

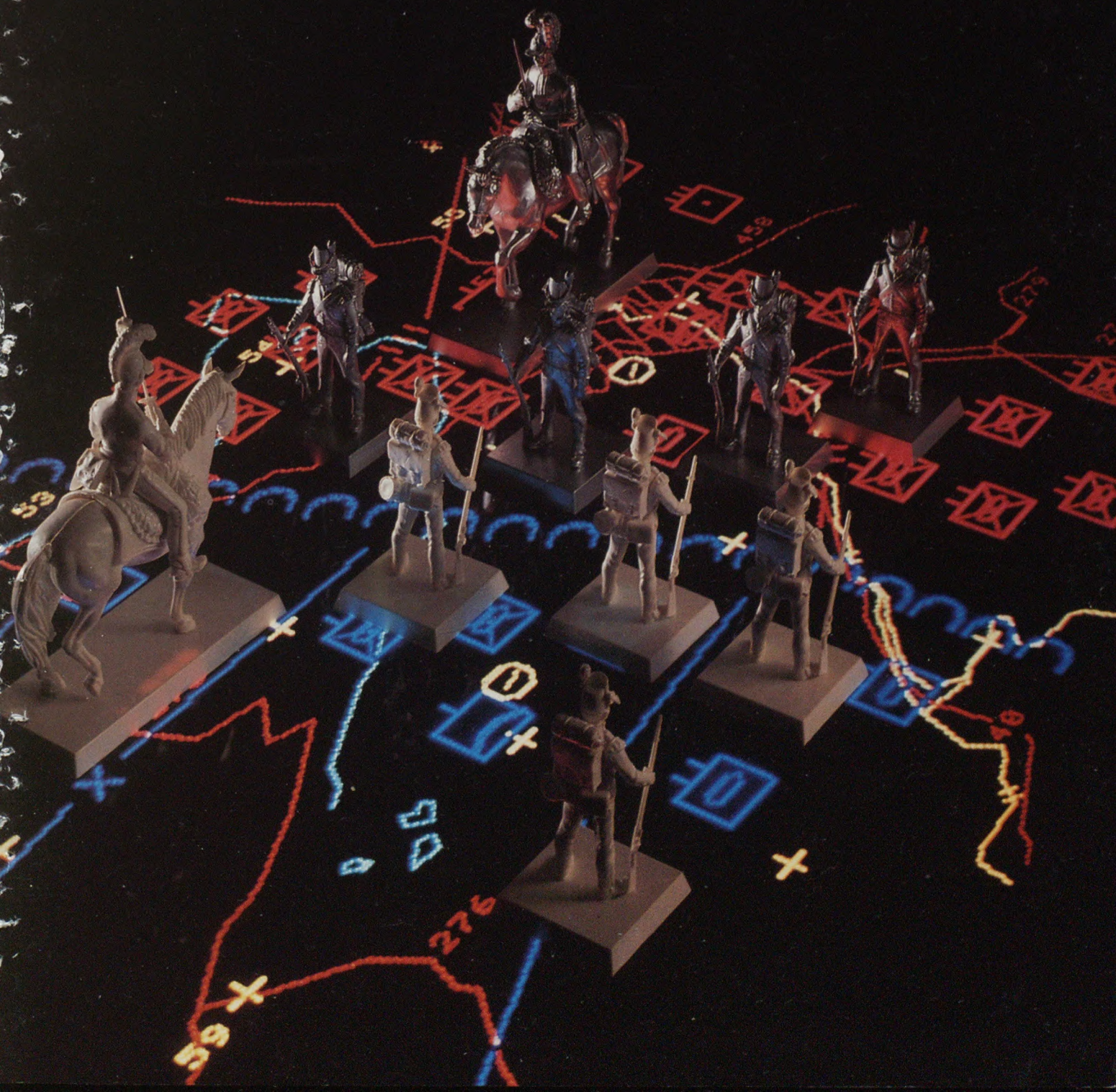
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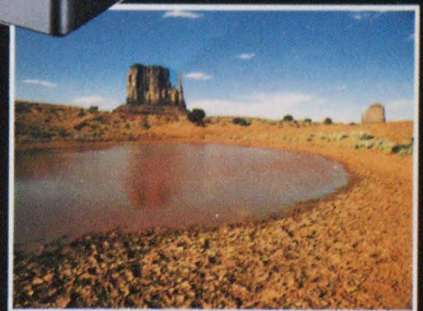
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The one exception is the Gossen Ultra Pro. And with its 15 exclusive features and functions you simply can't find a meter that comes close to it no matter what you might be willing to spend.

But all of these Gossen meters have something else in common of equal importance. Each is designed in consideration of what your future requirements might be. So accessories and ancillary equipment remain useful even as you upgrade and increase the potential of your light measuring system. And you can continue to utilize the equipment you already own.

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MARCH 1986 / VOLUME 113 / NUMBER 2086

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president's message



by Lawrence Anspaugh
M.Photog.Cr., CPP

Mulligan's stew

A few years ago, I met a chef who had gained particular fame for his stews, soups, and specialties. Deciding to test his knowledge of ordinary fare and perhaps throw him a curve, I asked him if he was familiar with "Mulligan's stew" (by definition: an unsophisticated stew comprised of almost any kind of vegetables, beef, etc., etc.).

With some hesitation, he nodded his head in the affirmative, but when asked if he had ever made it, he exclaimed, "Absolutely not!" When asked, "Why?", he answered, "I can take the same ingredients that go into Mulligan's stew and I make "stifado" (an elegant Greek dish). Why humiliate myself and settle for anything less?"

Today, all of us in the photographic profession have access to the same sensitized materials, equipment, knowledge, and information, just as the chef does. But, what do you create—Mulligan's stew or stifado?

If you are turning out Mulligan's stew, you are filling a basic need. You satisfy your client's basic appetite, but, why not create a photographic delicacy like stifado?

Assuming one has access to the materials and equipment common to our craft, then it appears that a lack of motivation exists to create such an exciting and beautiful product. Maybe it's due to a lack of client demand, or a need for more photographic knowledge. The Winaona International School of Professional Photography can help photographers gain that knowledge.

Let each PP of A member do an honest and agonizing self-appraisal to determine what we are creating—Mulligan's stew or stifado?

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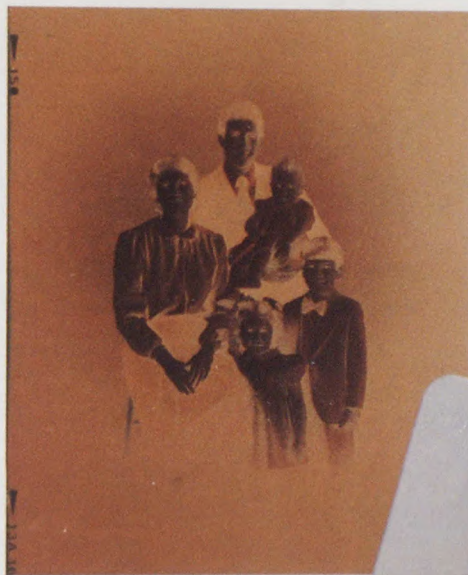
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Meet the Speakers...

Glenn Dreesen, M.Photog.Cr., CPP, Homewood, Illinois. Dreesen is the first place recipient of four consecutive album competitions and three out of four Best of State wedding photographs in Illinois. Nationally, he has earned 13 of his 27 print merits for wedding photographs, two of which are in the PP of A Loan Collection. **Seminar dates:** April 7—Holiday Inn, 890 Elk Ridge, Baltimore, MD; April 8—Ramada Airport Inn, Effingham, PA; April 9—Coachman Inn, Garden State Parkway, Cranford, NJ; April 10—Holiday Inn, 19 Commerce Way, Woburn, MA.

Monte Zucker, M.Photog.Cr., CPP, Silver Spring, Maryland. A professional photographer since 1949, Zucker's classical approach to portraiture and wedding photography has earned him numerous awards at the state and national levels. Using his professional knowledge, Zucker wrote a column for *The Professional Photographer* magazine. He has also served as president of the Maryland Professional Photographers Association. **Seminar dates:** April 14—Midway Motor Lodge, Milwaukee, WI; April 15—Sheraton International O'Hare Airport, Rosemont, IL; April 16—Sheraton Columbus Plaza, 50 N. Third St., Columbus, OH; April 17—Music City Roadway Inn, Nashville, TN.

David A. Ziser, M.Photog.Cr., CPP, Edgewood, Kentucky. Ziser's portrait and wedding photography has consistently taken top honors at state, regional and national photographic exhibitions. Twice he has been named "Photographer of the Year" by the Kentucky Professional Photographers Association. **Seminar dates:** April 21—Grosvenor Airport Inn, 385 Airport Road, San Francisco, CA; April 22—Quality Inn, Los Angeles International Airport; April 23—Mardi Gras Best Western, Las Vegas, NV; April 24—Holiday Inn Airport, Phoenix, AZ.

David Newman, M.Photog.Cr., CPP, Salt Lake City, Utah. A studio owner for more than ten years, Newman specializes in portrait and commercial photography. His unique and impeccable style has earned him 72 state and national merits. He was named "Photographer of the Year" by the Intermountain Professional Photographers Association and the Rocky Mountain Professional Photographers Association. **Seminar dates:** April 28—Embassy Hotel, Kansas City, MO; April 29—Sheraton Skyline East, Tulsa, OK; April 30—Holiday Inn, Highway 360 and Brown Trail, Arlington, TX; May 1—Double Tree Inn, Airport, Houston, TX.

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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.

1986 Winona Calendar

Winona International School of Professional Photography, 350 North Wolf Road, Mount Prospect, Illinois 60056; 312-298-6770

APRIL 7-11

A Week with Wai Lui, Video for Industry, Fundamentals of Color Printing, Basic Darkroom Techniques

APRIL 14-18

Creative and Technical Workshop with Frank Kristian, Wedding Photography II, Advanced Color Printing, Beginning Photography

APRIL 21-25

Portrait Photography I, Specialized Laboratory Services, Negative Retouching with Verna Madigan

APRIL 28-30

View Camera Techniques

APRIL 28-MAY 2

Wedding Photography I, Advance Black-and-White Printing, Transparency Retouching with Villa Reed

MAY 5-7

Creative Composition and Design

MAY 5-9

A Week with Bob and Linda Mintz, Industrial Photography I, Enhancement of Color Prints with Dixie Laval

MAY 12-16

The One-Hour Studio Operation, Commercial Photography I, Airbrush Techniques with Helen Yancy

MAY 19-21

The Business of Portrait Photography

MAY 19-23

Portrait Photography I, Advanced Commercial Photography with Dick Turner, Oil Painting with Linda Weaver

MAY 26-30

Advanced Portraiture with Don Blair

JUNE 2-6

The Management and Marketing Workshop, Landscape Photography

JUNE 5-9

Architectural Photography (includes weekend)

JUNE 9-13

Advanced Portraiture with Frank Cricchio, The Fundamentals of Color Printing

JUNE 16-18

Creative Effects with Background Projection

JUNE 16-20

Photographic Department Management, Advanced Color Printing, Fashion Photography

JUNE 23-25

View Camera Techniques, The Business of Portrait Photography

JUNE 23-27

Densitometry and Process Monitoring, Basic Darkroom Techniques

JUNE 30-JULY 4

A Week with Paul & MaryJean Schulz, A Special Week with Bob Opfer, Specialized Laboratory Services, Beginning Photography...the Basics

1986 events

APRIL 2

W: Jill Freedman, Irish Mist, Lecture Series, International Center of Photography, 1130 Fifth Avenue at 94th Street, New York, NY 10128

APRIL 3-JUNE 8

E: Works by Aaron Siskind, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, 213-857-6222

APRIL 4-7

C: PP of Oklahoma, Skirvin Plaza Hotel, Oklahoma City, Oklahoma, Tom Flora, President, Box 786, Shawnee, OK 74802

datelines

APRIL 5

W: About W. Eugene Smith, Open Forum, International Center of Photography, 1130 Fifth Avenue at 94th Street, New York, NY 10128

APRIL 5-6

W: Richard Nonas, Turning Each Picture Down, International Center of Photography, 1130 Fifth Avenue at 94th Street, New York, NY 10128

APRIL 6

W: Charles J. Lewis, Portraiture and Wedding Photography, Philadelphia, Sue Momer, Photography Success Institute, 1000 Parchment Drive SE, Grand Rapids, MI 49506

APRIL 6-MAY 22

E: Gwen Akin and Allan Ludwig, Center for Creative Photography, 843 East University Boulevard, Tucson, AZ 85719, 602-621-7968

APRIL 7

W: Charles J. Lewis, Portraiture and Wedding Photography, Boston, Sue Momer, Photography Success Institute, 1000 Parchment Drive SE, Grand Rapids, MI 49506

APRIL 7-9

C: Intermountain PPA, Westin Hotel Utah, Salt Lake City, Peter Engel, President, 590 North Main Street, Orem, UT 84057

APRIL 7-11

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

APRIL 7-11

S: Quality Control for Photographic Processing, Deborah Bongiorno, RIT, Technical & Education Center for the Graphic Arts, College of Graphic Arts & Photography, One Lomb Memorial Drive, Box 9887, Rochester, NY 14623-0887

APRIL 8

W: Charles J. Lewis, Portraiture and Wedding Photography, Newark, Sue Momer, Photography Success Institute, 1000 Parchment Drive SE, Grand Rapids, MI 49506

APRIL 9

W: Neil Slavin, Photographs, Lecture Series, International Center of Photography, 1130 Fifth Avenue at 94th Street, New York, NY 10128

APRIL 9

W: Charles J. Lewis, Portraiture and Wedding Photography, Richmond, Virginia, Sue Momer, Photography Success Institute, 1000 Parchment Drive SE, Grand Rapids, MI 49506

APRIL 9-11

W: Communicating with Pictures, Washington, DC, Douglass Visual

Workshops, 212 South Chester Road, Swarthmore, PA 19081

APRIL 9-11

S: Photo Instrumentation Techniques, Deborah Bongiorno, RIT, Technical & Education Center for the Graphic Arts, College of Graphic Arts & Photography, One Lomb Memorial Drive, Box 9887, Rochester, NY 14623-0887

APRIL 11-14

C: PP of Michigan, Grand Traverse Resort, Traverse City, Michigan, Don Wyman, Executive Director, 7714 Andrea Lane, Kalamazoo, MI 49002

APRIL 11-16

C: Kentucky PPA, Capital Plaza, Frankfort, Kentucky, Flo Grey, Exec. Secretary, 1153 Highland Avenue, Fort Thomas, KY 41075-1795

APRIL 11-MAY 25

E: Julia Cameron: Her Work and Her Career, George Eastman House, 900 East Avenue, Rochester, NY 14607, 716-271-3361

APRIL 12-16

C: PP of Iowa, Hotel Fort Des Moines, Des Moines, Iowa, Jan Sigler, Exec. Secretary, Box 3674, Urbandale, IA 50322

APRIL 12-JUNE 15

E: Photographs by Judy Dater, Santa Clara University, Santa Clara, California 95053, 408-554-4545

APRIL 13-15

W: Silber Portrait Workshops, Margaret Silber, Silber Portrait and Cor-

porate Photography, 300 Main Street, Racine, WI 53403

APRIL 13-16

C: PPA of Pennsylvania, David Hollinger, 911 State Street, Lancaster, PA 17603

APRIL 13-18

S: Texas School of Professional Photography, Robert A. Hemmi, TSPP Registrar, 3525 Turtle Creek Boulevard, Dallas, TX 75219

APRIL 14-18

S: Print Retouching, Veronica Cass Academy of Photographic Arts, Box 5519, Hudson, FL 33567

APRIL 14-MAY 9

E: The Florida Document, Florida School for the Arts, Palatka, Florida

APRIL 16-18

W: Communicating with Pictures, Atlanta, Georgia, Douglass Visual Workshops, 212 South Chester Road, Swarthmore, PA 19081

APRIL 16-18

W: Optical & Videodisc Systems, Novotel, Amsterdam, Holland, Institute for Graphic Communication, Inc., 375 Commonwealth Avenue, Boston, MA 02115

APRIL 17-JUNE 15

E: Hollywood: Legend and Reality, Smithsonian's National Museum of American History, Washington, DC, 202-357-2627

APRIL 18-27

S: Halley's Comet/Lunar Eclipse Tour to New Zealand, Brooks Insti-

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tute of Photography, 801 Alston Road, Santa Barbara, CA 93108

APRIL 19

W: The First Flowers of Spring on the Banks of the Mullica River, The Pleasant Mills Foundation, Paul Lightman, Box 117, RD #1, Pleasant Mills, NJ 08037

APRIL 19-20

W: Charles J. Lewis, Portraiture and Wedding Photography, Minneapolis, Sue Momer, Photography Success Institute, 1000 Parchment Drive SE, Grand Rapids, MI 49506

APRIL 20-AUGUST 31

E: American Discovers the World, Museum of Our National Heritage, 33 Marrett Road, Lexington, MA 02173, 617-861-6559

APRIL 21

W: Charles J. Lewis, Portraiture and Wedding Photography, Seattle, Sue Momer, Photography Success Institute, 1000 Parchment Drive SE, Grand Rapids, MI 49506

APRIL 21-23

W: Communicating with Pictures, Charlotte, North Carolina, Douglas Visual Workshops, 212 South Chester Road, Swarthmore, PA 19081

APRIL 21-23

W: Effective Use of Photography as Legal Evidence, John M. Leaman, University of Wisconsin-Milwaukee/Extension, 929 North Sixth Street, Milwaukee, WI 53203

APRIL 21-24

W: Wedding Photography with Bill Browne, Toronto, Canada, Bill Browne, 2025 Midland Avenue, Scarborough, Ontario, Canada, M1P 3E2

APRIL 21-25

S: B&W Restoration, Veronica Cass Academy of Photographic Arts, Box 5519, Hudson, FL 33567

APRIL 21-MAY 15

E: Visions-1986, Daytona Community College, Daytona Beach, FL 32015-1111, 904-255-8131

APRIL 22

W: Charles J. Lewis, Portraiture and Wedding Photography, Portland, Oregon, Sue Momer, Photography Success Institute, 1000 Parchment Drive SE, Grand Rapids, MI 49506

APRIL 24

W: Charles J. Lewis, Portraiture and Wedding Photography, Denver, Sue Momer, Photography Success Institute, 1000 Parchment Drive SE, Grand Rapids, MI 49506

APRIL 26-29

C: PPA of Tennessee, Park Vista Hotel, Gatlinburg, Tennessee, Larry Ralston, Conv. Chairman, Ernie J. Johnson, West Side Public Square, Winchester, TN 37398

APRIL 26-29

C: PP of Washington, Sea-Tac Red Lion Inn, Seattle-Tacoma Airport, Jay Murray, Chairman, 4740 California Avenue Southwest, Seattle, WA 98116

APRIL 26-30

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

APRIL 27

W: Charles J. Lewis, Portraiture and Wedding Photography, Los Angeles, Sue Momer, Photography Success Institute, 1000 Parchment Drive SE, Grand Rapids, MI 49506

APRIL 28

W: Charles J. Lewis, Portraiture and Wedding Photography, San Francisco, Sue Momer, Photography Success Inst., 1000 Parchment Dr. SE, Grand Rapids, MI 49506

APRIL 28

W: First Tri-State Legal Photographers Association Seminar, Sheraton Newark Airport Hotel, New Jersey, Larry Shavelson, Tri-State Legal Photographers Assoc., 90 McClean Ave., Staten Island, NY 10305

APRIL 28-MAY 2

S: Transparency Retouching, Veronica Cass Academy of Photographic Arts, Box 5519, Hudson, FL 33567

APRIL 29

W: Charles J. Lewis, Portraiture and Wedding Photography, Salt Lake City, Sue Momer, Photography Success Inst., 1000 Parchment Dr. SE, Grand Rapids, MI 49506

MAY 4

W: PP of Los Angeles County Seminar on Glamor and Nude Photography with Ken Marcus, Luminarias Restaurant, Monterey Park, California, Ron Padilla, Seminar Chairman, Box AP, Tujunga, CA 91042

MAY 4-6

C: Montana PPA, Sheraton Hotel, Billings, Montana, Phil Bell, Exec. Secretary-Treasurer, 629 Grand Avenue, Billings, MT 59101

MAY 4-7

C: Virginia PPA, Charlottesville Hilton, Charlottesville, Virginia, Robert Good, Treasurer, Route 1, Box 5-C, Shenandoah, VA 22849

MAY 8-11

C: Industrial Photographers of the Southwest, Holiday Inn-Midtown, Albuquerque, New Mexico, John L. Brady, Vice President, SRS 1530 A, Alamogordo, NM 88310

MAY 18-21

C: Georgia PPA, Wanderer Hotel, Jekyll Island, Georgia, Enoch Hicks, 1402 Johnson Ferry Road, Suite 124, Marietta, GA 30062

MAY 25-29

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

MAY 25-30

S: PP of Greater Bay Area courses in Wedding Photography, Environmental Portraiture, Basic Studio Portraiture, Photographic Retouching, Marketing and Sales, Boudoir Portraiture, Advance Portraiture, Basic and Advance Commercial Photography, Golden Gate School, 21 Goldengate Drive, Suite G, San Rafael, CA 94901

JULY 12-16

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

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letters

Readers welcome Bernstein

Gary Bernstein's new column is helpful and very interesting. His images have great visual impact, and his explanation of each photograph is an excellent learning aid. I like what Bernstein adds to *The Professional Photographer* and look forward to seeing more of his articles and photographs.

