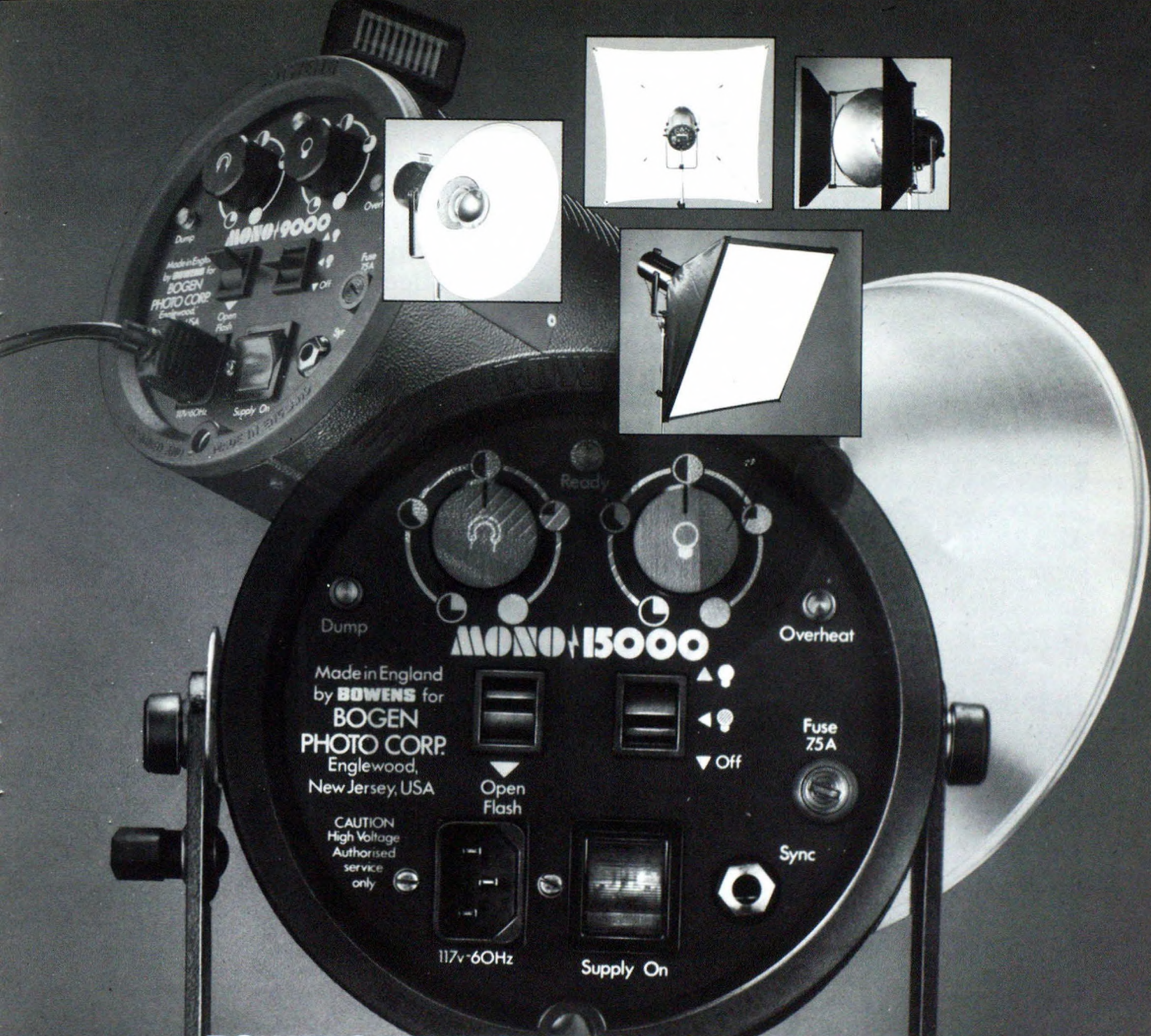
- In a visual presentation, however, you can't substitute another person for the executive. A company's chairman of the board is its chairman of the board and you cannot bring in an outside professional talent to play him.

Sometimes executives can't play themselves. It might be easier for them to play someone else, such as Benjamin Franklin or John Wayne, because they can visualize what Ben Franklin is like and how he should be portrayed.

Another tactic to help the executive in role-playing is to put him in a different environment. Don't photograph an executive in his office. He will always be distracted by the blinking lights on his telephone.

If you're going to use an executive for one hour tell him you'll be using him for three. The reason: they are so programmed by their secretaries that at five minutes to the hour they worry about being someplace else, and so you lose them for that last five minutes. But if you ask for three hours and only use them for one hour and five minutes, they are happy—their secretary didn't schedule that time for them and they can do whatever they want with it.

- Using a puppet, robot, or any inanimate object gives you a lot of flexibility. You can have that particular character say and get away with things that you can't; i.e., if you disagree with a company policy, instead of laying your job on the line, you can argue against it through a puppet. They are powerful, third party spokespersons.



BOWENS NEWEST MONOLITES PROTECT TWO PRICELESS THINGS. YOUR REPUTATION AND YOUR EXPOSURES.

The new BOWENS Monolite 15000, 9000 and 4000 go a long way to make sure you do, too.

The 15000 provides 15000 BCPS for an ASA 100 Guide Number of 280 (equivalent to f42 at 2 meters). Voltage-stabilized for accuracy and repeatability.

It lets you choose audible or visual signals to confirm 100% power-readiness, or flash firing and to remind you to dump excess power.

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The 15000 is a real workhorse, yet it weighs under 10lbs., and because it's a Monolite, you can forget 'arcing' hazards and power losses caused by flash-to-pack cords. It simply eliminates them.

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Compatible with the whole range of Monolite reflectors and umbrellas.

The new Monolite 9000 which offers the same features as the 15000 delivers a GN of 212 (equivalent to f32 at 2 meters) and recycling times from 0.6 to 2.0 seconds.

There's also the compact Monolite 4000 with dual power selection and a 100 ASA guide number of 145 (f22 at 2 meters).

The new BOWENS Monolites, together with the broadest and most versatile range of accessories, make light work

for you as no other system can. All at a price you can afford.

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Grab your customers' attention

It's half the battle of selling them

By C. Donald Schenk
CPP

Get Personal
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The Encore Reception Photo
This is the Personal Gift to give to your Attendants, bridesmaids and Groomsmen at a gift once you can afford

The Encore Reception Photo
This is the Personal Gift to give to your Attendants, bridesmaids and Groomsmen at a gift once you can afford

COMBINES A PERSONAL STUDIO PORTRAIT WITH A WEDDING CANDID

Don Schenk PHOTOGRAPHY, INC.
7413 HAMILTON AVE. STUDIO IN MT. HEATHY
521-7307

Informational handbills have been an effective advertising medium for the author. Appealing to couples thinking about marriage, these offer a wedding package. Such a flyer can be handed out or posted almost anywhere.

