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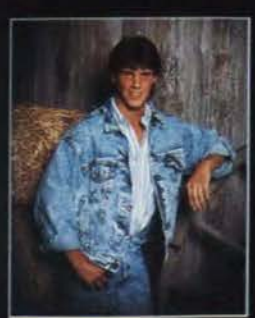
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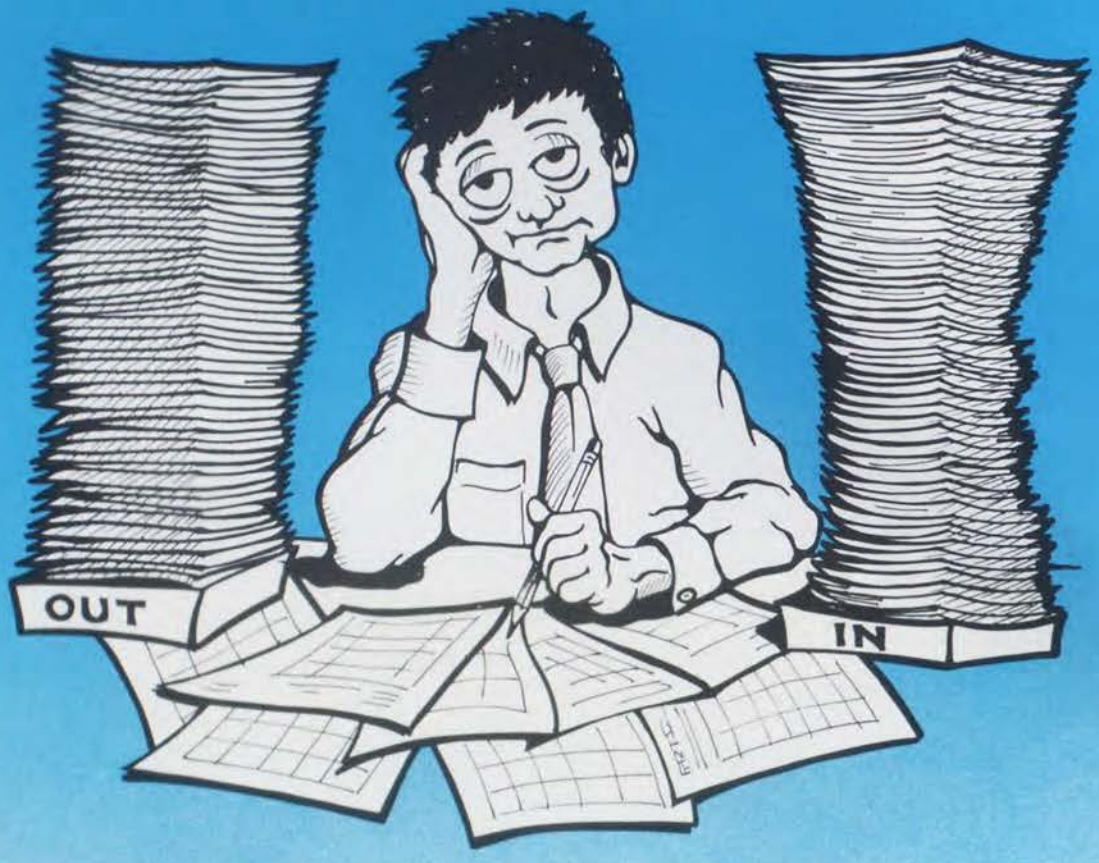
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More info? Circle 18

Professional Photographer
The Business Magazine of Professional Photography
September 1989 • Volume 114 • Number 2118

Features

ARE YOU EXPLOITING YOUR COLOR LAB? / *Dawn Williams*
Discovering a gold mine of pro marketing support 28

MAKING THE DIFFERENCE / *David Ziser*
ASP fellow elevates wedding and portrait images 32

PROFITABLE COMPUTER APPLICATIONS / *Marti Hauser*
Expandable systems aid studio management 38

DREAM PORTRAITS / *Ruth Kadlec*
Marketing to the glamour portrait 'addiction' 42

SUCCESSFUL YELLOW PAGES ADVERTISING / *Cindy Behrendt Lenart*
Walking fingers really can make a difference 48

YELLOW PAGES AD REDESIGN TRIPLES INQUIRIES / *Paul D. Witmer*
A how-to success story on designing portrait studio ads 49

POTENT INDUSTRIAL IMAGES / *Dawn Williams*
1989 Impact Through Applied Photography Competition 52

EPCOT EXTRAVAGANZA
Kodak and Walt Disney World honor PP of A photographers 57

PROFIT FROM PHOTO BUSINESS BOOKS
New crop of marketing volumes help pro photographers 60



32

Columns

PRESIDENT'S MESSAGE / *Morton A. Sobin* 4
BEHIND THE COVER / *David Congalton* 12
EDITORIALLY SPEAKING / *Alfred DeBat* 62
IN THE STUDIO / *Marty Rickard* 64
PRACTICAL POINTERS / *Ross Sanddal* 67

Departments

DATELINES 8
IDEA EXCHANGE 14
LETTERS 16
NEWS 18
IN DEPTH 23
STATE OF THE ART 68
NEW PRODUCTS 70
ADVERTISING INDEX 80



38

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President's Message

By Morton A. Sobin, M.Photog.Cr., A-ASP

Serious business

How much time do you spend honing your business skills—marketing, sales, studio management? Effective business planning often takes a back seat to the creative joys of photography, but one could not exist without the other.

Several articles in this issue of *Professional Photographer* illustrate the importance of "The Business of Photography" to successful studios. As professional competition increases nationwide, sharp marketing, advertising, and management skills are more crucial than ever.

PP of A provides several avenues to business savvy through a network of professional knowledge. Winona International School of Professional Photography offers marketing courses, taught by successful studio owners, that encompass sales, promotion, market analysis, pricing, personnel management, cost reduction and profit-enhancement. The 1989 Winona course schedule included such titles as "Successful Marketing for Portrait Studios," "Business Management for the Wedding Studio," and "Computer Options for the Professional Photographer".

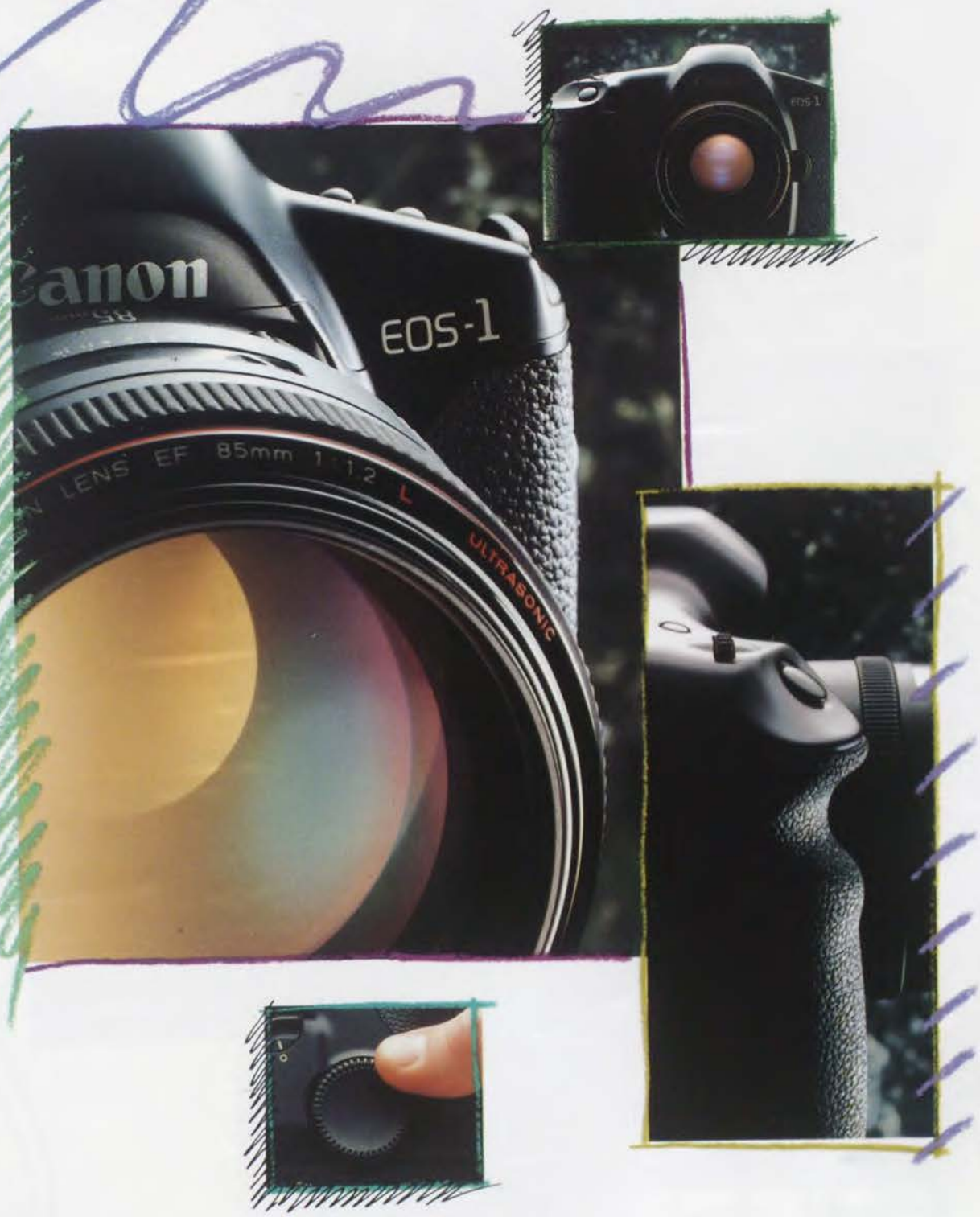
Marketing Professional Photography, another PP of A service, furnishes intensified business help, including on-site business evaluation, telephone consultation, and several publications that explore studio management and marketing. MPP also provides an arena for studio owners to trade information through exchanges of business forms and letters.

The annual PP of A convention also offers a series of business seminars in addition to programs about photographic techniques. Plus, this premiere gathering of pros provides opportunities to trade marketing ideas and insights with photographers experiencing similar challenges. *Professional Photographer* magazine and *Marketing Today* newsletter, received by all PP of A members, focus on business issues and offer firsthand accounts of tested marketing tactics that work.

This pool of shared experience gives PP of A members a valuable resource and an advantage over the competition. Make a commitment to refine your business skills—don't be left behind. Remember, we're number one!



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Canon EOS-1 shown with optional Power Drive Booster E1

The Image of the New Professional.

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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, *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. *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 20-25, 1990
C: Professional Photographers of America, Inc., 99th International Exposition of Professional Photography, 38th National Industrial Photographic Conference, Las Vegas Convention Center, Las Vegas, Nevada

JULY 12-17, 1991
C: Professional Photographers of America, Inc., 100th International Exposition of Professional Photography, 39th National Industrial Photographic Conference, Dallas Convention Center, Dallas, Texas

JULY 17-22, 1992
C: Professional Photographers of America, Inc., 101st International Exposition of Professional Photography, 40th National Industrial Photographic Conference, Orlando Convention Center, Orlando, Florida

Winona calendar

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

OCTOBER 1-5
Illustrations with Jack Reznicki

OCTOBER 8-12
Advanced Law Enforcement Photography, Portrait I

OCTOBER 15-17
Hi-Tech Video Production V

OCTOBER 17-19
Hi-Tech Video Production A/B Roll—Post Production, Hi-Tech Video Production—Advanced Audio, Hi-Tech Video Production—Multiple Camera Production, Hi-Tech Video Production—Scriptwriting, Hi-Tech Video Production—Proposal, Preparation and Marketing

OCTOBER 15-19
Public Relations/Corporate Communications, The Advanced Business Studio Workshop

OCTOBER 20-22
Next Slide Please "Photography for Physicians"

OCTOBER 22-26
Commercial Photography—The Large and Small of It, Advanced Color Printing, The Commercial Photographer and the Printer

OCTOBER 29-31
Art Director Public Relations/Freelance Writer

OCTOBER 29-NOVEMBER 2
Beginning Photography—The Basics

NOVEMBER 5-9
Basic Professional Photography, Advanced Photographic Department Management, Basic Darkroom Techniques, Portrait I

NOVEMBER 12-16
Advertising Commercial/Corporate I, An Introduction to Black/White & Color Printing

1989 events

OCTOBER 1-3
C: PPA of New Jersey, Resorts Taj Mahal, Atlantic City, New Jersey, Dorothy Sachs, Exec. Secretary, 6 Olympus Way, Brick, NJ 08724

OCTOBER 15-16
W: APP of Illinois Fall Seminar, Holiday Inn East, Springfield, Illinois, Mary Pierson, Exec. Secretary, 818 Washington Street, Lockport, IL 60441

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OCTOBER 22-23
W: Kentucky PPA Fall Seminar, Carter Caves State Resort Park, Olive Hill, Kentucky, Monzita Poynter, Exec. Secretary, 4926 Newbolt Road, Owensboro, KY 42303

OCTOBER 22-23
W: PP of Mississippi-Alabama Fall Seminar, Joe Wheeler State Park Resort, Florence, Alabama, Gary E. Patrick, Chairman, Box 395, Silverhill, AL 36576

OCTOBER 29-31
C: PP of Louisiana, Airport Hilton, Kenner, Louisiana, Emile Navarre, Exec. Secretary, 801 Gerard Street, Mandeville, LA 70448

future events

JANUARY 13-14, 1990
W: Kansas PPA Winter Seminar, Airport Hilton, Wichita, Kansas, Dave Mencl, Vice President, 924 North Main Street, Hutchinson, KS 67501

JANUARY 14-17, 1990
C: Hawaii PP, Ala Moana Hotel, Floyd Honda, Box 2690, Honolulu, HI 96845

JANUARY 21-22, 1990
W: Kentucky PPA Winter Seminar, Monzita Poynter, Exec. Secretary, 4926 Newbolt Road, Owensboro, KY 42303

JANUARY 21-22, 1990
W: PP of Nebraska Seminar, Holiday Inn Midtown, Grand Island, Nebraska, Rick Billings, Chairman, 309 North 132nd Street, Omaha, NE 68154

FEBRUARY 1-5, 1990
C: Rocky Mountain PP, Hyatt Regency, Denver, Colorado, Duncan MacNab, Box 638, Bozeman, MT 59715

FEBRUARY 2-6, 1990
C: Southwestern PA, Hyatt Regency Hotel, DFW Airport, Texas, Walt Hawkins, Exec. Director, Box 828, Temple, TX 76503

FEBRUARY 9-12, 1990
C: Connecticut PPA, Westin Hotel, Stamford, Connecticut, Glenn Curtis, Conv. Chairman, 85 Main Street, Durham, CT 06422

FEBRUARY 11-13, 1990
C: PP of Idaho, Shilo Inn, Idaho Falls, Idaho, Dennis Hammon, Conv. Chairman, Box 505, Rigby, ID 83442

FEBRUARY 24-27, 1990
C: Wisconsin PPA, American Lake Geneva Resort, Lake Geneva, Wisconsin, Dick Jacobs, Conv. Chairman, 603 Bay Street, Chippewa Falls, WI 54729

FEBRUARY 25-MARCH 2, 1990
S: West Coast School, Santa Barbara, California, Allen Roedel, Director, Box 395, Imperial Beach, CA 92032

MARCH 2-7, 1990
C: PP of North Carolina and Southeastern PPA, Affiliated Judging, Adam's Mark, Charlotte, North Carolina, Loretta Howell, Exec. Secretary, Box 52179, Raleigh, NC 27612

MARCH 3-6, 1990
C: APP of Illinois, Holiday Inn, Decatur, Illinois, Mary Pierson, Exec. Secretary, 818 Washington Street, Lockport, IL 60441

MARCH 3-6, 1990
C: Wyoming PPA, Casper Hilton Inn, Casper, Wyoming, Scott Horton, Exec. Secretary, Box 1269, Powell, WY 82435

MARCH 8-13, 1990
C: PP of Ohio, Hyatt Regency Hotel, Columbus, Ohio, Gene King, Exec. Secretary, 1024 Dublin Road, Columbus, OH 43215

MARCH 9-12, 1990
C: PP of Ohio, Hyatt Regency, Columbus, Ohio, G.P. King, Exec. Secretary, 1024 Dublin Road, Columbus, OH 43215

MARCH 10-14, 1990
C: Kansas PPA, Airport Hilton, Wichita, Kansas, Dave Mencl, Vice President, 924 North Main Street, Hutchinson, KS 67501

MARCH 17-20, 1990
C: PP of Michigan, Amway Grand Plaza, Grand Rapids, Michigan, Reed Frederick, Exec. Director, 100 West Silver Lake Road North, Traverse City, MI 49684

MARCH 18-21, 1990
C: PP of New York, Kutsher's Country Club, Monticello, New York, Kenneth Bovat, Jr., Exec. Chairman, Old Lane, Box 369, Claverack, NY 12513

MARCH 25-28, 1990
C: PPA of Missouri, Lodge of the Four Seasons, Lake Ozark, Missouri, Don Hammond, Conv. Chairman, 301 Mid River Mall Drive, St. Peters, MO 63376

MARCH 31-APRIL 3, 1990
C: Kentucky PPA, Monzita Poynter, Exec. Secretary, 4926 Newbolt Road, Owensboro, KY 42303

MARCH 31-APRIL 4, 1990
C: Virginia PPA, Airport Marriott, Roanoke, Virginia, Jim Kelley, Conv. Chairman, 1124 Panorama Drive, Abingdon, VA 24210

APRIL 21-25, 1990
C: PP of Nebraska, Holiday Inn, Omaha, Nebraska, Losen Winkelbauer, Conv. Chairman, 2nd and Burlington, Hastings, NE 68901

APRIL 21-25, 1990
C: Tennessee PPA, Peabody Hotel, Memphis, Tennessee, Priscilla Ralston, Conv. Chairperson, 1202 Southeast Broad Street, Murfreesboro, TN 37130

APRIL 22-25, 1990
C: PP of Pennsylvania, Sheraton Lancaster Golf Resort, Lancaster, Pennsylvania, Pauline B. Lee, Exec. Secretary, Box 215, Port Royal, PA 17082

APRIL 22-27, 1990
S: Texas PPA School, Huntsville,

Texas, Robert Hemmi, Director, 3525 Turtle Creek Boulevard, Dallas, TX 75219

MAY 7-10, 1990
C: Northern Light Photographers, Madden's Resort, Brainerd, Minnesota, Tim Evans, President, 26 Cornell Drive, Winnipeg, Manitoba, Canada R3T 3B9

JULY 29-30, 1990
W: PP of Nebraska Seminar, Ramada Inn, Kearney, Nebraska, Rick Billings, Chairman, 309 North 132nd Street, Omaha, NE 68154

AUGUST 19-24, 1990
S: West Coast School, University of California, San Diego, California, Allen Roedel, Director, Box 395, Imperial Beach, CA 92032

AUGUST 25-29, 1990
C: Florida PP, Omni International Hotel, Orlando, Florida, Theresa Saylor, Exec. Director, 2312 Farwell Drive, Tampa, FL 33603

SEPTEMBER 22-26, 1990
C: Georgia PPA, Holiday Inn, Jekyl Island, Georgia, Kirk Baxley, Conv. Chairman, 1552 Walton Way, Augusta, GA 30904

JANUARY 19-22, 1991
C: Texas PPA, Hyatt Regency Hotel, DFW Airport, Texas, Walt Hawkins, Exec. Director, Box 828, Temple, TX 76503

JANUARY 21-22, 1991
W: PP of Nebraska Seminar, Donella Penrod, Chairman, Box 367, Kearney, NE 68848

JANUARY 31-FEBRUARY 4, 1991
C: Rocky Mountain PP, Hyatt Regency, Denver, Colorado, Duncan MacNab, Box 638, Bozeman, MT 59715

MARCH 17-20, 1991
C: PP Society of New York, Kutsher's Country Club, Monticello, New York, Andy Lateer, Conv. Chairman, 146 Academy Street, Johnson City, NY 13790

APRIL 21-26, 1991
S: Texas PPA School, Huntsville, Texas, Robert Hemmi, Director, 3525 Turtle Creek Boulevard, Dallas, TX 75219

JULY 14-15, 1991
W: PP of Nebraska Seminar, Denny Houska, Chairman, Box 1912, Kearney, NE 68848

AUGUST 24-28, 1991
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C: Rocky Mountain PP, Hyatt Regency, Denver, Colorado, Duncan MacNab, Box 638, Bozeman, MT 59715

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C: PP of Nebraska, Rick Billings, Conv. Chairman, 309 North 132nd Street, Omaha, NE 68154

JULY 19-20, 1992
W: PP of Nebraska, Kevin Binder, Chairman, 309 North 132nd Street, Omaha, NE 68154

AUGUST 20-25, 1992
C: PP of Canada, Convention Center, Winnipeg, Manitoba, Leo Reidke, Chairman, 704 Watt Street, Winnipeg, Manitoba, R2K 2S7

AUGUST 29-SEPTEMBER 2, 1992
C: Florida PP, Omni International Hotel, Orlando, Florida, Theresa Saylor, Exec. Director, 2312 Farwell Drive, Tampa, FL 33603

FEBRUARY 4-8, 1993
C: Rocky Mountain PP, Hyatt Regency, Denver, Colorado, Duncan MacNab, Box 638, Bozeman, MT 59715

FEBRUARY 3-7, 1994
C: Rocky Mountain PP, Hyatt Regency, Denver, Colorado, Duncan MacNab, Box 638, Bozeman, MT 59715

Datelines Notification

Affiliate Presidents and Convention Chairmen use the form below to send convention information at least 5½ months prior to the event to: ***Professional Photographer,*** 1090 Executive Way, Des Plaines, IL 60018.