Kenneth Kaplan
Forest Hills, New York

The golden rectangle

In Gary Bernstein's January 1986 column, he alludes to a composition concept called the "golden rectangle" theory to explain his Lee Major photograph. Can you describe what he means in greater detail?

Steve Webster
WW Studio of Distinctive Photography
Pasadena, Maryland

This classical Greek art theory suggests that a strong graphic composition can be created by visualizing the painting or, in this case, photograph divided in sections and then place features that command interest at strategic points.

One can divide the picture of Lee Major into thirds both horizontally and vertically. The point where the horizontal and vertical lines cross in the composition is the best place to position an important element of the photograph. The subject's head is located at the conjunction of the top and right imaginary lines. The above explanation is a bit over simplified, since the ancient Greeks also felt the art work's rectangular proportions should be a ratio of 3 to 5. Readers interested in the golden rectangle theory can refer to the January 1985 article "Regain your composure: Simple rules for better composition," by Leo W. Gredell.—Editor

Tripping with infrared

I recently saw a TV program discussing a shutter-tripping device actuated by infrared light. Can you tell me more about it? I am a wildlife photographer, and it could be a great asset to me.

Gregory K. Scott
Nature Photos
Gilman, Wisconsin

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light and a 10-microsecond delay in the sound mode, so photos of breaking light-bulbs and balloons can easily be made with the device. In addition, it can be used as a remote shutter tripper. For information, contact Dale Instruments Inc., Box 5222, Arlington, VA 22205.—Editor

Tracking Elks, Moose, and Masons

I recently received a letter from a fellow PP of A member which related his success with an assignment photographing the international Imperial Potentate of the Shrine, which resulted in the sale of more than 500 prints of the portrait in sizes ranging from 30x40 to 8x10.

I'd like to encourage all enterprising professional photographers to follow suit with other Masonic bodies and fraternal organizations—such as Kiwanis, Elks, Moose, Knights of Columbus, etc.—since all these groups represent a market that extensively uses professional photography.

Kermit Buntrock, Cr.Photog.,
Hon.M.Photog.
(1982 PP of A President)
Storm Lake, Iowa

Cheesy Swiss!

I'm sorry to say all my pleading to Zurich airport authorities didn't stop the x-ray inspection of twenty-four rolls of film when I departed Switzerland in September 1985. Perhaps I should have been more insistent, since I had placed the film separately in a clear plastic bag to make things easier. However, I want to commend United Airlines in Omaha and TWA in New York for their personnel's willingness to hand inspect my film.

Beverly Cathcart
Steve Cathcart Photography
McCook, Nebraska

Win some, lose some. But unless you always put up a fight when faced with a forced x-ray inspection, you'll lose every time. Another professional photographer we know was in the same situation in Zurich a few years ago. Airport security at first refused to hand inspect film. After explaining he was a professional photographer, authorities said they'd try to hand inspect after everyone else had boarded if there was time. Although it grated him a bit to wait, he took a chance and got through the inspection without the film being x-rayed. However, he was the last person to board. In such situations, we believe it pays to look and act like a professional photographer, and request pro-

fessional treatment—even at the expense of making inspection arrangements ahead of time, or checking with the highest available authority at the airport for permission to waive film x-raying.—Editor

Craftsmanship, plus speed!

My column, "Your bottom line," explores many marketing and business management techniques that may affect ultimate profits or losses now and in the future. Professional photography is a dynamic and rapidly changing industry. The pace of change will increase. Change is usually threatening, but, like it or not, we must adapt to change or pay the consequences.

In January 1986 "Letters," Douglas Bergren questioned my comments and the value of speed over quality. I fully agree that craftsmanship and quality are important. But, I cannot agree that faster service automatically means lower quality. Very often, slow service is the result of bad habits.

In the past, we may have felt we were justified in delivering our work in four weeks. But, why should we be forced to believe we must deliver our work in four weeks in the future? We must realize that the public is educated to expect fast service, and the technology now available can provide it.

If your studio is located in a remote, non-competitive area, you may be able to hold on to old ways for years to come. But if you are in a highly competitive market, you really don't have a choice. The sooner you begin to consider new marketing techniques, the better hold you will have on your market share.

Remember, if you don't do it, someone else will.

Dr. Henry J. Oles, Cr.Photog.
"Your bottom line" ☐

Opinions expressed in "letters" do not necessarily reflect positions of Professional Photographers of America, Inc. Letters intended for publication should be addressed: Letters to the Editor, The Professional Photographer, 1090 Executive Way, Des Plaines, IL 60018. All letters subject to abridgment.

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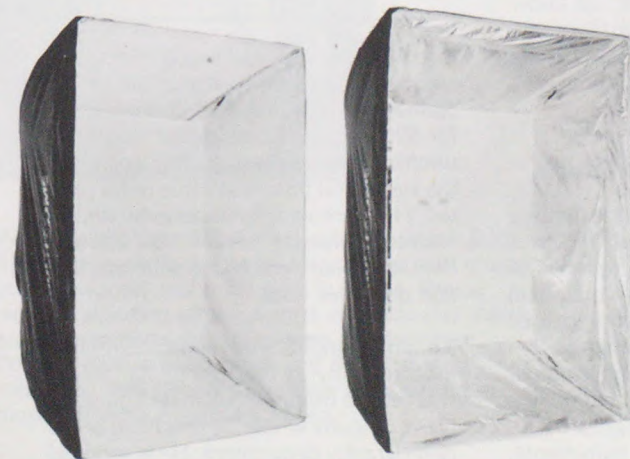
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PP of A participates in *Bride's* magazine's Wedding Planning Workshop for the disabled

PP of A Vice President/Treasurer Roland Laramie, M.Photog.Cr., CPP, represented photographers in a wedding planning workshop, sponsored by *Bride's* and the National Easter Seals Society. Laramie, owner of Laramie Photography, Willimantic, Connecticut, provided suggestions on photographing handicapped bridal party members and guests.

In the article, "When someone you love is disabled..." Laramie advised bridal couples to discuss special situations with their photographer before their wedding day. "Some family members with disabilities may prefer not to pose for photos; ask your photographer to take candid instead," stated the article, which was published in the 1986 Febru-

ary/March issue of *Bride's* magazine.

"Tell the photographer where disabled guests are seated; then ask other cousins or college friends to group around that person's table for a photograph. If the bride or groom is in a wheelchair or on crutches, plan to take all church or synagogue poses (if permitted) with attendants, family, clergy at the altar, not some in the dressing room and the garden."

Laramie also suggested that the bridal couple inform the photographer should a wedding party member have a hearing or sight loss, so that he or she can demonstrate poses or enunciate instructions. And, "request special photographs you want...for example, you may know you will walk down the aisle alone, then greet

your father, in his wheelchair, at the altar—with a kiss.

"If the bride or groom, or someone in the wedding party is in a wheelchair, your photographer can arrange for everyone to appear to be a similar height in pictures if you wish. Seat all maids, all ushers, or the bridal couple—depending on the situation; everyone else can be grouped behind."

in brief

Robert Solby, PP of A Life member, New York City, received the Nicholson Award for the Best of Industry Corporate Annual Report. Solby was awarded for original concept, design, photography, and production of the Flexi-Van Corporation annual report. His design included international photography.

☆

Four studios were awarded the PP of A "Qualification" status at a recent judging held at Rosemont, Illinois. Congratulations to: **Alvin Gee Photography**, Houston; **Doug Stearns Photography**, Denver; **Spottswood Studio**, Jacksonville, Florida, and **Visual Perceptions, Inc.**, Pittsburgh.

☆

Fred Schmidt, former editor of *The Professional Photographer* (1955-1974), and recently editor of *Photomethods*, is now editor-in-chief of *Video Manager* magazine, White Plains, New York.

Wedding seminar sponsored by PP of A begins tour

The second annual "Success through Wedding Photography Seminars" will begin its United States tour in April. The seminars, designed to hone your management, marketing, and technical skills, will be given by four prominent PP of A members in sixteen cities from New York City to Los Angeles.

Speakers include wedding photographers Glenn Dreesen, Homewood, Illinois; David Ziser, Edgewood, Kentucky; David Newman, Salt Lake City, and Monte Zucker, Silver Spring, Maryland. All hold the degree M.Photog.Cr., CPP.

The seminars will reveal new marketing

techniques, how the changing marketplace can increase your business, and how to analyze the market. The seminars will also discuss how to make photographs that sell and how to establish customer incentives to buy before the wedding and spend more after. How to price your photography for consistent profit, minimize speculation, and systematize your studio will also be covered, as well as how to get others to help you reach your goals.

For more information, refer to page 6 in this issue, or call Robert Westrich at 314-776-0330.

Winona is second to none according to *Studio Light* magazine

Winona International School of Professional Photography is featured in the December 1985 issue of *Studio Light* magazine, where the Mount Prospect, Illinois, school is described as "second to none in providing continuous education to professional photographers."

"Winona brings a deeply rooted tradition in which sharing is vital to learning and teaching photography," states the journal, published by the Eastman Kodak Company. "The roll call includes students from Arizona to Australia...They come because of Winona's widespread reputation for quality instruction."

Jim McDonald, Winona Director of Education, states in the article that education is "making change take place. Unlike other schools, where students take examinations, here there is accomplish-

ment. With accomplishment, we know we have a validated educational activity. I sometimes feel that I'm running the most exciting school in the country."

Red Chinese member joins

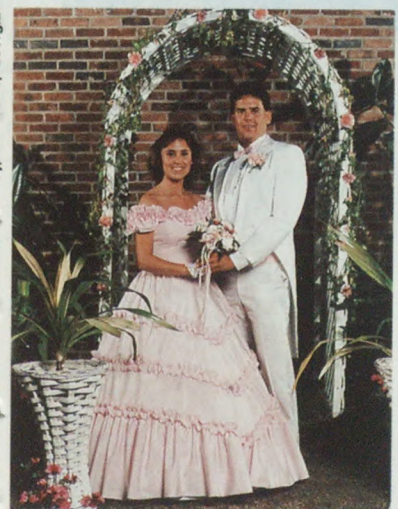
The Professional Photographer extends a hearty welcome to the first PP of A member from the People's Republic of China. Our first member from mainland China is a portrait photographer located in the province of Inner Mongolia.

Ju-Quan Fan joined as an International—Professional active member and lists his studio as the Inner Mongolian Photographic Service Company, Huhehaote. His membership underscores the international scope of the PP of A.

obituaries

Joseph Steinmetz, M.Photog., Sarasota, Florida, died recently at the age of 79. Steinmetz, a commercial photographer for 50 years, was considered Sarasota's unofficial town photographer because of the social and historical value of his photos. His photographs were exhibited at Harvard University, in New York City and Paris. He is survived by his wife, son Bill, and daughter Lois.

Adrian R. Snider, Shreveport, Louisiana, died recently at the age of 72. Snider was retired from the Arkansas Louisiana Gas Company where he was head of the photography department. He is survived by his wife Frances, son Adrian, and daughter Kimball.



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behind the cover

Chess, anyone?

What Lou Arbolida, M.Photog.Cr., enjoys most about being an industrial photographer is the ability to photograph and work with new technology as it is developed.

"By the time many companies hire a commercial photographer to demonstrate their product line, the product is completely developed and circulated around the product industry," he stated. "It's no longer new and the creative ideas of how it should be portrayed have already been formed."

He enjoys the freedom of originating the photo concept and nurturing it from the creative stage to the final realization, as the company product itself is being

developed—what he calls "the very edge of technology"

This month's cover photo, "Electronic Chessboard," was originally created by the PP of A industrial member for an annual report cover for the Electronics Division of TRW Group. The photograph was made on a light table surface covered by three lith transparencies exposed through a red or blue filter, or without filter.

Arbolida made the symbolic photograph depicting a classic confrontation between Napoleonic toy soldiers upon a space-age battle field.

The native Californian has worked as an industrial photographer for twenty-six

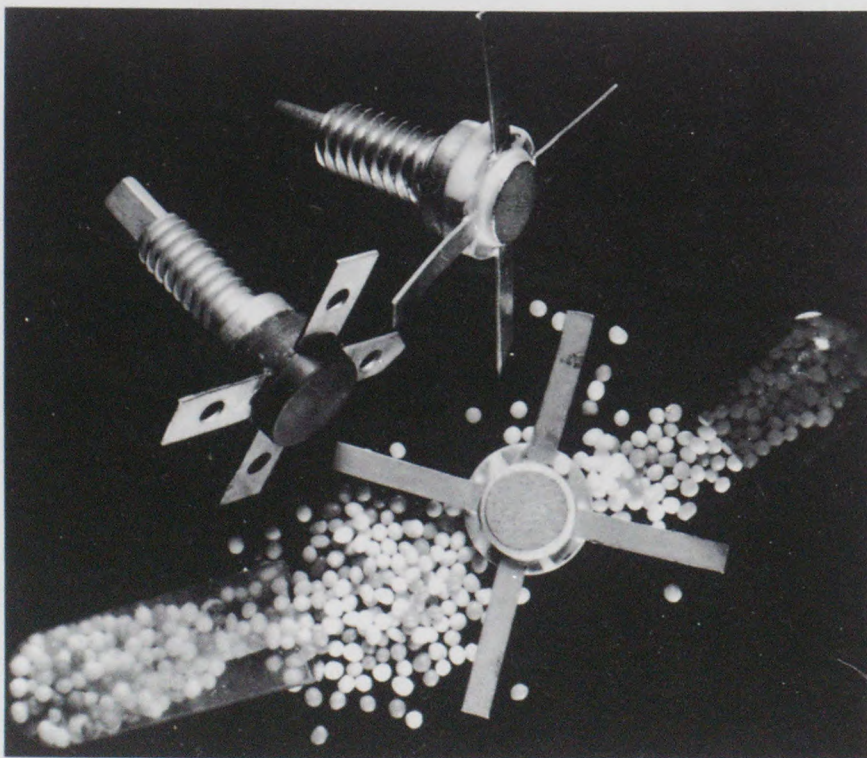
years. Past associations include North American Aviation, Litton Industries, TRW Group, and most recently, manager of corporate exhibits at Northrop Corporation in Century Park, California.

He has been president of Industrial Photographers of Southern California, has held several PP of A offices, and has been a speaker on annual report photography, and macro, micro, and multi-exposure technique programs at PP of A conventions.

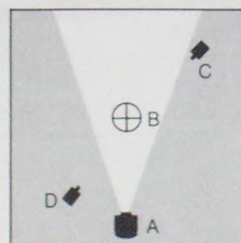
"Industrial photographers have their share of routine, sometimes boring, assignments. But the photographic solutions are always challenging," he noted. ■



This month's cover photo, "Electronic Chessboard" was created by Arbolida for an annual report cover for the Electronics Division of TRW Group. Arbolida used a Sinar 4x5 view camera with a 150mm Schneider lens to create the image, which required four exposures on one sheet of Kodalith film. Two exposures with red and blue filters were each exposed at $f/32$ for 5 seconds. Third exposure was made without filter at $f/32$ for 1 second. The last exposure was made at $f/32$ for $\frac{1}{2}$ second. The chessboard was created by reproducing a video image of a U.S. military battleground map on a large lith transparency. The transparency was placed on top of an Arkay Colortron Soff Light Box. The chess pieces were placed on a sheet of glass on top of the transparency. Two Bausch & Lomb 500-watt mini spots were placed on both sides for added illumination.



Industrial photographer Lou Arbolida, M.Photog.Cr., Century Park, California, created "Prescriptions for Electronic Headaches" as the cover for TRW's Electronic Systems Division's product lines brochure. The subject area, measuring 4x4 inches, was photographed on a sheet of glass illuminated from the bottom and side. Exposure was set at $f/32$ for 1 second on Ektacolor Professional 4x5 film. DIAGRAM: (A) Bausch & Lomb 4x5 Macro camera with a 150mm Zeiss lens; (B) subjects: an opened Contact pill and transistor packages; (C) Bausch & Lomb 500-watt mini spot pointing down; (D) Bausch & Lomb 500-watt mini spot pointing up.





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editorially speaking



by Alfred DeBat

Your stock photography gold mine

Working on both sides of the lightbox, so to speak—both as a professional photographer and magazine editor during different points in my career—I found there were great rewards from stock photography.

As a photographer, I've sold my share of stock photographs, mostly accompanying magazine travel articles. Besides the income, it allowed me to visit nearly seventy countries and once financed a year-long, around-the-world junket.

As a magazine editor, I was often in the position of desperately seeking a photograph of a person, place, or mood-evoking picture, without the time or sometimes the budget to give a photographer the assignment. Time and time again a good stock photography source saved the day...and for bargain prices.

I say "bargain," because so often, an editor has to have an outstanding photograph on his desk within a day or two. Most good stock photo agencies can respond and deliver, not just one photo, but a marvelous selection in a short time. And, as we often find, time is money.

I encourage photographers to develop their stock photography business, particularly if they enjoy location photography. Stock photography's challenge is not confrontation of difficult photo opportunities, but recognizing marketable images more quickly than the next photographer.

For example, Brian Seed, an experienced English free-lancer (who subsequently started the Chicago-based stock photography agency, Click/Chicago) told me that during one of his first visits to the United States he was attracted by what he found to be a strange and unusual ceremony—a Midwestern suburban Main Street Fourth of July celebration and accompanying backyard barbeque. Observing the strictly American event from his unique perspective, he shot a series of photographs that generated thousand of dollars of income over the years as they were sold as magazine, book, and advertising illustrations.

The point is, Seed saw the event with

the eyes of a professional photographer, who had particular markets in mind. If you can do the same, you can produce successful stock photographs of what seem to be ordinary events and situations.

It also proves that you don't have to be a world-girdling pro to make salable stock images. The images are everywhere, including your own backyard.

Many commercial photographers build their collection of stock photographs without straying from their own studio. For example, when home computers first made their impact on our society, photo editors in both consumer and business magazines were screaming for unusual and dramatic computer-in-use photos.

This type of shot is basically a studio assignment. It was easy for a photographer in tune with the times to shoot a collection of fantastic computer stock photographs on speculation—and make a real killing in the market.

Paul Markow, a national advertising and commercial photographer located in Phoenix, routinely converts studio sets originally created for advertising illustration assignments for stock photography. With such opportunities, he often makes agreements with models to pay them modeling fees for a speculative stock shot after the photograph is sold.

"Whenever possible, I try to make up a situation that has stock possibilities and shoot a roll or two of 120 film. For example, if I'm shooting a product shot with a male model in an office setting, I can easily rearrange the lighting for an editorial mood, eliminate the product, and quickly produce a completely different executive-at-work type of stock shot," Markow explained.

One of Markow's studio photos appears as an illustration in the article "Selling stock photography" on page 26 of this issue.

Perhaps one of the greatest obstacles to jumping into the stock business is having a "dynamite" collection of 1,000 "hot" images ready to go. One solution was suggested and used by William Lewis

Tucker, president of Uniphoto Picture Agency in Washington, D.C.

Tucker believes that 300 photos is the absolute minimum number of images a photographer must have in the agency file to make the arrangement worthwhile for both parties. If a photographer is able to "prove" his ability, Uniphoto is willing to review a promising photographer's submissions, checkmark photos that will sell, and return all the submitted photographs back to the photographer. When the photographer finds that his pile of checked transparencies reaches 300, he sends that whole lot back to Uniphoto and is allowed to be a regular contributor.

Is there a stock photography agency in your area, or one that you feel sympathetic vibrations from your initial contact? You might try to work out the same type of arrangement offered by Uniphoto.

