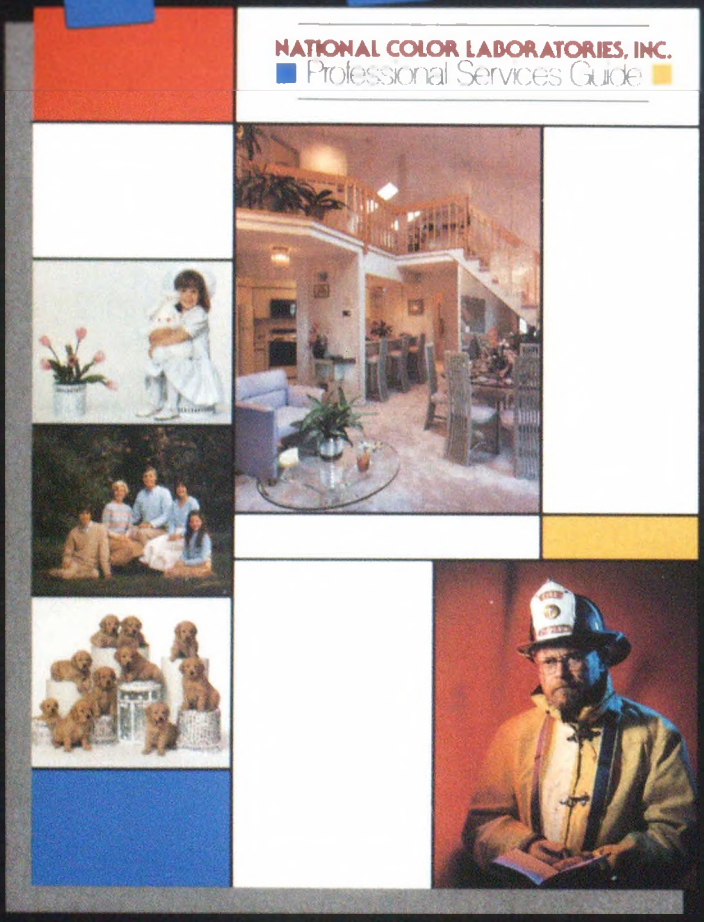
# Professional Photographer™

February 1990



# FREE!




## National's New 24 Page Professional Services Guide

Whether you are an established working professional photographer or just starting out, you will find everything you ever wanted from a lab, and more, covered in its twenty-four big, easy-to-read pages . . . with competitive pricing, of course, and helpful technical information on all of National's products and services: from **Film Processing** to **Overnight Proofs, Wedding Candids, Portraits, Commercial, Type R, School/Prom/Team** and **Special Event Packages, Copy and Restoration, Mounting/Finishing/Airbrushing.**

Photo Stick-Ups, Signature Wallets, Photo Business Cards and Select-A-Crop™ printing featured in this new guide are proven sales and profit builders for already established markets and winning introductions to new ones.

Your work deserves the quality and personal attention that only a lab like National provides — day in and day out. Call us today at **1-201-241-1010** or drop us a line at the below address, and we'll rush your free copy of The Guide right out to you.

## NATIONAL COLOR LABORATORIES, INC.
## Professional Services Guide

306 WEST FIRST AVENUE • ROSELLE, NEW JERSEY 07203-0900
An employee owned company, serving studio and freelance photographers since 1947

# PhotoSculptures™

Definition (fo'to-skulp'chers): A proven, quality product to generate additional revenues and profits for your photography studio.

## "There's a new craze in the photography industry. It's called PhotoSculptures."

Entrepreneur Magazine

## "Family portraits will never be the same."

CBS Television

PhotoSculptures make the perfect gifts for Valentine's Day, Father's Day, Mother's Day, Christmas, or for special occasions like birthdays, weddings, anniversaries or graduations.

Now you can profit by joining the PhotoSculptures organization and offering this new and exciting product to your clients. PhotoSculptures, Inc. will assist you with proven marketing and promotional support, plus a national referral and advertising program.

**Gain the competitive edge with PhotoSculptures, Inc.**

Find out how easy it is to add PhotoSculptures to your studio.

**Call or write today for more information.**



PhotoSculptures

331 Newport Center Drive, Newport Beach, California 92660
(714) 720-0108 FAX (714) 499-6835

© PhotoSculptures, Inc., 1990. PhotoSculptures is a trademark and service mark of PhotoSculptures, Inc.

More info? Circle 32

# "My previews make money for me."

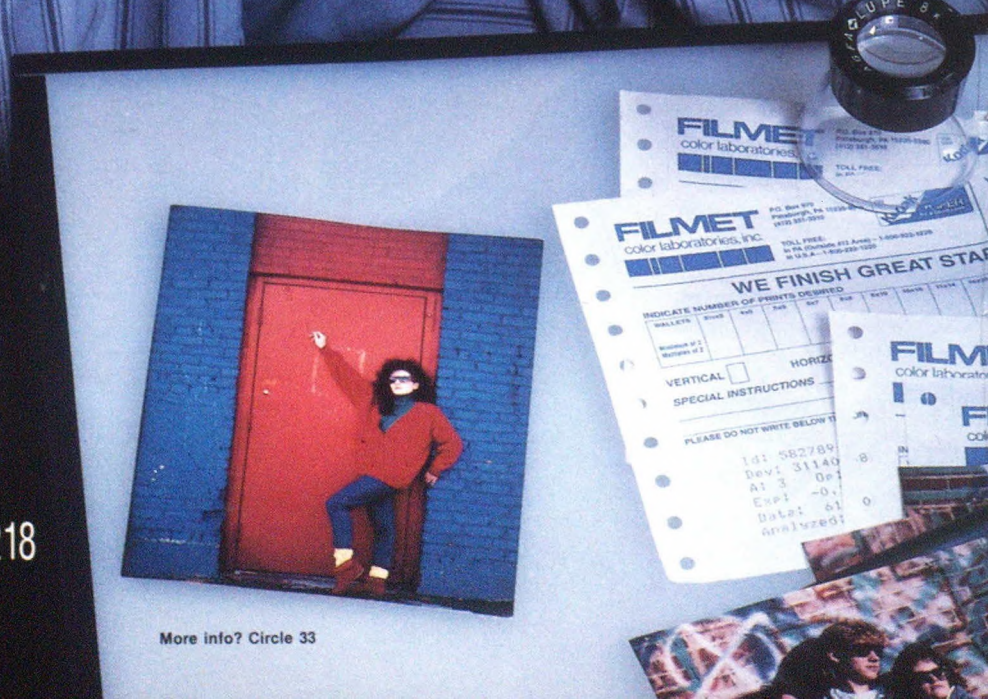
"I sell 95% of my previews. They've got to be good. That's why Filmet's overnight preview service works so well for me. I get them back fast and I get them back right."

*Allen Cecchine, C.P.P.*

**SPECIAL TRIAL OFFER for first time customers:**

***Send us a roll of exposed film and receive Previews and a roll of VPS 120 FREE!***

To receive this special offer, call Filmet and ask for our ***"Special Preview Offer."***
Special offer limit one per studio & first-time customers only. Offer expires May 31st, 1990.




**FILMET**
color laboratories, inc.

7436 Washington Street
Pittsburgh, Pennsylvania, 15218
Toll-Free 1-800-222-1220

More info? Circle 33

Professional Photographer
The Business Magazine of Professional Photography
February 1990 • Volume 111 • Number 2131

# Features

**PORTRAITURE FROM THE HEART** / *Michael R. Libutti*
Intellectually planned portraits start with emotions 26

**CAPTURING A LIFESTYLE** / *Eric Meola*
Art director-photographer team produces upscale ad series 32

**DIGITAL COLOR PRINTS** / *Alfred DeBat*
Electronic color enlargements will be commonplace before the end of this decade 36

**STUDIO PORTRAIT PARK** / *David G. Wacker*
Environmental portraiture in outdoor complex 40

**ANATOMY OF A PORTRAIT SALE** / *Chloe Beeson Blom*
Creative setting boosts studio sales 44

**ILFORD HP-5 PLUS** / *Don Emmerich*
Black-and-white ISO 400 film is greatly improved 49

**KODAK READYLOAD PACKETS** / *Don Emmerich*
Adds convenience to large-format camera use 54

**SOFTWARE UPDATE**
New computer programs assist professional photographers 56



26

# Columns

**PRESIDENT'S MESSAGE** / *Warren E. Motts* 6
**BEHIND THE COVER** / *Michael R. Libutti* 26
**PRACTICAL POINTERS** / *Ross Sanddal* 58
**IN THE STUDIO** / *Marty Rickard* 60
**YOUR BOTTOM LINE** / *Dr. Henry J. Oles* 62

# Departments

**DATELINES** 8
**LETTERS** 12
**NEWS** 16
**IN DEPTH** 21
**BOOK BRIEFS** 64
**STATE OF THE ART** 68
**NEW PRODUCTS** 70
**ADVERTISING INDEX** 82



36


Professional

When Michael Libutti took this picture of Jessica Dixon, he had two of the finest tools ever to fall into a portrait photographer's hands.

Fuji's new Reala film. And Fuji's GX680 Medium Format Camera.



Only Reala has an added fourth layer of light-sensitive emulsion, which enables it to record color as the human eye sees it.

And that includes the most elusive color in the spectrum, the color of skin.

The GX680 was designed on a level so sophisticated, yet so simple, that it can liberate the photographer to focus on creativity rather than on mechanics.

For example, if the exposure is considerably under or over what it should be, there is a warning light. There is an end of film warning as well. Auto Drive. And a lens that can rise, fall, shift, tilt and swing—a capability normally associated with larger view cameras and unavailable on any other midsize SLR.




In addition to the 190mm Soft Focus Lens, so desirable for portrait use, the GX680 offers the flexibility of 10 other lenses ranging from 65mm to 300mm.

Reala and the GX680. Each unique by itself. Together, a system that advances the state of the photographic art.

Every day someone new switches to Fuji film. FUJI

A new way of seeing things.

For more information, contact our customer service centers in New Jersey (1-800-526-9030, ext. 571) or in California (1-800-241-7695, ext. 202).

More info? Circle 34

© 1989 Fuji Photo Film U.S.A.

**Professional Photographer**

editor
ALFRED DEBAT

senior editor
CAROL SANDBERG HOWE

assistant editor
DEBORAH GOLDSTEIN

technical editor
DON EMMERICH, M.PHOTOG.

contributing editor
CINDY BEHRENDT LENART

art director
DEBBIE TODD

typographer
NANCY EIGELIS

production coordinator
SANDIE MITCHELL

circulation director
CAROL NEUFELDT

circulation assistant
EILEEN GEIGER

publications committee chairman
FRANK CRICCHIO, M.PHOTOG.CR.

director, advertising/conventions
DONNA R. McMAHON

advertising representatives

DONNA R. McMAHON

NONA GELDERNICK

classified advertising coordinator
TERESA WIEGELMAN

1090 Executive Way, Des Plaines, IL 60018; 708 299-8161

*Professional Photographer* (ISSN 0033-0167) is published monthly for $22.10 in U.S. and $35 international per year, by PPA Publications and Events, Inc., 1090 Executive Way, Des Plaines, IL 60018; 708 299-8161, FAX 708 299 8685. Second class postage paid at Des Plaines, Illinois, and additional mailing offices. POSTMASTER: Send address changes to *Professional Photographer*, 1090 Executive Way, Des Plaines, IL 60018.

Copyright 1990, PPA Publications and Events, Inc.

**Reprints available:** Contact Reprint Services/ Professional Photographer, P.O. Box 1183, Minneapolis, MN 55458; 612 379 0480.

Acceptance of advertising does not carry with it endorsement by the publisher. Opinions expressed by *Professional Photographer* or any of its authors do not necessarily reflect positions of Professional Photographers of America, Inc.

*Professional Photographer*, official journal of the Professional Photographers of America, Inc., is the oldest exclusively professional photographic publication in the Western Hemisphere (founded 1907 by Charles Abel, Hon.M.Photog.) incorporating *Abel's Photographic Weekly*, *St. Louis & Canadian Photographer*, *The Commercial Photographer*, *The National Photographer*, and *The Professional Photographer*.

**Subscription Rates:** U.S., $22.10, one year; $36.75, two years; $52.50, three years. Canada and International, $35, one year; $56, two years; $84, three years. Single copies $3.25. PP of A membership includes $11.05 annual subscription. Send subscription orders to PPA Publications and Events, Inc., 1090 Executive Way, Des Plaines, IL 60018.

Microfilm copies: order direct from University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106.

Circulation audited and verified by Business Publications Audit of Circulation, Inc.

VBPA



# President's Message

By Warren E. Motts, M.Photog.Cr., CPP, Hon.A-ASP

## PP of A copyright protection

In conjunction with a number of generous members, PP of A contributed nearly $500,000 in copyright defense during 1988 and 1989.

In order to continue financing copyright protection measures, the PP of A Council voted to add a one-time $10 fee to the membership dues of active members.

Because there is a strong need for photographers to educate customers about copyright issues, a complimentary copy of the PP of A Copyright Kit, available to PP of A members, contains a notice which will help photographers distribute information on copyright regulations.

The Kit states, "The Copyright Act protects photographers by giving the author of the photograph the exclusive right to reproduce your photographs. This includes the right to control the making of copies.

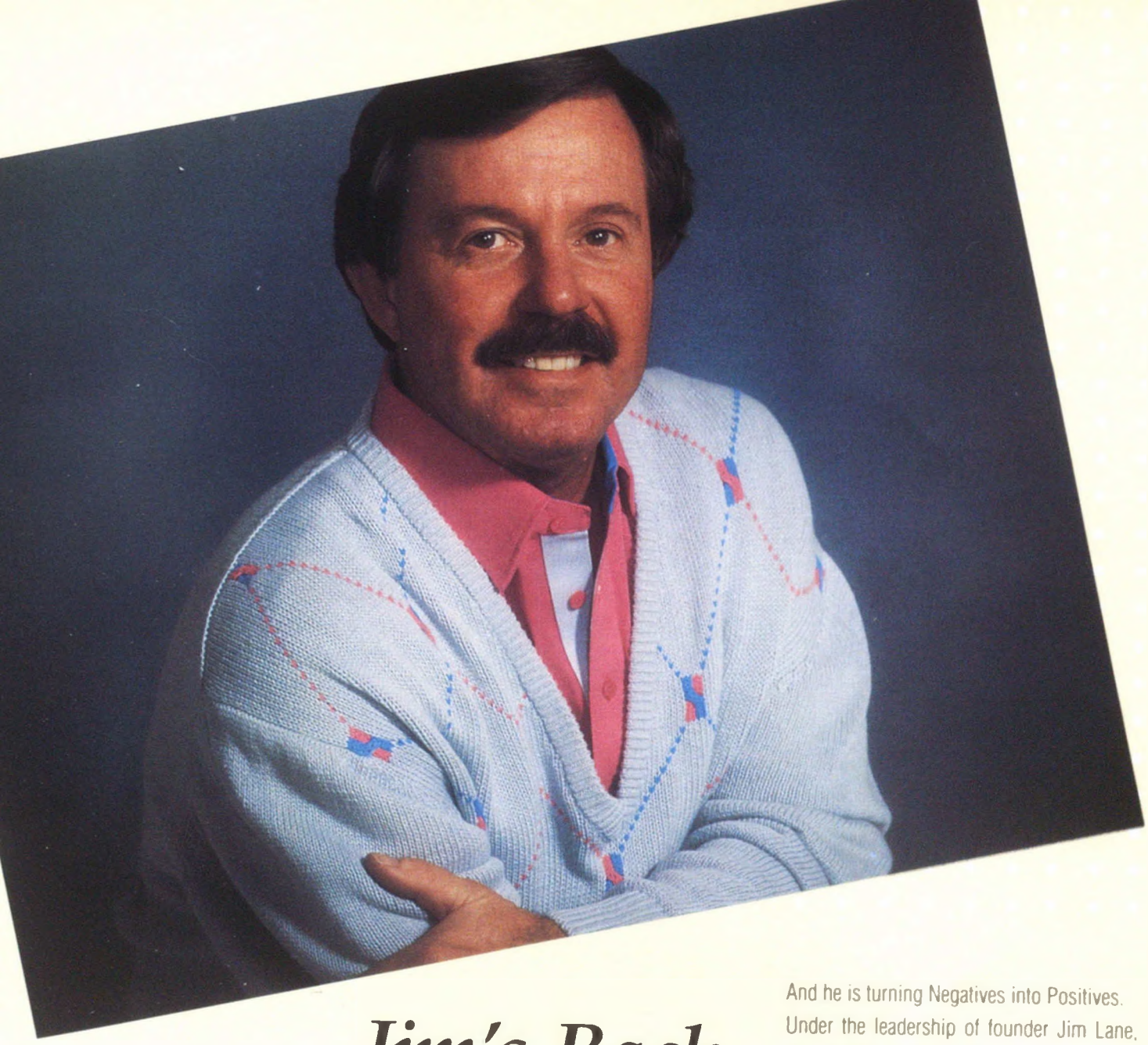
It is illegal to copy or reproduce these photographs elsewhere without our permission, and violators of this federal law will be subject to its civil and criminal penalties.

We will try to accommodate all reasonable requests. Please feel free to discuss your needs with us so that we may have the opportunity to serve you better."

Photographers interested in additional information on the Copyright Act, should refer to David Phillips' articles in the August 1986 and November 1987 issues of *Professional Photographer*, which are also included in the Copyright Kit.

The struggle to clarify the copyright ownership of commissioned photographs by independent photographers has been long and hard. The PP of A has vigorously worked to assure that the Federal courts clearly supported photographer rights in all cases under the 1976 Copyright Act. Continual vigilance is required, since the Copyright Law is being constantly tested by parties attempting to illegally usurp the ownership rights assured to the "creators" of photography.

We are not alone in our fight and we will continue to make beneficial strides for professional photographers around the country.



# *Jim's Back.*

And he is turning Negatives into Positives. Under the leadership of founder Jim Lane, Garrett & Lane earned a reputation as the nation's preeminent custom photographic processing lab. With Jim's return as owner and operator comes a renewed commitment to provide the superior quality, service and value that made Garrett & Lane the choice of the discriminating professional photographer.

If you haven't been a Garrett & Lane customer in the past few years, take a shot and try us. We may just convince you to come back with Jim.

Garrett & Lane
COLOR LABORATORIES

P.O. Box 5608 ■ Columbus, Georgia 31995
404/327-8008 ■ 800/452-6567

More info? Circle 35

**PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.**
**1090 Executive Way**
**Des Plaines, Illinois 60018**
**708-299-8161 Fax: 708-299-2685**

**PP of A BOARD**

**President**
* Warren E. Motts, M.Photog.Cr., CPP, A-ASP, Hon.A-ASP
1461 Gerrard Avenue, Columbus, OH 43212

**President-Elect**
* Gil Ford, M.Photog.Cr., CPP
1048 Greymont Avenue, Jackson, MS 39202

**Vice-President/Treasurer**
* Evangeline Chase Parker, Cr.Photog., CPP
1038 Pearl Street, Columbus, IN 47201

**Chairman of the Board**
* Morton A. Sobin, M.Photog.Cr., Hon.M.Photog., CPP, A-ASP
16 Strawberry Hill, Hillsdale, NJ 07642

**Directors**
Colbert P. Howell, M.Photog.Cr., CPP
5710 Glenwood Avenue, Raleigh, NC 27612

John W. Alley, Cr.Photog.
626 East Wisconsin Avenue, Milwaukee, WI 53202

Raymond J. Linesch, Cr.Photog.
877 Sarbrook Drive, Cincinnati, OH 45231

John Miele, M.Photog.Cr., CPP
37 Gill Lane, Iselin, NJ 08830

Jim Jernigan, M.Photog.Cr.
1820 East Silver Springs Boulevard, Ocala, FL 32671

Bill Martinelli, M.Photog.Cr.
1118 Cypress Avenue, San Mateo, CA 94401

Marvel Nelson, M.Photog.Cr., F-ASP
Box 14150, Tulsa, OK 74159

Paul Schulz, M.Photog.Cr., CPP
3300 Edinborough Way, Suite 115, Edina, MN 55435

**Group Liaisons**
Advertising/Commercial—Jim Jernigan
Electronic Imaging—John Alley
Industrial—Ray Linesch
Portrait—Colbert Howell
Specialist—Gil Ford
Wedding—John Miele

**Executive Director**
* Thomas F. Renk, CAE, CMP

**Legal Counsel**
Howe and Hutton
Chicago, Illinois

**PP of A DIVISION/GROUPS**
Chairman—Gil Ford
Vice Chairman—Evangeline Chase Parker

**PP of A GROUP CHAIRMEN**
Advertising/Commercial—Gib Ford Jr.
1048 Greymont Avenue, Jackson, MS 39202

Electronic Imaging—Richard Rader, Cr.Photog., CPP
1039 North Main, Fremont, NE 68025

Industrial—Ace Mulliner, M.Photog.Cr.
P.O. Box 582808, Tulsa, OK 74158

Portrait—Bert Behnke, Cr.Photog., CPP
20500 South LaGrange Road, Frankfort, IL 60423

Specialist—Linda S. Weaver, Cr.Photog., SP, CPPS
111-D Reynolda Village, Winston-Salem, NC 27106

Wedding—Roy D. Madearis, M.Photog.Cr.
1304 W. Abram, Arlington, TX 76013

**PP of A EXECUTIVE STAFF**
Barbara Anderson, Director of Division Activities/Programming
Alfred De Bat, Director of Publications
Philip M. Kummerer, Assistant Executive Director and Director of Finance
Donna R. McMahon, Director of Conventions/Advertising/PEC
David A. Silverman, Editor-in-Chief, *Photomethods*
Susan Waranius, Director of Systems/Data Processing
Rosemary Wemstrom, Assistant Director of Membership
Carolyn Wojak, Director of Standards

**Winona International School of Professional Photography**
Robert M. Opfer, Director of Education

* Executive Committee of the Board

# Datelines

## 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

**FEBRUARY 10, 1990**
**W:** Professional Photographers of America, Inc., Advertising/Commercial Seminar, Dallas, Texas. Barbara Anderson, PP of A, 1090 Executive Way, Des Plaines, IL 60018

**APRIL 9, 1990**
**E:** Deadline for Negative Retoucher entries in 99th Annual Exhibition of Professional Photography

**MAY 7, 1990**
**E:** Deadline for entries in 99th Annual Exhibition of Professional Photography

**JUNE 2-7, 1990**
**E:** Professional Photographers of America, Inc., 99th Annual Exhibition of Professional Photography, Winona International School of Professional Photography, Mount Prospect, Illinois. Lucille Dietz, PP of A

**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; 708-298-6770**

**MARCH 11-13**
New Horizons in Computer Technology

**MARCH 11-15**
Marketing, Photographing and Selling the Family Portrait, Successful Marketing for the Portrait Studio

**MARCH 18-22**
Advertising/Commercial/Corporate I, Portrait I, Enhancement of Color Prints

**MARCH 19-20**
Process Monitoring

**MARCH 21-22**
Material Handling and OSHA Requirements

**MARCH 23-24**
Film Plane Metering for Printed Reproduction

**MARCH 25-29**
Photographing High School Seniors, Paul Tumason and Portrait Art, Airbrush Techniques

**APRIL 1-2**
Achieving the Ultimate Copy Negative

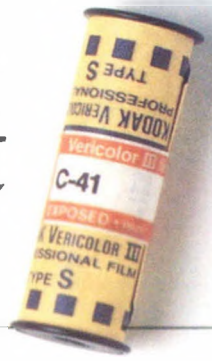
**APRIL 1-3**
Creating Your Own Destiny

**APRIL 1-5**
Pets and Animals, Soft Glamour, Wedding Photography, The Winning Combination Enjoyable and Profitable

**APRIL 3-5**
Print Finishing for the Commercial/Industrial Market

**APRIL 8-12**
Annual Report, Portrait I, The Art of Hand Color for the Portrait/Commercial Studio

# Send your next roll to CPQ for Processing & Proofing and you'll get more than great looking proofs...




## You'll get an 8x10 FREE

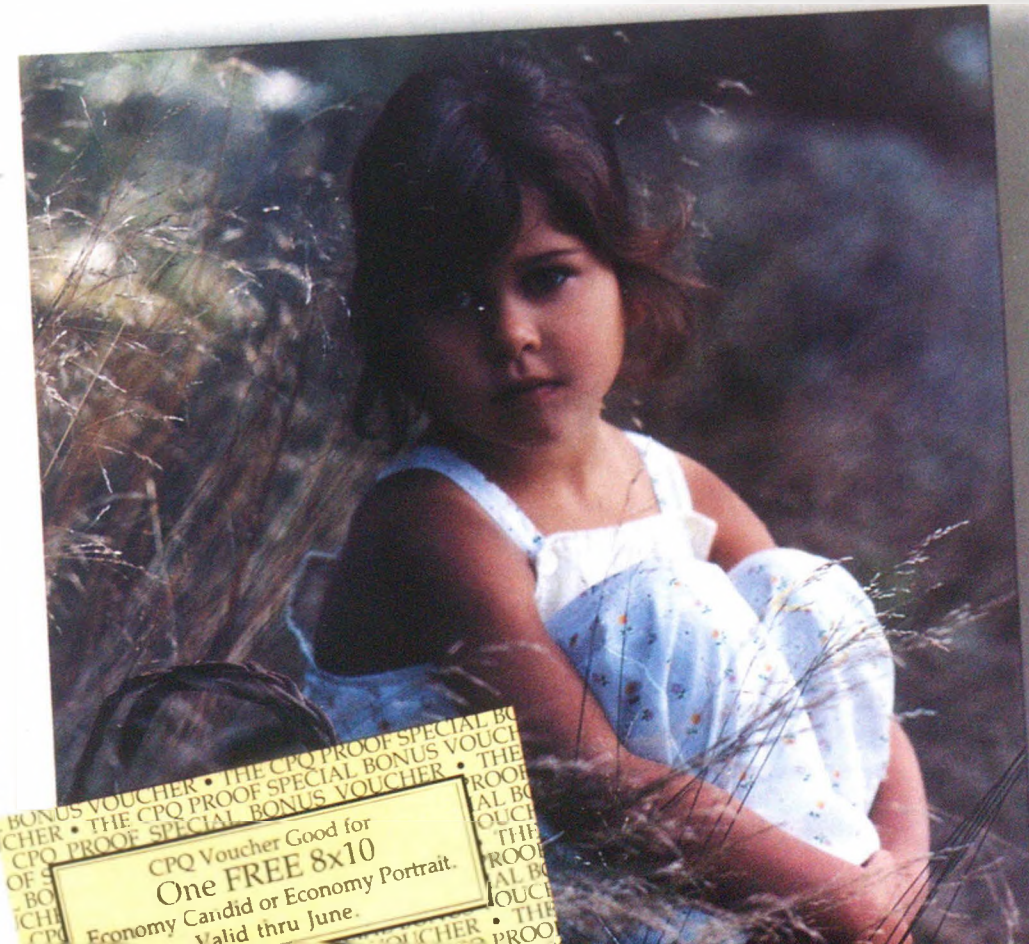
For a limited time, with each roll of film you send for processing and proofing you'll also get an 8x10 Economy Candid or Portrait.

And best of all... you get a free 8x10 with each and every roll you send in. At $3.25 each this adds up to an exceptional value for your studio.

Take advantage of the CPQ 8x10 Proof Special now! You'll get CPQ quality service - plus one voucher per roll good for a FREE 8x10... Use them now or save them for later...

*Call toll free 1-800-537-8399 for more details on the CPQ extras...*

for The Times of Your Life




### Extra Value without extra cost!

| Rolls per Month | YOU SAVE! |
|---|---|
| 10 | $ 97.50 |
| 20 | $195.00 |
| 50 | $487.50 |

The CPQ Proof Special is in effect February thru April. 8x10 Vouchers are valid thru June.

CPQ Colorchrome

1525 Hardeman Lane
P. O. Box 2070
Cleveland, TN 37320-2070
615-479-5481

***Get one 8x10 print free... with each roll!***

Photograph courtesy of Don Emmerich, M. Photog. Cr.