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Behind the Cover

Cover photographer David Congalton

Classical creations

An appreciation for classical music, plus the contribution of a violin, wood shavings, and tools by a violin craftsman, were the creative elements behind J. David Congalton's "Concerto in Progress," which was photographed for a 1988 PP of A competition.

Congalton, who studied voice for nine years and was offered a scholarship to the School of Music in Philadelphia, became interested in photography while attending Eastern Nazerene College in Wallaston, Massachusetts.

After graduating with bachelor of science degrees in pre-law and secondary education, and a master of economics degree, Congalton taught high school history and economics for eight years.

During his teaching career, Congalton moonlighted, making "more money with the camera over one weekend than in two-to-four months teaching".

In 1971, he resigned as the social studies department chairman of Hanover High School, Hanover, Massachusetts, to open his own studio.

His business is a blend of 40 percent portraiture and 60 percent commercial work. He boasts as many as 1,200 non-contract senior portraits and an impressive Boston area client list, including A.W. Perry Corporation, a large commercial real estate development firm; Wear Guard, a retailer of uniforms and work clothes, and BackSaver Products Company, a manufacturer of chairs and health products.

Many of his photographs are found in a number of catalogs, magazines, and other publications, including *Boston, Better Homes and Gardens, Ski,* and *Skiing.*

Congalton, who enjoys photographing people the most, approaches his assignments with the belief that "photography should aesthetically capture the personality of the person or product you are photographing."

This philosophy is evident when examining the "Maestro Allen Lannon" photo in which Congalton successfully captured the essence of the subject's character.

This photograph was used in a Masterworks Chorale promotion brochure, as well as a wall portrait for the conductor.

A member of PP of A, Congalton's work has been accepted in the Loan Collection and "Masterpieces of Photographic Art" series.

Many photographers can identify with Congalton's goal. "I just want to shoot what I want, when I want," he said.



PP of A Member J. David Congalton created "Maestro Allen Lannon" for a Masterworks Chorale promotion brochure using a Hasselblad ELM medium-format camera and f/4 150mm Sonnar lens. The image was exposed on Kodak Vericolor VPS III professional film at f/8 for 1/125 second. Two Photogenic Flash spotlights set at 100-watt-seconds provide the edge lighting, plus a 400-watt-second main light bounced into an umbrella.



Cover photo "Concerto in Progress," was created using a Calumet 8x10 Cambo 810 Legend view camera and Schneider f/6.8 360mm Symmar-S lens. The image, made on Kodak Ektachrome 100 Professional film, was exposed at f/45 for 1/60 second. The subject was lit by two 2,400-watt-second Speedotron 2403 power packs with two flashheads in a photographer designed softbox. Black gobos were placed inside the overhead softbox and white foamboard reflectors were used to selectively subtract light from the violin and the Bach bust.



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Neil R. Molinaro

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"With the Autolab, once you finish taking the shot you can also finish worrying."

JOBO
Fototechnic

More info? Circle 23



Idea Exchange

By Robert W. Pulver, CPP

Children's special draws customers

Some time ago, I realized my volume of children's portraits was not as great as I expected, although my family and senior photography business was very good.

How could I locate child portrait customers? Taking the promotional concept of children's specials offered by three department stores in my city of 23,000, I decided to reclaim this piece of the pie.

My color lab offered a "children's special" for kids up to age 10, which provided low unit prices and free film processing. I promoted my own children's portrait sitting the first Tuesday of each month, and booked appointments every 15 minutes. By working quickly with each subject, I made photographs in 30 seconds to 2 minutes—since young children's attention spans are so short, I usually obtained the best exposure early on.



A monthly special promoting children's portrait photography can increase your volume significantly by drawing new and repeat customers to the studio for a sitting.

I made four or five exposures of each child and selected the best one without proofs by "reading" the negatives. I offered a package of one 8x10, two 5x7-inch prints, and 15 wallets, as well as extra units at a low price which must be ordered at the time of the sitting.

Portrait quality does not suffer during these quick sessions—in fact, my children's specials receive merit awards.

Some months I feature theme portraits, giving customers an opportunity to return for different-looking portraits. On Beach Day, for example, subjects wear swimsuits and pose with sand pails and other beach toys. On Pajama Day, I set up a brass bed and photograph children in their pajamas. Other themes include Halloween, Pet Day, and Grubby Day.

Working with local children's clothing stores helped make my special a great success, by offering coupons, cooperating with them for advertising, and displaying portraits in the stores.

My studio is booked solid each Children's Tuesday—and I have to add more than one day a month during the October-December Christmas rush. I photographed more than 500 children last year. An added advantage is that the offer draws family members into the studio as well, where they can view my work and become acquainted with studio staff. Family portrait sittings increased 200 percent the first year of Children's Day and climbed dramatically each year since.

I still schedule regular children's sittings, and many customers use the special offer throughout the year in addition to an annual regular sitting.

My studio's advertising dollars are well spent on promoting this special. It brings new and repeat customers into the studio who show their portraits to family and friends, which further increases potential business volume. ■

An occasional contributor to Professional Photographer, *Robert W. Pulver, CPP, owns and operates Guys and Dolls Photography, Mt. Pleasant, Michigan, since 1977.*



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Letters

Licensing cheats public

"Licensing" and other barriers to entry are traditionally used by the persons in a profession to make it difficult for others to enter the profession. Invariably, those who advocate licensing and other restrictions claim that they want to "protect the public". The real reason, though, is that restricting entry to the field allows the practitioners to keep prices high by keeping competition out.

Such barriers also tend to protect the marginally competent, by keeping them from having to compete with more competent persons who would enter the field if not for various barriers.

Far from "protecting" the public or raising levels of competence, licensing cheats the public by keeping prices unreasonably high, protecting (in effect) monopoly practices, and generally lowering standards by discouraging gifted persons and allowing marginal ones to flourish.

Perhaps Mr. Brian Torney, who advocated restrictive licensing in the letters column ("License legitimate studios," June 1989 *Professional Photographer*), should move to Germany. There, would-be photographers must take years of schooling plus apprenticeship before being allowed to hang out a shingle. The result? High prices, high *technical* competence, and low level of artistry. The really talented people say, "To blazes with Deutschland" and go to freer parts of Europe and the USA.

You show me a photographer who advocates licensing and other means of restricting competition, and I'll show you one who's probably unsure of his own competence—and most likely rightly so!

Daniel Smyth
Free-lance photographer
Venice, California

Rating Reala

I was disturbed to read an article about a newly developed Fuji film ("Revolutionary Fujicolor Reala," July 1989 *Professional Photographer*), in particular a cutaway sample comparing Fujicolor Reala color-negative film to a "typical E-6 process tungsten transparency film." Why one company's color negative film is compared to a different manufacturer's transparency film is beyond me.

Most qualified commercial photographers testing any product would do so by remaining in the parameters of a normal standard. If Fujicolor Reala is going to be tested against another film let it be a different color negative product.

I am not familiar with Fuji products, and the film sounds like it may contain some interesting properties. However, I have been utilizing Kodak films in a technical environment at Johns Hopkins University Applied Physics Laboratory for eighteen years and know that Kodak has a product for almost any situation. I truly believe the Reala article in ques-



More info? Circle 25

tion has misled a multitude of readers.

David W. Sussman
Johns Hopkins University
Laurel, Maryland

On review, the editors have to agree with you that comparing a color negative film to transparency film was inappropriate and misleading, particularly in a side-by-side comparison. Author Don Emmerich approached this film comparison example from a commercial photographer's point of view and felt that the question was less that of a color negative versus color transparency film, but rather a three-layer color emulsion versus Reala's four-layer color emulsion.

Most professional photographers realize that a single color light source can be filtered to the correct color temperature rating of a color film. The problem in many commercial interior photographs is that there may be several different colored light sources, such as tungsten, fluorescent, or mercury vapor. It's impossible to filter correctly for several different Kelvin temperature light sources simultaneously. That's why many interior photographers often make one exposure with tungsten lights on and then, with correct filtration, make a second exposure on the same sheet of film with fluorescent lighting. Or, when using tungsten film, photographers may cover an entire daylight window with a color-conversion gel to make window daylight the color of tungsten light.—Editor

Degree misstatement

The July 1989 issue of Professional Photographer *incorrectly reported cover photographer Tom Lazaroff as a PP of A Master of Photography. However, at this time, Lazaroff had not received his Masters degree. This discrepancy was an editorial error.—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, Professional Photographer, *1090 Executive Way, Des Plaines, IL 60018. All letters subject to abridgment.*



More info? Circle 26

Members urged to maintain supplemental PP of A Catastrophic Major Medical Insurance Plan

After the new Medicare Catastrophic Coverage Act that went into effect January 1, 1989, some PP of A members who are Medicare recipients cancelled supplemental PP of A Catastrophic Major Medical Insurance Plans.

However, because of deficiencies in the new Medicare Catastrophic Coverage Act, most PP of A members are urged to maintain their Catastrophic Major Medical Insurance Plan, regardless of their age.

Recent studies indicate that physician- and hospital-billed charges are up to 35 percent higher than Medicare-approved charges. Therefore, health care patients are responsible for the additional charges unless they have a supplemental catastrophic insurance plan.

Also, the additional insurance covers nursing home patients who require custodial care, whereas the new Medicare plan only insures up to 150 days for skilled nursing home service.

Experts also report that the average Medicare recipient will not reap benefits from the new law until 1991 when the prescription drug program begins.

According to the Congressional Budget Office, less than 4 percent of Medicare recipients will receive many of the benefits listed in the new Medicare Act, and less than 2 percent will receive extra skilled nursing home benefits. In addition, the new Medicare program may go through further changes.

If Congress elects to make future changes, PP of A members will have the opportunity to reapply for previously cancelled PP of A supplemental coverage.

Any member not already enrolled in the Plan can apply for coverage by contacting the PP of A Insurance Administrator: Albert H. Wohlers & Company, Administrator, PP of A Group Insurance Plans, 1440 North Northwest Highway, Park Ridge, IL 60068; 800-323-2106; in Illinois, 312-803-3100.

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Newman named Nikon Photographer of the Year



H. Paul Newman

Biomedical photographer H. Paul Newman is the 1989 Nikon Industrial Photographer of the Year. The former Veteran Administration's Medical Media division chief accepted this honor at the PP of A annual convention for a lifetime of outstanding contributions to the biomedical communications field. He is the first biomedical photographer to win this distinguished award.

An award-winning leader and celebrated photographer, Newman contributed substantial technical developments to his

MY VIEW



WALTER WICK, nationally respected for his special effects and conceptual images describes his specialty as "tinkering with perception."

"Special effects is too often thought of as a separate visual style using a handful of familiar cliches. But it's really a craft that extends the range of possibility of any specialty such as still life or people. By not limiting myself to preconceived notions, I can be more open and experimental — and give my clients more options by taking them in new directions.

"Because of what I do, I need several cameras. Toyo offers superb quality at an affordable price. So I was able to buy four — two 8x10s and two 4x5s.

"I also like Toyo because it's a systems camera, with everything I need. The modular design allows me to put two cameras together as well as create my own effects with a matte box and custom-made accessories."

Walter's clients include major high-technology and communication companies, and his work has appeared on over 200 magazine covers. He can also be seen in *American Showcase* and in Eastman Kodak's *"Professional Photographic Illustration."*

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field. Most prominent was a special processing film used in endoscopic photography—the scientific technique for probing and photographing internal channels of the body.

Although Newman retired from government service in 1980 following a 33-year career, he is still active in biophotography.

During his VA career, Newman supervised up to 500 biomedical photographers and illustrators in 105 VA Medical Media Production service units around the country. His accomplishments include, centralizing the Medical Media Service and encouraging the exchange of ideas within the agency, advancing VA affiliations with the academic community, and the integration of biomedical photography into the broader field of biocommunications.



More info? Circle 27

Art Leather selects Winona scholarship recipients

Art Leather selected six professional photographers for full-tuition scholarships at the Winona International School of Professional Photography, Mt. Prospect, Illinois.

The scholarships permit winners to select one of more than 150 different Winona classes and also covers the student's hotel and meal costs. Among the winners are four PP of A members: Ed Broschka, Hinsdale, Illinois; Barry Hayes, St. Johnsbury, Vermont; Andrews Marcus, New York City; Gladys Tieg, Cr.Photog., Apple Valley, Minnesota. Other winners included Steve Schieb, Sedalia, Missouri, and John J. Brady, Maspeth, New York.

Art Leather pledged 10 Winona full-tuition scholarships in 1989—the seventh winner was selected at the PP of A Convention and Trade Show in New Orleans, and the remaining three recipients will be chosen at future photo events this year.

In brief

Fuji Photo Film U.S.A., Inc. expanded its Technical Communications Center in Hollywood, California. New seminar programs and services include a technical assistance hotline with newly increased hours of operation; an extensive lab monitoring program; Fuji emulsion newsletter, and diagnostic services which incorporate on-site visits by Fuji technical specialists.

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Qualified Status recipients from the June 17, 1989 PP of A judging are: Jim Harkness, Tulsa, Oklahoma, Qualified in General Commercial and Aerial photography; Dave Hollinger, East Petersburg, Pennsylvania, Qualified in Illustrative Advertising; Ken Huang, M.Photog., Tokyo, Qualified in Illustrative Food; Michael Klondaris, Warsaw, Indiana, Qualified in General Commercial and Jeff Blanton, Orlando, Florida, Qualified in General Commercial.

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NSP 135	4.42
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TP135-36		4.42
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135-36	6.32	6.93
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	EPD200	EPT160
120	4.08	4.08
135-36	7.61	7.61
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EES135-36		8.84
Ektachrome 100 Plus Film		
EPP120		3.78
EPY135-36		6.93
EPP120 PP		18.80
Ektachrome Film	EC100	ET160
135-24	4.15	4.98
135-36	5.78	6.93
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135-24	4.98	5.80
135-36	6.93	8.03
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VPS120		2.87
VPS120 PP		14.33
VPS 220 PP		28.67
Vericolor Pro 400 ASA		
VPH135-36		5.28
VPH120		3.44
VPH120 PP		17.22
VPH220 PP		34.44
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VPL120 PP		14.33
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VHC120		2.87
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PX401 50ft.	10.57
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Tri-X Film	
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PP401 100ft.	56.14
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PT401 100ft.	59.15
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EPQ401 100ft.	59.15

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25sh. 4x5		13.96
100sh



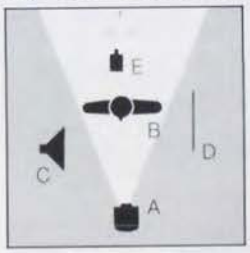
"Silver Tree," a PP of A General Exhibition print, was created by Douglas Scott Bliven, M.Photog.Cr., El Centro, California. The photographer used a 4x5 Super Graphic view camera and Schneider f/5.6 210mm Symmar-S lens equipped with a red Kodak Wratten No. 25 filter. He exposed the image at f/32 for 1/4 second on Kodak High Speed infrared film.



"Red Rider," a PP of A Loan Collection print, was created by Doug Boylan, Dayton, Ohio, with an 8x10 Calumet 810N view camera equipped with a 4x5 film back and Fujinon f/6.3 360mm lens. The photographer exposed the image for approximately 4 seconds at f/22 on 4x5 Kodak Ektachrome 64 Professional sheet film. In addition to the first exposure with Balcar flash equipment, a second exposure, illuminated by a Mole Richardson 750-watt tungsten spotlight, recorded the "moving" red streaks.



*Peter Ericsson, Nalka, Sweden, created "Behind the Mask," a PP of A General Exhibition print, using a Bronica SQ-A medium-format camera and f/3.5 150mm Zenzanon-S lens equipped with a black net diffusion filter, and exposing the image at f/8 for 1/30 second on Kodak Vericolor VPS III Professional film. DIAGRAM: (A) camera; (B) subject; (C) Multiblitz Ministudio 400 power pack, set at 400 watt-seconds, in 4x6-foot softbox; (D) 4x6-foot white reflector; (E) 200-watt-second Multiblitz*Minilite 200 spotlight with red gel, on background.*

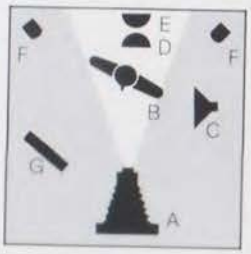




Upon her early morning arrival at a private beach lagoon, Virginia Clayton, M.Photog., Berkeley, California, created "Three Sisters at the Lagoon," a PP of A Loan Collection print, with a Canon A1 35mm SLR camera, f/4 100mm macro lens, and natural overcast illumination. The image was exposed at f/8 for 1/250 second on Fujicolor 1600 Professional film. "We saw the bird from the cat and very cautiously and quietly crept to the spot, adding to the adventure and unconscious cooperation by the girls," the photographer commented.



Kiyomi Hayashi, Tokushima, Japan, created "White Hat," a PP of A General Exhibition print with a 4x5 Sinar P2 view camera and Rodenstock f/6.8 300mm Imagon lens. He exposed the portrait for 1/30 second at f/8 on Fujicolor 100 Professional film. DIAGRAM: (A) camera; (B) subject; (C) 120-watt-second head in softbox as main light; (D) 100-watt-second strobe spotlight; (E) 100-watt-second head flood with reflection on background; (F) 120-watt-second mini-spot on background; (G) white reflector cards.





"Twilight Magic," was created by Bruce W. Muncy, M.Photog.Cr., A-ASP of Salem, Virginia, with a tripod-mounted Horseman 450 view camera, f/4.5 90mm Caltar II lens, and Kodak Vericolor VPS III Professional 4x5 sheet film. Muncy exposed the image at f/22 for 30 seconds using natural sunset illumination and incorporated streaking lights from passing vehicles during the open shutter exposure.

Why the MAMIYA 645-1000S? Ask the photographer who uses one.

Mamiya, the world's foremost manufacturer of medium format cameras and accessories, has served the American professional photographer for over 40 years. Needless to say, we receive many fan letters. We'd like to share some of these with you.



This is what Alan Gross says about the MAMIYA M645-1000S:

"In 1981, I decided to leave my career in the corporate world and devote myself 'full time' to my photography. The decision as to what type of more sophisticated equipment to buy was a long and thorough one. Through past experience and the recommendation of my printer, I purchased the MAMIYA 645-1000S; the CdS Prism Finder and the 105 to 210 Zoom Lens. Eight years and several thousand exposures later, my romance with this equipment continues.

You should know that the main body of my work consists of the seashore. The seashore done in a fashion which is very quiet, very subtle, very painterly. I have been on boardwalks and beaches in the dead of winter with the wind chill below zero and the sand blowing furiously. I have been in fog and mist so dense, that I could barely see the image through the viewfinder. I have been in Northeasters where the ocean is splashing over the railings and the rain is torrential and that equipment has never failed me. Other than routine cleanings, I have never had a significant breakdown in the equipment or a servicing problem.

I am a purist with my work to the degree that there is virtually no manipulation of my negatives in the darkroom. I don't use filters other than the protective skylight filter. I work only with available light and make some very unusual metered exposures. My experience has been that whether I'm doing interiors of the Hotel Del Coronado or a pavilion on the boardwalk of some seashore community, the equipment and the results are both reliable and incredibly predictable.

I consider myself very fortunate. People pay me to do something I truly love. People flatter me and my work. It makes me very happy that my work brings happiness to so many people. But you know, we all have our insecurities. Sometimes I think it's not me, I think the Mamiya is magic."



A. *TWILIGHT (26½" × 30½")*



B. *THE VIEW (27" × 34")*

A self-taught photographer, Alan Gross left a successful career in the corporate world in 1982, to start his life as a fine art photographer. His soft-focus views of the seashore (taken with his Mamiya 645-1000S and 105 to 210mm zoom lens) are more like watercolors than photographs. His original prints are shown by several leading galleries and his work is acquired by corporations and individuals worldwide. Modern Art Editions of New York City has also produced over a dozen of his photographs as Fine Art Posters.

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Are you

exploiting your color lab?

Discovering a gold mine of pro marketing support

By Dawn Williams

Portrait studio managers seeking ways to improve profits may be overlooking a marketing gold mine—professional color laboratories. Color labs that pros rely on for basic photo processing and printing are also strongly committed to helping photographers sell more pictures.

"The portrait market offers huge opportunities for studio owners," commented Nate Accardo, president, Custom Color Corporation, Kansas City, Missouri. "Much needed marketing assistance is coming from color labs, and the more aggressive studios are listening and reaping rewards."

Accardo is instrumental in an Association for Professional Color Laboratories (APCL) project compiling a forthcoming marketing sourcebook that will encourage color labs to pass along business help to their customers.