If the first problem is getting in the game, the second is knowing what to photograph. That's a tough question to answer.

Picture agencies can supply part of the answer. What do they need? What future trends do they predict? What events can be expected six months or a year down the line? The more you are tuned-in on current events, trivia, and generally know what's happening in the world, the better sense you'll have in finding solid photo opportunities.

For example, Detroit-based free-lance photographer D.E. Cox went to New York to photograph the Statue of Liberty after learning the monument would be wrapped in scaffolding for a year-long repair. He felt there was a good supply of "straight" shots of Miss Liberty, so he decided to create a large impressionistic portfolio of the subject using a wide range of special optical effects, including colored gels, star filters, and double-exposures. The effort paid off and his unusual photographs of the Statue of Liberty were published in many magazines.

Cox also travels extensively in the People's Republic of China and has developed an outstanding collection of up-to-

date China photographs, which he promotes through exhibitions. If I were an editor looking for a China photo, Cox's name would immediately come to mind.

His success offers good advice. Cox developed several specialties within his overall reputation as a location and special effects photographer. It's the kind of reputation you'll want to develop—so you'll be recognized in several areas.

Arizona wilderness photographer, Gary Ladd once told me a different kind of success story. The young man had been an astronomer at the Kitt Peak National Observatory, as well as a serious photographer. He made a unique photo of the observatory during an electrical storm, capturing the sky laced with lightning. Its publication in *Life* and *Smithsonian* magazines helped launch his full-time career into stock photography.

"My own artistic interests lead me to photograph natural abstractions, such as striated sandstone rock formations and close-ups of raindrop impressions in dry desert clay. I soon discovered that there wasn't an audience for these photographs, so I found satisfaction in shooting more marketable overall scenics. The switch in subjects wasn't as bad a change as I thought it would be. It's a lesson a professional photographer has to learn... the market determines much of what you shoot," Ladd commented philosophically.

Perhaps the final lesson is that Ladd's own interest in wilderness photography attracted him to this specialty, but his challenge was to discover how to interpret his subject in a way that serves the picture-buying marketplace.

Select subject specialties you have particular interest, but always temper your fascination with a desire to produce commercially acceptable photographs, if you expect to make a living from your craft.

You can find many tips about selling stock photography in this issue of *The Professional Photographer* and in the books reviewed in "Book briefs".

The Professional Photographer Editor Alfred DeBat has had a varied career as editor, writer, and photographer, serving as editor-in-chief of several U.S. consumer magazines and developing overseas publications in eight foreign countries. He holds bachelor and master degrees in journalism from Northwestern University's Medill School of Journalism.

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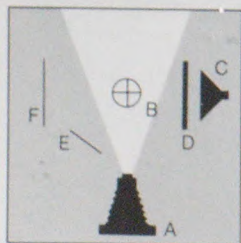
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in depth



"Til The End of Time," a PP of A Traveling Loan Collection print and WPPA Court of Honor print, was created by Mark K. Kunstman, Appleton, Wisconsin, as an exercise in view camera techniques. The image was exposed at $f/32$ for 4 seconds on Vericolor VPL film. The white lace was "burned" during printing to give greater emphasis to the watch face. The top edge of the watch was also enhanced with Kodak retouching dyes. DIAGRAM: (A) 4x5 Horseman view camera with 210mm Fujinon lens; (B) subject; (C) homemade softbox with Lowell 1,000-watt quartz light; (D) scrim; (E) mirror reflector; (F) crescent board reflector.

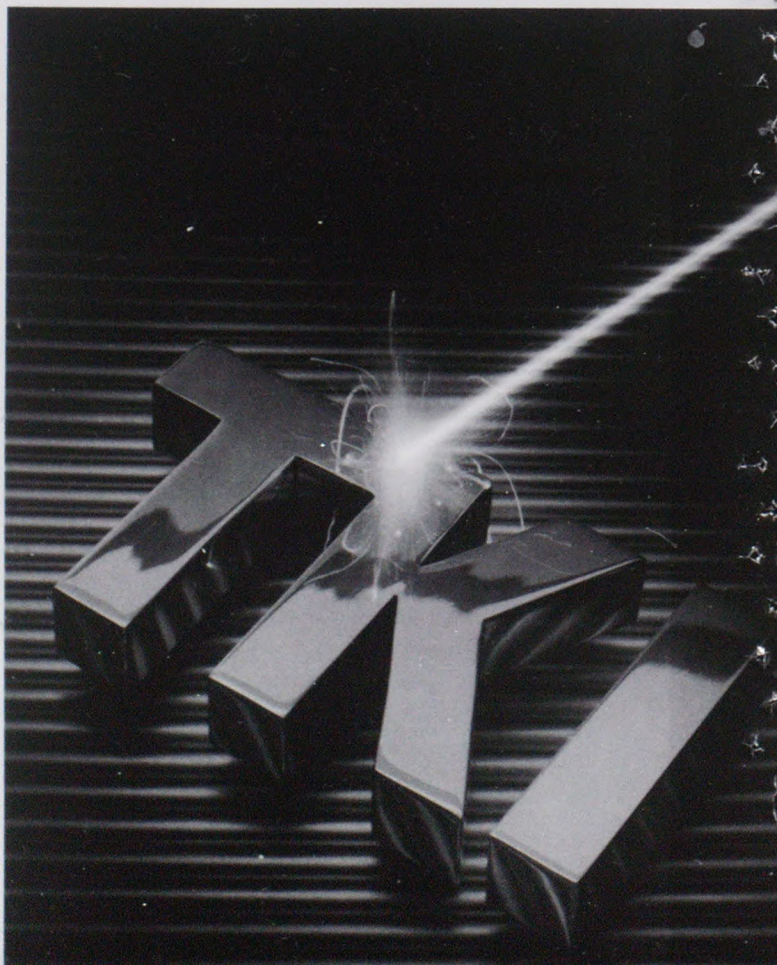
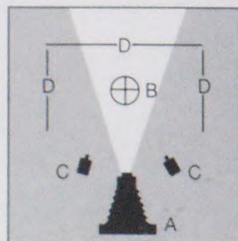


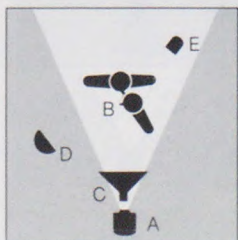
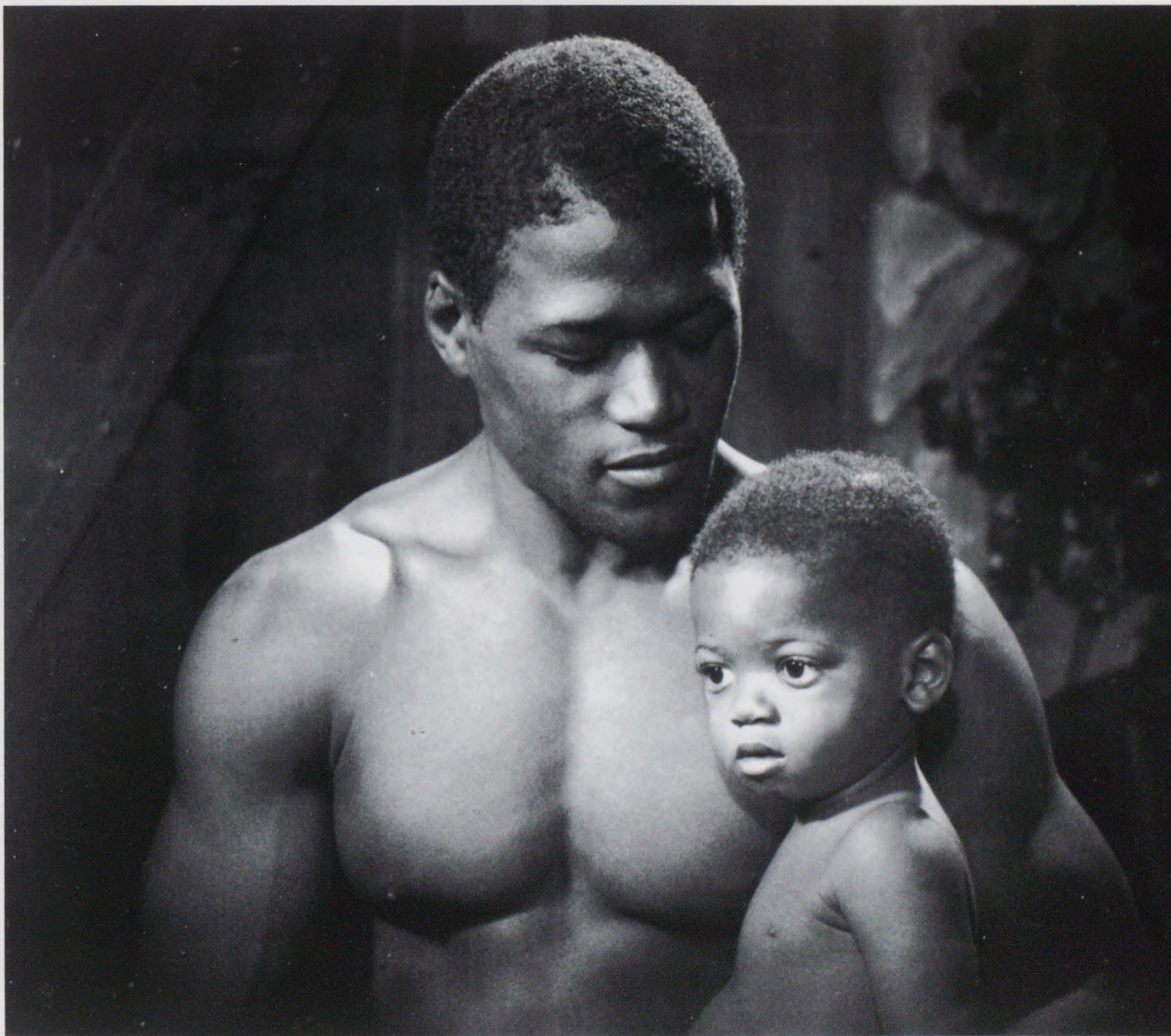
Julie McGaughey, Suwanee, Georgia, created "Sisters—One down, Two to go" as part of the bride's wedding day coverage. The PP of A Loan Collection print was photographed with available light. The image was exposed at $f/8$ for $1/30$ second on Vericolor VPS III film. McGaughey used a Mamiya RB67 medium-format camera with a 90mm lens and a homemade vignetter.



Scott Breen photographed "Autumn-Aglow" from Oxbow Bend, located just north of Jackson Hole, Wyoming, as the grey morning mist cleared when the rising sun hit the mountain peak. The Sandy, Utah, photographer used a Mamiya RB67 camera with a 90mm lens for a daylight exposure at $f/3.5$ for $\frac{1}{8}$ second on Vericolor III film.

"TKI Electron Beam Welding," a PP of A merit print, was created by John L. Shoemaker, Tulsa. The image was exposed at $f/22$ for 5 seconds on Ektacolor Type L film. DIAGRAM: (A) 4x5 Omega view camera with 210mm Schneider Symmar-S lens; (B) subject; (C) two Photogenic tungsten mini spot lights; (D) reflectors.



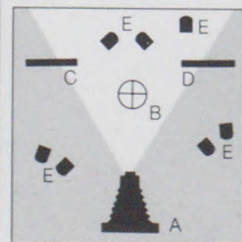


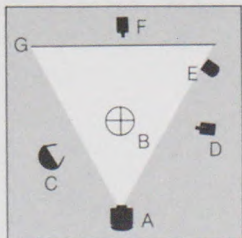
Olympic wrestler, Roy Oliver, and his son are the subjects of "A Champion and His Gold," a Masters Loan Collection print and an Eastman Kodak Gallery Award winner, created by Les Hassel, Bellevue, Nebraska. The image was exposed at $f/8$ for 60 seconds on Vericolor II film. DIAGRAM: (A) Mamiya RB67 camera with 180mm lens; (B) subjects; (C) Rollei 100-watt-second strobe in a 24-inch softbox as fill light; (D) Photogenic 50-watt-second light as main; (E) Photogenic 50-watt-second keg as spotlight for accent on boy.

The innocence of "Once Upon a Time," a state Court of Honor winner and PP of A General Exhibit print, was captured by John Ludens, Torrington, Wyoming. The image was exposed with available window light at $f/5.6$ for $\frac{1}{30}$ second on Vericolor VPS III film with a Mamiya RB67 Pro S camera and 180mm lens, equipped with a Leon Vignetter. After the photographer finished taking a family portrait of the girl with her parents, he noticed her reading her book. She was unaware of his presence at the moment of exposure.



"Equipoise," a PP of A Loan Collection print, was created by John D. Stranieri, High Point, North Carolina, for a department store. The image was exposed at $f/45$ for 60 seconds on 8x10 Ektachrome 50 Professional Tungsten film. DIAGRAM: (A) 8x10 Deardorff camera with 302mm Nikkor lens; (B) bed; (C) vanity; (D) mirrored chest; (E) seven Mole Richardson 750-watt-second spot lights.





Paul C. Snyder, Sr., Baltimore, created "Seed Pods in the Sun" as a test to simulate outdoor locations for use in industrial and commercial studio photography. The PP of A General Exhibit print and state blue ribbon winner was exposed at $f/11$ for 7 seconds. DIAGRAM: (A) Nikon F2A camera with 50mm lens and 80A filter to balance Kodachrome 25 to tungsten light; (B) subject; (C) Smith Victor 650-watt quartz light with barn doors; (D) Photogenic 150-watt mini spot with snoot; (E) General Electric 150-watt blue bulb in flood reflector on background to give evening sky effect; (F) Photogenic 150-watt mini spot with red gel over snoot for rear background light to give sun effect; (G) background.

Selling stock photography

A golden opportunity

By Royce Bair

One reason many professional photographers are making money in stock photography is that they can find photo opportunities anywhere, any time.

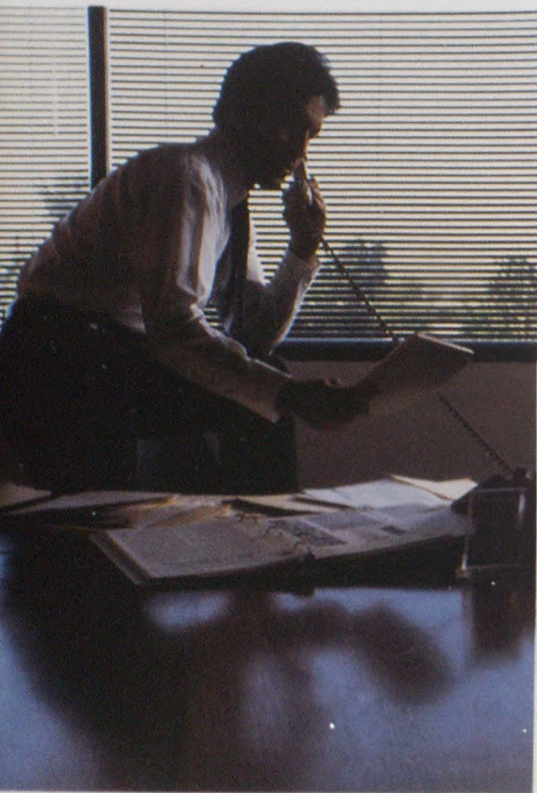
A photographer living in the Nebraska corn belt, who makes his living mainly from portraiture, can shoot stock photography in his spare time. A Manhattan commercial photographer can do the same thing when assignments are slack. In fact, a professional living in an out-of-the-way place—say the Falkland Islands—may even have special advantages in finding marketable stock photographs.

As the cost of assignment photography grows, the time and expense of sending a photographer to Nebraska or the Falkland Islands becomes prohibitive for many photo buyers. Also, original studio illustrations—with the accompanying cost of model fees, prop rentals, studio sets—can often be exorbitant. Therefore, users of photography—magazines, books, and other graphics, including advertising agency clients—are turning to a more

Lightning can symbolize power, energy, and danger. Photography by James W. Kay.







Advertisers seek stock photographs that depict many business and home situations. Photography by Paul Markow.

economical source to fill their needs—stock photography agencies.

Stock houses can offer photographers a golden opportunity to sell their images over and over again. And these market-savvy agencies can often command higher prices from clients than photographers.

The best agencies look for photographers who consistently produce quality images that reflect today's market—not photographers who are just looking for a place to unload slides that gather dust in their studios. Stock photography has become big business and can be a major source of income.

Many stock houses report that their filing costs average \$1 per image. This expense—plus the investment of time to interview, educate, and set up accounts for new photographers—has caused some agencies to place long moratoriums on accepting untried talent. Many are concentrating efforts on promoting photographers already with the agency. Breaking into this competitive field, however, is not as difficult as it sounds—if you market your photography.

The most important decision regarding your future in stock photography is the agency you select. The courtship begins with the impression you make on the agency. A proper follow-up determines if the knot is to be tied, and if the marriage will succeed. In the photographer/agency marriage, partners who discuss

each other's expectations before entering into a relationship are more likely to avoid "irreconcilable differences".

Photographers often falsely perceive the agency as a devoted spouse who will suddenly free them from all the domestic cares in photography and allow them to devote full time to their calling. In reality, stock photographers must work closely with agency personnel, learn market trends, and work hard to produce images that fulfill future client needs.

Discovering what photographers can expect from agencies, and what agencies should expect from photographers, will prepare one to make a better first impression with any agency, and will also help make a final choice in agency representation.

A knowledgeable background of the stock industry will help you to prepare a better initial presentation to a stock house. Don't expect an agency to teach you the fundamentals of this business—you should know the basics before your first contact.

A list of stock agencies and advice on the basics can be found in the *Photographer's Market*, and the American Society of Magazine Photographers' *ASMP Stock Photography Handbook*. (These and other helpful books are reviewed in this month's "Book briefs" column, page 51.) Also, the Picture Agency Council of America (PACA) publishes an annual directory, which last year listed more than sixty-five of its members. It is available from PACA, 32 E. 31st Street, New York, NY 10016; phone 212-989-0500.

Yellow page directories in most major cities have a standard category called, "Photographs—Stock," which includes both agencies and individual suppliers.

What can photographers expect?

File specialties and size: An agency's size and subject specialty often go hand in hand. Large agencies usually emphasize a broad general market of pictures and subjects. Small agencies tend to specialize to stay competitive. This specialization offers more clout to the photographer who has a good collection or talent in those same areas. Larger agencies tend to offer a more personal direction, and for this reason, some photographers sign with both a large general agency, and a smaller specialized library.

Photo Files: Many modern stock agencies, accept only color transparencies. Yet, black-and-white prints are still being handled by more than half the agencies surveyed. Many houses selling black-and-white usage for advertising prefer clients to convert from color transparencies, rather than store prints. Very few agencies accept color prints.

Standard film type and format most ac-

cepted are Kodachrome 35mm slides. Larger transparencies require more filing room and are discouraged by a few agencies, yet these images still command more attention and are preferred by those agencies marketing to paper product clients. Duplicate transparencies are usually discouraged. Dupes are sometimes made by the agency to back up the best sellers, or to establish branch offices in other cities. (Who owns and pays for these duplicates should be spelled out in your contract with an agency.)

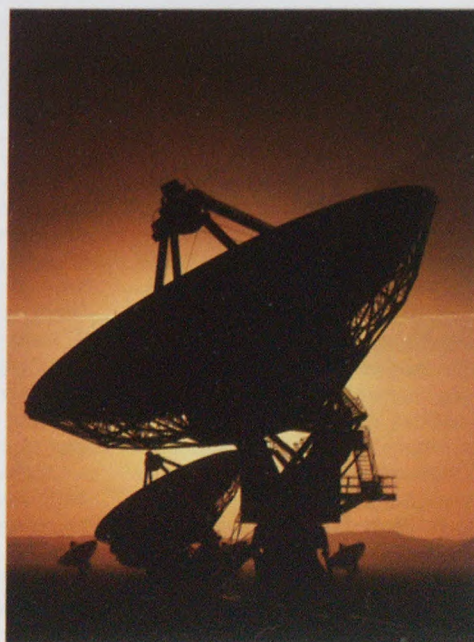
Photographers under contract: A list of photographers with the agency can reveal how the house operates. The number of photographers divided into the agency's gross billings (if you can obtain that information) will compute to the average gross sales per photographer. Some agencies publish a competitive sales ranking list. Knowing who has signed with the agency can also guide you in sizing up the competition.

It's not unethical to call a few photographers to find out how satisfied each is with their representation. Introduce yourself as a prospective agency photographer and ask questions such as: Are new submissions handled promptly (two weeks to a month for editing is average)? What subjects sold the best for you? Are your commission checks sent on a regular basis from this agency?

