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MAY 1986

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SPECIAL ISSUE: COMMERCIAL PHOTOGRAPHY



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More info? Circle 31

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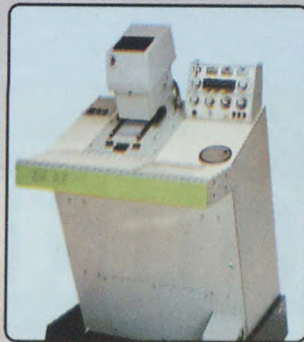
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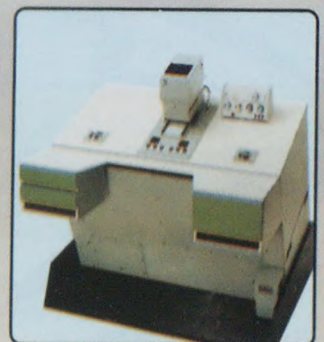
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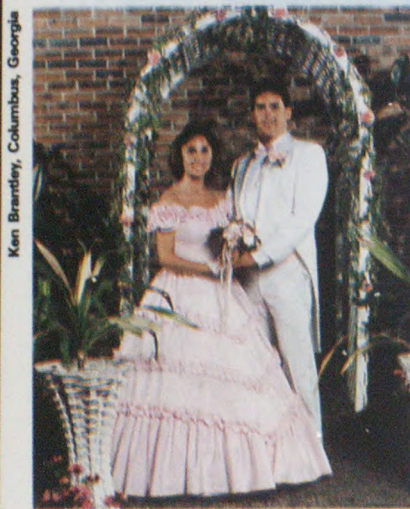
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THE PROFESSIONAL Photographer®

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president's message




by Lawrence Anspaugh
M. Photog. Cr., CPP

Christmas afternoon

Don't be misled by the title. This is not an early Christmas promotion or a marketing message. Rather, this is a discussion of the time and situation that takes place in the life of every studio—Christmas afternoon. All the presents have been opened; the surprises and thrills are gone; but, now what? We all remember the pride and anticipation—all the excitement that goes with the opening of our studio. Each day was a new adventure that brought fresh challenges and rewards. However, eventually some of us find ourselves on a Christmas afternoon—a time when our work seems to have lost the challenge and thrill of attainment. What is missing? Where can we turn to rediscover the electric experience that was part of our early practice?

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However, this Christmas afternoon of which I speak doesn't afflict your studio on December 25—rather, it is a creeping lethargy which, if not counteracted, can destroy your studio and your career. The cure is simple, effective, and enjoyable—Winona or Anaheim. Better yet, Winona and Anaheim! 

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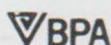
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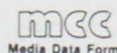
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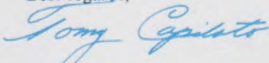
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datelines

THE PROFESSIONAL PHOTOGRAPHER'S GUIDE TO SPECIAL EVENTS

Are you missing out?

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

PP of A events

JULY 12-16, 1986

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

AUGUST 1-5, 1987

C: Professional Photographers of America, Inc., 96th International Exposition of Professional Photography, 35th National Industrial Photographic Conference, O'Hare Exposition Center, Rosemont, Illinois

JULY 8-13, 1988

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

Winona calendar

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

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

JULY 7-9

Copying—in B/W and Color

JULY 7-11

Photojournalism, Portrait Photography I, Video for Industry

JULY 12

How to Teach Photography

JULY 14-18

The Art Directors' Workshop

JULY 21-25

Advanced Portraiture Week with Frank Cricchio, Commercial Photography I, Airbrush Techniques, Sports Photography

JULY 23-25

Making Duplicate Transparencies

JULY 28-AUGUST 1

Advanced Portraiture Week with Gary Silber, Advanced Commercial Photography, Fundamentals of Color Printing, Color Print Enhancement, Landscape Photography

AUGUST 4-8

Advanced Portraiture Week with Ken Whitmire, Industrial Photography I, Densitometry & Process Monitoring, Negative Retouching, Beginning Photography...the Basics

AUGUST 11-13

View Camera Techniques

AUGUST 11-15

Advanced Wedding Photography Week with David & Linda Smith, Basic Darkroom Techniques, Color Transparency Retouching, Law Enforcement Photography

AUGUST 14-18

Architectural Photography (includes weekend)

datelines

AUGUST 18-22

Advanced Portrait Week with David Ziser, Advanced Black & White Printing, Restoration & Copy of Photographs, How to Teach Photography

AUGUST 25-27

Making Color Internegatives

AUGUST 25-29

Portrait Photography I, Oil Painting of Photographs

AUGUST 29-31

Business Management for the Portrait Studio

1986 events

JUNE 1

W: Portraits for Profit, Pittsburg, Donald Jack, 625 North 69th Street, Omaha, NE 68132

JUNE 1-3

C: Pro Photo Video Illustration '86, Skyline Hotel, Toronto, Bruce Cole, 259 Dufferin Street, Toronto, Ontario, Canada M6K 1Z5

JUNE 2

W: Portraits for Profit, Long Island, New York, Donald Jack, 625 North 69th Street, Omaha, NE 68132

JUNE 2-4

W: PP of North Carolina and Division for Lifelong Education, North Carolina State University, A Special Photography Business Course, Marty and Janice Rickard, New Sharon, Iowa, Alice Strickland Warren, Division for Lifelong Education, North Carolina State University, Box 7401, Raleigh, NC 27695-7401

JUNE 2-5

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

JUNE 2-6

W: Airbrush Techniques, Veronica Cass Academy of Photographic Arts, Box 5519, Hudson, FL 33567

JUNE 2-6

W: Negative Retouching, Los Angeles, Veronica Cass Academy of Photographic Arts, Box 5519, Hudson, FL 33567

JUNE 3-JULY 12

E: Jane Tuckerman, The Witkin Gallery, Inc., 415 West Broadway, New York, NY 10012

JUNE 5-19

S: Irish Photographic Workshop, Shannon, Ireland, Ron Rosenstock, 91, Sunnyside Avenue, Holden, MA 01520

JUNE 6-JULY 13

E: Johnny Alterman and Huntington

Witherill, The Friends of Photography, Sunset Center, Carmel, CA 93921, 408-624-6330

JUNE 6-AUGUST 10

E: Unknown Territory by Ray Metzker, George Eastman House, 900 East Avenue, Rochester, NY 14607, 716-271-3361

JUNE 7-AUGUST 2

E: Blacks in America, African American Museum of Nassau County, Hempstead, New York

JUNE 8-10

W: Silber Portrait Workshops, Margaret Silber, 300 Main Street, Racine, WI 53403

JUNE 8-12

W: The Black-and-White Print with Morley Baer, Henry Gilpin, Michael Kenna, and Huntington Witherill, The Friends of Photography, Box 500, Carmel, CA 93921

JUNE 9

W: Portraits for Profit, Cleveland, Donald Jack, 625 North 69th Street, Omaha, NE 68132

JUNE 9-11

W: Color Reproduction Principles for Hard Copy Systems, Rochester, New York, Peter G. Engeldrum, Imcotek Inc., Box 113, Walworth, NY 14569

JUNE 9-13

W: On-Location Photography, 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

JUNE 9-13

W: Color Restoration, Veronica Cass Academy of Photographic Arts, Box 5519, Hudson, FL 33567

JUNE 9-13

W: Print Retouching, Los Angeles, Veronica Cass Academy of Photographic Arts, Box 5519, Hudson, FL 33567

JUNE 10-13

W: Equine Photography Seminar, Ocala, Florida, Harold Compton Photography: In the Cascades, 1515 East Silver Springs Boulevard, Box 23, Suite W225, Ocala, FL 32670

JUNE 11

W: Portraits for Profit, Buffalo, New York, Donald Jack, 625 North 69th Street, Omaha, NE 68132

JUNE 11-14

C: Best of the West Multi-Image Festival, Marriotts "Mark" Resort, Vail, Colorado, Joey Kimball, Festival Director, 615 Washington Street, Denver, CO 80203

JUNE 14

W: Secrets of the Streams and Marshes, The Pleasant Mills Foundation, Paul Lightman, Box 117, RD#1, Pleasant Mills, NJ 08037

JUNE 15-17

W: Color Hard Copy, Holiday Inn, Monterey, California, Institute for Graphic Communication, 375 Commonwealth Avenue, Boston, MA 02115

JUNE 15-17

W: Computerized Slidemaking, Burlington Woods Marriott, Burlington, Massachusetts, Institute for Graphic Communication, 375 Commonwealth Avenue, Boston, MA 02115

JUNE 15-20

S: Mid-America Institute of Professional Photography, Hawkeye Institute, Waterloo, Iowa, Gene Chisman, 2525 Northgate, Box 877, Ottumwa, IA 52501

JUNE 15-21

S: 17th Annual Biomedical and Technical Photography Workshop, Rochester, New York, Thomas P. Hurtgen, Executive Director, Biological Photographic Association, 115 Stoneridge Drive, Chapel Hill, NC 27514

JUNE 15-28

S: The Young People's Photography Workshop with Joe Swayze, David Lyman, The Maine Photographers Workshops, Rockport, ME 04856

JUNE 16-19

W: Color Negative and Print Retouching, Louisville, Kentucky, Veronica Cass Academy of Photographic Arts, Box 5519, Hudson, FL 33567

JUNE 16-20

W: Kodak Law Enforcement Photography Workshops, Boise, Idaho, Bob Gholson, Training Coordinator, Peace Officer Standard & Training, 6113 Clinton Street, Boise, ID 83704

JUNE 16-20

W: Special Effects Photography, 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

JUNE 16-JULY 10

E: New Images, Daytona Beach Community College, Box 1111, Daytona Beach, FL 32015, 904-255-8131

JUNE 18-20

W: Communicating with Pictures, Los Angeles, Douglas Visual Workshops, 212 South Chester Road, Swarthmore, PA 19081

JUNE 18-22

W: The Photograph as a Document with Lee Friedlander, Mary Ellen Mark, Gilles Peress, Eugene Richards, The Friends of Photography, Box 500, Carmel, CA 93921

JUNE 19-20

W: Introduction to High-Speed Photography & Photonics, John M. Leaman, Center for Continuing Engineering Education, University of Wisconsin-Milwaukee, 929 North Sixth Street, Milwaukee, WI 53203

JUNE 20-29

S: The View Camera and the Fine Print, 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

JUNE 21-AUGUST 31

E: Images of Excellence, Minnesota Museum of Art, Landmark Center, St. Paul, Minnesota

JUNE 22-25

W: Pioneers of Photographic Science and Technology, International Museum of Photography, Rochester, New York, Society of Photographic Scientists and Engineers, 7003 Kilworth Lane, Springfield, VA 22151

JUNE 23-26

W: Color Negative and Print Retouching, Charleston, South Carolina, Veronica Cass Academy of Photographic Arts, Box 5519, Hudson, FL 33567

JUNE 23-27

W: Color Photography, Photography for Publications, 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

JUNE 25-27

W: Communicating with Pictures, San Francisco, Douglas Visual Workshops, 212 South Chester Road, Swarthmore, PA 19081

JUNE 29-JULY 5

S: The Maine Landscape Workshop, The Portrait Workshop, The Nude/Naked Workshop, Color Printing Workshop, Learning to See Workshop, Young People's Photography Workshop, David Lyman, The Maine Photographic Workshops, Rockport, ME 04856

JUNE 30

W: Candid Weddings, Topeka, Kansas, Donald Jack, 625 North 69th Street, Omaha, NE 68132

JUNE 30-JULY 2

W: Communicating with Pictures, Tacoma, Washington, Douglas Visual Workshops, 212 South Chester Road, Swarthmore, PA 19081

JUNE 30-JULY 4

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

JULY 6-10

C: Sociedad Mexicana de Fotografos Profesionales, Guanajuato, Mexico, Miguel Angel Villanueva, President, 5 de Mayo 118-29, Leon, GTO, Mexico

AUGUST 11-15

W: PP of North Carolina and North Carolina State University, Basic Portrait Photography, Hubert Gentry, Harrisburg, Virginia; Advanced Portrait Photography, Tom McDonald, Jonesboro, Arkansas; Basic Wedding Photography, Bill Meriwether, Macon, Georgia; General Commercial Photography, Fil Hunter, Alexandria, Virginia; Oil Coloring of Photographs, Ruth H. Brown, Indianapolis, Indiana; Alice Strickland Warren, Division for Lifelong Education, North Carolina State University, Box 7401, Raleigh, NC 27695-7401

AUGUST 17-22

S: PP Society of New York Workshop '86, RIT, Rochester, NY, William Stevenson, Dir., RR 2, Box 2252, Lake George, NY 12845

SEPTEMBER 20-23

C: PP of Canada, Quebec City, Quebec, Andre Amyot, Conv. Chairman, 638 rue Giffard, Longueuil, Quebec, Canada J4G 1T8

SEPTEMBER 28-30

C: PPA of New Jersey, Resorts International, Atlantic City, Jeanne O'Donnell, Exec. Director, 364 Parsippany Rd., Parsippany, NJ 07054

SEPTEMBER 28-OCTOBER 1

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

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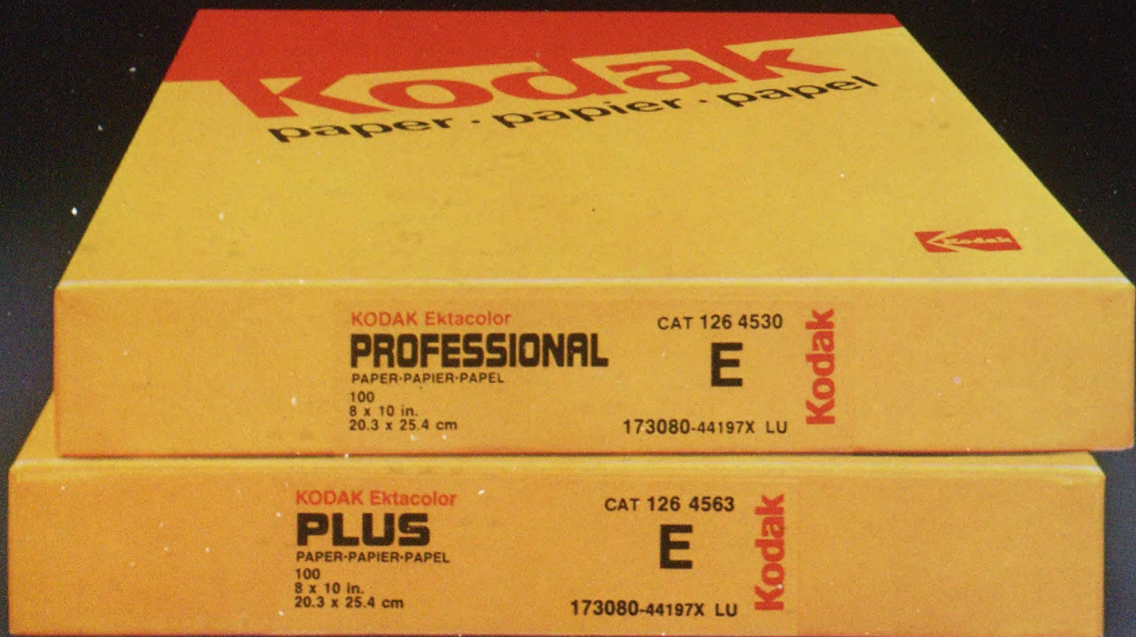


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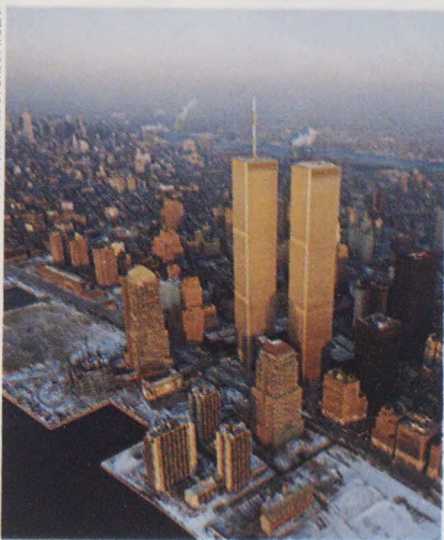


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The film specially balanced for beautiful portraits meets its match. KODAK EKTACOLOR Professional Paper enhances the pleasing flesh tones captured on KODAK VERICOLOR III Professional Film with optimum color saturation.

PHOTOGRAPHED BY BRIAN WOLFF



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The higher contrast of KODAK VERICOLOR Commercial Film helps you cut through the haze, adding visual impact to flatly lit landscape photographs. Printing on EKTACOLOR Professional Paper produces the right amount of contrast while preserving subtle hues.

PHOTOGRAPHED BY SUE SILKER



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PLUS

Photographs combining the elements of people and product call for VERICOLOR III Professional Film and KODAK EKTACOLOR Plus Paper. They complement each other to produce prints of slightly higher contrast with good flesh tones and rich, saturated colors.

PHOTOGRAPHED BY STEPHEN MYERS



VCS

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Evenson Photography,
Green Bay, WI

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letters

One for the Oles way

Mr. Douglas P. Bergren's letter in the January 1986 issue, which took issue with Dr. Oles for daring to suggest 24-hour portrait service, reminds me of some photographers I saw in England during the 1960s still using glass plates for wedding candid.

We are a service-oriented society with high expectations for service and convenience. An old-line studio production schedule based on "We'll deliver your pictures in good time," no longer meets the desires of potential portrait customers.

No one is asking for lower quality. My engaged daughter recently commissioned a portrait sitting. After waiting several weeks, she found her proofs an embarrassment, and the final prints delivered a month later were not much better.

Quality of photography is not now, nor has it been, a matter of time. Portraits aren't like fine wines that become better through aging. When a 24-hour portrait service is offered, the customer's immediate satisfaction and excitement will be beyond measure. However, the quality remains in the photographer's skill to make the portrait in the first place.

John Larish, Marketing Consultant
Jonel Associates, Inc.
Fairport, New York

Bergren vs Oles: Round 2

Regarding Dr. Henry Oles' reply in the March 1986 issue to my earlier letter, Dr. Oles promises his customers one-hour proofing and 24 hours for a completed order, with 16x20 and larger print orders in 48 hours.

Unfortunately, an automatic negative retouching machine or mechanized print enhancer has not been invented yet. Like it or not, there are few tasks in producing a fine portrait that have to be done by hand—and these tasks take a bit more time. But, not four weeks, as Dr. Oles suggests. My contention is with any amount of volume, negative or positive artwork cannot be done in a 24-hour or 48-hour turnaround. Hence, you will be sacrificing quality for speed.

Douglas P. Bergren, CPP
Photography by the Studio
Polo, Illinois

Antique frame repairs needed

Many of my customers have asked my help in restoring antique, heirloom picture frames, that they would like to use for their contemporary portraits. Can any readers put me in touch with expert pro-

fessional restorers of gesso, gold leaf, and decorative artwork frames? It seems the craftsmen who can repair these family treasures are a dying breed. I hope someone can help me with this problem.

David E. Merkle, CPP
Colonial Studio
122 N. Dearborn Avenue
Kankakee, IL 60901
(815-933-3719)

Call for clarification

The Photographic Certification paragraph on page 6 of the PP of A Print Rules and Entry Form requests, "I further certify that I have created, composed, and made the original exposures within the last 24 months..."

I am in the process of making a print composed for three elements—a foreground, a tree silhouette exactly fitting the composition, and a sunset. The foreground image was photographed within the last 24 months, but the other two elements are from my slide or negative files made earlier in my career.

I am a retired Life member, and now have time and the opportunity to go back in my files and select images to assemble into acceptable compositions. Does the above requirement forbid me from drawing upon my lifetime of work when combining images as needed? An explanation as to why this rule applies to Masters and a clarification of the situation would be appreciated.

Harry T. Langdon, M. Photog. Cr.
Maitland, Florida

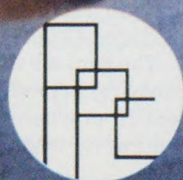
After checking with PP of A Photographic Exhibition Chairman Ed Lobit, we discovered that you indeed would be in violation of PP of A Print Competition rules if ANY images made before the 24-month period were used for any part PP of A competition print. "The reason for this requirement is the desire that the print competition reflect the current skills and abilities of all competing photographers," commented Lobit. Therefore, you cannot use a negative or color transparency made before the cutoff date for part of multi-image assemblage.—Editor

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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Quality...
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Qualification program promotion committee works to expand member benefit package

The annual *Directory of Qualified Photographic Studios* will be sent to 15,000 active buyers of photography, which will now include corporate executive buyers, as well as advertising agencies. The *Q Directory* lists studios that have earned "Qualified" status in specialized areas of commercial photography.

The action comes from the newly-formed Q Program Promotional Committee, which was appointed by the PP of A Commercial Division Executive com-

mittee. Promotional committee members Raymond Scory, M.PhotoG.Cr., Cheshire, Connecticut, Bill Martinelli, M.PhotoG.-Cr., San Francisco, and Jim Jernigan, M.PhotoG.Cr., Ocala, Florida, expect to double the Q Program membership through the increased services.

Another innovative benefit planned by the committee is an exchange among Q Program members of one-of-a-kind invoice/billing forms and promotional ideas and brochures.

In addition, a national advertising campaign promoting Q Program members is planned for next year. Targeted to leading advertising, publishing, and graphic arts executives, the ads will herald the theme "Q is the key to the Photo Studio that's best for you".

The Commercial Division's Qualification program will have an information booth set-up at the annual PP of A International Convention, July 12-16, Anaheim, California.

Photo filter innovator wins Oscar for technical excellence

Hank Harrison, president, Harrison & Harrison Optical Engineers, Porterville, California, received an Oscar certificate for technical excellence of the Black Dot Texture Screen. The award was presented at the Academy Awards presentation for technical achievements on March 15, 1986.

"Black Dot Texture Screen is the culmination of fifteen years of research, and forty years of dreams," said Harrison in *Mystery of Filters II*, a company equipment manual. The screen, used by both the motion picture and photographic industry, diffuses images without blocking detail. Originally manufactured by Har-

risson & Harrison in 1971 and continually improved since, the screen was patented in 1982. It was the first new filter patent to be issued since Kodak patented a filter in 1929.

The company was founded in 1929 by W. H. Harrison, Harrison filters have been used in the following motion pictures that won Academy Awards for Best Cinematography: *Lawrence of Arabia* (1962), *Dr. Zhivago* (1965), and *Butch Cassidy and the Sundance Kid* (1969).

Harrison & Harrison Optical Engineers will present a Hands-on Clinic, July 12, at the 1986 International Convention in Anaheim, California.

in brief

Kermit Buntrock, Cr.PhotoG., Hon.M.PhotoG., 1982 PP of A president—author of the autobiographical *How to Achieve Success While Being a Klutz?*—will donate \$5 to the Winona School Alumni Fund for each volume sold through the *Blue Sheet*, the PP of A Marketing and Management newsletter. The book, complete with Buntrock's tongue-in-cheek photographs, describes the life of the retired Storm Lake, Iowa, photographer in its thirteen chapters, including "Wave the Flag—a Klutz Goes to War" and "Be a Happy 'Sucker'".

The 103-page book is now in its second printing. For more information, write: Kermit Buntrock, 1522 W. Fifth, Storm Lake, IA 50588.

☆

Lester J. Millman, White Plains, New York, was elected as a delegate to the White House Conference on Small Business, a legislation drafting committee. Millman is a photographer/entrepreneur, PP of A member, and president of Affiliated Photographic Services Inc. He is a contributor to *TPP* and authored an article on studio investments in the May 1985 issue.

☆

Andrew C. Watson, formerly president of Ilford, Inc., is currently chief executive of the newly-founded MicroColor International, Inc., Midland Park, New Jersey. MicroColor is exclusive U.S. distributor of Cibachrome Micrographic Type M and Type P films, a high-resolution photographic material that compresses information into ultra-compact color images reduced 42 times the size of the original.

The films are used in aerial and satellite imaging, in printing from computer-generated originals, plus in copying black-and-white negatives and prints.



James McDonald (second from left), director of education of Winona International School of Professional Photography, receives Kodak's third annual contribution of \$100,000 toward a \$500,000 pledge to support the school's relocation to Mount Prospect, Illinois. Presenting the check are Raymond H. DeMoulin (second from right), vice-president and general manager of Kodak's Professional Photography Division (PPD), and Ruth A. Unzicker, vice-president and general manager, marketing (PPD). Looking on are Ross Sanddal, chairman of the board, and Robert E. Becker, (right), executive director, of the Professional Photographers of America.

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More info? Circle 37

behind the cover

Pro's good advice: 'stay loose'

Paul Markow, owner of Paul Markow & Associates, Phoenix, is an accomplished professional photographer, who also authored this month's article, "Be a shooting star," starting on page 26.