The color lab marketing bonanza ranges from structured programs to "everyday" aids including special discounts on prints or products geared to specific photo markets. For example, a lab may offer free wallet-size prints to seniors or a complimentary 8x10 print with wedding orders. Photographers can use these "free" prints as incentives to encourage customer orders, or sell them for extra income.

Labs may also offer print discounts that promote effective in-studio marketing. For example, 5p Photographic Processing, Houston, offers studios a 25 percent discount on wall prints used as samples to encourage marketing through studio displays. New England Color Lab, Lynn, Massachusetts, offers discounts on sample albums throughout the year.

Labs design new photo products and promotion packages—locker posters, photo-imprinted T-shirts, photo buttons, photo trading cards, magazine "portrait" covers—to expand the options photographers can offer to customers, leading to greater "add-on" sales. Michael O'Sullivan, marketing representative for American Professional Color, explained, "Our promotions and specials are designed to increase studio photographers' sales and profits without increasing their time, exposures, or expenses."

Meisel Professional Portrait Services, Dallas, is one of many labs offering popular "Memory Mate" sports and school photography packages that include team or group photos with individual portraits. Many labs provide guidance in choosing the right package and conducting large-scale photo sessions. The Meisel service includes detailed advice for securing jobs within certain markets and selling various photo products.

Similarly, innovative photo products help photographers increase "add-on" sales by appealing to specific markets. Seniors, for example, may buy locker poster prints or magazine "portrait" covers in addition to their portrait packages. Contemporary spot-colored black-and-white prints, which many labs recently added to their photographic product arsenal, provide another way to promote extra photographs. Sold under several names, this style is another way to utilize portrait negatives. Camera Art, Lewiston and Burnsville, Minnesota, was the first to introduce this service. Some companies, including Pechman Professional Color, Kaukauna, Wisconsin, now offer do-it-yourself kits that teach photographers how to spot-color prints themselves.

Many labs offer photo products that encourage selling a series of prints depicting different poses and costumes. Photo calendars, for example, can display up to 12 different images and are popular with nearly all portrait markets. For example, 5p Photographic Processing, Houston, offers four styles of calendars, ranging from desktop datebook to full-size wall calendar, to fit each customer's price range.

In addition to photo products, many

Many professional color labs offer marketing assistance to increase sales in youth, senior, family, sports, wedding, and other target portrait markets. "Barbara Pearlman—Designer Extraordinair," left, photograph by Al Buschauer, M.Photog., CPP, Worth, Illinois.

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labs offer advertising packages to help studios reach target audiences—whether seniors, dance academies, sports teams, preschools, or buyers of special services such as photo business cards. These packages usually consist of posters, brochures, counter placards and camera-ready advertisement "slicks" that require only insertion of a line of type with studio name and address. Other promotional materials educate customers on photographic services—such as the New England Color Lab poster that extols professional copy and restoration. Such materials simplify advertising for busy studio owners and contribute to a consistent, professional public image.

Portrait contests sponsored by color labs help photographers generate studio traffic and publicity, with prizes as a bonus. American Professional Color Corporation, Waterloo, Iowa, has a wedding photography contest with cash prizes up to $1,000, while McKenna Color Lab, Waterloo, Iowa, sponsors an annual "Tiny Tots" contest that offers the winning customer a trip to the Walt Disney World Magic Kingdom and EPCOT Center. Camera Art, Lewiston, Minnesota, and Lisle Ramsey Color Laboratory, St. Louis, also sponsor annual children's portrait contests. Most companies provide start-to-finish promotion materials for studios entering contests.

In addition, several labs sponsor their own conventions where photographers can enter print competitions, attend seminars by noted photographers, and participate in unique programs. The McKenna Color Lab McKennavention, for example, offers a marketing competition that recognizes studio promotion efforts, while Burrell Colour's Burrell Expo includes a print competition and assists winners in obtaining local publicity.

Delving deeper into the science of marketing, some firms provide help to photographers who need more than promotion suggestions. McKenna offers a "Planning for Profits" calendar that explores the pros and cons of several types of advertising and details a year-long schedule of suggested portrait promotions.

Other color lab publications—especially customer newsletters—provide a source of marketing ideas. For example, Filmet Color Laboratories, Inc., Pittsburgh, publishes its *Infocus* newsletter three times per year to "help photographers discover new and existing ways to market their services," according to Matthew Kambic, creative director. The lab solicits manuscripts from studios with marketing success stories, and emphasizes moneymaking studio portrait ideas.

Expert evaluation can often transform a haphazard promotion plan into a successful one. Vince Gallo, sales director at National Color Laboratories, Roselle, New Jersey, commented that "promotional materials are often not sufficient. If photographers don't know how to use them, the results are unsatisfactory." The National marketing staff offers customer consultations—which range from brief phone calls to in-depth personal meetings—to evaluate price lists, direct mail materials, telemarketing approaches, and other aspects of studio promotion.

Custom Color consults its advisory board of working photographers to generate ideas for marketing seminar programs the company offers at its Kansas City, Missouri, headquarters. Topics include sales techniques such as using projection proofs to maximize portrait sales.

Lisle Ramsey, going a step further, developed the International Professional Photographers Guild (IPPG), a marketing group of independent portrait and wedding studios that assists its members in all aspects of studio management and marketing, including advertising, personnel selection, and print sales.

Business assistance often extends to computer support as well, and studio owners can take advantage of expert services offered by many professional labs. For example, Photographers Computerized Network (PC-Net) is an electronic bulletin board available from McKenna. For a membership fee and hourly on-line charge, studio owners with computer and telephone modem can access information 24 hours a day, including marketing ideas, industry trends, a "suppliers merchandise mart", and classified advertising.

Burrell Colour offers its own Masterpiece studio management software program to assist with invoicing and tracking sales, as well as Colournet, an electronic mail service for its customers that allows photographers to check order status, order supplies, leave messages for lab personnel, or peruse the electronic "library of photo information".

In addition, Lisle Ramsey offers Softmax, a multiuser marketing and management program that allows several studio employees to access data simultaneously for client preferences, sales reports, and promotion tracking. The package also includes telephone support services.

Combined with standard processing and printing service, ancillary marketing services make pro color labs a valuable and familiar resource for studio managers. A simple phone call to your own lab will start the ball rolling—take advantage of this business bonanza!

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Making the difference

ASP fellow elevates wedding and portrait images

By David Ziser
M.Photog.Cr., F-ASP

Working as a professional photographer is like standing in a large room with several doors. Above each door is a sign listing a branch of photography. One may say "Portraits," another, "Weddings," another, "Fashion," and still another, "Commercial". Opening one door reveals a hallway of additional doors, each with a sign over it describing further areas of specialization.

Behind the "Weddings" door, for instance, are doors that say "Wedding Portraits," "Pictorials," "Formals," and "Candids". Image-makers can choose any door and "play" in that room as long as they choose. If they get bored, they can try another door—and if they tire of one hallway they can choose another. I chose wedding photography nine years ago and I'm still running up and down the same hallway. The magic of this profession is that the hallways and doors are endless!

All through college I studied to be an engineer but worked in yearbook photography and custom color labs to pay for tuition, rent, and books. For three years after graduation I worked as an engineer. I spent the following four years working for myself as an engineering consultant throughout the state of Ohio. During this period my love of photography lingered, and near the end of 1978, my wedding photography assignments had increased to the point where I needed to reconsider my part-time photographer status. My subsequent decision to become a full-time professional photographer led to a commitment to all my clients—that my studio would constantly and energetically strive to produce the finest photography and best service available, without compromise.

To prepare for that commitment, I knew I would have to improve my images. I attended every seminar, workshop, and convention I could. I studied the best photographers in the field. However, copying the masters only makes a master copier—not what I wanted at all. I wanted a blend of their styles and techniques with my own creativity. I wasn't looking for a recipe to make their soup. Instead I checked their ingredient lists, varying some amounts, and adding my own spices. The final broth would be my own!

This thought process helped me distill one of my basic tenets about

"Last But Not Least"



"On Top of the World"

this profession: "It's the difference that makes the difference." I want that difference to be the reason potential clients call me, the reason for my photographic success.

Sameness breeds frustration, mediocrity, and eventually contempt for what one is doing. Many photographers don't photograph weddings anymore, and proudly proclaim it. Such a proclamation is simply an admission that they failed to grow in wedding photography. Sameness kills enthusiasm, and there are two losers when this happens—the photographer and the client. Compromising the client because of a loss of enthusiasm is the greatest professional injustice. Photographers not committed to their clients also lack commitment to the profession. If they recognize the problem, however, they can select new hallways of possibilities to rekindle their spirit.

How do I apply my "difference" secret to wedding photography? Weddings may all seem the same on the surface. But I think the wedding actually commences when one person proposes marriage to another, and the other accepts. Now their fantasy begins. The good news is spread from family to family and friend to friend. The excitement builds. These feelings of love, romance, anticipation and excitement which climax on the wedding day make each wedding different. I am there to do more than just capture the people, places, and events of the day. It is my responsibility to capture all the fun, excitement, and spontaneity as well.

To do that effectively, I must, on every assignment, make the very best possible use of my creative ability and technical expertise. Any photographic commitment I make is like an uncut gem. It is up to me to cut and polish it to the highest point of perfection within my current capabilities.

A wedding is a particularly multifaceted gem to carve and polish. One facet is making portraits of the bride—low-key, medium-key, or high-key, with expressions ranging from soft and demur to happy and exuberant. Giving the groom equal billing in wedding photography is important, but many photographers miss the opportunity to create beautiful images for the groom and his family.

Scene-setting photographs are another series of images overlooked by many wedding photographers, but what better way to individualize coverage for the client? I call these images architectural pictorials. They may be wide-angle views of the stained-glass windows or organ pipes, or closeups of architectural nuances of the building. These images combine to individualize the wedding for the couple.



"Autumn Symmetry"

Similarly, outdoor pictorials offer clients some of the most stunning images possible. I am not constrained to making these photographs on the wedding day. After all, the wedding begins when one person proposes and the other accepts. Why not make these photographs when the time, weather, and lighting are perfect for the desired effect? Use creative ability and technical expertise to produce an image for the client that is powerful, exciting, and romantic.

Another important facet of wedding photography is showing the support people—making photographs of the bride with her parents, the maid of honor, siblings, flower girls, ring bearers, and special friends. This series of photographs should capture the feelings and emotions between the people involved. Showing the bride with the little ring bearer looking at the groom's ring is a good example of a photograph that captures a special moment. If I can capture the real feelings in photography, and clients experience these emotions again when they view my photographs, then I have accomplished something special, lasting, and important for them.

I do this in two ways. First, I actually become part of the wedding, a friend of the couple and their families. The rapport I establish with clients allows me to get close and record personal feelings. Second, I am one with the camera—the hardware is an extension of myself. As I get to know my new friends, seeing their honest expressions becomes easy, and I—the camera—must be ready.

All photographers can nurture their creative resources and acquire technical expertise to make images that are exciting and completely unique, and not only on

wedding assignments. Each area of photography benefits from a difference in style and presentation—and this philosophy holds true with portrait photography as well.

A photographer should search for and use design elements in composition that create drama, excitement, and emotion in the viewer. I use what I call "design lines" in my composition. These are design elements that lead to, enhance, and balance the subject in the overall composition. I also enjoy the dramatic perspectives and background-to-subject relationships I can get with various wide-angle and telephoto lenses.

For example, wedding party groups are often photographed lined up on the steps in the church sanctuary. But try backing up, perhaps using a wide-angle lens, taking in the entire church grandeur. Perhaps use a slower shutter speed to increase the detail of the beautiful surroundings. Make this new background part of the overall composition, and compare this interesting image with the tired alternative. I also like to experiment with non-smiling expressions on my subject's faces, expressions that enhance the entire composition.

In addition to the photographic hardware—cameras, lenses, film, and filters, we must use compositional tools of light, color, detail, form, depth, balance and perspective, squeezing our brains to stay creative. As professional photographers, we should never tell ourselves that there is nothing else to learn. We must constantly strive to improve and push our limits.

We should also be sharing with fellow professionals, giving them the insights we have gained in our own professional experience and letting them continue to pass these new ideas, with their own improvements, on to others. There can be no secrets. This learning cycle can do nothing but improve our work and our field.

Professional photography offers a very valuable way to grow both personally and professionally. Each time I give my personal photographic interpretation to a wedding, bar mitzvah, portrait, or commercial illustration, I am giving a part of myself for someone else to enjoy. As we give, we grow, and as we grow we can receive. What a wonderful living cycle—and an opportunity to touch others' lives while enjoying our own.

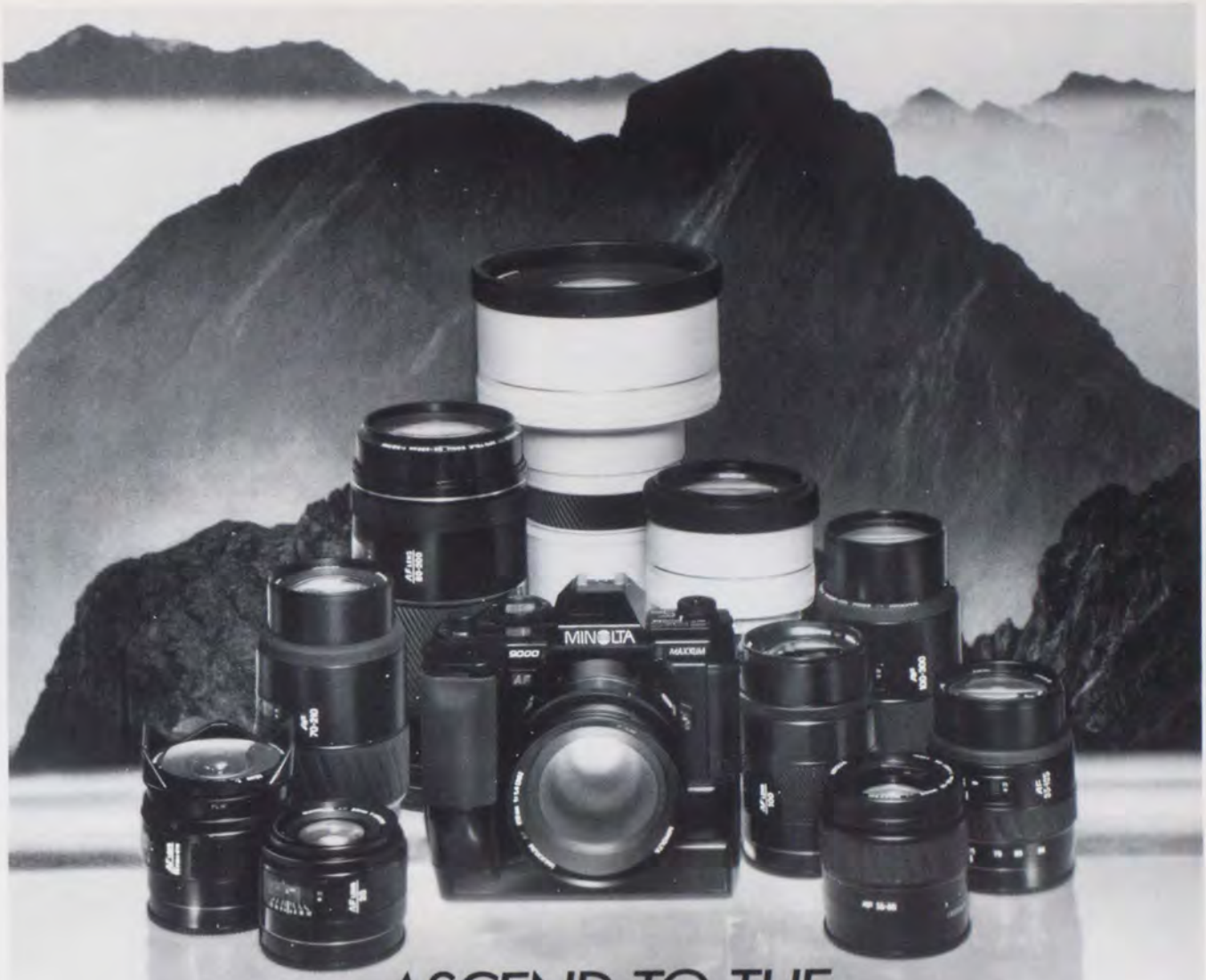
An unabridged version of David Ziser's ASP Fellowship thesis is available from David A. Ziser Photography, 2957 Dixie Highway, Edgewood, KY 41017.—Editor



"Contemporary Lovers"



1988 Mideast Regional Photographer of the Year and Kentucky Photographer of the year, David Ziser, M.Photog.Cr., F-ASP, has operated David A. Ziser Photography in Edgewood, Kentucky, since 1979, specializing in wedding, bar mitzvah and portrait work. An instructor at Winona International School of Professional Photography, Ziser presents educational programs at conventions on national, state and local levels, and recently completed a 34-city lecture tour with stops in Australia, Canada, Great Britain, Japan, New Zealand, and the United States. In 1988 his portrait titled "Joy in the Morning," scored a perfect 100 in both the Mideast Regional Print Competition and the Kentucky PPA competition, under different juries.



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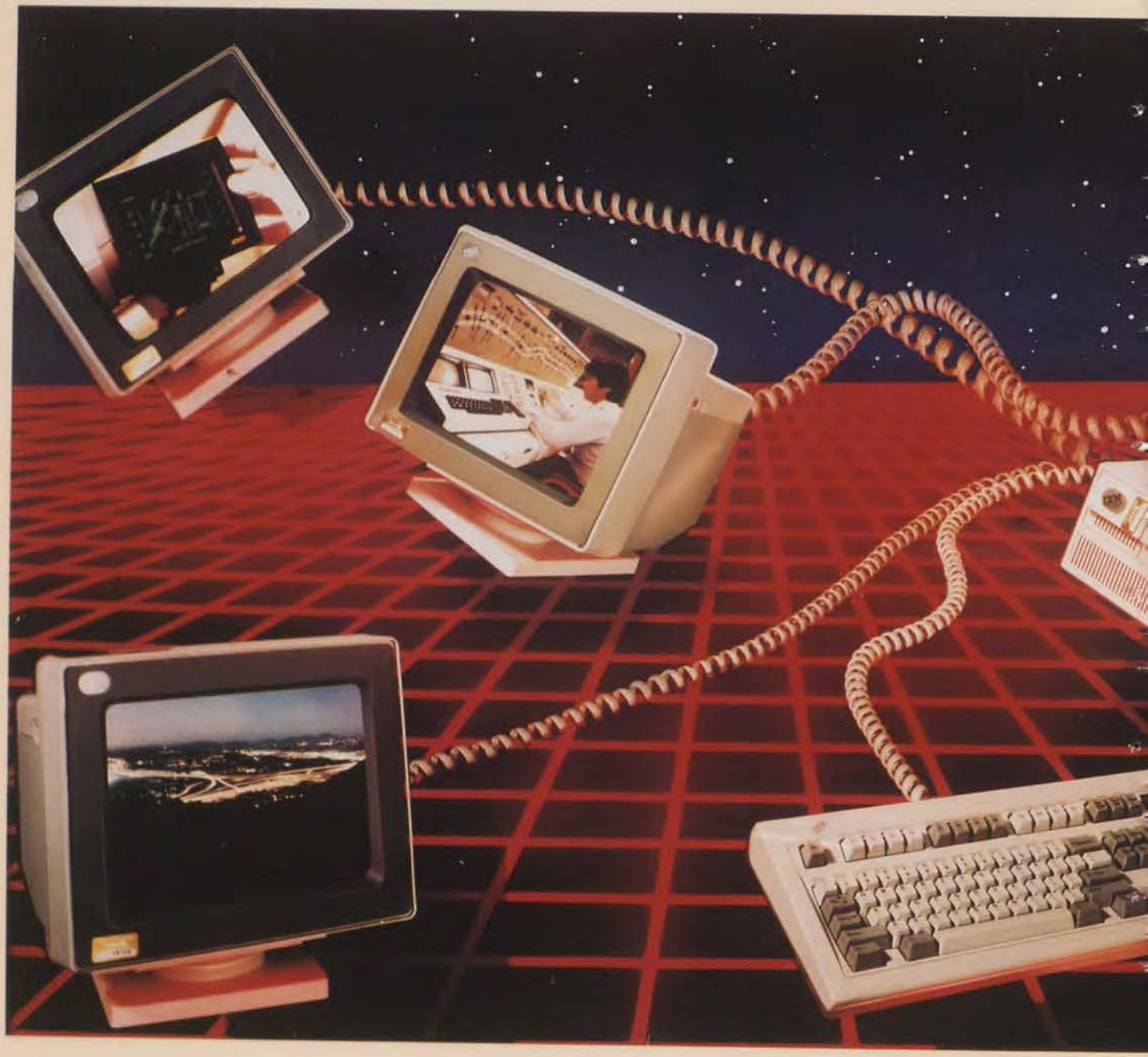
Profitable computer applications

Expandable systems aid studio management

By Marti Hauser

How much would you invest in top-notch camera and lighting equipment to improve your photographs? Most studio owners realize that a $12,000-$15,000 expenditure for photographic equipment would "pay for itself" as higher image quality led to increased sales.