She's beautiful he thought, as he watched Sharon walk to the observation deck safety rail, striking against the view of Senic River 1,500 feet below. What a nice honeymoon this is, he reflected. And that's when he noticed the three rusted bolts. She relaxed against the rail. He lunged. Too late. Rust and time had taken their toll.

Have I got your attention? What about your ads? Do they grab your customers' attention? I agree—using this piece of melodrama is akin to posting the word "sex" in bold type and saying: "Now that I have your attention I want to sell you a used car." Tacky, yes. Even so, you must attract customers, and you can with your ads.

Statistics show that as the economy tightens, the only businesses which survive are those that not only keep up their advertising, but which actually expand it. Trends also show us that those businessmen who advertise effectively, actually increase their sales. But remember: The key word here is *effectively*.

Most of us small business owners make the same mistakes with our early advertising. Did you ever buy a quarter-page in the high school boosters' magazine? Most of us have. And I'll just bet that, like us, you didn't net swarms of customers from it. And have you ever bought a large newspaper ad for several hundred dollars only to find no one beating down your door to buy the family portraits your ad promoted? Why do these—and other—ads seem to work for the other guy but not for you?

If you went behind the scenes to find out how the "effective" ads were developed, you would find that the advertiser first spends some time (and probably money) determining who his market—principal buyer—is. Once he does that, he picks advertising media that reach those potential customers, creates ads offering what those people are likely to want, then tests the ads on groups of volunteers before buying space to run them. You can do all this, too.

Here are some pointers to guide you:

1) *Analyze your market.* Women eighteen years and older are the principal buyers of portrait and wedding photography; agencies and company representatives are the principal buyers of commercial photography. Find out who your audience is and target your advertising towards it.

2) *Determine what medium reaches your potential customers.* Talk to ad managers at newspapers, magazines, radio and television stations, and outdoor advertising services in your area. Ask them

who their media reach and how they substantiate this claim. I discovered that 89.7 percent of the women within a thirty-mile-radius of my studio read a certain part of the area newspaper on a given day of the week. Guess where and when I advertise family and child portraiture.

3) *After selecting a particular media segment, draft four ads promoting your business.* Keep them interesting—include an attention-getter. Stress customer benefits. Be specific. Keep your messages brief.

4) *The next step calls for research.* Use your resources to tap your audience and find out what it's thinking. If, for example, your market is young women, hire two college students to survey females on campus about which of the four ads you've written (supply them with typeset copies) is most effective in catching their attention. Also ask what benefits they're looking for from a photography service. Once you have 300 to 500 of these survey responses, determining the most effective ad becomes simple.

Why didn't the ad in the local high school boosters' magazine bring in customers? Most probably it didn't reach the people who make buying decisions; chances are it wasn't very interesting either. Why didn't the one large newspaper ad elicit response? Probably because its headline didn't capture potential purchasers' attention and interest and because it ran only once. To be effective, an ad must run on a regular basis—daily or weekly. If this is beyond your budget, run the ads in a blitz of four to six weeks. Return a few months later and do it again. Remember to keep your ads interesting.

It's easy to create interesting ads. To show you how easy, try this: Just pretend you're a customer in your favorite camera store. There you are, among all the gadgets and goodies. What do you buy? Also consider your feelings when you are in a store that sells items related to your favorite hobby or sport. Do you want to purchase everything in the place? Most of us would jump at the chance. We go to buy what we need but instead buy what we want. Your customers are no different. You must stimulate them to buy what they want rather than what they need. You can do this by inciting their emotions. And to incite their emotions all

you need is a little imagination.

Emotions? Imagination? Certainly. Customers buy your photography because they benefit in some way from your service. *Benefits are the prime influence in the purchase of any service or product.* Every product has features—big, blue, moulded from space-age plastic, etc.—but it is the *benefit* the customer receives from these features that makes the sale.

Before you can sell your customers on your business, you have to sell yourself. A good exercise for this is to make a list of twenty features of your photographic service. Next to each feature jot down one or more benefits it gives consumers. You may find your benefits are directly opposite those of another studio in your area. For example: Two contrary features are offering photographic packages and not offering them (that is pricing your work *a la carte*). A point in favor of packages is the savings they pass on to the consumer, while an advantage of a no-package-deal is that the customer buys only what he wants. You can use either gimmick in your studio. But play up the benefits of your particular operation. By appealing only to those customers who respond to a particular set of features and benefits, you can get your share of the market.

I don't have a list of twenty features and benefits; my list now numbers 216 photographic features yielding over 600 benefits. To get you started with your own, I'll give you a few of my favorites:

- Your skin will be flattered by our unique, moveable lighting system.
- Be photographed in different outfits—we don't charge extra for clothing changes.
- We photograph by appointment for your convenience—no waiting.
- Pick the poses you like from our set of previews.
- Your family members may have individual portraits made at the same time.
- See a portfolio by the photographer who will make your wedding photographs.
- Our photographer is not a guest at your wedding. He's there to work for, not party with, you.

Your ads also can imply benefits—a technique advertisers have been using for years. One example that comes to my mind is used in a hand lotion ad: "contains lanolin" implies that lanolin is good for your hands; contrast this with "contains no lanolin," which suggests a benefit in the absence of lanolin. Your sales pitch may hint at photographic benefits. Phrases like "we guide you smoothly... professional...established studio," all convey some sort of benefit.

When you sell photography to a customer, you deal with him personally; when you see customers in person or talk to them on the phone, you both can

ask questions of each other. When you advertise, you are communicating in one direction only, with a large audience through a mass medium; you don't have the benefit of instant feedback. That's why you need to test your ads before placing them. Testing helps you weed out ineffective benefits.

When dealing directly with a consumer, the selling process is simple. You show your product. You ask questions of the buyer: who the portrait is of, whether or not it is a gift, how many bridesmaids are in the party, do special effects appeal to the client, and so on. You listen to a customer's response for clues as to how your studio's features can benefit her. You explain your services and benefits, a few at a time. You seal the deal by convincing your customer your studio is uniquely capable of providing what she wants. All together, these actions make sales.