A member of the PP of A since 1968, he is the son of a Phoenix commercial photographer and worked with his father until starting out on his own in 1983. Long on accomplishments, Markow's studio

holds PP of A Qualified ratings in advertising illustration, aerial, architectural, business portrait, commercial, executive portrait, industrial illustration, photo reporting, photo murals, public relations and publicity, as well as stock photography.

He has built his regional business into one with a national reputation and photographs leading advertising campaigns.

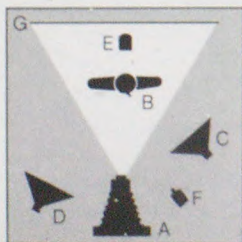
This month's cover photograph was an

assignment for Hilton Inn Americana Hotel Corporation to promote the opening of a group of new restaurants named after several butterflies. The photo concept was a maitre d' lifting the cover of a silver serving dish with butterflies fluttering out to symbolize the restaurants.

This complicated large-format photo was accomplished by mounting the serving dish on a tripod. Three but-



"Butterflies are free," an advertising photo for Hilton Inns, was made on Ektachrome 64 sheet film. DIAGRAM: (A) 4x5 Wista viewcamera with f/6.3 250mm Fujinon lens set at f/16; (B) subject; (C) main light 4 feet away, 600-watt-second Norman strobe head in medium Chimera Light Bank; (D) fill light 8 feet away, 600-watt-second Norman strobe head in medium Chimera Light Bank (C and D powered by Norman 2,000 power pack); (E) backlight, 800-watt-second Norman strobe at half-power; (F) light on butterflies 10 feet away, 750-watt Mole-Richardson spot with snoot and 80B filter; (G) black paper background.



"Cowboys," originally a 6x6cm Ektachrome 64 color transparency, was made for a Stetson Hat campaign with a medium-format Hasselblad 500C/M and 150mm lens. Illumination was low sunlight—20 minutes before sunset—with one 4x8-foot white foam board reflector filling in shadows on models. Exposure was f/8 at 1/125 second with one-f/stop push-processing.

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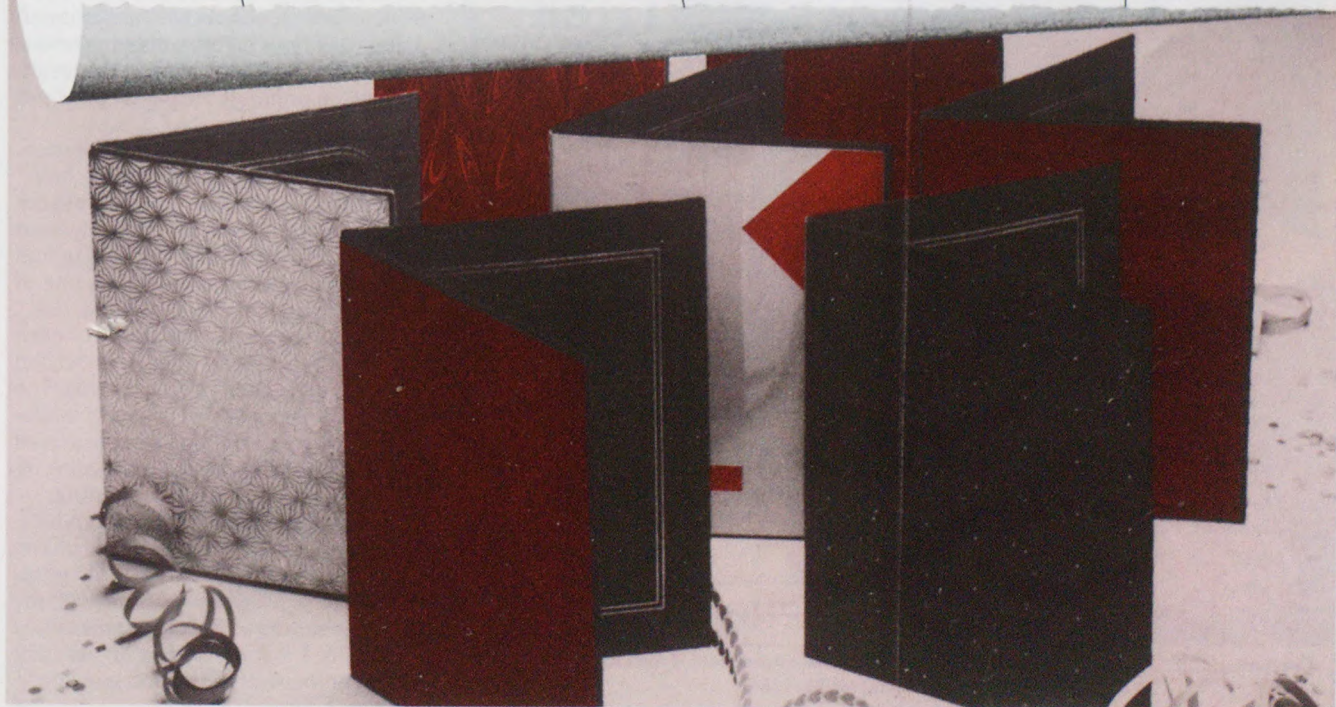
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behind the cover

terflies (they're real, obtained from a collector) were affixed to the dish. A fourth butterfly was attached to the model's lapel. The three butterflies in "flight" were attached with beeswax to movable wires from above.

The model and serving dish were exposed by three strobe lights (see diagram). A 4x8 foam board covered with black velvet was then slid in front of this part of the set to eliminate possible double exposure. Next, three separate 2-second exposures were made of each remaining butterfly in tungsten light directed from 10 feet behind the camera with one 750-watt Mole-Richardson spotlight with snoot covered by a blue 80B color conversion filter to match the daylight film. The film was push-processed one-f/stop to produce a warmer coloration.

Markow's advice to location photographers is "stay loose and pray for weather." A Stetson Hat assignment for a series of eight advertising photos in an Arizona setting was completed in about an hour by Markow. But it wasn't supposed to happen that way.

The crew of twelve—art director, models, stylists, assistants—were at the desert location at 8 AM and found that the 75°F sunny climate of a day earlier had plunged to dull, cloudy 40°F weather. Markow shot the eight required setups in the bad light, while praying for better weather. At 4 PM a change occurred. The sun cut through the clouds and he had approximately one hour before sunset to reshoot the entire assignment. One of the resulting Stetson photos is the pair of cowboys seen below.

Markow is the consummate professional. When he felt special processing "snip" tests of transparencies, ("they always cut the best photo in two, any how,"), were becoming too costly, he decided to find a better way. Now he designates one of his Hasselblad film magazines as a "test" back, and makes one exposure of each lighting setup with it—after Polaroid film exposure and lighting tests are made. The "test" roll is processed first and evaluated, before determining if exposures of any setup requires special developing instructions, such as push-processing.

Markow gave the PP of A and its educational programs high marks for helping his professional career grow. "My introduction to photography was through my father, who was a PP of A member since the 1930s. I first worked as an assistant in his commercial studio and grew up in a PP of A family."

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HALO/TIPS FROM A PRO

1

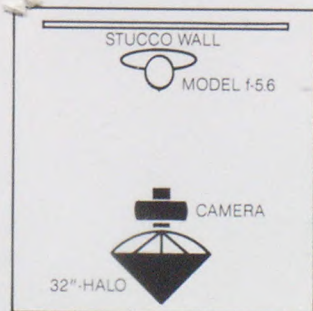
Subject: Kay Sutton York
Location: Gary Bernstein Studio,
Los Angeles, CA
Camera: Nikon F3 w/motordrive
Lens: 105 mm f-2.5 Auto-Nikkor
Lighting: Photogenic 800 watt/
second Versatron
Light Control: 32-inch Halo
Film: Kodak Kodachrome 25
Exposure Metering: Minolta
Auto-Flash III
Exposure: 1/60 second at f-5.6

I like things clean and simple—both graphically and equipment-wise. In order for a light modifier to rate a place in my equipment closet, it must be versatile. Take this shot, for example. It was produced with one model, one light and one Halo. In order to increase contrast, I placed the main light about 20 to 25 feet from my model. Remember, contrast increases as the light source decreases in size relative to the model. This practice causes middle tones to diminish as highlights and shadows are emphasized. The results are pure drama.

The Halo design allows for direct or reflected placement of the flashhead. It was mounted directly (pointing toward the model) to increase specularly. The light was placed slightly above the model's eye-level, creating tight definitive shadows below her nose, lip and chin.

The background—a painted, stuccoed wall in my studio—and the slight softening effect of the Halo used in a direct mode take just enough edge off the model's dramatic confrontation with the viewer.

For more information on Gary Bernstein's creative lighting techniques, order his "Magic of Photography, Vol. 1" videotape available in VHS or Beta. Call 1-800-537-0283



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The Halo—a soft, even light modifier for direct or indirect lighting.

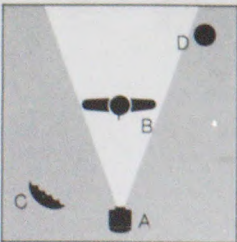
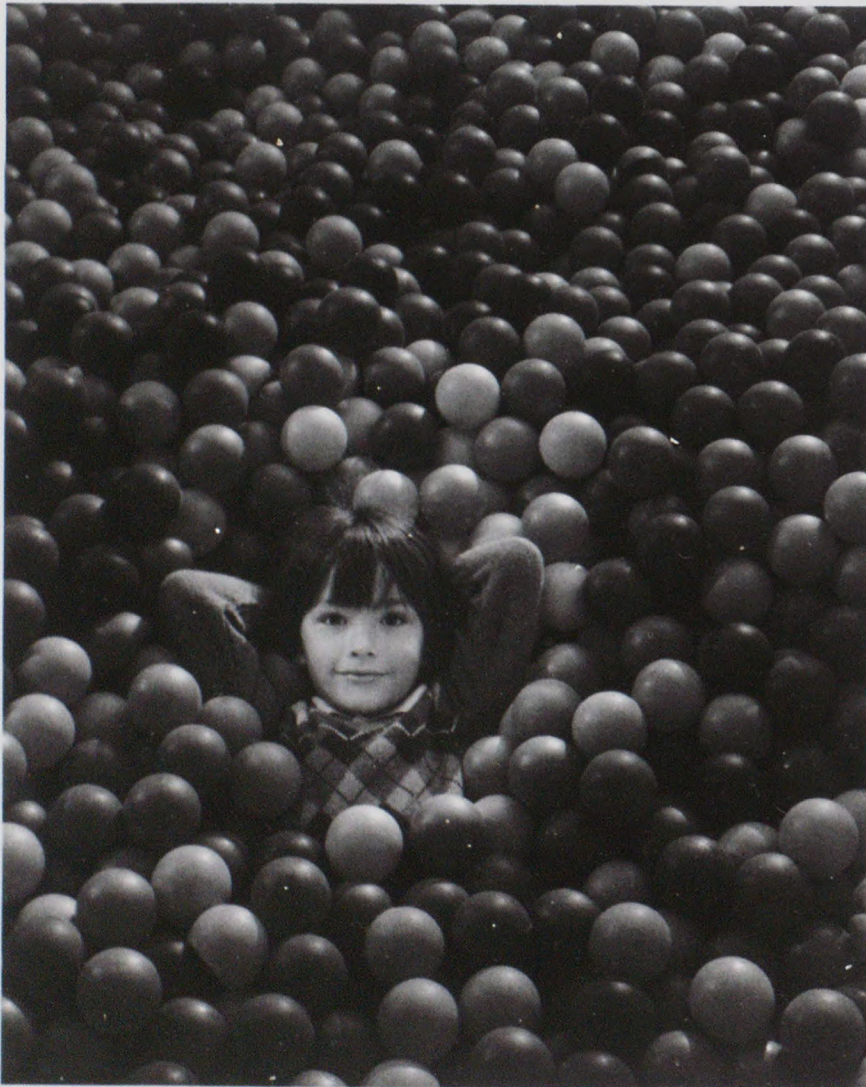
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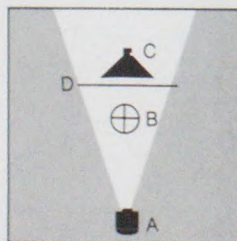


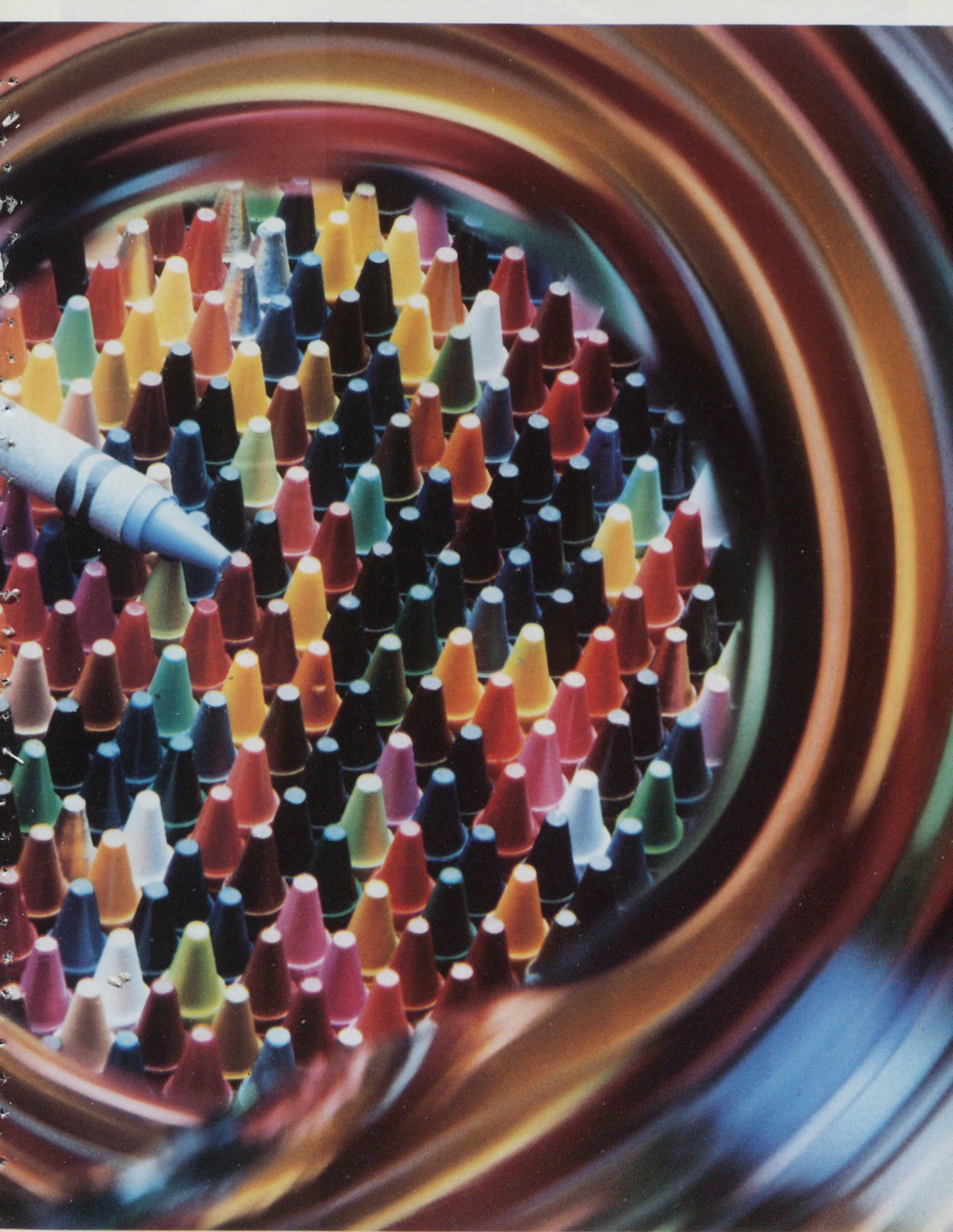
in depth

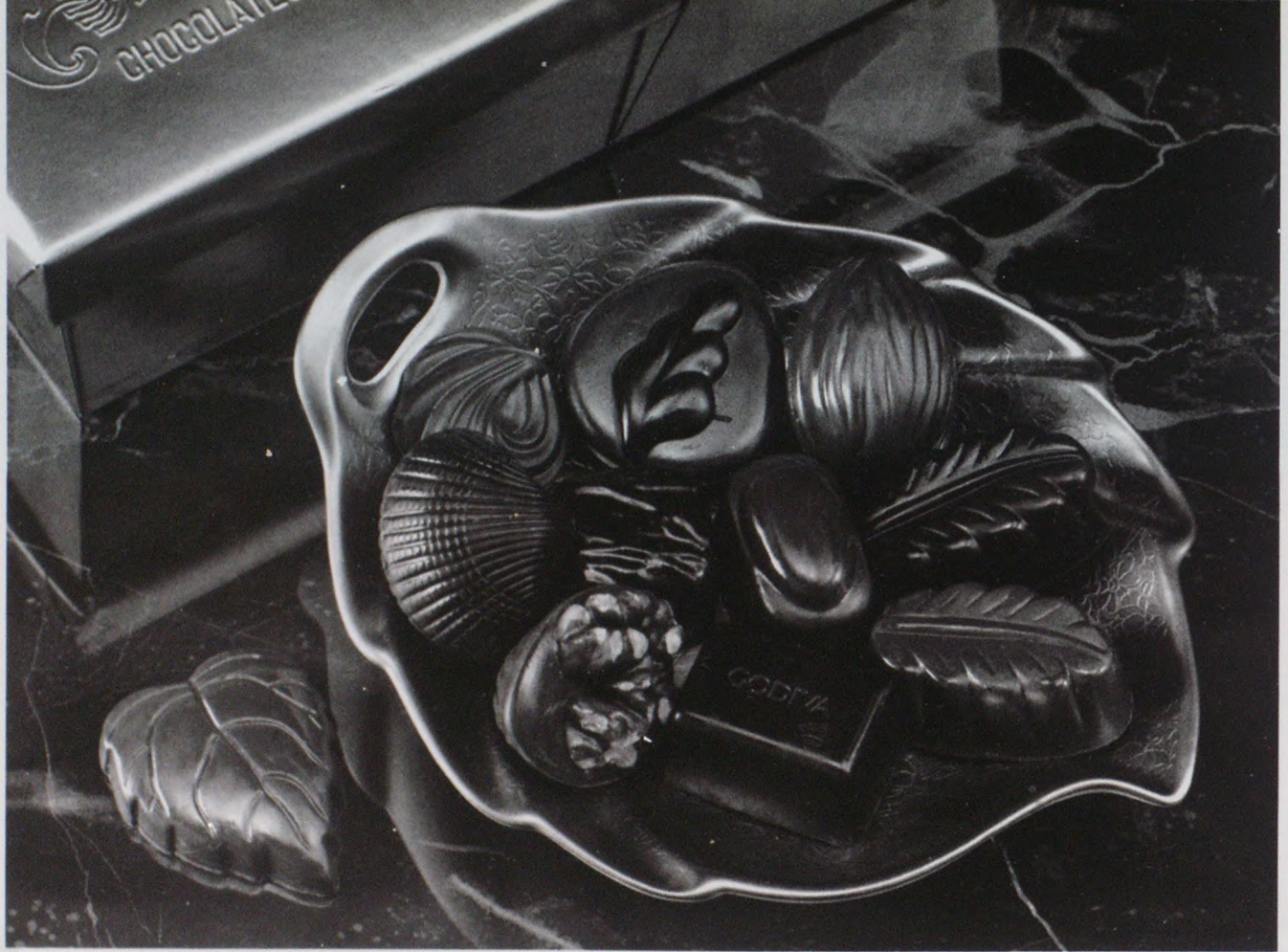


"Danny," a Best Editorial PP of Washington Loan Collection print and PP of Oregon winner, was created by Steve Price, Spokane, Washington, for self promotion. The image was exposed at $f/8$ for $\frac{1}{125}$ on Vericolor film. Price photographed the boy in a local pizza parlor's "ball pit" play area for children before the restaurant opened. DIAGRAM: (A) Hasselblad 500C camera with 80mm lens; (B) subject; (C) Bogen 400-watt-second flash head fill with a 42-inch white umbrella; (D) Photogenic Versatrol 800-watt-second bare flashbulb bounced off a white ceiling.

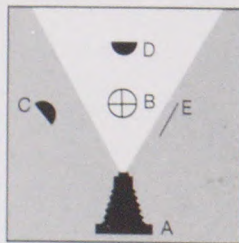
James Graham, CPP, Columbus, Ohio, created "Circles of Color," a PP of A Loan Collection print, as a commercial assignment for a company wanting vibrant color. The image was exposed at $f/22$ for 12 seconds on Vericolor VPL 120 film. To get the swirling effect, he shot the crayons through an exposed 16x20-inch sheet of Kodalith film that was rolled into a tube and attached to the front end of the camera lens. DIAGRAM: (A) Hasselblad 500C camera with 150mm lens; (B) subject; (C) 1,000-watt Sylvania quartz light bounced into a Lowell Soff Box II; (D) homemade diffuser.



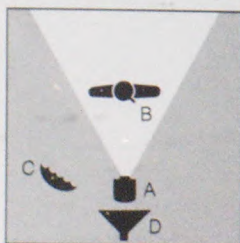




Patti Alt, Edina, Minnesota, created "Godiva," a PP of A Loan Collection print, as an advertisement for the chocolate manufacturer in the 1985 Diner's Club catalog. Alt brushed the chocolates with vegetable oil for a shiny surface. The image was exposed at $f/45$ for 24 seconds on 4x5 Ektachrome 50 Tungsten film. DIAGRAM: (A) 4x5 Calumet view camera and 180mm Schneider Symmar-S lens with a Kodak CC-2.5 Magenta color correction filter; (B) subject; (C) 1,000-watt Mole-Richardson flood light bounced off a white side wall; (D) 1,000-watt Mole-Richardson flood light bounced off a white ceiling; (E) silver reflector.



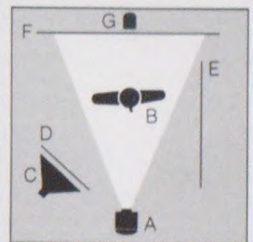
PP of A Loan Collection print "Avant-garde" was created by Alvin W. Gee, CPP, Houston, for a dress designer's promotion brochure. The image was exposed at $f/8$ for $\frac{1}{25}$ second on Vericolor film. DIAGRAM: (A) Hasselblad 500C/M camera with 80mm lens; (B) subject; (C) 200-watt-second Bowens Monolite with a 52-inch Starfish diffuser for main light; (D) 100-watt-second Bowens Monolite with a 42-inch Larson Soff Box for fill light.