These same professional photographers are often hesitant to invest that amount in a business computer system that remains productively up-to-date five years after installation. But like much photographic equipment, a multi-user, integrated business computer system can gener-



ate enough profit to quickly pay for itself.

Several years ago, at the onset of the electronic age, many studio owners invested in small personal computers to simplify invoicing and appointment booking. Now they find their businesses have outgrown these machines' capabilities.

Network PC systems have improved in recent years, and are valuable in industries where each user needs powerful processing. However, such a computer network may be cost-prohibitive for photo studios because each person on the network needs a terminal, monitor, and cable.



Experts agree that multi-user systems best serve businesses where transactions are entered and data updated constantly by more than one person on a common database. Multi-user systems utilize one central processing unit (CPU) to store information but allow several staff members to work from that information simultaneously. In the studio environment, two people may be on the phone with clients at the same time, using the computer to book appointments, while another prints mailing labels or reports. Multi-user systems provide each with a terminal linked to the CPU.

These integrated computer business systems offer a powerful, expandable tool to studio owners. However, they aren't inexpensive, and a computer system must make money for the studio to be a worthwhile investment.

How? As a consultant to photographers using Lisle Ramsey Color Laboratory Softmax studio management and marketing software, I recommend professional photographers use their computer systems to generate "plus business" in two ways: Increase the number of portrait sittings through target marketing, or increase the average order of each sitting by offering more personalized and productive service. Either strategy can compensate for the cost of a new computer system by boosting profits.

For example, adding just one portrait sitting per day with average sales of $100 would generate a yearly income increase of $12,500. A photo session requires approximately $50 of expenses for film, print finishing, accessories, advertising, and miscellaneous expenses, resulting in $50 income. Multiplied by five days, that amounts to $250 per week, which totals $12,500 when multiplied by 50 weeks. Therefore, one session a day pays for the new computer system in a year!

The most efficient way to generate more sessions is to target mailings to specific groups—so the ideal computer system should feature flexible search functions and produce personalized letters to clients and prospects. In other words, if you wish to contact all seniors from Johnson High School with a certain zip code, or target a family portrait promotion to those senior customers who spent a certain amount on their orders, you should be able to do so.

Wilbur Tague, CPP, Brownsburg, Indiana, installed his multi-user computer system in March 1988 and reports that the system paid for itself in six months. He first used the system for his senior portrait promotion, inputting purchased mailing lists and 500 key clients.

"Normally, by the end of the summer, we were so busy photographing seniors we had difficulty getting the fall family portrait mailing out. We didn't have the time or personnel to address brochures by hand. This time, we were able to jump right into the next promotion while finishing the current one. The additional income we made from the family portrait season paid for our computer that fall."

The benefit of computer applications reaches beyond mere automation of promotional mailings by random storing and selection of client names. Selectivity is key to targeting clients who generate the most income for your studio. Customers can be broken down by life cycle, and segmented even further within those groups—for example, families whose children have been photographed in the last year are good prospects for holiday promotions. While a computer system can help quickly generate mailing labels for promotion pieces, the real value lies in a variety of sorting options to segment studio marketing.

Offering more personalized service to increase average orders is another route to extra business. The best business systems allow staff members to access all possible information about each client quickly, while the client is on the phone. When a key client calls, the staff, using data on the screen, knows her importance and assigns the best available photographer, shows her the type of portraits she is known to buy, and later contacts her as a preferred client for future special offers.

Children's birthday promotions show how to use this storehouse of information to contact clients at the right time. Photographing children during their birthday months often results in higher average sales orders. Generate a birthday list via computer and, once a month, mail birthday cards and sitting invitations to the birthday children.

Storing information by family, not by order, is also key to increasing sales. The photographer can review comments about what type of poses the client prefers, entered by either the salesperson or receptionist who worked on the customer's last order. Then the photographer won't waste time taking contemporary photos when the customer shows a marked preference for traditional portraiture. Past buying history helps the salesperson maximize the sales opportunity by knowing which type of prints the customer prefers. Offering this type of one-to-one service helps the studio achieve higher average orders, especially in small communities where repeat business is crucial to success.

Donna Box and Doug Box, Cr.Photog.,

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Brenham, Texas, commented on using the computer to build a client base and determine target marketing groups:

"Once we know clients' buying habits we can decide which promotions will bring them in and how to meet their needs from the camera room to the finished print. The results are higher average orders since we bring back customers who appreciate the products and services we offer. We estimate the computer has cost the same as a minimum-wage employee working 40 hours per week for five years—but it's generated more business than another staff person would."

Although legions of studio management programs on the market will perform basic information storage and sorting functions, other criteria distinguish superior software. Photographers shopping for a business system should look for:

•Integration—All components of the software should work together and the hardware should be ready to run when installed. Otherwise, your expensive system may sit idle because no one knows how to make it work.

•Support—Don't overlook the "user-friendly" aspects of your system either. Who can you call for help if you want to try something new? How much will software support cost? Hardware should be fully supported by the vendor and manufacturer.

•Reports—Useful reports can factor in many management decisions. Studio owners need to know which promotions are successful, average sales per session, or average sales by photographers and salespeople to evaluate employees and marketing efforts.

More specialized features must be selected according to individual studio needs. Once you visualize how a computer fits into daily studio operation, it's easier to ask questions and make the choice that guarantees optimum returns.

Whatever your selection, investing in a business system is smart in today's competitive photographic industry. A first-rate computer system will expedite marketing and help you claim your slice of the 1990s profit pie.



Marti Hauser is an account executive for Lisle Ramsey Color Laboratory. Her varied duties include marketing and technical support for the Softmax computer system.

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NPC Polaroid Back for Hass			149.95
Standard Focusing Hood			149.00
Magnifying Hood			255.00
PM Prism	713.00	RM-2 Prism	886.00
PME-3 Prism			1,155.00
NEW! Viewfinder for SWC			505.00
Ext tube B	213.00	Ext 16	191.00
Ext tube 32	209.00	Ext 56	241.00
Variable 64-85 extension tube			534.00
Hass. Auto Bellows			1,010.00
Lens Shade for Bellows			239.00

Hass. Accessories

Collapsible Pro Shade #40676	218.00
Series 93 Pro Shade	262.00
NEW! Flash Gun Bracket (ELM & ELX)	252.00
NEW! Flash Gun Bracket #45072	232.00
"Over the Lens" Adj. ext. arm	47.95
Macro Flash Bracket #51657	164.00
Macro Flash (2 Flash Heads)	633.00
Tripod Coupler	69.95
Knob w/exposure meter	215.00
Ground Glass Adapter #41025	169.00
Hass "Acute Matte" Screen	159.95
Lynn "C" Focus Handle (spec. lens)	34.95
Hass. Battery for ELM & ELX	57.00
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Diopters (specify finder)	33.95
Wide Camera Strap	24.95
Hass. Contoured Strap	44.50
The Hasselblad Manual by Wildi	35.50
Medium Format Photography by Wildi	32.95
"The Home Planet" (256 pp.)	39.95
507 Case 52.95 522 Case	367.00
530 446.00 540, 281.00 712	481.00

Hasselblad Fillers

Series	50	60	70	93
UV SKY Color	59.95	72.95	86.95	106.95
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Polarizer	119.95	161.95	244.95	215.95
Prisma (0.5,1,2)	89.95	108.95	—	—
Softar (1,2,3)	124.95	124.95	138.95	—
Series 63 multiprism (6)				49.95
Gelatin Filter Holder (specify)				16.95

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250/4	879.00	80 Tray	63.95

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B&H Special
66 Body w/waist level finder and 80/2.8 Schneider ... 699.00

66 Body w/waist level finder			596.00
Prism	330.00	TTL Prism	785.00
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150/4	1,580.00	250/5.6	1,849.00
Variogon 75-150/4.5			4,049.00
Variogon 140-280/5.6			4,150.00
2X Teleconverter			1,225.00
Exakta Pro Strap			38.00

Polaroid
*Receive 667 Twin Pack from Polaroid w/purchase of a Propack Camera

600 SE Camera with 314x414 Back 274.95
75/5.6 with Viewfinder Attachment 422.00
127/4.7 267.00 150/5.6 292.00
Spare pack film Back 600SE 69.95
*Propack Camera 79.95
*Propack Kit with Flash 129.95

PASSPORT & I.D. CAMERAS
Polaroid Miniportrait Cameras
New "203-2 lens camera with back & built in flash 659.00
***Rebate from Polaroid—Buy 203 & receive 5 Double Packs $65 film free. (eff. cost $586.50)**
*454-4 lens camera (4x5 film) needs 550 back 669.00
***Rebate from Polaroid—Buy 454 & receive 10 Packs $55 film free. (eff. cost $459)**

403 I.D. Camera	849.00
Beattie Passport Camera	417.00
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AC Adapter for 203, 403	94.95
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102	379.95	104	459.95
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ETRSi w/120Di, 75/2.8, Prism			1,498.00
ETRSi w/120Di, 75/2.8, AE Prism			1,758.00
W.L. Finder 90.00	Prism Finder		289.00
AE Prism 549.00	Rotary Finder		289.00
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ETRS Screens 37.95	Diopters ea.		26.95
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150/3.5 599.00	200/4.5		446.95
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Bronica 2X Converter E			479.00
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35mm Back w/insert			289.00
Polaroid Back 188.00	Speed Grip E		149.00
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ETRSi SCA 386 Flash Adapter			134.95

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SQ-A w/120 Back, 80/2.8PS & Prism			1,789.00
SQ-A w/120 Back, 80/2.8PS & ME Prism			1,958.00
SQ-A w/120 Back, 80/2.8PS & AE Prism			2,068.00
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AE Prism 599.00	Prism		320.00
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50/3.5 749.00	50/3.5 PS		899.00
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150/4.0 PS 949.00	200/4.5		839.00
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GS-1

GS-1 w/120 Back			1,147.00
GS-1 w/120 Back, 100/3.5 & W.L. Finder			1,794.00
GS-1 w/120 Back, 100/3.5 & Prism			2,064.00
GS-1 w/120 Back, 100/3.5 & AE Prism			2,294.00
W.L. Finder 95.00	Prism Finder		369.00
AE Prism Finder 599.00	AE Rotary Prism		699.00
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100/3.5 549.00	110/4.0 Mac		999.00
150/4.0 799.00	200/4.5		899.00
250/5.6 999.00	500/8.0		5,495.00
Bronica 1.4X or 2X Converter			559.00
120 or 220 Film Back w/insert			298.00
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NPC Polaroid Back for GS-1			197.95
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75/2.8 LS	479.95	120/4 Mac	437.95
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35/4.5	600.00	45/4	482.95
55/4	474.95	75/4.5	329.95
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135/4 macro	334.95	165/2.8	359.95
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6x7 67mm Polarizer 69.95
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Mamiya 645 U.S.A.

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M645 Super Body			588.00
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645 1000S Body w/insert, screen 569.95
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24 f4 ULD C	799.00	35/3.5C	564.00
*45 f2.8 S	476.95	50-4 Shift	704.95
*55/2.8	369.00	*70/2.8	553.00
*80/1.9	322.95	*80/2.8	225.95
80/4 Macro	571.95	*110/2.8	420.95
*145/4.0 SRC	669.00	150/3.5	352.95
*210 f4 C	389.00	*300/5.6	1,499.95
*500/5.6	1,239.00	500/8	575.00
55-110/4.5	999.00	*105-210/4.5	984.95

Kenko 2X Tele-converter for 645 w/case CALL
Mamiya 2X converter w/case 419.00

Accessories for 645 & 1000S

Deluxe L Grip Holder			79.00
Acc. Shoe for Grip			30.50
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Auto Bellows w/Dbl. cable			619.95
Soft Case 39.00	Diopters ea.		19.95

Accessories for 645 & 645 Super

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Auto Macro Spacer			81.00
Focusing Handles for Lenses			38.00
Mamiya Pre-Cut Aluminum Case			169.95

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Pro S w/finder, screen strap

RB-67 Body			669.95
120 Back 277.00	220 Back		277.00
6x4 5 120 Film Holder			245.00
120-220 6x7/6x8 Power Drive Back			444.95

RB LENSES w/HOOD

50/4.5	952.50	65/4	909.95
90/3.8	639.95	127/3.8	619.95
140/4.5	899.00	150/4 S.F.	933.00
180/4.5	787.95	250/4.5	958.00
360/6.3	1,162.00	500/8	2,599.00
NEW! 100-200/5.7			1,499.00
Support Bracket for 100-200			119.00
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NEW! PD Magnifying Hood			419.95
Auto Extension Tube 1 or 2			255.00
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N.P.C. Polaroid Back for RB			109.00
NPC Pol. SX70 Back RB			218.00
RB-67 Soft Case			64.95

beattie
Converter for RB Long Rail CALL

ACCESSORIES FOR RB & RZ-67

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Grip Holder	61.00
Multi-Angle Grip	144.95
Pistol Grip Model 2	73.50
Flashgun Adapter w/Shoe	55.00
Bellows Lens Hood G-2	101.50
Sunshield w/case	47.50
Gelatin Filter Holder (3")	47.95
Focusing Screens	ea. 46.95
Diopters	ea. 18.00
Mamiya Pre-Cut Aluminum Case	169.95

Mamiya RZ-67 U.S.A.
w/finder, screen, & strap

Body	w/90	w/110	w/127
RZ-67	13.5	12.8	13.8
	1,079.00	1,053.00	1,928.00	1,829.00

6x7 120 or 220 Film Holder 279.00
6x4.5 120 or 220 Back ea 283.95
6x7 120 Film Insert 147.95

RZ LENSES w/HOOD

37/4.5			1,304.00
50/4.5	909.95	65/4.0	904.95
90/3.5	774.00	110/2.8	849.00
127/3.8	749.00	140/4.5	849.95
180/4.5 N	849.00	250/4.5	938.00
360/6.0	1,795.00	500/8	2,249.00
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90-300/5.6	1,498.00	NEW! 1.4x	448.95
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NEW! Winder Z			319.95
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N.P.C. Pol. Back			152.00
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MZ Receiver			108.00
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Mamiya 6

6 Body	1089.00	50/4.0	1039.00
75/3.5	839.00	150/4.5	1149.00

MAMIYA C-220 C-330 U.S.A.
*with W.L. finder & screen

*220f Body	319.95	*C330S	482.95
55/4.5	421.50	65/3.5	314.95
80/2.8	226.50	105/3.5	308.95
135/4.5	262.95	180/4.5	374.95
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CDS Magnifying Hood			269.00
Diopters ea			16.95
Grip Holder C330			82.95
Pistol Grip Model 2			74.95
330S Focusing Screens			21.95
Mamiya Pre Cut Aluminum Case			169.95

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Universal Press Body w/Grip 369.00
Press Lens w/Shutter & Lens Hood

50/5.6 w/Optical Finder			504.95
75-5.6 w/Optical Finder w/o Hood			484.95
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100-3.5	299.00	150/5.6	369.00
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NEW! GW-670 II	702.95		702.95
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GX 680 Body			1,459.95
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NEW! AE Finder			1,189.00
NEW! 65-5.6			CALL
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Stroboframe
Complete with walnut side grip, cable release & flash mount
(specify flash type)

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Olympus	54.00	58.50
Pentax LX	54.00	58.50
Hass. 500CM, 11 M	139.50	144.00
Hass. 500ELX	139.50	144.00
Mamiya RB67	121.50	126.00
Mamiya RZ67	130.50	135.00
Mamiya 645	121.45	125.95
Mamiya C330S	106.00	110.00
Bronica SQ-A	106.15	110.65
Bronica ETRS, ETRSi	121.45	125.95
Bronica GS-1	112.45	116.95
Pentax 6x7	112.50	117.00
Pentax 645	106.50	110.00
Rollei SLX, SL66	106.50	110.00
Rollei 6002, 6006	106.50	110.00
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"8x10" Toyo, Sinar	152.00	152.00

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All Lights Include Flashtubes & Modeling Lamps
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Above Available as Separate Components

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106	419.00	105	879.00

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Starflash 2 Pack	102U Head
102 US Head	103B Head (B-tube)
P2-P4 Portable outfits	

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• Compact design Power Packs Avail. in 1000WS/1600WS/3200WS/6400WS

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M1000X	CALL	M2000	CALL
Flash Heads			CALL

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We are a full stocking authorized dealer

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400B	P4000X	1H4800	
800SL	1H8000		

CALL FOR PRICES

NOVATRON
The High Efficiency Studio Lights

POWER PACKS

220 Plus	214.95	550 Plus	345.95
1000	475.95	1600	611.95

NEW HEADS—with Flashtube & Modeling Lamp

Standard Head (220)			79.95
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Head w/1 Stop Reducer (220)			98.95
Head w/1 Stop Reducer (550/1000)			106.95
Head w/2 Stop Reducer (220)			98.95
Head w/2 Stop Red. (550/1000)			106.95
Bare Tube Head (220)			98.95
Bare Tube Head (550/1000)			107.95
Bare Tube Head w/Switch			134.95
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Soft light Head (550/1000)			129.95
4 ft. Stand 30.50	10 ft. Stand		33.95
34 in. Umbrella			27.50
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Snoot	27.95	Adj. Snoot	39.95
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500 kit special			784.95
K-152 Fun Kit 150 W S			339.95
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For Fun Kits w/Hard Case Add			59.00

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120	150.00	240	195.00

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Complete With All Accessories
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Toyo W.A. Lensboard			45.00
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Fresnel Hood 4x5			142.95
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4x5 Wide Angle Bellows			199.00
4x5 Extra Wide Angle Bellows			299.00
8x10 W.A. Bellows M, B			499.00
4x5 Light Hood w/Light Drop			170.00
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6"	105.00	6"	115.00
12"	129.00	12"	141.00
18"	179.00	18"	197.00
4x5 Fresnel in Holder			139.00
8x10 Fresnel M, B			259.00
Format Changing Set 4x5			599.00
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8x10 M, B 4x5 Reducing Adapt.			799.00
Front Standard 4x5 F1			539.00
Front Standard 4x5 F2			699.00
Front Standard "F"			1,400.00
Vario Multiformat Holder			1,699.00
6x12 Panorama Roll Holder			1,199.00
6x9 Format Rollholder			1,099.00
6x7 Format Rollholder			1,099.00
Zoom Multiformat Holder			1,899.00
Auto Aperture Shutter			1,299.00
Digital Shutter			3,349.00
Ncad Pack + charger for Digital			825.00

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75/5.6	1,176.00	90/5.6	1,274.00
90/8	876.00	120/5.6	1,049.00
150/5.6	621.00	210/5.6	825.00
240/5.6	1,296.00	300/5.6	1,656.00
Gear Six II (Non-Digital)			899.00
Sinar Six Digital			1,499.00
Booster Lens Flash (V)			799.00
Minolta Meter Holder			51.00
4x5 Meter Cassette			169.00
Filter Holder (103mm)			160.00
Sinar Color Filters 103mm sq.			129.00
Gelatin Filter Holder			109.00
Pan Tilt Head			462.00
Joint Rod			156.00
Blank Lens Board			44.95
Drilled Lens Board			59.95
Photo Know How Book			25.00
Shoot your way to a million!			9.95

WISTA
Complete with all acc. as supplied by mfg.

45-DX Rosewood			763.00
45-RF 1,693.00	45-SP		1,182.95
45-VX			582.95
45 Classic			599.00
8"x10" Cherrywood			1,278.00

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SUPER ANGULON M.C. COPAL

47/5.6	596.00	65/5.6	783.00
72/5.6	479.00	90/8	479.00
90/8	572.00	120/8	935.00
155/8	2,282.00	110/8	3,795.00

SYMMAR S.M.C. COPAL

100/5.6	368.00	150/5.6	426.00
135/5.6	368.00	210/5.6	377.00
180/5.6	449.00	210/5.6	547.00
240/5.6	999.00	300/5.6	1,335.00
360/8.0	1,549.00	480/8.0	3,175.00

APO-SYMMAR

120/5.6	455.00	150/5.6	426.00
210/5.6			609.00

SUPER-SYMMAR HM

120/5.6			775.00
150/5.6	1,179.00	210/5.6	1,862.00

XENAR COPAL

150/4.5	236.00	210/4.5	289.00
300/5.6			792.00

S-CLARON (Copal)

150/5.6	312.00	210/5.6	409.00
240/5.6	449.00	270/5.6	586.00
300/5.6	627.00	360/5.6	832.00

TELE-ARTAR XENAR COPAL

250/5.6	1,029.00	360/5.6	895.00

APO-ARTAR COPAL

240/5.6	775.00	300/5.6	1,239.00
480/11			1,545.00

Nikkor-W

NIKKOR SW

65/4	789.95	75/4.5	789.95
90/4.5	853.95	90/8	543.95
120/8	757.95	150/8	1,448.95

NIKKOR W

105/5.6	319.95	135/5.6	359.95
150/5.6	387.95	180/5.6	412.95
210/5.6	449.95	240/5.6	782.95
300/5.6	1,047.95	360/5.6	1,124.95





Dream portraits

Marketing to the glamour portrait 'addiction'

By Ruth Kadlec

For many of my customers, glamour photography is an addiction. They return over and over again to satisfy their craving for flattering images that make them feel as beautiful as they do in their dreams and fantasies. These California clients are willing to pay well for photographic "luxury" and consider a new portrait as essential as a wardrobe update or fresh hairstyle. Capturing beauty in each subject—with innovative photo techniques and sensitive posing—and marketing variety in sittings guarantee a successful repeat glamour business.