More info? Circle 36

## Datelines

**APRIL 29-MAY 3**
Profitable Additions for the Portrait/Commercial Studio, A/V in a Video World, The Creative Illustrator in the Studio, Negative Retouching

**MAY 6-8**
The Profitable Business of Stock, Desktop Publishing for the Photographic Studio

**MAY 6-10**
Steve Simmons and the View Camera for the Commercial/Corporate Photographer, Portrait II

**MAY 6-11**
Wall Portrait Conference (Off Campus)

**MAY 11-15**
Architectural Photography

**MAY 13-17**
Law Enforcement/Civil Evidence Fire Investigative Seminar, Life Cycles of the Family, "Family Affair"

**MAY 20-24**
Filmless/Photography/Interiors, Video Production for the Commercial/Corporate Studio, Portrait Photography 1, A Week with Don Blair, "The Art of Seeing Light"

## 1990 events

**MARCH 2-7**
**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 3-5**
**C:** PPA of New Mexico, Doubletree Hotel, Albuquerque, New Mexico, Eddie Colclasure, Exec. Secretary, 1008 Arizona Street Southeast, Albuquerque, NM 87108

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

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

**MARCH 8-12**
**C:** PP of Ohio, Hyatt Regency Hotel, Columbus, Ohio, Gene King, Exec. Secretary, 1004 Dublin Road, Columbus, OH 43215

**MARCH 10-14**
**C:** Kansas PPA, Airport Hilton, Wichita, Kansas, Dave Mence, Vice President, 324 North Main Street, Hutchinson, KS 67501

**MARCH 18-21**
**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 23-26**
**C:** PP of Oklahoma, Hilton West, Oklahoma City, Oklahoma, Kent Sherman, President, 118 East 10th, Chandler, OK 74834

**MARCH 23-27**
**C:** PP of Washington, Western States PPA Affiliated Print Judging and Exhibit (March 22-27) and Pacific Northwest Conference, Sheraton Tacoma Hotel, Tacoma, Washington, Bernice Workman, Exec. Officer, 1613 Northeast 143rd, Seattle, WA 98125

**MARCH 25-28**
**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**
**C:** Kentucky PPA, Monzita Poynter, Exec. Secretary, 4926 Newbolt Road, Owensboro, KY 42303

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

**APRIL 1-5**
**C:** Wedding Photographers International, Orange County Convention/Civic Center, Orlando, Florida, Irene Cairns, Wedding Photographers International, 1312 Lincoln Boulevard, Santa Monica, CA 90401

**APRIL 5-9**
**C:** PP of California, Anaheim Hilton and Towers, Anaheim, California, Alessandro Baccari, 1873 Market Street, Suite 3, San Francisco, CA 94103

**APRIL 7-10**
**C:** PP of Michigan, Amway Grand Plaza, Grand Rapids, Michigan, Reed Frederick, Exec. Director, 100 West Silver Lake Road North, Traverse City, MI 49684

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

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

**APRIL 22-23**
**W:** PP of Louisiana Annual Spring Seminar, Hammond Holiday Inn, Hammond, Louisiana, Emile Navarre, Assoc. Mgr., 801 Gerard Street, Mandeville, LA 70448

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

**APRIL 22-27**
**S:** Texas PPA School, Huntsville, Texas, Robert Hemmi, Director, 3525 Turtle Creek Boulevard, Dallas, TX 75219

**APRIL 27-30**
**C:** PP of West Virginia, Marriott Hotel, Charleston, West Virginia, Charles E. Warner Jr., Box 10, Colfax, WV 26566

**APRIL 29-MAY 2**
**C:** PP of Iowa, Hotel Fort Des Moines, Des Moines, Iowa, Jan Sigler, Exec. Secretary, Box 3674, Urbandale, IA 50322

**MAY 5-7**
**C:** Vermont PP, Stowe Mountain Resort, Stowe, Vermont, Pat Beltrami, Conv. Chairperson, 173 North Main Street, Barre, VT 05641

**MAY 6-8**
**C:** Inter Mountain PPA, Yarrow Hotel, Park City, Utah, Reese Christensen, Conv. Chairman, 115 East 200 North, Provo, UT 84601

**MAY 6-8**
**W:** PP of California, Certification Commission Focus on Business Seminar, Radisson Palm Springs Resort, Palm Springs, California, Debbie Adams, Chairman, Box 3067, Santa Barbara, CA 93130

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

**MAY 13-15**
**C:** PP of Montana, Grouse Mountain Lodge, Whitefish, Montana, Nada Bell, Exec. Secretary, 629 Grand Avenue, Billings, MT 59101

**MAY 17-20**
**C:** Industrial Photographers of the Southwest, Howard Johnson Plaza Hotel, Albuquerque, New Mexico, Gary Warren, Vice President, 729 B 45th Street, Los Alamos, NM 87544

**JUNE 10-13**
**C:** PP of Mississippi-Alabama, Holiday Inn, Jackson, Mississippi, Gib Ford, 1048 Greymont Avenue, Jackson, MS 39202

**JUNE 10-15**
**S:** Golden Gate School of PP, Jim Inks, Director of Education, Box 187, Fairfield, CA 94533

**JUNE 11-15**
**C:** PPA of the Philippines, 1st Asian Pacific Photo Congress and Trade Exhibits, Philippine International Convention Center, Manila, Philippines, Manuel D. Palestroque, President, 2/F Physicians Tower, 533 United Nations Avenue, Ermita Metro Manila, Philippines

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

**AUGUST 10-13**
**C:** Fotografos Profesionales De Puerto Rico, Radison Normandie Hotel, San Juan, Puerto Rico, Orlando Ortiz, Conv. Chairman, Box 10765, Caparra, PR 00922

**AUGUST 12-15**
**C:** PP of Louisiana, Holiday Inn Crown Plaza, New Orleans, Louisiana, Emile Navarre, Assoc. Mgr., 801 Gerard Street, Mandeville, LA 70448

**AUGUST 13-17**
**S:** PP of North Carolina Summer School, State University, Raleigh, North Carolina, Alice Strickland-Warren, Continuing Education, Box 7401, Raleigh, NC 27695

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

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

**AUGUST 25-29**
**C:** PPA of New England, Sturbridge, Massachusetts, Roland Laramie, Exec. Director, 98 Windham Street, Willimantic, CT 06226

**SEPTEMBER 14-18**
**C:** PP of Canada, 20th Anniversary, CP Prince Edward Hotel, Charlottetown, Prince Edward Island, Alain Boily, 475 Granville Street, Summerside, PEI C1N 4P7

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

**SEPTEMBER 23-25**
**C:** PPA of New Jersey, Resort Taj Mahal, Atlantic City, New Jersey, Edward D. Cole, President, 6 Olympus Way, Brick, NJ 08724

## future events

**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 27-29, 1991**
**W:** PP of Iowa, Best Western Westfield Inn, Coralville, Iowa, Jan Sigler, Exec. Secretary, Box 3674, Urbandale, IA 50322

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

**FEBRUARY 23-26, 1991**
**C:** Wisconsin PPA, Holiday Inn, Stevens Point, Wisconsin, Robert Payne, Conv. Chairman, 1503 3rd Street, Wausau, WI 54401

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

**APRIL 6-9, 1991**
**C:** PP of Michigan, 50th Anniversary, Grand Traverse Resort, Traverse City, Michigan, Reed Frederick, Exec. Director, 100 West Silver Lake Road North, Traverse City, MI 49684

**APRIL 6-10, 1991**
**C:** Virginia PPA, Cavalier Hotel, Virginia Beach, Virginia, T.T. Penrose III, Conv. Chairman, 724 Middle Ground Boulevard, Newport News, VA 23606-2528

# Shoot it Hot



The image at left speaks for the creative fire of Walter Iooss, Jr.

Walter Iooss, Jr. speaks for the extraordinary camera system he used to achieve the image: *"EOS-1 is unlike anything I've ever used. The Quick Control Dial, for instance, provided incredible finesse in handling aperture and shutter speed. The autofocus system focuses as quickly as—and better than—my eye. For me, this is the future of 35mm photography."*

How could we express it any better than that?

We can, however, add a few words. The EOS-1 is based on a totally new design philosophy—a streamlining, which at last transforms sophisticated technology into simple, practical tools. Among them, built-in automatic exposure bracketing. 4.5 fps predictive autofocus. Canon's exclusive Custom Function Control. Four metering patterns. Automatic exposure control. And full information manual metering.

This, plus rugged construction and Canon's benchmark "L Series" EF lenses, make EOS-1 something uniquely desirable for a pro in love with his or her work.

Namely, the most perfect tool yet devised to shoot it hot.

*"I see the most amazing images in my own mind. Photography is a way of doing the impossible and making those images visible to other people."*

Walter Iooss




Canon

EOS 1

**The Image of the New Professional.**

"Cloud Racer" by Walter Iooss, Jr. using Canon EOS-1 with EF 15mm f2.8 Fisheye Lens, 1/1000th sec., f3.5, ISO 50.

© 1990 Canon U.S.A. Inc.

More info? Circle 37

SL

FREE FILM PROCESSING

INCLUDED WITH ANY PROOFING ORDER!

1 ROLL 120/220 PROCESSED & PROOFED FREE WITH EVERY ORDER OF 5 ROLLS or MORE!

Offer good through March 15, 1990

The Times of Your Life

Call us for complete information on how we may serve you...

The Senior Lab Inc.

PO Box 1089 Hendersonville, TN 37077

More Info? Circle 38

# Letters

**Licensing is over-regulating**

I agree with Daniel Smyth's comments on licensing, ("Letters," September *Professional Photographer*) stating that "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".

An additional argument against licensing, is that we live in an already over-regulated society. There is an abundance of institutional restrictions by city, county, state, and federal agencies, and with the implementation of additional red tape, such as licensing, our profession not only becomes more complex, but more expensive to maintain.

Ed Fulcomer
Ed's Photography
Canon City, Colorado

**Real membership value**

For the last few years, I've discussed many PP of A benefits, such as Winona International School of Professional Photography, international conventions, certification, peer recognition, and degrees. I have also communicated my belief that if we eliminated our benefits, and retained only our indemnification insurance coverage, the membership fee would still be a bargain.

Now, after a near-fatal experience in a hospital intensive care unit, I've changed my stance—we have a much greater benefit than any previously mentioned. My wife, Bonnie, learned the real value of PP of A membership when she activated our "obligation" list, after I entered the hospital. She reviewed this list of obligations and assignments and made several phone calls which set-off the planned chain-reaction. The word was out and the responses were immediate.

By the time Bonnie returned home from the hospital that first evening, her answering machine was full of taped messages, including out-of-town calls from studio owners offering to loan her a photographer for several weeks. Since these people were not competitors, their businesses wouldn't suffer from helping me.

What really brought it all home were phone calls from local competitors. Most of them know that Bonnie's expertise is in the administrative end of the business, and that she does not profess nor desire to be a photographer. Many competitors who telephoned her were professionals we trained who not only offered to shoot assignments themselves, but were willing to lend us the services of photographers contracted to their studios. One photographer informed Bonnie that he had made arrangements for someone else to take his 6-year-old daughter to her birthday party so he could be at the first scheduled shoot.

The best example, however, was the phone call from the studio owner who competed with us for a big job. He said he would loan us several photographers since it would appear inappropriate if he showed up on the job himself.

To me, the tremendous cameraderie which builds on a local level, is the true value of PP of A membership. Now, when someone asks me, "What's in it for me?" when referring to PP of A, I can tell them about the benefit that means the most to me.

Ross Sanddal
Houston, Texas

*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.*

**CORRECTION**

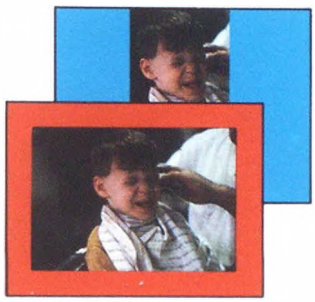
An error was published in the article, "Ilford Multigrade III RC Deluxe Paper," November 1989, *Professional Photographer*. Through no fault of Technical Editor Don Emmerich, M. Photog.Cr., a computer error omitted some information from the text. Ilford Multigrade III RC Deluxe paper can indeed be used in automatic processing machines.

Paragraph seven, page 57, should have appeared thusly:

"Multigrade Deluxe can be processed in trays and machines, such as the Ilford 2240 (offering dry-to-dry time of 67 seconds), Ilford 2150 RC, and Kodak Dektomatic processors. The paper cannot be processed in activation processors, such as Kodak Royalprint and Ektamatic machines."

Emmerich also stresses: Tray processing of the paper provides opportunities for more push-pull development and printing exposure latitude for print manipulation of contrast and maximum density than with machine processing.

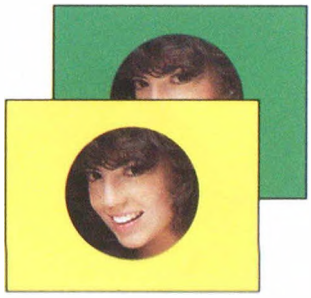
# Make your video copies better than your originals...and then some.



SPECIAL EFFECTS



WHITE BALANCE



GENERATE COLORS



CONTROL CONTRAST



AUDIO & VIDEO FADE



TRANSITIONAL WIPES



SPLITLINE VIEWING



IMPROVE COLOR SATURATION



BRIGHTEN LUMINANCE



INCREASE SHARPNESS



REDUCE NOISE



Why, why, why? If you've made the investment in a decent quality camcorder and a VCR, or if you own two VCR's, why are you still settling for the terrible quality dupes you get from direct cable-connected copying?

**Vivanco Audio/Video Processors to the rescue!**

Whether to share family memories or for profit, Vivanco Video Processors let you make up to four simultaneous duplicates that are every bit as good as your original. But that's only the beginning. You can choose a model that gives you extra added features that will make your videotape dupes *infinitely better than your originals.*

Now, you can easily correct contrast, sharpness, noise, color saturation, luminance, and white balance. You can add wipes, video fades, and dozens of special effects. Even add or change colors, enjoy before-and-after splitline viewing, and mix or fade audio from any other source. And, an instructional videotape is packed with each Vivanco unit to get you started fast.

**Your 70-dB TV sound studio.**

If you're into music videos, or enjoy the sound of any quality audio system, our video sound capability—a very linear 20-Hz to 20-kHz frequency range and 70-dB signal-to-noise ratio—will blow your socks off, just the way CD's blew away audio tape.

**60% bettter picture resolution.**

At 5 MHz, Vivanco Audio/Video Processors deliver incredible 400-line VHS picture definition when used with quality components. Compare this with video enhancers offering only 3 MHz with 250-line definition, and you'll be amazed by what you've been missing. There are even Vivanco models compatible with S-VHS systems.

**See Vivanco in action.**

Ask your local audio/video dealer to show you the Vivanco demonstration tape. Then try it for yourself, right in the store. You'll see just how easy it is to make perfect dupes...and then some.

Or contact us directly for a brochure.

VIVANCO

Distributed exclusively in the USA by
**GMI Photographic Inc.**
1776 New Highway • P.O. Drawer U
Farmingdale, NY 11735
516-752-0066 • Fax 516-752-0053

While certain Vivanco models are also capable of de-scrambling copy protection systems, they are intended only for personal viewing of pre-recorded videotapes. They should not be used, nor are they intended to be used, in copying of any pre-recorded copyrighted materials. Such use may constitute a copyright infringement

More info? Circle 39

© 1990 Konica U.S.A., Inc.

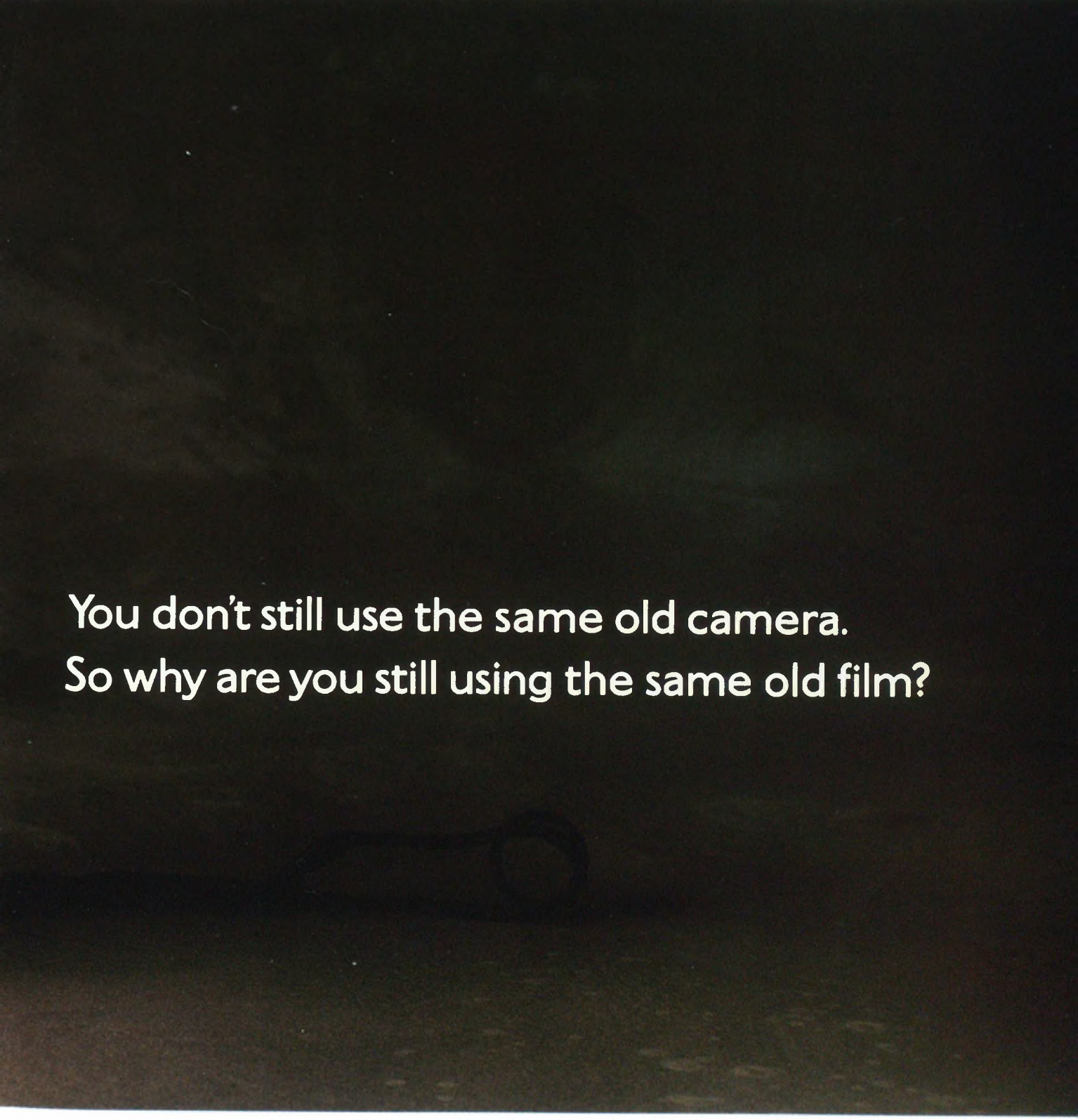



After all, film technology isn't standing still either. The most convincing evidence of that fact is Konica's new SR-G 160 Professional Film.

Developed specifically for wedding and portrait photography, it incorporates the latest technological refinements to bring you:

FINER GRAIN. Konica SR-G 160 utilizes the same revolutionary crystal structure that enabled us to create SR-V 3200, the world's fastest film. The ultra-fine crystals absorb light at very high speed and yield super detail.

GREATER RESOLUTION. Our new high-speed, high-chromatic couplers give SR-G 160 its uncanny ability to retain crisp outlines and fine




details, even after significant enlargement.

WIDER LATITUDE Since SR-G 160 is a *true* ISO 160 film, it gives you an extra margin of error.

PROCESSING COMPATIBILITY SR-G 160 is available in all wide roll and long length formats. It's also completely compatible with process C-41 and standard pro lab printing procedure.

And if all that doesn't convince you to replace your old gold standard with the new blue one, we offer one last incentive: FREE FILM Just send your business card to Konica Pro Film Offer, P.O. Box 377, West Seneca, NY 14224*




Konica

*Specify 120 or 35mm. Offer expires 12/31/90.

More info? Circle 40

# News

## Thomas F. Renk appointed new Professional Photographers of America Executive Director

Thomas F. Renk was appointed Executive Director of the Professional Photographers of America, Inc., by the association's Board of Directors.



*Thomas F. Renk, CAE, CMP*

Renk said, "I am excited with the prospects of serving the PP of A and its creative, professional membership, who have a long history of providing America with graphic images and an interpretative vision of its people and industry."

Renk is a professional association executive with more than 14 years' experience in national and international organization management and holds professional recognition as a Certified Association Executive (CAE) and Certified Meeting Planner (CMP).

For the past four years, he was Executive Vice President of the International Reprographic Association (IRgA), an international association in the graphic arts field. Previously, he served as Executive Director of the Non-Ferrous Founder's Society (NFFS) and Administrator of the Construction Industry Manufacturers Association (CIMA).

Renk's professional background covers a wide range of association activities including finance, meeting planning, trade shows, publications, member accreditation, and educational events. During his tenure with the CIMA, he helped organize and manage CONEXPO, the world's largest trade show which features heavy construction and building equipment products.

He holds a bachelor of science degree in political science and economics from the University of Wisconsin, attended graduate-level courses at Marquette University, and completed Notre Dame University's Institute for Organization Management program. Renk is also a member of the American Society of Association Executives (ASAE) and the Chicago Society of Association Executives (CSAE). He is married and has three children.

Philip M. Kummerer, who served as PP of A Acting Executive Director during the past seven months, will continue in his post as Assistant Executive Director and Director of Finance.

## Month-long program of Houston FotoFest '90 opens

The Houston FotoFest '90, a biennial, month-long photo festival opening February 10, features 87 photographic exhibitions, workshops, and conferences. The George R. Brown Convention Center will house 27 of the exhibitions, and the other 60 displays will be presented in Houston museums, galleries, and art spaces. In addition to a three-day publishing conference for photographers, the first FotoFest Book Project Award will be selected from work submitted by conference attendees.

Sponsored by the Eastman Kodak Company Professional Photography division, international photo displays include images from Australia, Belgium, Brazil, Canada, Chile, Czechoslovakia, Denmark, England, Finland, France, Cuba, Greece, Germany, Holland, India, Italy, Japan, Guatemala, Portugal, Scotland, Soviet Union, Spain, Sweden, Switzerland, and the United States.

Eastman Kodak Company also sponsored the 1989 Recontres d'Arles International Photo Festival in Arles, France, and contributed $250,000 to the San Francisco-based Ansel Adams Center. This museum, dedicated to creative photography, opened in September by the Friends of Photography, an organization founded in 1967 by nationally recognized photographers, educators, and historians.

## 1989 Polaroid Photomicrography winners recently selected

The 1989 Polaroid International Instant Photomicrography Competition winners were recently selected. David J. Martella, Ph.D., an Exxon Corporation physical organic chemist, won the grand prize; Michael Wisniewski, Ph.D., an agricultural physiologist at the United States Department of Agriculture/Agricultural Research Service, Kearneysville, West Virginia, won first place in the electron microscopy category; Richard Barnard, a photographer specializing in microscopy for product and advertising photography at CXI Photography, Sunnyvale, California, won first prize in the color microscopy category; Darell Schlom and Professor James Harris Jr., of Stanford University, Stanford, California, collaborated with Jim Eckstein, Ph.D., and Ivan Bozovic, Ph.D., of Varian Associates, Palo Alto, California, to win first prize in the black-and-white optical microscopy category.

## in brief

**Fuji Photo Film U.S.A., Inc.**, recently promoted **Dennis Reid** to national accounts manager from district sales manager, Midwest region; **W.B. Tabor Jr.** to national sales manager for professional photographic products, a newly created position, and **Howard Locke** to marketing manager for the photofinishing products division.

☆

**The Holson Company**, a photo album supplier in Norwood, Massachusetts, recently merged with **Charles D. Burnes Company**, a frame vendor serving department and specialty stores. Both companies are owned jointly by their respective managements and Boston-based **Bain Venture Capital**.

☆

**Edward R. Scherrer** is the new administrator for the **National Association of Photographic Manufacturers, Inc.**, following an 11-year career at Ilford Photo Corporation, directing U.S. technical and service functions in the U.S., as well as coordinating product developments overseas. Scherrer will continue the activities with international technical organizations which Walter Irving handled prior to retiring from the administrator position.

☆

**Supra Color Equipment, Inc.** purchased the **Venca** trade name, logo, assets, inventory, and the rights to manufacture and market Venca flash systems with accessories. The manufacturing, selling, and servicing of the flash systems is handled by the Stock House, Bloomington, Minnesota, a subsidiary of Supra.

☆

**Richard E. Reuss** is the new president of **Quickset International, Inc.**, a tripod

# The new Dust-Off® Plus 360° Vector Valve™ does things you wish your mouth could do.

SAFE FOR THE ENVIRONMENT

**Introducing Dust-Off® Plus, a revolutionary development from America's #1 name in pressurized dusters — now featuring an environmentally safe formula that delivers improved, moisture-free blasting power!**

From the darkroom enlarger to the clean room and every camera lens, minilab, VCR, CD, PC, WP, FAX, and copier machine in between, Dust-Off Plus gives more than just lip service to dusting.

Our patented 360° Vector Valve™ delivers moisture-free power blasts to places no duster has gone before. It not only moves up and down 180° but sweeps in full 360° circles.

Dust-Off Plus makes other dusting valves obsolete by reaching into places that photo buffs, professional photographers, lab technicians, maintenance and repair technicians, office equipment users, and others have found to be their most difficult dusting areas.

Don't settle for a second rate duster–get the new 360° Dust-Off Plus. It's a real face saver.




*The first multi-directional valve for easy blasting in hard-to-reach areas!*

FALCON

**Falcon Safety Products, Inc.**
25 Chubb Way, P.O. Box 1299
Somerville, NJ 08876-1299
(201) 707-4900
FAX (201) 707-8855

© 1989 U.S.A.

*NOW DUST HAS NO PLACE TO SETTLE.*




More info? Circle 41





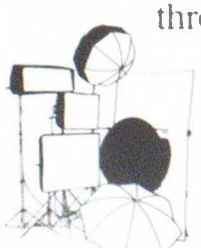


© 1989 Jim Britt

# Great Photographs Need Great Light.

***Jim Britt uses Multidomes, Brittdomes and Halfdomes for precisely that reason.***

"Famous people, a variety of situations, studios, locations...never enough time...Photoflex comes through for me everywhere...everytime!"
*Jim Britt, Los Angeles*



PHOTOFLEX® INC

254 E. Hacienda Avenue, Campbell, CA 95008 (800) 826-5903, (408) 374-1600, in California

More info? Circle 42

## News

manufacturer in Northbrook, Illinois.

☆

**Olympus Corporation**, the marketing subsidiary of Olympus Optical Co., Ltd., Tokyo, recently appointed **John Lynch** as executive vice president. Lynch joined the company in 1979 as a Los Angeles distribution director. His most recent position was senior vice president, administration.

☆

**Techtron/Wace USA** announced the acquisition of **Ross Ehlert, Inc.**, Chicago, and Ross-Ehlert of Orlando, Florida, Inc., professional custom photo labs specializing in exhibition-quality color and black-and-white printing for commercial photographers, advertising agencies, corporations, design and architectural firms, museums, hospitals, and universities.

☆

**Charles Beseler Company**, Linden, New Jersey, recently appointed **Nancy C. Rothermel** marketing coordinator.

☆

**Konica Corporation**, Tokyo, Japan, began full-scale production at its new $120 million photographic paper manufacturing facility in **Rock Creek Center, North Carolina**.

☆

**Mark C. Gray** was recently appointed president of the newly formed **Sony Peripheral Systems Company**, Park Ridge, New Jersey, which is responsible for the sales, marketing, and support of optical storage disks.

☆

**Sanford Goldrich** joined the **Saunders Group**, Rochester, New York, as manager for special markets. Goldrich will be responsible for photographic equipment sales for educational and other markets. Goldrich was the president and owner of Goldrich Marketing.

☆

**Lisa Evans**, M.Photog.Cr., an internationally recognized portrait photographer, presented lectures in Tokyo, Niigata, and Aomori at the invitation of PP Japan. During her visit, the Japanese photographic association presented Evans with a medal of honor for her professionalism and artistic expertise. Only five of these awards have been granted to photographers worldwide.

☆

**LaSalle Photo Service**, Chicago, Illinois, now processes 35mm Kodachrome film.

☆

**Fuji Photo Film U.S.A., Inc.** increased its Fuji consumer-line color print film prices by 5 percent, and color slide film prices by 7 percent, as of January 2.