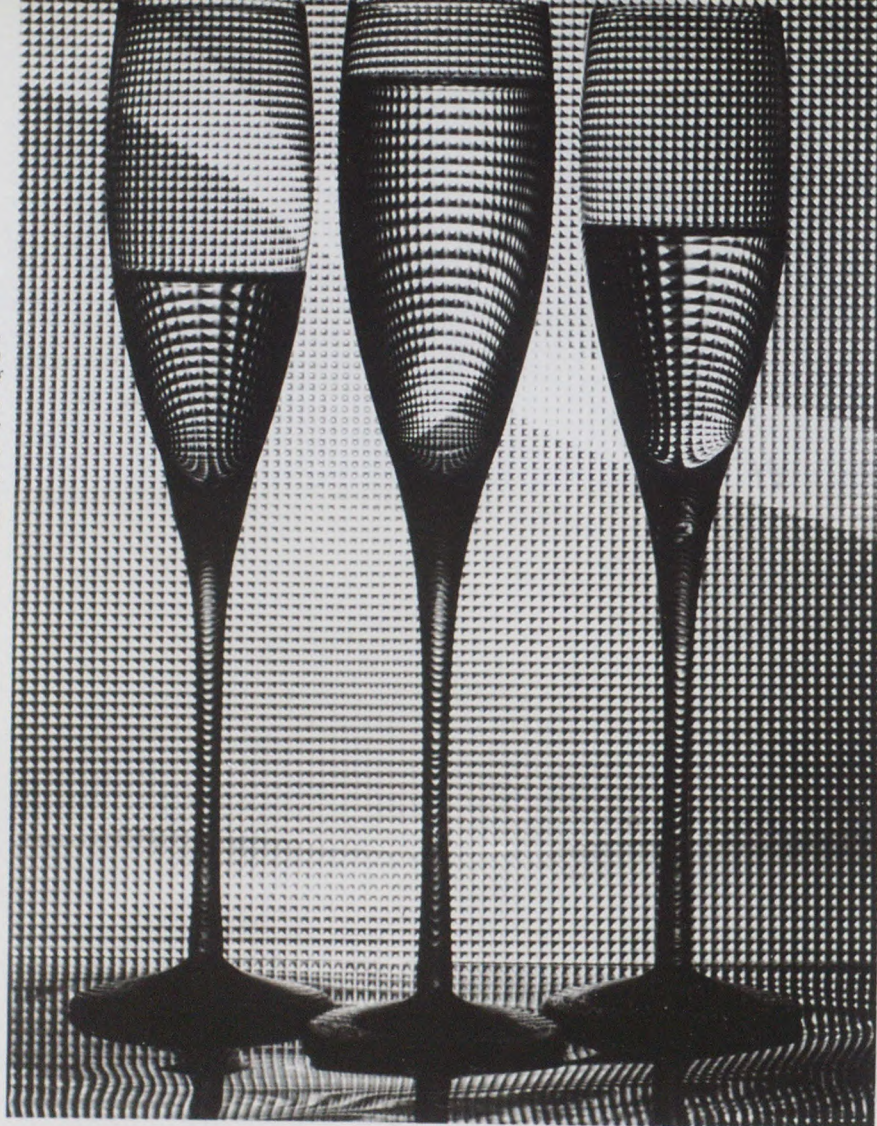
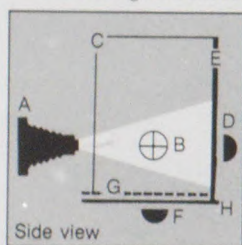


"Little Erika," a PPA of San Antonio Best Portrait, Texas Seminar winner, Southwestern Photographers Association Inc. Distinguished print, and National Loan Collection print, was created by the subject's father, William R. Kirkwood, San Antonio, Texas, as an experiment with a muslin background. The image was exposed at $f/5.6$ for $\frac{1}{60}$ second on Vericolor III film. DIAGRAM:

(A) Hasselblad 500C/M camera with 150mm lens and Nikon Soft II filter; (B) subject; (C) 200-watt-second Novatron strobe in a Chimera Pro soft box as main light; (D) Sof-Frost material stretched over PVC frame; (E) white reflector gater board; (F) muslin background; (G) Sunpak Auto 522 flash at one-quarter-power for hairlight.



Bradley Lewis, Germantown, Maryland, created "Celebrate," a PP of A Travel Loan Collection print, for a commercial chain of restaurants and night clubs in the Washington Metro area. The image was exposed at $f/45$ for $\frac{1}{15}$ second on 4x5 Kodak Tri-X Professional Pan film. DIAGRAM: (A) 4x5 Omega view camera with a $f/5.6$ 210mm Nikkor lens; (B) subjects; (C) Mylar tent diffusers; (D) 500-watt General Electric photo flood lamp behind Plexiglas grid; (E) Plexiglas grid; (F) 750-watt General Electric photo flood light underneath glass and clear acetate surface; (G) clear preheated acetate; (H) clear glass surface.



"Green Lynx Spider," a PP of Oregon Blue Ribbon winner and PP of A General Exhibit print, was created by Rhonda Misslin, Medford, Oregon, for a slide presentation at the local rose growers' society. Immediately following a brief summer shower, Misslin photographed the spider on the rose with available sunlight, which was diffused through a cloud. She used a 35mm SLR Nikon F camera with a 55mm Micro-Nikkor lens and exposed the image at $f/8$ for $\frac{1}{15}$ second on Kodachrome 64 transparency film.

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Paul Markow is a successful Phoenix photographer who has the talent and marketing savvy to turn his commercial studio into an advertising illustration source for national agencies. He convinced New York art directors that his skills were on par with the best photo district photographers and offered added incentives to bring their work to Arizona. This is his story...

Be a shooting star

How one southwest commercial photographer attracts east coast advertising accounts

By Paul Markow



Every creative person likes stimulating assignments. If the local scene doesn't offer enough challenge for a photographer, I believe there remains only one alternative. He should strike out for additional work beyond his area.

The basic requirement for success, of course, is a photographer's talent. You can't sell a mediocre product no matter how pretty the package. Assuming you have the creative talent, two other traits—ambition and persistence—are necessary for you to expand your business into a wider working sphere.

Three years ago, I made the decision to do just that. Although I love Phoenix's warm, sunny weather and fantastic scenery, (I can't think of another place I would rather call "home"), my rapidly growing local photographic business didn't always offer the creative challenge I desired. Exciting accounts do exist in Phoenix, but they are few in a city that's not yet a major advertising center.

Economic factors also helped my decision to expand. Creating exciting images for large corporations, quite simply, pays more money than making the same kinds of images for a local "sandwich shop" account—not that I wanted to relinquish those sandwich shop assignments! I merely wanted to increase the studio's business in more inventive, higher-pay national advertising accounts.

Capturing this kind of client was no small feat. It meant launching an active campaign to make my name known and convince clients I had the necessary creative skill and technique. I had to become a known commodity to creative people in advertising centers—such as New York, Chicago, and Los Angeles—who controlled the type of photo assignments I wanted.

It meant advertising and promoting myself. I learned that proper advertising and promotion requires two things to be successful: time and money. While money could be arranged, time was a different matter. As a working photographer, I was already very busy handling local jobs.

Trying to develop a comprehensive national marketing plan for myself, while working full-time as a photographer, seemed too big a job. I recognized I need-

ed someone else to head up such an advertising campaign. I wanted an individual who had a basic knowledge of photography, could make a commitment, and had the enthusiasm to market a Phoenix photographer to the rest of the world.

My decision led to hiring a photographer's representative—a professional salesperson who deals with the day-to-day details of selling photo illustration to photography buyers and clients. This was the most important step I've ever taken to advance my photography career.

Locating a qualified rep can be difficult. Few people have professional photography experience or the knowledge to competently discuss your portfolio or a pending assignment with an art director. This background is necessary, plus a salesperson's incredible perseverance to crack new accounts.

A top-quality rep has to have the ability to take daily rejection from prospective clients and respond with charm and grace. Lucky for me, I found my rep in my own Phoenix backyard—Marjorie Rosenmann, who was working as a receptionist for an affiliated portrait studio. She, like me, had the desire for a greater career challenge. In the past three years that we joined forces, we've overcome many obstacles and developed a working marketing plan that brought a significant advance in my career.

I later learned that a rep becomes the photographer's eyes and ears in the national and local marketplace. They keep on top of where the accounts are and who controls them—almost a full-time job in itself. A rep's involvement in the advertising community not only circulates your name and portfolio, but keeps you aware of industry trends and competitive pricing.

Negotiating pricing and usage rights with the clients—often a difficult task for photographers who are directly involved in the assignment—can be more objectively handled by a third person, the rep. I found I had frequently underbid jobs, since I didn't know the different markets and clients as well as my rep. She can determine the going prices more competently and negotiate consistently higher fees.

Each photographer/rep relationship will be different and contractual agreements may vary—but with the right chemistry between them, a qualified rep is well worth the industry standard of 25 percent commission received on new account billings and 12.5 percent on established accounts. The key in the relationship is growth.

Exactly how did my new rep and I plan to launch the promotion of Paul Markow & Associates?

With all the forms of advertising available, it's easy to be indecisive about the

Studio photo of model Jacky Christian—made with a Nikon F3 with f/4 80-200mm Nikkor zoom (set at 200mm and f/8) on Ektachrome 64 film—was illuminated by 2,000-watt-second Norman 2000 strobe in a large studio softbox of Markow's own design. Film was push-processed one-f/stop for cleaner color rendition.

most effective avenues open to you. Our goal was to garner more national accounts. Our first effort was to investigate advertising in national and regional advertising illustrator directories, since they're mailed to advertising agencies across the nation.

As a long-time PP of A member, my name had appeared in the PP of A *Directory of Professional Photography*. This listing required minimal expense, yet had always provided a solid client response. That listing was retained in my expanding promotional campaign.

Beyond that, all other directories and publications were uncharted territory. Frankly, it was tough deciding which national book would be the most profitable to enter, since we didn't know much about the advertising game or how to promote my specialties in particular markets. It was pure guesswork on our part.

We first picked *Art Directors' Index*—mainly due to its low page rate—but this directory proved to be a failure for us. We received only one response to the ad in three years, and that was for stock photography. After an analysis of the layout of our *Index* ad, we concluded that we had used fine images, but the presentation was scattered. It included a little bit of everything—studio and outdoor photography, fashion and product illustrations—without bringing attention to anything in particular. We decided that we needed a more focused presentation. But, focused on what?

What would prompt an art director in New York City to believe that his photographic needs could be best filled in Phoenix, Arizona? We knew there was a lot of great talent in New York. The answer was right under our feet—*Arizona!* The same scenic and climatic qualities that makes me call this place home, are also attractive to people who live and work in less accommodating climes. We geared the theme of our next photo layout to the great Arizona outdoor, and searched for an appropriate advertising vehicle.

The ad in *Art Directors' Index* alerted other talent directories that we were a customer for national advertising, and a space salesman from *American Showcase* approached us. However, we decided that *The Creative Black Book* would do more. Other Phoenix photographers already had displays in *American Showcase*, but none as yet were in *The Black*

Natural light illustration for a Camelback Porsche-Audi billboard in Phoenix, appearing on the previous page, was made with a 4x5 Wista view camera with a f/5.6 210mm Schneider Symmar-S lens on Ektachrome 64 film at f/8 for 30 seconds. Shot just after sunset on South Mountain overlooking Phoenix's city lights, the model was required to be motionless for the long exposure. "After sunset, the sky becomes a giant softbox, illuminating the entire car," Markow said.





"Clowns"—a grab shot at a carnival in Venice, Italy, for Markow's stock files—was photographed with a 35mm SLR Nikon F3 camera with f/4 80-200mm Nikkor zoom at f/5.6 for $\frac{1}{125}$ second on Ektachrome 64 film.

"Shortly after returning, I sold the photo for \$1,000 for a children's product catalog cover, which paid for a good part of my European trip," Markow said.

Book. The opportunity to stand alone in a prestigious directory as the Southwest's only photographic talent was too great to pass up. So we swallowed hard at the prohibitive expense for a single page advertisement, which today would cost nearly \$6,000, and made a commitment.

This advertising investment paid off handsomely. The net receipts from the first two assignments sparked by the directory ad paid for its cost. Total billing of assignments generated by the ad resulted in more than six times its cost. Financial rewards aside, one of the real payoffs was the high caliber of clients we attracted—General Foods, Proctor & Gamble, Stetson Hats, and several others.

Naturally, we've continued our successful promotion in *The Black Book*, further refining the Arizona outdoor approach. We added another beneficial

publication, *Arizona Portfolio*, a regional talent directory distributed to advertising agencies and buyers of photography and art in eleven western states. Here we emphasize our studio facilities, which happen to be among the Southwest's most extensive, in this book. We also promote the individual expertise of the studio's staff photographers—Dan Martin, who excels in black-and-white photography, and Dave Schmidt who has experience in architectural photography. The studio has enjoyed a solid return on the investment in *Arizona Portfolio*.

Next, we turned to direct mail advertising and planned a series of postcard promotions designed for periodic mailings to snowbelt photography buyers. We figured they might be interested in escaping part of a chilly winter for a shoot with a talented photographer in a warm,

visually spectacular location. (That great Arizona outdoors again!) We conveyed the appeal of a photo location with a vacation-like setting to the buyers. At this point only the first card in the series has been mailed—but, we've received many positive responses from customers afar.

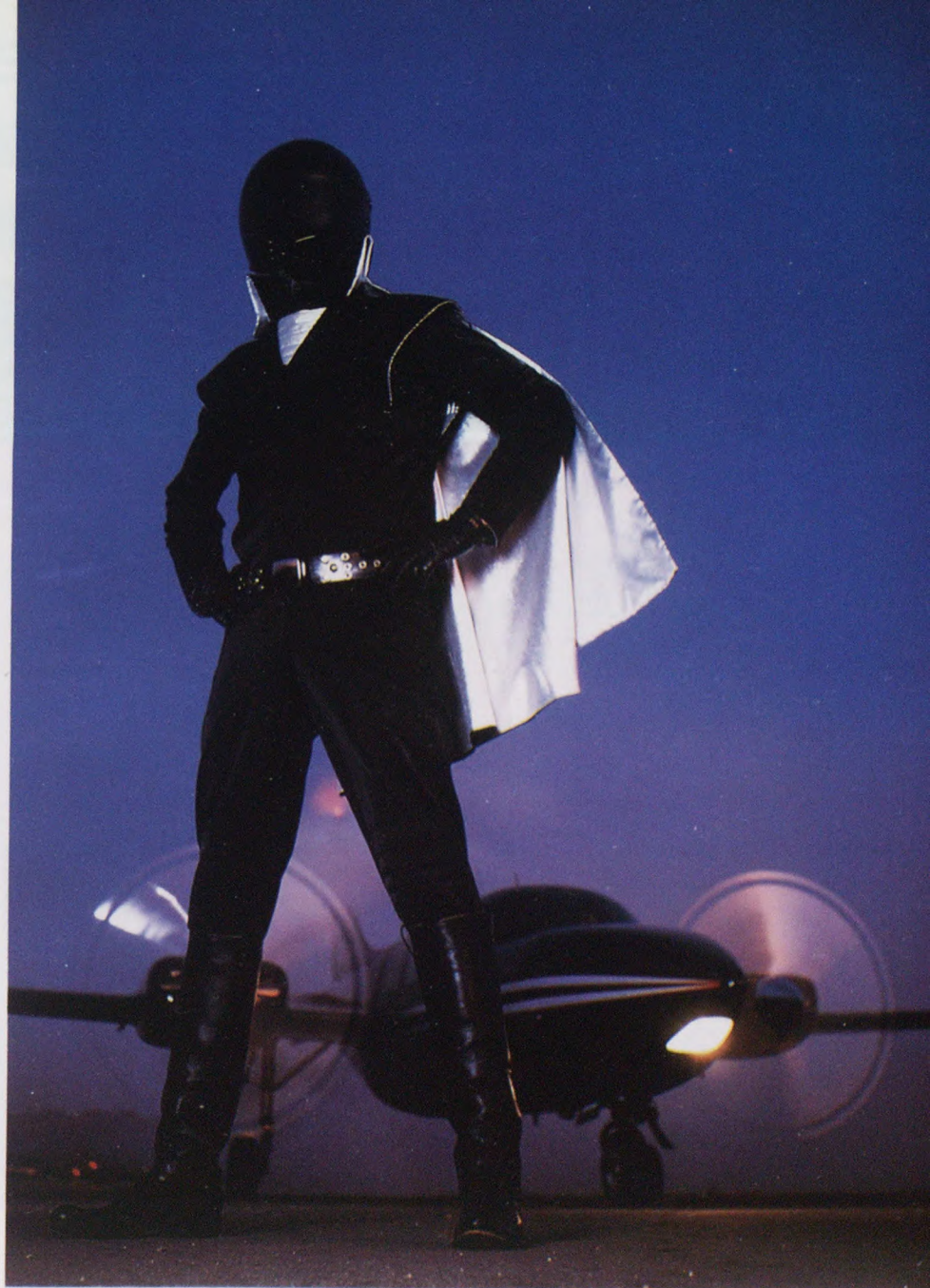
The card's illustration was a complicated outdoor photograph depicting the complete exterior of a Gold Rush-like cabin in a Yukon snowscape on a painted background, which is set up for the shoot on the Arizona desert. You could see the beautiful southwest scenery behind the very artificial backdrop with an art director "character" in shorts and a tee-shirt in the foreground directing the photographer, assistants, and model. The text on the back of the card says, "Wish you were here"...

Another promotional effort is the submission of my work to major award-giving photo contests. While I consider this a minor endeavor in comparison with other marketing plans, it's still important with regard to national recognition. Last August, one of my photographs was published in the "Photography Annual" issue of *Communication Arts* magazine. Every little bit of promotion helps.

We also try to emphasize the value we place on our customers. This means a number of personal one-on-one touches. For example, our annual client party (currently in its fourth year) is an unexpected means in stimulating major business growth.

Called "Tall Paul's Pumpkin Ball," the event is scheduled near Halloween, with both current and potential, local and national clients invited for a night-long revel at our studio. The Pumpkin Ball invitation/poster doubles as a self-promotion piece and always draws lots of enthusiastic attention locally. While many of our out-of-town recipients probably aren't likely to attend, the large direct mail piece is a solid reminder that we exist, we do excellent photography, and we like to have fun in the process.

Most recently, Tall Paul's Pumpkin Ball III invitation/poster depicted a gaggle of forty-six Phoenix art directors, advertising executives, models and talent agency personnel, and other local personalities—all costumed as nuns, basketball players, cheerleaders, geisha girls, and the like, complete with a Superman flying over the madcap scene. The real identity of each participant was carefully listed on the back of the poster, along with the production credits for the printer, separator, typesetter, and other creative contributors to the piece. By the way, offering production credits to graphic arts suppliers for complimentary work that is directed to buyers in the advertising in-



dustry can be a money-saving approach for creating your own direct mail and promotion pieces.

Another form of our studio's personal advertising is meant to be worn. We designed a studio logo and ordered it screen-printed on a variety of tee-shirts, which are worn by members of the staff and given to clients as gifts. When working on big-collar assignments, the client receives a nifty, gray stain bomber jacket that has his name embroidered on the front and the studio logo displayed on the back of the jacket. These executives become walking advertisements for our studio and the gift-giving creates immense goodwill. However, the best endorsement of all is a client that is completely satisfied.

Although our long-term goals are far from complete, I know that our promo-

Captain Midnight or Darth Vader? The costumed stunt pilot was photographed with 6x6cm-format Hasselblad 500C/M and 80mm lens for an Oregon Air Show poster. Shot at twilight on location at an Arizona airport runway, the scene is illuminated by one 800-watt-second Norman strobe (powered by a portable generator) in a medium Chimera Light Bank soft box positioned over the camera. A 3-second exposure at f/5.6 was required to register sky color.




Tone soap ad picture shows model Leslie Carleton lying in a 6-inch-deep "pool" of water, which was created in the studio by a 2x4 lumber rectangle draped with a waterproof dropcloth. Markow made the photo from a ladder directly over the subject using a Nikon F3 and 80-200mm Nikkor zoom set at f/11. Main light was a Norman 2000 strobe in Markow's special soft box, with a 4x8-foot white foam board reflector located on the subject's shadow-side.

tion campaign must continue in more diverse and creative ways just to keep us competitive. Other Phoenix photographers now have reps, take ads in *The Black Book*, give client parties, and present logo tee-shirts.

The trick in successful promotion is to stay ahead of your peers and separate yourself from the pack. A photographer has to find and define his own niche in the marketplace and advertise himself accordingly. The vast majority of first-time, out-of-town clients, who have chosen me to create their photographs, have done so because they need a Southwest outdoor scenario in their campaign. They call me instead of the other guys because I have learned to market myself in that image.

Being a talented photographer isn't enough to create a profitable business—it's merely the basic building block. Marketing that talent properly is paramount for a photographer's economic break-

through—that takes planning and goals.

Our steadily increasing national advertising agency business during the past three years is eloquent testimony that our marketing strategy is paying off. However, we still answer the phone when the sandwich shop calls. 

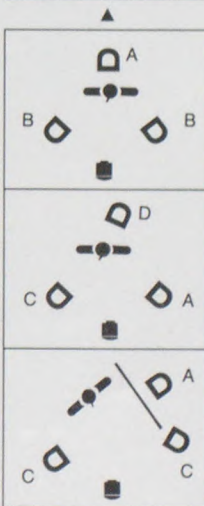


Paul Markow, owner of Paul Markow & Associates, Phoenix, has been a member of PP of A since 1968. His studio holds Qualified ratings in eleven areas, including advertising illustration, commercial, aerial, architectural, and executive portraiture. Markow has been an active speaker at PP of A events—most recently at the 1985 Commercial Seminar in Long Beach, California.

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Model: Kim Fitzsimmons, Photographer: Ralph Portillo



Litedome used: A-XL, B-LG, C-MED, D-SM

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Litedomes come in five sizes:

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LARGE 36" x 48"

X-LG 54" x 72"

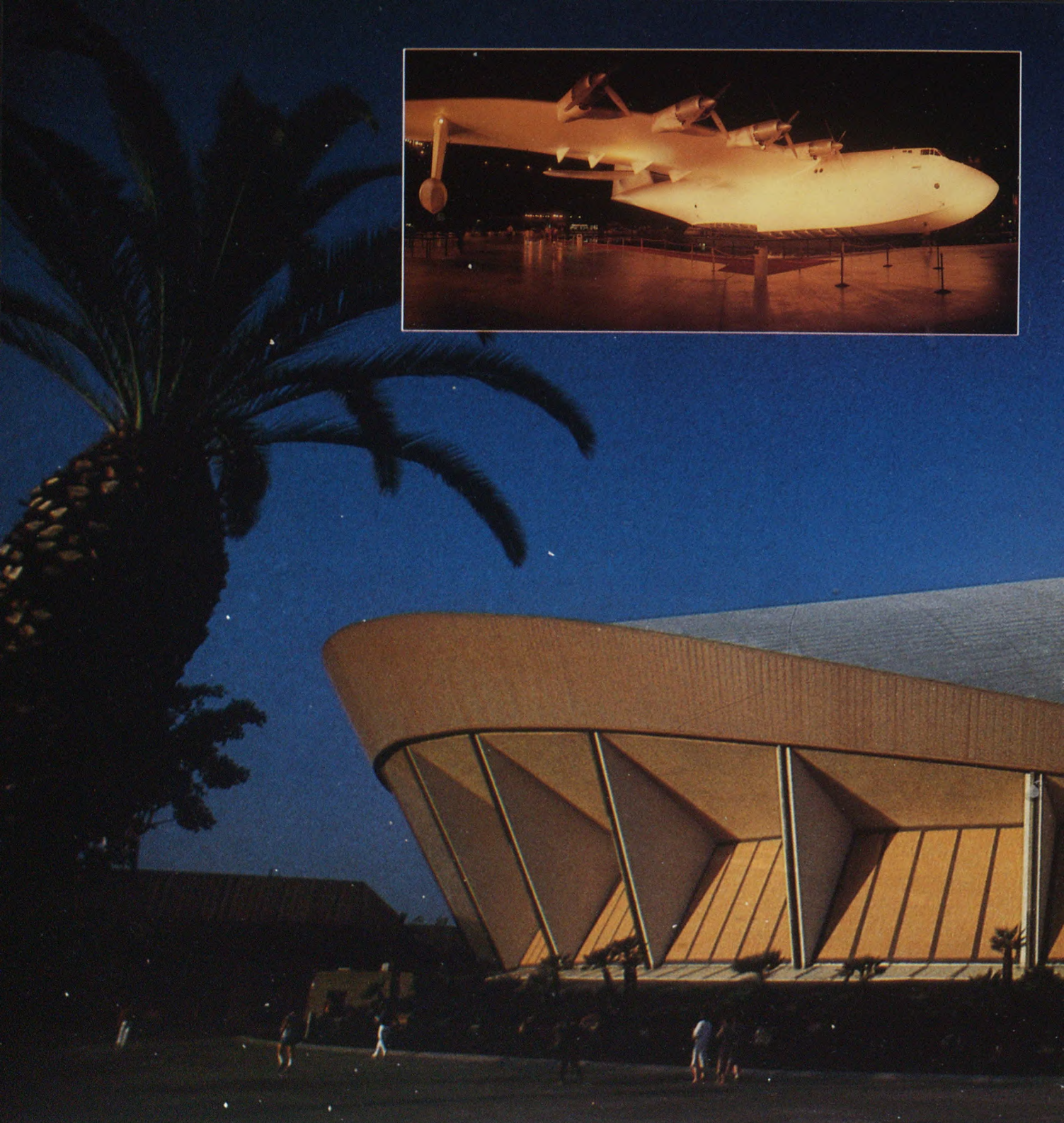
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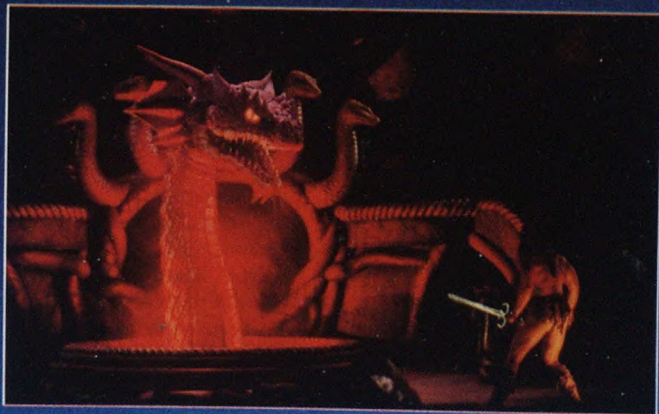
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Anaheim: entertainment epicenter

At the heart of Southern California tourist attractions,
the city beckons PP of A conventioners

By Alfred DeBat



Anaheim—PP of A 1986 convention city—stands as a hub for many tourist attractions spiraling throughout Southern California.