Varied costumes and sets give customers a reason to buy more prints and return for later photographs. Fewer and fewer of my portrait customers opt for lingerie-clad "boudoir" poses, preferring to experiment with hair, makeup, props, and clothing to create new images.

Glamour customers enjoy an

Projected backgrounds and costume accessories create endless portrait possibilities.



Coordinating feather color with a projected glitter-drape background results in a contemporary monochrome look; gold lame wrap around top adds starlet appeal.

opportunity to pamper themselves, so I hired a top makeup artist to provide make-overs for glamour portrait subjects. This specialist may not sell any products in my studio, so customers don't feel pressured to buy and they thoroughly enjoy this service. Not only does this treatment create a glamorous look in photographs, but it makes subjects feel beautiful, so that they often begin to devote more attention to their personal appearance after the photo session.

Capitalizing on subjects' desire to look beautiful and their dream-image of themselves, I create ultra-feminine starlet looks with feather boas, fur stoles, and gold lame wraparound tube tops. Endless color combinations coordinating boas and projected backgrounds encourage multiple sales. Posing know-how is key to unleashing a portrait subject's natural attractiveness. There is a cat inside every woman, and capturing the look of that cat, ready to pounce, creates a scintillating tension that sells images. Direct the subject to sit forward, with back slightly arched, chin dropped and the eyes looking upward to obtain the desired feline look.

Gift calendars can be the basis for a photo session filled with variety. I market an Art Leather 8x10 calendar folio that customers give as gifts to husbands or boyfriends. I selected the folio to fit inconspicuously on a shelf in a man's library. Then, a new calendar page and photo arrives each month in the mail at the recipient's workplace. The monthly surprise not only adds excitement to their relationship, but generates referrals from friends, neighbors, and coworkers.

Gift promotions allow customers to buy more photographs and provide opportunity for variety, with many subjects bringing in clothing appropriate to their favorite hobbies or sports, from roller skates to skydiving gear. One client secured special permission to borrow her fireman husband's uniform coat and hat to wear in one photograph. Other customers include gifts from their husbands—jewelry, furs, even teddy bears—in the photos. My "Twelve Days of Christmas" promotion suggests giving 12 holiday-theme portraits, one each day during the Christmas/Hanukkah season. Novel, amusing portrait ideas help subjects enjoy both sitting for and giving the portraits—and lead to better sales.

In addition, portraits featuring contemporary fashions tend to become dated quickly, which allows me to market them as "disposable art". I don't believe in the "once-in-a-lifetime" portrait. Women are constantly improving themselves and changing their home decor. Customers of-

ten commission a new wall portrait to go with a redecorated bedroom. For this reason, I don't push sales of 24x30 and 30x40 expensive wall prints; rather, I try to sell a 16x20 or 20x24 and an album of 8x10s.

Front projection contributes to session variety as well, because it allows me to change backgrounds—and offer new ideas to my customers—inexpensively. I constantly find new ways to use my Scene Machine projection system, made by Environmental Projection Systems. My "Dynasty Portrait Collection," for example, utilizes a series of projected room settings from beautiful California homes. These elegant settings lend themselves to more formal portraits where women can wear designer gowns or holiday dresses.

Year-to-year variety also ensures glamour customers' return. My summer specials are designed to intrigue customers and provide a "fun" portrait. In previous years, I set up a "beach" using the Scene Machine and had subjects bring their bathing suits to be photographed in. This year, I created a mermaid costume, making the tail from swimsuit fabric, elastic, rubber molding, and spray paint, and a bodice piece from a strapless bra covered with seashells. I took advance reservations for a day at the beach where I photographed customers surfside for lighthearted fantasy images that generated tremendous response.

I photograph portraits with a Mamiya RB67 medium-format camera, using an f/4.5 180mm lens for head shots and either the f/3.8 127mm or f/3.8 90mm for three-quarter and full-length views. I move a lot during photo sessions, so I change lenses quite often. Photogenic Powerlight 600s serve as my main lights, and I use Photogenic Portamasters for hair light and background illumination. I make all exposures on Kodak Vericolor VPS III Professional film.

My camera room contains several background sets, including a molded plastic French provincial-style wall, window set, high-key boudoir arrangement, and a wallpapered wall with a mirror, in addition to the Scene Machine system.

Visibility is another key to garnering glamour business. My affiliation with the cosmetic counters at local department stores also gains me plenty of exposure to women concerned about their appearance—excellent client prospects. I make before-and-after Polaroid instant color prints of make-over customers at two local department stores. My background as a school package photographer helps me get a good expression in one exposure, using only a main light, hair light and fill reflector. To attract onlookers at these ses-



Whimsical accessories reflect the subject's personality. This "roller queen" portrait is one in a series of calendar images featuring accents appropriate to the subject's varied hobbies.

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Build the ideal studio lighting system from the ceiling down, with our versatile overhead rail system. Rugged black anodized aluminum tracks let you suspend all the lights you need, precisely where you want them... without the clutter of wires and floor stands.

Naturally, the system is designed to adjust height and positioning in seconds. And, as your needs grow, the modular Bogen Pro Studio Rail System can grow with you. Choose from dozens of components and accessories including motorized lifts...all engineered to keep you in total control of your lighting.



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More info? Circle 36

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We use Kodak PAPER for a Good Look

More info? Circle 37



Sophisticated posing, lush props, and camera room communication bring out the "cat" in every portrait subject.

sions, I bring an all-in-one slide projector/monitor showing my glamour images, as well as sample albums, and pass out my promotional brochures. Many customers and passers-by are so impressed with the quality of my one-shot Polaroid that they become customers at a later time or refer friends.

Presenting my promotional slide show to organizations such as church groups, weight loss clinics, and singles clubs also helps me reach large numbers of potential female customers. Finally, I've found magazine advertising quite successful, much more so than local radio commercials.

Glamour photography will always be "in". Today's trend towards elegant, stylized portraits utilizing fashionable clothing rather than timeless apparel encourages repeat photo business and ever-changing creative opportunities.



A photographer for more than 25 years, PP of A member Ruth Kadlec has owned Kadlec Photography, Pleasant Hill, California, since 1984. A frequent speaker and print judge at state conventions, she has taught photography classes at Brooks Institute, West Coast School of Photography, and Golden Gate School of Photography.



Cameo Color

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Your business, like ours, revolves around people. You have customers to please and deadlines to meet. Cameo recognizes your problems and wants to help. That's why we offer you complete color services under one roof. You get best possible prints from your color negatives at the best price. Each proof print is individually color corrected, printed for deep color and spotted. You and your customers deserve the **CAMEO EXTRA TOUCH!**

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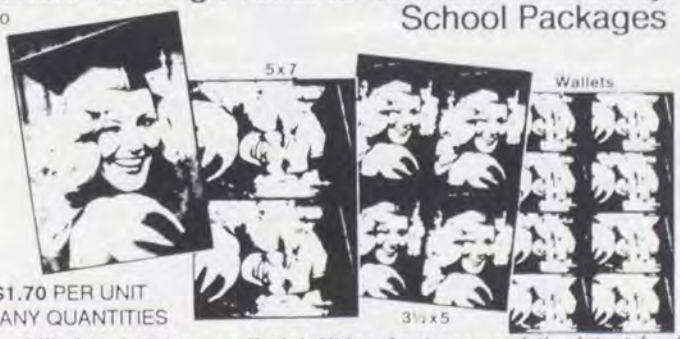
*Copy negative/internegative, extra.

These Unique Business Cards are like mini sign boards. They make a dramatic introduction of companies and representatives and leave an impression unparalleled by any other form of advertising. Business Card text is reverse printed white against a darker background. In composing your card, make sure that all of the text falls on a dark background. A preliminary one time charge of $15.00 will cover the design and production of the copy and one logo that will appear on your cards. Additional logos at $5.00 per logo. Your personalized cards may be made from your negative, picture* or slide.*

Cameo Commercial Prints (Qty. from same neg. or slide)
Quality Color Corrected Machine Prints at Money Saving Prices

	TYPE C-3R	TYPE R-3R	4x5	5x7	8x10	11x14	16x20
10+	.36	.45	.60	1.25	2.30	5.65	10.20
25+	.30	.42	.50	1.15	1.98	4.80	9.75
50+	.26	.38	.43	.96	1.80	4.10	8.40
100+	.22	.32	.36	.78	1.55	3.50	7.20
250+	.20	.27	.30	.66	1.32	3.00	6.60
500+	.19	.24	.29	.57	1.17	2.55	6.00

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$1.70 PER UNIT
IN ANY QUANTITIES

Our skilled technician use Kodak Video Analyzers and the latest Lucht printers to produce, excellent quality, color and density matched prints.

Orders must contain 10 or more exposures made on the same emulsion and type of film photographed under identical condition with same combination of units ordered from each negative. Different emulsion types of films will be charged a $1.00 set-up fee per change. Variations in exposures will be automatically billed at Automated Reprint prices. Prices do not include film processing.

Automated Type R Prints

From 35mm, 2 1/4, and 4x5 Color Transparencies

Wallets & 3 1/2 x 5 from 35mm only	.60
Wallets & 3 1/2 x 5 from 120 & Cropped Slides	.70
4x5 from 35mm only	.95
5x7	1.50
8x10	2.70
11x14	6.60
16x20	13.50

5" PACKAGE PRINTING...

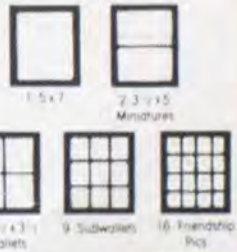
Ideal for Proms, Dances, Schools, etc.

1 Unit per negative	$1.35
2 Units per negative	.75
3 Units per negative	.57
4 Units per negative	.50

20 Exposures minimum - write for details

UNITS ARE: (with border)

1 - 5 x 7	= 1 Unit
2 - 3 1/2 x 5	= 1 Unit
4 - Wallets	= 1 Unit
9 - Subwallets	= 1 Unit
16 - Friendship	= 1 Unit



GENERAL POLICY

All of Cameo's services are geared to the professional photographer's needs. We maintain strict quality control over all our work regardless of size or type of order. This high standard of quality control allows us to take care of your individual needs printing what you want, the way you want it done.

CREDIT

In order to avoid C.O.D. charges, please send sufficient money with your order. Overpayment will be returned in the form of a credit check to be applied towards your next order. All orders over $5.00 will be returned via U.P.S. prepaid. Where another means of shipping is required, please include additional funds to cover all shipping charges. Please include $1.00 handling for all orders under $5.00.

More info? Circle 38

Successful Yellow Pages Advertising

Walking fingers really can make a difference

By Cindy Behrendt Lenart

How much does Yellow Pages advertising really help portrait and wedding photographers? Statistics show that this direct line to prime prospects may actually be the bread and butter for most small businesses—including photographers.

A 1985 study by Simmons Market Research Bureau, New York, indicates that 83.6 percent of the U.S. adult population regularly refer to the Yellow Pages. According to a 1986 study by Statistical Research, Inc., Westfield, New Jersey, Americans refer to the Yellow Pages 49 million times per day or 17.7 billion times per year.

Yellow Pages advertising is called directional advertising, because it is placed where people look when they're seeking information. Directional advertising complements word-of-mouth references and local newspaper and television advertising. You may rely on ads to keep your studio's name in the public's mind, but when a portrait is desired, customers will look you up in the Yellow Pages.

Types of directories

There are four major types of directories, and photographers and studio managers must be careful to know the differences among them.

Core Book: Also called a System Book, this is the local phone company's basic phone book. Its territory is often arbitrary, determined by the telephone company's service boundaries, rather than by shopping patterns.

Neighborhood Book: This guide covers market areas, typically a smaller area of that already in the Core Book.

Overlay Book: Often promoted by Yellow Page reps as "twice the area for half the price," Overlay Books cover territory from two or more Core Directories.

Specialty Book: This book is either a general-interest directory for a specific segment of the population or is a specialized directory with classifications for particular occupations or groups with a particular interest—for example, a directory featuring shops catering to senior citizens.

Selection criteria

With all these directories emerging, which one is right for you? First, evaluate each book as the user would. The Core Book is still the primary reference for most Americans. Ketchum Yellow Pages, a major advertising agency, commissioned a study measuring the usage of various types of telephone directories.

Blanche McGuire, Ketchum's research director, reported that people didn't care which directory they used as long as it contained the information they needed. About half the consumers kept more than one book in the house for complete coverage of the local shopping area. Cautioning that these results may not transfer to other areas, McGuire added that 25 to 47 percent of regular Yellow Pages users surveyed used an independent book as their primary source.

Generalizing about directories nationwide, McGuire said, "There is never a single instance in which we at Ketchum wouldn't recommend people go into the utility (core) book." Although others may offer better rates, she cites, usage makes the Core Book the best deal for any advertiser's dollar.

When an ad rep approaches you—and they do—be sure you know who you're dealing with. Independent reps frequently give the impression they're working for the phone company. If one offers, "We're publishing the phone book this year," check it out. Most importantly, remember that the walking fingers logo and the "let your fingers do the walking" slogan are public domain—anyone can use them.

When considering the "usage" of a directory, ask yourself if the book is truly market driven, or merely an outlet for publisher advertising sales. Don't feel compelled to advertise in a book just because your competitor does. Up to 80 percent of advertisers cancel from one year to the next when ads don't bring in business.

If you're considering a book other than the Core Directory, ask these questions about the publisher:

- Is the publisher a reputable firm, that has been in business a few years?
- How committed is the publisher to the directory—will he put one out next year? (After all, a small fortune can be made by publishing a directory just once.)
- What publisher promotions encourage people to use the directory? (It's worthless to advertise in a directory that's never opened.)
- Determine the publisher's rebate policy regarding possible "problems" with your ad's production.

In addition, consider these factors: Is it accurate and complete? Often independent books lack the authority of Core Books. If an independent directory is distributed at the same time as the Core Book, chances are one of the guides will be thrown away. Does the book have handy white-page residential listings? Learn all you can about the book's circulation and distribution. Who receives the book? How many copies are distributed to one business? Are copies placed in hotels, phone booths, etc.? Do apartment renters receive it?

Circulation figures are sometimes misrepresented as the number of books printed, rather than the number distributed. Be careful that "circulation" is not inflated by counting the number of household members, such as a single directory delivering a "circulation" of five in a five-member household, or 10,000 for a single copy distributed to a 10,000-employee corporation.

Also, investigate distribution methods. Make sure the company supervises delivery people so books are not dumped in lobbies. Barry Maher, author of *Getting the Most From Your Yellow Pages Advertising*, reports "The National Yellow Pages Service Association is working to set up an independent auditing agency to verify all Yellow Pages circulation. Until that happens, there are serious questions as to whether or not advertisers are always getting everything that they are paying for."

Photographers should place their initial ads in their local telephone company's Core Book. Ask the phone company for

Yellow Pages ad redesign triples inquiries

by Paul D. Witmer

Yellow Pages advertising is a necessity—it works to great advantage when tuned to its fullest potential. I discovered this by redesigning my Yellow Page ads in the local telephone book and tripled telephone inquiries for my small residential studio.

Essentially following suggestions from a directory salesman, my 1988 Yellow Pages advertisment was similar to other ads by area studios, which merely listed photographic services. However, the ad failed to produce any significant business, contrary to the sales rep's promises.

With little to lose, I made major revisions in 1989, distinguishing my studio's ad from the competition by including a sample photograph and focusing on simplicity.

Although I had mixed emotions about the seminar-preached advantages of appearing different in the marketplace—and despite my extremely conservative rural audience—I opted for an original approach to obtain greater attention from the ad.

In Wisconsin's "show me" country, most photographers' business comes by word of mouth or personal experience. Since my fledgling enterprise hadn't had many previous opportunities to serve the community, I couldn't wait 10 years for a volume of personal recommendations. Instead I placed a photograph in a Yellow Pages advertisement, placing a sample of my work where prospective customers would see it. Surprisingly, no other local photographer had done this. However, "seeing is believing" and the photograph brought in a great deal of additional business. I selected this particular image because it encompassed both weddings and portraiture—the two major aspects of my business.

Photographers should consider illustrations in their phone directory ad like a mini-mall display. My advice is to concentrate on impact through photography and avoid excessive printed messages.

Since a significant number of our younger customers seemed to prefer visuals presentations to words, I eliminated any unnecessary elements from my ad. Keeping in mind the decorator's first axiom—less is more—I concluded that service details were unnecessary since the studio practices general portrait photography.

After eliminating as much text as possible, I added some new information. Ad copy should tell people what is unique about you or your studio. Describe qualifications, price, or studio atmosphere, but tell them more than just that you offer a photography service—they know that from the category you are listed under in the Yellow Pages. The following items now appear in my ad: "Alumnus Winona School of Professional Photography," "Associate Degree in Photography," and "Member P.P.A."

These revisions resulted in a 300-percent increase in telephone inquiries. Since it is essential to buy a Yellow Pages ad—if for no other reason than to remind prospects you're there—create one that really works for you.



Paul D. Witmer, owner of Photo Charisma in Janesville, Wisconsin, holds an associate degree in photography from Hawkeye Tech, Waterloo, Iowa, and is a member of Professional Photographers of America and Wisconsin Professional Photographers Association. He was recently named a Certified Professional Photographer by PP of A.





Witmer redesigned his unsuccessful advertisement, top, to include a photo, professional accomplishments, and less copy. The new ad has increased telephone inquiries by 300 percent.

the directory ad closing dates. Set up an appointment with a company advertising representative and ask him to design a possible ad in the size you desire. There is no binding agreement that you must use the ad, but the free input may be useful.

Request circulation figures and rates for ad sizes. Determine the price of the ad size you are considering, compare your ad size with those of your main competitors, ask about unlisted sizes, and compare the cost of smaller and larger size ads compared to your size choice. Remember, the rates quoted will be monthly, but your commitment will be for a year.

After selecting your area's Core Book, you may consider an additional directory. However, choose carefully, selecting only those you think will benefit your business.

Advertising effectiveness

How do you create a topnotch Yellow Pages ad? There's no cut-and-dried answer—it depends on the clientele you want to attract. Here are some suggested uses:

Your business phone charge entitles you to one in-column listing in the Core Book under the heading of your choice. Most independent and telephone company Neighborhood Books provide a free listing as well. This free listing includes your name, address, and phone number, written in "squint print"—just small enough to encourage businesses to invest in larger ads.

Bold face in-column advertising ensures that you can be found by prospects checking the alphabetical listings for your studio. Since the Statistical Research study reports that 63.2 percent of prospects already have a firm in mind when they turn to the Yellow Pages, this type of listing may be effective enough in many cases. Providing additional information in the listing will keep their interest so they don't call someone else and may snag prospects that don't have a specific photographer in mind. Competitor in-column listings can also distract customers looking for another studio.

Display ads, on the other hand, convey more information and typically generate a greater response, according to the Small Business Administration. In the Statistical Research study, 69 percent of the ads that were looked at were the largest ads on the page.

The National Office Products Association handbook advises "Unless you are by far the largest dealer in town and you want everyone to know it, do not buy an ad larger than your competition." Otherwise, you will start a size contest. Of course, your task is to make the content of your equal-size ad better.

Most Yellow Pages offer red or multicolor ads to tempt customer readership. Additional color increases Yellow Pages ad costs, but there is debate as to whether it improves response.

Ad design

Yellow Pages representatives design five to 10 ads per day, which inevitably limits design originality. You can consult an ad agency, graphic artist, or a freelancer for more creative input to better define your studio's image. In general, ads should have the same company logo, business name type style, and slogan (usually in quotes) as used in studio signs and stationary. Tailor the studio image to the character of the customers you want. If you're seeking carriage-trade clientele, design a classy ad. Create a contemporary look to reach seniors.

Since you have limited space, don't rehash the obvious (such as repeating that you are a portrait photographer). Explain why prospects should patronize your studio, what you offer, and how your services are different. Remember, people are seeking information—your ad should be factual, honest, and should not "talk down" to customers. Instead of selling "photography," promote glamour, memories, fantasy, convenient service, or other features. Your ad will compete side-by-side with other ads; therefore, make it easy to read and original. The greater the contrast from your competitors, the greater its "pull".

Every ad must have at least three features. First, a headline or grabber that gets your reader into the ad—it's the most important copy on the page (not your company's name). Use the word "free" to get attention—such as "free consultation". Or, lead with a question or statement—such as "Picture-Perfect Memories". The headline should run across the top of the advertisement or copy block.

The company name, address, and phone number should be in the ad in large, bold, and readable type. A second telephone number projects the image of a large firm, but be sure that both phones are answered promptly. Besides the headline, company name, address, and phone number, everything else is optional. In addition to an address, a directional line or simple map may be considered, if the studio location is residential or off the beaten track.

Illustrations or photography can be judiciously used in place of a headline. However, chose artwork carefully and don't clutter up the ad. Graphic elements should be kept simple, effective, and large. Pictures are typically noticed before words, so chose images that are "worth 10-thousand words". More than one photo may indicate diversity, while only one shows specialization. Make sure the subject of photos used in ads are recognizable. If you're using more than one photo, design the layout with the images as one unit, keeping photos together. However, two large photos—one on each side of the ad—also balances well. Portraits with "profiles" should look "into" the ad.