You need to go through the same process in advertising. You show your work in roughed ads. You ask questions during your research survey. You listen to your customers and pay close attention to your data. You then explain a few benefits in your ads. Finally, you seal the deal by running the final ads and drumming up some business for your studio. By keeping these points in mind and thinking each step through, not only will you grab consumers' attention—you'll have them pounding your door down.

She's beautiful he thought, as he watched Sharon walk to the observation deck safety rail, striking against the view of Senic River 1,500 feet below. What a nice honeymoon this is, he reflected. And that's when he noticed the three rusted bolts. She relaxed against the rail. He lunged. Too late. Rust and time had taken their toll. Thank heavens the fourth bolt held!



C. Donald Schenk, CPP, is president of Don Schenk Photography, Incorporated, Cincinnati, Ohio. He has served on the board of trustees PPA of Ohio since 1977 and is past president of the Tri-State PPA in Cincinnati. He is a member of the Professional Photographers Society of Ohio, a group limited to sixty-five top photographers in the state with membership by unanimous invitation.

COUPON

FREE 11x14 PORTRAIT

- 11x14 Wall Decor
- Includes Sitting and Portrait
- Full Color
- Your choice from poses taken in our studio

Free with this coupon when you reserve our Photographer for your Wedding Date. — Limit One per Customer.

Formal Bridal or Engagement Portrait

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COUPON

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With This Coupon When You Order Invitations

- Matches Your Invitations
- Your Choice Thank You or Informal Cards
- Includes Envelopes
- Same Quantity as Invitations
- Free With This Coupon

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You'll Thank

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521-7307

CALL FOR APPOINTMENT

Crucial to effective advertising is choosing a medium which will reach your potential audience. These insert coupons offer an audience the author targeted a lead-in discount on his photography.

IRA

A GOOD DEAL

You've probably seen at least one or two of the hundreds of recent advertisements for Individual Retirement Accounts. Banks, stockbrokers, and mutual funds have stepped up their advertising campaigns ever since January 1, 1982, when the law changed to allow anyone who earns money from a job to open an IRA.

This legislation was nicknamed "your Christmas gift from Uncle Sam" because previously, only employees not covered by company pension plans could open IRAs. The new law opened IRAs up to even self-employed entrepreneurs already covered by company pension plans or Keogh accounts.

There's no question the financial services industry benefited from new business this legislation generated. But what about you?

An IRA is an investment for your retirement that has two tax benefits, one immediate and one long-term. First, your contribution to an IRA is tax-deductible from your gross income. That lowers your net taxable income, as we'll soon show in an example. Second, the interest or dividends your IRA investment earns is tax-deferred. You pay federal taxes on those earnings only when you take the money out of your IRA. Additionally, IRA earnings are tax-deferred in many states.

Most people's tax brackets drop appreciably when they retire. So an investment that accumulates interest which is compounded over the years, unfettered by taxes, and then is taxed at a lower retirement tax bracket rate obviously is valuable. All in all, an IRA is a very good way to build up retirement income.

Here's an example of how your IRA tax deduction might work. Assume your taxable income, after all other deductions, is \$41,000. If you contribute \$2,000 to your IRA that year, you reduce that amount by 2,000. So your *net* taxable income becomes \$39,000. Based on 1983 tax tables, the tax on \$41,000 net taxable income (thirty-five percent bracket if you file jointly) is \$8,654. But tax on \$39,000 after \$2,000 IRA deduction is \$7,954. So your short-term tax savings are \$700.

If IRAs are such good investments, and

You can tailor these investments to suit your needs with just a little shopping

By Jennifer K. Brown

if anyone who earns income from a job can open one, why hasn't everyone done so? For several reasons. The most common is procrastination. That's followed by people's confusion about the basics of IRAs. According to Meryl Kahn, president of Boston-based financial planning firm, Moneyworks, only two conditions would prevent an IRA from being a smart investment: 1) if you need the money in the short term—say, in the next two to five years; 2) if you expect your tax rate won't drop when you retire. But for everyone else, especially people in their late fifties to late sixties and who are still working, Kahn says: "There's simply no excuse to not invest in an IRA."

You may open an IRA at any age up to seventy and a half. You may begin to withdraw from that savings at age fifty-nine and a half, but you *must* begin to withdraw by age seventy and a half or face stiff tax penalties.

An individual may invest up to \$2,000 or 100 percent of his earned income (whichever is less) every year. If you're married, filing a joint tax return, and only one of you earns income from a job, you may open a second spousal IRA to cover the non-wage-earning partner. The maximum contribution to the two IRAs is \$2,250—\$2,000 for wage-earner plus \$250 for spouse. If both of you are employed, you each may contribute up to \$2,000 to an IRA every year—deducting \$4,000 from your combined gross income at tax time.

If your spouse works for you in your business, and receives a salary that is in line with the going rate, you can deduct the cost of that salary from your business expenses, and your spouse can contrib-

ute to his own IRA. If your spouse is an independent contractor or free-lancer, he may open a Keogh or SEP IRA and contribute up to fifteen percent of his salary, *in addition* to an IRA. For example, if your spouse keeps the company books for a year, and earns \$5,000 for that task, he can contribute \$2,000 to an IRA and \$750 (fifteen percent of \$5,000) to a Keogh or SEP IRA.

Contributions to an IRA don't have to be regular and continu-

ous. If money is tight, you may skip a year, or contribute less than \$2,000. With many investments, you may build up your annual maximum \$2,000 IRA with monthly contributions. If you happen to contribute more than the allowed maximum, the IRS will fine you six percent of the amount you overcontribute; and you will be liable for the taxes on that overcontribution.

If you're self-employed, you may contribute the maximum to a Keogh plan (\$30,000 beginning with the 1984 tax year, or twenty-five percent of your earnings, whichever is less) or a SEP IRA in addition to the maximum \$2,000 towards an IRA. You have until tax-filing deadline to contribute to your IRA and even longer, if you file for an extension with the IRS. Between January and tax-filing deadline every year, you have the chance to contribute to both the previous year's IRA plus that of the current year. Procrastinators, take note!

Can you get to your money in case a financial emergency strikes? Although it's not encouraged by IRS or the institutions offering IRA investments, you can withdraw your money, if you're willing to pay for it. The IRS will levy a ten percent penalty on the amount you withdraw prematurely from your IRA, and you're also liable for the taxes on that money. (If you are disabled, or over age fifty-nine and a half, IRS does not charge the ten percent penalty.) Some investments, however, charge fees for early withdrawal of IRA funds. So be sure to read the fine print on your depositor or shareholder agreement.