Its location assures conventioners and their families a wide selection of diversions, day trips, and fine dining—before and after convention programs.

As professional photographers, convention goers will be easily fascinated

with the nearby moviemaking industry and the great number of photographic opportunities in the area.

Universal Studios Tour reveals both the movie backlots where your favorite motion pictures and TV series are photographed and an educational display—including the action-packed, live Kodak exhibit illustrating how special effects were created in recent movies, such as *2010*,

E.T., and *1941*, as well as the 1930s Flash Gordon serials.

In addition to visiting the outdoor sets for a host of movie and TV scenes (from *Psycho*, *Gremlins*, and *The Sting*, to *Murder She Wrote*, *Leave It to Beaver*, and *McHale's Navy*), you'll see a couple of famous autos, including the time-traveling DeLorean from *Back to the Future* and one of the seventeen different ver-



Last year, Anaheim's Disneyland celebrated its thirtieth anniversary accompanied by appropriate nationwide ballyhoo from the stable of Disney cartoon personalities.

sions of K.I.T.T. used in the filming of TV's *Knight Rider*. There are also six live-action shows, developed around the A-Team, Conan the Barbarian, Western stunt men, animal actors, and a comedy screen test. In June, a spanking new King Kong exhibit premieres. (For information, telephone 818-508-9600.)

Not distant from Universal Studios is the NBC Television Studio in Burbank,

California illustrations on previous pages were all made by Alfred DeBat. The Anaheim Convention Center was photographed about 45 minutes after sunrise on Kodak Ektachrome 100 film with a 35mm SLR Canon A-1 camera and f/4 17mm Canon ultra wide-angle lens, using a polarizing filter plus a Cokin B-1 graduated blue filter to intensify color saturation of sky. Exposure was f/5.6 at 1/25 second.

The tungsten-illuminated Hughes Flying Boat at Long Beach was photographed on Ektachrome 64 daylight film (hence the warm coloration) with a tripod-mounted 35mm Widelux wide-angle sweep camera. Exposure was at the camera's maximum aperture and slowest shutter speed—f/2.8 at 1/5 second.

The Universal Studios Tour The Adventures of Conan action show was shot by available stage lighting with a Canon A-1 and f/1.4 50mm Canon lens on Fujichrome 400 film exposed at f/1.4 and 1/30 second.

The Queen Mary ocean liner near sunset at Long Beach was photographed on Fujichrome 50 film with Canon A-1 and f/3.5 35-105mm Tokina zoom lens with polarizing filter. The zoom was set for 35mm focal length at an exposure of f/8 at 1/25 second.

which also offers a special tour to visitors. Of special interest to videographers, the NBC Tour includes exhibits on television special effects and sound effects, plus an opportunity to inspect the KNBC-TV News Studio, visit Johnny Carson's *Tonight Show* TV set, and watch a live taping of a NBC program, such as *Wheel of Fortune* (818-840-3537).

Visitors smitten with the loves and lore of the stars can take one of the several tours to Hollywood and Beverly Hills, which travel through Los Angeles night and day. They stop at such memorable destinations as the Chinese Theatre, Rodeo Drive, Hollywood Boulevard, and, of course, the Griffith Park Observatory (also a location in several movies)—where an impressive nighttime view of L.A.'s sprawling streetlight grid can be seen and photographed. (Check with your hotel for local tour information.)

Photographers itching to take pictures will be drawn to Long Beach, where two unique attractions are found standing side-by-side—the *Queen Mary* ocean liner, and Howard Hughes' H-4 Flying Boat—commonly called the *Spruce Goose*. These consummate photographic subjects were the site of a recent PP of A Commercial Division Seminar.

Today, the permanently-moored *Queen Mary* is a luxury hotel decorated with original 1930s furnishings. More than a half-dozen restaurants are on board, some of which offer variety reviews for entertain-

ment. A sound-and-light show reproduces the operation of the ship's huge engines and there are several nautical museums for marine buffs to explore—including one charting the *Queen's* duty as a World War II troopship.

The Hughes Flying Boat—the largest airplane ever built—is housed in a special dome. The plane, which flew only once on November 2, 1947 piloted by Hughes, was originally designed to island-hop contingents of 750 combat troops in the Pacific during World War II—but the war ended before it was ready. Much of Hughes' life as an aviation engineering genius, record-breaking pilot, and motion picture mogul is described in several audiovisual presentations along with other related exhibits in the dome (213-435-3511).

Another picturesque destination is Knott's Berry Farm in Buena Park. Some convention attendees will join the July 14 Knott's Berry Farm Photographic Safari for an early morning photo walkabout with fellow photographers. The combination amusement park and scenic setting has several quaint backdrops—Ghost Town, a frontier mining town, complete with stagecoaches and narrow-gauge steam locomotive; Fiesta Village, a display of Old California's timeless charm, and Roaring Twenties Airfield, a section of the theme park with "antique" rides, including a classic parachute jump (714-220-5200).

One attraction, for kids of all ages, is synonymous with Anaheim. Walt Disney's dream for "his kind of amusement park" materialized more than thirty years ago as Disneyland. Still fresh as tomorrow, Disneyland '86 offers perennial favorites, such as Tomorrowland, Fantasyland, Sleeping Beauty's Castle, Main Street Electrical Parade, and hot rock entertainment of Videopolis. You'll find a full roster of photo possibilities night and day at Walt's place. Don't forget to bring your tripod for the Fantasy in the Sky fireworks display, occurring nightly through the convention through September 6 (714-999-4565).

One of the area's national attractions is the San Diego Zoo and Wild Animal Park. Day tours are available from convention hotels. Known as the best wild animal natural environment in the United States, the San Diego Zoo is one of the few places koala bears can be found living outside Australia. The 1,800-acre wildlife sanctuary offers several habitats—the African-inspired Kilimanjaro Hiking Trail, Australian Rain Forest, and Tropical America—which can be seen on a 50-minute safari aboard the Wgasa Bush Line monorail and from the Skyfari aerial tramway (Zoo 619-234-3153; Animal Park 619-234-6541).

Visitors with a yen for the ocean and gentle giants will be attracted to Sea World at Mission Bay, San Diego, which has a dramatic aquatic show featuring killer whales and dolphins, and a 400-penguin menagerie (619-226-3901). Or,

there's Los Angeles' Marineland, which permits visitor swim-throughs (with Marineland supplying the snorkels) in an 85-yard-long Baja Reef aquarium, as well as offering performances by a team of killer whales and dolphins (213-541-5663).

If aquatic theme parks aren't real enough for you, take a seaborne day trip to picturesque Catalina Island, where motor vehicles are forbidden. Only bicycle, horse, and "shanks'mare" transportation are permitted. Among the island's attractions are an American buffalo herd, rental horse stables, glass-bottom boat trips, bathing beaches, and the single town of Avalon, noted for its antique shops. Passage is available from Catalina Cruises (714-527-7111) and Catalina Passenger Service (213-510-1520).


Conventioneers looking for more adventurous junkets can sign up for a day-long excursion to Mexico with Pacific Coast Sightseeing Tours—well, at least as far as Tijuana. No passport or visa is needed for U.S. or Canadian citizens. A South-of-the-Border shopping spree is Tijuana's main attraction, plus scenic exploration of the California Gold Coast during the pleasant bus trip (714-978-8855).

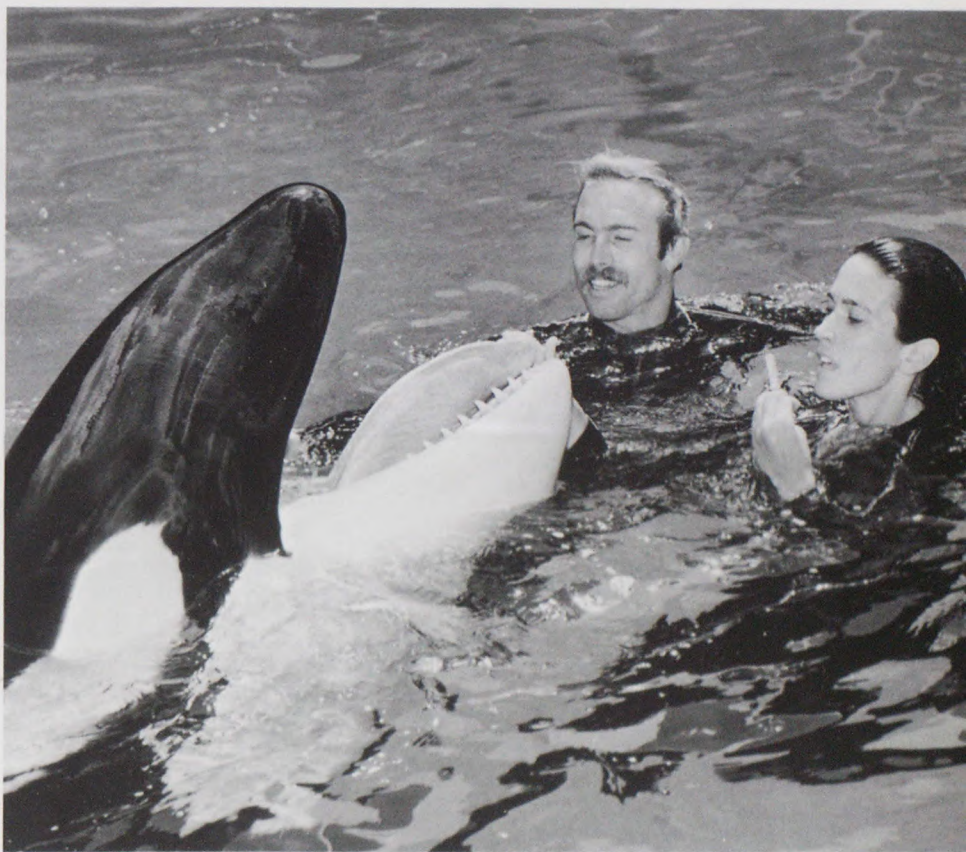
If shopping is your avocation, several Anaheim-area malls have free, direct bus service from convention hotels. For example, South Coast Plaza (714-241-1700) is a panoply of luxury stores—ranging from Cartier, Gucci, and Saks Fifth Avenue to Abercrombie & Fitch, Eddie Bauer, and Polo-Ralph Lauren. Other area complexes include The City Shopping Center and Westminster Mall.

Gourmets need not stray far from convention hotels for epicurean delights. The Anaheim Hilton features Hastings—a continental-flavor, New York-styled grill offering fine lunches and dinners of meat and seafood—and Pavia, with its Northern Italian selections. At the Anaheim Marriott, J.W.s features a French menu with *nouvelle cuisine* and hearty, family-style dining at La Plaza. Disneyland Hotel has a number of speciality restaurants—including Italian cuisine at Villa Verde, an elegant American culinary sampling at Granville's, seafood with a waterfront view at Shipyard Inn, and beefeater fare in an Early California décor at El Vaquero.

The PP of A 95th International Exposition of Professional Photography extends photographers a professional educational treat—a convention that is filled with profit-generating seminars along with a state-of-the-art trade show, exhibiting the latest photographic technology on the market today.

On top of that, the Anaheim site offers PP of A members and their families after-hours, and pre- and post-convention activities for relaxation, entertainment, and a series of photographic opportunities seldom found in one location.

Anaheim calls—be sure you answer. Capture the magic of the Convention and the enchantment of the setting! 



Sea World trainers play with a friendly, 4,000-pound killer whale, one of the star performers appearing in the San Diego, Misson Bay, park's multi-species aquatic shows.



Showdown or hoedown? A cast of classic Western characters parade through the streets of Ghost Town, a frontier mining town, located at Knott's Berry Farm near Anaheim.

Advertising photography estimate/invoice forms

Illustration photographers hope new standard forms will improve understanding between advertising agencies and studios

By JoAnne Strickland

Llustration photographers are working to standardize the way business is conducted with advertising clients. This reflects the growing problems in the industry of late payment, increased costs, advertising agencies demands for greater "backup" paperwork, and copyright disagreements.

One solution is a uniform, enforceable, legal agreement for photographers with common job estimate/invoice forms used throughout the advertising community.

A collection of national photography forms, developed by the Advertising Photographers of America, Inc., may set this standard. The APA is encouraging the use of these forms by all advertising and commercial photographers, including PP of A members, to help establish common agreement. No permission is required to reprint or copy the forms included with this article.

Modeled after forms used by the motion picture industry, the National Estimate/Invoice Forms specifically state terms and conditions for assignments, including billing of expenses, fee payment, and reproduction rights of advertising photography.

"These forms bring a great deal of clarity to the estimating process—improving communication with advertising agencies and clients," said Keehn Gray, executive director for the APA San Francisco chapter.

Seven forms include the Job Estimate/Confirmation; Invoice/Grant of Rights; Job Estimate Amendment, and a four-page form for detailed breakdown of expenses.

The Invoice/Grant of Rights form (shown on facing page) and the Job Estimate/Confirmation form (not illustrated) are nearly identical in layout and wording. The Invoice, however, lists actual expenses paid and billed to the agency, while the Job Estimate form, which initiates the procedure, is used to detail expected expenses for bidding the job.

When the client selects the photographer, the assignment is confirmed by an agency executive signing and returning

a copy of the Job Estimate form, which also indicates the agency agrees to the terms printed on the back of the form (seen on page 40).

"As long as you do the work pursuant to the description on the estimate form, it will be invaluable in a court situation—even if it isn't signed—if a problem should later arise. It's part of creating a legal paper trail," noted Gray.

The Job Estimate/Confirmation form differs only by one line, where it asks for the "Client Signature of Acceptance," while on the Invoice/Grant of Rights indicates in the same space the "Signature of Photographer or Representative" which indicates rights are granted to the client.

Note that the same terms and conditions agreement is printed on the back of both Job Estimate/Confirmation and Invoice/Grant of Rights forms. The agreement grants photo buyers reproduction rights for one year (unless another specific time period is indicated), conditional upon receipt of payment in full and use of copyright notice.

Other terms include return of all originals by date of first publication or reimbursement to photographers of \$1,500 for each transparency damaged or lost. Because this is a national form and local state contract laws differ, doublecheck with your attorney before you adopt some or all of the terms and conditions.

"Most photographers in the past have simply asked advertising agencies what's the job, when do I show up, and here's my bill—without any pre-conditions," said Chicago-based John Welzenbach, APA national second vice-president.

"Auto mechanics or house painters give you estimates with conditions that must be adhered to. The fact that photographers are now beginning to state in their estimate forms certain conditions—that's interesting in itself," he said.

The Job Estimate Amendment form (not illustrated here) is used to indicate changes during from the original assignment, which cause new and increased expenses—such as prop rentals, addition-

al models, or increased film and processing. The form is designed for descriptions of these changes and/or additional usage rights, expenses and fees, client's signature, and the date the amendment is signed. The statement, "By reference this addendum is made part of the Job Estimate/Confirmation and all terms and conditions apply," is also included.

Four expense forms, (shown on page 41), serve as a guideline to organize and enumerate expenses so photographers won't overlook out-of-pocket charges that should be included. The expense sheets permit detailed descriptions of estimated and actual costs of pre-production and wrap crew; production crew; sets; props and wardrobe; film and prints; studio and equipment; location and travel; insurance, messengers/trucking; casting; talent expenses and fees; creative fees, and miscellaneous.

A sample copy of the National Estimate/Invoice Forms can be obtained from regional APA chapters in Atlanta, Chicago, Los Angeles, San Francisco, and New York.

The estimate/invoice forms make the strongest impact when the photographer's or studio's individual name, logo, and address is imprinted at the top of each page—this has a more professional appearance than a generic form. It is recommended that the estimate/invoice forms be reproduced with the studio information by a local business form printer. Photographers should also make sure that the layout and line spacing of their personalized printed forms are compatible with the studios' existing billing and typing system. For example, if a computerized billing system is used, the form layout should match the format of the studio's computer printer.

"These forms help photographers organize their thinking about a job and each aspect about the job," said Gray. "It's an organizing system. Many photographers, who have used the forms, report that they have helped their business tremendously." □

Invoice/Grant of Rights

TO: _____	DATE: _____
	CLIENT/PRODUCT: _____
	SHOOT DATE(S): _____
	AGENCY P.O. NO.: _____
	AGENCY JOB NO.: _____
	ESTIMATE/STUDIO JOB NO.: _____
	ART DIRECTOR: _____
	ART BUYER: _____

JOB DESCRIPTION/REPRODUCTION RIGHTS REQUIRED: _____

MEDIA USE: _____	TIME PERIOD: _____
------------------	--------------------

Neither Photographer nor Representative can grant rights on behalf of a third party.

Summary of Production Expenses and Charges:	Totals
A PRE-PRODUCTION AND WRAP:	\$
B PRODUCTION CREW:	
C SETS:	
D PROPS AND WARDROBE:	
E FILM AND LAB WORK:	
F STUDIO AND EQUIPMENT:	
G LOCATION AND TRAVEL:	
H INSURANCE:	
I MESSENGERS/TRUCKING:	
J CASTING:	
K TALENT EXPENSES: (IF STUDIO PAID)	
L TALENT: (IF STUDIO PAID)	
M MISCELLANEOUS:	
MARK-UP (PERCENT):	
TOTAL PRODUCTION EXPENSES AND CHARGES:	\$

Summary of Fees:	Totals
N CREATIVE FEES: _____ (ADDITIONAL USAGE FEE): _____	
PRE-PRODUCTION FEE: _____	
TRAVEL FEE: _____ WEATHER DELAYS @ _____ /DAY	
TOTAL FEES:	\$

JOB ESTIMATE AMENDMENT(S): _____	
SUBTOTAL EXPENSES, CHARGES AND FEES:	\$
SALES TAX, IF APPLICABLE: _____	
GRAND TOTAL:	\$
CASH ADVANCE REQUIRED: _____	
BALANCE (Balance Due on Receipt of Invoice): _____	\$

TALENT FEES (Client Paid): _____ ; Production Total Incl. Client Paid Talent Fees: _____ \$

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3. **Cancellations and Postponements:** The Client is responsible for payment of all expenses incurred up to the time of cancellation or postponement, plus 50% of the Photographer's fee. If notice of cancellation or postponement is given less than two business days before the shoot date, the Client will be charged 100% fee. *Weather postponements:* Unless otherwise arranged, the Client will be charged 100% fee if postponement is required due to weather conditions on location and 50% fee if postponement occurs before departure to location.
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A Pre-production and Wrap Crew

	Days	Rate	O/T/H	ESTIMATED	ACTUAL
1 PRODUCTION COORDINATOR					
2 ASSISTANT					
3					
4					
5 RESEARCH					
6 PROP STYLIST					
7 WARDROBE STYLIST					
8 HOME ECONOMIST					
9 MODEL MAKER					
10 CLEAN-UP/RETURN					
11					
12					
13					
14					
15					
16					
17					
SUBTOTAL A				\$	\$

B Production Crew

	Days	Rate	O/T/H	ESTIMATED	ACTUAL
18 PRODUCTION COORDINATOR					
19 ASSISTANT					
20					
21					
22 PROP STYLIST					
23 WARDROBE STYLIST					
24 MAKE-UP STYLIST					
25 HAIR STYLIST					
26 HOME ECONOMIST					
27 MODEL MAKER					
28 WELFARE/TEACHER					
29 POLICE/SECURITY					
30 FIREMEN					
31					
32					
33					
34					
35					
36					
SUBTOTAL B				\$	\$

C Sets

	ESTIMATED	ACTUAL
37 SET DESIGNER		
38 ART WORK		
39 CARPENTERS		
40 PAINTERS		
41 OUTSIDE CONSTRUCTION		
42 LUMBER/HARDWARE		
43 BACKGROUNDS/SURFACES		
44 MATERIALS		
45 SUPPLIES/WALL COVERING		
46 STRIKE CREW		
47		
48		
49		
50		
SUBTOTAL C	\$	\$

G Location and Travel

	ESTIMATED	ACTUAL
97 LOCATION SCOUT		
98 LOCATION SCOUT EXPENSES		
99 LOCATION SEARCH FIRM		
100 USE OF LOCATION FILES		
101 PERMITS		
102 PERMIT SERVICES		
103 LOCATION FEE		
104 LOCATION OVER TIME		
105 SECURITY/GUARDS		
106 CAR RENTAL		
107 TRUCK/VAN RENTAL		
108 MOTOR HOME/DRESSING ROOM RENTAL		
109 LIMO (CELEBRITY SERVICE)		
110 MILEAGE/PARKING/GAS/TOLLS		
111 TAXI		
112 GENERATOR RENTAL/OPERATOR		
113 OVERWEIGHT BAGGAGE & INSURANCE		
114 DOCUMENTS/CUSTOMS		
115 PER DIEMS NO. OF PEOPLE () X AMT./PERSON/DAY () X NO. OF DAYS ()		
116 AIR FARES NO. OF PEOPLE () X COST PER FARE ()		
117 HOTELS NO. OF PEOPLE () X COST PER ROOM () X NO. OF NIGHTS ()		
118 MEALS NO. OF PEOPLE () X AMT./PERSON/DAY () X NO. OF DAYS ()		
119		
120		
121		
122		
SUBTOTAL G	\$	\$

H Insurance

	ESTIMATED	ACTUAL
123 SHOOT INSURANCE		
124 LIABILITY INSURANCE		
125 SPECIAL INSURANCE		
126		
127		
SUBTOTAL H	\$	\$

I Messengers/Trucking

	ESTIMATED	ACTUAL
128 MESSENGERS		
129 TRUCKING		
130 OVERNIGHT COURIER		
131 AIR FREIGHT		
132 CRATING		
133 RENTAL VAN/TRUCK		
134		
SUBTOTAL I	\$	\$

J Casting

	ESTIMATED	ACTUAL
135 CASTING FEE		
136 FACILITIES		
137 FILM		
138 USE OF CASTING FILES		
139 EQUIPMENT		
140		
141		
142		
143		
SUBTOTAL J	\$	\$

D Props and Wardrobe

	ESTIMATED	ACTUAL
51 PROP PURCHASE		
52 PROP RENTAL		
53 FOOD/GROCERIES		
54 HOME EC SUPPLIES		
55 STYLIST EXPENSES		
56 PRODUCT PREPARATION		
57 COSTUME DESIGNER/SEAMSTRESS		
58 WARDROBE PURCHASE		
59 WARDROBE RENTAL		
60 WIGS/MAKE-UP		
61		
62		
63		
64		
SUBTOTAL D	\$	\$

E Film and Prints

FILM	COLOR		B & W		POLAROID		PROOFS		ESTIMATED	ACTUAL
	#	\$	#	\$	#	\$	#	\$		
65 35										
66 120/220										
67 4x5/57										
68 8x10										
69 LAB CHARGES (O/T/RUSH)										
70 FILM TESTS										
71										
PRINTS	COLOR				B&W				ESTIMATED	ACTUAL
	Size	#	\$		Size	#	\$			
72 ROUGH PRINTS										
73 REPRO PRINTS										
74 DUPES										
75 LAB CHARGES (O/T/RUSH)										
76										
77										
SUBTOTAL E									\$	\$

F Studio and Equipment

	ESTIMATED	ACTUAL
78 RENTAL FOR BUILD/LIGHT/STRIKE		
79 RENTAL FOR SHOOT DAYS		
80 OVER TIME HOURS		
81 POWER/LIGHT CHARGES		
82 TELEPHONE		
83 MISC. STUDIO CHARGES		
84 CYC PAINT & RETURN		
85 PRODUCTION SUPPLIES		
86 SPECIAL EFFECTS RIG		
87 COLOR CORRECTION MATERIAL		
88 GRIP EQUIPMENT RENTAL		
89 LIGHTING RENTAL		
90 SPECIAL CAMERA/LENS RENTAL		
91 EQUIPMENT CHECKOUT/CLEAN/RETURN		
92 STORAGE		
93		
94		
95		
96		
SUBTOTAL F	\$	\$