Black-and-white photos with good tonal detail and higher than normal contrast reproduce well. Often an office machine photocopy will simulate how well a photo will reproduce on the Yellow Pages newsprint paper. When selecting a photograph for your ad, obtain a signed model release from the subject before using it.

Remember ad design should complement the text. If the design inside the ad is strong, use a weak border to outline the ad. If the inside is weak, draw attention to it by using a bold or ornate border, but avoid anything too cute.

Rank ad copy by importance and eliminate unnecessary items. Copy should be short and to the point. Familiar, informal language, presented in simple sentences and phrases, is most inviting. Use single words, lists of words, or phrases to make your necessary points.

Emphasize the following:

- Photographic speciality or style;
- Your photographic credentials (PP of A membership logo and degree status can help here);
- Selling points—"free consultation," "convenient appointment times," "speedy portraits," "free makeup and hairstyling," etc.

If your ad isn't bringing in business, drop it, redesign it, or make it bigger. However, when a Yellow Pages directory isn't reaching the market you want, the ad is a total waste. Then you'll have to closely study next year's directory options.

For information on Yellow Page advertising, read *Getting the Most From Your Yellow Pages Advertising* by Barry Maher, AMACOM, New York, 1988, or *Advertising in the Yellow Pages: How to Boost Profits and Avoid Pitfalls* by W.F. Wagner, Harvest Press, Los Angeles, 1986. Both are available in bookstores.

Photo **Calendars**

New from Burrell Colour



Senior. . .

3 Styles

Senior year calendar. The perfect addition to your senior line. Features a senior year—July, 1989 through June 1990. Your 11x14 will be printed and mounted on to the attractive, preprinted board.



Automated. . .

Automated calender: We will print and mount your automated 11x14 on one of these handsome premade 16x20 boards. Choose vertical or horizontal, 1989 or 1990. Please specify the year when ordering.

Custom calendar. Three sizes to choose from: 8x10, 11x14, or 16x20. You receive one piece of photographic paper, part image and part calendar. Choose vertical or horizontal, 1989 or 1990. Please indicate the year when ordering. Mounting is extra.



Custom. . .

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POTENT INDUSTRIAL IMAGES

1989 Impact Through Applied Photography Competition

BY DAWN WILLIAMS

Applauding industrial photographers' talents for capturing specialized subjects with ingenious techniques, the 1989 Impact Through Applied Photography competition honored the achievements of in-house photo staffs.

Sponsored by Eastman Kodak Company; Nikon, Inc., the Industrial Group of Professional Photographers of America; *Professional Photographer* and *Photomethods* magazines, and PTN Publishing, the annual competition drew more than 200 entries from industrial photographers throughout the country. Winners were announced August 1, 1989 at the PP of A international convention in New Orleans.

A panel of three distinguished judges evaluated entries on visual impact, technical excellence, and a 50-word description of the subject assignment and its photographic solution.

The overall Best of Show winner was Allan Holm, Armstrong World Industries, Lancaster, Pennsylvania, who entered a multiple-exposure calendar image made for Armstrong, manufacturer of floor and ceiling materials. Holm, who also won second place in the Public Relations/Advertising/Promotions/Publications category with an image from the same series, received $1,000 and a Nikon TeleTouch 35mm camera for his Best of Show achievement.

Each photo in the architectural products calendar series showcased the company's commercial ceiling products and included a musical instrument as an element of continuity. The Best of Show image was made with four exposures on the same piece of 8x10 Kodak Ektachrome

"Armstrong Tile" by Allen Holm, Lancaster, Pennsylvania.



64T tungsten film, using two 8x10 Calumet 810N view cameras. Mole Richardson 750-watt tungsten lamps provided illumination, and gelled sparklers produced the "fireworks" surrounding the clarinet. Holm is senior photographer of a six-person photo staff and has worked for Armstrong for 10 years.

Ken Gatherum, M.Photog., senior photographer for Boeing Computer Services, Richland, Washington, captured first prize in the Technical/Scientific/Specialized category with his Kodacolor 400 print "Electrophoresis." All first-place category winners received $500 and a Nikon One-Touch 35mm camera.

Gatherum's winning image, used in a Battelle Pacific Northwest Laboratory biotechnology brochure, depicts a process used to prepare and analyze DNA fragments. It was created with a Hasselblad 500 EL medium-format camera and f/2.8 80mm Planar lens, using only ultraviolet illumination from the laboratory light table. Gatherum is one of 11 photographers at Boeing and creates images for a photo staff that completes 18,000 orders per year for the U.S. Department of Energy and all contracting companies on its Hanford scientific and engineering site, which employs more than 12,500 people.

Second place in this category went to Milton St. Onge, General Dynamics, Sterling Heights, Michigan, and third place was awarded to George Tate, Smith, Kline & French, Philadelphia.



"Electrophoresis" by Ken Gatherum, Richard, Washington.

"Fire and Ice" won the Public Relations/Advertising/ Promotions/Publications category for Jim Smithers, R.T. Blass, Inc., Old Chatham, New York. His transparency image, used as a General Electric Silicones Division brochure cover, demonstrated the ability of silicon to withstand heat and cold. Smithers, a staff photographer for the full-service advertising agency, made the image with a 4x5 Toyo G View camera and Schneider f/8 90mm Super Angulon lens. He used dry ice to create frost and a butane cigarette lighter for the "fire," moving the lighter during a time exposure to create a swirling glow around the raw silicon and silicon-chip products. Red- and blue-gelled strobes added colored illumination as well.

Allan Holm received second place in this category, and Karen Hirsch, Foote, Cone, & Belding, Chicago, took third prize.

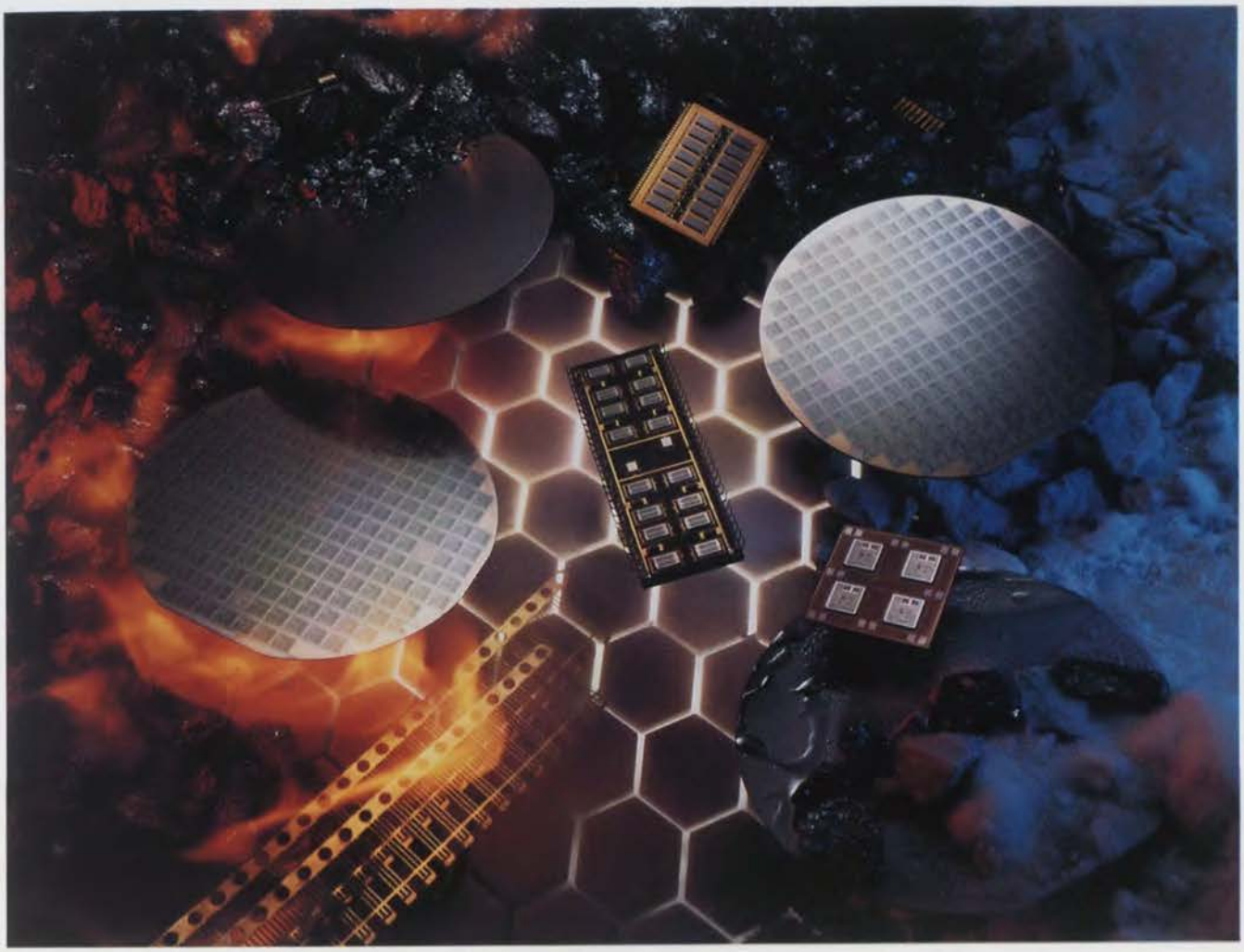
In the People category, Javier Chagoya, assistant photographer at Underwriters Laboratories, Inc., Santa Clara, California, received Best of Show for his industrial portrait of Steven M. Case, electromechanical lab technician. Chagoya, a former Navy aerial photographer who also photographs for Eastman Kodak Company and IBM, made the image with a 4x5 Toyo view camera and Komura f/5.6 150mm lens. One lamphead in a 10-inch reflector, powered by a Norman P2000 power pack, supplied dramatic illumination that the photographer used to sculpt the subject's features. The image was exposed at f/45 for 5 seconds on Kodak T-Max 400 Professional film.

The second place people photograph was created by Bruce Wehman, M.Photog., Sundstrand Corporation, Rockford, Illinois; George Tate, Smith, Kline & French, Philadelphia, received third place.

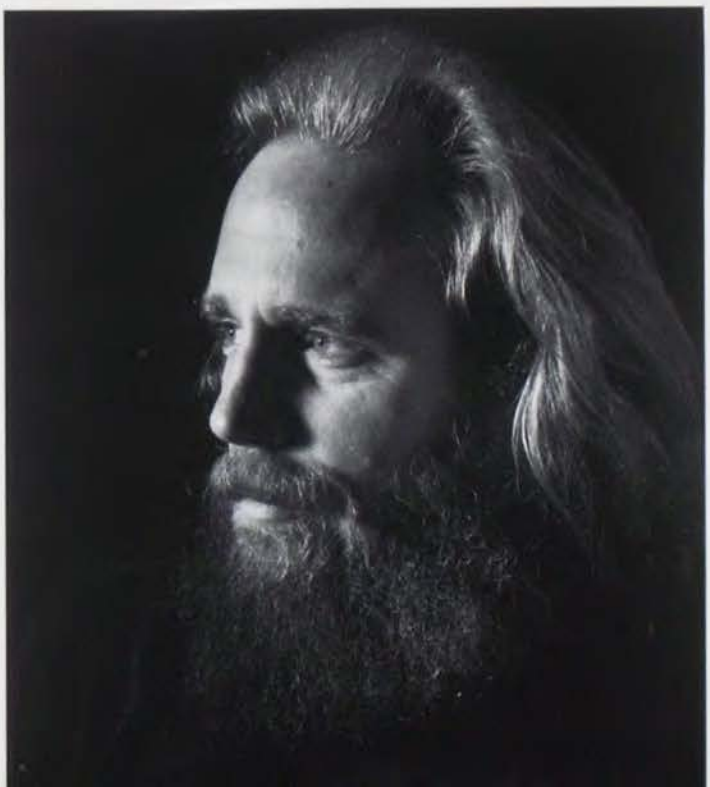
Honorable mention winners in the Technical/Scientific/Specialized category were: James Hellemn, Maxwell Laboratories, San Diego; Gregory O'Loughlin, Southern California Edison, Rosemead, California; and Dennis Kunkel, University of Washington, Seattle.

Public Relations/Advertising/ Promotions/Publications honorable mentions included G. Paul Herda, C.V.N. Companies, Inc., Plymouth, Minnesota; Eric Schulzinger, Lockheed Aeronautical Systems Company, Burbank, California; and Bruce Wehman, M.Photog., Sundstrand Corporation, Rockford, Illinois.

Eileen M. Mirsch, Newport News Shipbuilding, Newport News, Virginia, received an honorable mention in the people category, and Loren Mork, CDA, Irvington, New York, was honorable mention winner in the Electronic Still Image category.



"Fire and Ice" by Jim Smithers, Old Chatham, New York.



"Steven M. Case" by Javier Chagoya, Santa Clara, California.

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EPCOT *extravaganza*

Kodak and Walt Disney World honor PP of A photographers

For the second consecutive year, the PP of A Loan Collection has been invited to return to Walt Disney World EPCOT Center where nearly two million visitors are expected to view the 1989 PP of A Print Exhibition.

Sponsored by Eastman Kodak Company, the 1989 PP of A Loan Collection Exhibit will be on dis-



"Today's Catch," Sue Silker, M.Photog.Cr., Minneapolis, Minnesota.

play at the EPCOT Communicore Building, West Concourse, for a two-month run from October 11 through December 8. The EPCOT education center in Orlando, Florida, offers an international audience a chance to view the world's finest portrait, wedding, commercial, and corporate/industrial photography by PP of A members.

Approximately 150 PP of A Loan Collection prints—representing the elite of more than 6,000 entries to the PP of A Print Exhibition Competition—will be selected by Kodak representatives for display at EPCOT.

The PP of A exhibit generates a unique promotional opportunity that introduces visitors from every state in the union to quality professional photography and makes them aware of the creative standards and qualifications of PP of A members. The award-winning prints represent photographers who have garnered top recognition and degree merits through the selection of their prints for the exclusive Loan Collection Exhibit. ■



"Dusk Enchantment," Larry Senghush, M.Photog., CPP, Commerce, Texas.

"A Secret," Pat Stroud, Mill Valley, California.



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STATE OF THE ART PHOTOGRAPHIC IMAGING

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Profit from photo business books

New crop of marketing volumes help pro photographers

Often photographers put photographic skills ahead of business acumen when measuring their success. However, business management savvy must be an equal partner, if photographers expect their enterprises to grow and prosper. Each September, we publish reviews of books that will help photographers become better managers—here's this year's collection.

Photo Marketing Handbook, $18.95, by Jeff Cason and Peter Lawrence, Images Press, Inc., 160 pages. Order from Images Press, Inc., 22 East 17th Street, New York, NY; 10003 (Price postpaid; for multicopy discounts call 800-367-4854, NY 212-675-3707).

Not unsimilar to the *ASMP Professional Business Practices in Photography*, this softcover guide suggests approaches for selling stock photos through a range of different markets, including stock agencies, paper product manufacturers, textbook publishers, advertising clients, and similar photo buyers. Specific advice from pros on marketing is written in short essays by Arnold Drapkin, Frank Micelotta, Craig Aurness, and Harold Davis. There is also a chapter on how to publish a photo book.

However, of greatest value to pro photographers is the book's collection of forms, releases, and contracts. The volume offers examples of the "paper trail" required after a photo buyer's call for a selection of your slides; it starts with a "Request Form" and ends six forms later with a "Delivery Memo". Also, sample model and property release forms are included, since they are critical to most commercial photo sales. Perhaps the most interesting for photographers new to the stock photo business are contracts—included are a typical "Photographer-Agency Contract," and "Book Publishing Contract" The book also includes lists of U.S. and international stock agencies and publishers, plus a resource list for additional information on marketing photography.

The Image Bank Visual Ideas for the Creative Color Photographer, $24.95, by Michael O'Connor, Amphoto, 176 pages. Order from Watson-Guptill Publications, 1515 Broadway, New York, NY 10036.

This beautifully printed, full-color volume is light on text and strong on photography. It illustrates the types of photographs that The Image Bank, one of the leading worldwide stock photo agencies, finds marketable. The volume describes how different photographic approaches can make similar subjects look different, and therefore visually fresh and saleable.

The range of subjects is immense—portraiture and nudes, scenics and landscapes, festivals and events, wilderness and wildlife, cityscapes and flowers, abstracts and closeups, color symbolism and dramatic composition. These are only a few of the categories of photographs depicted. In addition, chapters represent many different photo techniques and special effects that most pro photographers know well; however, the application of the techniques with specific subjects make these examples valuable. Short technical captions for illustrations are provided in the final chapter.

How To Make Money With Your Video Camera, $8.95, by Rick Schmidt, New American Library, 218 pages. Order from New American Library, Box 999, Bergenfield, NJ 07621 (add $1.50 per book for shipping).

A paperback how-to book, this volume offers advice on making new video camera and production equipment pay for itself. Though not directed entirely to the pro videographer, the book is filled with informative videotaping tips and even has a nine-page chapter on wedding coverage. One of the book's strengths is its idea-sparking comments on different products the professional videographer can offer clients—including video magazines, video wills and testaments, legal evidence videos, local retailer commercials and video cassette advertising, video "art films," amateur sports videos, birthday and other party tapes, insurance identification, and a host of other applications for pro video producers.

$100 an Hour Photographing Models, $19.95, by Art Ketchum, Studio Press, 144 pages. Order from Studio Press, Twain Harte, CA 95383-1268 (add $2 for shipping).

After Chicago-area portrait photographer Art Ketchum discovered models and would-be models needed photographic portfolios and composites, he decided to specialize in this genre. Moving from the suburbs to a downtown studio location, he found a wide-open market and at his peak earned $80,000 a year photographing both male and female models.

The book describes his techniques in marketing personality, fashion, and glamour model photography. Ketchum explains that an important part of the assignment is fulfilling the model's dream role of herself or himself. Many of his subjects want modeling composites for personal prestige—sort of a vanity trip—rather than for promoting full-time modeling careers. The book covers photography and lighting instructions, use of make-up and hair stylists, posing techniques, use of backgrounds and props, and insider information on how to prepare model composites and portfolios. It ends with a short chapter on how to promote yourself in this specialied business.

Sell & Re-Sell Your Photos, $16.95, by Rohn Engh, Writer's Digest Books, 358 pages. Order from Writer's Digest Books, 9933 Alliance Road, Cincinnati, OH 45242-9990.

This perennial favorite—now in its revised second edition—is partly inspirational, but mainly informational, as it explains to photographers how to start selling their photos to publishers, stock agencies, paper product manufacturers, com-

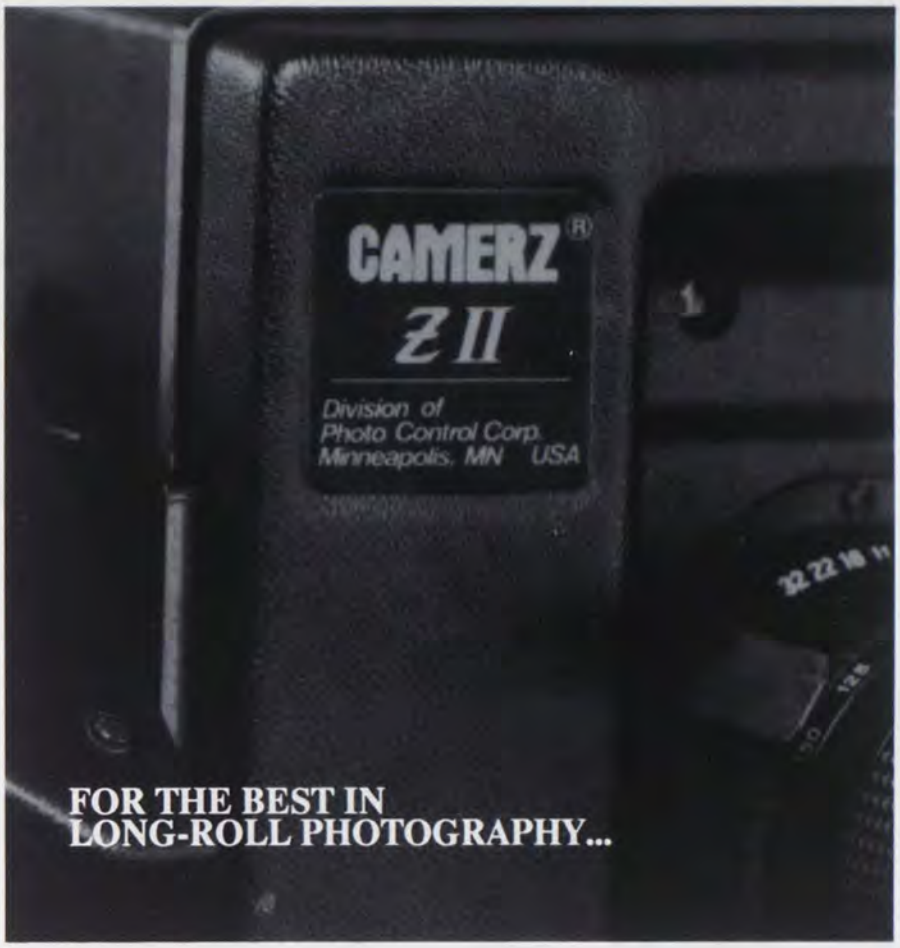
mercial photo users, and other buyers. Aimed at tyros of the business of marketing photography, Engh (who himself has built a unique business-in-the-woods enterprise from the stock photography industry) offers a good introduction on "how to sell your pictures to a world of markets as close as your mailbox".