"In an emergency, you could take advantage of the IRA's rollover option, and

use that money without penalty for sixty days," points out Jim Henderson, editor of *Donoghue's Moneyletter*. With a rollover, you receive a check made out to you for the amount of your investment to date. You have sixty days to reinvest that money somewhere else before the IRS penalizes you ten percent and requires you to pay taxes on the money. "Rollover is permitted only once each year," Henderson says. "But it could help in an emergency."

Let's return for a moment to those hundreds of IRA advertisements. Just who is competing for your IRA dollars? Banks, savings and loan institutions, federally-chartered credit unions, mutual fund companies, brokerage firms, and insurance companies. You may choose among bank certificates or accounts, mutual funds, stocks, bonds, annuities, a particular security, or any combination of many different investments. There is no limit on the number of IRAs you may open, nor the combination of investments, so long as you do not exceed the maximum annual contribution (\$2,000 for individual wage-earners; \$2,250 for married couples filing jointly).

Gary Swayze, a portfolio manager for Limited Term Municipal Bond Fund at Fidelity Group, in Boston, cautions against attempting to play the market with your IRA investment, which you could do if you opened a "self-directed" IRA at a brokerage firm. "You're making the right investment decision if you choose an IRA investment to buy and hold for the long term, an investment with a reasonable amount of stability, and, most important, one you're comfortable with," Swayze says. He recommends a mutual fund which invests in a mix of stocks and bonds—a so-called "growth and income fund"—for its diversity and that provides a buffer against the swings of inflation and the market. "The pros and the lucky amateurs are in the minority in the stock market. If you want to time the markets, don't use your retirement money," advises Swayze.

You can switch your IRA investment to another investment if you're not happy with its performance. Simply request a transfer form from the sponsoring institution of the new investment you've chosen, and notify the custodian (usually a bank or trust company) of your present IRA investment. You may transfer your IRA between investments as often as you wish. The difference between this type of transfer and the rollover option mentioned previously is that with a transfer,

you never actually receive a check for the amount of your IRA investment—your IRA simply changes custodians. Because you never actually take possession of your IRA money in a transfer, the transaction is tax- and penalty-free, and not subject to a time deadline.

The best investment choice for your IRA is the investment you are most comfortable with. When you choose an investment for your IRA, do a little rate shopping first, to determine how often that rate is compounded: daily, monthly, or annually. Your interest will pile up more quickly if it is compounded daily.

Also shop for services. What kind of statement is provided? How often? Is it clear and easy to understand? A statement that acknowledges your investments as you make them may help you avoid overcontributing. Fees for maintaining your IRA can range up to \$35 a year. Be sure to check the fine print on any agreement. Brokerage firms often charge an additional fee (up to \$30) to open an IRA, and some mutual funds charge an up-front fee, or "load," to invest in their fund. If a bank certificate of deposit or other investment charges an early withdrawal penalty, think twice. In an emergency, that additional penalty (combined with the IRS penalty and taxes that will come due) could take quite a chunk of your earnings.

Minimum initial investments and subsequent investment minimums also vary from IRA plan to plan. Some require the entire \$2,000 at once; others allow weekly or monthly investments to fit your budget.

The bottom line on IRAs is that recent legislation allows just about everyone who has a job to benefit. The increased competition for IRA dollars by financial service companies and banks means you can tailor an IRA investment to suit your needs with a little investment shopping. 



Jennifer K. Brown is currently Editor-in-Chief of Personal Investing, a biweekly newsletter for the individual investor. She is former vice-president and publisher of *The Donoghue Organization*, a Holliston, Massachusetts, financial services information company.



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in the studio



by Marty Rickard
M. Photog. Cr., CPP

Have a working philosophy

Some photographers are being seduced into financial disaster by an attractive-sounding philosophy of high prices, low volume, and no work. A studio owner recently described to me his own personal nightmare after introducing this program in his previously successful studio.

He learned that consumers in his area refused to pay the price of a good suit for one 5"x7" portrait. Disaster ensued, and by the end of the year his family survived on his wife's income and borrowed money. He wept as he talked. His question was: "How do I get out of this mess?"

After hearing a few similar tales, I believe a vote should be registered for the more balanced approach to success. Please don't misunderstand me. I am not saying that the philosophy of extremely high prices and low volume won't work. I believe it will do very well for the few who have, or wish to develop, the magical chemistry of location, personality, temperament, talent, creativity, and credibility. The problem occurs when a photographer leaps into it without offering anything different from the other studios in his area.

In fact, I sincerely believe most photographers price their product too low and put in too many hours, as if on a treadmill. They seem to work so hard they don't have time to think. There seems to be another group obsessed with getting out of work, even to the extent of leaping into suicidal schemes.

What is the solution? Well, let me first put in a vote for WORK! I don't subscribe to the theory that work is a dirty word in our profession. My father used to say: "Marty, if you tickle the earth with a hoe, she'll laugh up a harvest." I treasure most that my parents taught me to work hard.

But hard work isn't the only solution. For more than five years we worked day and night in our own studio until we felt like "zombies." I didn't have time to create anything except excuses for the bank when my notes were due. Hard work can be demoralizing if it isn't accompanied by priority planning, organization, job delegation, and time management.

When we organized our studio so that everything had a place and was kept there when not in use, and when we began taking time to plan our priorities and delegate jobs, we got an unbelievable amount of work done in much less time. There is much satisfaction for me at the conclusion of a fruitful day; and doctors and psychologists keep stacking up evidence that those who produce have better feelings about themselves, and are healthier. We still work hard, but our studio is so organized and productive now that we seldom work nights or weekends, and I know I am happier and healthier than in our "zombie" days.

Secondly, let's talk about volume, which is dictated by one's own work philosophy. Mine is to photograph as many sittings as I can and still provide personal service and quality, and deliver orders on schedule. We simply will not take more sittings than we can serve well, and each year we turn down many who can't wait the several weeks it sometimes takes to get an appointment with us.

We do about 800 sittings a year, depending directly on how hard we promote. We create most of our own promotions, some of which I have discussed in this column. And we have never had the slightest problem filling our appointment book if we work hard at it, even though we are located in a sparsely populated area on the Iowa prairie.

I love each customer, and usually spend about ninety minutes with each sitting. I do not enjoy life when I am rushed, and feel I do a much better job when I schedule sufficient time. Customers frequently tell me they appreciate my relaxed and concerned approach.

We please over 99% of our people the first time, and those three or four each year who I fail to make happy receive either additional poses or a full refund. Once again, my father's words come to mind: "Marty, if you don't have time to do it right the first time, when will you have time to do it over?"