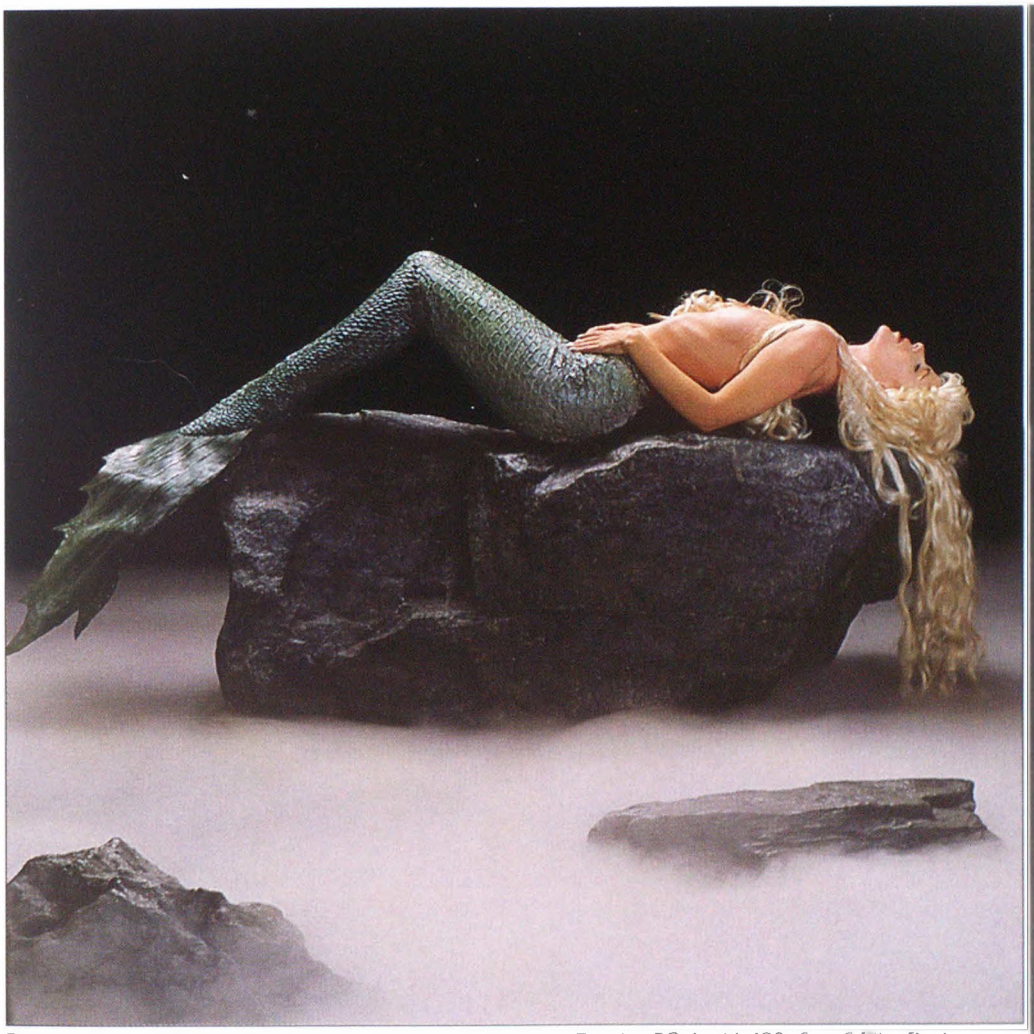
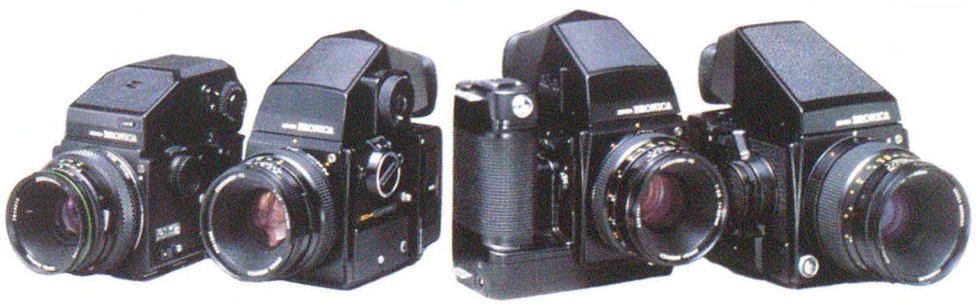


Photo by Richard Blumenfeld, Huntington Station, NY, using a Bronica SQ-A with 120 6 × 6 Film Back, Prism Viewfinder, Zenzanon-PS 150mm f/4 Lens, on Fujichrome-RFP 120 Film.

# Legendary Bronica

Bronica ETRS, SQ-A, SQ-Am and GS-1.
Medium format camera systems for Legendary perfection
are available at your Authorized Bronica Dealer.



**BRONICA**

Dept. PR-02B
P.O. Drawer U
1776 New Highway
Farmingdale, NY 11735
(516) 752-0066

Distributed in the USA exclusively by
**GMI Photographic, Inc.**

More info? Circle 43

# Aren't you just a little bit curious?



*"Looks Easy!"* by David G. Wacker, CPP. Photography by J.D., Clintonville, Wisconsin, was exhibited in the 1989 PP of A Loan Collection.

## Does your photography measure up?

Find out in the

Professional Photographers

of America, Inc.

99th International Exhibition

of Professional Photography

The call is out for the "best in professional photography". Enter the 1990 print competition and your print could be selected for the PP of A International General Exhibit or Loan Collection, on display in conjunction with the PP of A Las Vegas Convention, July 20-25.

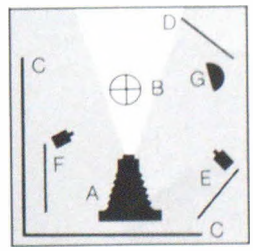
Check your mail in February and March for the 1990 print competition entry form. All PP of A members will be sent one entry. If you do not receive the form, contact Lucille Dietz, PP of A headquarters, 708-299-8161.

Entry deadlines:
Negative Retouching—April 9, 1990
Photographic—May 7, 1990
Judging: June 2-7, 1990

Professional Photographers of America, Inc.
1090 Executive Way, Des Plaines, IL 60018



*"Lobby Lounge," a 1987 PP of A General Exhibition print and interior design competition award winner for Holiday Inn Corporation, was created by Jeffrey Jacobs, staff photographer for API Photographers, Inc., Memphis, Tennessee. Using a 4x5 Linhof Colour View camera with a Schneider f/8 90mm Super Angulon lens, Jacobs waited until exterior and interior light were in balance, and exposed the image at f/22 for a total of 2 1/2 minutes—neon sculpture was switched off after the first 15 seconds—on Kodak Ektachrome 641 Professional 6118 film. Two 200-watt Photogenic mini-spots on booms were used, one to light the stairs, and one to light the seating area. A 150-watt Lowell clamp-on floodlight with barn doors, plus six existing track lighting outlets were retrofitted with 150-watt floodlights. DIAGRAM: (A) camera, (B) subject, (C) track lighting, (D) window, (E) mini-spot, (F) mini-spot, (G) floodlight with barn doors.*

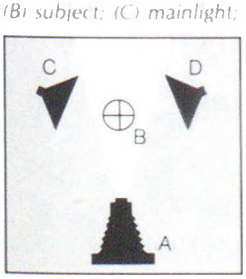






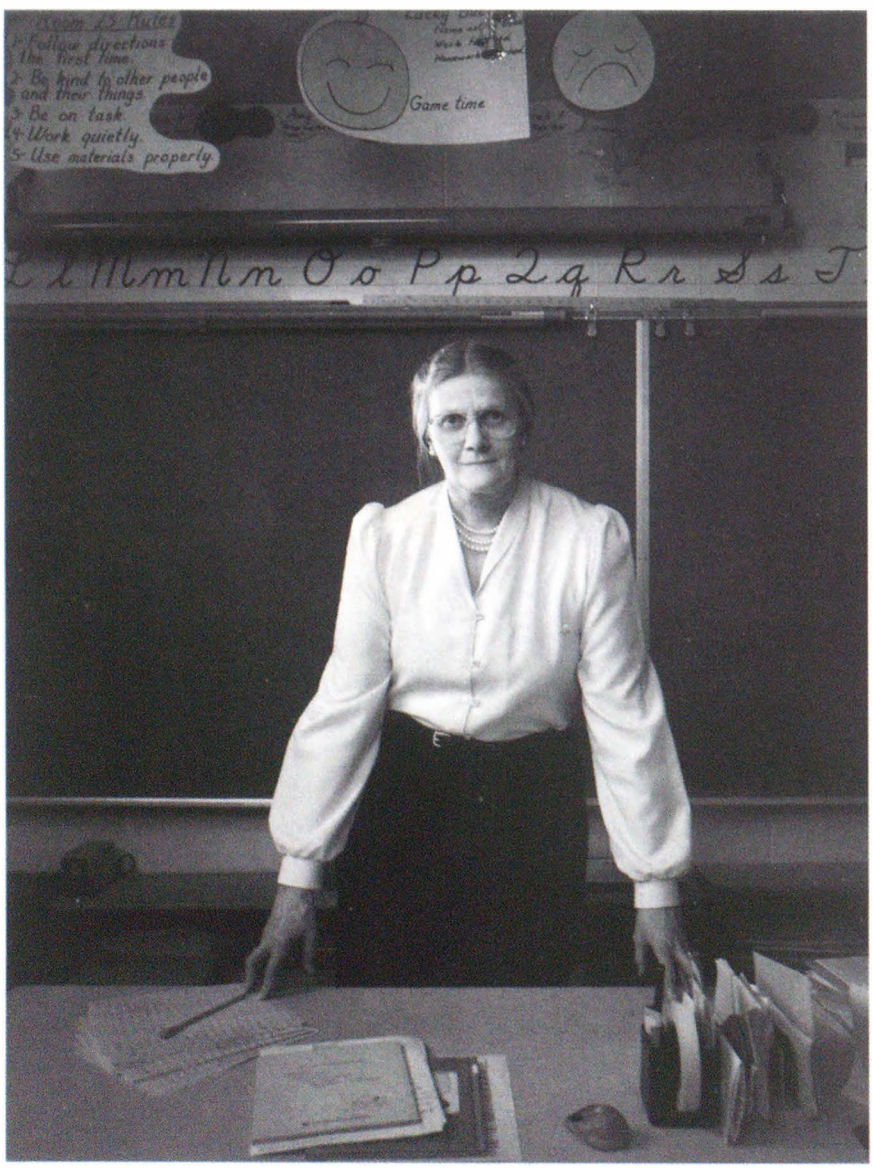
*John R. Hartman, Cr.Photog., CPP, Stevens Point, Wisconsin, created "Me and M' Gals," a 1987 General Exhibition and PP Wisconsin Traveling Loan print, with a Hasselblad 2000 FC/M camera, f/2.8 150mm Sonnar F lens equipped with a Leon Vignetter, and Kodak Vericolor VPS III Professional Film. The photographer exposed the image at f/6.3 for 1/30 second using natural illumination.*

*"Strawberry Pie," a General Collection print, was created by PP of A member, Jim Foell, Anoka, Minnesota, with a 8x10 Sinar p view camera and Schneider f/6.8 360mm Symmar-S lens. The image was exposed at f/45 for 1/60 second on ISO 64 Ektachrome Professional 6117 film. The photographer employed two 2,400-watt-second Balcar strobes in Chimera softboxes to illuminate the subject. DIAGRAM: (A) camera; (B) subject; (C) mainlight; (D) fill light.*

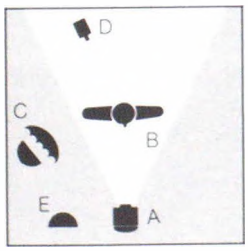




*"Death Valley Mountains," a 1987 PP of A General Exhibition Print, was created by Robert Powell of Beaverton, Oregon, for exhibition and print competition. Photographed atop Zabriskie Point, at the edge of Death Valley, California, Powell used a Toyo 45AR field camera with an f/5.6 210mm Nikkor W lens, equipped with a Tiffen polarizing filter, set for full effect. Using natural light, the image was exposed at f/22 for 1/2 second on Kodak Vericolor HC 4x5 Professional color negative film at 1/2-hour before sunset.*



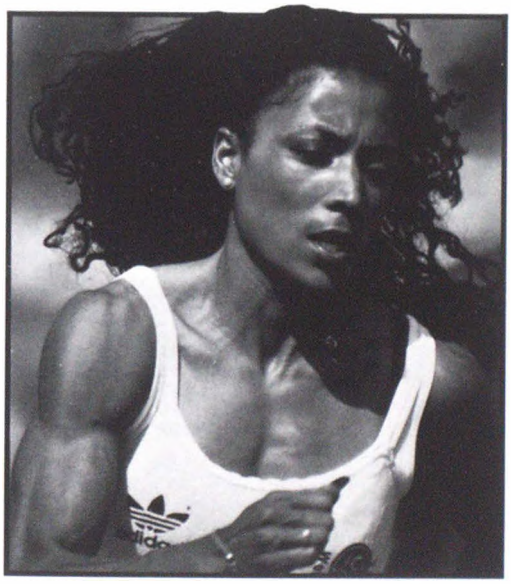

*"Mrs. Scott," a 1979 Masters Loan Collection print was created by Don Busath, M.Photog.Cr., CPP, F-ASP, Salt Lake City, Utah, as part of an artistic series of 'neighbor' portraits. Busath used a Hasselblad ELX camera with an f/4 50mm Distagon lens and exposed the image at f/8 for 1/8 second on Kodak Vericolor II Type L Professional 120 color negative film. Main light was provided by a 1,000-watt Colortran quartz lamp diffused by a 44-inch-diameter Larson white umbrella. A 150-watt Photogenic mini-spot with barn doors supplied edge light. Fill light was supplied by a 1,000-watt Colortran quartz lamp placed behind the camera, and bounced against the ceiling and room. DIAGRAM: (A) camera; (B) subject; (C) main light with umbrella (D) mini-spot; (E) fill light.*



# It's New!

## Agfa's Multicontrast High Speed Paper

It's an exciting breakthrough in response to professionals and enthusiasts who wanted Agfa's legendary Black & White superiority in a variable contrast RC paper. And, to make productivity-conscious users even happier, this developer-incorporated paper offers another major benefit...



# It's Fast!

Our new variable contrast paper is the fastest in the world, setting new records for printing speed. Make a few prints of your own and enjoy the best of all worlds – Agfa quality, variable contrast convenience, and the fastest exposure time.

**Florence Griffith-Joyner,**
Olympic Gold Medalist and Spokeswoman
for Agfa Multicontrast High Speed Paper

# It's Here!

This outstanding paper is now available nationwide through our extensive dealer network. For more information on Agfa's Multicontrast High Speed enlarging paper, fill out the coupon below.

Mail this coupon to:

**Charles Beseler Company**, 1600 Lower Road, Linden, New Jersey 07036-6514. We'll send you a brochure that documents the standard-setting performance of the world's fastest variable contrast paper, and the name of your nearest dealer. You'll also receive a FREE poster of the world's fastest woman – **Florence Griffith-Joyner.** And, because one print is worth a thousand promises, we'll include a $2.00 OFF Coupon to be used toward the purchase of a box of this new paper.

**Offer expires September 30, 1990.**

PPH2/90

Name _____

Address _____

City _____

State _____ Zip _____

**AGFA** Agfa

**Preferred by those who know.**

AGFA Photo Division, Agfa Corporation, 100 Challenger Road, Ridgefield Park, NJ 07660 (201) 440-2500. In Canada call: (416) 667-0700.

AGFA is a registered trademark of Agfa-Gevaert, Leverkusen/Antwerp. © 1990

More info? Circle 44

# Portraiture from the heart

## Intellectually planned portraits start with emotions

By Michael R. Libutti
Cr.Photog., F-PPC

Creating portraiture is not unlike motion picture-making. The results should evoke a feeling of success by the image-maker, whether his work is light-hearted, emotional, fantastic, futuristic, or a blend. The bottom line must be a pleasurable experience by the viewer, producing a strong identification with the medium, and compassion or understanding of the subject.

Fine portraiture is produced by the heart and directed by the brain. Warmth, excitement, sensuality, innocence, love, and all the other feelings we humans experience come directly from the heart—birthplace of creation. The brain reasons the "whys" and "wheretores" of how we handle these feelings—the technical execution of our actions.

An artistic "master" pours out the emotions of his heart and soul into a medium employing an individual style tempered with his technical excellence. Regardless of how painstaking the technical execution, the master's heartfelt passion is fueled by his ability to overcome obstacles to reach a level of excellence.

In my own studio, I allow my passion to govern all artistic considerations. (I have to admit that my wife, Sonia, controls the business aspects of the studio.) Since 1983—when my heart was light years ahead of my brain—I expressed myself more through portraiture than any other form of communication. I applied the use of self-made backgrounds, sets, and props throughout a great portion of my work. The most useful and rewarding education was found in backgrounds that were originated and created first within my mind. These portraits produced a strong reflection of my inner self.

Now, after seven years of portrait work, I have acquired a large assortment of backgrounds—with the number continually growing. Many customers come into my studio just to see what new sets or backgrounds I recently created. Often, they enjoy the latest creation so much, they schedule a portrait session because they are excited by my newest concepts. It is not uncommon for the same woman to be photographed by me four-to-six times in a year. I take this interest as a high compliment—and it has made the studio very successful.

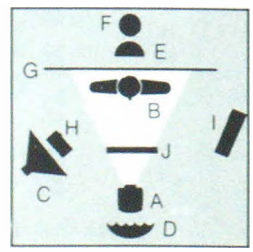
I have slowly, almost unintentionally, evolved into a fashion/glamour-oriented approach, directed by the romantic side of my nature. My only explanation is that I go with what I feel. However, knowing myself as well as I do, my style or approach could change this afternoon.

Another advantage to creating your own backgrounds and environmental sets is that you are in total control of the resulting image. It is quite possible that your personal vision of a portrait cannot be revealed to anyone—much less an apprentice, who paints backgrounds for a living. When a background producer becomes popular, odds are that many photographers will start using similar backgrounds. That could end the individual expression of your art—unless you give your portraits a unique, personal touch through lighting, color gels, fog effects, colorful reflectors, a touch of lace, or any unshared ingredient. It all boils down to going with what your heart tells you, doesn't it?

My most popular and rewarding environment is "my window". It is made of two frosted glass, leaded window panes set in an 8-foot-square, 2x4 wood frame. The edge of the frame is given the illusion of walls by sheets of pressed particle board stained a dark teak. I simply put my 4.5 x 6-foot Chimera softbox on one side of the window and I pose my subjects on the other. The subjects face the glass, so that the key light comes through the window.

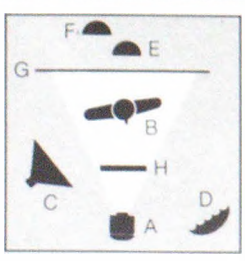
I've used my window with great success for a wide range of subjects from boudoir and nudes to high school seniors and multiple-generation portraits. The window produces a romantic feeling and a warm, homey environment. When making high key portraits, I place the window in the position of background and place a white seamless paper behind it. The sweep is lit with two f/stops greater expo-

*Libutti's "Fashion Miss" was made with a Fuji GX 680 medium-format camera and f/8 190mm EBC Fujinon soft-focus lens, exposed at f/8 for 1/125 second on Fujicolor Reala color negative film. The 6-foot blue tinsel curtain and the subject's hair were moved by a heavy-duty fan and fog effect produced with a Meteor Fog machine. DIAGRAM: (A) camera; (B) subject; (C) main light—800-watt-second head from a 1602 Speedotron brown-line power pack in a 4.5x6-foot Chimera softbox; (D) fill light—another 800-watt-second head from same 1602 Speedotron power pack bounced into 52-inch white umbrella; (E) backlight—500-watt-second Norlite behind the subject; (F) hairlight—400-watt-second Photogenic Flashmaster bounced against the ceiling; (G) tinsel curtain; (H) fan; (I) fog machine; (J) 4-foot gold reflector.*










*"Purple Passion," a 1989 PP of A General Exhibition print, was created with a Fuji GX680 and f/8 190mm SF lens with modified Larson vignetter and exposed at f/8 for 1/125 second on Fujicolor Reala color negative film. Black Levelor blinds, lit by a 200-watt-second Photogenic Studiomaster strobe with blue/purple gel, created the background. DIAGRAM: (A) camera; (B) subject; (C) main light—800-watt-second Speedotron head with Chimera softbox; (D) fill light—800-watt-second Speedotron head bounced into 6-foot Larson umbrella; (E) rear light with gel; (F) hair light—400-watt-second Photogenic Flashmaster; (G) 6-foot-wide black Levelor blinds; (H) 4-foot-square gold reflector.*

sure than the key light exposure. The dark-stained wood sides are draped with white fabric, arranged to resemble curtains.

In portraiture, I use a low-contrast color negative film to enhance the image's softness—usually Fujicolor Reala ISO 100 film. My camera is a Fuji GX680 6x8cm-format camera, and I exclusively use the Fujinon EBC f/8 190mm soft-focus lens, which produces exactly the degree of softness I desire. Unlike boudoir photography, my glamour portraits are frequently displayed in clients' living rooms, dens, family rooms and hallways—which produce a great referral value for me.

A tall, white stool, or a quickly constructed sawhorse bench using a wood door as a seat, is the subject's posing chair. I usually cover the structure with white fabric, which replaces the dark-stained wood under the windows. I often use the window location as both a high-key and "natural" light set in the same portrait session. Frequently this produces customer orders for prints of each situation, since the two images are totally different portraits. If you try making a similar prop, be sure to put the window construction on wheels or casters so it can be easily moved in the studio.

In 1986, I started incorporating fog effects into my portraiture—I'll never be without a fog machine again. Clients constantly request fog effects in my style of portraiture. Although I have used it alone by simply backlighting the subjects to shoot the fog between them and a backlight, the most requested effect is colored fog. This is done by placing a colored theatrical gel over the backlight.

I also use plastic swimming pool light covers, which come in green, red, blue, and amber glass. The amber is by far the most popular colored glass, because when a strobe is fired through it into the fog, it produces the look of fire. I have used colored fog on boudoir, glamour, men, and couple's portraits. The effect sells very well and sparks a great deal of excitement from my clients. Try it with a motorcycle as a prop—you won't believe how many wall-size prints subjects will buy when you use this technique.

Studio props, such as feathers, fabrics, ribbons, and hats give both my clients and myself an inexhaustable supply of fun, variation, and creativity. I periodically visit a local fabric and sewing center, trying to invent crazy ideas for its products and have accumulated a very large assortment of different fabrics. Lace is a sure hit with my clients; I use it as a background, backlit—sometimes with colored gels, or draped around subject's head like a turban, as a veil held up to the face, or to



*"Golden Goddess," an experimental photo for Garrison & Wagner, a photographic products company, was made with a Fuji GX 680 medium-format and f/8 190mm SF lens at f/8 for 1/125 second on Fujicolor Reala ISO 100 film. (Basic lighting setup was the same as for "Fashion Miss," minus backlight.) Specular highlights were created with a photographer-designed, 4-foot-square gold reflector, approximately 4 feet from the C&W gold/silver foil seamless, Mylar background.*

wrap a mother/baby in a "Madonna-and-Child"-style portrait.

I've dressed a woman in a red tube top and draped red lace, or a red feathered boa around her, revealing soft shoulders and attractive cleavage. I'll add a red headband, and wrap a second red boa around her head, and hang red lace from a portable background standing directly behind her, which is lit by a red-gelled strobe. A setup like this really creates impact and has been one my best-selling portrait arrangements.

I'll use the same set-up with blue, purple, white, black—whatever color my client favors. It isn't revealing, looks very glamorous, and lends itself to concealing heavy arms, double chins, and other visual challenges found in photographing overweight women.

I'll also buy 4 yards of a dramatic print fabric—and when cut in two, one piece becomes a background, and the other a draped costume for the subject. I like the simplicity and visual continuity this combination creates. Extra care should be given to make-up and jewelry with striking prints, since accessories should enhance the use of the fabric, and not conflict with it.

Ribbons of every color and width can be used creatively in some types of glamour portraits. Use them as headbands, armbands, and chokers in gold, silver and copper. Ribbons can be a major ingredient in composition. Hats can also be a key to high impact for a fashion/glamour look to your portraits—especially when matched to the fabric you employ.

A store window display decoration source, Garrison & Wagner, 2020 Delmar, St. Louis, MO 63103-1630; 314-241-9010, offers many items photographers can use as backgrounds and props, such as metallic curtains, fringe, and iridescent plastic sheets. For example, the firm's gold fold sheets can be crumbled-up and used as a background for a woman subject draped in metallic gold fabric, and bedecked with a gold metallic ribbon headband or choker, producing a unique portrait. You can use a variety of different metallic colors—they all work well.

Again, remember, "simplicity" and "continuity"—but, pose for high impact. Only your imagination and a local fabric store is necessary for this technique. By the way, purchase non-wrinkle fabrics, since they are easier to store without getting unsightly creases and lines.

Don't put limitations on yourself—mix fringes with colored fog, or metallic fabric. Add fan-driven fog, with fur fabrics, plus lace, leather and lace, lace with headbands, or countless other imaginative combinations. Try fan-blown metallic silver fringes—the visual effect is like a splash of water and it works well with fog. It's all up to you—and what your clients like.

Buy a set of flat, black Levelor-style blinds, approximately 6-feet-wide. Black blinds can be lit with color-gelled light sources, and appear to be any color blinds you desire. Simply drill a hole at the top of each end of the blinds so that it can be slipped over the upright of portable background stands. Rather than throwing a gel-covered background light onto a background, I prefer to position



*"Waiting for Daddy," was made with a Mamiya RB67 medium-format camera with an f/4 150mm SF lens at f/4 for 1/125 second on Fujicolor NSP 160 Professional film, rated at E.I. 100. The three subjects posed in front of a "studio prop" 8-foot-square window, through which a 200-watt-second Studiomaster strobe in Chimera softbox created a natural-looking main light. A 200-watt-second Flashmaster in a 6-foot white Larson umbrella provided fill light, with hair light produced by a 200-watt-second Flashmaster bounced off ceiling.*

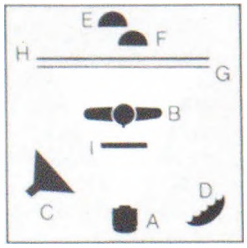
the background light low, aiming up at the blinds.

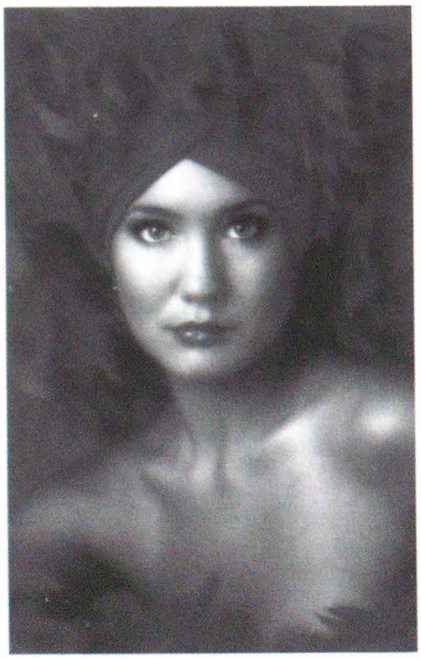
When photographing, wide-looking bars are reproduced by blind's slats, while thin black lines are produced by spaces between the blades. When lit with a red-gelled light the black blinds become red. If there is not enough room between your subject and background light, just clip a 6-foot-square piece of red fabric behind the blinds and adjust them to be wide open. The camera lens will reproduce wide, red stripes with thin, black stripes. Now, the thin lines are the slats. Keep your subject close to the blinds, and select an illumination color that matches the fabric color. Your clients will be surprised when you show them a portrait with blinds that matches their clothing, rather than the black they remember.

By now readers may think I have a huge camera room—I don't! It's 15x25-feet and serves me very well. I thoroughly enjoy my photography because I am always doing the things I want to do. I realize that what I do will never be appreciated by *everyone*.

My honest feeling is that if I am ever to amount to anything in photography, I have to be myself. My advice to others, who desire to do high-caliber photography is to believe in yourself. Always let your passion show in your work. I hope I have stimulated creativity and encouraged the artist in each of my readers. I can make no greater or worthier contribution to the art of photography. ■

*"Vegas Bound," a 1989 PP of A General Exhibition print, was made with a Mamiya RB67 and a f/4 150mm SF lens at f/4 for 1/125 second on Fujicolor NSP 160 Professional film rated at E.I. 100. Libutti fired a 500-watt-second Norlite strobe with red-gel through red fabric and lace at the back of the subject's head to produce a background with maximum color saturation. DIAGRAM: (A) camera; (B) subject; (C) main light—800-watt-second Speedotron strobe; (D) fill light—800-watt-second Speedotron bounced into a 6-foot white Larson umbrella; (E) hair light—400-watt-second Photogenic Flashmaster bounced from the ceiling; (F) backlight; (G) red lace fabric; (H) solid red fabric; (I) 4-foot gold reflector.*





*Michael R. Libutti, Cr.Photog., F-PPC, owns Libutti Photography, Corona, California, and has specialized in studio portraiture since 1982. Libutti frequently lectures at seminars and workshops throughout the United States. An active PP of A member, Libutti hopes to receive a Master of Photography degree in 1990.*

# INTRODUCING THE NEW MAMIYA 6

Introductions of new cameras always sound exciting. And always make you wonder. Could this be your dream camera? The one camera that has just what *you've* been waiting for.

The camera with that clear, bright viewfinder. The fast and easy focusing system that really works–in any kind of light. A super-accurate range-finder system, with automatic parallax compensating frames. To get razor sharp images on your film. Each time, every time.

The lightweight, compact camera. That feels just right in your hand or just hanging on your shoulder. Ready to respond when you respond. And, for that quick response, an accurate built-in light meter with automatic exposure control. Plus auto exposure compensation. And an auto-exposure lock mode, for those tricky back-light situations. Functional and convenient. Complete with a down-to-earth manual metering mode.








For just those times when you want to really be "in control."

And when it comes to basic operation there are the little things like intelligent safety interlocks, and quick and easy film loading and unloading.

A whisper-quiet shutter with a soft touch release. No loud "click", "clunk" or "ker-chunk" to attract attention. And for flash, the ultra-quiet shutter syncs at all speeds to 1/500 sec. To synchronize daylight with flash for a perfect exposure, even with the built-in auto-exposure systems.

Now let's get more demanding (this is your dream camera, after all).

Interchangeable lenses. Not just average "they're all good these days" lenses. But, lenses of which legends are made. Lenses that the manufacturer can stake its reputation on. Lenses that couple to the range-finder and automatically change field of view and parallax adjustment.