The book offers step-by-step instructions to photographers on how to organize a stock photography business from picture pricing and managing mail-marketing operations to business record keeping and computer use. There's solid information on regulations affecting stock photographers from copyright to model releases, as well as comments on legal and tax implications for budding entrepreneurs. The book also contains many references for source material for further information on marketing and promoting stock and photo assignment services.

Pin Registration and Masking, $40, by Tom Skrivan, Tom Skrivan Photography, 29 pages. Order from Tom Skrivan Photography, 1081 Beach Park Boulevard, No. 205, Foster City, CA 94404.

With the great demand for special effects photographs produced by double-exposure masking techniques, the book neatly fits a new photo marketing category. This desktop-published (printed-one-side pages) 8.5x11-inch spiral-bound softcover book clearly explains how to build and use a darkroom enlarger easel pin registration system and how to create your own complicated multi-image, multi-exposure photo composites. The author reports that for approximately $100 in materials you can build a pin registration system that would cost $2,000 off the shelf. The book has detailed explanations, clear "engineering" drawings with specifications, and lucid step-by-step instructions with illustrated charts for producing the final photographic results. Three different size units are specified: For 4x5 intermediate transparency to 8x10 transparency final composite, 8x10 to 11x14, and 11x14 to 16x20.

Skrivan should know the pin registration "ropes," since he's been making remarkable photo compositions through double-exposure masked printing for the past six years. One of his photos was featured in the March 1989 issue of *Professional Photographer* as the lead illustration in an "Artful architectural images" pictorial, where he "dropped in" four billboard and neon signs touting his photo services on a San Francisco street scene.



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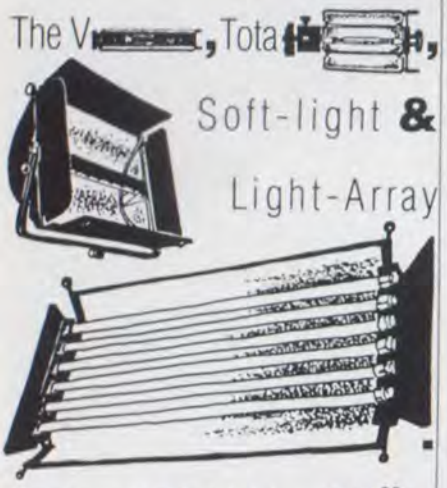




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Editorially Speaking

By Alfred DeBat

Automation and creativity

While flying back from the PMA Dallas Trade Show I had an opportunity to contemplate the effects of great innovations in photographic equipment automation.

In spite of an impressive array of technology, the creative minds and disciplined hands of trained photographers remain the moving force in the craft's artistic development. A new camera design may make picture-taking more facile. But the same camera in the hands of an unperceptive, unskilled practitioner can't produce the beauty it does for a true professional artist.

Perhaps the same admonition applies that was delivered to me by a gruff, 60-year-old creative writing professor when I was a young college journalism student. The professor warned, "Never touch a blank sheet of paper without knowing ahead of time what you are going to do."

Similar advice can be offered to professional photographers: Don't shoot film in hope that something good will turn out, leaving creativity to luck. Luck isn't in the professional's vocabulary.

What should happen is pre-visualization of results. In the studio, when nearly all creative decisions are under the photographer's control, professionals create before the camera the image seen in their mind's eye.

The hard work is not "photography". The challenge lies in the selection and adjustment of elements required to produce a picture through set design, lighting, perspective control, depth of focus, color, contrast, form, composition, posing, props, subject makeup and styling, and special effects—to mention only a few considerations.

Even on location—with annual report images, environmental portraiture, fashion assignments, and fine art photography—professionals are not empty-handed or unprepared. Because they are not totally in control of the "set," experience may play a greater role, due to nature's caprice. The seasoned pro goes on location forearmed. Lighting gear, packed for contingencies, can turn overcast skies into sunny opportunities when even carefully charted locations are disappointing.

Serendipity, too, may play its role—as low, afternoon sun unexpectedly breaks through a thunderhead sky for only 20 minutes of spectacularly beautiful lighting. Pros' photographic knowledge and experience, plus a trained, observant eye, permits them to instantly visualize, evaluate, and capture the fleeting images. Without that quick perception, the moment would be lost.

Master fine-art photographers, such as Ansel Adams, know their subjects intimately and frequently trek their artistic territory. Adams' compositions were far from accidental, as he lugged his 8x10 camera up and down Yosemite's mountain paths. Wilderness photographer David Muench once told me that over the years he became so familiar with the sun's angle in Western skies at different times of the year that when he observed a natural formation in his travels, he could predict when to return for the best lighting effect and make a note of it. He now plans his photographs by solar transit through the seasons.

How do you gain this deep understanding of subjects—whether people, objects, or nature? Too easy a reply is "Study, study, study. Practice, practice, practice." And that is only part of the answer. The other key is recognizing a crucial distinction—the difference between fresh new ideas and tired, overdone cliches.

By studying the works of accomplished photographers, you can learn their techniques and solutions for particular subjects, problems, or assignments. Then by taking that knowledge, find your own statement, style, and voice.

Your search for excellence could begin by studying today's graphic magazines and annuals, visiting leading museums with classical and modern photographic collections, and reviewing award-winning prints in exhibitions.

However, there is a difference between studying and copying. I know, because

I see thousands and thousands of pictures each year from contemporary photographers and artists of the past. After studying many 1930's photo annuals, too frequently I find the same, uninspired images—profiles of wizened Oriental men, ballerina-costumed girls tying on ribboned slippers, or wine glass still lifes in tilted-camera compositions. Unfortunately, I also find the same tired images in today's print competitions some 50 years later.

It's not the subjects, but the repetitive interpretation of the subjects, that offend. For example, instead of a Degas-look-a-like, what could be fresher than Mark Jordan's portrait—published on the March 1987 cover of *Professional Photographer*—of a six-year-old ballet student backgrounded by the legs of a trio of adult ballerinas?

Perhaps when photographers master their technique, they should return to a study of art and design—both modern and classical—to discover creative daring, innovation, and rule-breaking clarity of vision. Men like Ansel Adams, Edward Weston, Edward Steichen, and Paul Strand did this in their time—and won fame through the decades.

In commercial photography, similar modern-day visionaries are quickly sought out for their unique interpretation of the world. Is it technique, style, or a singular persistence of vision that makes advertising agencies and clients come knocking at their doors? It certainly isn't because the Irving Penns, Art Kanes, Dick Zimmermans, and Michel Tcherevkoffs shoot like their fellow photographers.

Isn't photographers'—and all artists'—primary role to define themselves first, then reach out to make unique creative contributions? In doing so, they give audiences new understanding through their individual photographic insights.

Professional Photographer *Editor Alfred DeBat has had a varied career as editor, writer, and photographer, serving as editor-in-chief of several U.S. consumer magazines and developing overseas publications in eight foreign countries.*

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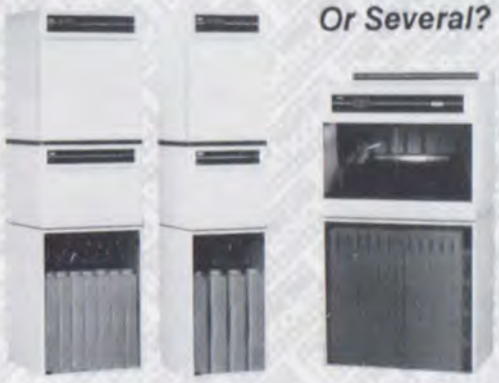
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In the Studio

By Marty Rickard, M.Photog.Cr., CPP, A-ASP

Extinguishing professional burnout

Call it burnout, boredom, or "being trapped in a rut," many professional photographers catch this disorder. At best, it limits creativity and promotes weariness, irritability, and discouragement. At worst, it can create family problems, business turmoil, and health decline.

Can studio owners avoid burnout? Philosophers say everything contains the seed of its own destruction, so let's look for seeds in the definitions:

Burnout—emotional exhaustion from boredom or stress of daily activity;

Boredom—condition induced by dull, repetitious, or unwelcome activity;

The "rut"—fixed routine which is repetitive and boring.

These definitions suggest an obvious cure—avoid repetition. But this is the symptom of an underlying cause. Let's explore some generalities: Photographers are creative. Creative people shun repetition. Busy studios induce repetition and stifle creativity. When the thing we hate (repetition) kills what we love most (creativity), burnout occurs.

I would hate to have a job installing bolts on an assembly line, as would most photographers. But many are similarly trapped in their own studios. If you lack time to create, and all sittings look the same, you are an "assembly line" photographer.

Having been there myself, I offer some ideas for staying out of a rut:

•Seek the cause of the misery. Most misery is optional. I scheduled sittings too close together to allow creativity, forcing me into repetition.

The solution? Leave time to try something different. My sittings got better, I was happier, and my customers bought more portraits, compensating for the reduced volume, when I learned to say "No".

•Evaluate and set priorities. What is important to you—family, health, money, material things, hobbies, your secret dreams? I constantly ask myself what I dislike doing the most. Each year for a decade I have eliminated that one thing, and it has drastically changed my life.

•Get away. I plan several mini-vacations each year. By planning instead of leaving on the spur of the moment, my wife and I enjoy the fun of anticipation, which often equals the joy of culmination. To avoid letdown, we plan the next trip on our way home.

My wife and I discuss business on these pleasure trips. It's a phenomenon I don't understand, but I make better decisions when I'm away. The further I go, the smaller work seems, making it easier to think without distraction.

•Set goals in family, personal, physical, and business areas. Few people do this, although it heightens achievement.

•Continue to grow and learn. We're happy when we improve ourselves and our surroundings. Paint a background, organize your stock photos, clean the storage closets, plan next year's advertising strategies, or create a new photographic style. All encourage growth and build enthusiasm.

I attend as many educational programs as I can, even though I also teach photography. Some photographers complain about "too many seminars". I say, hogwash! All true professionals—doctors, lawyers, accountants, teachers, scientists—attend seminars to stay current, and I wouldn't want to employ one who doesn't.

•Welcome change, don't fight it! Growth demands change—it is the fiber of enthusiasm and necessary to avoid burnout. Sadly, some resist hardest the thing needed most. Working harder to avoid change than to accept it leads to trouble. After all, there is "negative" security in the comfortable rut.

•Seek out positive, enthusiastic people as friends, employees, and mentors. Avoid negative individuals like the plague. Commiserating with others in the "Rut Club" won't get you out.

•Finally, appreciate more, complain less. We live in a nation that doesn't require a lot of frowning and worry—the easiest place in the world to avoid a rut!

Marty Rickard, M.Photog.Cr., CPP, A-ASP, has owned Studio in the Woods, New Sharon, Iowa, since 1968.



Practical Pointers

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

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Practical Pointers

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

Painting with light

It has often been said that history repeats itself. Nowhere is this more evident than in the field of photography where techniques come and go in cycles.

Recently, a conversation at a local photographic association meeting reinforced this belief. A series of beautifully lighted black-and-white product photos on display prompted observers to question the photographer about his lighting technique. He responded that he had "painted them with light". At this point the audience divided into two distinct groups—a small group of old-timers who nodded in acknowledgement, and a large group of younger photographers with perplexed facial expressions. I explained to them this classic technique now making a studio comeback.

For many years at Hughes, we prepared all of our catalog black-and-white product photographs with painted light. Our light source was a cylindrical-shaped reflector 8 inches in diameter and 10 inches deep. We painted the outside of the light reflector socket flat black, as well as the front four inches of the inside. Instead of the intended No. 2 photo lamp, we used a 100-watt frosted household lamp and replaced a light-colored lamp cord with a black one. During exposure, the photographer wore a black lab coat and black dyed cotton film handling gloves. Why all black? To make the photographer and light source as invisible as possible during an open-shutter exposure.

To ensure the proper camera position, composition setup, and 8x10 camera focus, we photographed the product on a white background and illuminated it with several tungsten flood lamps. Then, we set the lens apparatus at f/32 and darkened the room. Following this procedure, we exposed the 8x10 Kodak Super XX film by using the light as if it were being applied by a paint brush. As the light glided from side to side in front of the lens until it accomplished the desired exposure, we carefully oversaw that the light source never pointed at the camera lens. How long does the exposure take? Well, although we relied heavily on good judgement, a good rule of thumb when first using this technique is to give as much exposure as you feel necessary, then do it again. By continuously moving the light, we eliminated major shadows yet emphasized detail on the product. Since this technique produced a non-directional, even illumination, we finished the exposure by bringing the light back to a predetermined angle and making an additional exposure to give a direction for the illumination.

Why go to all this trouble? Why not just set up a few lights and make the exposures since it would save time and money?

Well, before we used the painted light technique, our catalog product photographs were made on 4x5 black-and-white film and printed on 8x10 paper. Then, we sent the print to a commercial retoucher who retouched the product and airbrushed the background to white. The finished art work was then copied on 8x10 film with a process camera and we made prints when needed. However, when using the painted light technique, we started by using an 8x10 negative with a white background which required minimal art work to correct flaws in the product surface. Since the retouching was done directly on the negative, all prints were direct from the original negative. So in the long run, this technique saved time and money, and improved the quality of our work.

Innovative and economical methods cause management to sit up and take notice of the photographic department. If you have not yet mastered the painted light technique, put it on your experimentation list. You never know when it may be useful.

Ross Sanddal, M.Photog.Cr., Hon.M.Photog., has received many awards for his excellence in photography and contributions to the profession, including the coveted Nikon Industrial Photographer of the Year award. Manager of Hughes Tool Company, Houston, for 33 years, he served as PP of A president in 1985.



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team•work (tēm'wûrk), *n.* **1.** cooperative or coordinated effort on the part of a group of persons acting together as a team or in the interests of a common cause. **2.** work done with a team [TEAM+WORK]

tech•nol•o•gy (tek nol'ə jē) *n.* **1.** the branch of knowledge that deals with industrial arts. **2.** the terminology of an art, science, etc. **3.** a technological process, invention, method, or the like. **4.** the sum of ways in which a social group provides itself with the material and artistic objects of their civilization.

Ted•rick (ted'rik), *n.* **1.** a professional photofinishing business well known for its personal, caring, and expeditious service, above and beyond that expected. **2.** a quality found in this business which emphasizes friendly, courteous, and professional standards above the norm: *the Tedrick Trac-Net System provides instant information about your order at any time* . **3.** the team of 80 professionals dedicated to upholding these high standards.

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State of the Art

Canon introduces pro autofocus EOS-1

Canon introduced the EOS-1 professional 35mm SLR at San Francisco's Photo West '89. It's an outstanding camera with autofocus capability in addition to a host of special microchip-driven automated features. Yet the camera offers full manual operation and instant override of the autoexposure functions at any time.

Unless you are already a Canon EOS user, perhaps the greatest question in photographers' minds when looking at the EOS-1 is: "Should I dump my entire 35mm SLR system and go to the EOS?" Unlike Nikon, which preserved the Nikkor non-autofocus lens mount on its autofocus Nikon F4, permitting the use of manual focus lenses, the system does not allow FD lens owners to use their non-EOS Canon lenses on EOS cameras.

Canon justifies this leap into future technology by asserting that its designers couldn't create a fully electronic camera for the 1990s without abandoning past mechanical gears and linkages.

EOS-1 has many innovations, as well as incorporating a number of functions already found on previous EOS models.

Among the EOS-1's unique features are:

•Instant autoexposure override of lens aperture settings up to four f/stops at any time, in any autoexposure mode, with a right-hand, thumb-operated manual Quick Control Dial on the camera back. The degree of exposure change is displayed in the viewfinder via an arrow-and-bar scale index in one-third f/stop increments.

•Electronically controlled shutter speeds from 1/8,000 second to 30 seconds, plus Bulb, can be selected in one-third or one f/stop increments depending upon function selection control. Maximum electronic flash synchronization speed is 1/250 second.

•Autoexposure bracketing (AEB) in every exposure mode, which produces a string of three exposures—under, correct, and over—in up to a three f/stop range selected by one-third f/stop increments. When the camera is in single-frame advance mode, pictures are made by separate manual exposures. In the continuous-exposure mode, the EOS-1 makes all three exposures automatically.

•The EOS-1 is Canon's speediest autofocus camera, nearly twice (43 percent) faster than the EOS 650 and 620 models. The improvement comes from Canon's new Cross-Type Base Stored Image Sensor (CT-BASIS) which has both horizontal and vertical sensors that provide continuous readouts. Canon engineers believe the BASIS sensor is superior to CCD autofocus sensors used on other cameras. Previous EOS cameras had only vertical sensors.

•The AF system also provides predictive track focusing for moving subjects at film advance speeds of 4.5 frames per second in servo AF mode with Canon Ultra Sonic Motor (USM) lenses and the camera's optional Power Drive Booster E1 motor drive. Canon's continuous focusing AF feature operates with 50 percent more sensor information than other cameras and more accurately predicts subject direction and velocity.

•Multiple-exposure capability which permits up to nine preset exposures on a single frame. More than nine multiple exposures can be made by resetting the function after eight or fewer exposures.

•Eight function controls permit users to customize the camera's operation to their liking. For example, users can cancel film auto-rewind function (when shooting in "maximum silence" situations, photographers can rewind in another room), choose film leader out or in, cancel auto DX function, change evaluative metering to center-weighted metering, etc.

•The EOS-1 has a fiberglass-reinforced, polycarbonate plastic body with a die-cast aluminum mirror box assembly for a sturdy, lightweight design—like other EOS and T-90 cameras. However, the beefed-up EOS-1 has a stronger body since its shell thickness was increased 25 percent compared to the T-90 and layers of nickel, copper, and black chrome plating were added. Improved "waterproofing" and gold-plated electronic contacts assure high EOS-1 reliability and Canon guarantees the camera's operation from −4° to 113°F.

•Nearly 100 percent viewfinder accu-

racy compared to slide or negative field, plus built-in viewfinder eyepiece adjustment from −3 to +1 diopters for easier use by eyeglass wearers.

•Manual focusing is possible at any time with Canon's more expensive, pro-oriented USM lenses through a unique servo-focusing ring. Arc Form Drive (AFD) lenses shift into manual via a barrel-mounted switch.

•An improved line of professional lenses currently available only for EOS cameras. These include many USM lenses, including f/1.0L 50mm and f/1.2L 85mm. Upgraded USM versions of EF lenses including f/2. 8L 20-35mm and f/2.8L 80-200mm zoom lenses. There are currently 28 different EOS autofocus lenses.

The camera body incorporates an 8-bit microprocessor and each lens has a 4-bit microprocessor to provide two-way digital communication for control of the automatic functions. The lens mount has no mechanical linkage and is completely electronic (which complicates the engineering of an EOS-FD lens adapter).

The EOS-1 also incorporates all the features found on the EOS 650 and 620, plus many functions of the EOS 630, such as the LCD panel atop the camera, which displays operational information.

It offers a depth-of-field exposure mode, which permits automatic pre-focusing on two points, after which the camera automatically selects a lens aperture and focusing point for sharp focus through that depth of focus range. The new camera also offers excellent autofocus performance at low-light levels down to EV-1, the same as the EOS-630.

Using a six-zone light metering system similar to the EOS-630, the EOS-1 has five metering modes: evaluative (six-zone), center-weighted, partial (5.8 percent of viewfinder), spot (2.8 percent), and film plane reflection metering. Metering is performed at full aperture with an EV 0 to 20 range and stop-down metering is not possible.

Manual and six autoexposure modes are available: shutter priority, aperture priority, depth of field, intelligent program, advanced-TTL flash, and TTL flash.

The EOS-1 camera body has a built-in 2.5 frame-per-second motor drive and, when the optional Power Drive Booster E1 is attached, film advance speeds can be increased up to 5.5 frames per second. Accessories include Speedlite 430EX flash and Command Back E1, a programmable data back with 24-hour intervalometer capabilities.

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Gross-Medick-Barrows, 215 West Paisano, El Paso, TX 79901; 800-351-1083/ in Texas, 800-592-1055: Regal Calendars feature heavily padded black covers and black and silver inserts, in 3x5-inch, 4x5-inch, 5x5-inch, 5x7-inch, and 8x10-inch print. Each includes parchment calendar cards for 1989 and 1990, attached by a white ribbon corner insert on the inside left cover. Most sizes, are also available with gray covers and gray and silver inserts.

More info? Circle 200

PHOTO LABELS

Colorful Concepts, 2841 South Broadway, Englewood, CO 80110; 303-761-2284: Self-adhesive photo labels can be used as visual additions to brochures, leaflets, and cards, where full color is needed, or as a sales aid on products or packages made from virtually any material, including curved items such as bottles and cans.