Now we come to price, which again reflects your philosophy. I never set prices

based on what a fellow photographer charges. In fact, I have strong personal feelings against even looking at price lists from others in my area. I am appalled when a photographer tells me he needs to raise prices, but is afraid to charge more than the guy down the street.

I am not certain, but I believe my prices are higher than anyone around me. I hope so! It would be degrading if customers selected our studio on the basis that we were cheap. We set our prices based on specific goals and needs. We open our studio records to all students who attend our private workshops so they can learn from them and so they can feel confident that we are honest with them. I am concerned only with what we take home, and pay little attention to gross figures. I have visited with numerous studio owners who toss around impressive gross figures, but finally tell me they actually are losing money.

I want to be comfortable with my prices and I want my customers to feel they are justified in spending what we ask because of our warm service, beautiful facility, and excellent quality. Of course, I would absolutely love to sell one 8"x10" a year for a quarter of a million dollars, and I'm not saying it couldn't be done, but it certainly would take the right combination of circumstances, and a little luck.

In the meantime, I'll work hard, come to the studio with a smile on my face, and enjoy my balanced success with moderate volume and reasonable pricing, and I will, as my father admonished, "whistle while I work."

Marty Rickard, M. Photog. Cr., 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 and 1984 Master Photographer of the Year.

The photographers we make lenses for don't think in terms of "almost" or "good enough." And that's why we make more different view camera lenses than Nikon, Schneider, Fuji or anybody else in the world.

To the professional photographer, the most critical reason for using the view camera is its facility for adjustment of perspective and depth of field. Something not possible with other cameras. However, the greater the camera movement, the greater the demand placed on the lens. And it must also be kept in mind that it is physically impossible to design one lens that will produce professional quality results in every picture taking situation.

Consequently, employing the view camera to realize maximum image quality, without insisting on lenses designed to produce maximum solutions to specific optical problems is, at best, love's labor lost. Yet even the finest

design still needs manufacturing standards that will render lenses faithful to their potential.

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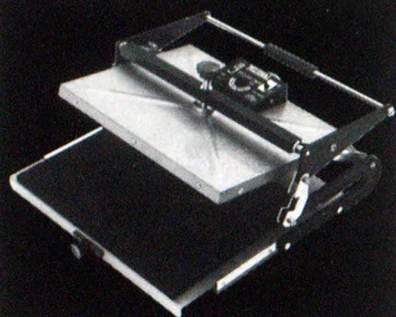
Thus, if your standards are as high as ours, you owe yourself full knowledge of the Rodenstock line. Our 24 page lens guide details Rodenstock lens characteristics to the point of including complete MTF curves for every lens. And a

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practical pointers



by Ross Sanddal
M. Photog. Cr., CPP

New angle to lighting seamless

Like most photographers, we often use seamless background paper. We always treated it as an opaque material until we saw a demonstration by G.C. Woelky of the BD Paper Company, Erie, Pennsylvania. He showed us how, by using a spot or flood light behind a piece of seamless paper, we can bring out various texture effects, depending upon the fiber structure of each individual roll of paper.

It also was interesting to see how easy it was to direct attention to a particular area of the photograph by lightening the background slightly in the desired area with rear illumination.

Another interesting product Woelky showed us was an inexpensive, cone-shaped tent for small products. The tent was assembled with double-sided tape.

Beseler responds to pro need

From time to time, we have seen modifications photographers have made to their enlarger tables so they could adjust the heights of paper easels or baseboards. Apparently responding to this professional need, Beseler Photo Marketing Company has designed Beseler Adjus-Table.

Basically, it is an enlarging table with no top. It has adjustable side rails, which allow five intermediate levels of baseboard height, in addition to the normal top positions. Adjus-Table is specifically designed for use with all models, regardless of age, of the 45MX and CB7 series enlargers, which bolt directly to the table. For more information, contact your Beseler dealer.

Sorting slides

How often have you, when arranging slides for a show, moved the rack on your light box only to have some of the slides fall out of the rack? For us, this has always seemed to be one of the penalties for not having enough light boxes. Now we have discovered a simple, inexpensive solution to this problem.

Scanlite Systems, Limited, Box 1074, Delta, British Columbia, Canada, makes Scanlite Slide Tracks, pretaped slide tracks with soft flexible lips that allow slides to be inserted or removed but that

also hold them firmly enough to allow the panel to be turned upside down without losing a single slide. Available with a narrow lip for glass mounted slides or a full lip for cardboard or plastic mounted slides, the tracks come in lengths of 124cm, 93cm, and 62cm.

We found that by using eight of the 62cm (24 1/4") tracks and mounting them on a 1/8" x 18" x 24 1/4" piece of clear plastic, we had a panel which would hold eight rows of ten slides each—enough for one eighty-slide tray. The strips are spaced 1.75" apart (bottom of track to bottom of track), and panels can be moved on and off the light tables without fear of disrupting the arrangement of the slides.

Several new products

This month in the "Let Your Imagination Go" category are several new items that should be of interest to the enterprising photographer.

PM Industries, Incorporated, 5946 Kester Avenue, Van Nuys, CA 91499, has announced two designs of Photo Quartz Clocks—each of which will hold a 3 1/2" x 5" photograph.

KK Graphics, 9146 Madison Avenue, La Mesa, CA 92041, has a whole line of padded vinyl binders including stationery items and acrylic desk-top displays with calendars. All are designed so a personal photo can become a vital part of each.

Forms to be duplicated

Remarkable Products, Incorporated, 157 Veterans Drive, Northvale, NJ 07647, offers several types of books of forms to be duplicated on an office copier that they call Dupli-Kits. Dupli-Kit DF-11 contains ninety-one office forms and maps; Dupli-Kit DT-22 contains eighty-three graphs, tables, and charts; and Dupli-Kit DS-33 contains 107 data and columnar sheets. Contact them for more information. ☐

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

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viewpoint

BY GENE CONSTANT, CPP

Painless photography practiced here

Realizing what causes your customers pain may be somewhat painful for you. Think about it: Why does the vast majority of the public shy away from having you, the professional photographer, take their pictures? Why do most of your customers only see you at senior, wedding, or passport photograph time? Does it ever bother you to see the "Saturday night (and weekend) shooter" getting more and more of your business?

Your answers may be somewhat disheartening, but your analysis is necessary. Because you may be driving your customers away without even knowing it.

I didn't think about these questions; instead, I explored them. I went straight to the source (my clients), and talked to them. Listening to what they had to say taught me a lot, especially about the things that we photographers, whether consciously or not, are doing wrong.