G Location and Travel

	ESTIMATED	ACTUAL
97 LOCATION SCOUT		
98 LOCATION SCOUT EXPENSES		
99 LOCATION SEARCH FIRM		
100 USE OF LOCATION FILES		
101 PERMITS		
102 PERMIT SERVICES		
103 LOCATION FEE		
104 LOCATION OVER TIME		
105 SECURITY/GUARDS		
106 CAR RENTAL		
107 TRUCK/VAN RENTAL		
108 MOTOR HOME/DRESSING ROOM RENTAL		
109 LIMO (CELEBRITY SERVICE)		
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114 DOCUMENTS/CUSTOMS		
115 PER DIEMS NO. OF PEOPLE () X AMT./PERSON/DAY () X NO. OF DAYS ()		
116 AIR FARES NO. OF PEOPLE () X COST PER FARE ()		
117 HOTELS NO. OF PEOPLE () X COST PER ROOM () X NO. OF NIGHTS ()		
118 MEALS NO. OF PEOPLE () X AMT./PERSON/DAY () X NO. OF DAYS ()		
119		
120		
121		
122		
SUBTOTAL G	\$	\$

H Insurance

	ESTIMATED	ACTUAL
123 SHOOT INSURANCE		
124 LIABILITY INSURANCE		
125 SPECIAL INSURANCE		
126		
127		
SUBTOTAL H	\$	\$

I Messengers/Trucking

	ESTIMATED	ACTUAL
128 MESSENGERS		
129 TRUCKING		
130 OVERNIGHT COURIER		
131 AIR FREIGHT		
132 CRATING		
133 RENTAL VAN/TRUCK		
134		
SUBTOTAL I	\$	\$

J Casting

	ESTIMATED	ACTUAL
135 CASTING FEE		
136 FACILITIES		
137 FILM		
138 USE OF CASTING FILES		
139 EQUIPMENT		
140		
141		
142		
143		
SUBTOTAL J	\$	\$

K Talent Expenses

	STUDIO PAID	CLIENT PAID	ESTIMATED	ACTUAL
144 MILEAGE/PARKING/TAXI				
145 PER DIEMS NO. OF TALENT () X AMT./PERSON/DAY () X NO. OF DAYS ()				
146 AIR FARES NO. OF TALENT () X COST PER FARE ()				
147 HOTELS NO. OF TALENT () X COST PER ROOM () X NO. OF NIGHTS ()				
148 MEALS NO. OF TALENT () X AMT./PERSON/DAY () X NO. OF DAYS ()				
149				
150				
151				
152				
SUBTOTAL K	\$	\$	\$	\$

L Talent Fees

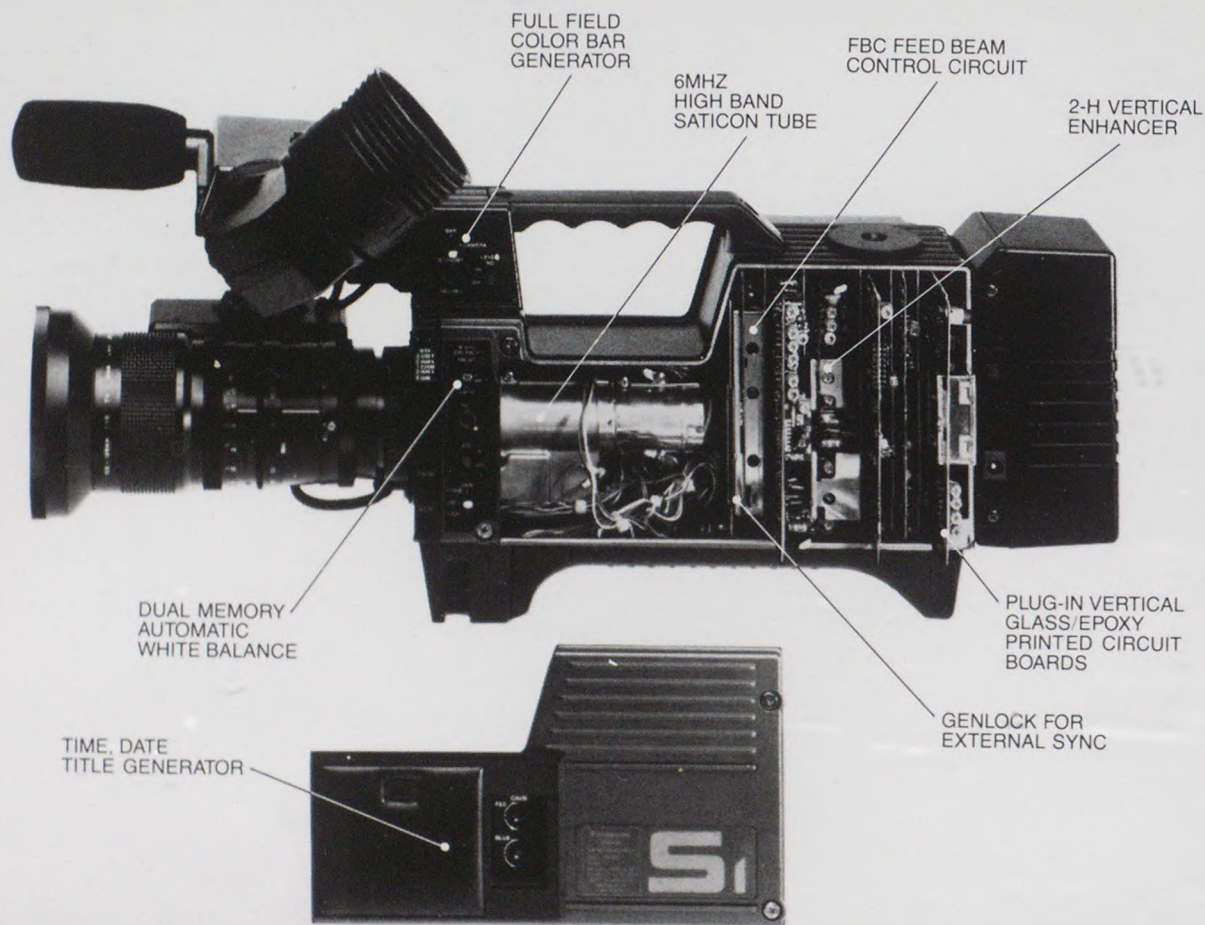
	STUDIO PAID	CLIENT PAID	ESTIMATED	ACTUAL
153 ADULTS NO () X HRS/DAYS () X RATE ()				
154 MINORS NO () X HRS/DAYS () X RATE ()				
155 EXTRAS NO () X HRS/DAYS () X RATE ()				
156 FITTINGS				
157 OVER TIME HRS NO HRS () X (4 RATE) () NO HRS () X (2 RATE) ()				
158 TRAVEL TIME NO. OF TALENT () X COST PER PERSON () X NO. OF DAYS ()				
159 TALENT USAGE BONUS				
160 TALENT AGENCY MARK-UP				
161 ANIMALS/TRAINERS				
162				
163				
164				
165				
166				
SUBTOTAL L	\$	\$	\$	\$

M Miscellaneous

	ESTIMATED	ACTUAL
167 LONG DISTANCE		
168 CATERING		
169 GRATUITIES		
170		
171		
172		
173		
174		
175		
176		
177		
178		
SUBTOTAL M	\$	\$

N Creative Fees

	ESTIMATED	ACTUAL
179 CONSULTATION		
180 MAIN ILLUSTRATIONS		
181 SECONDARY ILLUSTRATIONS		
182 EXPERIMENTAL		
183		
184		
185		
186		
187		
SUBTOTAL N	\$	\$



THE SINGLE-TUBE CAMERA WITH THE HIGHEST RESOLUTION AND MORE. THE PANASONIC® S-1.

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Panasonic
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More info? Circle 44

Electronic portfolios entice clients



The wide availability of professional videotape players at advertising agency and corporate marketing offices offers commercial photographers the opportunity to make dramatic video presentations of their still photography portfolios.

An easy-to-reproduce video portfolio also has the added advantage of providing access to many time-crunched executives at their convenience. Also, a photographer isn't tying up an expensive, one-of-a-kind collection of prints or transparencies as an unproductive "leave behind".

Less than two decades ago, most agency art directors would cordially greet any photographer that knocked on their doors. But due to the growing number of competitive photographers, only a few

Transferring still
photography
presentations
to video can open
doors to commercial
accounts

By Anthony Fisher
M.Photos.

are lucky to gain access to the offices of today's busy art directors. Being turned away from potential clients' offices can be frustrating, and downright depressing. I have discovered, however, that art directors—wary of thumbing through stacks of print portfolios—are intrigued and impressed by video portfolios.

Last year, my three-member studio staff created our first video portfolio. Since then, the portfolio has won two major advertising agency accounts. Our video portfolio, which consists of a series of still im-

Anthony Fisher, M.Photos., Toronto, Canada, created this image for a Sony Canada magazine advertisement. The rich blue background—integral to the ad campaign—was made by lighting a seamless with blue gel-covered strobes.

“Our video portfolio, which consists of a series of still images transferred to videotape along with a lively soundtrack, keeps the telephone ringing with calls from potential buyers who want to see more of our work.”

ages transferred to videotape along with a lively soundtrack, keeps the telephone ringing with calls from potential buyers who want to see more of our work.

Since my studio is not equipped to produce a sophisticated videocassette, I employed an outside service to transfer our images and dub a musical background track. This process can cost between \$100 to \$600, depending on the quality and length of the videotape (if you are not in close proximity to a video transfer company, a local television station can do the transfer for you). Before we actually transferred our images to videotape, we prepared and edited the portfolios' soundtrack and images.

I decided not to write a script first, since the flow of images was more important than the narration. Therefore, we concentrated on preparing a soundtrack, because the music will determine the pace of the portfolio's images. I planned to vary the time each image was displayed; therefore I chose a combination of popular classical pieces with different beats and tempos. The pre-recorded soundtracks were purchased from a music library which offered commercial material along with copyright use approval at a reasonable price. Remember, if you pick up music from commercial records and tapes, or reproduce music from radio broadcasts without making royalty payments, you are infringing on the creator's copyrights.

Two record turntables and a \$50 Radio Shack sound mixer were used to record the musical track onto an audio cassette tape. However, I later found that a reel-to-reel tape recorder is better for sound mixing since you can edit more accurately.

My first video portfolio was 7½ minutes in length. However, I soon reduced it to 5 minutes after several art directors suggested it was too long. Subsequently, I found research studies state that 4- to 5-minute programs are ideal to keep viewer attention high.

Next, images were chosen to match the

music. Needless to say, I selected the best photographs my studio had to offer. These were transferred to horizontal-format 35mm slides to match the video screen-format—since many of the photographs originally were made for vertical-format magazine and newspaper layouts.

I used black backgrounds on the sides of vertical photographs when I duplicated transparencies or copied prints so that non-image areas on the video screen would not be intrusive. I cropped the photographs as tight as possible, so the TV images would be as large as possible.

A two-projector audiovisual slide show incorporating the soundtrack was produced for our own preview. First, I listened closely to the music and visualized what I planned to do with the images. A light box was used to edit the image sequences and help visualize cuts, dissolves, and special effects in the final videotape. When I felt that the timing of the music was correct, I arranged the slides in trays and ran through the slides using a Clear Light Micro-Diamond No. 1 Dissolve unit to visually reproduce the effects of fades and dissolves.

In this process, I found I had too many slides and eliminated some. Eventually, I coordinated the images to be perfect sync with the soundtrack. Next, working with a Sharp Electronics RD688AV cassette recorder/player, which produces four-track cassettes, I selected two tracks for the music and the third track to record pulses to activate the dissolve unit on playback. The fourth track was used to incorporate a voice-over commentary which described my studio operation and special techniques used in the photography. The voice-over message can be a soft or hard sell, but should be brief and specially tailored to your operation. I recommend that the script be personally written by the photographer; however, if you need assistance, you may be able to consult a friendly copywriter who hopefully will help you free of charge.

The last step in the production process was to take the soundtrack and images

to a local video transfer service. Most advertising agencies are equipped with ¾-inch U-Format video players (½-inch VHS and Beta formats are not considered professional systems in the industry).

We made our transfer with a production house using an optical bench and a Telecine unit—it's one of the best and most expensive way to go. The inexpensive approach is to rear project the slides on a screen and videotape directly with a video camera. The cost making duplicates of ¾-inch videocassettes is approximately \$25, or several original tapes can be made of the material at the production house.

I believe the use of ¾-inch videotape not only helped ensure my portfolio would be viewed, it tells an art director that I am a savvy, professional commercial photographer. I cannot stress strongly enough the importance of creating your video portfolio on ¾-inch tape. Many art directors will ignore a ½-inch videocassette tape, but they seem to immediately pick up a ¾-inch cassette out of curiosity. The ¾-inch format is the medium to which they're accustomed, and chances are they don't have a VHS or Beta recorder on hand to play that format tape.

After two days of work, our video portfolio was complete. We soon found that the video portfolio was a great sales tool. We research agencies and executives in charge of specific accounts we want to pitch. After picking our target, the tape—accompanied by a letter expressing our concern regarding the importance of the executive's time and the suggestion that he preview our tape at his leisure—is delivered by courier, who obtains a signed receipt from the agency showing that the cassette arrived. This type of delivery doesn't permit the excuse that the tape didn't arrive, and often intrigues an art director regarding the importance of the contents.

Three days after the tape is sent, I make a personal telephone call to the advertising executive and ask if the videotape has been viewed and arrange an appoint-

ment with him. I find that 80 percent of the art directors grant me an interview. After the visit, I follow up with a series of telephone calls and letters accompanied with recent ad tearsheets of my work until we get an assignment.

If the art director is not interested and cannot be persuaded to make an appointment, a courier is sent to pick up the tape. We have had tapes out for two months, but we have yet to lose one.

If you decide to create your own video portfolio in-house, you should be able to produce it for less than \$1,000, even when renting the audiovisual equipment. If you compare this to the cost of an ad in *The Creative Black Book* or *Art Directors' Index*, for example, you'll find that you have a valuable sales tool you can use over and over again for less than the cost of one page of directory advertising. However, a video portfolio shouldn't replace your print ads—it should work with them to increase your business and save valuable time.

Here are a couple of tips for creating your own video portfolio:

- The images you choose to show on your videotape should not only be your best, they should target the market you're after. Don't show industrial shots, if you want to do product photography. If necessary, make a series of different video portfolios appealing to several kinds of clients.

- Remember that you are showing your work to professionals. If your portfolio isn't professional, you hurt your business. The images should never be boring; the presentation should entice the viewer.

- Don't be afraid to ask your friends in the advertising business to help you design and produce your video portfolio.

- Be sure to use 1/4-inch format!

Whether or not you already have an active advertising and promotion program, the video portfolio is an excellent way for small and large studios to obtain maximum exposure at a reasonable cost. □



Anthony Fisher, M. Photog., has been owner of P.A.U. Photographic Ltd., Toronto, for fifteen years. The award-winning photographer, named the 1978 PP of Canada Photographer of the Year, holds a Master of Photographic Arts by the PP of Canada, an Associate of the Institute of British Professional Photographers, and is a Fellow of the Professional Photographers of Ontario.

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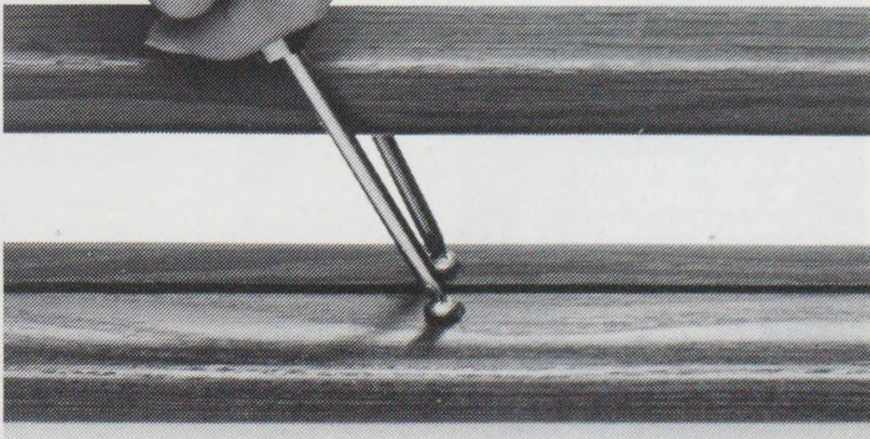
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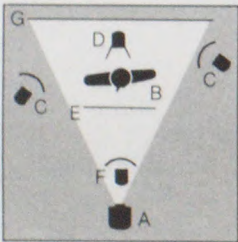
More info? Circle 45

people photography:

Models, mortals, and Jill

By Gary Bernstein

This advertising photograph of actress Jill St. John was created by Gary Bernstein for Lee Rich, Inc. The image was exposed at $1/8$ on Kodak Ektachrome 64 Professional film. **DIAGRAM:** (A) Hasselblad EL/M camera with 150mm Zeiss Sonnar lens; (B) subject; (C) two 400-watt-second Photogenic Versatrons bounced into two 45-inch Halos; (D) 400-watt-second Photogenic Porta Master with barndoors for hairlight; (E) silver Photogenic Silfoil reflector; (F) 800-watt-second Versatron diffused through a 32-inch Halo main light; (G) white background.



© G. BERNSTEIN 1985

It was a number of years ago that Jill St. John first caught my eye. I wasn't alone—ask any red-blooded male! Many years later, and specifically, a few weeks ago, I had the opportunity to work with this beauty. The shoot was part of an advertising campaign for Lee Rich, Inc. At the end of the session, Jill and I shot a few beauty head shots for personal and publicity use. But we'll continue with Jill later in the column.

It was also a few weeks ago that our inimitable editor, Alfred DeBat, and I spoke. During our conversation, he suggested I write a column on the differences between working with celebrities, professional models, and "normal people".

Perhaps the reason I've avoided the subject for so long is that in spite of most photographers' desire for hard, fast rules, the topic lends itself to anything but rules. Individuals are individuals—be they celebrity, model, or non-professional—and they must be evaluated and treated as such.

Are celebrities more demanding than non-celebs? Sometimes. Are models better in front of the camera than celebrities? Sometimes. Get the point? So, let's try a stream-of-consciousness approach to the psychology of working with people. For when all is said and shot, your results, (and your clients' appreciation—or lack of it), are dependent upon winning the subject's confidence and complete cooperation.

This personal relationship often must be established instantly. A confident, happy, subject is a malleable subject—willing to experiment with, give, and project emotional energy as they've never given before. That's my goal, and nothing less will suffice!

It is your job as a photographer to know when you have cooperation to that extent and when you don't. If it's anything less than complete, your photographs will reflect the lacking. Remember, the eyes never lie—and your clients will detect every nuance, every time.


The first thing I do when I meet a subject, (often the day of the shoot), is determine her or his needs, and how I'd like to see that person depicted. Naturally, I'm first concerned with his or her comfort. The staples are supplied—food, drink, music, and a staff capable of running out the door for Poland Water, if Perrier isn't the order of the day. Beyond that, the relationship is a personal one. The way I interact with my subjects will be totally different from how you might interact with the same subject. We're all unique entities, (including you and I), and consequently, each relationship is unique. It would be misleading to state that my relationship with Billie Jean King is similar to my relationship with John McEnroe.

So what's the answer? Dedicate yourself to each subject. Relegate your own

feelings and needs to second place, if necessary, to your subject's comfort. Foremost in developing the strength to give and inspire is the development of your own confidence. You must know the available photographic avenues like the back of your hand. Avoid falling prey to schooled, predictable photography. Realize that although rules provide a strong point of departure, they produce boring pictures in the long run. Question those who preach standard lighting, standard posing, or anything standard! Each subject is special and deserves to be treated as such.

Once you've mastered your medium, and feel confident to handle any photographic situation, then, and only then, are you free to dedicate yourself fully to your subject, free to inspire, and free to create. When the desire is there on your part, it will be felt and reflected by your subject. The key word is *confidence*—your confidence in your own ability. My goal at every photo session is to produce the finest photographs ever taken of the subject.

Beautiful Jill St. John was photographed with a Hassleblad EL/M camera with a 150mm Zeiss Sonnar lens set at f/8 on Kodak Ektachrome 64 Professional film. A white background was underexposed by two f/steps, producing a gray tonality. The even, gray background is produced by two 400-watt-second Versatrons bounced into two 45-inch Halos (see diagram). My main light was an 800-watt-second Photogenic Versatron diffused through a 32-inch halo. Beneath Jill's face, I positioned a small silver Photogenic Silfoil reflector. A Photogenic Porta Master 400 with barn doors was positioned above Jill for hairlight. It recorded an f/12.5—one-and-a-half f/steps greater light than that reaching her face. Metering was via an incident exposure meter.

As for the lady's confidence...let's just say it exuded from the room. 



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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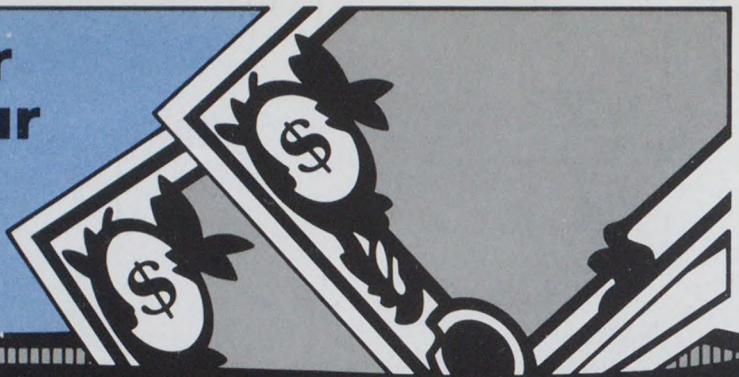
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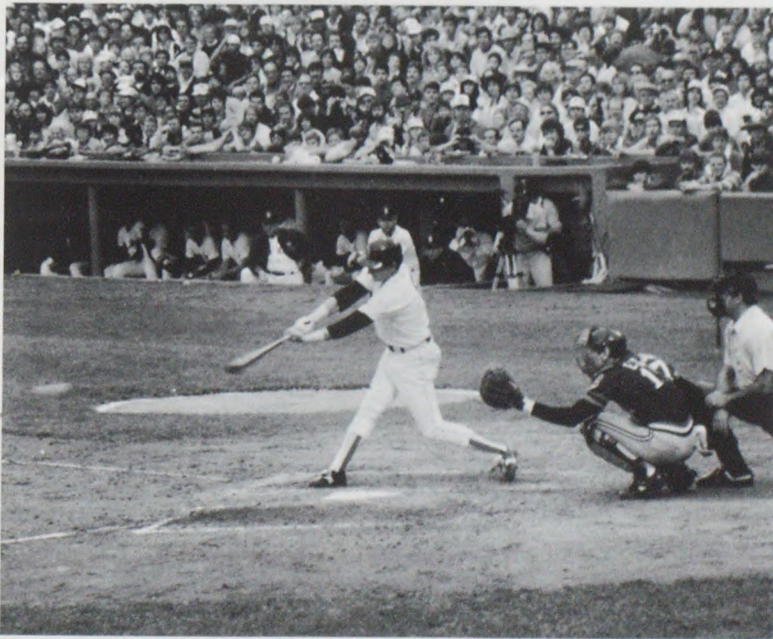
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Doing business the old-fashioned way

Bartering may be a primitive way to exchange goods and services—but it still works

By Mark Haskell



Mark Haskell, Camden, Maine, used a 35mm SLR Nikon FM camera and Soligor 70-210mm zoom lens to capture Boston Red Sox's Carl Yastrzemski's last base hit in his 23-year career. The image was exposed using available light at f/8 for $\frac{1}{250}$ second on Kodacolor 400 film. Haskell spent several days with the baseball team in Florida and attended the last game of the year. In return, he donated photographs for a local radio auction for the team's official charity, "The Jimmy Fund"—selling for \$120 each.

Bartering is a way of life that has almost been completely forgotten. Yet, it is something anyone can do.

Although my Camden, Maine, studio specializes in weddings and portraiture, I've had assignments where I've had to bask in the Florida sun; take swings at Red Sox's pitcher Luis Tiant's curve balls; maneuver through white water rapids down a mountain stream, and ski at one of the Northeast's premiere resorts.

Bartering simply means providing goods or services in exchange for goods or services you may need or want. I'm willing to swap my time and talent for just about anything.

It began while I was serving as president of the Maine Professional Photographers Association (MPPA). Along with the MPPA board, I arranged a trade with Sugarloaf USA, located in the southwest part of Maine. The problem wasn't with their ski revenues, however. During spring and summer months, tourists vacationing in Maine often head for the coastal towns and seashore. Sugarloaf management realized the need to promote itself as a year-round resort, other than just a prime ski resort. It was decided that photography was the key to launching their new promotional campaign. Thus, MPPA members exchanged their time and talents for an all-expense-paid weekend at the resort.

The photographic images taken have since been used in many ways. One is a multi-media presentation that made its debut

at the annual MPPA State Convention. Every image was created by a Maine photographer, and many photographs were of MPPA members and their families. The presentation showed them horseback riding, hiking, fishing, and relaxing in the afternoon sun while watching a ballet. The production was well-received and was shown again at the Professional Photographers Association of New England (PPANE) convention.