If properly stated, one can ask money questions without putting the photographer on the spot. For example: "If I placed 10,000 images with this agency, judging from your past experience, what yearly income could I expect?" Answering this question will not expose the other photographer's income, but will give you an unbiased assessment of your earning potential with a stock house. Always remember to be courteous and honest with the photographers and their agents when soliciting this type of information.

Marketing area and methods: Geographic regions of marketing coverage should be explained by the stock agent, especially if you plan to sign with reps in other areas, including foreign countries. Some large agencies have several affiliate offices in major cities, domestic and abroad. Many photographers are diversifying their stock representation with several smaller agencies so they can have greater control over where each image is marketed.

A big question on photographers' minds is how aggressively will the agency market their stock? Marketing methods vary from sales people to video disk distribution, but the frequency and consistency of promotions is the most important. Is the agency constantly keeping its name before their clientele? If they have any advertising plans in the future, your images could reach a stalemate at that house.



Scenic panoramas, top, are essential to a stock house's photographic files. Photography by John Perryman. Outstanding animal photography, left, is used for a wide range of advertising illustration. Photography by Paul Stanley. A high-tech image, directly above, can be used to represent many facets of the burgeoning electronics industry. Photography by Hugh Beebower.



Generic computer images can portray a company's progress. Photography by Doug Martin.

How an agency finances its promotions should be of utmost concern to you. Because stock houses earn a commission on each sale, the burden of most of their expenses, including advertising, should hit their pocketbook. The exception to this rule is co-op advertising, a catalog or directory ad promotion that sells specific images. When the photographer sells those particular pictures, stock houses will ask participating photographers to share promotional expenses.

Before you participate in co-op advertising, find out how the total shared expenses are tallied and if they are accurate. And, who stands to benefit the most—the agency or photographer? There is a debate among the industry. Although some believe that catalogs and directory ads effectively produce direct sales for the photos, much depends on the chosen images and timing. The agency usually has more to gain than the photographer in related sales and extra publicity for each catalog produced.

A photographer contributing to a co-operative promotion should invest only an amount he can afford to lose—the same principle followed in any stock market investment. Some stock houses charge \$150 to \$300 per image appearing in a catalog or directory ad. The beginning stock photographer—with 1,000 to 5,000 photos—would be wise to spend that money on film and processing.

Catalogs can work against the agency and photographer. Many "Exacto knife" art directors use catalogs only as a "comp" book to cut up and use the photographs in a layout when making an assignment. And neither the photographer nor the agency earns a dime for a user fee or credit line when the pictures appear in a client presentation layout.

Finally, what realistic return can the photographer expect on his investment? The average net income for photos placed with a house is \$1 per year for each photo on file. Many photographers do worse and some much better. The better pho-

tographers may average \$2 and a few exceptional ones approach \$4 per image.

Stock is partly a numbers game. Photographers, who approach a six-figure income from selling stock photography, have almost as many images with agents or shoot very close to the market needs in order to get their success ratios higher.

Contract and commissions: Contracts vary in representation rights and range from worldwide exclusive rights to granting representation only in specific geographic regions. The first point to remember about contracts is that they usually are negotiable and amendable. The most frequently used contracts are the PACA and ASMP contract; most others are variations of these.

The PACA contract was written mainly by agency people and their attorneys; the latter primarily by photographers. The PACA contract contains "boiler plate" verbiage designed to protect agencies from photographers who become disgruntled and want to quickly move their images to another agency. While most of this protectionism is overkill and rarely needed, it's still there and is enforced by some agencies.

The ASMP contract offers many features that are attractive to photographers, yet it also covers most potential problem areas of concern to agencies. Space will not allow for a comparison of various contract options, but a detailed discussion on contract expectations is available in the *Stock Photography Handbook*.

The standard commission rate in the U.S. is usually 50 percent. Some foreign agencies retain only 40 percent of the sale. A few U.S. houses keep 60 percent, because they feel their operating expenses are greater than the average agency. They offer extra services, such as making 4x5 color dupes on each outgoing image.

Other agencies have a sliding commission schedule of 50 to 60 percent. These houses usually keep a higher commission on sales from new photographers, until their sales volume or file numbers increase.

The average minimum gross price received by agencies for a one-time-use photograph, usually for advertising, is about \$175. The *Stock Photography Handbook* carries a price survey.

What do agencies expect?

Preparation and organization: It's amazing how few photographers take the time to organize their work. Your first step should be to get rid of every technically imperfect image—bad exposures and unsharp photos. If you show substandard quality, the agent will wonder if you know the difference. Agents generally prefer viewing transparencies in vinyl sheaths or pages. Delivering slides in

boxes makes extra work for the agent and you lose the chance to present the transparencies in a particular pattern.

Do your homework. You don't want to show scenics and close-ups of flowers to an agency specializing in industry and high-technology. Make an effort to study publications that feature photographs in your area of interest. Are your photographs of equal or better caliber? If they aren't, why would an agency want them on file?

Obtain the agency's submission guidelines and follow them to the letter. During the initial presentation, agents want to see only a small selection of 100 to 200 images—so make those images shout! If the agent likes the first group, he or she will usually ask for a follow-up submission of 1,000 to 2,000 photos.

Making the appointment: Before you make your presentation, query first to find out the agency's current position on accepting new material. Most agencies would prefer initial contact by mail. Or, you could quickly shop around with a telephone survey to see who is accepting new talent.

You'll often find, however, agencies that say there's a moratorium on new talent will suddenly open the gates when they discover a collection in an area they need! Sending a few non-returnable self-promotion samples of your work with your cover or query letter could put your foot in the door. The lesson here is to follow a system that makes you appear professional.

Making your presentation: If you mail your portfolio, include a cover letter. Always include a self-addressed stamped return package and inform the agent if you are represented by another agency. When showing your work in person, spend as much time listening, observing, and ask questions when necessary. Don't be surprised if the agent zips through your material—most know what they are looking for and quickly spot it. Avoid giving a running commentary on every image. A photographer once insisted that I also look at lighting setup photos, so I could fully appreciate his difficulty in shooting the portfolio.

Be certain to place your copyright notice on every slide and caption on each photo—including model release information. Further caption information, with the agency preference for placement, will be requested after your work is accepted—so wait before labeling your complete collection.

Promoting yourself AFTER you sign a contract: Photo researchers are the key people who determine if your pictures will be seen by clients. They often have fierce schedules in meeting the hectic demands of clients, who usually want photos sent the same day as the request. It

Professional tools for stock photography

By Bobbie Ceas

Here's a selection of equipment, big and small, designed specifically to speed the stock photographer's work.

One of the smallest, but most important pieces of equipment is a sharp focusing magnifier, or loupe, to view transparencies.

Schneider offers three loupes with 4, 6, and 8 times magnification. All are precision ground two-element lenses seated in helicoid mounts so the lens can be focused for comfortable viewing.

The best one for general use is the 4X loupe, designed for evaluating slides, negatives, and contact sheets. It features a wide lens circumference and barrel to fully view 35mm-format slides. The bottom half of the barrel is interchangeable with either an opaque or translucent extension. The translucent version allows the magnification area to be illuminated for contact sheet viewing. The list price is \$103 (Schneider Corporation of America, 400 Crossways Park Drive, Woodbury, NY 11797; 516-496-8500).

Another professional magnifier is the EMO Wetzlar Macromax 5X loupe with a 49mm-diameter viewing field. The four-element optical system focuses from +2 to -2 diopters, and features precision ground optical glass of EMO Wetzlar of Germany. Its price is \$92.50 (Foto-Care Ltd., 170 Fifth Avenue, New York, NY 10010; 212-741-2990).

As important as a good loupe, are archival slide protective sleeves and pages. As most professional photographers know, polyvinyl chloride (PVC) sleeves and pages can harm color slides. So be sure to buy polypropylene pages and acetate slide sleeves.

Kleer-Vu produces Pro-Line protective enclosures that include an extensive selection of archival polypropylene pages for 35mm, 120-roll, and sheet-film sizes, as well as individual acetate protectors for all popular size transparencies (Kleer-Vu Plastics Corporation, Kleer-Vu Drive, Brownsville, TN 38012; 800-238-6001).

Franklin Distributors promotes Saf-T-Stor free-hanging storage system and cabinets for filing slides. The slide pages permits air to circulate around the slide avoiding contact with the slide emulsion. The company also makes Perma-Saf, heavy-duty polypropylene pages for 35mm slides and larger transparencies, and Saf-T-Sleeves, acetate protectors for individual transparencies ranging in size from 2x2 to 8x10 (Franklin Distributors Inc., Box

320, Denville, NJ 07834; 201-267-2710).

20th Century Plastics also manufactures a large line of polypropylene slide pages and other transparency and negative protectors (20th Century Plastics, Box 30022, Los Angeles, CA 90030; 213-299-2777).

Seary Manufacturing, a division of Pic-Mount Corporation, offers a piece of equipment welcomed by anyone titling slides. The Slide Printer 8, in conjunction with a Apple IIC computer, automatically prints your identification up to eight lines in two colors on stacks of slides at a rate of seventy per minute.

The Slide Printer 8 permits the selection of four different type faces with the unit's programmable computer system, which has a built-in diskette drive, repeat function, and full-screen slide mount display. The cost of the unit, not including the Apple computer, is \$3,450 (Pic-Mount Corporation, 8885 SW Canyon Road, Suite 121, Portland, OR 97225; 800-255-1522).

Photographers already computer-equipped can take advantage of several programs specifically designed for stock photography.

One of the most sophisticated families of programs has been created by ShootingStar Softwares, Inc., which produces PhotoStar +2.0, a complete software package for stock photographers tracking submissions, clients, publication and use, invoicing customers, and many other features. It also includes capabilities of StarTrack and Just Labels. StarTrack is a program designed to organize, manage, cross-index, and follow publication use and sales of a large collection of photographs, including the Just Labels capability. The Just Labels can number and label slides automatically, using dot matrix printers to reproduce a maximum of 130 characters on a slide mount plus an identification number. The programs run on IBM-compatible MS-DOS and CP/M Systems (ShootingStar Software Inc., Box 2878, Alameda, CA 94501; 415-769-9767).

The Professional Photo Catalog System software organizes a large amount of stock picture information, and permits you to locate photos by subject, index, roll, date, quality, personal comments, or other data. The menu-driven system also generates a data form for location use to assure you will record the needed computer information. The software runs on the IBM-compatible MS-DOS or PC-DOS operating systems with 256K memory (Professional Photo Catalog System, Box 219, 80 Willets Drive, Boiling Spring Lakes, NC 28461; 919-845-2237).

is only human nature that researchers will pull the first visual solution that comes to mind, before they use the agency's cross-reference system (when time allows).

It is rare that these people would ever consciously show favoritism to certain photographers, but helping them to succeed in their job will undoubtedly work in your favor.

Here's a checklist of suggestions that will make life easier for agency personnel and increase your chances for sales:

1. Make frequent submissions. The best thing you can do after signing a contract is to follow through with regular submissions. Consistent medium-size submissions enter files quickly because they're easier to tackle. The increased frequency is also better than once-a-year submissions—the lines of communication remain open and you will find out sooner if you are taking pictures that will sell.

2. Be a devoted supplier to agency "want" lists. This list—compiled monthly, quarterly, or yearly—includes the agency's most requested photo subjects that the stock house lacks in its files. Remember that a mediocre photo of the correct subject is better than a great picture of the wrong subject. If a prospective agency does not regularly issue such a list, it cannot give you the market feedback necessary for your success.

3. Provide model releases in every possible case. You'll find that getting releases will become the new religious devotion in your life. To most advertising agencies, the largest user of stock photography, no model release usually means no sale. Several release forms can be found in the *Stock Photography Handbook*.

4. Provide captions in every case. Many sales are lost because a researcher couldn't properly identify a photo or the

caption information was too incomplete for the librarian to cross-reference. Caption information can be recorded on small labels and affixed to slide mounts. An easier answer is at your fingertips, if you have a personal computer and a dot-matrix printer. Several software programs available will print captions, your name, copyright, model release information, and sequential numbering codes—all on small self-adhesive labels that attach to slide mounts.

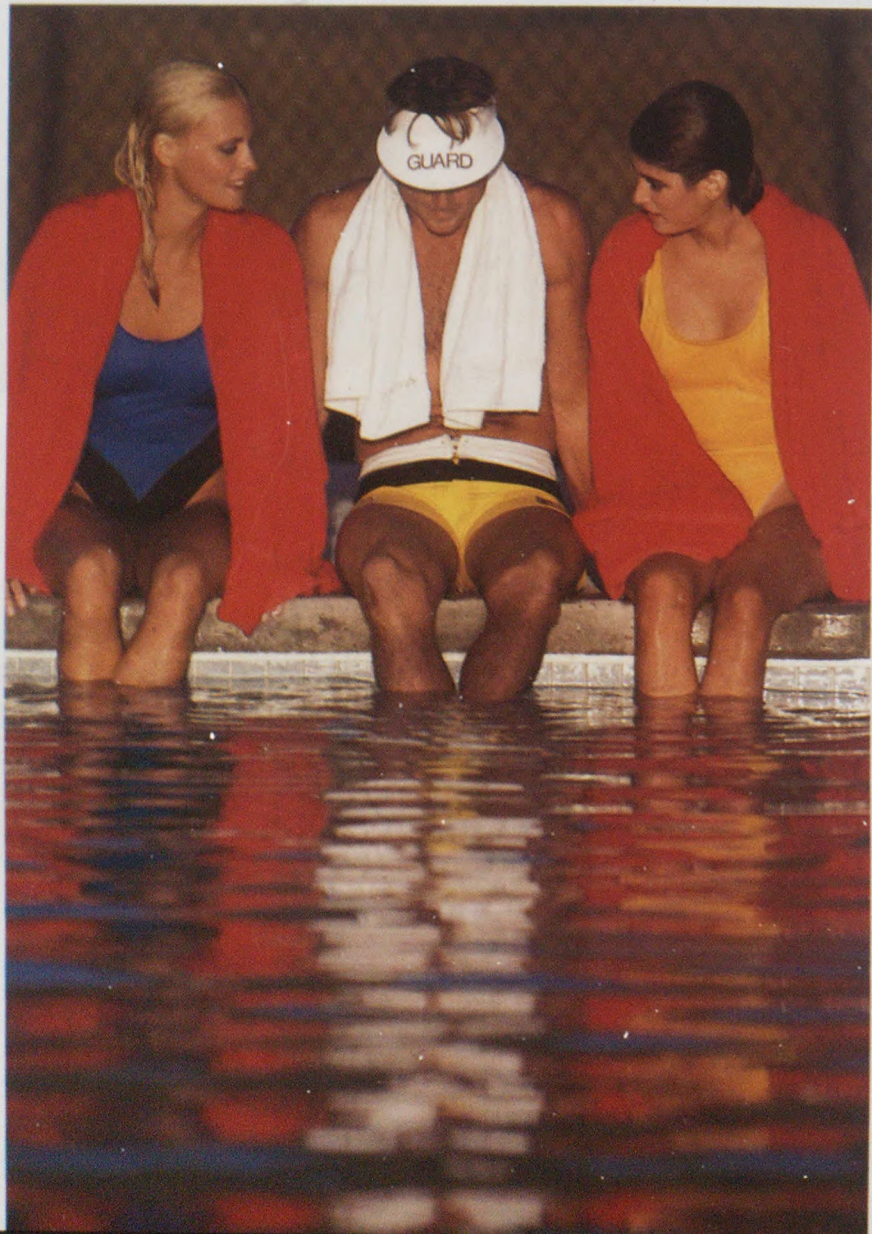
5. If possible, make in-camera duplicate photos when you are shooting. In-camera duplicates will give your agent backups which are always better than color lab dupes (and less expensive). Less than 20 percent of file images generate more than 80 percent of agency sales, and backups are often necessary because the best pictures are usually in circulation. Variations in format, cropping (allowing for type), and making both vertical and horizontal exposures of a subject will also increase your sales potential.

In making your final decision, look for an agency that constantly informs photographers of the changing photo market needs, and provides constructive criticism instead of an ego massage. Be cautious if an agent begins to stroke your ego after seeing your slides, as if you were the best thing to come along since Kodachrome.

Too many photographers initially fall prey to lavish praises from an eager agent, only to discover two or three years later that the only thing moving in the agency is the agent—who is still performing a song-and-dance routine. An agent, who offers frank and somewhat glum advice about your present images, may only be trying to educate you on the realities of the stock business.

Trusting that you are already a competent shooter and eager to learn, the best agents are more concerned with what you are going to shoot than what you have already taken.

A representation of the "good life" makes a good stock seller. Photography by David Stoecklein.



Royce Bair is president of The Stock Solution, a Salt Lake City stock photo agency. The former advertising illustration photographer, who still does annual report assignments, is a 1986 PP of A international convention speaker on stock photography.

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WINNING SMILES

Ms. Photogenic success stories

By JoAnne Strickland

What first comes to mind when you hear the word "contest?" Victory, praise, awards, money, and prize-winning tours? Maybe. But the Ms. PP of A Photogenic contest is different. It's a profit-making effort designed to boost your studio business through innovative promotional and marketing techniques.

"The contest has been good to me not only in increased business, but also in local and peer recognition," states Dennis Walston, CPP, Bowling Green, Ohio. "The backgrounds, poses, and lighting techniques used in my Ms. Photogenic photographs have spilled into my high school senior work," he added. Walston received honorable mention in the 1985 Ms. Photogenic contest with contestant Debbie Knoblock.

Walston is just one of many PP of A photographers who shared their Ms. Photogenic success stories with other members.



Photography by Dave McCree, above, contestant Kim Scaife. Photography by Mark LeBoeuf, right, contestant Elizabeth Primm, awarded 1985 Ms. Photogenic honorable mention and 1984 state winner.







Photography by Rick Bauer, contestant Laurie Lee Seaman, awarded second place in 1985.

According to Paula and Mark LeBoeuf, Houma, Louisiana, "There is nothing more that increases the drawing power of your studio, than to take a glamorous photograph of a hometown girl and spread the word that she ranked sixth in the world of women in an international contest." Mark LeBoeuf was a state winner in 1984 and honorable mention last year with contestant Elizabeth Primm and 1984 third place state winner with contestant Monica Barrios.

In addition to promoting your studio to potential customers, the contest can also generate additional revenue. For example, Kent McCarty's photograph of third-

place winner Kathy Hartsell became a full-page national magazine ad for a color lab. The Euless, Texas photographer received a credit line for the photo and recognition as a winner.

"The contest publicity and the ad gave me the creditability I wouldn't have received otherwise," said McCarty, who was awarded honorable mention in 1985 with contestant Melody Dodson.

A well-planned promotional campaign can also spark new business long after the glamour of the Ms. Photogenic contest has passed. According to Marty Huie, Walla Walla, Washington, the contest offers a good opportunity to expose peo-

ple to professional photography. He initiated a local contest that not only exposes his work to the public, but actually involves the community and local media. Last year, he traced more than \$12,000 in studio sales to the contestants.

For the past three years, Huie has sponsored a Ms. Walla Walla Photogenic contest in cooperation with the local radio station. The radio station arranged the second place prize of two round trip tickets to the West Coast by a local airline. Local restaurateurs and merchants also donated prizes in exchange for publicity. The contest was advertised in the newspaper and on the radio station.

Each entrant to the local contest was photographed by Huie and automatically entered in the national Ms. Photogenic contest. Last year, Huie entered twenty-two contestants and was a state winner with Jacky Leiske and state winner in 1984 with Lisa Trapani.

"They were more likely to sign up for a local contest because they felt their odds of winning were greater than in a national competition," said Huie.

One 8x10 color portrait of each contestant was on display during a four-day mall show in this Washington town of 23,000. Mall visitors voted for their choice by a ballot requiring their name and address which, in turn, produced a mailing list of potential customers. Later, the ballots were used in a drawing with free dinners and sittings as prizes for participants. On the last day of the show, a local disk jockey broadcasting from the mall, introduced the winners of the Ms. Walla Walla Photogenic contest. The former title holder relinquished her "crown" to the new winner and congratulated the five runners-up on the radio program.

Contest marketing techniques can vary from this grand scale to publicity campaigns. The following is a list of successful promotional tools used by past Ms. Photogenic photographers:

- Packaging:** Eric Youngquest, Burlington, Vermont, a three-time state winner and most recently state winner with contestant Sonja Irwin, sells the contest with three separately-priced portrait packages. Other photographers set a single price for one package which includes the contestant's entry fee.