Are you aware that many of your clients want you to do no more than make them a picture just like the one accidentally captured by a novice, taken candidly at a non-event? Although the exposure may not have been up to snuff and the lighting could have been a little better, the subject liked the way he was captured, and it was more natural and meaningful to him than a perfectly exposed posed studio portrait ever could have been.

Fear—of the insensitivity of the photographer, of what the final captured image will look like—keeps the potential consumer from knocking at your door. The would-be client is afraid of being photographically disfigured, of probably not appearing as well as or better than in previous candids, and definitely not as good as people (usually professional models) she sees portrayed in magazines or on the screen. And worse than this, your would-be customers are even more afraid of something else. What? Of letting you, the cold and harried image maker, know he's afraid.

What once may have been a healthy psychological attitude among consumers toward being photographed has been transformed to fear because of people's exposure to the wrong stuff coming from behind the camera.

What has happened here is that photographers have taken photographs their

way instead of the customer's way. Rather than create images clients want, most of us take the easy way out. We force our subjects to conform to a limited number of poses with a limited number of studio props because we place our time limitations and lack of imagination above the consumer's wishes.

I came up against such an example of fear and displeasure recently when a young lady came in for a remake of her senior portrait. She had called me because she was unhappy with the contract photographer who had made her original image. She asked that I create a portrait that would reflect her personality and flatter her physical appearance, without looking phony or plastic.

When scheduling her appointment, I suggested she bring along any pictures taken professionally or candidly that she liked, so we could pin down what she was looking for.

We began that first pre-session by examining the photographs the young lady brought with her. We talked about what she liked and disliked about each one. Then I asked her to review my portfolio and tell me what did or didn't appeal to her about location, environment, clothing style, expression and pose.

From her comments, I ended up with a very specific list of dos and don'ts for making her portraits. By her asking questions and me explaining what would take place in the photographic session, my client was able to understand and participate in the portrait process.

Most photographers, I believe, live sheltered and ultra-conservative lives. Worse, they push their traditions onto their customers. What else could be the reason for all the nineteenth century poses that I see while thumbing through the many books on portraiture and examining the multitude of senior and commercial images? Although no photographer today would consider using restraining neck braces and glass plates from the early days of portraiture, many unfortunately still elicit from their subjects and record the emotionless expressions that early photographers were restricted to in photography's infancy because of emulsion, lens, and light limitations.

For example, there is no reason, in my

opinion, to continue to record the "idiot" or "vacant stare" poses. Think of how you would feel if, while talking to someone, that person failed to look at you during the conversation. Snubbed, maybe? Turned off, definitely. Contact with those circles of consciousness that mirror a person's health, emotions, and soul is a very important part of communication.

Likewise, why demand that your subject look up and away, into the heavens, as if searching for the Starship Enterprise? That pose is unnatural and only serves to offend the client by exposing and enlarging his nostrils.

Most photographers lack both the drive and the creativity needed to genuinely please their clients. It's our duty, I believe, as professional photographers, to hand our clients satisfactory products that highlight their positive features and downplay their negative ones, all the while treating them not as numbers, but as individual people.

After stepping out from behind the camera and joining my customers in front of the lens, I now see that a lot of us need to look beyond our subject's physical figures and into their feelings and personalities. Just as we must learn to crawl before we can walk, so, we must learn to look before we can see, and see before we can feel. So until we photographers try to see, we will never be able to feel. A portrait must reflect emotions. If we photographers persist in only attempting the mechanics of portrait-taking, the real likenesses of our subjects never will be photographed.



Gene Constant, CPP, is owner of Gene Constant Studio, Normal, Illinois. He has created point-of-purchase displays, billboards, and regional issue ads for Time and Playboy, and magazines for K's Merchandise Mart, Incorporated. He also has produced sixty-second television commercials for Texas Instruments learning aids.

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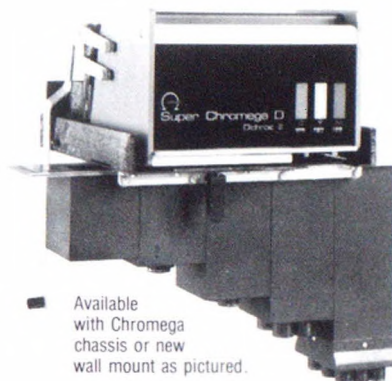
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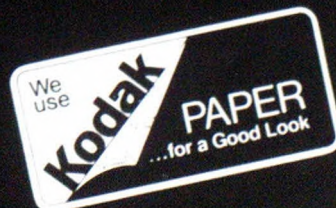
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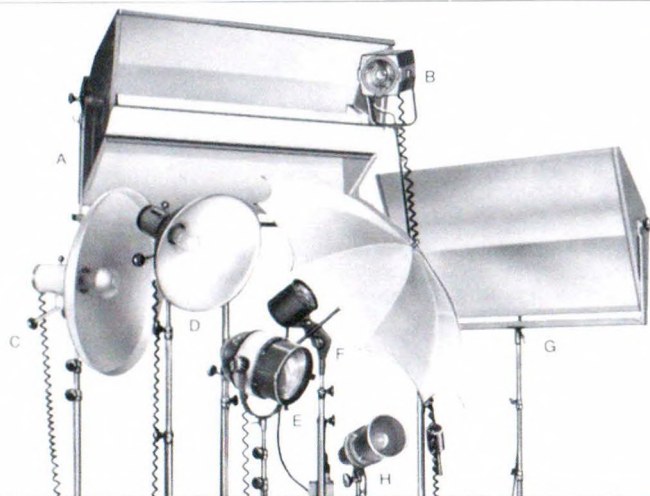
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new products

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BAG SECURITY FEATURE

Kiwi Division, Northern Mercantile, Incorporated, 1030 East 30th Street, Hialeah, FL 33013

Hide-A-Belt by Kiwi is a security feature for all its new video and camera bag models. The belt is worn around the

waist, either by itself or with a shoulder strap. The new feature has a two-inch adjustable spring-release buckle that may be concealed in a zippered panel in the bag when it's not being used.

More info? Circle 303

POWER WINDER

Soligor Division, AIC Photo Incorporated, 168 Glen Cove Road, Carle Place, NY 11514

Soligor has a new power winder for the Canon 'A' series cameras that automatically advances film each time the shutter is depressed at the rate of two frames per second. A built-in timer can fire one exposure at 5-, 15-, and 30-second intervals. The 6.4-ounce unit uses four AA alkaline batteries for a life of about 15 rolls of 36-exposure film. It measures 1 1/2"x1 1/16"x5 5/8".