As a token of appreciation for the outstanding presentation, Sugarloaf USA presented MPPA with a generous donation to the Association's Scholarship Fund.

Another memorable experience I had due to bartering my photographic services was in professional baseball. I noticed a story in my local paper that the Boston Red Sox had planned a Fantasy Camp. I contacted the baseball camp's founder and organizer, John Savage, and was surprised and delighted to discover that they were looking for someone to meet their photographic needs. My responsibilities would include playing ball with the pros, photographing the entire baseball team, and getting candid photos of the pros and campers together.

Anticipating a unique experience, I packed my equipment and plenty of film, grabbed my baseball glove, and headed for Florida.

When I arrived, I located a color lab service and a black-and-

white darkroom. These prints would be used in the Player Program distributed at the duration of the camp when the baseball addicts would fulfill their fantasy of a lifetime—playing baseball with the Boston Red Sox. I shot 700-odd photographs—an assignment that will always be one of my most memorable.

However, these were major deals and do not happen every day. What does happen on a regular basis is the opportunity to work with local merchants. I've exchanged my photographic services for everyday needs such as firewood (an important commodity in Maine), home improvements, meals in local restaurants, and entertainment. But I strongly urge anyone to check their state's regulations before embarking on a bartering career.

According to the Maine State Law Library, "merchandise" is defined as any objects, wares, goods, commodities, or services. Or, more easily said, anything we care to barter for.

"Sale" refers to any transfer, exchange, barter, offer, sale, or attempt to sell any merchandise for cash, credit, or other considerations. This basically means if you give something, you'll receive something.

But the problem I faced was how to record bartering for tax purposes. I spoke with the Maine Attorney General's office. They advised me to establish a fair and reasonable value to the goods and services I received and record it as income. This means all of my expenses and deductions had to be recorded.

Setting values on goods and services that are given and received is very important. Because photography is a popular service, you can barter your talents for just about anything.

My other consideration was sales tax. According to the Maine

Sales Tax Commission, the swap of services is not taxable; but the swap of "tangible goods" is taxable. Tax is based on the selling price. If no actual price was paid, it is based on the suggested retail or fair market price.

The saying "As Maine goes, so goes the nation" may be true; however, this doesn't necessarily apply to all situations. Review your state's bartering laws and confer with your accountant. By being willing to work with people, you can go many places and see many things—and leave your checkbook home! ☐



Mark Haskell is vice-president of PPANE and is the Maine Portrait Division Councilman to PPA. He has also served as president of the Maine Professional Photographers Association. Haskell founded Mark Haskell Associates Professional Photography seven years ago, which specializes in weddings and portraiture. He also teaches classes in local adult education programs.

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Volunteer programs spotlight your studio

By John Giolas

You can attract new business and put your studio in the spotlight by volunteering as a guest speaker at community service clubs and civic organization meetings.

Chances are your community has one or more clubs that are eager for program support from local business people. Club program committees need speakers. And, let's face it, you could use the exposure. Some clubs have as many as fifty meetings annually, each needing a guest speaker. Multiply this figure by as many organizations that are in your area and you'll get a reasonable idea of how many people are nearly begging for your help.

All you have to do is get involved with the clubs and let them know you have an informative program to present. After your first program, word will spread to other program people, and presto...you're a busy celebrity.

It sounds easy, and it is. But, speaking in front of an audience wreaks havoc on the nerves of some of the best photographers. To overcome the stage fright jitters, first remember that photography is an exciting business, and that you have the advantage of getting paid for what many people do just to have fun. After you realize you have an intriguing topic to present to plenty of interested people, the next step is to consider the visual aids available to help deliver your speech.

Eastman Kodak Company, for example, has an array of off-the-rack audiovisual slide shows covering a myriad of photographic topics. With these, all you have to do is set up a projector, pop in the slides, and push a button. After your presentation, you can open the floor for questions. You'll be surprised how knowledgeable you are. After all, you are the professional—they're all amateurs. And it doesn't matter how large the group is. I've done programs in homes for just a few people, as well as speaking to an audience of 1,500. Yet I'd recommend that you start with a small group and build your confidence from there.

After your first nerve-racking public appearance, you'll feel much more comfortable the next time. Then you can start personalizing your programs and displaying your portraits during the presentation. An easy approach to this would be to give a talk on "Tips for Better Picture Taking," by you, the pro.

You can advise your audience on how to avoid common mistakes and suggest

that they always use fresh batteries, for instance, or what kind of film and flash to use. You can't miss with this program format. Practically everyone in your audience will own or have access to a camera that they aren't completely sure how to use. You can help them, and they'll love you for it.

As you gain more confidence, you can hype your show by advancing to a two or three slide projector presentation, adding music to your program. I gave a 24-minute, two-projector audiovisual show in my area thirty-seven times. After each show, people thanked me for the program and then asked about my studio prices.

Audiovisual shows are relatively inexpensive when you consider the impact that the show can have on your studio. The more projectors you can use, the more impressive your show becomes. With today's sophisticated equipment,



Audiovisual equipment required for a professional-quality civic or club slide presentation, as described by the author, includes two programmable slide projectors with two-tier stand, projector dissolve unit, with a two-channel or stereo tape player. In large halls, an amplifier and speakers may be added for better sound.


you are limited only by your imagination.

Yet you must remember to pattern your speech to fit your audience. If I am doing a local show, for example, I'll keep my lecture geared to an amateur or unsophisticated audience. I pass out brochures and, if the club allows it, I place "Thank you for listening" cards at each place setting, that entitle each listener to a complimentary sitting in my studio.

Thanks to my experience with audiovisual shows for community clubs, I can attest to the fact that they do pay off. Although you have to give a series of these programs before you reap the benefits of your efforts, you will notice an increased awareness of your studio after just a few programs.

It's worked so well for me that I am now known in my area as the "Singing Photographer," since I often incorporate my vocal and songwriting talents into my programs. Articles in local papers have sported headlines "Local Photographer Gives Photo Tips" and "John Giolas, CPP, Holds Photo Clinic in Mall". Even when I was engaged in other activities, the papers still heralded my name with headlines such as "Local Photographer Runs in Marathon".

Promoting your studio through community involvement is a long-range proposition—it is seed planting for future growth—and it works. Each survey I've read confirmed that word-of-mouth is still our best advertising. I can think of no better way to get the word out than by taking your message directly to the people.

Let them know who you are and what you do. Show them your product. Entertain and educate them as you promote your studio, and they'll thank you for it. Get involved in your community and the people will get involved with your studio. 



John Giolas, CPP, a PP of A, PP of Indiana, and PP of Northern Illinois member, has been the owner of John Giolas Photographers for twenty-seven years.



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by Marty Rickard
M. Photog. Cr., CPP

Legalities and realities of copyright law

It's time someone tells the truth about the copyright law! Does it really protect the average studio owner? The answer is no. The law is a Catch-22—if you satisfy the requirements to copyright your work, you'd still probably lose a lawsuit even if the judge rules in your favor on most issues. The fact is, the present law is so vague, even the best case may not win, or you may not recover damages worth fighting for.

Copyright law is like a heavily-diffused photograph where form exists, but details are so fuzzy that no one is sure about them. The obvious solution is that Congress should clarify the law and professional photographers should concentrate their efforts toward that objective.

Copyright registration procedure is simple. Call the Copyright Office at 202-287-9100, or write to the Library of Congress, Washington, DC 20559, and request Form VA, for visual arts. Complete and return the form with \$10 and two copies of your portrait. Copyright protection lasts for the creator's life plus fifty years.

Although registration is not mandatory, it gives photographers a few legal benefits. Most of your work is copyrighted from the moment it is created in a "fixed form," or when your negatives come out of the soup. Registration establishes a public record of your claim, and hence is important to prove your case in court. You can delay registering your work until after an infringement and still file a lawsuit, but you lose certain benefits.

If registration is not required, how do you assure protection? You must affix a copyright notice on each print that includes the year, your name, and either the word "copyright", the symbol "©", or the abbreviation "Copr."

That's the easy part. If you file an infringement suit, things get difficult. Who do you sue—your customer or the guilty lab? If you followed proper procedure, you can sue one or both of them, but the bad public relations generated by suing a local customer would likely negate your monetary gain if you win.

Here's a fictitious scenario: Susie Smith places her senior photography order. You print the legal copyright notice on the front of each print including fifty wallet-size prints of a typical head-and-shoulders pose. Susie sends a copyrighted print to Outlaw Lab and buys fifty copies for \$15.

By chance, a friend of Susie's shows you an Outlaw Lab copy and asks why Susie's picture is green and fuzzy. You explain that your original print was good and Susie obviously had copies made.

You are furious. You visit Susie and she reveals the name of the lab. You forgive the Smiths and sue the lab. Your attorney tells you to register the portrait with the Copyright Office before suing. If your attorney knows the law, he will calm you and urge you to forget the suit. But let's assume legal action proceeds.

The first problem is authorship, or who owns the copyright. Certainly, the photographer has a right, but Form VA asks you to list other authors and if the work was "done for hire." "Work-made-for-hire" is defined as a work created by an employee within the scope of his or her employment—the employer is then considered the creator and author of the work.

Another definition is a work that is specially ordered or commissioned for use as a contribution to a collective work, such as an anthology or encyclopedia, if the parties sign an agreement stating specifically that it is "work-made-for-hire".

Most would assume that a studio photographer's work sold to a customer does not fall under either definition of "work-made-for-hire". The law, however, has not clearly defined employer and employee. One prominent Des Moines attorney, who has studied the present copyright law in depth, interprets the law to mean that your customers own the copyright to the negatives you photograph. So, if Susie didn't sign a statement releasing her copyright ownership, your suit may be dead.

Let's assume, however, that she signed the statement and the suit proceeds. The lawyers for Outlaw Lab will probably

argue that Susie had a legal right to order fifty billfold-size prints under the mysterious and nebulous "Fair Use" doctrine (given statute basis by Section 107 of the 1978 Copyright Law). In other words, Outlaw Lab's attorneys will say that Susie didn't sell the prints to compete with you, but gave them to classmates, which is harmless "Fair Use."

If the judge rejects the "Fair Use" argument, the opposition counsel may then claim that a simple head-and-shoulders pose lacks the creativity to be copyrighted. Outlaw Lab's lawyers will argue that the law only protects something that has an "original form of expression."

The attorneys may quote the law: "Works of artistic craftsmanship are registrable on Form VA, however, protection extends to their form, and not to their mechanical or utilitarian aspects. The design of a useful article is considered copyrightable only to the extent that such design incorporated pictorial, graphic, or sculptural features that can be identified separately from, and are capable of existing independently of, the utilitarian aspects of the article."

How was that for clarity? But let's assume the judge rules that it is "original and creative."

Outlaw Lab's attorneys may claim that you relinquish copyright ownership whenever you send a negative to any color lab. Outlaw Lab then demonstrates how technicians can alter or touch up a print from any negative, and claim that the lab therefore created the print in question and you own rights only to the negative. Again, let's say the judge rules against Outlaw Lab on this vague issue.

Remember that the judge can agree with Outlaw Lab's lawyers at any time and terminate the suit in their favor. But in our scenario, you finally win. Now Outlaw Lab must pay damages, but how much? Well, since you did not register the portrait for copyright prior to the infringement or within three months of "publication," you collect only the lab's profit and your sales loss.



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in the studio

Publication is another hazy term as the law relates to studio photography. The judge will probably rule that the publication date was enacted when you accepted the initial deposit or when the customer picked up the order.

Since you failed to register the copyright claim within three months or prior to infringement, the judge must deny all statutory damages and recovery of legal fees. You receive only Outlaw Lab's profit on the sale and the amount you would have received from fifty wallets—a figure most likely below \$50.

And, when your lawyer presents his or her bill for \$2,000, you can understand why it's a no-win situation.

But let's assume you learned your lesson and do everything to protect your work, including printing each portrait yourself. You register every portrait at an expense of \$10 each. If you do a thousand sittings a year, and the average customer selects three poses from each sitting, you must register three thousand portraits at a cost of \$30,000 annually. That's financial insanity.

There is a possibility that you could register several different subjects in a "collection". You save money since it costs only \$10 per collection, but the law is vague as it relates to studio photographers. Furthermore, as I understand it, this applies to an unpublished collection, and if the work wasn't published in the first place, how could it be copied?

Now, let's assume you win your court battle. You can recover your legal fees and statutory damages. In most cases where little actual or physical damage occurs, statutory awards are small. I doubt it would pay your registration costs. See what I mean by Catch-22?

The current copyright law offers little help. What can we do as professional photographers? I believe our best hope rests with a lobbying effort in Congress to request definition of the law and allow photographers to collect statutory damages and legal fees even though infringement occurs prior to registration.

The other option is grin and bear it. ☹

Marty Rickard, M.Photog.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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practical pointers



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

Versatile tape

A frequent contributor to this column, Steve Delloff, Fair Lawn, New Jersey, suggests 3M Artist Tape, No. 285, (mentioned in the July, 1985 column) for pasting copy in place and hiding lines and marks—the surface requires minimal retouching to mask edge lines. The tape is ideal for working with clip book art because the tape does not damage most paper surfaces. Clip book art can be removed from paste-up boards and retained for future use.

Rub-on press type, such as Letraset, adheres well to the top non-sticky side of the tape. It's easy to secure headline lettering on the tape and then position the adhesive strip on the board. The tape strip can be repositioned as often as needed—something which usually can't be done if rub-on type is directly applied to a paste-up board. After the press type is transferred to the tape, it can be sprayed with a fixative to prevent letters from flaking. You can also set the headline on Artist Tape, cut apart individual words or letters, and position them. Creating circular or curved headlines is relatively easy because the individual elements can be repositioned as needed.

Copyright symbols

At the recent Florida state convention, Ted Saylor exhibited an embossing stamp which helps photographers protect their copyrighted work. The stamp, called My ID, embosses the name, logo, and copyright symbol on prints and transparencies. The embossed message cannot be removed with solvent or dark ink. For more information, contact Ted Saylor Photographic Enterprises, 2312 Farwell Drive, Tampa, FL 33603.

Excess baggage

Jock Bethune, supervisor of audio visual productions at American Airlines, Dallas, sent the following information which should be of great interest to photographers who travel: "American Airlines is currently making special exception to its excess baggage charge for network/commercial film-making companies. Professional photographers may transport cameras, film, lighting, and sound equipment as

excess baggage aboard American Airline flights at substantially reduced rates. Each excess piece must not exceed 80 inches in size or 100 pounds in weight, and will be charged a nominal fee of only \$20.

"Simply identify yourself to the American Airlines passenger service agent as a professional photographer using your business card and Professional Photographers of America membership card. If the agent is not personally familiar with the policy, ask him/her to check Sabre code N*DBAG*126-138 for details."

Jock also mentioned that this policy is effective on worldwide American Airlines flights. Now that American Airlines has set the pace, it will be interesting to see if other airlines give photographers the same treatment. American Airlines should be complimented for this policy.

Irish promotions

While visiting a few studios in Ireland, I discovered a unique method of using studio display windows to build traffic outside your studio. The Redmonds, Roscrea Studio, Castle Street, County Tipperary, exhibited their photographs on two panels in their windows. Under the title "Weddings we have photographed," a display shows one 8x10 wedding candid from their twelve most recent assignments. The newest wedding photograph then replaces the oldest picture.

In a smaller window, the Redmonds hang a panel titled "News Events" to display six 8x10 black-and-white glossies of local events photographed by the studio. The oldest print is also replaced by a new image. At the bottom of the panel, a caption reads, "Let us do your important press release photographs."

The Redmonds reported that the panels cause a small crowd to gather outside their studio doors, eventually leading these potential customers to read other items and ads placed in the windows as well.

Film canister use

In response to my November, 1985 column, Susan Meeker Naeny, Severna Park, Maryland, suggested a use for spent film canisters: young children can use them as building block toys. Naeny mentioned

that the toys can be carried anywhere and has kept her 2½-year-old daughter, Margaret, entertained for months. The canisters can also be filled with favorite candy as treats at special outings and events.

Personal equipment inventory

Like many industrial photographers, I use quite a bit of my personal equipment in my day-to-day work. Identifying what belongs to me and what belongs to the company is not difficult when I am in the office. However, if something should happen to me, how will ownership be determined? I hadn't thought much about this potential problem until recently when I tried to help a friend's widow obtain her husband's personal equipment. The process of finding invoices and sales receipts to prove ownership was complicated and I began to look for a satisfactory way to document ownership of my personal equipment.

After several false starts, I saw a catalog from 20th Century Plastics, Box 30022, Los Angeles, CA 90030, which included two items: No. TPIR Personal Inventory Register and No. TPSO Security Organizer. Both are loose-leaf notebooks, measuring 7⅝x11⅝ inches, with clear vinyl pages with pockets that hold 3½x5-inch photographs and descriptive inventory cards.

Using the No. TPIR book, I filled out inventory cards, included the original sales slip or invoice, and photographed each piece of equipment. I consider the few hours needed to complete this record well-spent, compared to the future headaches it could save. □

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 given full credit for it.

book briefs

Over Boston, \$34.95, by David King Gleason, Louisiana State University Press, 134 pages. Order from Louisiana State University Press, Baton Rouge, LA 70893.

David Gleason, a dedicated PP of A member and officer, has produced a book of outstandingly beautiful aerial photographs of Boston that should be a hallmark for other airborne photographers. The handsomely-printed, oversized edition displays more than 130 color photographs that can only be described as spectacular. The subjects range from the USS *Constitution* in Boston Harbor and 19th-century row houses on Beacon Hill to Cambridge Commons and Walden Pond. As you can see, the book is a graphic excursion into American history as well as an artistic showpiece. Gleason's previous books include the award-winning *Plantation Homes of Louisiana and the Natchez Area* and *Over New Orleans*, another collection of top-quality aerial photographs. The volume is a welcome addition to any photographer's library.

More info? Circle 250

Documentary Photography, \$22.95, by Arthur Rothstein, Focal Press, 172 pages. Order from Focal Press, 80 Montvale Avenue, Stoneham, MA 02180.

Whether it's called documentary photography or photojournalism, the finely-printed collection of photographs by eyewitness observers produces a powerful portfolio of more than ninety-two black-and-white photographs by more than fifty well-known photographers. The roster includes Mary Ellen Mark, Eddie Adams, David Douglas Duncan, Robert Capa, Henri Cartier-Bresson, Weegee, Mathew B. Brady, Gordon Parks, Brassi, plus Rothstein, himself, who is represented by photographs from his Farm Security Administration era. Rothstein's text traces the history of documentary photography from its beginnings in the 1850s through the 1980s. He also offers advice to photographers interested in producing documentary photo books.

More info? Circle 251

How to Make Money with Your Video Camera, \$19.95 (\$9.95 paper), by Ted Schwarz, Prentice-Hall, Inc., 180 pages. Order from Prentice-Hall, Inc., Route 9W, Englewood Cliffs, NJ 07632.

Experienced still photographers will find this book valuable when they desire to expand their activities to video work. The book's subtitle, "Opportunities and

strategies for building a profitable business," better describes the scope of the text, since its departure point is one for an established professional photographer who will concentrate on marketing his video services—rather than how to operate a video camera.

Areas discussed are: the video wedding, recording parties, techniques for winning corporate accounts, video school yearbooks, annual report videography, product video catalogs, training "films," and many more offbeat videography products. Chapters also include the management of a video operation, including how to promote and price your services, tips on handling employees, and considerations in selling or buying a successful video business.

More info? Circle 252

Sightseeing: A Space Panorama, \$24.94, edited by Barbara Hitchcock, Alfred A. Knopf, Inc., 201 E. 50th Street, New York, NY 10022, and Hasselblad franchised dealers.

Sensational is the only word to describe the collection of eighty-four full-color space photographs selected from the NASA archives and published in this attractively executed volume. Nearly all the images were made with Hasselblad cameras on 70mm transparency color film in the hands of astronaut crew members on NASA space missions.

In addition to a portfolio of unusual beauty, each photograph also represents a moment in American history. You'll find lunar landscape pictures from Apollo Mission 15 and 17; spacewalks from Gemini Mission IV, Challenger Shuttle Missions, and Skylab Missions, and many earthscapes from space.

More info? Circle 253

Professional Techniques for the Wedding Photographer, \$24.95 (\$16.95 paper), by William Mortimer, Watson-Gup-till Publications, 142 pages. Order from Amphoto, 1515 Broadway, New York, NY 10035 (add \$2 for handling).

Writer/photographer George Schaub tackles the entire spectrum of wedding photography situations, suggesting approaches to many of the "standard" wedding photo opportunities that must be covered by a photographer.

Topics range from formal studio photography accompanied by lighting diagrams to candid available light and flash location photography techniques. Each chapter presents a series of short articles

each illustrated by one or more color photographs made by professional wedding photographers. Chapters include: the business side of wedding photography, the formal portrait, before the ceremony, photographing the ceremony, environmental portraits, at the reception, and completion of the sale.

The book is finely printed and is illustrated throughout by top-quality, full-color wedding photographs, which depict high quality images produced by accomplished photographers.

More info? Circle 254

The Boudoir Portrait, \$29.50, by Carla and Bob Calkins, Studio Press, 117 pages. Order from Studio Press, Box 1268, Twain Harte, CA 95383 (add \$2 for handling).

The Boudoir Portrait's subtitle clearly states its goal: "How to shoot it. How to sell it." This guide to the field of boudoir photography includes instruction in both photo techniques and marketing. The pros and cons of selling boudoir portrait services in the photographer's sales area are discussed, and much of the technical information included concerns communication with the subject and elements of posing attractive, intimate portraits. The marketing chapters outline promotions, advertising, proven sales techniques, projection-proof presentation, and pricing. If this reviewer has any minor reservation about the content, it is the inclusion of "Peeping Tom" poses, in which the sitting suggests that an unaware subject is seen through a window-frame (created by a studio setup). We prefer our glamour photography straight.

More info? Circle 255

Green Book '86 - '87: The Directory of Natural History Photographers, by the staff of *The Guilfoyle Report*, AG Editions, 155 pages. Order from AG Editions, 142 Bank Street, Department GA, New York, NY 10014.

This unusual first-edition directory is offered free to recognized buyers of photography as long as supplies last. It describes the work and stock picture files of 220 nature photographers in the United States, and nine picture agencies with large natural history collections. It could also be an information source for nature and wilderness photographers, who wish to contact fellow photographers in the same field. As press release states, the book's "potential applications go way beyond the nature field."

More info? Circle 256



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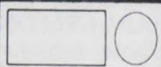
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PRESENTATION BOARDS

Color Central, Inc., 1614 E. Central, Wichita, KS 67201; 800-835-1039: Designer Boards are 10x20-inch mat boards

for presenting portrait proofs. The textured mat boards, available with wood frames, display seven 4x5 prints and are available in brown, powder blue, ivory, dusty rose, and grey. Liners are also available in five complimentary colors.

More info? Circle 257

MARBLED MAT BOARD

Rupaco Paper Corporation, 62 Kent Street, Brooklyn, NY 11222; 718-383-8810: Rupaco marbled paper mat boards—available in six pastel colors, malachite, and tortoise shell—are recommended for French matting styles. Each 16-ply, 32x40 sheet is handcrafted.

More info? Circle 258

PHOTO ALBUM GREETING CARDS

Pioneer Photo Albums Inc., 9801 Deering Avenue, Chatsworth, CA 91311; 800-423-5999: Pioneer Photo Albums introduces a line of photo album greeting cards for retail sale. Model GC-175 holds 3½x5 photos and model GC-200 holds 4x5 photos. The cards are available in six patterns with gold stamped borders and coordinated envelopes. The interior features flip-style clear pockets to hold eight prints with a memo area below each photo.

More info? Circle 259

audiovisual

SLIDE IMPRINTER

Kaiser Corporation, 3555 N. Prospect, Colorado Springs, CO 80907-5492; 303-636-3864: The DCV/PR slide mount imprinter is an optional accessory to the DCV/PR automatic pin-registered slide mounter. The imprinter can print four lines of twenty-one characters. Other features include a full-entry keyboard and display, sequential number count, automatic text centering, and extra stack loader for off-line printing.