- Direct mail campaign:** Rick Bauer, Orange Park, Florida, promotes both the contest and his studio with a direct mail campaign, consisting of a 8½x4-inch promotional card displaying a 2¼x3¼-inch color print of 1985 second place winner Laurie Lee Seaman.

- Publicity:** Many photographers received extensive publicity coverage from

their local media. Although winners receive publicity generated by the PP of A, a sample news release is included in the Ms. Photogenic kit. Winner of the 1985 Ms. Photogenic contest, Paul Schultz, M.Photog.Cr., CPP, Fargo, North Dakota, was featured in two articles on last year's contest, and co-winner Elizabeth "Robi" Jaeger, 1985 Miss North Dakota, was a co-host on a morning radio show that publicized the contest.

"The contest worked very well for my studio," Schultz said. "It encouraged aspiring models to come to my studio and pay for professional photography instead of patronizing part-time photographers. From a public relations standpoint, the contest is immeasurable in dollars and cents."

•*Senior photography:* "The idea of the contest is especially appealing to senior girls," said Nancy Bailey, Anderson, Indiana. She won honorable mention in 1985 with contestant Carol Voris and was a state winner with contestant Shawna Sumner.

"The contest offers an opportunity to experiment with different posing methods—I use the best ones for my senior photographs. The contest also helps increase business during our slowest season, February and March."

•*Models:* Dennis Walston received the greatest participation from past contestants, many of which are models. "A welcome bonus is that I have built a reserve of models through the contest, that I can hire for assignments," he said.

Many photographers reported that the contest has encouraged aspiring model contestants to pursue their careers.

The Ms. Photogenic contest, which is open to all photographers, will award \$2,000 for first-place photographers and contestants, \$1,250 for second place, and \$750 for third place. The judging panel will include a photographer, modeling agency representative, and beauty consultant.

"The simple result of this contest is creditability," noted Rick Bauer. He was also a Georgia state winner with contestant Stacy Hughes and a South Carolina state winner with contestant Kim Ngum in 1985.

"The contest turns heads," he added. "Winning gave me instant name recognition in my community and respect among my colleagues. Three articles with photographs announcing my win were published in the local and regional newspapers. Since then, my studio business has increased tremendously."

Most contests present only a few awards. But in the Ms. Photogenic contest—every studio is a winner. ■



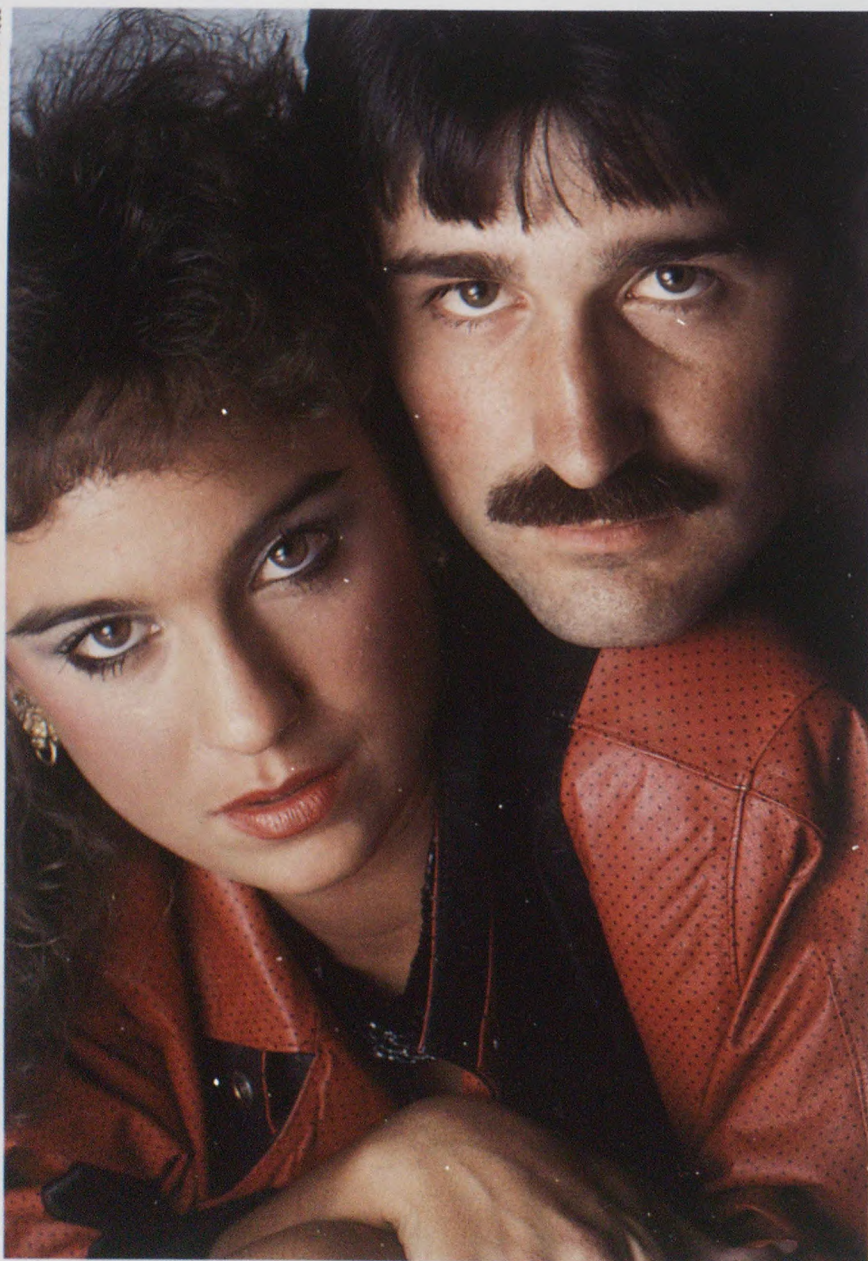
Photography by Larry Wyman, contestant Pamela Rucinski, a PP of Michigan blue ribbon winner.

people photography:

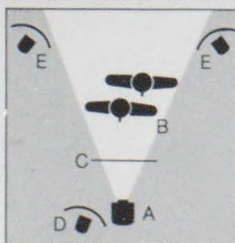
The contemporary headshot

By Gary Bernstein

© G. BERNSTEIN 1985



"Contemporary Headshots," by Gary Bernstein, PP of A member and Master of Contemporary Photography, was created during a one-day seminar. The image was exposed at f/5.6 for $\frac{1}{60}$ second on Kodachrome 25 film. DIAGRAM: (A) Nikon F3 camera with an f/4 150mm Micro-Nikkor lens; (B) subjects; (C) Silfoil reflector placed directly below the models' faces; (D) Photogenic 400-watt-second PortaMaster with a 32-inch Halo umbrella as main light placed nearly at floor level to compensate for the woman's darker skin tone; (E) two Photogenic 400-watt-second PortaMasters with 45-inch Halo umbrellas as background light.



I was on my way to the beautiful resort town of Gulf Shores, Alabama, to give a one-day shooting seminar and lecture. My connecting flight from L.A. to Houston was great. But the plane for Pensacola had already sat on its Houston haunches for an hour when I overheard a flight attendant, with a lovely Texas drawl, casually chattering about an approaching hurricane.

"A hurricane?" I queried (in my best Californian via Washington, D.C. accent).

"Jus a itty-bitty one, darlin'," she said, trying to comfort me.

I only do about a half-dozen lectures a year. They're usually a welcome relief from a heavy schedule of commercial shooting, but I was truly contemplating an immediate cancellation of my Gulf Shores engagement. Being the ultimate trooper, I stayed on board, as we bobbed and weaved our way into Pensacola.

As promised, Pensacola and the entire gulf coast was teeming with wind and rain from Hurricane Juan. Two rain-soaked photographers met me at the airport, and escorted me to the resort.

As I pulled back the drapes to see the view from my hotel room window, I was dwarfed by a series of huge waves, pumping at a rate that was capable of capsizing the most consummate California catamarander. I unpacked my gaffer tape (no photographer should be without), and affixed it to the window panes. (There is nothing worse than flying glass to ruin a good night's sleep).

Arising from the mildew mildly refreshed, I was windswept to the convention room where I prepared my equipment for the upcoming seminar of *Contemporary Headshots*.

"Contemporary," as defined by Webster, is "marked by characteristics of the present period." In other words—a contemporary photograph is one that's hopefully fresh and always new—lasting—classic.

I set up two motorized Nikon F3 cameras—one with an 85mm f/1.4 Auto-Nikkor, and the other with a 105mm f/4 Micro-Nikkor lens. Other staples in my Gulf Shore's survival kit included requisite amounts of Kodachrome 25 film, two Minolta Auto-Flash III light meters, and the new Tiffen MCS Filter System. At my request, the organization had arranged for

two 45-inch Halos, one 32-inch Halo, two Silfoil reflectors, and four 400-watt-second PortaMaster power packs with heads, all manufactured by Photogenic.

My models (courtesy of Connie Guess, owner of Chenoweth Models in Mobile), were waiting, willing, and somehow able to keep dry and beautiful. Depicted in this month's "People Photography" are photos of Shirley Collier and Chris Guess.

The beautiful twosome were asked to assume a pose directly on a white seamless sweep. I began by showing the models what I was looking for—first taking Shirley's position and then Chris' pose. From this basic pose, the two subjects may be positioned and repositioned for an infinite number of head and shoulder relationships. Chris, for example, could move his body slightly farther to camera-right, in front of Shirley's shoulder—allowing us to feature Shirley as he turns toward her in profile.

The set, as evidenced by the diagram, was lit with three 400-watt-second strobe lights. Two lights with 45-inch Halos affixed, were placed on both sides of the subjects and pointed toward the sweep to provide even background illumination. My Minolta meter indicated a background exposure of $f/4$. My mainlight, with a 32-inch Halo, was placed nearly at floor level slightly closer to Shirley to compensate for her darker skin tone. The light provided an $f/5.6$ to $f/8$ reading. By setting the exposure for the mainlight, the background was underexposed by about one and one-half f /stops, causing it to record a non-competitive medium gray.

The lighting configuration was completed with the addition of a small Silfoil reflector, placed below the models' faces. The Silfoil slightly softens the contrast while providing a second catchlight in each of the subjects' eyes—particularly important with brown-eyed subjects. A good rapport between photographer and subjects completes the image.



World-renowned advertising and celebrity photographer Gary Bernstein has been published in magazines ranging from *Vogue* to *Esquire*, and his many advertising clients include ABC Television, Faberge, Pierre Cardin, and Ford Motor Company. Headquartered in Los Angeles and New York City, Bernstein is a PP of A member and was honored as a Master of Contemporary Photography by the Smithsonian Institution in Washington, D.C. He has authored several books, including *Pro Techniques of Beauty and Glamour*.

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County fair displays for an American cross-section

Everybody loves a down-home county fair, and you may find yours irresistible when you discover how it can benefit your photography business!



Robert W. Pulver

Country fairs... City malls

Photographers who go where traffic is high—county fairs and shopping malls—can boost their studios' visibility and promote portrait and wedding services to country folk and urban customers. Here are two business success stories showing how initiative, creativity, and marketing pays off in increased profits.

Professional photographers must make themselves more visible in rural communities in order to attract new business. If clients won't come to your studio to browse through your samples—get out and show your photographs to prospective buyers.

Of all the marketing techniques at your disposal, displaying your photography at county fairs is one of the most pleasant ways to approach your customers.

It is enjoyable as well as profitable. Crowds of up to 20,000 attend a week-long county fair. Having participated in a Michigan county fair for the past fifteen years, I can happily attest to that.

The people visiting my booth each year range from farmers and 4-H members selling prize livestock to businessmen buying food processing equipment; teenagers cheering a local beauty queen to children squealing after carnival rides; and townsfolk wandering out of demolition derbies to families looking for blue-ribbon pie recipes. A different clientele is drawn by every fair event. Every year, these visitors turn the local county fair into a rich smorgasbord of potential business opportunities.

I purchase a two-booth section each fair. This gives me a 10x20-foot space, large enough for plenty of people to browse. I display my color photographs on a 20-foot long panel running the length of the two booths. A 4x6-foot table piled with wedding albums, price lists, and sample photo Christmas cards highlights my display.

I exhibit twenty-three 16x20 and 11x14 prints, and one 30x40 wall-size portrait of my family, which often serves as a departure point for lively conversations with passersby. Also, I choose subjects from all walks of life in order to display a variety of family, wedding, and children photographs.

My exhibition and material fees total only \$200. The major expense comes from producing two dozen quality prints that feature as many local people as possible.

The rural townsfolk enjoy recognizing their neighbors and community leaders in my pictures. By displaying several portraits of prominent citizens, I find that

people frequently return to my booth with their friends over and over again to look at the prints.

My studio sales volume is six times the amount it was when I purchased the business in 1977. I attribute a large portion of this success to my county fair promotions.

A county fair also offers an opportunity to test new promotional activities. I sometimes feature children and family specials, or raffle off free portrait sittings. The addresses of people participating in these drawings can then serve as a mailing list.

Best of all, the fair allows me to promote my studio with a soft-sell approach. I can sit comfortably in the sunshine as people come by to ask questions about my business. Graduating seniors pick up my price lists and ask about what kinds of clothes to wear for a portrait. Families

talk to me about having portraits made for an upcoming holiday. Locals sometimes come by to just sit and chat. It's a small community and I already know many of the people that show up at our Michigan county fair. I have so much fun seeing them, I don't even schedule any photography that week.

The more often your professional photography is in the public eye, the more business you can generate. If the idea of participating in a county fair appeals to you, here are some of the factors you should consider:

Does the fair cater to the customers serviced by your studio? What is the cost of a fair booth? How many people are expected to attend the fair? Can you devote the time necessary to man the booth and make customer contacts? Do you have enough quality prints to exhibit? Do the prints feature prominent local residents?

If you lack a big budget for advertising and marketing, a county fair can serve you just as well as an expensive newspaper ad campaign. And while you're busy counting the extra dollars that roll into your studio, you may determine that a county fair can not only be profitable, it can be an enjoyable and memorable experience as well.

—Robert W. Pulver, CPP

Robert W. Pulver, CPP, owner and operator of Guys and Dolls Photography of Mount Pleasant, Michigan, is a member of PP of A, PP of Michigan, and a former board member of Mid-Michigan PP of A. Pulver's photographs have been accepted for exhibition at state, regional, and national levels.



Robert W. Pulver, CPP, purchased this two-booth section at his local county fair. Boasting a 10x30-foot walk-in area and a 20-foot long panel running the length of the two booths, the exhibit was large enough to bear twenty-three 16x20 and 11x14 prints, as well as one 30x40 wall-size portrait.

Mall exhibits win portrait and wedding clients

When it comes to effective and successful studio promotions, shopping mall photographic exhibits are tops in my book.

In April, 1984, I initiated Sarnia, Ontario's first mall photographic show at which three local studios participated—the result was a highly successful and profitable experience.

Hundreds of Sarnia residents noticed our exhibits each hour as they shopped in the 100-store mall, while thousands actively inspected our displays throughout the four-day show.



Andy Hobelaid

Visitors ranging from businessmen to brides-to-be were impressed with how easy it was to make appointments with photographers while shopping.

Brides found it especially convenient because seeing an array of studios in one place saved them the trouble of driving to different locations to compare studios and prices. The participating photographers did their most profitable business at night, when families came in to discuss having their portraits made.

A few clients wanted more than standard portrait and wedding photography. One couple, celebrating their twenty-fifth wedding anniversary, wanted to recreate their wedding memories through

a triple exposure print of their original wedding photographs, wedding invitation, and a banner heralding the words "Twenty-fifth."

The mall photo exhibit was extremely profitable. My studio generated orders for \$3,000 in new business during the four-day show. But that wasn't all. People are still coming into our studio because they saw us at the mall last year. As a result, I have booked twenty extra weddings and increased my portrait business by about 15 percent.

This was achieved with very little additional cost. The mall owners did not charge exhibiting fees and most photographers built their own displays.

My three-dimensional, walk-in booth consisted of four 4x8-foot, 1/4-inch Masonite panels covered with twenty-six yards of burlap, a 26x96-inch marquee that bore my studio's name at the top of the display, and a 40x60 print of a wedding couple, mounted on particle board. People stopped to view the print because they had never seen a photograph so large and clear. I also passed out promotional coupons offering free 5x7 portraits to customers who would later visit my studio. The entire promotional expense for the exhibit was \$70.

Because the first show was so successful, we had another one in October, 1984. That time, five of the six studios in the area participated and each paid \$100 for radio and local newspaper advertising. Thanks to the profits generated by this exhibit, we decided to make it an annual October event.

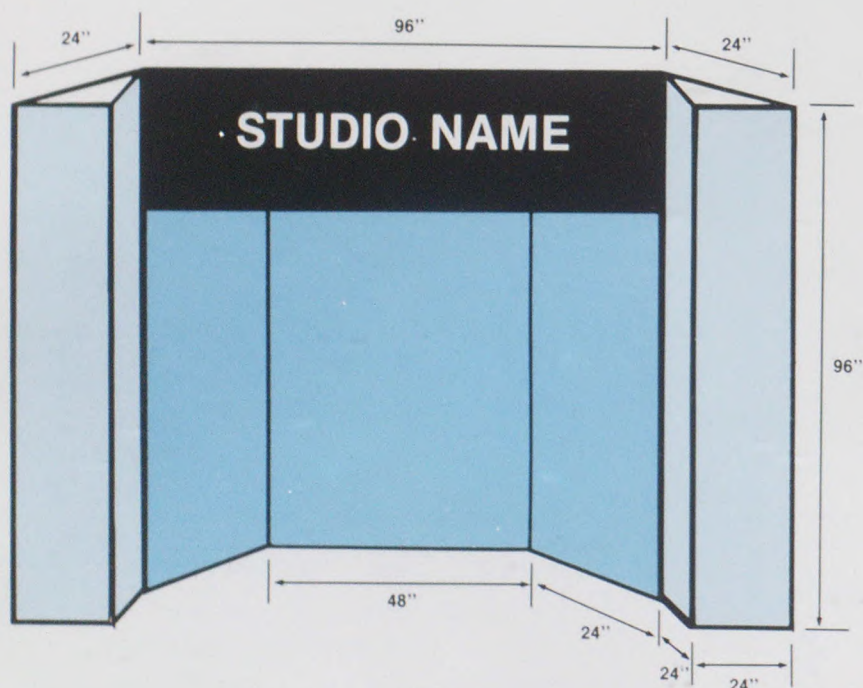
For the next show, I plan to exhibit a 40x60 rear-illuminated Kodak Duratrans display transparency portrait.

Not only do these mall shows increase my studio's business flow, they also build good will among Sarnia's professional photographers. This cooperation helps to promote the entire concept of portrait photography. We're not afraid of our competitors anymore. Instead, we call on each other for ideas and help. I even hope to form our own photography association here.

The photographers in Sarnia now have a tight working relationship. We draw on each other's experience, and we're better off for it. Since the mall shows, my competitors ask me to handle assignments they are too busy to cover. This would never have happened before.

You can gain extra profits by participating in a mall show too. Think about it. Give it a try.

—Andy Hobelaid



Andy Hobelaid used this format to create a three-dimensional, walk-in display for viewers at Sarnia, Ontario's photographic mall show. The 12-foot-long booth is made from six 4x8-foot fiberboard and chipboard panels, which are covered with 26 yards of burlap. A 26x96-inch marquee highlights the display with the studio's name. This display, with dimensions noted here in inches, generated more than \$3,000 in orders for Hobelaid's studio.

Andy Hobelaid, owner and operator of Studio 126, Sarnia, Ontario, for seven years, is a PP of A member and Winona International School of Professional Photography Alumnus.

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Marketing key to family portraiture success

Promotion-minded
photographers
capture
larger share
of business

By Paul Ness



"Discovery at the beach" by Robert Pierce from the 1985 General Collection.

Left to their own devices, most Americans would have a formal portrait made as few as three times during their lifetimes: as a young child, when they graduate from high school, and when they get married. Other such events might include significant career advancements or life milestones. Along the way, most people have less formal portraits made in the form of class pictures.

Yet, most consumers enjoy portraits of their loved ones. They don't buy portrait sittings more often for a variety of reasons. Many people think professional photographers are expensive. In other cases, inertia plays a major part. Without a life-transition event that traditionally calls for portraits to trigger the desire,

consumers postpone scheduling a sitting.