More info? Circle 304

computers

GRAPHICS SYSTEM

Projection Systems International, Incorporated, 219 East 44th Street, New York 10017

PSI Video's new 3M Paint System for computer graphics combines freehand drawings sketched on the unit's palette with images from a digitized camera. Manufacturer claims the system has 256 standard colors available on the screen at one time. Producers also say the system can produce over 16.7 million color variations. Capable of creating everything from graphics to full animation, manufacturers claim, the system can produce a 35mm slide or video image.

More info? Circle 305

ANIMATION INTERFACING

Forox Corporation, 393 West Avenue, Stamford, CT 06902

Forox has a new system of computerized motion control type that manufacturers claim offers much interface capability with its videotape animation system. With real time and frame-by-frame videotape recording and editing proficiency, the system is compatible with Ikegami, Hitachi, JVC, Panasonic, and Sharp cameras, plus both one and three-quarter inch Ampex, Hitachi, RCA, and Sony cameras.

More info? Circle 306

lab equipment

COLOR COPIER

Ilford Incorporated, West 70 Century Road, Paramus, NJ 07652

Ilford's Cibachrome Copier 1012 makes color prints and overhead transparencies in 60 sizes at the rate of 100 an hour, the manufacturer says. A companion to Ilford's Cibachrome Color Copy System 1217, it accepts flat art, 35mm slides,



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a microprocessor and seven memory channels in the daylight-operating copier. Choice of copy sizes includes 8"x10", 8½"x11", and 10"x12".

More info? Circle 307

AIR FILTER/CLEANER

Airomax Corporation, Box 453, Bellmawr, NJ 08027

Airomax's new line of space savings air filters/cleaners can capture formaldehyde and other chemical fumes, dust, smoke, and airborne pollutants. The units are available in floor, shelf, wall, and ceiling mount models; the ceiling mount CM-1050Z unit extends only four inches in-

to the room when installed in a standard drop ceiling.

The purifiers feature high efficiency filters, acid-resistant baked enamel finish, welded steel construction, and smooth quiet operation, Airomax says. No ductwork or special wiring is required.

More info? Circle 308

DIGITAL TEMPERATURE METER

Solder Absorbing Technology, Incorporated, 1 South End Bridge Circle, Agawam, MA 01001



Hand-held Celsimeter by Solder Absorbing Technology measures temperature of gas, liquid, semi-soft, soft, and solid materials. Powered by a nine-volt transistor battery, the unit has a range of -85°F to +1999°F with a resolution selecting switch 1 F over the entire range, claims the manufacturer. The meter takes three measurements per second and displays temperature reading, battery condition, open sensor condition, and reversed sensor polarity on the 1.2-inch liquid crystal display.

A wide selection of interchangeable probes is available. The six-ounce unit (without sensor) is 4.5"x3"x1".

More info? Circle 309

COMPUTERIZED ENLARGER

Viva-Tech Incorporated, 34 Elton Street, Rochester, NY 14607

Vivacom 450-D5 is an integrated enlarger, computer, and software program for color prints. Designed for mini-lab, commercial, and in-house enlarging applications, Vivacom uses a personal computer with two floppy disk drives for unlimited memory and full computer power.

When a negative is inserted into the enlarger and a print size chosen; the computer determines magnification, unless custom cropping is required. Built-in analyzer above the lens is nulled with filtered light from the lamphouse. The computer also reads density and automatically sets time. Both filtration readings and time are displayed on the screen. Enlarger bulb aging is measured routinely and entered into the data base for automatic adjustment. Job number, negative number, and paper emulsions with their various correction factors also are

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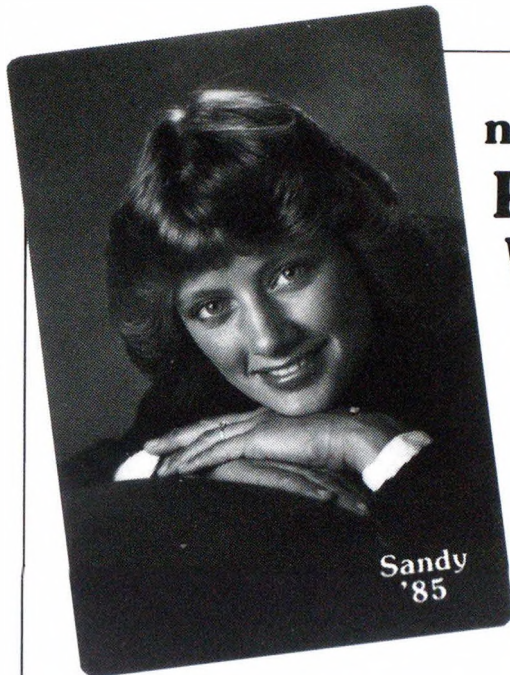
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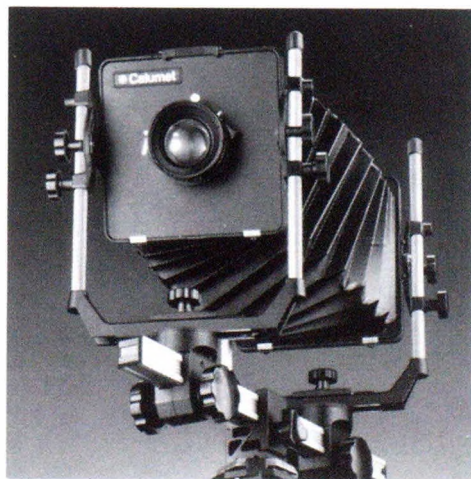


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The system accepts manual input. Custom cropping, changes in filtration, f/stop, and exposure time are easily modified and adjusted by the operator. The system interfaces with the Omega D-5 enlarger chassis and the 4"x5" Chromega DII colorhead.

More info? Circle 310

video

EDITING CONSOLE

The Winsted Corporation, 9801 James Circle, Minneapolis, MN 55431

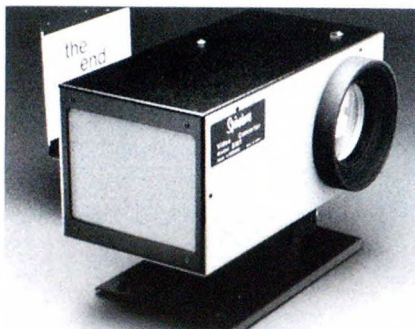
Model R3802 is Winsted's new ultra-compact editing console that accommodates 1/2-inch and front loading 3/4-inch editing equipment. Two shelves with full 13-inch extension hold VCRs and pro-

vide storage. Slide-out shelf hides the controller when not in use. Monitor bridge tilts up to five degrees and adjusts to three heights. Locking front flip-up doors and rear access panel secures storage areas. Console has heavy duty industrial casters for smooth, easy mobility.