More info? Circle 260

PROJECTOR LENSES



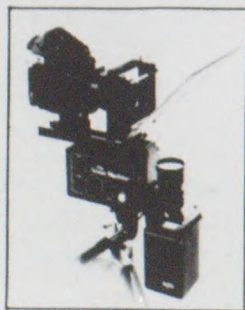
Schneider Corporation of America, 400 Crossways Park Drive, Woodbury, NY 11797; 516-496-8500: Schneider in-

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More info? Circle 58

troduces three slide projector lenses. The Cinelux AV f/3 50-90mm MC zoom lens, designed for Kodak Ektagraphic Carousel projectors, features flat-field, low-distortion, multi-layer coating. The Pro Cinelux lens line, designed for Kodak Ektagraphic III projectors, feature projector mounts and helical focusing. The lenses, available in focal lengths from 35mm to 250mm, include adapter rings to provide perspective control shifts of a maximum of 7mm off axis. The motorized Vario Cinelux AV f/3.9 85-210mm MC zoom lens zooms through range in 4 seconds. The lens can be programmed with dissolve units and control computers via a Schneider Zoom Control.

More info? Circle 261

PHOTOGRAPHIC STORAGE SYSTEM

Leedal Inc., 1918 S. Prairie Avenue, Chicago, IL 60616; 312-842-6588: The Professional Binder System is a presentation, storage, and portfolio system for photography. The oversized binder, measuring 10¾x13½ inches, features four or more D-shaped rings so pages last. The system offers several slide, transparency, and print sheet pages, which measure 9¼x12 inches and are made of flexible archival vinyl.

More info? Circle 262

LARGE A/V TABLE

Acme-Lite Manufacturing Company, 3401 Madison Street, Skokie, IL 60078; 312-588-2776: The Adjus Table is a large portable stand for audiovisual equipment—slide, film, 8mm, 16mm, monitors, VCRs, and other video and sound equipment. Cast aluminum legs slide into tamper-proof lever locks, and nest and lock under table for storage. The Adjus Table extends from 27 to 69 inches high and features a top leaf that expands to 13x29 inches.

More info? Circle 263

cameras

AUTOFOCUS CAMERA

Nikon Inc., 623 Stewart Avenue, Garden City, NY 11530; 516-222-0200: Nikon introduces the new Nikon N2020, a dual-autofocus 35mm SLR camera, and a line of autofocus lenses. The camera features manual focus and dual autofocus, which work in total darkness, in single servo mode for stationary objects and continuous servo mode that refocuses as subjects move. Other features include

through-the-lens flash metering and three programmed exposure modes, including aperture-priority auto exposure; manual; modes P (for shorter lenses), P Dual (automatically changes to correct mode), and P Hi (for faster shutter speeds). The camera features a built-in motor for au-

tomatic film advance, film loading, and film-speed indexing. The N2020 uses the traditional Nikon bayonet mount for the new line of AF-Nikkor lenses, including the AF Converter TC-16A. The autofocus lenses feature a 4-bit CPU (Central Processing Unit). Available are f/1.8 50mm;

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More info? Circle 59



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new products

f/3.5-4.5 35-70mm zoom, and f/4 70-210mm zoom. The ultra-compact, auto-focus converter allows the use of most standard mount Nikon lenses with the N2020 camera; however, it increases the lenses' focal length 1.6 times.

More info? Circle 264

35MM SLR CAMERA



Chinon America, Inc., 43 Fadem Road, Springfield, NJ 07081; 201-376-9260: The Chinon CP-6 SLR outfit features two programmed modes for action photography; a multi-mode spot/average metering system; automatic and manual exposure; automatic film speed settings with DX film, and manual film speed settings with non-DX film. The camera accepts standard K-mount lenses. Included is a Chinon SLR body, 35-80mm Macro Zoom lens, and a Chinon S-250 dedicated flash.

More info? Circle 265

computers

COLOR BALANCING PROGRAM

Photographic Software, 2805 Balboa Street, San Francisco, CA 94121; 415-221-9929: The P.S. One is a computer program for balancing color internegatives. The IBM-compatible software plots separate emulsions within a negative and calculates exposure measurements for three main emulsion layers. Also available is P.S. Help, a service for subscribers equipped with a telephone modem to obtain individual consultation.

More info? Circle 266

STUDIO BUSINESS SOFTWARE

Kingman Data System, 500 W. 24th Street, Sioux Falls, SD 57105: The Studio Pro is a complete studio business computer program. The IBM-compatible software includes sales analysis by product, customer, and department; automatic

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More info? Circle 267

lab equipment

COPY CAMERA SYSTEM

Recognition Systems, Inc., 25 Willowdale Avenue, Port Washington, NY 11050; 516-944-9800: ColorMatch Direct Color Cameras are designed to copy originals without internegatives. The camera can copy flat art or three-dimensional objects positioned vertically or horizontally. Models are available in 20x24- and 24x30-inch sizes.

More info? Circle 268

WATERLESS MINILAB

Oriental Photo Distributing Company, 3701 W. Moore Avenue, Santa Ana, CA 92704; 800-253-2084, 714-432-7070: The Oriental Precision Lab is a processor and printer that features a choice of water or waterless operation. The micro computer-based minilab, with a start-to-finish capacity of forty-eight rolls per hour, features a computer CRT screen to monitor operation. The film processor features daylight operation, uses C-41 chemistry, and accepts 35mm, 126, 110, 120 film sizes. The printer and paper processor accepts 3 1/4- to 5-inch-wide roll paper and print formats of 3 1/4x4 through 5x7 with or without borders. The unit features an automatic sorter and computerized adjustment for paper mask and zoom lens.

More info? Circle 269

DENSITOMETER SYSTEM



Eseco-Speedmaster, One Eseco Road, Cushing, OK 74023; 800-331-5904: The Compumaster TLC-90S is a densitometer system incorporating a 32K on-board computer memory that features process monitoring, printer control, and color

analyzing programs. The unit also features automatic simultaneous color and density readout, foot switch, transmission and reflection probes, and a built-in voltage regulator. A hard copy printout of the readings is also available.

More info? Circle 270

MINILAB DENSITOMETERS

Macbeth Process Measurements, Box 1297, Newburgh, NY 12550; 914-565-4440: Macbeth introduced two densitometers designed for minilabs, featuring transmission ranges of 0 to 3.5 and reflection ranges of 0 to 2.5. The TR 964 is a status densitometer for C-41 and EP-2

processes. The TR 964W is a combination densitometer for controlling negative, reversal, and paper processes. Both units measure 11.4x18.5x10.6 inches.

More info? Circle 271

TWO-MODE DENSITOMETER

Brumac Industries, Inc., 5281 Business Drive, Huntington Beach, CA 92649; 714-891-2505: The Brumagic is a transmission/reflection densitometer with one-key control. The unit features a transmission range of 0.0 to 4.0 (accuracy ± 0.02) and a reflection range of 0.0 to 2.5 (accuracy ± 0.015).

More info? Circle 272

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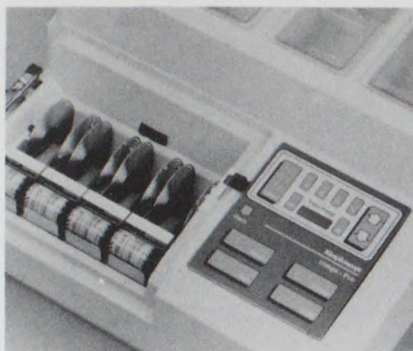
More info? Circle 273

FILM DRYER, MANUAL PROCESSOR

Richcolor Systems, Inc., 711 Cooper Drive, Wylie, TX 75098; 214-442-5456: The Richcolor Model 6/D cabinet-style film dryer is tall enough to hang a thirty-six-exposure roll of film and features an axial fan, heater, air filter, and 30-minute timer. The Model 60/5 Film Processor for E-6 chemistry processes 35mm, 120, and 4x5 sheet film using the manual "dip and dunk" method.

More info? Circle 274

TABLETOP FILM PROCESSOR



King Concept, 5190 W. 76th Street, Minneapolis, MN 55435; 612-831-4466: The King Concept Image Pro, designed for low-volume film processing, is a tabletop processor with a capacity of four rolls of thirty-six-exposure 35mm film, two rolls of 120 film, or twenty-five disc films. The micro-computer controlled unit uses E-6, C-41, EP-2, and XP-1 processes using four-step chemistry.

More info? Circle 275

photo accessories

35MM POLAROID BACK

NPC Photo Division, 1238 Chestnut Street, Newton Upper Falls, MA 02164;

617-969-4522: The ProBack II is a Polaroid camera back for 35mm cameras, including Nikon F, F2, F3, FM, and FE models; Leica R4; Olympus OM; Canon A, and Canon F1 SLR cameras. The ProBack II produces two separate images, measuring 24x36mm, per Polaroid frame. The camera back, which accepts all types of Polaroid peel-apart pack film, is available with a removable tripod adapter.

More info? Circle 276

HEAVY-DUTY EQUIPMENT CASE

Diversified Case Company, 34 Main Street, Whitesboro, NY 13492; 315-736-3028: The Extralite Carrying Case features molded polypropylene shells with a strong, heat-treated aluminum frame. The basic case is 12½x18x5 inches and weighs 4½ pounds. Other widths available include 6½, 7½, and 9 inches.

More info? Circle 277

PHOTOGRAPHIC CLEANER

Photographic Solutions, Inc. 7 Granston Way, Buzzards Bay, MA 02532; 617-759-2322: Photographic Solutions offers two photographic cleaners for darkroom users. PEC-12 is a photographic emulsion cleaner for silver-based films, negatives, and transparencies. The pH-neutral solution can also be used for other cleaning purposes. Photofinish cleans sinks, tanks, trays, and reels, as well as eliminates hypo

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More info? Circle 60

odor from hands, and is safe for printing plates, presses, and ferrotype.

More info? Circle 278

LARGE CAMERA CASES



Tenba Inc., 503 Broadway, New York, NY 10012; 212-966-1013: Tek Paks line of camera cases feature water-resistant Cordura exteriors; three padded side pockets; one top pocket; shoulder strap; wood bottom; and a protective cloth on the back to avoid clothing damage. Model P780, which measures 16 inches wide, includes two SLR camera cradles and holds forty rolls of film or accessories in the top pocket. The 12-inch wide P580 holds thirty film rolls or accessories and includes two camera cradles. The P380 is 9 inches wide and includes one camera cradle. The cases are available in black or grey.

More info? Circle 279

photographic materials

BLACK-AND-WHITE SHEET FILM

Chicago Film and Paper Company, Inc., Box 455, Batavia, IL 60510-0455; 312-879-3353: Adox-formula black-and-white sheet film PL-21 is now available in 2 1/4 x 3 3/4 and 4x5 sizes. The film, ISO 100, is supplied in boxes of twenty-five sheets. Chicago Film & Paper also offers roll film in 127, 120, and 620 sizes in ISO 100 and ISO 40. Called by the distributor, "orthopanchromatic," KB-14 and KB-17 films, said to have the same spectral response as Kodak Type B panchromatic films, are also available.

More info? Circle 280

COLOR PRINT FILMS



Fuji Photo Film U.S.A., Inc., 350 Fifth Avenue, New York, NY 10118; 212-736-3335: Fujicolor Super HR100 and HR400 color negative films feature advancements of Fuji high-density L-Coupler and DS Grain technologies. The films boast greater color accuracy and resolution and better tonal gradation over a wide spec-

trum of lighting situations, including electronic flash illumination. The films are available in 35mm, 110, and 120 sizes.

More info? Circle 281

COLOR NEGATIVE FILM

KIS Photo, 24 School House Road, Somerset, NJ 08873; 201-560-4700: KIS Photo film, developed in association with the 3M Company, is available to KIS mini-labs retailers at "very low prices," KIS reported. Available in ISO 100, twenty-four- and thirty-six-exposure 35mm cassette, the color negative film is also supplied in an ISO 200 emulsion in 110 and disc film sizes. The film is a private label

version of the 3M HR2 emulsion and is offered to 4,600 KIS retailers throughout the United States.

More info? Circle 282

35MM COLOR FILM

Eastman Kodak Company: Kodak introduced two 35mm color negative films, VR-G 100 and VR-G 400, which boast realistic color reproduction over a wide range of exposures than other similar films. The new emulsion, engineered to balance film response to light has improved color couplers, special masking techniques, and increased color contrast without increased neutral contrast.

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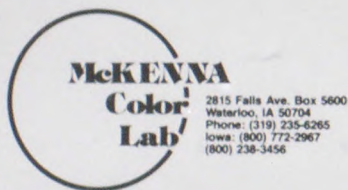
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More info? Circle 62

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Professional Photographers of America, Inc.
Des Plaines, Illinois

We have examined the consolidated balance sheets of PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC. AND SUBSIDIARIES as of December 31, 1985 and 1984, and the related consolidated statements of revenues and expenses and fund balances, and changes in financial position for the years then ended. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

As discussed in Note 10 to the financial statements, the Winona School, a Subsidiary of Professional Photographers of America, Inc., has received real estate tax bills and is contesting the assessment primarily on the grounds that it is exempt from property taxes. The ultimate outcome of the contest cannot presently be determined, and no provision for any liability that may result has been made in the financial statements.

In our opinion, subject to the effects on the 1985 and 1984 financial statements of such adjustments, if any, as might have been required had the outcome of the uncertainty referred to in the preceding paragraph been known, the financial statements referred to above present fairly the financial position of Professional Photographers of America, Inc. and Subsidiaries at December 31, 1985 and 1984, and the results of their operations and the changes in their financial position for the years then ended, in conformity with generally accepted accounting principles applied on a consistent basis.

Elmhurst, Illinois
February 4, 1986

Wolf + Company

Professional Photographers of America, Inc. and Subsidiaries

CONSOLIDATED BALANCE SHEETS

	December 31,	
	1985	1984
Assets		
Current assets:		
Cash	\$ 131,194	\$ 161,891
Investment in money market funds	12,876	43,697
Accounts receivable:		
Trade, less allowance for doubtful accounts of \$20,000 and \$30,000 for 1985 and 1984, respectively	80,481	122,001
Other	1,300	8,396
Prepaid expenses:		
Programs	157,863	85,257
Other	71,068	44,116
Property tax deposits (Note 10)	109,678	—
Total current assets	564,460	465,358
Property and equipment, at cost (Notes 2 and 3):		
Land	753,220	753,220
Buildings and improvements	2,586,656	2,570,250
Furniture and equipment	515,933	484,336
Computer programs	119,904	106,704
Computer equipment	32,836	78,266
Accumulated depreciation and amortization	4,008,549	3,992,776
	700,113	606,355
	3,308,436	3,386,421
First mortgage loan retirement reserve (Note 4)	114,115	50,060
Other	50,269	32,934
	\$4,037,280	\$3,934,773

Liabilities and Fund Balances

	December 31,	
	1985	1984
Current liabilities:		
Note payable - bank, unsecured	\$ 75,000	\$ 100,000
Current portion of notes payable and capital lease obligation (Note 2)	35,202	47,892
Accounts payable:		
Trade	109,577	176,504
Professional liability insurance trust (Note 6)	92,106	83,822
Accrued liabilities:		
Property taxes (Note 10)	38,383	42,209
Other	44,152	57,441
Unearned income (Note 1)	1,174,648	845,358
Total current liabilities	1,569,068	1,353,226
Notes payable and capital lease obligation, net of current portion (Note 2)	1,415,910	1,622,671
Deferred retirement benefits	42,248	25,295
Fund balances	1,010,054	933,581
	\$4,037,280	\$3,934,773

The accompanying notes are an integral part of these financial statements, and the accompanying accountants' report should be read in conjunction herewith.

Professional Photographers of America, Inc. and Subsidiaries

CONSOLIDATED STATEMENTS OF REVENUES AND EXPENSES AND FUND BALANCES

	For the Years Ended December 31,	
	1985	1984
Operating revenues:		
Membership dues	\$1,152,372	\$1,003,073
Conventions, conferences and other events	762,609	672,639
Winona tuition	575,690	322,158
Marketing program	50,993	49,258
Publications, subscriptions and advertising	1,508,185	1,422,386
Other	168,046	126,369
	<u>4,217,895</u>	<u>3,595,883</u>
Operating expenses:		
Membership functions	1,192,432	1,118,348
Conventions, conferences and other events	621,352	610,411
Winona School operations	969,639	575,248
Publications, subscriptions, and advertising	1,481,509	1,381,272
	<u>4,264,932</u>	<u>3,685,279</u>
Excess of expenses over revenues from operations	(47,037)	(89,396)
Other revenues (expenses):		
Fund-raising revenues (Note 9)	299,461	319,007
Winona capital campaign and school relocation expenses	—	(157,851)
Interest expense - Winona mortgage loans	(172,514)	(77,609)
Interest expense - other	(14,346)	(15,902)
Interest income	10,909	15,208
	<u>123,510</u>	<u>82,853</u>
Excess (deficiency) of revenues over expenses before provision for income taxes and extraordinary item	76,473	(6,543)
Provision for income taxes (Note 5)	40,500	11,000
Excess (deficiency) of revenues over expenses before extraordinary item	35,973	(17,543)
Extraordinary item (Note 5)	40,500	11,000
Excess (deficiency) of revenues over expenses before provision for income taxes and extraordinary item	76,473	(6,543)
Fund balances, beginning of year	933,581	940,124
Fund balances, end of year	<u>\$1,010,054</u>	<u>\$ 933,581</u>

The accompanying notes are an integral part of these financial statements, and the accompanying accountants' report should be read in conjunction herewith.

CONSOLIDATED STATEMENTS OF CHANGES IN FINANCIAL POSITION

	For the Years Ended December 31,	
	1985	1984
WORKING CAPITAL PROVIDED		
Excess (deficiency) of revenues over expenses before extraordinary item	\$ 35,973	(\$ 17,543)
Add item not affecting working capital:		
Depreciation and amortization	129,647	113,980
Total from operations before extraordinary item	165,620	96,437
Extraordinary item - income tax benefit from utilization of operating loss carryforward	40,500	11,000
Working capital provided by operations	206,120	107,437
Increase in deferred retirement benefits	16,953	9,290
Increase in notes payable and capital lease obligation	—	901,535
Total working capital provided	<u>223,073</u>	<u>1,018,262</u>
WORKING CAPITAL USED		
Reductions and reclassifications of notes payable and capital lease obligation	206,761	102,291
Additions to property and equipment	51,662	1,412,434
Increase in other assets	81,390	65,100
Total working capital used	<u>339,813</u>	<u>1,579,825</u>
Decrease in working capital	<u>(\$ 116,740)</u>	<u>(\$ 561,563)</u>
CHANGES IN WORKING CAPITAL COMPONENTS - INCREASE (DECREASE)		
Cash	(\$ 30,697)	\$ 65,179
Investment in money market funds	(30,821)	(167,152)
Certificates of deposit	—	(150,000)
Accounts receivable	(48,616)	5,472
Prepaid expenses and other	209,236	(13,544)
Increase (decrease) in current assets	<u>99,102</u>	<u>(260,045)</u>
Note payable - bank	(25,000)	100,000
Current portion of notes payable and capital lease obligation	(12,690)	21,554
Accounts payable	(58,643)	(98,286)
Accrued liabilities	(17,115)	20,842
Unearned income	329,290	257,408
Increase in current liabilities	<u>215,842</u>	<u>301,518</u>
Decrease in working capital	<u>(\$ 116,740)</u>	<u>(\$ 561,563)</u>

The accompanying notes are an integral part of these financial statements, and the accompanying accountants' report should be read in conjunction herewith.

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Professional Photographers of America, Inc. and Subsidiaries

NOTES TO CONSOLIDATED FINANCIAL STATEMENTS

1. Summary of Significant Accounting Policies

BASIS OF CONSOLIDATION—The consolidated financial statements include the accounts of Professional Photographers of America, Inc. and its wholly-owned subsidiaries, PPA Publications and Events, Inc., PPA Management, Inc. (inactive corporation), and Winona International School of Professional Photography.

DEPRECIATION AND AMORTIZATION—Depreciation and amortization of property and equipment is computed using straight-line and accelerated methods and is charged to operations over the following estimated useful lives of the related fixed assets as follows:

Buildings and improvements	5-50 years
Furniture and equipment	5-12 years
Computer programs	3- 5 years
Computer equipment	5 years

UNEARNED INCOME—Unearned income, principally membership dues and magazine subscriptions, is transferred to income on a pro-rata basis over the life of the membership or subscription which is generally one year or less.

FUND RAISING REVENUES—Winona Capital Campaign cash pledges are recognized as revenue when payments against the pledge are received. Equipment donated or loaned to the school, although under physical count and control, is not reflected in the financial statements.

PREPAID PROGRAM EXPENSES—Prepaid program expenses, applicable to publications, subscriptions, advertising, conventions and other events, are charged to expense when the applicable revenue is earned.

INCOME TAXES AND INVESTMENT CREDIT—Professional Photographers of America, Inc. and Winona International School of Professional Photography qualify as exempt organizations under Section 501(c)(6) and Section 501(c)(3), respectively, of the Internal Revenue Code and are not subject to income tax. PPA Publications and Events, Inc., a taxable corporation, follows the practice of reflecting the investment credit as a reduction of the federal income tax provision in the year the credit is utilized.

DEFERRED RETIREMENT BENEFITS—Retirement plans have been established for certain individuals which provide for payment upon retirement or early termination. Contributions are expensed as incurred.

FINANCIAL STATEMENTS CLASSIFICATIONS—Certain reclassifications have been made to the 1984 financial statements to conform with the presentation for 1985.

2. Notes Payable and Capital Lease Obligation

Notes payable and capital lease obligation are summarized as follows:

	December 31,	
	1985	1984
First mortgage note payable, dated July 22, 1983, payable in 10 annual installments of \$76,350, including principal and interest at 9.567%, with a final payment of \$693,750 due on July 22, 1993, collateralized by land and building (See Notes 4 and 8).	\$ 747,859	\$ 752,246
Second mortgage note payable, dated February 1, 1984, payable in monthly installments of \$10,514, including principal and interest at 11.5% for the first 5 years with the rate to be adjusted at the end of 5 years and 10 years, with a final payment originally due December 1, 1998; prepayments have been made which will accelerate the final payment to June, 1994; collateralized by land and building (See Note 8).	680,015	878,099
Mortgage note payable, dated May 28, 1965, payable in monthly installments of \$708, including principal and interest at 5½%, with final payment on July 1, 1985, collateralized by land and building.	—	4,861
Mortgage note payable, dated October 19, 1973, payable in monthly installments of \$956, including principal and interest at 7½%, with final payment on July 1, 1985, collateralized by land and building.	—	6,525
Total notes payable	1,427,874	1,641,731
Capital lease obligation (Note 3)	23,238	28,832
	1,451,112	1,670,563
Less current portion	35,202	47,892
Long-term obligation	\$1,415,910	\$1,622,671

As of December 31, 1985, the aggregate maturities of notes payable and capital lease obligation for the succeeding five years were as follows:

	Notes Payable	Capital Lease	Total
1986	\$ 28,863	\$ 6,339	\$ 35,202
1987	32,240	7,221	39,461
1988	37,814	8,227	46,041
1989	40,234	1,451	41,685
1990	44,951	—	44,951
Total	\$184,102	\$ 23,238	\$207,340

3. Capital Lease Obligation

The Organization leases its telephone system under an agreement accounted for as a lease equivalent to a purchase. The equipment has been capitalized and is included in furniture and equipment in the amount of \$32,946 at December 31, 1985 and 1984.

Minimum future obligations on the capital lease are as follows:

1986	\$ 9,015
1987	9,015
1988	9,015
1989	1,503
Total minimum lease payments	28,548
Less amount representing interest	5,310
Present value of net minimum lease payments	\$ 23,238

4. First Mortgage Loan Retirement Reserve

In accordance with a directive from the Council of the Organization, a separate investment reserve account has been established for the purpose of accumulating funds sufficient to make the final payment on the Winona School first mortgage loan (Note 2). It is intended that additional funds will be placed in the investment reserve account each year so that the amount set aside, together with interest earned, will be sufficient to retire the loan balance in 1993.

5. Income Taxes and Extraordinary Item

At December 31, 1985, PPA Publications and Events, Inc., a subsidiary of Professional Photographers of America, Inc., had the following net operating losses and tax credits available to offset future income and income taxes.

Expiration Dates	Net Operating Losses	Investment Tax Credits
1989-1992	\$ —	\$ 1,926
1993	—	1,086
1994	—	5,536
1995	—	1,464
1996	—	8,390
1997	—	232
1998	29,072	238
1999	—	5,652
2000	—	2,272
	<u>\$ 29,072</u>	<u>\$ 26,796</u>

The extraordinary items of \$40,500 and \$11,000 in 1985 and 1984, respectively, represent the income tax benefit realized from the utilization of net operating loss carryforwards for income tax purposes.

6. Professional Liability Insurance Trust

Professional Photographers of America, Inc. provides errors and omissions financial protection for its members through a trust which is a separate entity not reflected in these financial statements. Professional Photographers of America, Inc. collects the fees for the trust and remits the amounts collected. The trust was charged \$40,000 and \$24,000 by Professional Photographers of America, Inc. in 1985 and 1984, respectively, as a reimbursement of direct labor and other direct and indirect expenses.