Finally, this compact, light weight, easy-to-use, fun and functional rangefinder camera, with a practical system of exciting lenses, needs one last thing. The one thing that you've come to really appreciate as your photographic achievements become more refined–a bigger negative.

A negative big enough to see with the naked eye. To hold all the detail, color, clarity and imagination that you can create. Big enough to make enlargements as big as you want, without making big sacrifices in image quality. A 6x6cm format, 120/220 roll film negative.

Yes, the new Mamiya 6 might just have all the features you've wanted in your dream camera. But until you go to your Mamiya Authorized Dealer...

# YOU WON'T KNOW WHAT MAKES IT SO EXCITING UNTIL YOU HOLD ONE.




**Mamiya 6**
6 x 6cm for 120/220 film

***Mamiya**...master of the medium*

MAMIYA AMERICA CORPORATION
8 Westchester Plaza, Elmsford, NY 10523 • 914-347-3300

More info? Circle 45

# CAPTURING A LIFESTYLE

## Art director-photographer team produces upscale ad series

As a commercial photographer, I've had to conquer some pretty unusual obstacles, but none as unique as those faced while working on a series of print ads for Seagram's 7 Crown whiskey.

A "seven and seven," Seagram's 7 Crown whiskey mixed with 7-Up soda, has long been one of the "in" drinks among young adults reaching legal drinking age, but as they mature, many drinkers abandon the whiskey for something more "sophisticated". To overcome the mindset of a young person's drink, Seagram's—working with the Ogilvy & Mather advertising agency—developed a print advertising campaign to modernize 7 Crown's image. Seagram's wanted to create an upscale picture of the whiskey, making it appealing to the 30-plus crowd.

Ogilvy & Mather's Jim Good and copywriter John Gruen originated a simple, yet novel approach. Playing off the "seven-and-seven" theme, Good and Gruen tied the numeral "7" into other numbers that would catch the reader by surprise, such as "Seagram's 7 and 92°".

As the photographer, I was assigned to produce photographs mirroring the ads' contemporary tone that would capture the eye of the target market. Seagram's and Ogilvy & Mather were seeking upbeat images characterized by hot colors, sharp contrast and a humanistic, yet stylized, feeling. The ad photographs depict an active "thirtysomething-ish"

*A New York City, Soho brownstone is host to the fire escape party depicted in "Seagram's 7 and 5:30," shot with a Nikon F3 SLR 35mm camera, equipped with a Nikkor f/2.8 135mm lens at a distance of 75 feet. Meola started this shoot with Kodachrome 25 Professional film, but changed to Kodachrome 64 Professional film as daylight faded.*

BY ERIC MEOLA


30 / PROFESSIONAL PHOTOGRAPHER / FEBRUARY 1990



crowd enjoying Seagram's 7 Crown whiskey in various situations, from a Manhattan brownstone "fire escape party" to a Mammoth, California, apres-ski hot tub gathering.

Interestingly, Seagram's and Ogilvy & Mather wanted my photography because my images possess an easygoing air that looks effortlessly produced. Yet, appearances are deceiving. Quite the contrary, those advertisements put my creative problem-solving skills to the test.

In the first ad, a Palm Springs swimming pool was tied to the copy, "Seagram's 7 and 92°". To save time and money, we simultaneously created a hot tub photograph—"Seagram's 7 and Six-in-a-Tub"—in nearby Mammoth, California. We planned to shoot the hot tub image in the studio, but after discovering that the snow required for the shoot was already on the ground in Mammoth, we decided to have a redwood hot tub custom built—with the vast expanse of the Sierra Nevada mountain range in the background—for an on-location shot in the resort town.

We flew from making preparations in Palm Springs to Mammoth to check out locations and local models, contract for the hot tub, then head back to Palm Springs for the swimming pool shoot. We planned to return to Mammoth and the newly built tub afterwards for our session there.

However, we arrived in Mammoth in the midst of a blizzard. The bad weather was predicted to continue for two or three days, so we opted for a cozier situation, with trees surrounding the tub. We did what we could to set things up—casting for models, measuring the location, determining the tub's size and shape—then headed back to Palm Springs for our shoot there.

But the desert offered us more challenges. First, we had to attach weights to the inflatable rafts in the picture to keep them from drifting out of sight. Then, I had to position myself on a cherry picker above a busy public pool where water was being churned up to take the picture. The pool's bottom wasn't a rich enough blue so we had divers stretch a dark blue plastic tarpaulin across the pool's floor.

Despite careful planning, unpredictable weather elements sprung a trap on us at the last minute. Soon after the shoot began, the sky clouded over and snow fell in the surrounding mountains, creating one of Palm Springs' coldest days ever. To make matters worse, one of the models developed hypothermia, and we had to cancel the shoot after exposing only two rolls of film. Looking back on the experience, its rather ironic that the ad's headline read "92°".

We tied up loose ends in Palm Springs and returned to Mammoth. As luck would have it, the skies in Mammoth were now perfectly clear—after already eliminating the mountain range from our set—and rising temperatures meant rapidly disappearing snow. Therefore, snow-making machinery had to be set up while we dug a hole for the hot tub. To complicate matters further, the ski area's head foreman, who was scheduled to help us with this project, had to leave unexpectedly on personal business.

Even worse, when we filled the hot tub with water, it turned reddish-brown black—not the inviting blue color we had pictured. We learned that new redwood tubs need "conditioning" before use—filling and draining several times until the water remains clear. That accomplished, we lowered several hermetically sealed tungsten lighting units into the water to illuminate the pool floor, setting up generators to power the equipment.

The hot tub photograph was created over two days, shooting at both dusk and dawn. We wanted to capture dusk in the image without the viewer consciously wondering about the light source. To achieve this effect we used five electronic flash heads in addition to the tungsten light. The head serving as our main light source was diffused and mounted on a boom 15 feet directly above the tub. Another flash head, serving as a spot, was mounted above the tub at a 45-degree angle. The remaining heads were equipped with blue gels and scattered in the background to subtly illuminate the trees.

Just when we thought we had conquered all obstacles, steam rose from the tub to mar the shot. We had to have several people outside the picture area fan the steam away to eliminate the problem.

This photograph was taken from a ladder with my camera mounted on a heavy-duty Gitzo tripod. All of the shots in this article were taken with Nikon




*Meeks composed this swimming pool scene for "Seagram's 7 and 92°" in Palm Springs, California, ironically on one of the city's coldest days ever. Photographed with a Nikon F3 SLR 35mm camera, equipped with a Nikkor f/2.28mm wide-angle lens, the image was exposed on Kodachrome 25 Professional film for 1/250 second at f/5.6.*

equipment. For the hot tub image, I used a Nikon F3 SLR 35mm camera and a Nikkor f/2 28mm wide-angle lens, which created the "flared out" look in the image.

I use 35mm gear because it's flexible, quick to operate, and offers the advantage of 36 exposures per roll. Also, it portrays images very "realistically". Medium-format photographs sometimes look a little too perfect, but 35mm produces just the right level of sharpness and resolution for the "humanistic" pictures Seagram's was seeking.

I used Kodachrome 25 Professional film for the hot tub and swimming pool photographs. Unless I'm photographing lower light levels or fast action—where I'll use Kodachrome 64 Professional film—I work with ISO 25 film. In terms of sharpness, resolution and grain, it consistently offers ultimate image quality and has a very long tonal range. It holds subtleties of color without going flat, unlike most other transparency films.

Since my powerful flash units provided adequate light, the ISO 25 film worked in the hot tub image. For the swimming pool photograph, using a 35mm wide-angle lens under the bright desert sun, I exposed my Kodachrome 25 film for 1/250 second at f/5.6. The relatively fast shutter speed helped compensate for the wind and movement of my cherry picker perch.

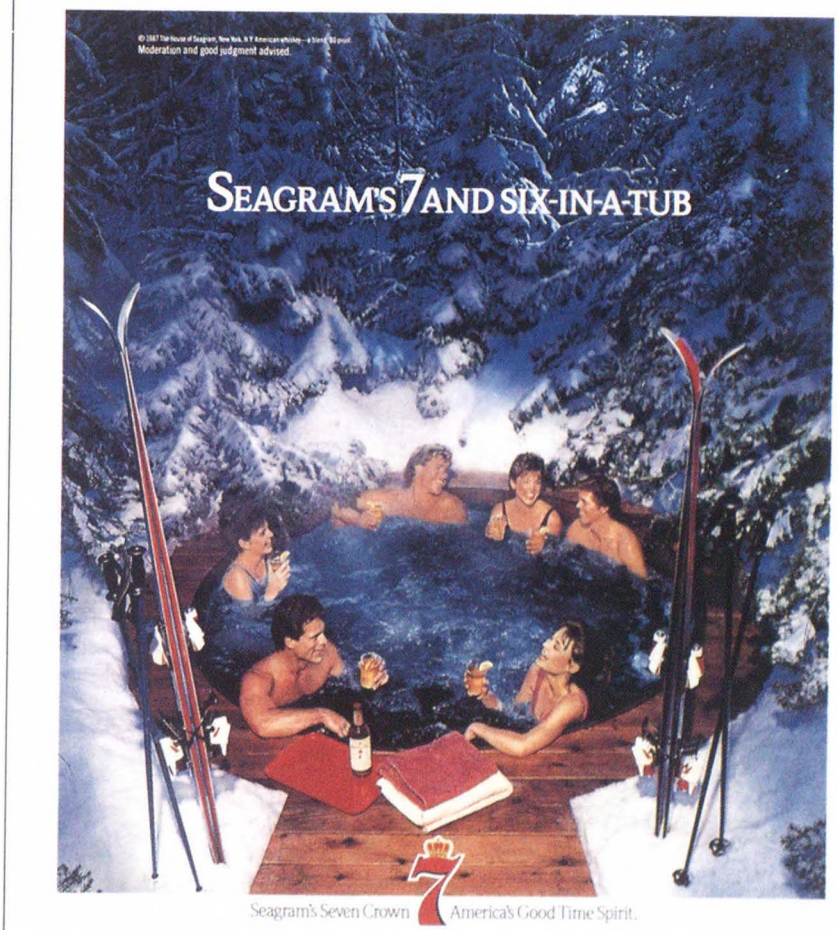
The third advertisement, "Seagram's 7 and 5:30," the fire escape party, was photographed in Manhattan and again research and preparation were required to properly execute the image.

The client wanted an apartment building facade with a warm feeling of realism. Afternoon sun provided ideal light for this photograph, so our location scouts went out late in the day to find the perfect site. They located a building in Soho—and a glitch. While the structure's red brick facade was perfect, the fire escape railing, a focal point of the picture, was black, not green as we wanted. We originally considered painting it, but that would have been too time-consuming since we would have to get the building owner's approval, and then repaint the railing black when we finished the shoot. Instead, we opted for an electronic image enhancement system to alter the railing color in the final photograph.

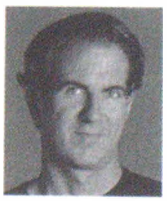
For this picture, I used a Nikon F3 SLR 35mm camera, equipped with a Nikkor f/2.8 135mm lens, while standing on the third floor of a building across the street. Since the models were about 75 feet away, I used a wireless microphone and speaker system to communicate direction to them.

To create this photograph in the type of light the client wanted, I had to work within a narrow time frame. At 5 PM on shoot day the natural light was close to perfect, but the sky clouded over. Luckily, the clouds disappeared 45 minutes later, leaving me 45 minutes of light, between 5:45 PM and 6:30 PM to complete the shoot. I used Kodachrome 25 Professional film, but as daylight faded, I needed additional film speed to capture subject movement so I switched to Kodachrome 64 Professional film. It was a pressure-filled 45 minutes, but I managed to capture the shot in one session. Considering models' fees, a reshoot in this situation would have been very expensive for the client.

I have worked on the Seagram's ad series for more than two years, although I still find it challenging and enjoyable. The ads—numbering about 12—currently run in national magazines, including *Time*, *Newsweek*, *People*, and *Rolling Stone*. Each image is so unique that I have to think fresh each time a new ad is prepared. As a photographer, you can't ask for more in an assignment than the opportunity to take your visual problem-solving skills to the limit.




*Using a Nikon F3 SLR 35mm camera with a Nikkor f/2 28mm lens and Kodachrome 25 film, this Mammoth, California, hot tub setup was created for the ad, "Seagram's 7 and Six-in-a-Tub." In addition to tungsten lights submerged in the hot tub, five electronic flash heads illuminated the set, two overhead and three covered with blue gel in the background to light the trees.*



*Born in Syracuse, New York, Eric Meola graduated from Syracuse University in 1968. A few years later, he photographed the now-classic Bruce Springsteen "Born to Run" album cover. Today, Meola has a studio/residence in a converted industrial building in lower Manhattan. Meola is noted for his innovative use of color, frequently manipulating it to function within a surrealistic plane. His client list includes Nikon, Porsche, General Motors, American Express, Exxon, and Seagram's, and he is a member of The Image Bank.*

# DIGITAL COLOR PRINTS

## Electronic color enlargements will be commonplace before the end of this decade

**BY ALFRED DEBAT**

Imagine this: A studio employee electronically scans a quickly processed traditional color negative, exposed only minutes before by the studio photographer. The digitized image appears on a computer screen, as the employee picks up an electronic "pencil" and retouches a misplaced hair, sweeps away wrinkles around the subject's eyes, and puts a rosy glow in the cheeks of the portrait.

Then the electronic image is dispatched to a compact, desktop digital color printer sitting next to the studio computer and 4 minutes later an 11-inch-square fully retouched color enlargement rolls out of the machine. The printing system does not require a darkroom, chemicals, water supply, drain, or even silver halide technology.

The resulting print—as detailed as any traditionally printed photo—has a color range of 16.8 million different colors. The glossy-surface print is sprayed with a matte-texture finish, mounted, framed, and delivered to the waiting customer in less than an hour.

If the customer desired an 8x10- or 10x10-inch picture-area transparency for a commercial photography purpose, the color printer could have just as easily spewed out a color transparency instead.

Note that an original color negative is used to introduce the photograph directly into the electronic process without the need of a positive image (an original color transparency could be used as well), and all color balancing is controlled by the computer software.

Is this a scene out of the movie *Star Trek VI*? No, it's what any photographer who wants to create a color electronic darkroom, today, can do. At the heart of this concept is the Kodak XL 7700 digital continuous-tone printer, which creates 11-inch-square or 8.5x11-inch color prints and transparencies in 3 to 4 minutes, using a patented continuous-tone color thermal dye transfer printing technology.

Today's price of a full-color/black-and-white unit is $24,895, and the black-and-white-only unit is $18,895. Expensive, yes. But, compared to the cost of a fully equipped color darkroom—not that expensive. Of course, the described setup would also require a C-41 film processing unit, an advanced computer (Macintosh II), a high-resolution image scanner, image manipulation software (ColorQuickDraw), and a computer interface for the digital color printer (Kodak SV 630 interface kit). All this equipment exists and is on the market today.

The key to the enlargement system is Kodak's new Ektatherm ribbon, housed in an easily changed cartridge. It is a thin, polyster ribbon with alternating patches of cyan, magenta, and yellow dye used to form the



*The Kodak XL 7700 printer produces the largest high-resolution, thermal dye transfer 11x11-inch print, with a 10x10-inch picture area for commercial imaging purposes with a palette of 16.8 million possible colors, published here, same size.*


mister salty
mister salty



*Prototype Hitachi thermal dye transfer electronic printer reproduces images in great detail in an 8x10 format with a 6 1/2x8 7/16-inch picture area, a section of which is published here, same size.*



*Kodak XL 7700 digital color continuous-tone desktop printer has a small "footprint," yet can produce 11x11-inch color prints in 4 minutes without a darkroom from a previously scanned, image.*

image. The black-and-white version contains only black dye. Each cartridge contains enough ribbon to print 100 color enlargements, 50 color transparencies, or 300 black-and-white prints. Kodak technicians reported that the company screened more than 15,000 different color dyes before the selected stable compounds were found. The durable Kodak Ektatherm prints have been tested with simulated high-intensity daylight radiation, reproducing long-term use. The material showed little fading and had far superior image stability to competitive thermal printing systems.

The digitized image is made up of 2,048x2,048 pixels, or picture elements. This produces print detail hard to differentiate from a traditional color print made from fine-grain, medium-format color film negatives and enlarged to the same print size. During thermal dye transfer printing, 2,048 individual resistors on the Kodak-designed thermal head are heated in relationship to each color-separated image pixel, driving color dye from the donor ribbon into the print paper. The amount of color dye applied to each pixel is varied over a range of 256 different levels of color saturation.

Special Ektatherm print papers are manufactured to the same exacting standards as Kodak photographic papers, which they resemble in weight and texture.

Currently Kodak doesn't plan to sell the XL 7700—which comes in eight different configurations—directly to consumers. It is available to original equipment manufacturers and value-added resellers, who will integrate the unit into their own products.

"Computer graphics software and workstation manufacturers will offer the XL 7700 printer as an output option," commented Dr. K. Bradley Paxton, vice-president and general manager of the Kodak Electronic Photography Division. In the immediate future, Kodak sees a major market for this equipment in color doppler ultrasound medical diagnostic equipment, aerial mapping, and government agency and military imaging.

However, other manufacturers, such as Hitachi, with which Kodak recently announced a U.S. partnership to supply thermal dye transfer print materials, is currently demonstrating a not-yet-for-sale desktop-size thermal dye transfer printer that produces high-resolution 8x10-inch color prints. The Hitachi large-print prototype is a big brother of the company's VY-100 color video printer that produces 3.9x5-inch prints with 3.1x3.8-inch color images.

Please note, in this scenario the image-

capturing component is not electronic. Without major breakthroughs on the technical horizon, the development of an economical, high-resolution electronic imaging sensor that matches the results of a traditional silver-image negative or transparency may be decades away.

This hybrid electronic/silver system plays to electronic images' strengths—that there are high-resolution electronic imaging output devices that produce photographic-quality results.

It seems obvious that large-size 11x14-inch or 10x13-inch color prints are possible today with existing technology. Within the decade, electronically generated, retouched and manipulated color print images will be an option for photographers and studios. Several forces are at work to encourage this transition:

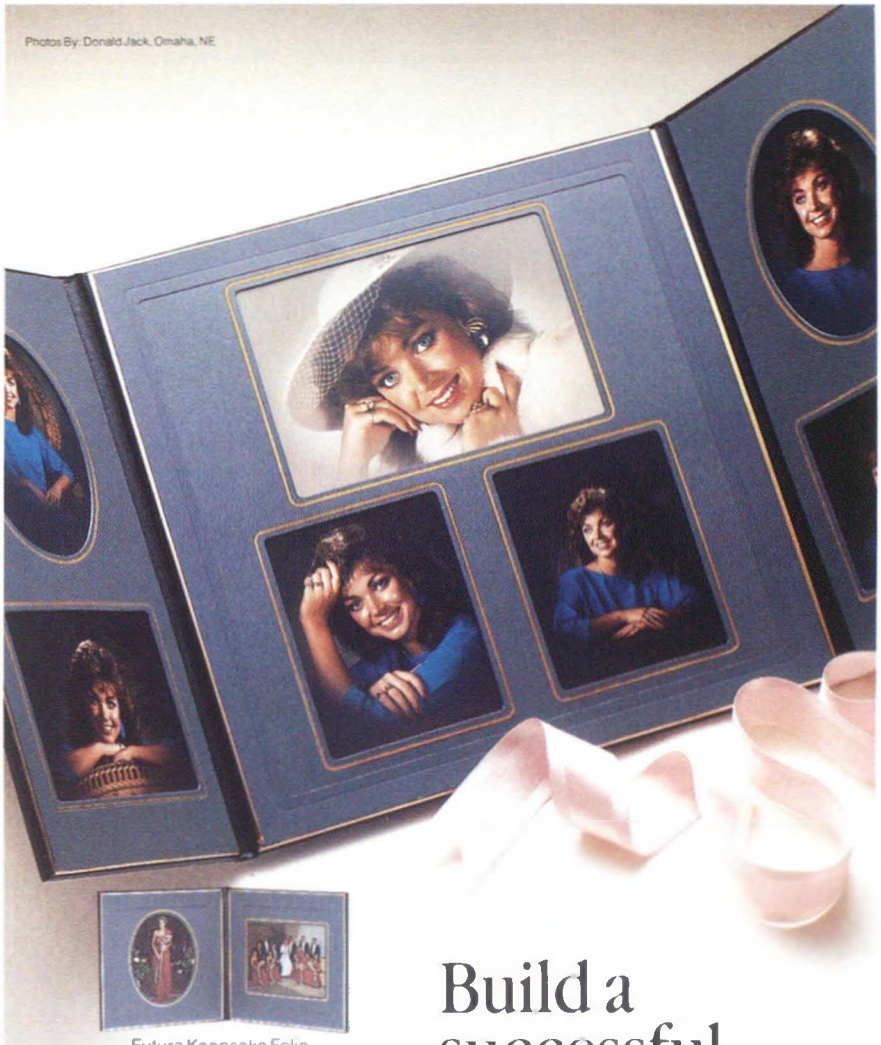
- Conventional turnaround time for silver-base photographic processing, printing, and retouching services;
- Increasingly stringent environmental control laws, which may inhibit greater photo-chemical disposal;
- Marketing requirements to satisfy customers' desire for speedy delivery of finished photography and portraits.

Therefore, don't be surprised when electronic color enlargements start turning up in your market—no matter if they appear this year, or 10 years from now.



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


Photos By: Donald Jack, Omaha, NE





Futura Keepsake Folio



Futura Quad Folio



Futura Wing Folio #711



Futura Wing Folio #701

Photos By: Mark Karlsberg, Studio Eleven, Newton, MA
Ken Skulig, Woodmere, NY

# Build a successful gift business.

Art Leather helps you increase your sales from every wedding and every senior or portrait sitting, with a Folio Collection that practically sells itself!

Your photographs, beautifully presented in Art Leather Folios, instantly become unique and personal gift ideas for your clients to use on so many different occasions.

You can even offer an extraordinary array of folio sizes, styles, colors and configurations! With Art Leather's exclusive Futura System, prints simply slide into any of a series of interchangeable mats which easily slip into the folios and snap into place.

Find out more about expanding your gift business year 'round with Art Leather Folios. Contact your local representative or write to: Art Leather, Elmhurst, NY 11373-2824.

**ART LEATHER**

CUSTOM MADE ALBUMS AND FOLIOS

More info? Circle 46



# Studio portrait park

## Environmental portraiture in outdoor complex

**By David G. Wacker**
CPP

Although many photographers profit from using backscreen projection, my clients prefer the real McCoy—studio portraiture parks with natural settings and illumination.

My wife, Jean, and I purchased Andy and Edna Trapp's Wisconsin-based photography studio in 1984. The Trapps, sensing a trend toward environmental portraiture before it became popular, installed outdoor sets and plantings during the 1950s. Today, my family has expanded the studio development into 46 photographic sites on a double-city lot.

*This outdoor photography site, constructed with lumber salvaged from an old barn, offers an interesting background with the character of old, weathered wood.*

The photo park, which surrounds our indoor studio, attracts clients from a 100-mile radius of our small rural town of 4,000 people. Client willingness to travel great distances for outdoor portraits resulted in a flourishing business—our gross revenues have tripled since 1984! The studio park not only boosts sales, but substantially increases property value.

Balancing Kelvin light temperatures to film is a breeze when working outdoors. We built a collection of light reflectors, gobos, and diffusers on PVC tubular frames, which enables us to utilize all of our photographic park locations. We hinge or clip PVC frames together for easy and effortless mobility, and use a variety of dif-

fusion materials, including black silo covering plastic, black mesh shading nets from ginseng growers, plastic shower curtains, and corrugated fiberglass.

We designed our own light-control device, "Mobile Cloud," which is a 14x6-foot diffusion skin. The frame, constructed from tubular steel, is mounted on four, 6-inch hard-rubber wheels, which we salvaged from an old railroad baggage cart. We roll the device around the yard with ease, making it possible to effectively photograph subjects in bright sunlight. "Mobile Cloud" diffuses desirable soft light for portraiture and product photography, and also works well as a large, white reflector.

Creating a studio park requires careful planning and decisions regarding the best building and fence placement, and landscape choices. Photographers should decide whether the park will include mature trees and topographical elements on the lot, and make sure the position of fences and plantings provide distraction-free backgrounds.

The first step toward developing a studio park involves conscientious preparation of the plan itself, including a written version of long-range goals listing priorities, as well as future landscape building plans. It is helpful to prepare paper cutouts of each set, drawn to scale, and design a layout of the overall plan on graphic paper. Then, by moving the paper cutouts of the sets and fences around the graphic paper, it is easy to determine the best space utilization.

Once final decisions are made, begin planting shrubs and trees that complement existing flora. However, before planting, consider short- and long-term plant and tree growing rates and make sure they are suited for the climate and soil. Most local greenhouse and nursery personnel are willing to offer free advice on these subjects.

For a quick review on various plants and trees, consider the following:

•Fast growing shrubs, like Rose of China, lilacs, and cedar, provide quick background scenery.

•English ivy and grapevines cover walls and fences soon after they are planted, creating attractive backdrops.

•Fast growing trees, such as Chinese elm, peach, flowering crab, and mountain ash enhance landscapes.

•Although trees such as maple, birch, spruce, and hickory are attractive, they have a slow maturation process.

One of the most popular sites in our studio park is the white birch tree clumps. These trees are usually 4-to-12-feet-high when first planted, and the birch stems set in an upright position when anchored in cement, provide a good substitute for the long-range, slow-growing trees.



*Wacker created "Good-Bye Big Red!" in front of the barn set of his studio portraiture park. Covered with weathered barnwood, this site attracts a large number of out-of-state clients.*

Because many of the landscape plants take time to grow, photographers may want to purchase silk plants in order to utilize the site immediately. In our part of the country, winter is long, and the realistic-appearance of silk imitations allow photographers to cleverly place them in the background for natural-looking photographs. This technique gives northern-based photographers a two-month jump on spring. Silk plants also make excellent indoor portraiture props.

First-year planting should include floral bedding plants and an abundance of rose bushes. Clients are impressed with the groomed flower beds at our studio.

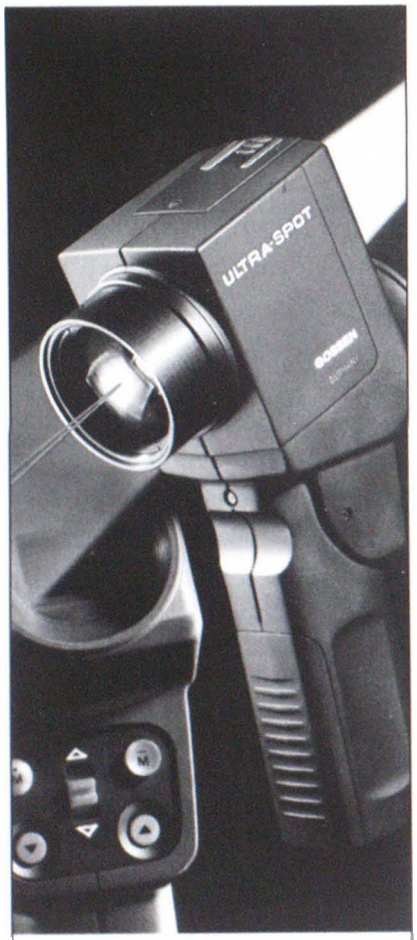
Decisions regarding fencing styles and placement is the second major step in developing an outdoor studio. We use split-rail, weathered barnwood, basket weave, palisade, rock wall, white stucco, picket fencing, and rough cedar in our outdoor studio. Although we added and changed fences over the years, the split-rail covered with English Ivy and rough cedar fencing are the best choices for a starter-site. We produced a variety of different sets using various fences, and enjoy creating a range of formal and informal portraiture styles. This offers families the opportunity to wear an assortment of fashions during one session, which dramatically increases sales.

In addition to creating different studio environments, fencing and perimeter tree or shrub plantings provide privacy, which tends to relax clients and free photographers from "helpful" neighbors. We use a combination of wooden fencing and grapevines to enclose our lot.

The third major site-development phase involves permanent building structure construction, which should reflect the area lifestyle. For example, because we live in a rural area, we constructed a small barn which is completely covered with weathered-barnwood. The front of it faces north, directly in line with our neighbor's white garage wall, which reflects light. We also built doors and windows designed to accommodate a variety of poses inside or outside the structure, and placed moveable skylights in the roof to produce rim light. Also, the front roof edge extends 3 feet over the wall, giving subtractive lighting, and barnwood covered fences stand 8 feet high on both sides of the barn, which extends the useable area more than 35 feet.

A few added cedar fence posts and hay bails create a hitching-post for livestock, and the opportunity for senior portrait clients to be photographed with their horses. This addition encouraged the carriage trade to visit our studio from as far away as Iowa.

This barn has been used to photograph the last five "Miss Rodeo Wisconsin" queens. In addition, this set was perfect for photographing a champion 1,200-pound steer. The unique quality of this




**The Gossen Ultra Spot.**

**It keeps your eye on the subject.**

The new Gossen Ultra Spot is the only 1° spotmeter to show all of the exposure data right in the finder. So there's no time wasted checking separate scales or dials. And more time to get just the expression and pose you want.

It automatically averages up to 10 spots in a scene, so you can quickly capture extremes of contrast – without bracketing.