More info? Circle 311

VIDEO CONVERTER

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



Spiratone's new height-adjustable, stand-equipped Video Converter makes possible the transference of slides and movies onto videotape. The converter's height is matched to that of the projector's optics and the optical axis may be positioned anywhere between 65 and 178mm from the surface on which the Video Converter rests. Manufacturer claims vir-

tually all kinds of slide and movie projectors can be used with the converter, and a built-in close-up lens makes possible the use of any video camera, whether or not its lens has a close focusing capability. Built-in titling stage and copy holder permits superimposition and fade-in of titles and graphics on slide and movie transfers.

The 1.35cm x 20cm x 12.5cm unit has all-metal housing, a 60x90mm fine grain rear projection screen, and a precision beam-splitter.

More info? Circle 312

CARRYING CASES

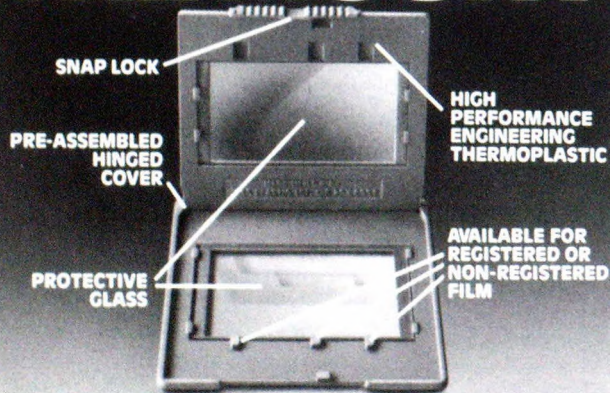
Cases Incorporated, California, 1745 West 134th Street, Gardena, CA 90249

New from Cases Incorporated are the BM8s—plastic-molded cases with pre-cut inserts to hold a Sony Betamovie, an A.C. adaptor, and cable accessories. Usable for other portable video equipment, BM8s come with solid foam inserts that can be cut or cubed foam inserts that can be plucked out. Made from polyethylene and with a grained finish, these black cases are equipped with a carrying handle and two solid steel, nickel-plated locks.

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More info? Circle 313

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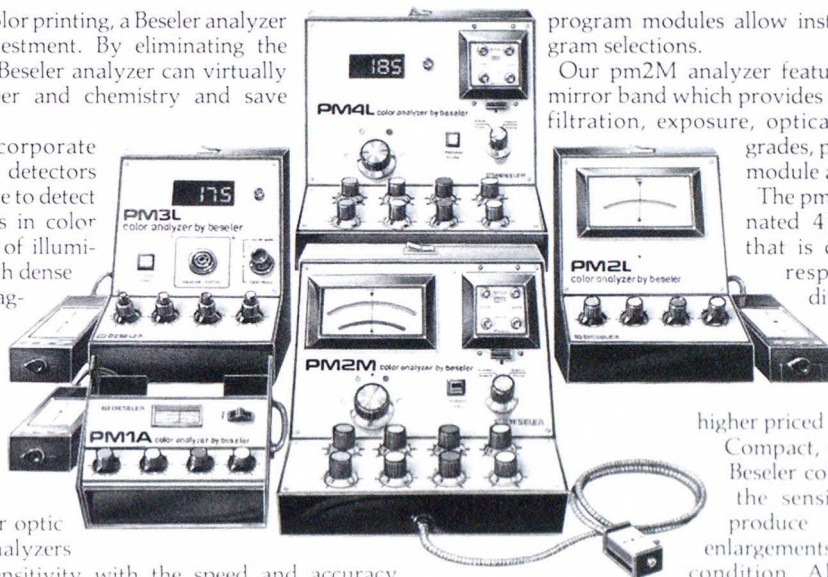
Our pm2M analyzer features a 6" meter with mirror band which provides four scales to indicate filtration, exposure, optical density and paper grades, plus a plug-in program module and fiber optic probe.

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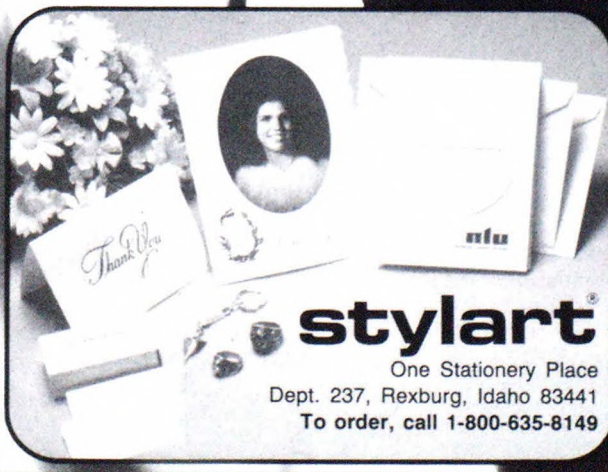
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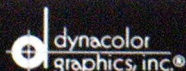
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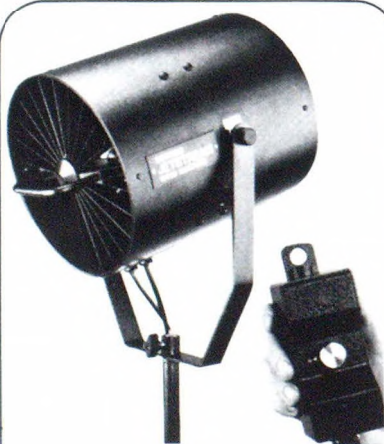
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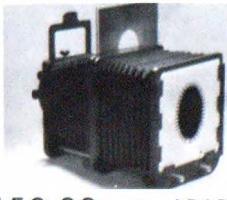
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COMPOSITES: High Speed Bond, Sunstone, Bar
Aqua, Ultra, Fire and Police Departments. Max size
(30" x 40") 11" x 4" parts. Many different styles. A
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Group, Inc. P.O. Box 19012, Oklahoma City, Ok.
73119-1901. Phone 245-6332

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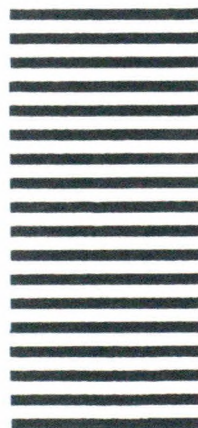
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