7. Employee Benefit Pension Plan

The Organization maintains a non-contributory defined benefit pension plan which covers substantially all employees. Annual contributions to the plan are made in an amount sufficient to provide the participants' plan benefits. Contributions to the plan were \$47,008 and \$36,717, for the years 1985 and 1984, respectively. Plan benefits, assets and actuarial rates of return are as follows:

	Information Available As of January 1,	
	1986	1985
Actuarial present value of accumulated plan benefits:		
Vested	\$ 121,772	\$ 85,891
Non-vested	4,811	4,021
Total	<u>\$ 126,583</u>	<u>\$ 89,912</u>
Market value of net assets available for benefits	<u>\$ 78,458</u>	<u>\$ 40,316</u>
Weighted average rate of return used in determining the actuarial present value of accumulated plan benefits	<u>9.0%</u>	<u>9.0%</u>

8. Purchase and Construction of Mt. Prospect School and Sale of Existing Winona Lake School.

In July, 1983, the Winona International School of Professional Photography purchased a former grade school located in Mt. Prospect, Illinois, to use as a new facility. The 26,000 square foot brick building is situated on eight acres of property. The terms of the purchase specify a purchase price of \$925,000 with a down payment of \$168,750. The seller has financed the balance of \$756,250 over a ten year period at an effective interest rate of 9.567%, with annual installments including principal and interest of \$76,350 and the final balance of \$693,750 due July 22, 1993.

The construction and retrofitting of the facility to convert it to Winona's professional photography school was completed in June, 1984. In addition to the substantial work required to make the property adaptable to photographers' needs, new heating, plumbing and air conditioning systems were installed. An auditorium was constructed and a 2,600 square foot eating and storage facility was added. The total cost of the construction was approximately \$1,688,000, plus approximately \$46,000 of construction period interest which was capitalized.

Funding for the renovation and addition was provided from the sale of the facilities and certain equipment at Winona Lake, Indiana, proceeds from the Capital Campaign (Note 9), a second mortgage loan (Note 2), and from reserves and internal funds.

9. Capital Fund Raising Campaign

During 1983 and 1984, the Organization conducted a capital campaign to raise funds for the purchase and rehabilitation of the Winona School now located in Mt. Prospect, Illinois. At December 31, 1985, pledges of \$1,506,028 have been acquired, of which \$752,293 has been received. The balance of the pledges is scheduled to be received over various periods not exceeding 5 years.

In addition to cash contributions, photographic equipment and supplies have been donated or loaned to the school. As in prior years, the value of donated or loaned equipment, which is under physical count and control, is not included in the financial statements.

10. Contingency and Property Tax Deposits

The Winona School has been assessed for and has paid under protest \$109,678 in property taxes for 1983 and 1984. The School is contesting the assessment primarily on the grounds that it is exempt from property taxes. The School also contends that the assessed valuation is significantly overstated. Accordingly, no provision for Winona School property tax expense has been made in the financial statements.

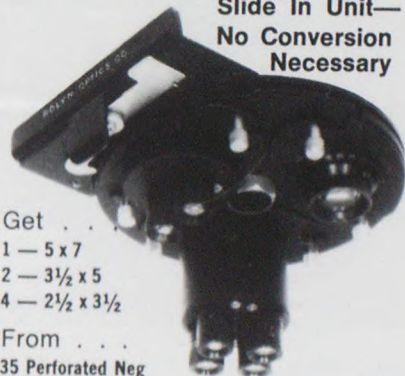
At this time, it is uncertain whether or not the Organization will be successful in its efforts in contesting the assessment.

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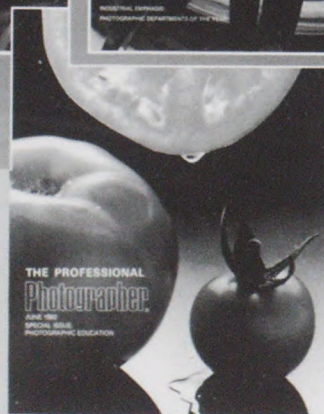
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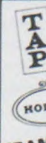
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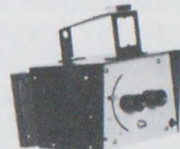
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membership report

MARCH 381/TOTAL FOR YEAR 1,070. 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 2 (7)—PUCKETT, DONALD J., 2524 Dauphin Island Parkway, Mobile 36605, (A-P); QUALITY PHOTO SERVICES, INC., 733 Arcadia Circle, Huntsville 35801, (SUST).

ARIZONA 3 (8)—BENSON, GILBERT, 3311 West Paradise Drive, Phoenix 85029, (AA); DURST ACS, INC., 1835 East 6th Street, Suite 15, Tempe 85281, (SUST); WALTERS, ELIZABETH J., 12402 North 65th Street, Scottsdale 85254, (A-P).

ARKANSAS 2 (4)—HALL III, B. CLARENCE, 122 South Commerce, Russellville 72801, (A-P); TUDOR, JIM, 6913 Yorkwood Drive, Little Rock 72209, (A-P).

CALIFORNIA 51 (120)—BARR, WILLIAM O., 138 East College, Covina 91722, (A-P); BEALL, THERESA A., 1162 Alicante Drive, Pacifica 94044, (A-P); BELLINO, JOE T., 12827 Airport Avenue, Downey 90242-4502, (A-C); BELLOWS III, HARRY A., Box 762, Palos Verdes Estates 90274, (A-P); BURGE, MARK K., Box 91356, Santa Barbara 93190, (SM); CAMPBELL, KEITH D., Ventura 93003, (SM); CAMPBELL, MICHAEL C., Department of Art and Design, San Luis Obispo 93407, (EDUC); CLAES, JACK K., 523 East Olive, Turlock 95380-4012, (A-P); CLAY, JIM, 14530 Camden Avenue, San Jose 95124, (A-P); COHEN, SHERYL E., 10607 Rochester Avenue, Los Angeles 90024, (AA);

CONSTANCE, JOEL D., 534 South Glendora, West Coast 91790, (A-P); DEATS, ED C., 1506 Copenhagen Drive, Solvang 93436, (AA); DIECK, GEORGE E., 5019 New Trier Avenue, San Jose 95136, (A-C); DIEHL, NANCY J., Box 3194, Camarillo 93011, (AA); DIETL, THOMAS E., 8681 Baseline Road, Cucamonga 91730, (A-P); DUKES, HAROLD, 235 West 60th Street, Los Angeles 90003, (SS); ELKINS, JOANNE L., 9452 Hingham Drive, Huntington Beach 92646, (SS);

ESPOSTO, DAVID B., 1718 Hayes Lane, Redondo Beach 90278, (A-P); FREEMAN, TONY W., 500 East Orangeflor, Anaheim 92801, (A-I); GERALD, ELSIE F., 980 West, San Luis Obispo 93401, (AS); GERKENSMeyer, YVONNE S., 3930 Silver Spur, Sacramento 95841, (SS); GRAY, DARRYL, 28861 Oakpath Drive, Agoura 91301, (A-C); GREENKY, ALLEN G., 12 Seventh Street, San Francisco 94103, (A-P); GRISHABER, RONALD D., 500 East Orangeflor Avenue, Anaheim 92801, (A-I); GUILLOTTE, CATHERINE M., 114 Graham Avenue, San Jose 95110, (A-P);

HUNTER, DONALD R., Box 1821, Corona 91718, (A-P); JONES, ROBERT M., 5343 Birch Grove Drive, San Jose 95123, (A-P); KADOSONO-TIRRELL, KYOKO, 6600 Warner Avenue #137, Huntington Beach 92647, (AA); KRAMER, BRIAN A., 5115 Kester Avenue, Sherman Oaks 91403, (A-P); KRAXNER, JAMES E., 9690 Telstar Avenue #223, El Monte 91731, (A-P); KUNCZEWSKI, TESS, 26142 Camine Adelanto, Mission Viejo 92691, (SS); LEONARDI, ISKANDAR, 515 Red Rose Lane #18, Santa Barbara 93109, (SM); LEONG, JEFFREY G., 525A 21st Avenue, San Francisco 94121, (A-P); MARASCHIN, SERGIO R., 781 Colorado Avenue, Palo Alto 94303, (A-C); MILLER, ELISE B., Box 7513, Menlo Park 94025, (A-P); MORAN, JAMES D., 6633 Canoga Avenue, Canoga Park 91304, (FM); MYATT, LARRY M., 1181 East Main Street, Ventura 93001, (AA); NEUBURGER, GERALD J., 550 C South Cherokee Lane, Lodi 95240, (A-C); O'CONNOR, DEBORAH J., 4186 Camino Islay, San Diego 92122, (A-P); OAKLEY, KEVIN W., 1224 East Broadway, Glendale 91205, (FM); OUTCALT, MILLER, 225 Notteargente, Pacific Palisades 90272, (A-C);

PARSONS, MARK A., 550 C South Cherokee Lane, Lodi 95240, (AA); PLAISTOWE, JOSIE C., 1036 East Capeton, Lancaster 93535, (SS); QUITNER, ROBERT M., 6945 Regner Road, San Diego 92119, (A-C); RASMUSSEN, MICHELE A., 62 Broadway, Los Gatos 95030, (AA); ROBERTS, WENDY L., 631 South Adria Street, Anaheim 92802, (A-P); SURBEY, JOY O., 2517 Pepperwood Drive, Camarillo 93010, (A-P); THOMAS, RONALD E., 24044 San Fernando Road, Newhall 91321, (A-C); ULLMAN, PETER, 431 Goldmine Drive, San Francisco 94131, (A-P); WALKER, DON R., 3551 Encinal Avenue, La Crescenta 91214, (A-C); ZUANICH, THELMA N., 525 West 7th Street, San Pedro 90731, (A-P).

COLORADO 8 (23)—CHILD, DOUGLAS R., Box 298, Aspen 81612, (A-C); DENSMORE, JA, 0470 Stagecoach Lane, Carbondale 81623, (AS); DISKIN, ROBERT A., 3773 Cherry Creek N Drive #110, Denver 80209, (A-P); JACKSON, ALBERT J., 2075 South University Street D-103, Denver 80210, (A-P); LEYSHON, JUDY L., 9253 West Virginia Drive, Lakewood 80003, (SS); MILLER, RON L., 3773 Cherry Creek N Drive, Denver 80209, (AA); SAMPLES, DAVID, 320 Colorado Avenue, Brush 80723, (A-P); SMITH, DORIS J., 9253 North Virginia Drive, Lakewood 80003, (SS).

CONNECTICUT 1 (10)—GOODWIN, MARIPAT G., 8 Meadowbrook Road, Brookfield 06804, (A-P).
DELAWARE 2 (2)—HELLER, LARRY D., 228 South Dillwyn Road, Newark 19711, (A-P); RUIZ III, FERNANDO, Box 1329, Dover 19937, (A-C).

FLORIDA 12 (36)—ACHER, JERRY, 1627 South University Drive, Plantation 33324, (A-P); ALBERTO, DULCE M., 3342 Southwest 25th Terrace, Miami 33133, (A-P); COLE, CHALRES M., 13350 U.S. Highway 19 South MS 301-1, Clearwater 33516, (A-I); DAVIDSON, JAMES E., 12050 McGregor Boulevard, Ft. Myers 33907, (A-C); FREEL, TIM A. SR., Box 9321, Pensacola 32513-9321, (A-P); JESSUP, DWIGHT C., Box 3495, Daytona Beach 32018, (SM); JOHNSON, E. J. SKIP, 13350 U.S. Highway 19 South MS 301-1, Clearwater 33516, (A-I); LYNN, JAMES H., 5201 Southwest 87th Terrace, Ft. Lauderdale 33328, (A-P); SKOP, ELI, 8766 Northwest 29th Drive, Coral Springs 33065, (A-P); STOWERS, SKIP M., 520 Emmett Street, Kissimmee 32741, (A-P); VILA, ANDREW JR., 3539 Del Lago Circle #248, Tampa 33614, (A-P); YOUNG, A. DAVID, 602 Ridge Run #4, Orlando 32818, (A-C).

GEORGIA 9 (28)—CLAYCOMB, FRANK R. JR., 1223 Celia Drive, Columbus 31907, (A-P); FOX, JANET E., 1108 Scottie Lane, Knoxville 37919, (SM); HANEY, JON L., 1223 Celia Drive, Columbus 31907, (AA); HEINRICH-BUTTS, DAGMAR, 120 South Main Street, Hinesville 31313, (AA); MAEHR, RICHARD D., 1223 Celia Drive, Columbus 31907, (AA); MILLER, JONATHAN DAVID, 1802 Frederica Road Hanover Square, St. Simons Island 31522, (AA); NELSON, RONNIE E., 1223 Celia Drive, Columbus 31907, (AA); YAUGHN, THURSTON J., 1223 Celia Drive, Columbus 31907, (AA); YEAGER, BOB, 114 Barber Drive, Stockbridge 30281, (A-P).

HAWAII 1 (7)—MOTODA, MAURICE J., 157 Keawe Street, Hilo 96720, (AA).

ILLINOIS 27 (61)—BIELICKI, VINCENT J., 1215 Waukegan Road, Glenview 60025, (AA); BITCON, JOHN N., 1215 Waukegan Road, Glenview 60025, (AA); COLLETTI, SYLVIA M., 8340 West Berwyn, Chicago 60656, (SS); DELP, WILLIAM R., 2029 Jackson Street, Savanna 61074, (A-P); FAGAN, HOWARD S., 5719 North Milwaukee Avenue, Chicago 60646, (AA); GREELEY, THOMAS F. III, 837 South Westmore, Lombard 60148, (AA); GYONDLA, FRANK A., 1215 Waukegan Road, Glenview 60025, (A-I); HAHN, STEVEN M., 221 North Lafayette Street, Mt. Pulaski 62548, (AS); HARTUNG, SUE L., One Nalco Center, Naperville 60566, (A-I); HINESLEY, GERALD N., 4355 Rock Cove Drive, Hoffman Estates 60195, (A-P); HOUSE, TERRY, Allstate Plaza South, Northbrook 60062, (AA); JALENTE, JOHN F., 3140 South Federal Street, Chicago 60616, (A-I); JENKINS, DAVID S., 1215 Waukegan Road, Glenview 60025, (AA); KESSINGER, RICK D., 207 Landmark Drive, Normal 61761, (AA); LA COUR, ANDRE, 20 East Jackson Street, Villa Park 60181, (A-P); LOW, BILL, 5719 Milwaukee, Chicago 60646, (AA); MAJOR, LAURA, 16 West 764 90th Street, Hinsdale 60521, (A-P); MUSCATO, RONALD A. JR., 6115 South Cass Avenue, Westmont 60559, (A-C); PETERSON, JAMES EARL, 315 Pleasant Street, Hoffman Estates 60194, (A-P); PFEIFFER, JOHN R., 193 Oakwood Drive, Wood Dale 60191, (AS); RODRIGUEZ, SONIA, 430 West Erie, Chicago 60610, (FM); SHEA, GERALD J., 30 South Oak Street, Crystal Lake 60014, (A-P); STERN, LAURENCE M., 9032 North Meade, Morton Grove 60053, (A-P); TOELLE, JERRY E., 207 Landmark Drive, Normal 61761, (AA); TOMEY, ROBERT E., 103 Lindenhurst Drive, Lindenhurst 60046, (A-I); VEST, JAN C., Route 1 Box 2800, Mendota 62063, (A-P); VOCCA, BRIAN A., 1215 Waukegan Road, Glenview 60025, (AA).

INDIANA 7 (25)—ARMES, SUE A., 410 East Street, Washington 47501, (A-P); BAIRD, JAMES F., 3301 North Everbrook Lane, Muncie 47304, (AS); BAKEMEIER, ROBERT O., Box 26185, 7981 Plummer Street, Indianapolis 46226, (AA); DAVID, MICHAEL D., 1822 Main Street, Anderson 46014, (A-P); DOTTS, JACK L., 3015 Mooresville Road, Indianapolis 46241, (AS); MOSS, WILLIAM H., 2900 North Shadeland Avenue, Indianapolis 46219, (A-I); ROUSH, MICHAEL A., 1411 Spencer Avenue, Marion 46952, (A-P).

IOWA 4 (20)—GOODIN, STEPHANIE J., 224 Hillside

Avenue, Waterloo 50701, (SM); PHILLIPS, LARRY, 722 Water Street, Waterloo 50703, (FM); RUHR, JANET, 911 Chestnut Street, Atlantic 50022, (A-P); SEAL, JERRY W., Box 8015, 1501 East Orange Road, Waterloo 50704, (SM).

KANSAS 7 (15)—BIBLE, C. MITCHELL, 3323 Victor, Wichita 67208, (A-P); CHAPMAN, CHAP, 2424 North Woodlawn, Suite 101, Wichita 67220, (FM); DARLING, DICK, Box 115, Wichita 67201, (A-P); DELANEY, JEFFERY A., Box 622, Manhattan 66502, (A-P); LYNNE, STEPHANIE L., 1017 East 9th, Winfield 67156, (AA); ROSS, EMMA L., NYE Route HCRI Box 64, Meade 67864, (A-P); SIABAUGH, DARRELL E., Box 115, Wichita 67201, (FM).

KENTUCKY 4 (8)—GURREN, MICHAEL J., 145 Garden Way, Ft. Thomas 41075, (A-P); LLOYD, REGGIE M., 2620 Bardston Road, Louisville 40205, (AA); MORTIMER, DOUGLAS LACY, Box 149, Salyersville 41465, (A-P); SIMMONS, CHARLES E., 8913 Mapleview Drive, Louisville 40258, (A-P).

LOUISIANA 7 (17)—ALBRITTON, BILLY T., 1324 North 7th Street, West Monroe 71291, (A-P); FORD, WALTER J., 5039 Freret Street, New Orleans 70115, (A-P); HERBERT, MICHAEL C., Box 2115, Metairie 70004, (A-C); HYATT, AUDREY F., 304 West McNeese Street, Lake Charles 70605-9601, (AA); MAHONET, RICHARD L., Box 1544, Kenner 70063, (A-P); RITTENBERG, MERCEDES P., 204 Olympia Drive, Slidell 70460, (AA); STEWART, PATTY A., 131 Davis Lane, Westmonroe 71291, (A-P).

MAINE 1 (4)—HUTCHEON, WILDA B., 51 Prospect St., Caribou 04736, (COL).

MARYLAND 5 (22)—BROWN, BARBARA S., 2121 Abell Lane, Sparks 21152, (A-P); BURKHARDT, THOMAS P., 7814 Butterfield Drive, Elkridge 21227, (A-I); HOFMANN, RONALD M., 6413 Beechwood Drive, Columbia 21046, (A-P); PICTURE PRODUCTS, INC., 1650 Crofton Boulevard #4, Crofton 21114, (SUST); SLINKMAN, JOSEPH P., 6221 Baltimore Avenue, Riverdale 20737, (A-P).

MASSACHUSETTS 9 (29)—ANDERSEN, EBBA S., 28 Sherborn Street, Arlington 02174, (A-P); CALL, KRISTEN E., At the Airport, Turners Falls 01376, (SM); FRISICA, SANTA, 395 Carriage Shop Road, East Falmouth 02536, (A-C); GALLANT, JULIA P., 26 Warwick Road, West Newton 02165, (A-P); GREEN, JOHN M., JFK Building, Room 900, Boston 02203, (A-C); HANAFIN, KATHLEEN M., 541 Lowell Street, Wakefield 01880, (A-P); LACHAPPELLE, SCOTT R., 1304 Sharps Lot Road, Swansea 02777, (SM); VINING, THERESA H., 151 Palmer Road, Plymouth 02367, (A-C); WALKER, JEFFREY P., 294 Elm Street, Marshfield 02050, (AS).

MICHIGAN 27 (53)—BEAUDOIN, TERRY LLOYD, 143 Outer Drive, Alpena 49707, (A-P); BRUNTZ, EDWARD A., 370 Meier Hall, Berrien Springs 49103, (SM); CARTY, DAN, Burman Hall, Berrien Springs 49103, (SM); DOVICH, DOUGLAS J., Andrews University, Berrien Springs 49104, (SM); FREEMAN, SPENCER R., 130 Meier Hall, Berrien Springs 44104, (SM); GATES, GORDON W. (WES), Box 73, 78 Evergreen, Kincheloh 49788, (A-P); GERATY, JULIE D., 392 Westwood Drive, Berrien Springs 49103, (SM); GRAY, GARY L., 223 Meier Hall, Berriens Springs 49104, (SM); HANNAH, THOMAS A., 21524 Drexel, Mt. Clemens 48043, (A-P); HIGGINS, SANDRA R., 228 Ridge Avenue, Berrien Springs 49103, (SM); HO, ALDEN J., University Towers #203, Berrien Springs 49104, (SM); KING, DENNIS E., 3030 South 9th Street, Aspen Building, Kalamazoo 49009, (A-P); LARSON, RICHARD E., 8 Kervon Court, Berrien Springs 49104, (SM); MASON, TODD P., 108 Grove, Berrien Springs 49103, (SM); MAYDEN, HARRY J., 370 Meier Hall, Berrien Springs 49103, (SM); MC CRUM, ALENA A., 115 West Trail Street, Jackson 49201, (AA); MEISTER, AMIE E., 2384 Stratton Road, Benton Harbor 49022, (SM); MORIN, MICHAEL E., 356 Jefferson Southeast, Grand Rapids 49503, (AA); SALAME, BLANCA M., 43130 Hadley Court, Canton 48188, (SM); SANDIC, RONDA, 312 North Main Street, Berrien Springs 49103, (SM); SNEDDEN, KIP M., Burman Hall, Room 101, Berrien Springs 49104, (SM); SPRINGER, JOEL D., University Towers, Berrien Springs 49103, (SM); STROHAYER, MICHAEL J., Meier Hall, Box 316, Berrien Springs 49104, (SM); TROMBLEY, PAUL D., 2580 South Fletcher, Chelsea 48188, (A-I); TUCKER, RANDALL L., 3434 Davenport, Saginaw 48602, (A-P); VANDER VELDE, ROGER R., 3615, West Leonard, Grand Rapids 49504, (A-P); WRIGHT, ERIK J., 359 Meier Hall, Berrien Springs 49104, (SM).

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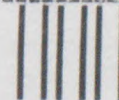
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4	20	36	52	68	84	100	116	132	148	164	180	196	212	228	244	260	276	292	308	324	340
5	21	37	53	69	85	101	117	133	149	165	181	197	213	229	245	261	277	293	309	325	341
6	22	38	54	70	86	102	118	134	150	166	182	198	214	230	246	262	278	294	310	326	342
7	23	39	55	71	87	103	119	135	151	167	183	199	215	231	247	263	279	295	311	327	343
8	24	40	56	72	88	104	120	136	152	168	184	200	216	232	248	264	280	296	312	328	344
9	25	41	57	73	89	105	121	137	153	169	185	201	217	233	249	265	281	297	313	329	345
10	26	42	58	74	90	106	122	138	154	170	186	202	218	234	250	266	282	298	314	330	346
11	27	43	59	75	91	107	123	139	155	171	187	203	219	235	251	267	283	299	315	331	347
12	28	44	60	76	92	108	124	140	156	172	188	204	220	236	252	268	284	300	316	332	348
13	29	45	61	77	93	109	125	141	157	173	189	205	221	237	253	269	285	301	317	333	349
14	30	46	62	78	94	110	126	142	158	174	190	206	222	238	254	270	286	302	318	334	350
15	31	47	63	79	95	111	127	143	159	175	191	207	223	239	255	271	287	303	319	335	351
16	32	48	64	80	96	112	128	144	160	176	192	208	224	240	256	272	288	304	320	336	352

Name _____
(Type or Print Only)

Title _____

Company _____

Address _____

City _____ STATE _____ ZIP _____

Phone: Area Code _____ No. _____

Photography you are most involved in (circle one only)

A Portrait C Industrial
B Commercial D Other-specify _____

Annual Gross Volume (circle one only)

1 Under \$25,000 3 \$50,001-\$100,000
2 \$25,001-\$50,000 4 Over \$100,001

Equipment owned, current net value (circle one only)

E Under \$10,000 H \$35,001-\$60,000
F \$10,001-\$20,000 K Over \$60,001
G \$20,001-\$35,000

1. Membership
2. Degree Program
3. PP of A Group Insurance
4. International Exhibition of Professional Photography
5. PP of A National Convention
6. Directory of Professional Photography
7. Directory Advertising
8. Winona International School of Professional Photography
9. Certification
10. Magazine Gift Subscription
11. Magazine Advertising
12. Direct Response Cards
13. Marketing Professional Photography

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