And it's an equally precise and fast-handling 1° flashmeter, fill-in flash-meter, Zone System meter and more.

See the Ultra Spot at your Bogen dealer. Or write: Bogen Photo Corp., 565 E. Crescent Avenue, P.O. Box 506, Ramsey, NJ 07446-0506. (201) 818-9500.

**bogen**

We don't sell anything we wouldn't buy ourselves.

More info? Circle 47

area has not only gained notoriety in the state of Wisconsin, but it has been the backdrop for several merit prints. No chain or department store studio can provide this type of photography opportunity.

Another major outdoor studio structure is our outdoor pavilion. It is enclosed with barnwood on one side and cedar trees on the other. The roof was made with heavy white-translucent corrugated-fiberglass and extends over the edges by 3 feet. The framework, constructed of large, weathered barn beams with fast-growing grapevines, creates numerous posing sites. The opposite side of the wall incorporates surfaces which are completely different. The north side has a rough cedar-painted surface, and the side facing south, is covered with criss-cross lattice weave supporting fast growing kiwi vines. The north side of the structure also includes large garage storage-style hangers on which 4x8-inch panels are hung. We use an assortment of surfaces on the panels, including brick, stucco, plaster, and planking, to provide a variety of senior portrait backgrounds.

The protection of the overhanging-pavilion and barn roofs, enables us to conduct photography sessions on rainy days, and a small flash unit, hidden under the rafters and fired by a ratio-strobe, induce catch-light to the eyes.

Because clients desire new, innovative sites, we constantly add them to our park. Our studio is presently adding a white gazebo bridal area and planning a brick arch addition to one of our patio sites.

It is important to plan large space areas, as well as intimate sites. We use several small spots, which have room for only a park bench, for many engagement photo sessions. The popularity of senior portraits with motorcycles, automobiles, boats, and trucks keep our vehicle areas, which are located in front of several sites, bustling during summer months.

The heavy overhead-canopy, formed by a large row of mature maple trees, combined with the unobstructed light from the northern sky, give beautiful specularity on vehicles. We built a light-tent from 4x8-inch PVC frames, and covered it with frosted-greenhouse plastic to photograph truck-size product photography assignments.

When the site development nears completion, the job doesn't. There is always a need for upgrading, repairs, and replanting. Although this is hard work, it recycles our creativity every year. By the end of fall and the senior season, our staff is tired. But when January rolls around, each staff member contributes suggestions for new sites and structures. When the snow clears, the crews are eager to put their new ideas in action by building a new structure or improving an old one.

Backyard photo park materials don't have to be expensive. In fact, we prefer the character of old weathered wood over new lumber. We place local newspaper ads offering landowners money to allow us to tear down old, vacant farm buildings. Trips to yard sales and rummages furnished props, such as wagon wheels, oak barrels, an old harness tack, and chairs for our sets.

In addition, plants don't have to be nursery-potted. A few dollars and permission from landowners, enabled us to dig wild red dogwood, cedar, willow, bittersweet, and pine seedlings for our landscape when we could not afford new oriental varieties.

Our long-range planning program includes a second studio which my son, John David, will manage. We purchased 2.5-acres of woods located on lake frontage. Trails and family sites already exist and we are enhancing our land with additional plantings. When the large modern studio complex is complete, it will incorporate a north-facing window light studio, year-round atrium, and a commercial camera room with drive-in facilities. But, it will first have dozens of outdoor photographic locations in the adjacent photographic park.

The development of a backyard photographic studio park can provide photographers with an edge over competition, as well as a source of pride and inspiration.



*David C. Wacker, CPP, has owned Photographs by J.D. Studio, Clintonville, Wisconsin, since 1984. A professional photographer since 1958, Wacker holds degrees in photography, chemistry, and biology, and taught public school photography and science for 22 years.*

Stump, Early Morning Mist, Emerald Lake, Canada

© 1988 John Sexton. All Rights Reserved



# JOHN SEXTON ON JOBO

"I strive for perfection and accept excellence. The initial processing run in my Jobo Expert drum gave me perfect results. My skepticism vanished. My Jobo system has revolutionized my life — it works every time!"

*— John Sexton*



Photograph by Brad Cole

*For further information about JOBO systems, call 1-800-627-5511 and request Literature Pack #33.*

JOBO Photochemie

P.O. Box 3721 • Ann Arbor, MI 48106 • 1-313-995-4192

More info? Circle 48

# Anatomy of a portrait sale

## Creative setting boosts studio sales

By Chloe Beeson Blom

People buy emotionally—then justify rationally," says the marketing book, *The Bestseller*. Basic to all portrait sales is to provide an exciting emotional experience for the client, orchestrated by the studio staff. It's what I call "creative" selling.

Creative selling reaches into the client's soul, stirring him, moving him—skillfully appealing to as many of the senses as possible. Playing a part in the process is the warmth and sensitivity of the salesperson, the ambience of the viewing room, the musical background provided during a skillful dissolving of one projected image into another.

In studio sales, we, as photographers, have a built-in advantage over our clients—we photograph loved ones. However, one has to carefully set the stage and sell with a plan.

At the initial subject consultation—before the photography session ever begins—I create that level of expectancy in our clients as I prepare them for the sitting. The clothing, props, make-up and "the look" that the client and I have selected are all part of that groundwork necessary for a memorable photographic experience.

For successful portrait sales, it's vital to build on all that emotion generated earlier. I explain to the client, in advance, exactly what to expect during this viewing session. As the session begins, I'll say something positive about the subjects, chat a minute—help them sit back, relax, and enjoy the session.

Ultimately, I spend as much time guiding our clients through a sale, as we do in the photography session. In an age where service is notably lacking, I am really saying to my clients: "You are special. You deserve an hour of my time. I will guide you in the selection of your portraits".

Our studio offers the entire presentation in a 4x5 Art Leather 600F Reversible Album, which can be ordered in quantity and kept in stock in two spine widths to accommodate up to 16 or 24 pictures. Our clients love these albums—they consider the book a photographic study of their family, child, baby, or whomever was photographed. I tell them the preview presentation album is only available for purchase at the time of the viewing appointment to create a sense of expediency, and I assure them that this miniature album will be presented with the final order.

Initially, the portraits are created, using a Mamiya RB67 medium-format camera, primarily with a 180mm lens on Kodak Vericolor VPS III 120 or 220 or Kodak T-Max 100 Professional film, and then sent to the lab, where the film is processed and transpreview slides are made. The uncut, already-processed roll of Kodak Vericolor VPS III 120 or 220 Professional film is then sent back to the lab for paper previews.

The "basic" studio projection room should, at the minimum, employ two slide projectors, with zoom lenses, audio tape deck, and a cart to hold the projectors and tape player, plus a white, seamless paper "projection screen".

The "ultimate" projection room, however, might consist of a special viewing room, decorated in designer colors, plus two zoom lens slide projectors and dissolve system housed in a built-in cabinet with a stereo sound unit. Additional elements might include sample framed canvas portraits, illuminated by ceiling eyeball lighting with adjustable dimmer switch controls, plus a black fabric-covered wall with beige, print-size Gatorboard sheets serving as a projection screen, various sizing boards for the portrait projection, and a selection of sample frame corners on both sides of the screen providing examples of portrait framing possibilities.

After presenting all the edited slides with music and dissolve, I show the client transparencies of "like" composition, side by side using two projectors, with my favorite one presented first. I tell the clients to select the one they prefer, based on *expression*. I direct them into making a series of positive decisions, holding their favorite from each composition. This step leads easily to "the closing".

With six to 10 favorites selected at this point, I may either sell an Art Leather 8x10 600F Reversible Album or proceed

*"We Two," a 1988 PP of A General Collection Print, by John L. Blom, M. Photog., was designed for a client who wanted a "painterly" look. It was created with a Mamiya RB67 medium-format camera with an f/4.5 180mm lens and a Harrison No. 5 Black Dot diffusion filter. The image was created in the late afternoon, using an exposure of f/4.5 for 1/60 second using a Sunpak 555 strobe set at auto f/9.5 as a "wink light".*



to the next editing step. The goal is to guide client towards selecting a wall-size portrait, but in the process they may also wind up choosing an entire album of favorites. I remind the client to look for the *feeling*, the *composition*, as well as the *expression* in the previews, and guide them to choose their top three favorites per grouping. This editing process should last from 10-25 minutes, depending on the number of previews.

When sizing the portrait, always present the transparencies in as large a format as possible. I determine the size range for the portrait and begin at the largest size with no portrait image larger than actual head size, and show it. A client once asked me, "What size is that?" It was 40x60 inches, and she bought it on the spot.

I love a light atmosphere with good rapport—the client responds to you in a warm, positive way, and it is easier to sell. I always hand the client the price book, which gives him a sense of control. I don't like to quote prices, anyway. Instead, I emphasize the photograph's placement in the home, reminding clients that too small a size diminishes the impact of the portrait. When pleased with the projected image, clients can justify the cost rationally and then go on to select smaller sizes.

I always have about 20 to 40 frame corners with fabric liners displayed in the projection room. With the projected image of the portrait on the sizing board, the frame corner is put around the image, and an appropriate frame is strongly encouraged. I emphasize how exciting and convenient it is to pick up their custom-framed portrait within six weeks. If the client is hesitant to make a decision at this time, be a bit "pushy" and suggest a few frames that would enhance the portrait. Also, be sure to ask clients about their personal decor. If they say, "eclectic," almost anything that looks good on the portrait will work in the home.

After tabulating the total order, I express my confidence in the beauty of the finished portrait, reassuring the client that they made the right decisions, and that I thoroughly enjoyed working with them.

When I consider the entire portrait sale process, I could not imagine presenting our images any other way. Recently, one of our clients visited a Los Angeles photography studio with a friend to help her preview and select her portrait proofs. The entire experience was extremely frustrating, said our client. Why? The session had "one projector, no music, no album presentation, no client-photographer rapport, no emotion, no appeal to the senses, whatever"—in short—creative selling was *not* happening.

If creative selling *is* happening, the profits will automatically reflect it. The first year our studio used this method to present images, the gross sales increase was $30,000 over the previous year—with no significant price hike, no addition in staff, and without additional portrait sittings.

Remember—the success of each and every portrait sales session should be a goal you personally set for yourself. Draw your client into the beauty of the presentation experience and your studio portrait sales will soar.



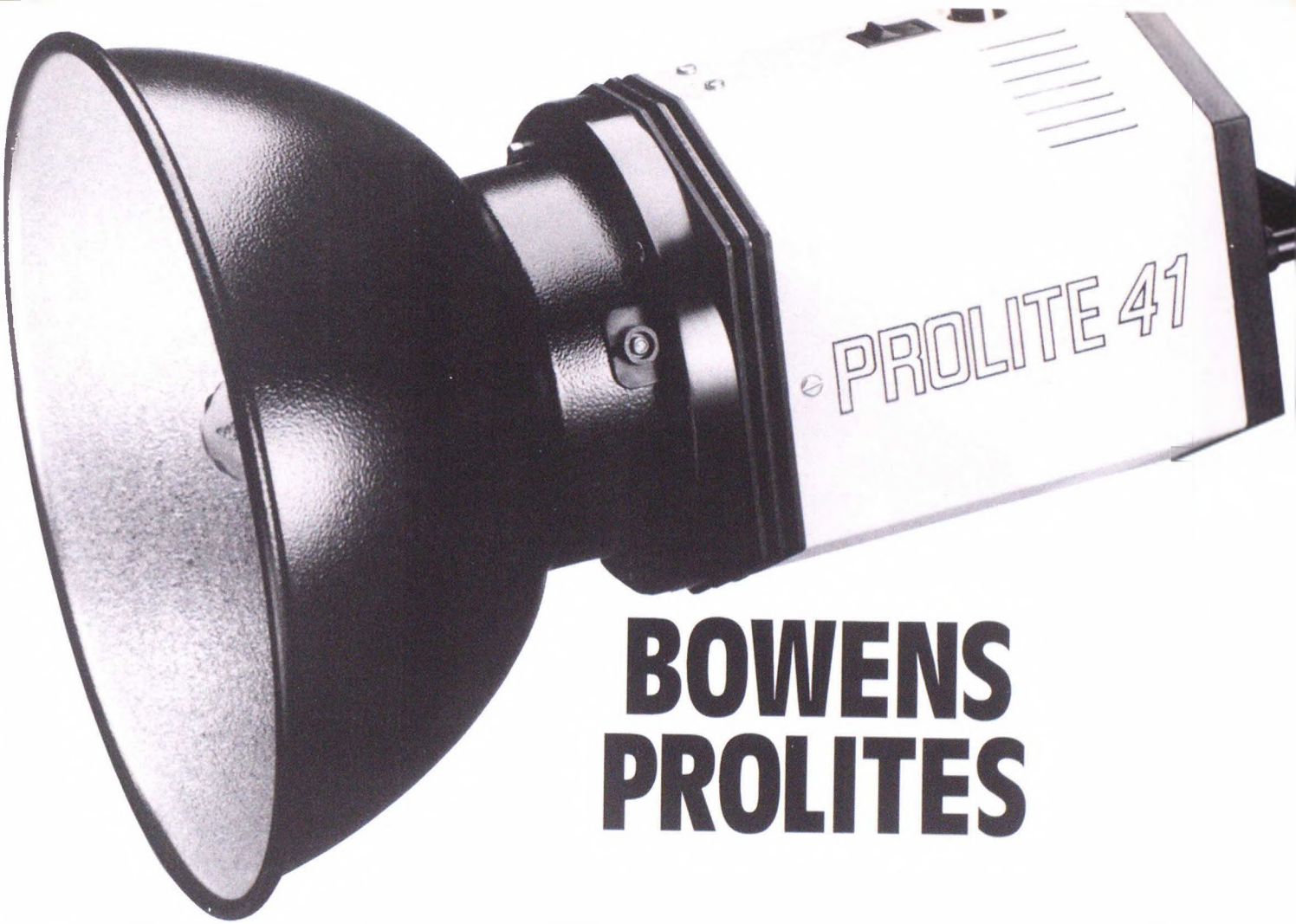
*Studio projection room photo by John L. Blom, M.Photog., features a built-in cabinet, housing two Kodak Ektagraphic III projectors with a f/3.5 100 to 150mm FF Zoom lens and a Sharp professional stereo double cassette recorder with sync channel.*



*A well-tooled projection room can double as a studio gallery and appointment area.*



*PP of A members Chloe Beeson Blom, and her husband, John L. Blom, M.Photog., operate John L. Blom Custom Photography, Ltd., in Corona del Mar, California. Winners of four 1989 PP of A merit print awards, their popular "Children's Photography" workshop is scheduled for the July, 1990 PP of A 99th International Exposition of Professional Photography, 38th National Industrial Photographic Conference, Las Vegas, Nevada.*



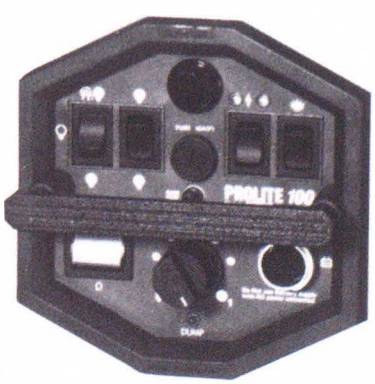

# BOWENS PROLITES

## Shaping the future of professional flash.

The system is new. The performance is legendary.

Bowens Prolite studio flash units offer a unique combination of leading edge technology, outstanding versatility and solid value.

Created by the world's leading supplier of studio flash equipment, the distinctive self-contained Bowens Prolite series consists of six rugged, dependable models. Each model is designed to meet specific light output specifications – from 150 to 1000 ws. And every Prolite reflects a commitment to excellence that has made Bowens the choice of top professionals around the world.




See them for yourself at your dealer or write: Bogen Photo Corp., 565 E. Crescent Ave., P.O. Box 506, Ramsey, NJ 07446-0506. (201) 818-9500.

**bogen**

We don't sell anything we wouldn't buy ourselves.

More info? Circle 49



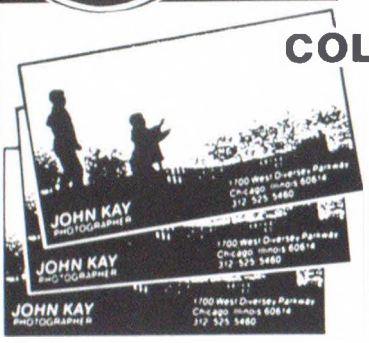
# Cameo Color

1700 WEST DIVERSEY PARKWAY / CHICAGO, ILLINOIS 60614 / PH: 312-525-5460

**THE CAMEO EXTRA TOUCH**

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!**

## COLOR PHOTO BUSINESS CARDS

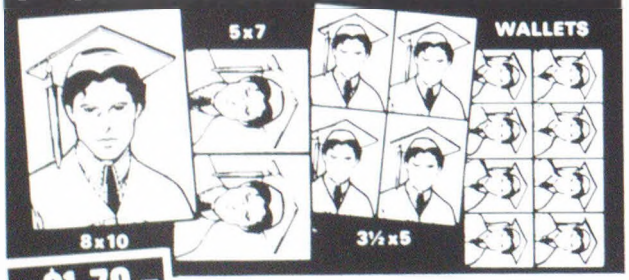



**$20.00 – FOR 250 –**

*Copy negative, film negative, print

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.*

## 8" COLOR PORTRAIT PACKAGES




**– $1.70 – PER UNIT IN ANY QUANTITIES**

Our skilled technicians use Kodak Video Analyzers and the latest Lucht printers to produce excellent quality color and density matched prints.
10 Exposure minimum on 8" package. Write for details.
Film processing not included.

## 5" PACKAGE PRINTING ...

Ideal for Proms, Dances, School and etc.

UNITS ARE

| | |
|---|---|
| 1 5x7 | 1 UNIT |
| 2 3½x5 | 1 UNIT |
| 4 Wallets | 1 UNIT |
| 9 Subwallets | 1 UNIT |
| 16 Friendship | 1 UNIT |



| | |
|---|---|
| 1 Unit per negative | $4.35 |
| 2 Units per negative | 75 |
| 3 Units per negative | 60 |
| 4 Units per negative | 50 |

20 Exposures minimum – write for details

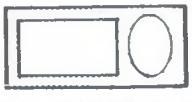
## MEMORY SETS

– NO EXTRA CHARGE FOR MOUNTS –

Unique new package for you to sell: (5x7 plus 3½x5) or 8x10 plus 5x7s. Mounts are included. (5x7 specify vertical or horizontal folder.

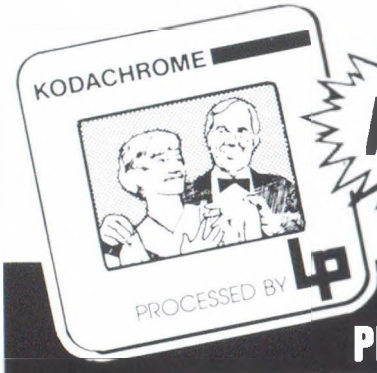


7x5 or 3½x5 only



10x8 5x7 or 7x5 3½x5

**PRICED FROM ... $1.75 PER SET**




**Now!**

## FEATURING PROFESSIONAL KODACHROME SLIDE FILM PROCESSING by LA SALLE PHOTO

**35mm 24 Exp. processed and mounted in 2x2 cardboard mts. $4.00**

**35mm 24 Exp. processed and mounted in 2x2 cardboard mts. $5.25**

PUSH PROCESSING OF KODACHROME –

½-STOP, 1-STOP, or 1⅓-STOP PUSH PROCESSING available at $5.00 additional per roll.



## AUTO-PORTRAIT & COMMERCIAL PRINTS

Excellent Quality Video Analyzed Automated Enlargements from Color Negatives or Transparencies.

These economy enlargements are ideal where dodging or burning in are not required.

| QTY. | 16x20 | 16x24 | 20x24 | 20x30 |
|---|---|---|---|---|
| **1** | **$13.50** | **$17.00** | **$21.00** | **$30.00** |
| 10+ | $10.20 | $12.75 | $15.75 | $22.50 |
| 25+ | $9.75 | $12.25 | $15.00 | $21.60 |
| 50+ | $8.40 | $11.00 | $13.70 | $19.50 |

PRICES IN THIS AD SUBJECT TO CHANGE WITHOUT NOTICE.

**TERMS:** 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 50



*Using ID-11 Plus developer with Ilford HP5 Plus film, when fine-grained negatives are required, provides good shadow separation and highlight brightness, as indicated in "Lazy Afternoon".*

# Ilford HP-5 Plus

## Black-and-white ISO 400 film is greatly improved

**By Don Emmerich**
M.Photog.Cr.

Photographers who review current issues of fashion magazines, will need only one glance to recognize that black-and-white photography has made a comeback. While only two years ago, black-and-white film sales were on the decline, today, Madison Avenue executives commission commercial photographers to create trendy black-and-white ads.

Not only has black-and-white photography riveted the commercial industry, it has been examined by many well-known business magazines as well. For example, an October 17, 1989, *Wall Street Journal* article quoted *Professional Photographer* editor Alfred DeBat on black-and-white photography trends. "It's got a classic spirit and carries over emotionally. That's the appeal." The article went on to say, "the biggest beneficiary of the black-and-white revival is likely to be International Paper Company's Ilford Division, known in the industry for its premium products. Sales of Ilford's four varieties of black-and-white film this year are outpacing growth in the overall market."

As indicated in the article, black-and-white film processing increased 24 percent—up to 18.7 million rolls—last year. With Ilford transcending the overall market, it's not surprising that the company improved the performance of its black-and-white films, including the recently released HP5 Plus.

Ilford claims that its HP5 Plus, an ISO 400 panchromatic black-and-white film, incorporates improved grain structure yielding a greater sharpness with better push characteristics. The company is slating this product as a general-purpose film for photographing in available light.

Ilford attained advancement in its HP5 Plus films by refining conventional crystal-



*"Domain," shows Ilford HP5 Plus film's ability to record highlight detail and shadow separation.*

growth technology, resulting in better performance while still maintaining the versatility in processing, and yielding the film's technical ability to provide a film speed up to E.I. 3200. The change is evident by the color difference of the film base when compared to Ilford FP4 or PAN F films. When combining a higher than ISO 400 film speed with one of the special developers designed for push processing, it is possible to achieve an effective speed of E.I. 3200, and maintain better results than previously possible with HP5. This is particularly important when photographing sporting events, because photographers can effectively use only one film, and if lighting conditions change to a lower level during a shoot, which demands greater film sensitivity, photographers do not sacrifice image quality when using HP5 Plus.

I performed various exposure tests with varied lighting conditions, as well as "pushability" in a variety of developer combinations, to achieve a better overall analysis of HP5 Plus film performance, as indicated in the examples I selected. However, due to the magazine reproduction process, some of the subtleties in edge sharpness, detail, and contrast on the original prints are lost. I photographed all the test images with a Nikon F4 35mm camera, because currently, HP5 Plus is available only in 20- and 36-exposure, DX-coded 35mm cassettes and 30-meter bulk lengths. The company plans to release 120, 220, and sheet film sizes later this year.

The image "Solitude" reveals HP5 Plus film's versatility, particularly when used with hand-held available light. My primary light source was diffused lighting, in addition to strong directional reflections cast from several downtown Boston high-rises. I used a manual f/2.8 55mm Macro Nikkor lens, which is a flat-field lens which provides edge-to-edge sharpness without distortions. I exposed the image at f/2.8 for 1/60 second and processed the film for highlights by increasing the strength of the Ilfotec HC developer to 1:12 at 68°F for 6 minutes. The only print highlight that required "burning" was the lady's hand bag. Although the concentrated developer increases the grain effect, it was not a problem because of the film's increased edge sharpness, particularly since the image was created from a 12.8X magnification.

All films require precise metering and proper development to produce ideal images, yet when I photographed "Domain," I set my camera to automatic so it could set the exposure, which was f/4 at 1/60 second. This afforded me the op-

portunity to see how well this film performs with a wide contrast range under poor exposure values and processing. The highlights were printable, and maintained incredible detail and shadow separation through the entire range. The exceptional performance fine-grained emulsion, good edge contrast, sharpness, and brightness range of this photograph, illustrates how well HP5 Plus can reproduce.

HP5 Plus is an excellent film for photographers unfamiliar with the Zone System to use. The Zone System identifies various tone qualities. The "Domain" negative was printed on a Multigrade III paper and the recorded highlight detail and shadow separation created from HP5 Plus, proves that this film is simple to use. Any film that doesn't readily obstruct highlights with variance of exposure or processing time, while still maintaining good contrast, proves this point.

For one of the tests I conducted to deliberately overexpose the film, I rated the film at E.I. 100, and processed it as if it were exposed at E.I. 400. This deliberate two-f/stop overexposure lowered the negative's contrast, but maintained the detail in the highlights without additional printing compensation. I find that the ability of HP5 Plus to maintain highlight detail is one of its better attributes, and when used with the Zone System, the film and developer's characteristics can be optimized.

I photographed "Lazy Afternoon" to maximize the sharpness of HP5 Plus with ID-11 Plus developer. At 4.5X magnification, I achieved a wide range of tones and pleasing tonal quality. To maximize the film's sharpness, I developed it in Ilford ID-211 Plus developer, using a 1:3 dilution, at 70°F for 23 minutes. I suggest using ID-11 Plus when fine-grained negatives are required without emulsion speed loss because this developer provides nice shadow separation and highlight brightness.

With many black-and-white films, the difference between a manufacturer's ISO 100 and 400 speed film is significant. The noticeable difference between the older version HP5 and FP4 is also substantial. However, with this newer emulsion, there is a minor difference between FP4 and new HP5 Plus films. I made several duplicate prints from Ilford HP5 Plus, FP4, and PAN F films, and asked 17 photographers to select the print and negative they believed contained the best grain, edge sharpness, and contrast. The results were unanimous. PAN F films had the overall performance. However, we were split on the choice between FP4 and HP5 Plus. Fifty seven percent preferred the HP5 Plus images and negatives over FP4. Although the 43 percent that selected FP4 believed that the FP4 and HP5 Plus were extremely close. However, when I informed them that the HP5 Plus was two f/stops faster than the FP4 tests, the majority of the 43 percent of photographers who selected FP4 changed their selection to HP5 Plus. The reason is simple. Let's say we had an exposure of f/2.8, using a lens with a maximum aperture of f/2.8, and ISO 100 film. The new film offers two f/stops reduction in exposure for an f/5.6 working aperture. At this stop-down aperture, lens performance is better than at f/2.8. With the improved performance of HP5 Plus in the film's emulsion, and the benefits from working two f/stops faster, I don't plan to use medium-speed film, such as FP4, for my location assignments.

Before proceeding, a brief explanation of the Zone System may be helpful: Zone I, generally a density of 0.10 above base fog, is black with no detail, and Zone VIII is highlight with slight detail. Zone IX is highlight with no detail, and Zone V is 18 percent gray with a 0.75 ± .05 density. This produces negatives which ideally print on a Grade No. 2 fiber-base paper to a Grade No. 3 multigrade paper RC, such as Ilford Multigrade Deluxe III, which was reviewed in the November 1989, *Professional Photographer*.

All of the images reproduced for this article were exposed and processed to yield a negative density between 1.20 to 1.30 on a diffusion enlarger for Zone I through VIII, above a base fog.

HP5 Plus responds well in a wide range of film developers, making it easy to optimize this film to existing chemical processes. It is also simple to exploit specific film characteristics for grain, sharpness, or speed with one of the specialized chemistries. Ilfotec HC, a liquid concentrate, makes the most out of the film's performance. When pushing the film to E.I. 1600 or E.I. 3200, Ilfotec HC yielded the best image quality and finest grain. I have listed some of the various developer/film speed combinations that work with the film so readers can use and develop the film into their own processes.