When Kodak surveyed 20,000 families, we found that in nearly 15,000 responding households, 62 percent had no portrait sittings in the previous twelve months. There are currently 60 million families with children. It doesn't take a high-powered computer to calculate that the potential market each year numbers 37 million families.

Boosting the number of sittings by a minuscule one percent would produce 370,000 new portrait sittings annually for eager photographers. Given the right marketing efforts, there are broad opportunities for photographers to expand this business.

Today, the bulk of many studio's work

comes from seniors and weddings. Family group and child portrait photography may be the most overlooked potential market in the field. Some photographers are reluctant to get into family group portraiture because they feel it is more difficult than single-person sittings. This may be true, because the family photographer must have some understanding of how clothing and colors coordinate, plus a sufficient psychologist's touch to arrange and pose the group smoothly.

However, keep in mind that there will be a downturn in the number of seniors graduating each year until 1990. Family group portraiture, on the other hand, has plenty of room to grow.

Consumers today are very value-con-

scious. Your job is to educate them in the quality and value that you provide. People are not adverse to spending several hundred dollars for items such as microwave ovens, and VCRs, if they know that they are receiving value for their money. Advertising and promotions can create a desire for photography, but these seldom sell on the basis of price alone. The value you offer will usually be conveyed during the actual visit to the studio.

Family group portrait sittings seem to "just happen" because the consumer feels the time is right. Promotions, carefully tied in with your own local advertising and participation, can help boost the feeling that now is the right time.

Remember that each new sitting presents multiple opportunities. First, a new customer can become a steady client and bring in many referrals. Some photographers report that 70 to 80 percent of their business comes from referrals.

This is the best type of free advertising for any studio. Those most likely to see your work in the homes of neighbors or relatives are the best potential customers. The satisfaction of one new customer can lead that same family to return year after year for more sittings and lead many of their friends to your studio.

Secondly, one sitting presents opportunities to sell more sessions. The family may visit the studio with only a "record" picture in mind. Children may be going off to college or entering grade school, and the time seems right to capture an image of this family in transition. This is the perfect chance to sell the family something more; something they will cherish for years to come.

For example, if the customer is looking for a simple studio sitting, offer the option of a customized, creative family portrait taken at his or her own home, or in some picturesque location. Show customers how a photographer's skills and imagination can capture a family's lifestyle by picturing them in a natural setting, or surrounded by their possessions and hobbies at home.

One reason families don't have portraits made is that they think the sitting is inconvenient. Everyone must get dressed up, go down to the studio, and spend an hour or more in what they perceive to be an uncomfortable situation. This is all the more reason for you to promote environmental or home portraiture, where the family will be, by definition, more at home and relaxed.

Offer a wide variety in poses and groupings—more than the family might originally have thought they were interested in. Once the ice has been broken in a sitting with some group photos, the family members will be relaxed. Children will be less nervous. Make some images of family subgroups—the father with his sons, the mother with her daughters, each parent with all their children, the children individually or together. Such groupings highlight the individual and special relationships among family members. If a sitting is scheduled with more than two generations—say, if grandparents come along—the opportunities expand.

It costs you very little to take a few extra exposures of different family groupings, and the payoff can be substantial. Once the family sees the proofs or previews from the sittings, there is little resistance to buying more of these than originally intended.

Pleasing families with your work after you book the sitting will be the most interesting part of the job for the photographer. However, overcoming the inertia to actually get consumers to come to your studio can be a real challenge. Promotions can serve to break the inertia and convince a parent to visit your studio.

Portrait photographers can also promote their work and increase business by using local television, radio, and newspapers. Another means of advertising is to obtain publicity coverage in the editorial portion of the media by offering advice and information on portraiture. Tips on grooming and make-up for portrait sittings, and how to work with a professional photographer and decorate with professional photography, are but few of the many topics that interest audiences.

To schedule a television or radio appearance, research the programming on your local stations to find appropriate shows. Daytime interview programs are usually a wonderful forum for photography. After you target the program, write a letter to the producer of the show and specifically list several subjects you can speak about with expertise. This gives you a better chance of arousing the interest of the program director or coordinator.

Be sure to mention the visuals you can provide, such as sample portraits or slides to illustrate various points. Visuals are very important on television and also offer an excellent opportunity to show off professional work.

Also consider the time of year when

you make your pitch, and gear it accordingly. For example, stress wedding photography in the spring, and gift-giving when the holiday season is approaching.

Local daily and weekly newspapers are another medium you should consider. Almost all have home or lifestyle sections, and their editors are interested in creative suggestions and tips. Holidays are a particularly good time to approach these editors, who always need new gift-giving ideas.

In 1983, Kodak began circulating stories on portrait gift-giving for Christmas to over 3,500 suburban newspapers nationwide, a readership in excess of 100 million. Pick-up has been excellent, proving editorial interest in this type of material. Editors are even more interested if there's a local angle—"Local studio offers tips on preparing for a professional portrait sitting."

When you suggest an article on portrait gift-giving (send a letter with some information, and follow it with a phone call), make sure to volunteer as the source to be quoted. Offer to show the editor your studio, and if possible, provide him or her with photos of portraits or a sitting. The more you offer, the better the credit line may be and perhaps the longer the article. By doing this on a regular basis, producers and editors will begin to recognize you as the local resource for information on professional photography.

Once you start your public relations program—don't stop. The public needs to be educated on the photography they know is available, but aren't sure whether or not it is for them. Show them that professional portraiture is more than just sitting still in a cold studio for an hour or more. And, remember, each new sitting brings with it multiple opportunities for your studio.



Paul Ness is the Professional Photography coordinator for the Professional Photography Division of Eastman Kodak Company.

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PP 3/86

More info? Circle 46

in the studio



by Marty Rickard
M. Photog. Cr., CPP

The spectacles of love

I fell in love with Darren while doing his family portrait. He was a special child, with laser eyes, a vast curiosity, and a maturity far beyond his six years.

He was filled with energy, yet well-behaved, and you could tell even then by his cat-like coordination that he would be an athlete. After the sitting, he asked about the controls on my power packs and the numbers on my camera lens. He absorbed the answers and understood. He flashed a generous grin and our friendship was sealed. It was a beautiful family, brimming with love, and Darren reflected the atmosphere of his home.

As he grew, he spent many hours serving food in the church booth at the county fair. He was everyone's favorite waiter, always smiling. By junior high, he became the top player on his baseball and football teams and collected all-conference awards even at this early age. He also was an honor student and was involved in many extracurricular activities.

At his sister's wedding, we worked together. He was a candle lighter, but you would have thought he was my assistant. He carried lights for me, gathered people, and helped with the flowers—and did it all cheerfully.

During the reception, Darren motioned me aside and whispered, "Marty, I want you to do my senior portraits when I graduate." It was almost a question, and his smile nearly touched both ears when I said I'd be honored. After the wedding, he helped me pack. As we worked, we planned his senior sitting four years into the future.

"Think it would be okay to bring my letter jacket?" he asked. "That is, if I get a varsity letter by then." We both knew he would get a varsity letter, and I assured him that it would be fine. He also thought he would bring his car or motorcycle, if he had one.

I kidded his mother about having a son straight from the Montgomery Ward catalog. "He couldn't have been more perfect even if you had special-ordered him

out of the catalog," I chided. She laughed in agreement.

When the time had arrived for Darren's senior portraits, his athletic accomplishments were legendary. His name perennially occupied all-conference or all-state lists in football, basketball, track, and baseball. "So you brought in the Montgomery Ward kid," I joked as Darren's mother beamed.

Because he was so poised and we were such good friends, Darren's sitting was flawless. Between poses we talked about his future, and he automatically helped me move props and tables.

The only problem we had was Darren's letter jacket. It was so heavily laden with achievement medals that it was virtually impossible to keep straight. Yet, after Darren left, I was haunted by the feeling of *déjà vu*, which I'm sure was sparked by the fact that his sitting had gone precisely as planned several years earlier.

Months passed and I didn't see Darren, but I kept up with his exploits through the newspaper and periodic visits with his parents. When Darren's coach was interviewed about the prospects for the baseball season, he spoke gloriously of Darren's leadership.

But there would be no championship that year for Darren's school. Darren stayed late one evening after baseball practice to work on the ball diamond. It was dark when he straddled his motorcycle, said goodbye to his coach, and flashed that final impish smile of his young life.

About two miles away a stray horse meandered along the roadway. As Darren approached, the horse ran in front of him. Darren's life was over.

Every inch of the church was occupied, including aisles and basement rooms, and the crowd spilled onto the front steps when I arrived. I stood in the road through the funeral service with about three hundred of Darren's family members, friends, and classmates. After the service, Darren's mother came to me and took my

hand. Her words haunt me to this day. "I can't thank you enough, Marty," she sobbed. "Your pictures are all I have left. You'll never know how much they mean to me."

We never really realize how important our profession truly is to our customers until it is called to our attention by something like this.

I have often thought about Darren and asked why. He was the perfect kid, the "Montgomery Ward" model; the handsome, strong, intelligent, personable child we all would like to have. He was easy to work with and easy to photograph.

It's a shame all kids couldn't be like Darren, I thought. And then an overwhelming truth struck me like a lightning bolt. Most kids are truly like Darren to someone in their lives. Yes, with only a few tragic exceptions, every child is loved profoundly by some person, and that love frequently is blind to faults. Many parents view their children with figurative "spectacles" that correct faults. And we, as photographers should do likewise when we are working with them.

I loved Darren and worked especially hard for him. He could see this and he responded. I thought deeply about this and concluded it would be beautiful if I could develop that unspoken bond with each subject in my studio.

Since I began truly loving my customers, I have been successful in pleasing nearly every one. When you love someone it's easy to find and accent their beauty.

After all, love is the most accomplished master, most acclaimed craftsman, best retoucher, finest printer, and greatest salesperson. Love is the purpose and legacy of our profession.

Marty Rickard, M.Photos.Cr., CPP, was among the nation's first group of photographers to become Certified Professional Photographers. He has owned a studio in New Sharon, Iowa, since 1974 and has experience as a professional writer as well as photojournalist. He was named top photographer in Iowa in 1982 by Iowa Professional Photographers and 1984 Master Photographer of the Year.

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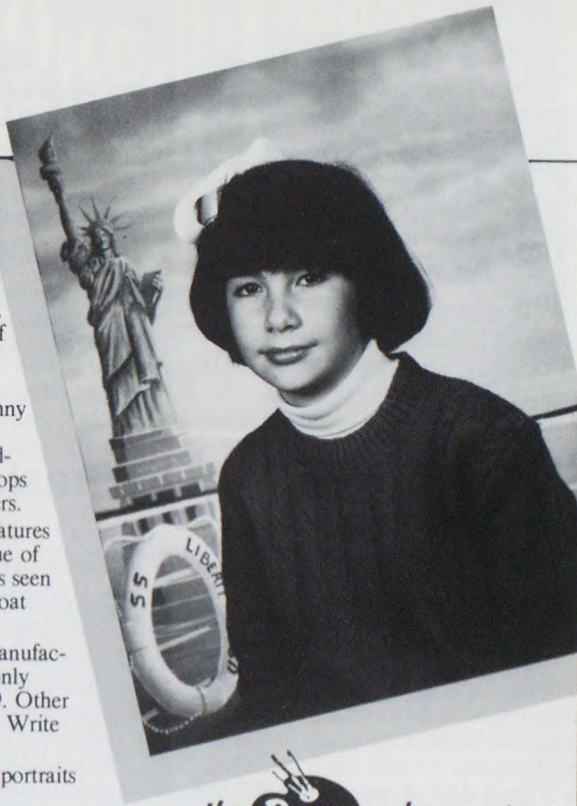
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by Dr. Henry J. Oles
Cr. Photog.

Trash or treasure?

One man's trash may be another man's treasure. This maxim might have been created for today's professional photographer.

Although professional photography is a complex business encompassing many different skills, far too many hard-working professional photographers do not make an adequate income. Even though there is a great deal of money to be made in photography should only be involved in exist near the poverty level. Many studios simply do not generate enough business.

Although there are many possible reasons for this lack of business and income, the problem often boils down to what might be termed the "prima donna attitude". This is the belief that a professional photographer should be only involved in jobs that bring in quick profits with little or no effort.

They believe that no self-respecting professional would ever get involved in low-price production work. In comparison, there are relatively few professional photographers who are able to develop a lucrative "gingerbread" business.

People are more willing to pay \$10 rather than \$50 for a portrait. Yes, you can make a considerably larger profit on a \$50 portrait. But, it is the low-priced photographer who can create greater bottom-line income because he consistently produces work every day; while the high-priced photographer spends his time waiting for business. The high-priced photographer may also spend considerably more to promote his studio trying to lure the "big spender". When the national economy is lagging, high-priced work is the first to drop off and the last to come back.

Most independent professional photographers have eliminated low-dollar, high-volume work. They literally threw away a major portion of their business they considered to be "trash". Yet, enterprising amateurs working in places such as Sears, Roebuck & Company, K-Mart Corporation, and similar operations have turned this "trash" into hundreds of millions of dollars worth of "treasures".

While attending a recent convention, I overheard a group of photographers snickering about any professional who would lower him/herself to do Little League baseball team pictures. They obviously viewed photographing Little Leagues as beneath their dignity. Yet, one individual in the group, who remained silent during the discussion, later confided to me that he sells more than \$100,000 Little League baseball photos every year. He could probably buy and sell many of the other photographers in the room. And, Little League is just one aspect of his work. He was tickled that his colleagues were so anxious to let him have the Little League contracts with practically no competitive effort on their part.

If you are serious about making a good living in professional photography, you need to examine the market you are presently covering, as opposed to the potential market you actually could cover. When a major company wants to introduce a product or expand into a new area, they first conduct a market analysis to find out where that business is and how to get it. Then they plan accordingly.

A fellow Texan photographer makes a sizable portion of his yearly income on high school proms and dances. He shot over thirty proms last year, averaging nearly \$1,000 per prom! Even though proms may not be the most exciting and stimulating business, it does increase your annual income.

Many photographers have also divorced the wedding business, leaving it to amateurs. Although weddings are hard work, it is usually possible to gross between \$400 and \$1,000, or sometimes much more, on a single wedding. There are part-time wedding photographers who net an extra \$20,000 to \$40,000 working only on weekends. That's considerably more than many professional photographers earn working six days a week.

The list of examples could extend on for pages, but it isn't necessary to belabor the issue because the theme is the same. We, as independent professional photog-

raphers, must stop casting aside one source of income after another, or we will find ourselves with little or nothing to do other than wait for the "big one" that may never come.

Every fisherman knows that every fishing hole has many more little fish than big ones. Although it is fun to try to snag the big one, the small ones still satisfy your hunger and they are much easier to catch.

Hire a photographer to cover the work you personally don't want to do. This enables you to pick up the extra profit that will inflate your bottom line. If you give the job away, you may not be able to retrieve the business when you need it to survive.

Right now, the national economy is relatively strong and business is generally good. But it will go down again, just as it always has. Human nature expects the current good conditions to last forever. It shields us from the fact that we must plan for the bad times to come.

The next time you are about to say, "We don't do weddings," "We don't photograph children," or "We don't do school pictures or proms," stop and think what you are really saying and how it will effect your bottom line both today and tomorrow.

Are you ready for the rain that will surely come tomorrow? Or, have you already given away your umbrella, boots, and raincoat?

Dr. Henry J. Oles, Cr. Photog., opened his first studio in Youngstown, Ohio, in 1962. He has operated studios in Pittsburgh, Pennsylvania, and at his present location in San Marcos, Texas. He is president of Environmental Projection Systems, Inc., in San Marcos, and holds a Ph.D. in psychology with a special interest in management and marketing.

Eons ago, Pandora and Medusa conspired to create a monster dubbed the HydraTron. It consisted of an ugly box from which emerged many snakes bearing black heads which spat fire. Later it was discovered the monster could cause images to appear on gelatinous emulsions, and so the myth was born.



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practical pointers



©MIKE MARVINS

by Ross Sanddal
 M.Photog.Cr., Hon.M.Photog., CPP

Calendars for 5x7 photos

A picture packaging company, Taprell Loomis, has introduced two new calendars designed to display 5x7 photographs, which slip into a 4½x6¼-inch aperture, by simply changing the removable calendar pad. The calendar, measuring 8½x12 inches, is available in a blue and beige combination or pastel stripe color schemes.

These inexpensive calendars give in-house or industrial photographers an opportunity to present constant reminders of their departments and services to regular and potential customers.

Higher contrast flat copy slides

From Drew Webb of Polaroid Corporation comes this suggestion to obtain higher contrast and whiter whites on Polacolor slides of flat copy. Try processing Polacolor film with the processing pod from Polaroid High Contrast Film. This will require twelve-exposure rolls of both the Polacolor and the High Contrast film.

Unique wall calendar

I often comment on little items that help focus favorable attention on in-house photographic departments. Bob Hutchinson, 8943 Manchester Road, St. Louis, MO 63144, who is active with "Talking Tapes for the Blind," sent me a unique wall calendar which his group uses as a fund raiser. This calendar has one month per page, with each page measuring 3¾ inches wide by 38 inches long. The numbers are large enough to read across the room and calendar weekends are easily identified. I hung the special calendar on empty wall space between my closet door and corner. The calendar is so unique that I always receive compliments from office visitors. And, favorable comments of any kind help enhance the reputation of our photo group.

Tripod update

Karl Heitz, importer of Gitzo tripods, introduced several interesting changes in their product line. Some pan head models, equipped with new flat power grip handle, help users to gain a better hold

than round grips. Heitz also offers waterproof resin washers and sleeves to prevent parts from swelling when wet. This assures that tripod legs can be extended or collapsed easily in "moist" environments. The new parts are easily attached.

Heitz also announced that the Full Gitzo Warranty Buyer Protection against defective material and workmanship has been extended from five years to life. The company reported that less than 1 percent of Gitzo tripods required service—most equipment repairs usually require less than 24 hours.

This new Full Lifetime Warranty covers all Gitzo tripods, monopods, heads, and accessories sold in the U.S. If you have a Gitzo tripod which was purchased in the U.S. at any time, it is now under warranty. This is a manufacturer's ultimate confidence in his product.

More on Ident-a-kid

In my September 1985 column, I discussed the Ident-a-kid program that many photographers are involved in, offering their expertise as a community service. This program is gaining popularity as more attention is focused on the problem of missing children. Participating professional color labs, such as Camera Art, Box 100, Lewiston, MN 55952, and Cross Country Color, 1114 Crown Point Road, Box 66, Westville, NJ 08093, offer special Ident-a-Child cards, making it easy for photographers to join the program. For additional Ident-a-kid information, contact the labs or Victoria Mal, Marketing Professional Photography, PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018.

Ross Sanddal, M.Photog.Cr., Hon.M.Photog., 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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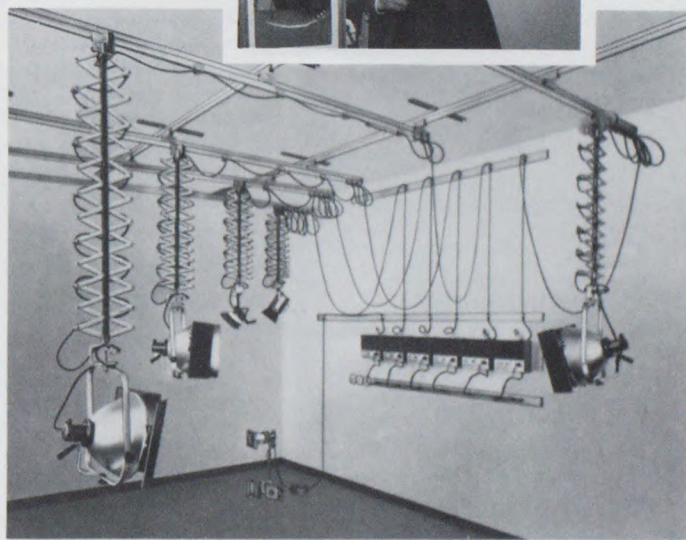
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Marketing

Professional Photography

What is Marketing Professional Photography? A service for photographers to share ideas, ask questions and practice better skills in marketing, sales and management techniques.

The goal: Improve the profitability of professional photographers.

Who should join? Portrait, commercial and industrial photographers interested in trying new promotions, refining existing techniques, sharing expertise and developing the sales and business side of the industry. Working together with photographers to define the marketing needs of their area, studio and product line, their input establishes the direction of Marketing Professional Photography.