More info? Circle 201

PHOTOGRAPHIC DISPLAY SYSTEM

PACS Design, 23230 Ravensbury Avenue, Altos, CA 94022; 415-948-8317: The new photographic display system converts a slide or negative into a 6.25x8.75-inch transparency and then backlights it to create a brilliant display. The 1.5-inch-thick unit features a choice of messages that are backlighted along with the photograph, and can mount photos horizontally or vertically. Bulb life is one year.

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SLIDE PROJECTION LENS



Schneider Corporation of America, 400 Crossways Park Drive, Woodbury, NY 11797; 516-496-8500: The Vario Prolux is a f/3.5 70-120mm zoom projection lens that uses seven elements and has an angular field zoom from 33 degrees at 70mm, to 20 degrees at 120mm. The lens also isolates specific details of a projected image for closer examination. This lens is compatible with Eastman Kodak Carousel and other projectors using the Kodak lens mount.

More info? Circle 203

PROTECTIVE COVERING

Visual Horizons, 180 Metro Park, Rochester, NY 14623; 716-424-5300: Store 'N Show is a protective filing system for overhead transparencies. The system features top-loading 11.5x12.25-inch glare-free pages made of heat resistant, archival polyethylene. Store 'N Show also includes an 11.5x12.25-inch vinyl binder. Program notes can also be stored with each overhead.

More info? Circle 204

VIDEO TABLE

Luxor Corporation, Box 830, Waukegan, IL 60079; 800-323-4656: The TVW-54 mobile wide-base video table is designed to accommodate large TV monitors and VCRs. The product is made of heavy-gauge steel and features die-pressed shelves and chrome-plated legs. The mobile-base video table also includes a three-outlet, 20-foot power cord.

More info? Circle 205

cameras

LARGE-FORMAT CAMERA



Calumet Photographic, Inc., 890 Supreme Drive, Bensenville, IL 60106; 800-225-8635: The 810 Legend pc view camera features a built-in depth-of-field calculator that determines focus range and optimum aperture, as well as a bellows, built-in bellows support, and ground glass. The yaw-free base tilts on front and rear standards to ensure shape control over the entire image plane.

More info? Circle 206

AUTOFLASH SLR

Pentax Corporation, 35 Inverness Drive East, Englewood, CO 80112; 303-799-8000: The P3N 35mm SLR camera features autoflash, auto film speed setting, exposure memory lock, and an aperture setting that enables the camera to automatically match the selected aperture with the correct shutter speed. Metered manual mode is also available.

More info? Circle 207

lab equipment

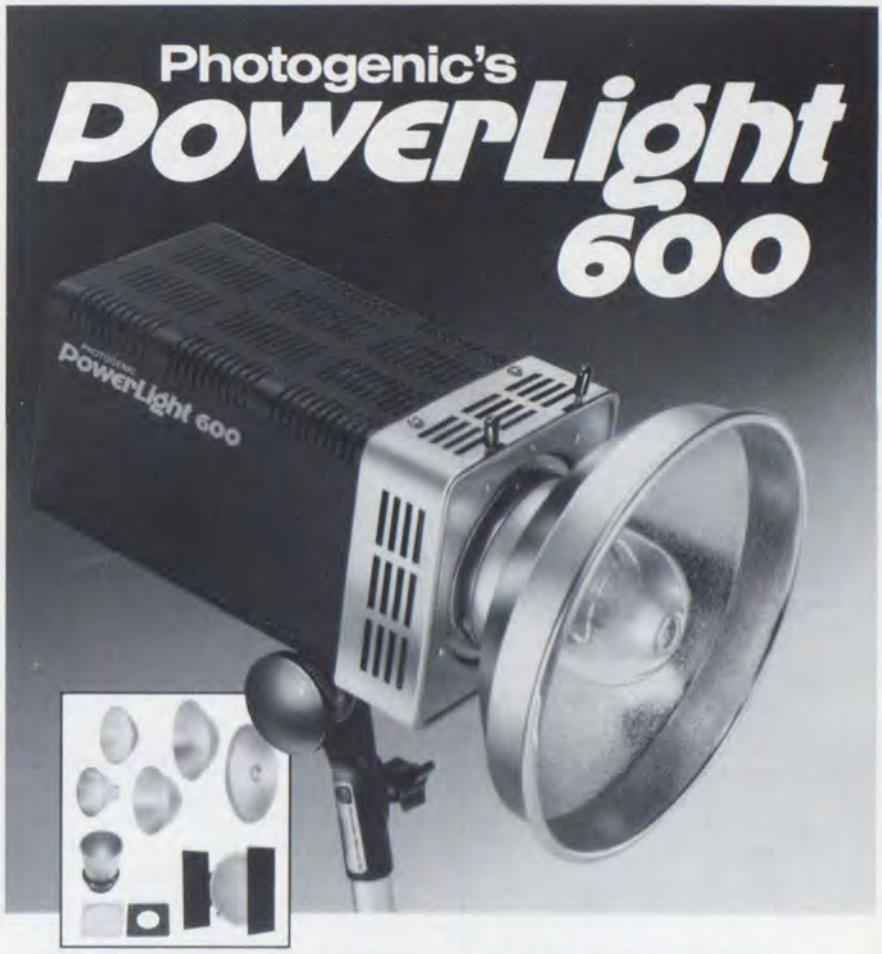
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Leedal, Inc., 1918 South Prairie Avenue, Chicago, IL 60616; 312-842-6588: Model No. 4629 maintains constant water temperature within .5°F of the desired level by automatically blending hot and cold water supplies. The darkroom control automatically compensates for fluctuations in water supply pressure and temperature. If the cold water supply fails, the unit shuts off to protect against hot-water film damage. Additional features include built-in strainers and checks to prevent hot and cold water intermixing.

More info? Circle 208

FILM PROCESSOR

Arkay Corporation, 228 South First Street, Milwaukee, WI 53204; 414-276-7369: The Image Pro processes up to four rolls of 35mm film, or two rolls of 120 film at one time. The microprocessor controlled unit utilizes any four-step chemistry including E-6, C-41, and black-and-



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New Products

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Eastman Kodak Company, 343 State Street, Rochester, NY 14650: Four new chemicals assist photofinishers with controlling effluents. The Ektacolor RA developer regenerator, RA bleach-fix regenerator, and bleach regenerator are designed for RA-4 process chemicals and Ektacolor 2001 paper. Flexicolor developer regenerator is a low-replenishment-rate chemical designed for color negative processing.

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More info? Circle 210

PRINT PROCESSOR

Hope Industries, Inc., 3701 Moreland Road, Willow Grove, PA 19090; 215-657-5700: The Model 2000 features two on-board computer systems to minimize paper waste; variable density override for shorter print times; integral reflection densitometer, and stepper motor drives for dichroic cutoff filter. Print sizes range from wallets through 8.5x12-inches; from film sizes up to 6x9cm.

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lab services

CUSTOMER SUPPORT SERVICES

Copal Systems, Inc., 2605 Fernbrook Lane, Minneapolis, MN 55447; 612-553-0366: New promotional services for minilab owners include a customer information kit to assist in site preparation and pre-installation; a grand opening kit, which includes an owner's manual, "How to Develop Customers During a Grand Opening"; and a 12x18-foot white and blue Retail Center kiosk houses the complete minilab operation and provides minilab owners with complete customer service.

More info? Circle 212

CONTACT PRINT

Apco Apeda/Rik Shaw, 525 West 52nd Street, New York, NY 10019; 212-586-5755: Contact Premier Print is printed on Eastman Kodak paper to produce a black-and-white print with higher silver content, to allow more detail in shadow and highlight areas. It features wider contrast range, high sharpness and a fine grain.

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lenses

AUTOFOCUS LENS



Minolta Corporation, 101 Williams Drive, Ramsey, NJ 07446; 201-825-4000: The Reflex f/8 500mm lens features both autofocus and manual settings. It is the largest automatic focusing lens designed for the Minolta Maxxum 7000i. The lens can also be used in manual focus with other Maxxum AF SLRs. The focus-hold button, located on the lens barrel, makes photographing off-center subjects easier. Other features include a 4X neutral density filter that fits into a holder at the rear of the lens.

More info? Circle 214

CONVERTIBLE TELEPHOTO LENS

Tamron Industries, Inc., Box 388, 99 Seaview Boulevard, Port Washington, NY 11050; 516-484-8880: The telephoto SP f/2.8 300mm lens Model No. 60B is compact with an internal focusing mechanism that stabilizes the overall lens length throughout the focusing range. The lens converts to a f/4 420mm telephoto by attaching the 140F 1.4X tele-converter, which is included with the lens.

More info? Circle 215

DISPERSION GLASS

Tokina, 1512 Kona Drive, Compton, CA 90220; 213-537-9380: Super-low dispersion (SD) glass modifies the f/5.6 400mm SL 400 telephoto lens. The compact 8.3-inch long lens uses 72mm size filters and uses a rear focusing system

for superior sharpness and a built-in electrostatically flocked lens hood to reduce glare.

More info? Circle 216

lighting and studio equipment

BOUNCE BOX

Bogen Photo Corp., 565 East Crescent Avenue, Box 306, Ramsey, NJ 07446; 201-818-9500: The Lightform Bounce Box, part of the Lightform Panel system, measures 78x78-inches and weighs less than 30 pounds. With black fabric inside and white reflective material outside, the box can be suspended from the ceiling or connected to light stands. Aiming strobes toward the top or back of the box disperses light for soft, even illumination.

More info? Circle 217

DELUXE CAMERA STAND



Union & Brothers, 7117 South 400 West #9, Midvale, UT 84047; 801-565-9971: The Deluxe 77CS Camera Stand, designed for portrait and commercial studios, features a tripod head which travels horizontally over both sides of the arm, which rotates 360 degrees around the column. The stand is available in 74-inch, 80-inch and 100-inch sizes and weighs from 120 to 140 pounds. The stainless steel column and cast-iron base have three equal-length legs, flexible up-and-down movement and supports two heavy cameras.

More info? Circle 218

LIGHT BANKS

Goulet Photographic, Ltd., Box 26663, Richmond, VA 23261; 804-752-7647: The XL-7 Strobeframe snaps onto a frame and translucent light control panel combination to create a self-contained lightbank. Each unit is available with two lightmounts that are completely adjustable along a light rail running parallel to the panel with 3/8-inch or 5/8-inch mounting sockets. The XL Strobeframe is compatible with strobe heads, quartz lights, photofloods and self-contained strobes weighing up to 7 pounds.

More info? Circle 219

UNDERWATER STROBE

GMI Photographic, 1776 New Highway, Farmingdale, NY 11735; 516-752-0066: The YS 50 T.T.L.-II underwater strobe, built to be compatible with the TTL functions of the Motormarine II camera, features a built-in diffuser that creates a soft, even light without hot spots. The YS 50 TTL-II underwater strobe features a LED display, which includes a ready light and TTL confirmation light.

More info? Circle 220

literature

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New Products

Angeles, CA 90069; 213-749-9393: The Wholesale Photography Supply price catalog contains Kodak products such as black-and-white and color paper, chemistry, and professional film; Fuji professional film and paper; black-and-white, color, and transparency professional film; black-and-white film, papers, and chemistry; cameras, lenses, and accessories; lights, stands, gaffer grips, booms, and clamps, and tripods, monopods, dollies, and accessories.

More info? Circle 221

BATTERY HANDBOOK

Maxell Corporation of America, 22-08 Route 208, Fairlawn, NJ 07410; 201-794-5900: This eight-paneled brochure informs consumers about various battery uses, including rechargeable camcorder batteries, alkalines; silver oxide button cells; and lithium button cells. The handbook also supplies safety tips.

More info? Circle 222

photo accessories

HELICOPTER MOUNT

Karl Heitz, Inc., Box 427, Woodside, NY 11377; 718-565-0004: This helicopter mount is custom built for the Alpa Roto 70mm SLR panoramic camera. It consists of a well balanced 14-pound suspension system, a 2-pound counter weight, and operates with its manual or automatic cable release, which can be extended. The camera can be attached upside-down to a helicopter for aerial photography.

More info? Circle 223

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Perfected Photo Products, 8420 Sylvia Avenue, Northridge, CA 91324; 818-885-1315: The Universal Tripod Quick

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More info? Circle 224

CARRYING CASES

Vivitar Corporation, 9350 DeSoto Avenue, Box 2193, Chatsworth, CA 91313; 818-700-2890: The VGB-1 Video Gadget Bag accommodates most VHS-C and 8mm camcorders and is constructed of Dupont Cordura nylon, with heavy padding for equipment protection. The main compartment features a dual-pull zipper for quick, one-handed access. The front compartment includes four internal pouches for spare tapes and batteries.

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photographic materials

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COLOR PAPERS

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More info? Circle 227

AA BATTERIES AND CHARGER

Super Cell, 1435 Pepperdine Court, Manchester, MO 63021; 314-225-7660: These no-memory AA batteries can be used with the SCQC Model 6-4 quick charger, which recharges in less than 5 hours. The charger unit has a trickle charge feature that immediately indicates when charging is complete. The unit switches automatically to a trickle charge to hold the charge of the super cell AA batteries indefinitely. The unit includes two separate holders which will charge either 4 or 6 AA cell batteries at one time. The SCQC 6-4 operates only with SCAA Nicd batteries.

More info? Circle 228

video

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Olympus Corporation, Crossways Park, Woodbury, NY 11797; 516-364-3000: The VX-406 features a built-in character generator to superimpose titles and text during shooting and editing; built-in speaker; 8X power zoom lens; high-speed shutter; audio and video dubbing, and HQ circuitry. A f/1.4 8.5mm-68mm lens and 1/2-inch CCD image sensor allows automatic focusing and recording in light levels down to 7 lux.

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CAMCORDER LENS CLEANER

Sima Products Corporation, 8707 North Skokie Boulevard, Skokie, IL 60077; 312-678-7462: The LensCare Kit features a clear optical glass filter with adapter rings, lens tissues, and cleaning solution, a blower brush and a zippered storage case. The glass filter screws into the front of any camcorder lens, using adapter rings to cover all common lens sizes, and guards the filter lens coating from minor accidents.

More info? Circle 230

VIDEO EQUIPMENT CASES

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Advertising Index

PROFESSIONAL PHOTOGRAPHER
SEPTEMBER 1989

A & R Woodwork	7788
Abersoftware	76
Access Software	78
Adams Retouching Machine Co.	79
Agfa Corp.	9
Albums Inc.	75,76
American Printing & Envelope	79
American Professional Color	18
American Student List	77
Art Leather Album	17
Ashton Photo	77
B & H Photo	41
The Backgrounders	78
Backgrounds by David Maheu	76
Behind the Scenes	79
Bogen Photo Corp.	21,46,67,69
Burrell Colour	51
CMI Pro Color	46
CPM	79
Callen Corp.	76
Cal-Pro Photo	79
Calumet Photographic	68
Cameo Color	47
Canon USA	5,6,7
Classic Arts	76,78
Colormax Corp.	15
Color Place	76
Coppinger Affiliates	20
Crown Products	77
Custom Color Corp.	31
Davis & Sanford	10
Deecolor	78
Denny Co.	1
Discount Video	59
Dynacolor Graphics	69
Eastman Kodak	Cover IV
Excel Photo Inc.	80
FWI Products	80
Filmet	16
GMI Photographic	51
H & H Camera Pro	77,80
Hallmark Color Lab	11
W.B. Hunt	22
Illusions	77
Imperial Color	79
Incite Publications	79
JL Originals	78
Jobo Fototechnic	13
Jones Photo Equipment	79
Kadlec Photog.	77
Kinetronics Corp.	80
Lawrence Camera	78
Leather Album Designs	79
The Levin Co.	77
Lightware, Inc.	78
Lindahl Specialties	80
Lowell-Light	62
Luck Color	73
Mamiya America	27
Marty Rickard	79
Maureen of Hollywood	76
Merit Albums, Inc.	78
Merit-Tex	78
Michel Co.	80
Midwest Color Lab	77
Miccasoft, Inc.	70
Minolta Corp.	37
National Color Lab	Cover II
New England Color Lab	59
North American Photo	Cover III
Ohio Institute of Photog.	78
Penn Photomounts	78
Photo Control Corp.	61,63
Photo Images	76
Photo Tech	78
Photoflex Products	72
Photogenic Machine	71
Photosoformation	77
The Pierce Co.	77
Pro Photo	80
Richcolor	63
Roberts Photo	79
Rueckl Photo Products	77
Sam Young Studio	79
Saunders Group	61,75
Savage Universal	68
Shore Color Lab	79
Snelson	56
Sports & School Photo Lab, Inc.	76
Studio Dynamics	74
Systems For Success	76
Tedrick	72
Tiana Enterprises	2
Toyo, Div. Mamiya America	19
Union & Brothers Company	30
Veach Corp.	80
Venetian Arts	80
Xavier	78
Zeff Photo Supply	79

SERVICE ADVERTISING

Back Issues	56
Certified	40
Circulation	74
Copyright	69
Membership	56,59
Reader Service Center	83-84
Winona	10

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WASHINGTON, D.C.: Turn key studio and automated color lab. Sales over $300K. Priced to sell with equipment, receivables, upcoming contracts for $195K. Reply c/o Box F220, *Professional Photographer*.

LARGE STUDIO in Indiana. Established 1974. Two-story building with apartment upstairs renting at $500 month. 1989 gross $287,000. Mini lab, B&W darkroom, all equipment, negative files included. Owner is relocating out of state plus other interests. Write Box F219, c/o *Professional Photographer*.

Well established **NORTHERN N.H.** studio with 1 hr. photo finishing on premises. Ideal 2-person operation. Grossed $190,000 previous fiscal year. Will train. Call Sally at CENTURY 21 Property Workshop at 603-466-2711.

PHOTOGRAPHY BUSINESS. Successful commercial still/video studio in America's Paradise. Equipment, van, established clients. Also postcard business and inventory. Owner retiring. St. Croix, United States Virgin Islands. 809-778-7802.

SOUTH JERSEY Studio For Sale. All phases of photography. Complete black-and-white darkroom. Established over 25 years, good location. Sales in excess of $100,000. Owner will assist in transition. Reply Box G222, c/o *Professional Photographer*.

Portrait & Wedding Studio in **ANAHEIM, CALIFORNIA**. Gross to $300,000 turn key take over. 50% Weddings, 50% portraits. New 2,500 sq. ft. studio. Will consider Manager transition buy out. Call 714-632-5635.

NORTH ATLANTA portrait and wedding studio, 10 years excellent reputation, 13,000 sq. ft., $15,000 down and owner finance. Reply Box G223, c/o *Professional Photographer*.

Live and work in Paradise. Studio located in beautiful **SOUTHERN CALIFORNIA**. Affluent Beach Community. 150K Gross. 619-435-2131 or 619-424-6260.

Quality and Service are two items that our clients have grown accustomed to. Contemporary portrait studio. Beautiful and scenic **OREGON COAST**. $150,000+ gross. P.O. Box 224, Depoe Bay, OR 97341.

WESTERN WASHINGTON Want to slow the pace and still make a good living? Look—fully equipped studio, doing full range of photography portraits, weddings, seniors, sports, with potential. 30 yrs. in business. Purchase equipment, building, and land for less than $80,000. Owner ready to retire. Call Les 206-532-7360.

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THE PROFESSIONAL PHOTOGRAPHER SEPTEMBER, 1989 A
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1	18	35	52	69	86	103	120	137	154	171	188	205	222	239	256	273	290	307	324	341	358	375	392
2	19	36	53	70	87	104	121	138	155	172	189	206	223	240	257	274	291	308	325	342	359	376	393
3	20	37	54	71	88	105	122	139	156	173	190	207	224	241	258	275	292	309	326	343	360	377	394
4	21	38	55	72	89	106	123	140	157	174	191	208	225	242	259	276	293	310	327	344	361	378	395
5	22	39	56	73	90	107	124	141	158	175	192	209	226	243	260	277	294	311	328	345	362	379	396
6	23	40	57	74	91	108	125	142	159	176	193	210	227	244	261	278	295	312	329	346	363	380	397
7	24	41	58	75	92	109	126	143	160	177	194	211	228	245	262	279	296	313	330	347	364	381	398
8	25	42	59	76	93	110	127	144	161	178	195	212	229	246	263	280	297	314	331	348	365	382	399
9	26	43	60	77	94	111	128	145	162	179	196	213	230	247	264	281	298	315	332	349	366	383	400
10	27	44	61	78	95	112	129	146	163	180	197	214	231	248	265	282	299	316	333	350	367	384	401
11	28	45	62	79	96	113	130	147	164	181	198	215	232	249	266	283	300	317	334	351	368	385	402
12	29	46	63	80	97	114	131	148	165	182	199	216	233	250	267	284	301	318	335	352	369	386	403
13	30	47	64	81	98	115	132	149	166	183	200	217	234	251	268	285	302	319	336	353	370	387	404
14	31	48	65	82	99	116	133	150	167	184	201	218	235	252	269	286	303	320	337	354	371	388	405
15	32	49	66	83	100	117	134	151	168	185	202	219	236	253	270	287	304	321	338	355	372	389	406
16	33	50	67	84	101	118	135	152	169	186	203	220	237	254	271	288	305	322	339	356	373	390	407
17	34	51	68	85	102	119	136	153	170	187	204	221	238	255	272	289	306	323	340	357	374	391	408

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(Type or Print Only)

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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)
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