When processing film, I presoak the film for about 1 minute prior to adding the developer for better consistency, and use more than the suggested 5-minute processing time. Agitation is only one inversion every 30 seconds in a Paterson tank, and this style of processing suits my particular tastes. I found that the minimal inversion controls the contrasts, particularly when using a more aggressive developer. Many photographers who use this processing style may find a need to

**HP5 PLUS**
**Development times at 68°F**

| Developer | Dilution | ISO 400 | ISO 800 | ISO 1600 | ISO 3200 |
|---|---|---|---|---|---|
| Ilfotec HC | 1:15 | 3.5 | 5.0 | 7.5 | 11.0 |
| | 1:31 | 6.5 | 9.5 | 14.0 | ----- |
| ID-11 Plus | Stock | 7.5 | 10.5 | 14.0 | ----- |
| | 1:1 | 13.0 | 16.5 | ----- | ----- |
| | 1:3 | 23.0 | ----- | ----- | ----- |
| Microphen | Stock | 6.5 | 8.0 | 11.0 | 16.0 |
| | 1:1 | 12.0 | 15.0 | ----- | ----- |
| | 1:3 | 23.0 | ----- | ----- | ----- |
| Perceptol | Stock | 11.0 | ----- | ----- | ----- |
| | 1:1 | 15.0 | ----- | ----- | ----- |
| | 1:3 | 25.0 | ----- | ----- | ----- |
| Universal | 1:9 | 7.0 | 8.5 | 14.0 | ----- |
| | 1:14 | 9.5 | 14.0 | ----- | ----- |
| Kodak D-76 | Stock | 7.5 | 9.5 | 12.5 | ----- |
| | 1:1 | 11.0 | 13.0 | ----- | ----- |
| | 1:3 | 22.0 | ----- | ----- | ----- |
| Kodak HC-110 | A | 2.5 | 3.75 | 5.5 | 9.5 |
| | B | 5.0 | 7.5 | 11.0 | ----- |
| Kodak T-MAX | 1:4 | 6.5 | 8.0 | 9.5 | 11.5 |
| Ultrafin | 1:10 | 7.5 | 10.0 | ----- | ----- |
| | 1:20 | 16.0 | ----- | ----- | ----- |
| Acufine | Stock | 4.5 | 6.5 | 9.5 | ----- |
| Agfa Rodinal | 1:25 | 6.0 | 8.0 | ----- | ----- |



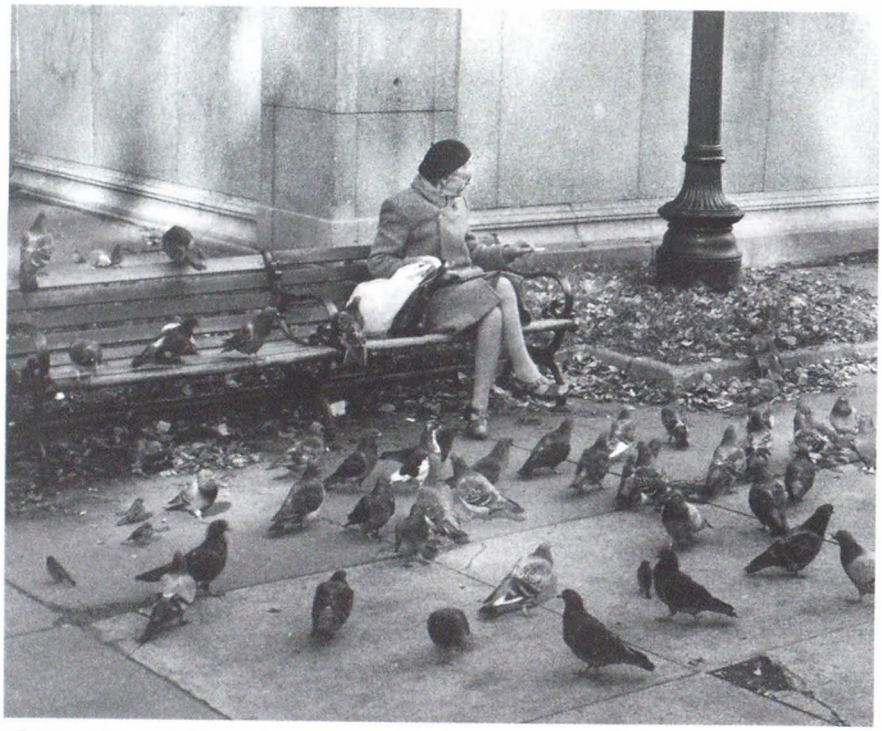
**Nothing gives you a hand like Bogen's Magic Arm.**

Using the Magic Arm is like having an extra arm but with 90° pivotable and 360° rotatable wrist and shoulder and a 360° rotatable elbow in the relaxed position joints can be moved to any desired position. A firm turning of a single control handle locks all joints securely—like magic. Holds cameras, small strobes, gobos, reflectors, etc. See your dealer or write Bogen Photo Corp., 565 E. Crescent Ave., P.O. Box 506 Ramsey, N.J. 07446-0506.

**bogen**

**We don't sell anything we wouldn't buy ourselves.**

More info? Circle 51



*"Solitude," reveals Ilford HP5 Plus film's versatility when used with hand-held available light.*

increase processing times, or the temperature by 2°F (70°F), to yield good printable negatives. These manual processing times are a good starting point when testing film before fine-tuning both exposures and processing times to yeild negatives that produce the desired density.

Some developers optimize specific characteristics from HP5 Plus. ID-11 Plus stock and Ilfotec HC dilution 1:31 at E.I. 400 and E.I. 800, and dilution 1:15 for an E.I. 1600 and E.I. 3200, are the two developers for best overall image quality. The finest grain can be achieved with Ilfotec HC dilution 1:15, and if maximum sharpness is required, ID-11 Plus dilution 1:3 is an excellent choice.

Once the film has been developed, it should be rinsed in water, according to Ilford. I prefer to use a very mild stop bath for 10 seconds, followed by a short water rinse. I then fix HP5 Plus in Ilford Universal fixer for 2-4 minutes at 68°F. When using a hardener, the film should be fixed for 4 minutes. A final wash time in running water for 5 to 10 minutes should then be performed. To help shorter wet times, I advise using a hypo clearing bath, which speeds up the removal of salts and shortens wash times.

It is important to keep all water baths and chemical developments at a ± 3°F, to avoid reticulation. Reticulation is very often mistaken for grain, and often leads to misjudging a film's performance due to sloppy darkroom techniques. Once the film has been washed, using a wetting agent aids in attaining uniform air drying at 104°F.

HP5 Plus is a definite improvement with a fine-grained emulsion yielding good edge contrast and sharpness, resulting in excellent image quality. These characteristics produce prints with excellent brightness and tonal range from properly exposed negatives.



*Don Emmerich, M.Photog.Cr., is technical editor of Professional Photographer and co-operator of Emmerich Photography, Denver. His clients include Avis, Mobil Oil Company, Buick Motors, and IBM. The award-winning photographer has several portraits showcased in the PP of A Loan Collection and presents seminars on commercial photography and technical photography subjects.*

**Bogen Cine/Video Tripod Systems.**

**Best performance in a supporting role.**

Ask your dealer or write: Bogen Photo Corp., 565 E. Crescent Ave., P.O. Box 506, Ramsey, NJ 07446-0506. 201-818-9500.



**bogen**

We don't sell anything we wouldn't buy ourselves.

More info? Circle 52

# The eye of John Sexton. The lens of Nikon.

To create the images made by John Sexton takes a rare, critical eye. That's why what Sexton has to say about Nikon's Nikkor Large Format lenses is so revealing.

"They're so sharp, it's scary. I focus, and the entire image, including the edges, is critically sharp."

Sexton is impressed by each Nikkor's ability to show subtle details in his images.

"When I switched to Nikon lenses in 1980, the increase in contrast was dramatic. I actually had to decrease developing time. Yet, at the same time, I was seeing much better tonal separation."

"Without question," Sexton says, "these are the best lenses I've ever used."

Perhaps that's why he used them so extensively in his magnificent new book, "Quiet Light".

Nikkor Large Format lenses, in focal lengths from 65mm to 1200mm, are available exclusively through Nikon Advanced Systems (NAS) Dealers.








Nikon
We take the world's greatest pictures.

Nikon Advanced Systems Dealer

For more information write: Dept. N16, Nikon Inc., 19601 Hamilton Ave., Torrance, CA 90502-1309 © 1988 Nikon Inc.

© 1987 John Sexton, Rocks, shoreline, dusk. Pemaquid Point, Maine © 1985 John Sexton, Rice field and pine forest, Japan © 1988 John Sexton

# Kodak Readyload packets

## Adds convenience to large-format camera use

**By Don Emmerich**
M.Photog.Cr.

The days of storing stacks of film holders in the studio or carrying and loading bulky film holders on location may be obsolete since Kodak introduced Readyload sheet film packets.

Polaroid developed the first packet sheet film product, the Polaroid Professional Chrome transparency film for 4x5 Polaroid Model No. 545 holders. Although an innovative and useful product, many photographers preferred loading holders with films of their choice, and Polaroid 4x5 Professional Chrome, the only conventional film available in this system, was used only as a backup.

Kodak improved the Polaroid film packet concept by designing similar dust-free packets, each containing two sheets of preloaded film. This invaluable tool for field work also saves camera bag space, and guards against possible image imperfections from loading dust into film holders on location. The space considerations are impressive; for example, 60 Readyload packets containing 120 sheets of film occupy the same space as 10 conventional film holders, and weigh considerably less than 60 loaded 4x5 film holders.

Readyloads are easy to use, just insert a packet in the holder, pull the cover envelope out, and make the exposure. To expose the second sheet of film, slide the cover envelope back into its protective position, remove and turn over the packet. Then reinsert it and repeat the procedure for the second exposure. To avoid re-exposure, each side of the packet is clearly marked side "A" or "B".

Although Readyloads also function in Polaroid Model No. 545 holders, Kodak specially designed a holder for Readyload film packets, which lists at $50. The smaller, lighter Kodak holder incorporates a spring-loaded pressure plate to hold the film flat across the film plane for optimum image quality. I prefer the Kodak Readyload holder with Readyload film; however, when I go on location, I carry a Polaroid holder for Polaroid instant proofs, which I use for lighting and view camera focus verifications.

Another strong Readyload feature is the expanded choice of films. Now three emulsions are available: Kodak Vericolor HC Professional film, a "commercial" contrast color negative film with excellent color saturation; black-and-white Kodak T-Max 100 Professional film, a fine-grain, high-speed film with expanded exposure and development latitude, and Kodak Ektachrome 100 Plus EPP, one of the sharpest and highest color-saturated E-6 transparency films.

Of course, film packets are more expensive than a 50-sheet box of film—since packaging two sheets of film in a disposable film packet adds to the cost—but the simplicity of packet packaging of the film is a worthwhile tradeoff. However, be aware that some professional labs charge a supplemental fee for processing Readyload packet film because of additional handling on their end.

I also expand my emulsion options by reloading the empty packets with films of my choice. I place a small strip of double-back tape on the inside jacket of an old Readyload packet, then, in the darkroom, I place a sheet of film on the tape and slide the packet closed. I then mark the packet with the name of the loaded film before going out on assignment. This method works well when I am unable to carry a large quantity of heavy film backs on location. Although I do not experience alignment or fogging problems with this method, I discard the packets after three reuses.

Readyload packets opened new frontiers for photographers who rarely use large-format cameras. The initial cost for 25 holders, at $10 each, makes 4x5-inch format photography impractical for the occasional user. But with the practical and user-friendly Readyload film holders and packets, photographers no longer need darkrooms or changing tents and film holders to create 4x5-format images.




*Re-using a Kodak Readyload Packet permits the use of any 4x5 sheet film emulsion.*

Professional Photographer *Technical Editor Don Emmerich acknowledges the help provided by Steven Emmerich for test assistance, and Eastman Kodak TSR Tom Hissong for technical assistance in preparation of this article.*

# Watch the Stars Come Out in Chicago!

PHOTO MIDWEST '90

**April 6-8, 1990**
**Friday – Sunday**
**McCormick Place North**
**Chicago, Illinois**

You won't need a telescope to see industry *luminaries*. You'll find them presenting seminars and workshops at PHOTO Midwest '90...along with a *galaxy* of *superstars*. Plus rising *stars* like fashion photographer Tom Maday and panoramic expert Mark Segal. They're ready to share everything they know about self-promotion, lighting, effective portfolios, creativity, management and much more.

Come get your first look at the technology and techniques of the nineties at PHOTO Midwest — the #1 exhibition and forum in the country...perhaps in the entire *universe!* It's professional photography's comprehensive showcase for products, services and equipment. Everything you need to build a portfolio and career you can be proud of.

You'll also enjoy a variety of special events including Studio Tours and the Saturday Night Bash, special seminars by leading industry associations. Plus a special night time presentation with the *stellar* Victor Skrebneski.

Become a *shooting star*, come to PHOTO Midwest! For full details, clip and mail the coupon or call: 203.852.0500, ext 124 FAX: 203.838.3710. PHOTO Midwest '90 is sponsored by PHOTO DISTRICT NEWS and managed by Conference Management Corporation.

Send to:
CMC/PHOTO Midwest '90
200 Connecticut Avenue
Norwalk, CT 06856-4990

YES! I want to see and hear the *stars*! Please send me more information about PHOTO Midwest '90 as soon as possible!

☐ I would like to attend.

☐ I would like to exhibit.

Name _____

Title _____

Studio/Company _____

Address _____

City _____ State _____ Zip _____

Phone _____

PMW25

More info? Circle 53

# SOFTWARE UPDATE

New and updated software—designed to assist photographers with management, marketing, and darkroom techniques—is abundant. The following review lists four computer programs which simplify day-to-day business activities, enabling photographers to devote additional time to more lucrative and creative tasks.

## Darkroom program

**F/22 Press, Box 141, Leonia, NJ 07605; 201-568-6250.**

**Darkstar:** MS-DOS computers with 128K RAM, DOS 3.3. Apple II with Applesoft BASIC and 48K RAM, 2.0 and 3.0. Atari computers with Atari BASIC and 48K RAM. Commodore 64. $64.95. Designed by computer expert Bob Nadler, Darkstar enables photographers to determine correct exposure and filtration for a wide range of black-and-white and color printing situations. Darkstar also provides black-and-white film processing data that eliminates temperature control requirements. The menu-driven program offers 11 different problem-solving categories, including print density, magnification, lens aperture, neutral density factors, color balance, filter factors, emulsion batch changes, black-and-white paper grades, black-and-white paper types, variable contrast filters, and conversion of black-and-white film development times and temperatures. Each Darkstar program section poses a series of questions, calculates the answers, and presents suggestions when pertinent data is entered. For example, when the print density category is selected, Darkstar inquires whether the photograph is "too light" or "too dark," by how many f/stops, the original exposure time, and whether the photographer is printing from a negative or slide. Once Darkstar acquires the information, it calculates a new exposure time for a corrected print, at the same lens aperture as the previous print. If the exposure time is longer than 30 seconds, Darkstar also provides a shorter equivalent exposure by suggesting a longer lens aperture.

More Info? Circle 200

## Studio management programs

**20/20 Software, 17 Center Drive, Old Greenwich, CT 06870; 203-637-9939.**

**ProBill 5.0:** IBM PC, XT, AT, and clones; 512K RAM; two floppy disk drives or hard disk. $495. No demo disk, but free trial. The recently upgraded ProBill 5.0 allows photographers to set up customized estimates, invoices, statements, and checks. The invoicing specification feature prints invoices on any stationery or preprinted forms, handles up to 54 billing lines per invoice, automatically computes tax and commissions, and creates multiple copies of printed or reprinted invoices. The estimating feature, which includes tax, commission, and discounts, automatically converts estimates into invoices. The accounts receivable specification posts payments and bounced checks, and prepares account ledgers. A menu-driven program, ProBill provides built-in DOS services, a calendar, calculator, appointment book, and a "typewriter" feature which allows the user to type directly into the printer—even while printing invoices—for personal correspondence, envelope addressing, and memo writing, without switching to a word-processing program.

More Info? Circle 201

**Lorimer Industries, Ltd., 5355 Dumfries Street, Vancouver, B.C., V5P 3A3 Canada; 604-321-3395.**

**PhotoCat 2.0:** IBM PC and clones; 640K RAM; hard drive; standard dot matrix printer. $349.95 (shipping included). Designed for freelance photographers and small stock agencies, PhotoCat 2.0 catalogs images, maintains client files, prepares requests for photo guidelines, and creates formatted stock lists by categories. PhotoCat 2.0 also develops complete job submissions, including cover letters and lists of enclosed photos with subject descriptions. User-friendly menus and data entry screens are accompanied by a context-sensitive help feature. Each copy of PhotoCat 2.0 is customized for the user by incorporating and formatting the photographer's current query and cover letter formats with business stationery.

More Info? Circle 202

**Business Partner Software, 3025 West Highland Boulevard, Milwaukee, WI 53208; 414-933-3312.**

**Business Partner:** IBM PC, XT, AT, and clones with hard disk; 320K RAM. $995. Demo available for $50 (applicable toward purchase price); unconditional 30-day money-back guarantee. Business Partner is a complete business management software program which includes client management, marketing, job management, bookkeeping, equipment, stock photography, and multiuser options. Complete lessons, "pop-up" help screens, and telephone support assist the user through all major program features. Each section operates separately, so photographers can purchase them individually. Each category also integrates information with one another. For example, if the user enters a receipt in the bookkeeping section, the information automatically computes invoices, or if the user enters an address change on a company record, Business Partner updates all buyer's records. In addition, individual sections include smaller categories. For instance, the client section breakdown includes the following: tickler list category, which allows the photographer to input up to 18 customer contact dates and lists them in order; buyer records category, which allows users to search by "next contact" date, company name, or an individual's first or last name; company records category, which accommodates most foreign addresses and groups information by specialty or region; defaults and ranges category, which enables the user to enter default values for several fields and define a range of valid entries to help maintain file consistency; produce marketing file/list category, which includes dates for both direct mail and telemarketing purposes; and client update category, which provides a systematic method for updating vital client list information, including company address and staff member changes. The program also produces mail merge files that integrate with most word processors.

More Info? Circle 203

- Hunt's offers the consumer excellent prices on all major U.S.A. photographic brands.
- Hunt's doesn't sell grey market merchandise... we sell only U.S.A. warrantied products, complete from the manufacturer at no extra charge.
- Hunt's doesn't lead you in with a low price product, only to hard sell you high price accessory goods.

# W.B. HUNT CO

"NEW ENGLAND'S MOST UNUSUAL CAMERA STORE!"

SCHOOL, GOVERNMENT & CORPORATE PURCHASE ORDERS ACCEPTED. PLEASE CALL FOR INFORMATION!


FOR ORDERS CALL ANN OR JOHN AT:
W.B. HUNT CO., INC.
100 MAIN STREET
MELROSE, MA 02176
(617) 662-6685
MAIL ORDER HOURS: Mon.-Fri. 8 to 6


## STROBE EQUIPMENT

### novatron

| | |
|---|---|
| K-152-C Fun Kit | 335.20 |
| K-212-C Fun Kit | 375.20 |
| Model 150 Power Pack | 132.00 |
| Model 240 Power Pack | 180.00 |
| Model 500 Power Pack | 288.00 |
| Model 1000 Power Pack | 651.70 |
| Model 1600 Power Pack | 672.00 |
| 2000 Std. Head w/15' Cord | 88.00 |
| 2005 Std. Head w/25' Cord | 92.00 |
| 2010 Head w/1-stop | 132.30 |
| 2020 Head w/2-stop | 132.30 |
| 2030 Bare Tube Head | 128.00 |
| 2060 16" Soft Head | 136.00 |
| 2100 Std. Head w/15' Cord | 96.00 |
| 2105 Std. Head w/25' Cord | 100.00 |
| 2110 Head w/1-stop | 116.00 |
| 2120 Head w/2-stop | 116.00 |
| 2130 Bare Tube Head | 136.00 |
| 2133 3-way Switch Bare Tube | 140.00 |
| 2140 3-way Switch Reduce Hd. | 128.00 |
| 2142 Dual Head | 208.00 |
| 2144 Quad Head | 288.00 |
| 2160 16" Soft Head | 144.00 |
| 2000M Mono Lite 200 w/s | 212.00 |
| 400M Mono Lite 400 w/s | 296.00 |
| 120M-S Mono Lite w/slave | 160.00 |
| 240M-S Mono Lite w/slave | 212.00 |
| 6101 Carrying Case | 140.00 |
| 6801 Carrying Case | 188.00 |
| 2032 6" Reflector w/90 Cvr | 24.00 |
| 2034 16" Reflector w/100 Cvr | 36.00 |
| 4000-A Snoot | 25.60 |
| 4001-A Adjustable Snoot | 38.00 |
| 4010-A Barndoor | 42.00 |
| 4011-A 4 Way Barn Door | 54.40 |
| 4015 13'E.xtension Cord | 32.00 |
| 4025 25' Extension Cord | 36.00 |
| 4020-A Diffusion/Gel Holder | 22.00 |
| 4030 Slave | 76.80 |
| 5000 4' Back Light Stand | 36.00 |
| 5008 8' Light Stand | 35.20 |
| 5010 10' Light Stand | 40.00 |
| 5020 Hvy. Duty Light Stand | 88.00 |
| 15' Sync Cord | 9.60 |
| AC Cords | 4.80 |
| AC Cords Heavy Duty | 6.00 |
| Nova Kit (60-150-2C) | 375.20 |
| Nova Kit (60-240-2C) | 423.20 |
| Nova Kit (61-500-3C) | 799.20 |
| Nova Kit (68-1000-3C) | 1143.20 |
| Nova Kit (68-1600-3C) | 1279.20 |

Color Corrected Heads are Available for an Additional $9.00 each.

### Speedotron

SPEEDOTRON BLACK LINE

| | |
|---|---|
| 812 Power Supply | 673.20 |
| 1205 Power Supply | 990.00 |
| 2401B Power Supply | 1296.00 |
| 2403B Power Supply | 1496.00 |
| 102CC Light Unit | 281.60 |
| 103CC Light Unit | 264.00 |
| 104CC Light Unit | 624.80 |
| 105CC Light Unit | 924.00 |
| 106CC Light Unit | 422.40 |
| 14220 7" Universal Reflector | 17.60 |
| 14221 7" Univ. Black Reflector | 17.60 |
| 14225 11 1/2" Univ. Reflector | 22.00 |
| 14230 16" Universal Reflector | 24.64 |
| 24217 Barndoor for 7" Reflector | 24.64 |
| 24540 Barndoor for 11 1/2" Refl. | 33.44 |
| 24542 Barndoor for 16" Refl. | 45.76 |
| 25212 7" Gel Holder | 8.80 |
| 25214 11 1/2" Gel Holder | 13.20 |
| 25215 16" Gel Holder | 17.60 |
| 14241 Honeycomb Grid | 26.40 |
| 14209 Universal Snoot | 17.60 |
| 14250 Tube Tube Cover (for 102, 103 & 104 heads) | 17.60 |
| 14254 Flash Tube Cover (for 105 & 106 heads) | 22.88 |

SPEEDO BROWN LINE ALSO AVAILABLE!

### Lumedyne

| | |
|---|---|
| 001 Straight Cord Head | 83.60 |
| 002 Coiled Cord Head | 95.60 |
| 003M Modeling Lamp Head | 131.60 |
| 003Q 100Watt Modeling Lamp | 211.60 |
| 004M Coiled Model Lamp Head | 143.60 |
| 014 Single Trickle Charger | 14.85 |
| 017 Quick Trickle Charger | 43.65 |
| 024 Mini Battery | 64.00 |
| 025 Regular Battery | 120.00 |
| 026 Super Battery | 176.00 |
| 045 Swivel/Tilt Bounce | 18.00 |
| 053B Sunpak HV-Pack Syncycler | 78.80 |
| 053V Vivitar HV-Pack Syncycler | 78.80 |
| 053Q Turbo Cable Syncycler | 78.80 |
| 053R Obl. Connect | 90.80 |
| 054 High Speed Module | 112.00 |
| 065 Convert. Power Pack | 235.20 |
| 066X Fast Recycle Power Pack | 291.20 |
| 067 400-200-100 W/S Top Mod | 236.00 |
| 068 660 W/S Power Pack | 583.20 |
| 071 Booster Module | 112.00 |
| 072 Control Booster Module | 148.00 |
| 244 Complete System | 397.65 |
| 244X Complete System | 453.65 |

### Metz

| | |
|---|---|
| 30BCT4 | 83.82 |
| 32CT3 | 113.52 |
| 32CT4 | 158.40 |
| 32CT5 | 185.90 |
| 36CT3 | 204.60 |
| 45CT1 | 194.70 |
| 45CT1NC | 242.22 |
| 45CT3 | 236.84 |
| 45CT3NC | 283.87 |
| 45CT4 | 371.58 |
| 45CT4NC | 328.68 |
| 45CT5 | 324.06 |
| 45CT5NC | 371.58 |
| 60CT1 | 412.50 |
| 60CT1NC | 432.30 |
| 60CT4 | 512.18 |
| 60CT4NC | 531.96 |
| NC Battery Cluster w/Charger 45 Series | 77.60 |
| NC Battery Cluster Only 45 Series | 56.00 |
| NC Battery Charger Only 45 & 60 Series | 36.00 |
| Mecalux II Auto Slave | 48.00 |
| Heavy Duty Power Pack 45 Series | 114.18 |
| Dryfit Battery 60 Series | 74.40 |
| Nicad Batteries 60 Series | 97.80 |
| Reflex Screen | 47.95 |
| Coiled PC Cord 45CT1 | 12.76 |
| Coiled PC Cord 45CT3,4 | 12.76 |
| Coiled PC Cord 60CT4 | 12.76 |
| Coiled PC Cord 45CT5, 60CT1, 60CT2 | 12.76 |

### SUNPAK

| | |
|---|---|
| 544 Flash | 152.90 |
| 555 Flash | 185.90 |
| 622 Body | 229.00 |
| 622 Standard Head | 42.00 |
| 622 Zoom Head | 64.20 |
| 622 Diffused Head | 46.20 |
| 622 Bare Bulb Head | 119.00 |
| 622 Dedicated Remote Cord | 39.00 |
| CL-2 Nicad Cluster | 39.00 |
| Auto Slave | 33.25 |

### Vivitar

| | |
|---|---|
| 283 Flash | 71.50 |
| 285 HV Flash | 88.00 |
| 285 AF Flash | 79.90 |
| 636 AF Flash | 119.95 |
| PC-1 S.Shutter Cord | 7.15 |
| PC-31 Shutter Cord | 8.05 |

### lowel

WE CARRY A FULL LINE-CALL FOR PRICING.

HUNT'S IS NOW A FULL LINE DEALER OF:

NORMAN ENTERPRISES
STROBE EQUIPMENT

PLEASE CALL US FOR THE LOWEST PRICES!

## UMBRELLAS, LIGHT BANKS, PANELS, ETC.

### PHOTOFLEX westcott

Lifedome ETC. (White Coated Interior)

| | |
|---|---|
| Extra Small (12x16") | 39.96 |
| Small (16x22") | 55.96 |
| Medium (24x32") | 71.96 |
| Large (36x48") | 107.96 |
| Extra Large (54x72") | 219.75 |
| Multidome (Removable Silver Interior Panels) | 143.80 |
| Small (16x22") | 99.96 |
| Medium (24x32") | 139.96 |
| Large (36x48") | 195.96 |
| Extra Large (54x72") | 311.03 |
| Lite Panel 36x36" Frame Only | 21.56 |
| Lite Panel 36x72" Frame Only | 31.96 |

Reversible Fabric for above white/or or white/gold

| | | | |
|---|---|---|---|
| 30"x36" | 23.96 | 36"x72" | 31.96 |

Lite Discs: (Avail. white/gold, white/s. or blk/silver)

| | | | |
|---|---|---|---|
| 22" | 25.56 | 32" | 43.16 |
| 42" | 54.36 | | |

Lite Disc Holder 29.56

Convertible Umbrella - (Satin w/removable black cover)

| | |
|---|---|
| 30" | 23.96 |
| 45" | 35.96 |
| 60" | 43.96 |

Hot Silver Umbrella - (Black outside)

| | |
|---|---|
| 30" | 28.76 |
| 45" | 44.75 |
| 60" | 69.75 |
| Pro 4 Shade | 124.95 |
| Filter set of 6 | 51.95 |

### PHOTEK

| | |
|---|---|
| Opaque White Umbrella w/Removable Black Cover | |
| OP40 | 38.25 |
| OP54 | 51.00 |
| OP68 | 68.00 |
| Stowaway | 33.15 |
| Shoe Mount Adapter | 14.95 |

### PHOTOFLEX PANELS

| | |
|---|---|
| 30" x 30" LitePanel Frame Only | 21.56 |
| 30" x 30" Black Fabric | 11.96 |
| 30" x 30" Wht Translucent Fabric | 11.96 |
| 30" x 30" White Reflective Fabric | 13.96 |
| 30" x 30" White/ Black Fabric | 18.36 |
| 30" x 30" White /Silver Fabric | 23.96 |
| 30" x 30" White/Gold Fabric | 23.96 |
| 30" x 72" LitepanelFrame Only | 31.96 |
| 30" x 72" Black Fabric | 15.96 |
| 30" x 72" Wht Translucent Fabric | 15.96 |
| 30" x 72" White Reflective Fabric | 18.36 |
| 30" x 72" White/Black Fabric | 26.36 |
| 30" x 72" White/Silver Fabric | 31.96 |
| 30" x 72" White/Gold Fabric | 31.96 |

### PLUME

| | |
|---|---|
| Wafer 75 (22 x 30") | 292.50 |
| Wafer 100 (30 x 40") | 382.50 |
| Wafer 140 (40 x 54") | 472.50 |
| Wafer 200 (54 x 78") | 675.00 |
| Popular rings | 69.95 |

## LIGHT MODIFYING ACC.

### LINDAHL SPECIALTIES

| | |
|---|---|
| 1230 Dbl. Bellows Std. | 149.18 |
| 1235 Dbl. Bellows-Hass. CF | 164.48 |
| 1220 Comp.Vign.Sys-Std. | 184.88 |
| 1225 Comp.Vign.Sys-Hass.CF | 200.18 |
| 5000 Harrison & Harrison Diff. Fltr. Set | 179.95 |
| 1301 Basic Montage Masks(10) | 21.60 |
| 1302 Advance Montage Set (20) | 35.10 |
| 1320 Ball-O-Shade-Std. | 83.75 |
| 1325 Ball-O-Shade-Hass. CF | 112.00 |
| 1205 N. D. Vignette(4) | 44.55 |
| Creative Vignettes | 12.83 |
| Creativity Kits ( wht. blk. clr) | 35.10 |
| Adapter 49 to 67mm Sizes | 11.34 |
| 72mm, 77mm, Hass C. rings | 17.01 |

CALL FOR A FULL BROCHURE.