How does the marketing group work? Through member input, supplier referral, PP of A coordination and the following vehicles:

THE BLUE SHEET is Marketing Professional Photography's vehicle of communication. Through this bi-monthly newsletter and informational digest, we distribute marketing materials and guidelines. Each mailing of THE BLUE SHEET contains marketing materials most requested by the members such as:

Sales techniques

Promotions

Customer treatment guides

Direct mail sample letters

Commercial and industrial

profiles

Question & Answer Column

Sample Brochures

Discounts on Magazines

Management and Morale

Supplier reference guides

Reference Binder/Training Handbook - Color coded three hole punched sheets explaining various techniques on a variety of subjects are included with THE BLUE SHEET. Holding only that information you feel should be retained for your studio your binder becomes more valuable as a reference source with each issue.

Sales Aids - We research suppliers and manufacturers in the industry providing sources of aids available on a product line and taking into consideration what is not available in the industry, research and produce it. Sales aids include point of purchase, media advertising aids, slide shows, clip art, etc.

Forms Exchange - A marketing group activity whereby members exchange business, promotional pieces.

Marketing Brainstorming Sessions - Include the sharing of ideas, problems and solutions at PP of A and industry related events and seminars. Idea-grams and open lines of communication are emphasized so we can determine what is most needed by our members. The most often requested needs, input and requests are acted upon and form the direction of the marketing group.

Sales and Marketing Seminars - Hands on workshops are offered in various geographical areas.

Hot Line - We are a letter or phone call away trying our best to research what you need and get that information to you. Uncertain about a promotion, how to advertise a certain product line, will it work in my area? Call us. Popular requests are printed in THE BLUE SHEET for all members to take advantage of.

The Hot Line also works in reverse—photographers who have solved a problem or have an answer to questions in THE BLUE SHEET, call with this information and we pass it on to the membership.

Image: Marketing Professional Photography is dedicated and committed to elevating the image of the professional photographer, while at the same time providing ethical methods to produce more profit.

Fee: The annual subscription to Marketing Professional Photography is \$95 for PP of A members and includes the benefits and activities outlined. Other portions of the program such as promotional programs when developed will be offered on a per project basis to finance fairly the cost of the project. This marketing program is to be financially self-supporting.

Responsibility: MPP's responsibility is to determine the priority of needs for our members that are not currently being met by PP of A or by the photographers' own resources. As the organizer and coordinator, the director of marketing's job is to sift through, analyze, and implement to the best use any input received from members and industry.

Application

☐ **Yes**, I'm ready for Marketing. As a special Bonus for joining now, send me the Studio Policy Manual as soon as it's completed (early 1986).

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book briefs

ASMP Stock Photography Handbook, \$24, American Society of Magazine Photographers, 175 pages. Order from ASMP, 250 Lexington Avenue, New York, NY 10016 (\$2.50 handling charge).

The *ASMP Stock Photography Handbook* is one of the bibles in this market. In addition to giving those photographers new to the business a basic background in stock practices and copyright protection, it offers suggestions on filing, storage, and selling stock photographs on your own. The handbook describes 103 U.S. stock picture agencies and lists 96 foreign agencies in twenty countries. Each U.S. stock house reference includes its file size, number of photographers associated with the agency, personnel, types of contracts used, marketing areas, and photographic specialties.

It also provides a survey of average U.S. fees for the use of stock photography for editorial and advertising use in a great number of different media, and offers a number of sample stock photography forms used by photographers and stock agencies. Not yet available and currently in revision is *ASMP Professional Business Practices in Photography*, a guide to professional business practices directed to the freelance photographer. It covers stock photography as part of a general overview of assignment photography, including a survey of average photographer fees and regional price guides for many types of assignment photography. This book also includes many agreement forms used by commercial, advertising, and publication photographers, such as assignment confirmation, estimate, and invoice forms, model and property releases, and representative contracts.

More info? Circle 250

Selling Your Photography: The Complete Marketing, Business and Legal Guide, \$14.95, by Tad Crawford and Arie Kopelman, St. Martin's Press, 238 pages. Order from St. Martin's Press, 175 Fifth Avenue, New York, NY 10010.

This guide book to selling photography has sections dealing with marketing, business practices and legal rights. Part one discusses how to win assignments and clients by employing selling techniques in presentations and with your portfolio. It comments on the advantages of using representatives and the contractual arrangements that are common between photographers and reps.

Part two describes in detail contracts that stock and illustration photographers

will encounter, and discusses the problem of pricing assignments and billing expenses.

Part three is a legal guide touching on issues such as copyright, invasion of privacy, model releases, deceptive practices, and choosing a lawyer.

More info? Circle 251

Legal Guide for the Visual Artist: The Professional's Handbook, \$16.95, by Tad Crawford, Madison Square Press, Inc. Order from Madison Square Press, 10 East 23rd Street, New York, NY 10010.


This revised and expanded edition of an earlier book brings the legal problems of the photographer and artist up-to-date with a 1986 edition.

Concentrating on the legal aspects of business, four chapters concern copyright protection and another two on "moral rights," a concept that a photographer or artist has some legal rights to his work even though he may have sold the property rights to his creations (for example, a photographer still has a right to credit or "authorship" of his photograph after its sale, therefore, someone else cannot claim credit for the photograph).

Many chapters investigate contractual arrangements and the sale of photographs and art work, including publishing, reproduction rights, video, and gallery sales. Also included are general topics of income taxation, an artist's estate, grants, and public support of the arts.

More info? Circle 252

1986 Photographer's Market, \$16.95, by Robin Weinstein, Writer's Digest Books, 570 pages. Order from Writer's Digest Books, 9933 Alliance Road, Cincinnati, OH 45242 (add \$2 for handling).

Although this book was recently reviewed, we didn't want it overlooked as a source of stock photography background. The chapter on "Stock Photography" lists more than a hundred agencies, with generous information on each agency's needs or specialty, plus some suggestions on contact procedures. 

More info? Circle 253

This month's "Book briefs" includes a selection intended to help photographers with stock photograph sales and business.



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**Lester Bogen doesn't sell anything
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new products

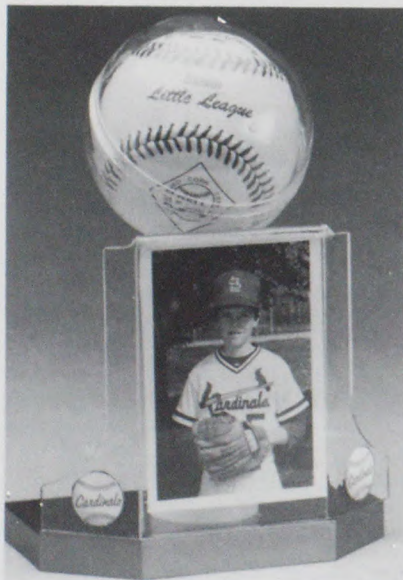
albums and mounting

NEGATIVE SLEEVES

Savage Universal Corporation, 630 Third Avenue, New York, NY 10017; 212-986-5752: Savage glassine envelopes are translucent, pH-balanced sleeves that preserve negatives. Glassines styled with one open end range in size from 2¼x2¼ to 8x10 inches, open side style sizes range from 4x5 to 11x14 inches, and flap style sizes range from 2¼x2¼ to 3¼x3¼ inches.

More info? Circle 254

FRAME FOR SPORT BUFFS



Sports Memories, 7801 E. Telegraph Road, Montebello, CA 90640; 213-721-7535: DisplayMate acrylic frames hold 3x5-inch sport trading cards and feature a mount for an autographed baseball above. A 5x7-inch model, which can display a team picture, is also available.

More info? Circle 255

FRAMES

M.W. Carr & Company, Inc., 63 Gorham Street, West Somerville, MA 02144; 617-623-0300: Carr expanded its line of photo frames to include three jewelry-quality finish metal frames with balloon, bear, or crayon designs for children's portraits. The Foto File and Foto File 2 are flip-style holders made of leather or acrylic, that can contain 100 3½x5 photographs. Rectangle or oval ceramic frames are also available with a relief pattern and sandstone or blue finish. Etched brass frames range in sizes from 3x4 to 8x10.

Also available is a novelty frame designed to look like a director's clapper with a moving gate.

More info? Circle 256

MAT BOARDS

Miller Cardboard Corporation, 75 Wooster Street, New York, NY 10012; 212-226-0833: Simulated flannel-fabric mat boards are available in seven pastel colors. Silkamats, offered in ten colors, are simulated silk fabric mat boards. All mats are acid-free and measure 32x40 inches. Standard Flannels and Silkamats feature cream-colored cores and Ultiflannels and Ultisilkamats feature white cores.

More info? Circle 257

LAMINATE PROTECTION

FLEXcon Company, Inc., Wall Street, Spencer, MA 01562; 617-885-3973: FLEXmark UVOA-200-C is an acrylic laminate to protect photographs and other materials from ultraviolet light. Pressure-sensitive FLEXmark has a 96-percent clarity and is virtually invisible. The laminate is humidity- and water-resistant.

More info? Circle 258

HARDWOOD FRAMES

Hartcraft Inc., 855 Madison Drive, Hartford, WI 53027; 800-558-7834: Hartcraft Photomounts book and easel paper folders are available in several styles. Vinyl Showcase preview and portrait folios are available in mahogany brown and onyx black in formats ranging from 3½x5 to 8x10. Delivery Boxes for preview photographs are offered in cocoa, ebony, and gold colors. Also available are novelty mounts for wedding, proms, teams, and other occasions.

More info? Circle 259

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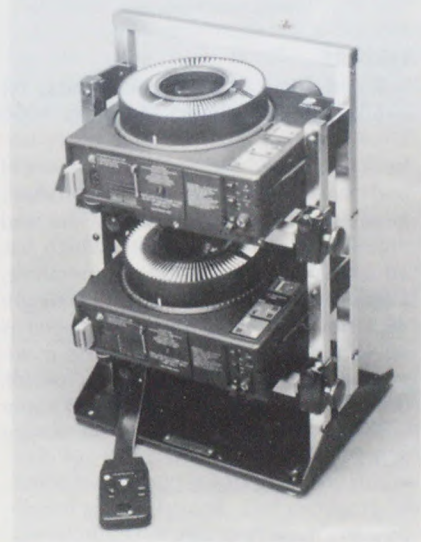
SOUND/SLIDE PROJECTORS

Telex Communications, Inc., 9600 Aldrich Avenue South, Minneapolis, MN 55420; 612-884-4051: The Caramate 3200 series sound/slide projectors feature a built-in omnidirectional speaker powered by a 5-watt amplifier. An eighty-slide tray and remote control for advance, reverse, focus, pause, and restart functions are included. Model 3270, designed for large screen presentations, features true-color optics, multi-point slide registration, auto focus, automatic dark shutter, high/low brightness switch, and an intergraded

cassette player that senses inaudible cues for music and slide coordination. Image 2, Model 3280, can operate a second projector and features an adjustable dissolve rate, built-in pulse/programming capabilities for automatic fade/dissolve and stop pulse cueing.

More info? Circle 260

DISSOLVE CONTROL



Dukane Corporation, 2900 Dukane Drive, St. Charles, IL 60174; 312-584-2300: The Lap Dissolve Control, model 110-3130, is compatible with Dukane PRO-100 Professional Slide Projector. The unit offers manual control and variable dissolve rates. To synchronize slide changes to music, the dissolve can be interfaced with a sync recorder. In continuous dissolve mode, the unit automatically activates two projectors to dissolve slides every 4 seconds. Also available are PRO-100 projector stands from Chief Manufacturing, Burnsville, MN, and WTI Corporation, Laguna Hills, CA.

More info? Circle 261

cameras

35MM CAMERA



Canon U.S.A., Inc., One Canon Plaza, Lake Success, NY 11042; 516-488-6700: Canon T90 35mm SLR camera features a motorized film advance of 4.5 frames per second; fifteen exposure

modes; three exposure metering patterns; center-weighted averaging; partial area and single or multiple spot metering; two exposure adjustment systems, and shutter speeds ranging from 30 seconds to $\frac{1}{4,000}$ second in one-half steps. A flash exposure program includes through-the-lens flash and flash exposure lock, designed to be used with the Canon Speedlite 300 TL. Other features include multiple exposure capability and a Safety Shift to prevent under or overexposure. The camera automatically sets the film speed from ISO 25 to 5000, and can be manually set from ISO 6 to 6400. Automatic exposure modes include standard; shutter and ap-

erture priority; three programs for increased depth of field; three programs for high shutter speeds, and stopped-down automatic mode. More than sixty Canon FD lenses are available for the camera.

More info? Circle 262

VIEW CAMERAS

R. H. Phillips & Sons, 3295 E. Wackerly Road, Midland, MI 48640; 517-835-7231: R.H. Phillips & Sons introduces a line of 8x10 and 11x14 view cameras. The folding cameras feature ball-bearing tracking; single focusing, locking, and drive shaft knobs; a chain-and-sprocket design replaces gears and racks for cam-

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More info? Circle 55

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More info? Circle 56

era focusing; independent swing and tilt pivoting on optical axis, and sliding camera back permits shifting lens axis. Manufacturers state that the camera is minimally affected by cold temperatures. A bellows lens shade, filter holder, and lens boards are available accessories.

More info? Circle 263

PASSPORT CAMERA

Beattie Systems, Inc., 2407 Guthrie Avenue, Box 342, Cleveland, TN 37311; 800-251-6333, 615-479-8566: The Friulmec Lupa Instant 2 is a passport camera equipped with two matched 116mm achromatic lenses to produce two identical passport prints on standard Polaroid type 669 instant picture film. The camera features an adjustable aperture, PC sync cord, Pronter cable release socket, and 1/4-inch tripod socket.

More info? Circle 264

4X5 VIEW CAMERA

Calumet Photographic, Inc., 890 Supreme Drive, Bensenville, IL 60106; 312-860-7447: The black-finish Calumet 540 4x5 view camera has a re-designed heavy-duty lensboard/bellows slide lock for changing lenses, bellows, or ground glass back. The aluminum alloy camera has interchangeable bellows; extendable monorail system; a 360-degree revolving back; 60-degree tilt with center detent; unlimited swing, and reversible front and rear standards. The camera is compatible with Calumet/Cambo accessories.

More info? Circle 265

lab equipment

TEMPERATURE CONTROLS

Arkay Corporation, 228 S. First Street, Milwaukee, WI 53204; 414-276-9196: Arkay water control panels, REG 10 and REG 25, are accurate within $\pm 1/2^\circ\text{F}$ and feature a water flow of 2 to 7 gallons per minute. The units include a stainless steel mounting panel, dial thermometer, water flow meter, two mixed water outlets with shut-off valves. The REG 25 is fully assembled.

More info? Circle 266

SLIDEMAKER

Goldrich Photo-Electronix Marketing Group, Inc., 133 Stockton Lane, Rochester, NY 14625; 716-671-1194: The Kinex Slidemaker KC100MR is a 14x17-inch illuminated transparency copy stand,

complete with four 5,000°K fluorescent daylight tubes, four 2 1/2-inch masking blades, and a 42-inch counterbalanced vertical carriage with adjustable camera bracket. The slidemaker accepts 35mm, 4x5, and video cameras. Two 600-watt tungsten halogen lamps with barn doors are available. Document and Transparency Holders, with registration bars, can accommodate 16x20 single sheets, and magazine or book pages.

More info? Circle 267

DRYERS

Ilford Inc., Box 288, Paramus, NJ 07653; 201-265-6000: Ilfospeed 1050 Dryer, offered at a reduced price, features a patented infrared heating element and constant transport speed to produce glossy finishes on black-and-white and color RC papers. The dryer, which has an adjustable operating temperature, measures 11x29.1x10.6 inches and weighs 46.3 pounds. Paper transport speed is 39.4 inches per minute, and the maximum through-put speed for 8x10-inch prints is 380 per hour. Maximum paper width is 20 inches, and the minimum is 5 inches.

More info? Circle 268

PRE-PLUMBED SINKS

Leedal Inc., 1918 S. Prairie Avenue, Chicago, IL 60616; 312-842-6588: The Leedal 316LC Stainless Steel sink includes sinkpan, splashes, partitions, drain boards, and plumbing ledges. The pre-plumbed sink has factory-mounted controls and is chemically-resistant. Available in four colors, the sinks range in size from 4, 5, 7, 9, to 11 inches deep and basic inside front to back dimensions range from 17, 24, 29, to 34 inches. Standard lengths range from 36 to 118 inches in 12-inch increments.

More info? Circle 269

COMPACT PROCESSOR



Colenta America Corporation, 20 Powers Drive, Paramus, NJ 07652; 201-265-5670: Colenta introduces three roller transport Supercompact Processors for 20-, 26-, and 30-inch wide paper. The processors can be installed for through-

the-wall operation or in the darkroom. Paper length and width is monitored by infrared sensors which activate replenishment metering pumps. The unit features an automatic wash water and dryer shut-off, and a stand-by position mode.

More info? Circle 270

DRYING RACK

GMI Photographic Inc., 1776 New Highway, Farmingdale, NY 11735; 516-752-0066: The Paterson Rapid Print Drying Rack prevents prints from curling during the drying cycle. It holds up to five 11x14 prints or ten 8x10 and smaller prints. Separators allow prints to air dry at room temperature. The rack can also be connected with additional racks for bulk drying.

More info? Circle 271

lighting and studio equipment

MOUNT FOR PANELS, PROPS

Lowel-Light Manufacturing, Inc., 475 Tenth Avenue, New York, NY 10018; 212-947-0950: The Lowel Maxa-mount holds large, lightweight foam board, reflector panels, props, and products, secured quickly with tape or permanently with bolts. The mount, which can be used for floating product shots, has com-

plete pan, tilt, and rotational adjustability when mounted with a Lowel Lobo, Lowel grip, or gobo head. The Maxa-mount can be balanced with a Lowel Weight which locks into the mount's 5/8-inch stud.

More info? Circle 272

GEOMETRIC LIGHTS



Tekno, Inc., 100 W. Erie Street, Chicago, IL 60610; 312-787-8922: Balcar introduces two lighting systems, Octagon and Pyramid. The Octagon, recommended for lighting small objects with a shadowless light, features a peripheral sys-

tem using one light head. The Pyramid is a light tent that fits on the Octagon and can be used alone. Lights can be placed on the side to create highlights and shadows where needed. The camera shoots through top or side openings.

More info? Circle 273

ROTATING FLASH BRACKET

The Saunders Group, 67 Deep Rock Road, Rochester, NY 14624-3598; 716-328-7800: The Strobeframe RL/c is a lightweight, aluminum flash bracket that allows the camera to be rotated instantly for horizontal and vertical shooting while maintaining the same lens axis and high centered strobe position. The bracket accepts 35mm and medium-format cameras with or without motor drives or power winders. Interchangeable flash mounts and accessories allow it to be used with shoe-type, separate head, and handle-type strobes. Accessories include the Diffuselite flash diffuser, electronic release, accessory shoe, and umbrella holder.

More info? Circle 274

SENIOR PHOTOGRAPHY PROPS

RM Marketing, Box 147, Ludington, MI 49431; 616-845-5395: RM Marketing has added alphabet letters to their line of studio props designed for senior portrait photographers. The letters, made of lightweight white styrofoam, measure



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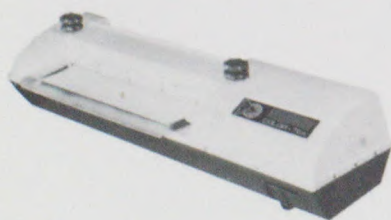
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More info? Circle 59

new products

21x6 inches. They can be stacked vertically or horizontally and are sold in sets of three. Numerals are also available in 21- and 16-inch heights.

More info? Circle 275

OVERHEAD STAND

Inverse Square Systems Inc., 200 E. Howard, Des Plaines, IL 60018; 312-296-1212: Inverse Square introduces Portacrane, a motorized overhead stand. The modular stand, made of black aluminum, has 4-foot sections which slip-fit and lock together. The motorized cross-beam moves along vertical supports via a retractable modular pendant. Extension kits are available.

More info? Circle 276

CLAMPS

HP Marketing Corporation, 216 Little Falls Road, Cedar Grove, NJ 07009; 201-857-0171: HP Marketing is now U.S. distributor of West German-made Kaiser Fototechnik accessory clamps for camera and lighting equipment. The clamps, Model No. 205010 and 203093, will mount to 2.5-inch thick, flat or curved surfaces. The clamps, which have a camera/lamp mount with $\frac{3}{8}$ -inch and $\frac{1}{4}$ -inch threads, have a 180-degree arm tilt with a locking detent system and a 360-degree pan controlled through a separate lock. Clamp model 205010 has a threaded 15.7-inch extension column, which can be mounted horizontally or vertically. The unit can serve as a light stand or tripod extension.

More info? Circle 277

photo accessories

SHUTTERPACK BAG

Kalt Corporation, 12901 Coral Tree Place, Los Angeles, CA 90066; 213-305-1166: Kalt's Maxpak Shutterpack Bag features a main compartment that is designed to hold a camera with a standard, zoom, or telephoto lens attached, as well as two more lenses, flash unit, or other accessories. The bag offers two spacious side compartments as well as a front pocket that is designed to hold filters or other camera accessories. A belt loop is also provided on the rear side of the bag. The Maxpak padding is made of wide-weave, water-repellent materials and measures 12x5x9 inches.

More info? Circle 278

GADGET BAG



Hervic Corporation, Box 7800, Van Nuys, CA 91709; 818-781-1692: Ambassador I and II camera gadget bags are constructed of Duralin, treated to repel water and resist wear. The lightweight bags feature removable foam padding; double zippers; Delrin quick-release fasteners; side pockets with zippers; adjustable padded shoulder strap, and includes a smaller padded case designed to fit inside the bag. The Ambassador I measures 16x11x6 inches Ambassador II measures 6x9x8 $\frac{1}{2}$ inches.

More info? Circle 279

photographic materials

FILM WITH PUSH PROCESSING

Fuji Photo Film U.S.A., Inc., 350 Fifth Avenue, New York, NY 10118; 212-736-3335: Fujichrome P1600 Professional D is a daylight color reversal film which can be developed in standard E-6 chemistry with push processing. The film is made with advanced grain and emulsion technologies that result in high E.I. 1600 and 3200 speeds. The film's full exposure range can extend from E.I. 800 to 4800. The film's cartridge features three settings, P-1, P-2, P-3, for E.I. 800, 1600, and 3200 and indicates first development times of 9, 12, and 15 minutes, respectively, for each exposure index.

More info? Circle 280

COLOR AND SLIDE FILMS

3M Photo Color Systems Division, Box 33600, St. Paul, MN 55133; 612-733-9548: A new line of Scotch brand color print and slide films, in 35mm, disc, and 110 formats replace the 3M brand name. The film features an ultraviolet filter, improved DIR couplers, and increased vertical development effects. A color mask and dye set are designed to provide increased printing compatibility with Kodak VR films. The film line includes ISO 100, 200, 400, and 1000 in 35mm format, color slide films in ISO 100, 400, and 640 (tungsten), and ISO 200 in disc and 110 formats.

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membership report

JANUARY 258/TOTAL FOR YEAR 258. The following applications for PP of A membership were received during the month. This list is published for all members in accordance with PP of A bylaws rules on membership. If no objection is received within ten days of the publication, the membership of these individuals will automatically be accepted. Coding under member type is A-P, ACTIVE PORTRAIT; A-C, ACTIVE COMMERCIAL; A-I, ACTIVE INDUSTRIAL; INT, INTERNATIONAL; SM, STUDENT MEMBER; SUST, SUSTAINING; SS, SERVICE SPECIALIST; AS, ASSOCIATE PROFESSIONAL; COL, COLLEAGUE; AA, ADDITIONAL ACTIVE; EDUC, PROFESSIONAL EDUCATOR; FM, FIRM MEMBER.

ALABAMA 3 (3)—SEIFRIED, CHARLES A., Route 3 Box 162, Decatur 35603, (A-C); SNEED, JIMMY N., Route 6 Box 647, Russellville 35653, (A-P); TRUITT, CHARLES C., Box 34, Lexington 35648, (SM).

ARIZONA 3 (3)—KEYES, J. DAVID, 1842 East Cornell, Tempe 85283, (A-P); MILLER, GISELE R., 2013 North 55th Lane, Phoenix 85035, (A-P); SEEGLER, BRANDT T., 500 West Southern Avenue Weddin Em, Mesa 85202, (A-P).

ARKANSAS 2 (2)—BROWN, LLOYD G., 13942 East Harrison Street, Gilbert 72636, (A-P); LIEBLONG, TOM R., 10009 Ronald Drive, Little Rock 72205, (A-P).

CALIFORNIA 20 (20)—AITKEN, LOWELL A., 9348 Premier Way, Sacramento 95826, (A-C); ALCON, JOYCE S., 5603 Lake Lindero Drive, Agoura Hills 91301, (SM); BREEDING, JIM, 15516 Nordhoff Street, Suite 209, Sepulveda 91343, (A-C); BROMBERGER, ROBERT A., 8182 Prestwick Circle, Huntington Beach 92646-2020, (A-C); CARLSON, DOUGLAS N., 225 North State College Boulevard, Anaheim 92806, (AA); CHASTAIN, JACK H., 2844 Brea Boulevard, Fullerton 92635, (A-P); CUNNINGHAM, KAREN L., 314 Parkview Circle, Taft 93268, (SS); DION, BOB J., 877 Firethorn Street, San Diego 92154, (A-C); GARCIA, GEORGE, 225 North State College Boulevard, Anaheim 92806, (AA); HENKART, REGGIE, 984-7 Riverside Drive, Burbank 91506, (A-P); JONES, DR. JOHN HARDING, CDR., 8774 Tyrone Avenue, Panaroma 91402, (A-P); LAWTON, WILLIAM P., 1730 Silverado Trail, St. Helena 94574-9619, (A-P); LYNCH, MICHAEL F., 225 North State College Boulevard, Anaheim 92806, (AA); MC HUGH, THOMAS R., 38820 South Coast I Box 505, Gualala 95445, (A-P); MOORE, LINDA A., Box 504, Redwood Estates 95044, (A-P); PROSCIA, JOSEPH M., 4751 Cartwright Avenue, North Hollywood 91602, (SS); REEDY, BRIAN R., 225 North State College Boulevard, Anaheim 92806, (AA); SCHEID, ROBERT T., 1450 Clovis #201, Clovis 93612, (A-P); SMITH, GREGG S., Box 385, Pasadena 91102, (AA); WALLER, LISA K., 225 North State College, Anaheim, (AA).

COLORADO 6 (6)—BENEDICT, J.D., 210 South 4th Street, Sterling 80751, (A-P); DE CROCE, EDWARD C., 5101 East Colfax Avenue, Denver 80220, (A-P); LIPMAN, DAVID M., Lawrence at 11th Street, Denver 80204, (A-I); MC CLOUD, BRET, 210 South 4th Street, Sterling 80751, (AA); SPRING, TED L., 723 Wilcox, Castle Rock 80104, (A-P); WALHOLM, ROY W. JR., 17 Marland Road, Colorado Springs 80906, (A-C).

CONNECTICUT 3 (3)—KARAMESINIS, GERALDINE L., 840 Wethersfield Avenue, Hartford 06114, (FM); RAYMOND, LONNIE R., Box 502, Central Village 06332, (A-P); STEVENS, TERRELL E., Turner Road, Washington 06793, (A-P).

FLORIDA 14 (14)—BEAVER, ROBERT W., Box 2158, Boca Raton 33427, (COL); BEHNKE, CONNIE M., 2540 McMullen Booth Road, Clearwater 33519, (FM); BEHNKE, SCOTT M., 2540 McMullen Booth Road, Clearwater 33519, (FM); BOYD, RON, 3650 Satterfield, Titusville 32780, (A-P); CLARK, DALE W., Box 7122, Orlando 32854, (A-C); DERRICK, JOHN T., 150

West University Boulevard, Melbourne 32901-6988, (AS); GROFT, VICKI D., Box 2158, Boca Raton 33427, (COL); HAYES, JACK R., 4570 Lake Worth Road, Lake Worth 33463, (A-P); IRIZARRY, ALEX, 814 Ferrana Way, Pensacola 32505, (A-C); ROSATO, BOB, 3058 West Missionwood Circle, Miramar 33025, (A-P); SPANN, ROBERT T., 100 Flamingo Drive, Apollo Beach 33570, (A-P); TUTEN, JIM, Box 16000 GE, Tampa 33687, (A-P); WIGGS, J. STEPHEN, 6839 Northwest 29th Avenue, Ft. Lauderdale 33309, (A-P); WITT, KAREN, 4062 College Parkway #102, Ft. Myers 33907, (A-P).

GEORGIA 10 (10)—BRANHAM, LANDI, 3660 North Stratford Road Northeast, Atlanta 30342, (A-P); BRYSON, STEPHEN B., 5475 Beth Drive, Austell 30001, (A-I); CUMMINGS, GAIL H., 3005 Athena Lane #A, Decatur 30038, (AS); HAWKINS, JOSEPH C., 1275 I Level Grove Road, Cornelia 30531, (A-P); HAYES, JAY, 3837 "B" Old Savannah Road, Augusta 30906, (SS); MACK, DWAYNE L., 909 Fleetwood Circle, Atlanta 30311, (A-P); MASSENGILL, WADE, 968 Morrow Road, Morrow 30260, (FM); POTEET, DAVID S., 1046 Spring Mill Drive, Lilburn 30247, (A-P); ROLLINS, ANTHONY W., 3265 Trickum Road, Woodstock 30188, (A-P); WEBB, SALLY, 968 Morrow Road, Morrow 30260, (FM).

HAWAII 3 (3)—PIZUR, JOSEPH, 194 Ohukai Road, Kihei 96753, (A-C); THOMAS, MALIA J., Box 808, Kailua-Kona 96745, (A-P); UYENCO, RAUL, 1083 Bishop Street, Honolulu 96813, (AA).

ILLINOIS 8 (8)—ANZELDE, LEONARD L., 2746 West Fullerton Avenue, Chicago 60647, (AA); BARTON, PATRICIA A., 5735 East River Road, Chicago 60631, (A-I); JENSEN, JAMES S., 6525 North Sheridan Road, Chicago 60626, (EDUC); LANY FAX OF AMERICA, INC., 10490 West 164th Place, Orland Park 60462, (SUST); NEIL ENTERPRISES, INC., 5145 North Clark Street, Chicago 60640, (SUST); RAIFORD, TERESA G., 331 Reynolds Street, Rockford 61103, (SS); REED, BYRON F., 1517 South Spaulding, Chicago 60623, (A-P); WANNER, SCOTT M., 2900 North Lakeshore Drive, Chicago 60657, (A-I).

INDIANA 11 (11)—BEELBY, HELEN S., 108 University Park Mall, Mishawaka 46545, (SS); BEELBY, RONALD H., 108 University Park Mall, Mishawaka 46545, (A-P); GRAY, G. MAX, 2608 Lower Huntington Road, Fort Wayne 46809, (A-P); HOUSHOLDER, DOUGLAS D., 7410 Placer Run, Fort Wayne 46815, (A-P); LEWIS, ROLAND H. JR., 533 West Ridge Road, Hobart 46342, (FM); MILLER, G. CHANDLER, 215 Walnut Street, Lawrence 47025, (AA); REILLY, MICHAEL E., 2212 Glenview Drive, Evansville 47712, (A-C); RICHARDSON, JAMES L., 1114 East Tipton, Seymour 47274, (A-P); TOBIAS, JAMES C., 5603 West Raymond Street, Suite N, Indianapolis 46241, (FM); WHITFIELD, DAVID L., 4079 State Road 144, Mooresville 46158, (A-P); WIECKERT, TERRAL J., 1549 27th Place, Columbus 47201, (SM).

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KANSAS 3 (3)—BAIN, ROGER C., 1802 West 5th #1, Lawrence 66044, (A-P); FORSTER, CAROL A., 3641 Southwest Plass Avenue, Topeka 66611, (AA); WEINMAN, JEFFREY A., 2915 East Pawnee, Wichita 67211, (AS).

KENTUCKY 3 (3)—BICK, RANDY, 194 Shaker Heights, Crestview Hills 41017, (A-P); BROCK, MURPHY G., 1601 Spring Drive #3, Louisville 40205, (AS); CANTU, ROBERT V., 202 Redmar Plaza, Radcliff 40160, (A-C).

LOUISIANA 2 (2)—DAVIDSON, GORDON S.,

4580 West Brookstown Drive, Baton Rouge 70805, (A-P); GREEBON, JACQUELYN, 403 Mohawk Street, Bossier City 71111, (A-P).

MAINE 2 (2)—BROWN, DAVID A., Box 1818, Bangor 04401, (A-P); GREENE, RICHARD D., 212 Howard Street, Bangor 04401, (A-P).

MARYLAND 6 (6)—BENESCH, JACK, 4 Rembert Court, Baltimore 21234, (SM); PLOTKIN, DOLORES K., 3704 Pinelea Road, Pikesville 21208, (AA); PLOTKIN, GREG IAN, 3704 Pinelea Road, Pikesville 21208, (A-P); SCHOENHAAR, CHARLES J., 11101 John Hopkins Road, Laurel 20707, (A-I); SZYMANSKI, BERT F., 428 Westside Boulevard, Catonsville 21228, (A-P); WOODS, BENIDA A., 3704 Pinelea Road, Pikesville 21208, (AA).

MASSACHUSETTS 10 (10)—BOUDREA, JANICE M., At the Airport, Turners Falls 01376, (FM); BROWN, JANICE A., At the Airport, Turners Falls 01376, (FM); BROWN, MICHAEL, At the Airport, Turners Falls 01376, (FM); CENSULLO, DONALD, 160 Parker Street, Lawrence 01843, (FM); CONNOR, AMY B., 42 Dean Street, Apartment K, Norwood 02062, (A-C); GEILING, CHRISTOPHER M., At the Airport, Turners Falls 01376, (FM); SULTAN, JAMES M., Box 1240, Boston 02104, (A-P); TUCKER, ROBERT R., Post Office Square, Orleans 02653, (A-P); WEBB, ROSEMARIE, 2 Algonquin Avenue, Andover 01810, (A-P); WEINHOLD, JACK, Box 2488, 89 Millbrook Road, Nantucket 02584, (A-P).

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NEW MEXICO 1 (1)—RUDIN, KATHIE E., 428 20th Street, Rio Rancho 87124, (A-P).

membership report

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NORTH CAROLINA 3 (3)—GREGORY, JIM N., Route 1 Box 232, Stony Point 28678, (AA); HILL, NORM, 7700 Oak Canyon Lane, Charlotte 28212, (A-P); MC NABB, DORIS M., 4015 Brownsboro Road, Winston-Salem 27106, (FM).

NORTH DAKOTA 2 (2)—DUTTON, GEORGE A., Box 509, Jamestown 58401, (A-P); FELAND, ERNEST C., 213 6th Street West, West Fargo 58078, (A-P).

OHIO 7 (7)—BELL, WAYNE L., 2029 Edgfield Road, Dayton 45439, (FM); CHAPMAN, ROBERT A., 963 Cogswell Street, Westville 43081, (AS); CROMER, PAUL E., 546 Main Street, Hamilton 45013, (A-C); FLOCK, MR. AUBREY C., 1625 Springfield Avenue, Dayton 45409, (AS); KEISER, KEITH G., 205 Main Street, Milford 45150, (A-P); MOSKALSKY, PAMELA, 690 Avon Belden Road, Avon Lake 44012, (FM); ROWH, BILL L., 143 Second Street Northwest, Barberton 44203, (A-P).

OKLAHOMA 7 (7)—CAMPBELL, BECKY A., 7514 Northwest 113th Place, Oklahoma City 73132, (A-P); COY, WILADEAN, 3939 Riverdise Drive, Tulsa 74105, (FM); GONZALEZ, JOHNNY T., 8160 South Harvard, Tulsa 74137, (A-P); GUY, DON, 3317 South 138 East Avenue, Tulsa 74134, (A-P); HANSEN, RUTH L., 326 Southeast 59th Street, Oklahoma City 73129, (FM); NEWKIRK, MICHAEL D., Box 601, 601 East 142nd, Glenpool 74033, (A-P); WALKER, WILLIAM B., Box 690265, Tulsa 74169, (A-P).

OREGON 4 (4)—ANDERSON, BUZZ K., 801½ South Main, Milton-Freewater 97862, (A-P); HOLZINGER, MICHAEL L., Box 849, Grants Pass 97526, (FM); LANDIS, STAN, 473 South 1st Avenue, Hillsboro 97123, (AA); WYDRONEK, TIMOTHY E., 2307 Northwest 12th, Corvallis 97330, (A-P).

PENNSYLVANIA 7 (7)—BENSON, JAMES M., 469 West State Street, Sharon 16146, (A-P); BORNACK, DANIEL, 2831 Igners Lane, North Huntingdon 15642, (A-P); FISHER, JAMES P. JR., 41 South Third Street, Oxford 19363, (A-P); KOSANA, GEORGE, Box 774, Jefferson Boro 15025, (AS); MILLER, CHERYL A., 3127 West 26th Street, Erie 16506, (AA); TURK, CARL J., Box 10, 625R Washington Avenue, Bridgeville 15017, (A-P); WAGNER, DOUGLAS L., Box 426, Pittsburgh 15230, (A-I).

RHODE ISLAND 3 (3)—CREEGAN, EILEEN P., Box 9655, Warwick 02889, (SM); GREGG, JEFF, 83 Progress Avenue, Providence 02909, (SM); JACOME, LISA M., 166 Ridgewood Road, Middletown 02840, (SM).

SOUTH CAROLINA 3 (3)—BOWIE, RALPH E., Box 2426, Anderson 29622, (AS); EVANS, DAVID E., 1156 South Edisto Drive, Florence 29501, (A-I); FLASHNICK, BRUCE L., 1618 Gervais Street, Columbia 29201, (A-C).

TENNESSEE 4 (4)—ARMSTRONG, WILLIAM, Box 14810, Knoxville 37914, (AA); POLAND, CLIFFORD H., Jonesborough 37659, (SS);

TAYLOR, HACK, 35 West 1st, Cookeville 38501, (A-P); WILLIAMS, VAUGHN, 405 Kingston Street, Lenoir City 37771, (A-P).

TEXAS 17 (17)—BOOTH, GEORGE B. JR., Route 1 Box 152, Warren 77664, (AA); BROONER, TERRY, 5215 Embassy, Corpus Christi 78411, (A-P); CHILDRESS, GARRY M., 5131 East Lancaster, Fort Worth 76112, (A-C); FLOYD, J. Carol, Box 647, San Angelo 76902, (A-I); FULLER, SHERRI A., 4012 West Illinois Avenue, Dallas 75211, (A-I); HARTSOCK, MICHAEL, 109 West Francis, Pampa 79065, (A-P); HIGH, SUSAN N., 15698 Barkers Landing Road, Houston 77079, (AS); LARSON, DENNIS M., 5353 Maple Avenue, Dallas 75235, (A-C); LIENHARD, L. CHRISTOPHER, 7003 Foxport Lane, Humble 77338, (A-P); MILLER, JAN W., 340 Langley, Everman 76140, (SS); PAREDES, ALAN, 12112 "D", Austin 78729, (AA); RODARTE, JAMES JR., Box 37068, San Antonio 78237, (A-P); RUDD, RODNEY W., Box 8168, Ennis 75119, (A-P); SABATURA, JOYCE, 1229 Bowie, Columbus 78934, (FM); SHAW, BRUCE D., Box 1528, Anahuac 77514, (AS); VIRGIN, BRENDA, Drawer 8009, Midland 79708, (FM); WESTBROOK, LEWIS RAY, Drawer E, 1312 10th Street, Shallowater 79363, (A-P).

UTAH 4 (4)—PARK, JULIE A., 7340 S 2345 W, West Jordan 84084, (A-P); PURO, STEPHEN, 777 East St. George Boulevard, St. George 84770, (AA); TUCKER, DAVID E., 6391 South Combe Road, Ogden 84403, (FM); WIXOM, GREGG R., 1303 Ann Street, Syracuse 84041, (A-P).

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WASHINGTON 6 (6)—BIRCH, GERALD L., Box 968, Richland 99352, (A-I); BROWLEIT, DENNIS R., 8445 Northeast 170th, Bothell 98011, (AS); HUNT, LYNN M., 108 North Commercial, Bellingham 98225, (AA); MASUNAGA, MARK B., Box 968, Richland 99352, (FM); POTTER, TERRY L., 725 Murdock Street, Sedro Woolley 98284, (A-P); UPSON, STEPHEN S., Box 968, Richland 99352, (FM).

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WISCONSIN 1 (1)—DRAKE, ROBERT H., W236 N 1186 Archery Drive, Waukesha 53188, (A-I).

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NEW ZEALAND 1 (1)—EVANS, DAVID J., Box 34337, Birkenhead, Auckland, (INT).

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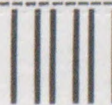
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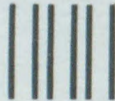
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