### STO-FEN

| | |
|---|---|
| Twin Panel Bounce | 15.95 |
| Omni-Bounce | 15.95 |
| Sensor Shield | 7.95 |

* Specify flash unit

### PHOTOFLEX PRO-4

| | |
|---|---|
| Pro-4 Shade | 124.95 |
| Filter Set of 6 | 51.95 |

* Miscellaneous adapter rings available

### LUMIQUEST

| | |
|---|---|
| Pocket Bouncer | 18.95 |
| Big Bounce | 27.95 |
| 80-20 | 17.95 |
| Ultrasoft | 18.95 |
| Snoot | 19.95 |
| Barndoors | 24.95 |

## LIGHT STANDS

### NOVATRON

| | |
|---|---|
| 5000 4' Back Light Stand | 36.00 |
| 5008 8' Light Stand | 35.20 |
| 5010 10' Light Stand | 40.00 |
| 5020 11' Heavy Duty Light Std. | 88.00 |

### BOGEN

| | |
|---|---|
| 3086 8' Light Stand | 39.57 |
| 3089 8' Lightweight Stand | 31.02 |
| 3097 7'-10" Pro Stand | 39.96 |
| 3078 13' Light Stand | 67.98 |
| 3082 13' Stand w/casters | 85.80 |

### PIC

| | |
|---|---|
| AIRBORNE MODELS - BLACK | |
| PP4-8 Tubular Legs | 91.00 |
| PP4-11AC Tubular Legs | 117.00 |
| PP4-13AC Tubular Legs | 130.00 |

## SLAVE UNITS

### WEIN

| | |
|---|---|
| WP-HS Micro Slave | 27.96 |
| WP-LS Micro Slave | 23.96 |
| WPXL Ultra Sensitive Slave | 52.70 |
| WPSSL Ultra Sensitive Slave | 65.96 |
| WP-PH Peanut Slave | 15.96 |

### DOMKE

| | |
|---|---|
| MM-PEA Peanut Slave | 19.40 |
| MM-BSXL Slave Nut | 63.20 |
| MM-OEL Ultra Remote Set | 114.00 |

## PROF. CAMERAS

### HASSELBLAD

Ernst Wild's "Medium Format Photography"

| | |
|---|---|
| The Hasselblad Manual | 28.24 |
| 500 C/M Complete | 32.00 |
| Gold 500 C/M Complete | 2523.27 |
| 500 C/M Body Only | CALL |
| 500 C/M Body Only | 936.27 |
| 500CM BODY | 1800.00 |
| 503CX BODY | 1800.00 |
| 903 SWC/M Body w/Lens & V.F. | 3239.00 |
| A12 Magazine | 479.00 |
| A12V Magazine | 523.00 |
| A16 Magazine | 523.00 |
| A24 Magazine | 523.00 |
| Polaroid 100 Back | 310.00 |
| Variable 64-85 Ext. Tubes | 534.00 |
| 8mm Extension Tube | 213.00 |
| 16mm Extension Tube | 191.00 |
| 32mm Extension Tube | 209.00 |
| 56mm Extension Tube | 241.00 |
| 30mm f3.5 Distagon CF | 3764.00 |
| 40mm f4.0 Distagon CF | 2730.00 |
| 50mm f4.0 Distagon CF | 1828.00 |
| 60mm f3.5 Distagon CF | 1533.00 |
| 80mm f2.8 Planar CF | 1106.00 |
| 100mm f3.5 Planar CF | 1633.00 |
| 110mm f2.0 Planar F | 1964.00 |
| 120mm f4.0 Makro-Planar | 1832.00 |
| 135mm f5.6 Makro-Planar | 1570.00 |
| 150mm f4.0 Sonnar CF | 1758.00 |
| 250mm f5.6 Sonnar CF | 1983.00 |
| 350mm f5.6 Tele-Tessar CF | 2756.00 |
| 500mm f8.0 Tele-Apotessar | 3675.00 |
| 2x Mutar | 1152.00 |
| PME 3 Prism Viewfinder | 1155.00 |
| PME Prism Viewfinder | 1155.00 |
| PM Prism Viewfinder | 719.00 |
| Soflar Series 60 | 121.00 |
| Polarizer Series 60 | 108.00 |
| Color Balance Series 60 | 72.00 |
| UV, Sky Series 60 | 72.00 |
| Polarizer Series 80 | 181.00 |
| Collapsible Pro. Shade | 218.00 |
| Automatic Bellows | 1010.00 |
| PCP 80 Proj. Lens | 2062.42 |
| Zeiss 75mm Proj. Lens | 737.30 |
| Zeiss 150mm Proj. Lens | 333.30 |
| Zeiss 250mm Proj. Lens | 858.50 |
| PCP 80 Rotary Tray | 58.83 |

### PENTAX

| | |
|---|---|
| PENTAX 6x7 Body | 656.00 |
| PENTAX 6x7 Body, 90mm f2.8 lens, Focusing Hood | 1068.50 |
| Folding Focusing Hood | 61.00 |
| Rigid Magnifying Hood | 108.50 |
| Pentagonsm Finder | 168.00 |
| TTL Pentagonsm Finder | 305.00 |
| 45mm f4.0 | 529.00 |
| 55mm f4.0 | 545.00 |
| 75mm f2.8 | 364.00 |
| 90mm f2.8 | 371.00 |
| 105mm f2.4 | 336.00 |
| 165mm f2.8 | 391.00 |
| 67 Rear Converter 1.4x | 482.00 |
| 67 Rear Converter 2x | 497.00 |
| 67mm Auto Bellows Set | 831.00 |
| 67mm Right Angle Finder | 228.00 |
| 67mm Magnifier 2x | 70.50 |
| 67 Hand Grip | 78.00 |
| 67 Quick Focus Ring A or B | 33.60 |
| PENTAX 645 Body | 996.50 |
| PENTAX 645 Body, 75mm f2.8 lens, 120 Roll | |
| Film Holder | 1355.50 |
| 35mm f3.5 | 449.00 |
| 55mm f2.8 | 356.00 |
| 75mm f2.8 | 217.00 |
| 120mm f4.0 Macro | 680.00 |
| 200mm f4.0 | 354.00 |
| 645 Rear Converter A 1.4x | 322.00 |
| 645 Rear Converter A 2x | 363.00 |
| 120 or 220 Roll Film Holder | 122.00 |
| 645 Grip | 150.50 |

## STORAGE EQUIPMENT

### TAMRAC BAGS

| | |
|---|---|
| Black, Grey, or Navy | |
| 608 | 80.50 |
| 610 | 103.50 |
| 612 | 126.50 |
| 614 | 172.50 |
| 622 Zoom Systems-Burgundy, Grey, Navy, Tan, or Black | 126.50 |
| 603 | 40.25 |
| 604 | 53.48 |
| 606 | 64.40 |
| Adventure 9 Travel Systems-Black, Grey, or Navy | |
| 517 | 29.95 |
| 527 | 54.75 |
| 605 | 47.95 |
| 634 | 66.13 |
| 636 | 78.20 |
| 704 | 49.95 |
| 708 | 74.75 |
| 709 | 109.25 |

### KALIMAR ALUMINUM CASES

| | |
|---|---|
| ATTACHE TYPE W/FOAM | |
| K-2052 (18x13 1/2x6) | 45.95 |
| K-2054 (21x17x8) | 75.95 |
| K-2056 (24x21x10) | 99.50 |
| ATTACHE TYPE W/DIVIDERS | |
| K-2062 (18x13 1/2x6) | 59.95 |
| K-2064 (21x17x8) | 81.75 |
| GRAPHIC CASES | |
| K-2080 (15x11x8) | 63.50 |
| K-2082 (20x13x10 1/2) | 89.95 |
| STACK CASES | |
| K-2088 (19x14 1/2x7) | 175.00 |
| K-2090 (19 1/2x 16 1/2x9) | 210.00 |
| K-2094 (19 1/2x20x11) | 235.00 |

### LIGHTWARE CASES

| | |
|---|---|
| MF1420 Medium Format Case | 218.40 |
| MF1217 Medium Format Case | 204.80 |
| V4000 View Camera Case | 226.88 |
| CS042 Cargo Case | 144.00 |
| A8020 Divider Kit | 26.95 |
| AD8030 Deluxe Divider Kit | 53.95 |

### ZERO-HALLIBURTON

| | |
|---|---|
| 100 - 9x12x5 | 115.50 |
| 101 - 9x18x7 3/4 | 138.60 |
| 102 - 13x18x8 1/2 | 127.05 |
| 103 - 13x18x8 | 138.60 |
| 105 - 13x21x8 1/2 | 162.75 |
| 106 - 17x21x7 1/2 | 185.85 |
| 111 - 18x26x8 | 238.90 |
| 111 - 18x24x7 | 206.85 |

* Available in silver or black

### PELICAN CASES

| | |
|---|---|
| 1400 (12X9X5) | 99.95 |
| 1500 (18X12X6 1/2) | 144.00 |
| 1600 (22X17X8) | 193.96 |

### TUNDRA PROTECTIVE CASES

| | |
|---|---|
| 813 w/foam (14x10x6 1/2) | 66.47 |
| 813 w/dividers | 74.95 |
| 716 w/foam (17 1/2x11x7) | 79.95 |
| 716 w/dividers | 99.95 |
| 718 w/foam (18 1/2x14 1/2x7) | 89.95 |
| 718 w/dividers | 109.95 |
| 821 w/foam (21 1/2x14 1/2x9) | 114.00 |
| 821 w/dividers | 149.95 |

* Available in black and grey

## KODAK FILMS

| | | |
|---|---|---|
| T-Max Pro Films | 100 | 400 |
| 120 | 2.28 | 2.39 |
| 135-24 | 2.50 | 2.63 |
| 135-36 | 3.51 | 3.66 |
| 120 PP | 11.39 | 11.97 |
| P3200 TMZ135-36 | | 4.46 |
| Tri-X Films | | |
| TX135-24 | | 2.45 |
| TX135-36 | | 3.42 |
| TX120 | | 2.73 |
| TXP120 PP | | 12.83 |
| TXP220 PP | | 24.47 |
| Professional Pan Film 2415 | | |
| EP135-36 | | 4.84 |
| Technical Pan Film 6415 | | |
| EP120 | | 3.91 |
| Panatomic-X Film | | |
| FX135-24 | | 2.50 |
| FX135-36 | | 3.50 |
| Plus-X Pan Professional Film | | |
| PXP120 PP | | 12.13 |
| PXP220 PP | | 24.24 |
| Plus-X Pan Film | | |
| PX135-24 | | 2.48 |
| PX135-36 | | 3.45 |
| Kodachrome 25 Professional Film | | |
| PKM135-36 | | 6.71 |
| Kodachrome 40 Professional 5070 | | |
| KPX135-36 | | 7.52 |
| Kodachrome 64 Professional Film | | |
| PKR120 | | 4.22 |
| PKR135-36 | | 6.71 |
| Kodachrome 200 Professional Film | | |
| PKL135-36 | | 8.57 |
| Ektachrome 50 Professional Film | | |
| EPP120 | | 3.68 |
| EPY135-36 | | 6.79 |
| Ektachrome Pro Films | EPP864 | EPN100 |
| 120 | 3.68 | 4.04 |
| 135-36 | 6.73 | 7.46 |
| 120 PP | 18.36 | 20.23 |
| | EPD200 | EPT160 |
| 120 | 4.39 | 4.39 |
| 135-36 | 8.19 | 8.19 |
| 120 PP | 21.95 | 21.95 |
| Ektachrome P800/1600 Pro Film | | |
| EPJ135-36 | | 9.49 |
| Ektachrome 100 Plus Film | | |
| EPP120 | | 4.04 |
| EPP135-36 | | 7.46 |
| EPP120 PP | | 20.21 |
| Ektachrome Film | EC100 | ET160 |
| 135-24 | 4.44 | 5.32 |
| 135-36 | 8.18 | 7.41 |
| | ED200 | EL400 |
| 135-24 | 5.32 | 6.31 |
| 135-36 | 7.41 | 8.60 |
| Kodachrome Film | KM25 | KR64 |
| 135-24 | 4.35 | 4.35 |
| 135-36 | 5.99 | 5.99 |
| Kodachrome 200 | | |
| KL135-24 | | 5.32 |
| KL135-36 | | 7.41 |
| Kodacolor Gold | GA100 | GR200 |
| 120 | 2.87 | |
| 135-24 | 3.06 | 3.49 |
| 135-36 | 3.90 | 4.44 |
| Kodacolor Gold 400 | | |
| GC135-24 | | 3.88 |
| GC135-36 | | 4.97 |
| Kodacolor VR1000 | | |
| CF135-24 | | 4.89 |
| CF135-36 | | 6.24 |
| Kodacolor Gold 1600 | | |
| GF135-24 | | 4.89 |
| GF135-36 | | 6.24 |
| Ektar 25 Professional | | |
| PHR135-36 | | 5.30 |
| Ektar 125 | | |
| CW135-24 | | 3.66 |
| CW135-36 | | 4.67 |

### BRONICA

ETRS

| | |
|---|---|
| ETRS Body w/120 or 220 Back | |
| & Focusing Screen | 845.00 |
| Waist Level Finder | 90.00 |
| Prism Finder | 299.00 |
| Rotary Finder | 289.00 |
| AE-II Finder | 349.00 |
| High Eye Point Finder | 499.00 |
| 40mm f4.0 | 649.00 |
| 75mm f2.8 | 749.00 |
| 100mm f4.0 Macro | 729.00 |
| 150mm f3.5 | 599.00 |
| 200mm f4.5 | 749.00 |
| 125-250mm f4.5 | 2899.00 |
| Polaroid Back | 188.00 |
| E120 or 220 Back | 299.00 |
| Speed Grip | 148.00 |
| Motor Winder | 329.00 |
| Standard Lens Shades | 24.00 |
| Diopters | 23.40 |

### PENTAX

| | |
|---|---|
| PENTAX 6x7 Body | 656.00 |
| PENTAX 6x7 Body, 90mm f2.8 lens, Focusing Hood | 1068.50 |
| Folding Focusing Hood | 61.00 |
| Rigid Magnifying Hood | 108.50 |
| Pentagonsm Finder | 168.00 |
| TTL Pentagonsm Finder | 305.00 |
| 45mm f4.0 | 529.00 |
| 55mm f4.0 | 545.00 |
| 75mm f2.8 | 364.00 |
| 90mm f2.8 | 371.00 |
| 105mm f2.4 | 336.00 |
| 165mm f2.8 | 391.00 |
| 67 Rear Converter 1.4x | 482.00 |
| 67 Rear Converter 2x | 497.00 |
| 67mm Auto Bellows Set | 831.00 |
| 67mm Right Angle Finder | 228.00 |
| 67mm Magnifier 2x | 70.50 |
| 67 Hand Grip | 78.00 |
| 67 Quick Focus Ring A or B | 33.60 |
| PENTAX 645 Body | 996.50 |
| PENTAX 645 Body, 75mm f2.8 lens, 120 Roll Film Holder | 1355.50 |
| 35mm f3.5 | 449.00 |
| 55mm f2.8 | 356.00 |
| 75mm f2.8 | 217.00 |
| 120mm f4.0 Macro | 680.00 |
| 200mm f4.0 | 354.00 |
| 645 Rear Converter A 1.4x | 322.00 |
| 645 Rear Converter A 2x | 363.00 |
| 120 or 220 Roll Film Holder | 122.00 |
| 645 Grip | 150.50 |

### SQ-A/SQ-Am

| | |
|---|---|
| SQ-A Body w/120 or 220 Back & Focusing Screen | 693.00 |
| SQ-Am Body w/120 or 220 Back & Focusing Screen | 1298.00 |
| Waist Level Finder | 90.00 |
| Prism Finder | 320.00 |
| MF Finder | 428.00 |
| MF Prism Finder | 499.00 |
| AE Prism Finder | 599.00 |
| High Eyepoint Adapter Plate | 86.00 |
| 40mm f4.5 PS | 997.00 |
| 50mm f3.5 PS | 894.00 |
| 80mm f2.8 PS (Standard Lens) | 576.00 |
| 110mm f4 PS | 894.00 |
| 150mm f4 PS | 949.00 |
| 250mm f5 | 1836.00 |
| Polaroid Back | 204.00 |
| 120 or 220 Back | 299.00 |
| Speed Grip | 328.00 |
| Speed Grip for SQ-A only | 168.00 |
| Pro Lens Hood | 188.00 |
| 120 Roll Film Filler Set | 40.00 |
| Diopters | 24.90 |

### ORDERING, PAYING & SHIPPING INFORMATION

*Phone orders accepted. When ordering by mail please print clearly: name, address & phone number. Certified check, money order, or personal check (with name & check number imprinted) accepted.
*MC & Visa accepted for mail order purchases only. Charge cards are not accepted in our retail store. Please indicate card number and expiration date.
*MA residents must include 5% sales tax.
*Prices listed are for mail order ONLY. These prices are NOT for in store purchases.
*Prices listed INCLUDE THE MANUFACTURER'S U.S.A. WARRANTY unless specified as used or refurbished.
*All merchandise comes with accessories as packaged by the manufacturer.
*Minimum $6.00 shipping & handling charge within continental U.S.A., Puerto Rico & APO (call for shipping).
*No additional C.O.D. or insurance charges.
*Call for return authorization. Merchandise must be returned within 14 days of receipt, in must be in original condition with all packaging & accessories included by manufacturer along with BLANK WARRANTY CARDS. Merchandise returned without prior authorization, damaged packaging, missing accessories, or not in original condition may be subject to restocking fees.
*Not responsible for typographical errors.
*Schools & government purchase orders accepted.

## LIGHT METERS

### SEKONIC

| | |
|---|---|
| L-398 Pro Studio Meter | 85.00 |
| L-318 Dig-Lite | 139.50 |
| L-328 Dig-Lite II | 141.25 |
| L-458 Dig-Flash | 199.90 |
| L-488 Dig-Spot | 299.00 |
| L-518 Dig-Pro IC-1 | 349.00 |
| L-158 Auto Lumi | 35.20 |
| L-188 Auto Leader | 53.90 |
| L-208 Lumi | 79.20 |
| L-246 Footcandle Meter | 79.00 |

### GOSSEN LIGHT METERS

| | |
|---|---|
| 4000 Scout 2 | 41.45 |
| 4005 Pilot 2 | 56.10 |
| 4010 N100 | 87.78 |
| 4015 Luna Lux | 114.98 |
| 4020 Luna Pro | 161.28 |
| 4025 Luna Pro sbc | 185.22 |
| 4030 Luna Pro F | 223.63 |
| 4035 Multi Pro | 296.73 |
| 4040 Ultra Pro | 356.29 |
| 4050 Ultra Spot | 379.50 |
| 4055 Panlux | 333.27 |
| 4060 Sixticolor | 255.78 |
| 4104 Fiber Optics Probe | 83.85 |
| 4106 Variable Angle Attachment | 58.21 |
| 4108 Repro/Copy Attachment | 43.31 |
| 4110 Enlarging Attachment | 43.31 |
| 4122 Multibeam Attachment | 330.75 |
| 4130 Profi-Select TTL | 686.70 |

### MINOLTA LIGHT METERS

| | |
|---|---|
| Auto Meter III-F | 224.95 |
| Auto Meter III | 194.95 |
| Color Meter II | 619.95 |
| Spot Meter F | 369.95 |
| Flash Meter IV | 464.95 |

### CALCU-LIGHT

| | |
|---|---|
| Calcu-light X Digital Meter | 105.60 |
| Calcu-Flash S Digital Meter | 105.60 |
| Calcu-Light XP Digital Meter | 123.20 |
| Calcu-Flash II Digital Meter | 178.20 |

## TRIPODS

### bogen

TRIPODS

| | |
|---|---|
| 3000 3001 Legs w/3025 Head | 55.80 |
| 3001 Tripod Legs Only | 42.47 |
| 3002 3001 Legs w/3036 Head | 64.71 |
| 3003 3001 Legs w/3029 Head | 69.47 |
| 3010 3011 Legs w/3025 Head | 73.62 |
| 3011 Tripod Legs Only | 60.29 |
| 3012 3011 Legs w/3036 Head | 81.94 |
| 3020 3021 Legs w/3025 Head | 87.68 |
| 3021 Tripod Legs Only | 75.41 |
| 3022 3021 Legs w/3029 Head | 96.20 |
| 3023 3021 Legs w/3047 Head | 122.23 |
| 3024 3021 Legs w/3029 Head | 102.74 |
| 3031 3033 Legs w/3047 Head | 135.40 |
| 3033 Tripod Legs Only | 93.23 |
| 3035 3036 Legs w/3047 Head | 153.12 |
| 3036 Tripod Legs Only | 110.05 |
| 3040 3046 Legs w/3047 Head | 138.70 |
| 3046 Tripod Legs Only | 95.61 |
| 3050 3051 Legs w/3047 Heads | 191.83 |
| 3051 Tripod Legs Only | 150.84 |
| 3060 Super Pro Tripod w/Heavy Duty Head | 349.24 |
| 3016 Three Section Monopod | 20.78 |
| 3018 3 Section Heavy Duty Monopod | 26.10 |

ABOVE AVAILABLE IN BLACK ADD 10%

HEADS

| | |
|---|---|
| 3025 3-D Head | 22.20 |
| 3026 Double Action Ball Head | 29.95 |
| 3036 Super 3 Head | 109.95 |
| 3029 Pan Tilt Head | 36.39 |
| 3047 Deluxe Three Way Pan Head w/Quick Release | 55.25 |
| 3055 Heavy Duty Ball Head w/Quick Release | 39.95 |
| 3057 Heavy Duty Camera Head | 124.50 |
| 3049 Repl. Mounting Plate | 11.60 |

VIDEO TRIPODS & ACCESSORIES

| | |
|---|---|
| 3065 Universal Cine Tripod w/3066 Fluid Head | 405.20 |
| 3120 3021 w/Micro Fluid Head | 163.32 |
| 3124 3011 w/Micro Fluid Head | 99.76 |
| 3125 3021 w/Micro Fluid Head | 119.36 |
| 3131 3033 w/Micro Fluid Head | 178.17 |
| 3140 3046 w/Micro Fluid Head | 179.95 |
| 3161 3021 w/EL Fluid Head | 128.27 |

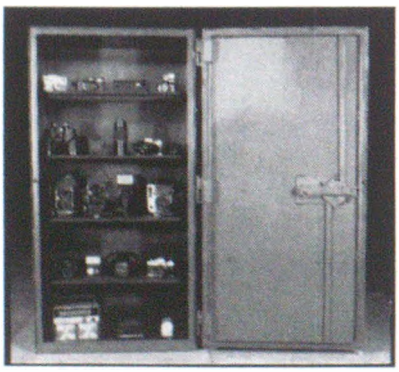



NEW
1990 ISSUE
Call For Your Free Copy:
1-800-241-5518

WOLF CAMERA & VIDEO
COMMERCIAL DIVISION
150 14th Street NW
Atlanta, Georgia 30318
(404) 892-1707
GA WATS 1-800-282-3883

More info? Circle 55

*Safe & Secure Forever*
KINGSBERY
Camera Safe
★ America's First & Finest ★



Camera Safe--Wt. 520 lbs.
Protect all your valuables for the cost of one good camera · Combination lock · Felt covered adjustable shelves · Other sizes available · Priced $685 to $725 · Call or write for information & color brochure · Quality products since 1939.

Kingsbery Mfg. Corp.
Crystal City, TX 78839
Toll Free 1-800-445-0763

*Dun & Bradstreet #00-812-9769*

More info? Circle 56




# Practical Pointers

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

### Convention highlights

When I began attending PP of A conventions in the 1950s, the events and program highlights were documented in a lengthy transcript. Through the years, as PP of A conventions grew and the number of seminar speakers increased, this practice discontinued. I was disappointed to lose this valuable reminder of my convention experiences since I looked forward to reading and reminiscing about the events.

Now, in 1990, I have the opportunity to enjoy the new version of convention memorabilia. I was pleasantly surprised when I received a copy of the "We're No. 1—PP of A 98th Annual Convention" video tape, from Richard Rader, Cr.Photog., CPP, chairman of the Electronic Imaging Group. This 105-minute VHS cassette, produced by the EI Group, included noteworthy events and general scenes from the New Orleans Convention. This keepsake allows me to view events that I missed, and offers different perspectives on those I attended.

Although this is the first video coverage of a PP of A Convention, the Electronic Imaging Group will continue to document future conventions, if PP of A members indicate an interest. So, I not only look forward to attending the "Focus on the Future," 1990 PP of A Convention and Trade Show in Las Vegas, July 20-25, but anticipate receiving a videotape capturing the convention highlights.

For information concerning this $60 tape, contact Nancy Zelasko, Merit Coordinator, PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018; 708-299-8161.

### Recording simple techniques

During a recent illness, I discovered the value of recording procedures which I took for granted in my day-to-day business practices. I learned that I could simplify business operations by documenting individual steps for basic techniques and applications.

One of the first problems my studio faced while I was in the hospital, was attaining a detailed description on how to load rolls of perforated Kodak Vericolor VPS 100 bulk 70mm film into 15-foot, 75-exposure cassettes for use in Hasselblad 70mm backs. Although it is a simple procedure, I prepared more than four pages of notes to adequately describe a task which I had once considered "too simple" to write on paper.

Many procedures, such as an individualized method of calculating backlighted synchro-sunlighted photographs, Little League posing techniques, a mini-printer setup for "Trading Cards," or how to cut the proper curve on an 8x10 group-photograph and fit it in a 16-ounce gift mug, are only a few suggestions from a long list of possibilities.

Whether it is a 5- or 60-minute operation, a studio can lose time and money if the person who handles various procedures is not available to instruct others on how to do them. Although the solution is obvious, many of us procrastinate and avoid guideline preparation until it is too late to solve a problem.

With the purchase of a new Minolta Master 8mm video camera from Minolta Corporation, 101 Williams Drive, Ramsey, NJ 07446; 201-825-4000, I have the means to correct this situation.

I plan to create simple 8mm "how-to" videotapes of basic day-to-day operations, and transfer them to VHS format. The production costs are minor compared to the value of these tapes, even if they are used only once.

Many professional photographers would benefit from similar "how-to" tapes, and I invite PP of A members interested in creating their own instructional tapes for loan to fellow photographers, to contact me with information regarding your tape subject matter and format. When I collect a substantial number of tapes, I will publish a list, and, if necessary, act as a "clearing house" for circulating tapes. This is an excellent opportunity to network with fellow photographers, as well as simplify individual studio training programs.

Look around your studio and ask yourself which operations you should record on tape in order to make it easier for someone else to handle the tasks in your absence. ■

*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.*

# B&H PHOTO

"The Professional's Source" (212) 807-7474

* FOR INFORMATION CALL

* For Customer Service Only (212) 807-7479

Store & Mail Order Hours
SUN. 10-4 P.M. DAILY 9-6 FRI 9-1
CLOSED SATURDAY

119 West 17th Street
New York N.Y. 10011
(Bet 6th & 7th Ave.)

NEED IT IN A HURRY?
Rush or overnight service available (extra charge)

MasterCard VISA DISCOVER

Continental U.S. & Canada
(Including N.Y. State)
To Order – Call Toll Free
800-221-5662
OR FAX #212-242-6115

## HASSELBLAD

WITH 3 YEAR HASSELBLAD WARRANTY
Authorized U.S.A. Hasselblad Dealer

Special! New 500 Classic w/80 F2 BCF & A12 Back 1,995.00

| | |
|---|---|
| 500 CM Body | 927.00 |
| 500 CM Gold w/80 F2 BCF & A12 | 2,699.00 |
| 503 CX Body | 1,208.00 |
| 503 CX w/80 F2 BCF & A12 | 2,795.00 |
| 500 ELX Body | 1,339.00 |
| 500 ELX w/80 F2 BCF & A12 | 2,926.00 |
| 553 ELX Body | 1,800.00 |
| 553 ELX w/80 F2 BCF & A12 | 3,387.00 |
| 2003 FCW Body | 2,200.00 |
| 2003 FCW w/80 F2 BCF & A12 | 3,787.00 |
| 903 SWC w/Finder & Lenses | 3,293.00 |
| NPC Power Drive for 500 CM | 446.95 |
| 2000 & 2003 FCW Motor Drive | 633.00 |
| **CF LENSES w/case** | **w/hood** |
| 30 3.5 3,784.00 *40 4 | 2,730.00 |
| 50 4 1,628.00 50 4 FLE | 1,767.00 |
| 60 3.5 1,533.00 80 2.8 | 1,108.00 |
| 100 3.5 1,633.00 *Zeiss 4.5 | 18,975.00 |
| 120 4.0 1,832.00 135 5.6 | 1,578.00 |
| 150 4 1,759.00 250 5.6 | 1,985.00 |
| 250 5.6 Super Achromatic | 3,218.00 |
| *350 5.6 2,754.00 *500 8 | 3,675.00 |
| *140-280 5.6 CF Variogon | 3,799.00 |
| *140-280 5.6CF Variogon | 4,265.00 |
| 2x Mutar Teleconverter | 1,152.00 |
| Vivitar 2x for Hass w/case | 279.95 |
| **F LENSES w/case** | **w/hood** |
| *50 F 2,048.00 110 2 | 1,958.00 |
| 150 2 1,832.00 250 4 | 2,100.00 |
| *350 4 | 4,562.00 |

**Backs, Finders & Extension Tubes**

| | | | |
|---|---|---|---|
| A12V | 498.00 | A16S | 523.00 |
| A 12 Mag | 479.00 | A16 | 523.00 |
| A 24 Mag | 523.00 | 70 Mag | 774.00 |
| Hass Polaroid Back 100 | | | 310.00 |
| NPC Polaroid Back for Hass | | | 149.95 |
| Standard Focusing Hood | | | 149.00 |
| Magnifying Hood | | | 255.00 |
| Peterson 6x6 Magnifying Adapter | | | 79.95 |
| PM Prism 713.00 | RM 2 Prism | | 886.00 |
| PME 3 Prism | | | 1,155.00 |
| The New Viewfinder for SWC | | | 505.00 |
| Ext tube 8 213.00 | Ext tube 10 | | 179.00 |
| Ext tube 16 191.00 | Ext tube 32 | | 209.00 |
| Ext tube 55 199.00 | Ext tube 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 (FBM & ELX) | 252.00 |
| NEW! Flash Gun Bracket #45072 | 232.00 |
| Over the Lens Adj. ext. arm | 48.00 |
| Macro Flash 1 (2 Flash Heads) | 164.00 |
| Macro Flash 12 Flash Heads) | 633.00 |
| Tripod Quick Coupler | 70.00 |
| Knob w/exposure meter | 215.00 |
| Ground Glass Adapter #41025 | 169.00 |
| Hass. Acute Matte Screen | 169.00 |
| Lynn "D" Focus Handle (spec. lens) | 34.95 |
| Hass. Battery for FLM & FLX | 57.00 |
| Standard Cable Release | 53.95 |
| Diopters (specify finder) | 33.95 |
| Wide Camera Strap | 24.95 |
| Hass. Contoured Strap | 44.50 |
| The Hasselblad Manual by Wide | 35.50 |
| Medium Format Photography by Wide | 32.95 |
| The Home Planet (256 pp.) | 39.95 |
| 507 Case 52.95 | 527 Case 367.00 |
| 540 Case 281.00 | 712 Case 481.00 |

**Hasselblad Filters**

| Series | 50 | 60 | 70 | 93 |
|---|---|---|---|---|
| (A, SP) Color | — | 71.95 | 85.95 | 105.95 |
| Color Balance | — | 71.95 | 85.95 | 105.95 |
| Polarizer | 119.95 | 160.95 | 243.95 | 214.95 |
| Polar 451.2 | 89.95 | 108.95 | — | — |
| Series 12.5 | 124.95 | 130.95 | 137.95 | — |
| Series 63 multi-coated (6) | | | | 49.95 |
| Gelatin Filter Holder (specify size) | | | | 16.95 |

| | | |
|---|---|---|
| PCP 80 Projector | | 2099.00 |
| 75-3.5 | 739.00 150.35 | 349.00 |
| 250-5 | 879.00 80 Tray | 63.95 |

## Rollei

We are a full stocking dealer. We stock the complete line of 3001 3003 6002 6006 SL66E SL66X SL66SE

## EXAKTA 66

**B&H Special**
66 Body w/waist level finder and 80/2.8 Schneider 699.00
Exakta 66 Model II 849.95

| | |
|---|---|
| 66 Body w/waist level finder | 596.00 |
| Prism 330.00 | 90° Prism 795.00 |
| 60 3.5 1,579.00 | 80 2.8 776.00 |
| 150 4 1,580.00 | 250 5.6 1,849.00 |
| 35-150 4 649.00 | 140-280 4,150.00 |
| 2x 1,225.00 | Pro Strap 38.00 |

## Polaroid

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

600 SE Camera with 3.5 44 4 Back 274.95
75 1.5 with Viewfinder Attachment 422.00
127 4.7 267.00 150 5.6 292.00
Spare pack film Back 600SE 79.95
Propack Camera 84.95
Propack kit with Flash 129.95

## PASSPORT & I.D. CAMERAS

**Polaroid Miniportrait Cameras**
New 203.2 mm camera with case & Point-n-Shoot System
*Rebate from Polaroid—Buy 203.2 & receive 5 Double Packs 669 film free. (wt. cost $586.50)
154.4 mm camera (645 Size) needs 550 back 649.00
*Rebate from Polaroid—Buy 454 & receive 10 Packs 559 film free (wt. cost $459)

| | |
|---|---|
| 403.4 mm I.D. Camera | 849.00 |
| Beattie Passport camera | 417.00 |
| Supplementary Lenses (specify camera) for mini portrait | 74.95 |
| Spare Back for 250, 403 | 79.95 |
| AC Adapter for 250, 403 | 94.95 |
| 242 Die Cutter | 269.95 |

**SHACKMAN CAMERAS**

| | |
|---|---|
| 102 379.95 | 164 459.95 |
| 106 (Requires 405 Back) | 469.95 |

## BRONICA

CALL FOR SPECIALS ON OUTFITS

**ETRS**

| | |
|---|---|
| ETRS Body (No Back) | 409.00 |
| ETRS w/120, 75-2 & W.L. Finder | 1099.00 |
| ETRS w/120 Back E | 845.00 |
| ETRS w/120, 75-2 & W.L. Finder | 1,299.00 |
| W.L. Finder 90.00 | Prism Finder 289.00 |
| AE Prism 549.00 | Rotary Finder 289.00 |
| High Eyepoint Finder | 499.00 |
| ETRS Screens 37.95 | Diopters ea 26.95 |
| 40 4.0 649.00 | 50 2.8 599.00 |
| 75-2.8 364.00 | 100 4 Macro 729.00 |
| 150 3.5 599.00 | 200 4.5 749.00 |
| 250 5.6 799.00 | 500 8 949.00 |
| Bronica 2X Converter E | 479.00 |
| 120 or 220 Backs E w/insert | 239.00 |
| 120 Back E w/insert | 196.00 |
| 35mm Back w/insert | 299.00 |
| Polaroid Back 198.00 | Speed Grip E 149.00 |
| NPC Polaroid Back for ETRS | 124.95 |
| Polaris Hood 148.00 | Drop Hoods 26.95 |
| Motor Drive 429.00 | Auto Bellows 699.00 |
| NEW! Motor Winder E | 329.00 |
| Extension Tubes ea | 229.95 |

**SQ-A, SQ-AM**

| | |
|---|---|
| SQ-A w/120 Back | 893.00 |
| SQ-AM w/120 Back | 1,299.00 |
| SQ-A w/120 Back, 80/2.8PS & W.L. Finder | 1,559.00 |
| 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 |
| W.L. Finder 90.00 | ME Prism 489.00 |
| AE Prism 599.00 | Prism 329.00 |
| High Eye Point Finder | 589.00 |
| SQ Screens ea 37.95 | Diopters ea 26.95 |
| 40 4 799.00 | 40 4 PS 949.00 |
| 50 3.5 749.00 | 50 3.5 PS 894.00 |
| 65 4.0 PS 829.00 | 80 2.8 PS 576.00 |
| 110 4 PS 894.00 | 150 3.5 799.00 |
| 150 4.0 PS 949.00 | 200 4.5 839.00 |
| 250 5.6 839.00 | 500 8.0 1,999.00 |
| Bronica 2X Converter S | 549.00 |
| 120 or 220 Film Backs w/insert | 299.00 |
| 35mm Back w/insert | 328.00 |
| Polaroid Back 208.00 | Speed Grip 168.00 |
| NPC Polaroid Back for SQ-A | 169.95 |
| Polaris Hood 148.00 | Drop Hoods 47.95 |
| Auto Bellows 749.00 | Ext. Tube ea 299.00 |

**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 90.00 | Prism Finder 369.00 |
| AE Prism Finder 599.00 | AE Rotary Prism 699.00 |
| GS-1 Screens 58.95 | Diopters ea 26.95 |
| 50 4.5 959.00 | 65 4.0 799.00 |
| 100 3.5 549.00 | 110 4.5 Macro 999.00 |
| 140 4.0 799.00 | 200 4.5 899.00 |
| 250 5.6 999.00 | 500 8 5,495.00 |
| Bronica 1.4X or 2X Converter | 559.00 |
| 120 or 220 Film Back w/insert | 298.00 |
| Polaroid Back 269.00 | Speed Grip G 219.00 |
| NPC Polaroid Back for GS-1 | 197.95 |
| Polaris Hood 189.00 | Drop Hoods 59.95 |
| Film Inserts 159.00 | Ext. tube ea 309.00 |
| G-1 Flash 299.00 | Bellows 799.00 |

LINDAHL SPECIALTIES, INC.
Viewfinding Systems
Filters Filter Holders
Mastergears Belt & Shade
Bracket Plus Systems
CALL

## PENTAX 645

645 Body w/grip, screen, strap 869.95
120 or 220 Film holder 107.95
70mm film holder w/eye piece 629.00

**SMCP-A LENSES w/Hard Case**

| | | | |
|---|---|---|---|
| 35-3.5 | 408.95 | 45-2.8 | 359.95 |
| 55-2.8 | 317.95 | 75-2.8 | 284.95 |
| 75-2 B.L.S. | 389.95 | 120-4 Macro | 427.95 |
| 135-4 L.S. | 489.95 | 150-3.5 | 287.95 |
| 200-4.0 | 314.95 | 300-4 | 1,739.00 |
| 600-5.6 ED | 2,599.00 | 80-160-4.5 | 744.95 |
| 1.4X | 284.95 | 2X | 364.95 |

Adapter for 6x7 lens to 645 86.95
Auto extension tube set 218.95
Auto Bellows 645 699.00
Helicoid extension tube 89.95
Reverse adapter set 72.95
Pentax 2X magnifier 52.95
Right Angle Finder 164.95
Remote Battery Pack 52.95
Focusing screens ea 35.50
Pentax rubber lens hoods 64% 74.50
Pentax carrying case 63.50
Pentax metal system case 645 274.95
Pentax 58mm circular Polarizer 49.95
67mm Circ. Pola 59.95 77mm 119.95

## PENTAX 6•7

6x7 Body Mirror Lock up 579.95
TTL Penta Prism Finder 274.95
Penta Prism Finder 146.95
Rigid magnifying hood 69.95
Folding Focusing Hood 48.95
Pentax 2X magnifier 61.95
6x7 Eyepiece Diopters 14.95

**SMC PENTAX 6x7 LENSES w/CASE**

| | | | |
|---|---|---|---|
| 35-4.5 | 689.00 | 45-4 | 449.95 |
| 55-4 | 449.95 | 75-4.5 | 319.95 |
| 75-4 Soft | 1,199.00 | 90-2.8 | 324.95 |
| 105-2.4 | 299.95 | 120-3.5 soft | 409.95 |
| 135-4 macro | 324.95 | 165-2.8 | 349.95 |
| 165-4 L.S. | 429.95 | 200-4 | 359.95 |
| 300-4 | 699.95 | 400-4 ED | 3,399.00 |
| 500-5.6 | 1,499.00 | 600-4 | 2,899.00 |
| 800-4 | 4,995.00 | 1000-5 | 4,495.00 |
| M*1000-6 ZED w/ 4X cons. | | | 5,995.00 |
| Pentax 1.4X | 429.95 | NEW! 2X | 429.95 |
| Vivitar 2x for 6x7 w/case | | | 229.95 |
| Rugo Angle Finder | | | 167.95 |
| Auto Bellows 689.00 | Wide Zoomer | | 256.00 |
| Ext tube one 99.95 | Ext. Outer | | 54.95 |
| Helicoidal extension tube | | | 98.50 |
| Adapter for 6x7 lens to 35mm system | | | 69.95 |
| Hand Grip 76.95 | 6x7 lens hood | | 36.95 |
| Quick Focus Rail A or B ea | | | 18.95 |
| Remote Battery Cord | | | 34.50 |
| Pentax 6x7 metal frame case | | | 219.95 |
| Pentax 6x7 camera case | | | 64.50 |
| NPC Polaroid Back | | | 229.95 |
| 6x7 77mm Sky or UV (Bayonet) | | | 34.95 |
| 6x7 95mm Sky or UV | | | 74.95 |
| 100mm Gelatin Filter Frame | | | 39.95 |

## Mamiya 645 U.S.A.

*Buy a 120 Back for 99.00 w/Purchase of 645 Super, Lens & Finder

**645 SUPER**

| | |
|---|---|
| *M645 Super Body | 790.00 |
| Waist Level 98.00 | Prism Finder 287.00 |
| AE Prism 578.00 | Power Drive 302.00 |
| 120 Back 199.00 | 220 Back 199.00 |
| 35mm Back 309.00 | Polaroid Back 236.95 |
| 35mm Insert | 109.95 |
| Auto Bellows w/Double cable | 699.95 |
| Grip Grip Super (Sm., Med., Large) | 130.00 |
| Soft Case 56.00 | Diopters ea 19.00 |

*Receive two 120 inserts free w/purchase of 645 1000S body & finder. (Exp. 12/31/89)

| | |
|---|---|
| *645 1000S Body w/insert, screen | 739.00 |
| Waist Level 94.00 | Prism Finder 219.00 |
| AE Prism Finder | 549.00 |

**MAMIYA LENSES w/HOOD**

| | | | |
|---|---|---|---|
| 24 M UD C | 995.00 | 35 3.5 SC | 595.00 |
| *45 f2.8 S | 495.00 | 50 4 Shift | 725.00 |
| *55 2.8 | 395.00 | 70 2.8 | 575.00 |
| *80 f1.9 | 350.00 | *80 2.8 | 245.00 |
| 80 4 Macro | 595.00 | *110 2.8 | 435.00 |
| *145 4 DSC | 728.00 | 150 3.5 | 365.00 |
| *210 f4 C | 400.00 | *300 f4.5 | 775.00 |
| *500 5.6 | 1,275.00 | 500 8 | 1,495.00 |
| 55 1.0 | 1,075.00 | *105 2.8 | 1030.00 |

Vivitar 2x for 645 w/case 189.95
Kenko 2x for 645 w/case 159.95
Mamiya 2X converter w/case 439.00

**Accessories for 645 & 1000S**

| | | | |
|---|---|---|---|
| Genuine Grip Holder | | | 79.00 |
| Adj. Viewer Eye Piece | | | 30.50 |
| Right Angle 71.50 | Remote Release | | 277.00 |
| Rewinding Tripod Adapter | | | 94.50 |
| Auto Rewinder w/DC Motor | | | 645.00 |
| Split Case 39.00 | Diopters ea | | 19.95 |

**Accessories for 645 & 645 Super**

| | | | |
|---|---|---|---|
| *120 mm Zoom | | | 58.00 |
| 2X Magnifier (screen) | | | 54.50 |
| Focusing Screens (spec. screen) ea | | | 37.50 |
| Reticle (lens Hood) | | | 135.00 |
| Ballscope Reflex | | | 49.95 |
| Finder Cover 49.00 | Shade Cloth | | 49.00 |
| Ext. Tubes 1, 2 or 3 ea | | | 74.00 |
| Auto Macro Spacer | | | 81.00 |
| Mamiya Pro DS Aluminum Case | | | 169.95 |

## MAMIYA RB-67 U.S.A.

| | |
|---|---|
| RB67 Body | 699.00 |
| 120 Back 284.00 | 220 Back 284.00 |
| Roll 120 Film Holder | 248.00 |
| Focusing Screen Roll Holder Divider Back | 450.00 |

**RB LENSES w/HOOD**

| | | | |
|---|---|---|---|
| 50 4.5 | 974.00 | 65 4.5 | 935.00 |
| 90 3.8 | 677.00 | 127 4.5 | 647.00 |
| 140 4.5 | 918.00 | 250 4.5 | 987.00 |
| 180 4.5 | 825.00 | 360 4.5 | 1,815.00 |
| 500 8.0 | 1,250.00 | 1000 | 2,851.00 |
| 100 2.8 | | 250 5.6 | 1,599.00 |

Support Bracket for 100-250 125.00
Rotating Finder 2 RB/RZ 412.00
CDS Finder 255.00 CDS Prism 679.00
NEW! PG Magnifying Hood 425.00
Auto Extension Tube 1 or 2 255.00
Viewfinder 2X for RB w/case 279.95
N.P.C. Polaroid Back for RB 169.95
NPC Pol. 220 Back RB 218.00

beattie
Converter for RB Long Hood CALL

**ACCESSORIES FOR RB & RZ-67**

| | |
|---|---|
| Mamiya QE Quick Release | 44.95 |
| Grip Holder | 61.00 |
| Multi-Angle Grip | 295.00 |
| Proto Grip Model 2 | 75.00 |
| Focusing Adapter w/Case | 55.00 |
| Reflex Lens Hood (6.3) | 180.00 |
| Split Shield w/case | 47.50 |
| Gelatin Filter Holder (67) | 48.95 |
| Split Case 48.95 | Diopters 17.95 |
| Mamiya Pro 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 | f2.8 | 13.8 |
| | 1,994.00 | 1,820.00 | 1,990.00 | 1,889.00 |

Roll 120 or 220 Film Holder 279.00
6x4.5 or 6x6 120/220 Holder ea 283.95
6x7 120 Film Insert 147.95

**RZ LENSES w/HOOD**

| | | | |
|---|---|---|---|
| 37 4.5 | 1,395.00 | 50 4.5 | 975.00 |
| 65 4 | 942.00 | 90 3.5 | 826.00 |
| 110 2.8 | 896.00 | 140 4.5 | 795.00 |
| 180 4.5 | 878.00 | 250 4.5 | 845.00 |
| 360 5 | 1,250.00 | 500 8 | 995.00 |
| 1000 (Tele) | 1599.00 | 1.4 X | 2416.00 |
| 150 4.5 Soft | | | 666.00 |
| 250 4.5 Soft | | | 1,737.00 |

Support Bracket for 100-250 125.00
AE magnifying hood 527.00
PD Prism 636.00 AE Prism 723.00
NEW! Winder 2 328.00
Mamiya Polaroid Back 251.00
N.P.C. Pol. Back 152.00
Auto Ext. Tube 1 or 2 249.95
M/J Transmitter & Receiver 199.95
6 Adapter for RB Backs 59.95

Mamiya
w/meter

| | | | |
|---|---|---|---|
| 6 Body | 1,090.00 | *50 4.5 | 1039.00 |
| *75 4.5 | 839.00 | *150 4.5 | 1149.00 |

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

| | | | |
|---|---|---|---|
| *C220 Body | 322.00 | *C330 | 585.00 |
| 55 4.5 | 439.00 | 65 4.5 | 329.00 |
| 80 2.8 | 235.00 | 105 3.5 | 323.00 |
| 135 4.5 | 274.00 | 180 4.5 | 387.00 |
| Prism Finder | 232.00 | 250 4.5 | 517.00 |
| CDS Magnifying Hood | | | 282.00 |
| Diopters ea | | | 16.95 |
| Grip Holder C330 | | | 62.95 |
| Proto Grip Model 2 | | | 74.95 |
| 330S Focusing Screens | | | 21.95 |
| Mamiya Pro Cut Aluminum Case | | | 169.95 |

**MAMIYA UNIVERSAL PRESS**

| | |
|---|---|
| Universal Press Body w/Grip | 369.00 |
| Press Lens w/Shutter & Lens Hood | |
| 50/6.3 w/Optical Finder | 586.00 |
| 75-5.6 w/Optical Finder w/o Hood | 486.00 |
| 100-2.8 454.00 | 127-4.7 375.00 |
| 100-3.5 299.00 | 150-5.6 369.00 |
| 250-5.0 | 899.00 |
| Roll Film Holder A | 149.95 |
| Roll Film Holder 6x6, or 6x9 | 279.00 |
| M Adapter | 65.00 |
| Magnifying Focus Back w/Screen | 139.95 |
| Right Angle Back w/Screen | 144.95 |
| Focusing Hood | 89.00 |

**Beattie-Interscreens**

| | Plain | w/Grid |
|---|---|---|
| Nikon F2 (in frame) | 89.00 | 93.50 |
| Nikon F3 (in frame) | 89.00 | 93.50 |
| Nikon FE, FE2, FM2, FA | 54.00 | 58.50 |
| Olympus | 54.00 | 58.50 |
| Pentax LX | 54.00 | 58.50 |
| Hass. 500CM, El, M | 138.50 | 143.95 |
| Hass. 500ELX | 139.50 | 144.00 |
| Mamiya RB67 | 120.50 | 125.95 |
| Mamiya RZ67 | 129.50 | 134.95 |
| Mamiya 645 | 120.50 | 125.95 |
| Mamiya C330S | 106.00 | 109.95 |
| Bronica SQ-A | 105.50 | 110.65 |
| Bronica ETRS, ETRS | 121.45 | 125.95 |
| Bronica GS-1 | 112.45 | 116.95 |
| Pentax 6x7 | 112.50 | 117.00 |
| Pentax 645 | 106.50 | 110.00 |
| Rollei SL66, SL66 | 106.50 | 109.95 |
| Rollei 6006, 6008i | 106.50 | 110.00 |
| 4x5 Type Sinar | 124.95 | 124.95 |
| Bx10 Toyo Sinar | 151.95 | 151.95 |

## FUJI w/case

| | | | |
|---|---|---|---|
| GS 645S | 453.95 | GS 645S | 513.50 |
| NEW! GW 690 | | | 787.95 |
| GW 690 III | 655.95 | GSW 690 | 787.95 |
| GX 680 Professional | | | 2,475.00 |
| Center Filter for GX 680 | | | 225.95 |
| Lens Hood for GX 680 | | | 79.95 |

## GX680 SYSTEM

| | | | |
|---|---|---|---|
| GX 680 Body | | | 1,459.95 |
| 105 mm F2.8 Lens | | | 452.95 |
| Polaroid Back | | | 232.95 |
| AE Finder | | | 1,189.00 |
| 90 f3.5 | 1,158.00 | 180 f5.6 | 1,895.00 |
| 90 f3.5 S | 719.95 | 180 f5.6 S | 766.95 |
| 90 f4.5 | 783.95 | 180 f5.6 | 706.95 |
| 90 f4.5 S | 1,099.00 | 180 f5.6 S | 826.95 |
| 250 f5.6 | 852.95 | 350 f5.6 | 872.95 |

All accessories in stock

## Stroboframe

Complete with swivel side grip, cable release & flash mount

| | | | |
|---|---|---|---|
| Flash System | 75.95 | Flash System | 85.95 |
| Flash System | 51.95 | Flash System | 64.95 |

We Stock the Complete Line

## STUDIO LIGHTING

**Speedotron**
NEW! w BUILT-IN CONTROL
All Lights include Flashtubes & Modeling Lamps
BROWN LINE KITS

| | |
|---|---|
| DM-402 (2 light set-up) | 769.95 |
| DM-402 (4 light set-up) | 819.95 |
| DM-604 (3 light set-up) | 899.95 |
| DM-604 (4 light set-up) | 959.95 |
| DM-8028 (4 light set-up) | 1,189.95 |
| DM-1204 (4 light set-up) | 1,349.00 |
| DM-1604 (4 light set-up) | 1,429.00 |

Above Available as Separate Components

BLACK LINE

| | | | |
|---|---|---|---|
| 402 | 679.95 | 1505 | 989.95 |
| 1204 | 1,299.95 | 2405 | 1,494.95 |
| 1602 | 789.00 | 2403 | 1,995.00 |
| 1604 | 999.00 | 3001 | 2,599.00 |
| 1606 | 419.00 | 3005 | 879.00 |

ALL ACCESSORIES IN STOCK

**BALCAR**
We are a full line authorized dealer. We stock the full Balcar line
Self Contained Units

| | |
|---|---|
| Minibox | Modulite with |
| Minibox 6 | Modulite with |

Powerpacks & Heads

| | |
|---|---|
| Rapid MB Pack | AT-MB Pack |
| AZ400 Pack | Axial Pack |
| Zenith-1 Pack | Flat Reflex Pack |
| Flash-2 Pack | Flash Head |
| MB Head | 1000 Head (6 tube) |
| P3 P4 Portable outfits | |

CALL FOR PRICES

## godard

## DYNA-LITE

| | |
|---|---|
| M1000 | CALL M1000 CALL |
| M2000 | CALL M2000 CALL |
| Flash Tube | CALL |

ALL ACCESSORIES IN STOCK

**norman enterprises**
We are a full stocking authorized dealer

| | |
|---|---|
| 2000B | P2000BT 1H4000 |
| 2000P | P4000BT 1H2000 |
| 4000B | 1H2400 P400 |
| 4000P | 1H4000 |

**NOVATRON**
The High Efficiency Strobe Lights

| | |
|---|---|
| POWER PACKS | |
| 220 | 239.95 Head 379.95 |
| 1100 | 339.95 Head 672.95 |
| NEW HEADS with Flashtube & Modeling Lamp | |
| #2000 (Standard) Head | 87.95 |
| #2000 (Standard) Head w/Cord | 99.95 |
| #2000 (Short) Head | 109.95 |
| #2000 Head w/Cord (Short) | 119.95 |
| #2100 Head w/Cord (Long Neck) | 129.95 |
| #2140 Head w/Cord (Very Long Neck) | 139.95 |
| #2130 Bare Tube Head w/Cord | 117.95 |
| #2100 Bare Tube Head | 138.95 |
| #2140 Bare Tube Head w/Cord | 139.95 |
| #2133 Bare Tube Head w/Cord | 139.95 |
| #2060 Soft light Head (220) | 136.95 |
| #2160 Soft light Head (1100) | 144.95 |
| #2630 Modeling Lamp (220) | 29.50 |
| #2631 Modeling Lamp (1100) | 31.50 |
| 24 in umbrella | 29.50 |
| 30 | 38.50 42.00 |
| 40 | 27.95 44.50 39.95 |
| 2 Way Swivel | 44.95 Adapter 59.95 |
| 3 Way Swivel | 143.95 Adapter 199.00 |

NOVA KITS

| | | | |
|---|---|---|---|
| 61-275 S | 729.00 | 61-600 S | 899.00 |
| 61-1000 S | 1,119.00 | 61-1200 S | 1,149.00 |
| 61-1600 S | 1,256.00 | 61-2400 S | 1,376.00 |
| 300 kit | | 600 kit | 1,199.00 |
| 1100 kit | | 1200 kit | 1,339.95 |
| 2400 kit | | 2400 kit | 1,482.95 |
| Pro Tech Kits w/Head 150 W S | | | 549.00 |

MONOLITES

| | | | |
|---|---|---|---|
| 200 | 207.00 | 400 | 289.00 |
| 100 M S | 158.00 | 200 M S | 207.00 |

## BALCAR

We are a full line authorized dealer. We stock the full Balcar line
Self Contained Units

| | |
|---|---|
| Minibox | Modulite with |
| Minibox 6 | Modulite with |

Powerpacks & Heads

| | |
|---|---|
| Rapid MB Pack | AT-MB Pack |
| AZ400 Pack | Axial Pack |
| Zenith-1 Pack | Flat Reflex Pack |
| Flash-2 Pack | Flash Head |
| MB Head | 1000 Head (6 tube) |
| P3 P4 Portable outfits | |

CALL FOR PRICES

## godard

**VIEW CAMERAS, LENSES, AND ACCESSORIES**

## sinar

SPECIAL! Buy a Sinar P2 & receive $1,000 Sinar accessories on charge
Expires 12/23/89

**B&H Special**
Buy any Sinar Camera & you get "Free Shipping" in continental USA

| | | | |
|---|---|---|---|
| 4x5 F1 | 999.00 | 4x5 F2 | 1,449.00 |
| F1 4x5 Image Kit | | | 1,599.00 |
| F2 4x5 Image Kit | | | 1,599.00 |
| P2 4x5 Camera | | | 5,499.00 |
| New! P2 4x5 Expert Kit | | | 7,995.00 |
| New! P2 4x5 Pro Kit | | | 8,925.00 |
| F1 Bx10 | 2,699.00 | F2 Bx10 | 2,999.00 |
| New! P2 Bx10 Expert Kit | | | 10,799.00 |
| New! P2 Bx10 Pro Kit | | | 11,995.00 |
| 4x5 Standard Recessed | | | 189.95 |
| 4x5 Wide Angle Recessed | | | 189.00 |
| 4x5 Extra Wide Angle Recessed | | | 299.00 |
| Bx10 W.A. Recessed Kit | | | 189.00 |
| 4x5 Light Hood w/Light Trap | | | 129.00 |
| Binor Magnifier Hooded | | | 149.00 |
| Binor Reflex Magnifier | | | 499.00 |

**Ext. Rails Chrome / Ext. Rails Black**

| | | | |
|---|---|---|---|
| 6" | 105.00 | 6" | 115.00 |
| 12" | 129.00 | 12" | 141.00 |
| 18" | 179.00 | 18" | 197.00 |

| | |
|---|---|
| 4x5 Fresnel in Holder | 139.00 |
| Bx10 Fresnel M.B. | 259.00 |
| Format Changing Set 4x5 | 999.00 |
| Format Changing Set Bx10 W.B. | 2,799.00 |
| Bx10 4x5 Reducing Adapt. | 699.00 |
| Bx10 M.B. 4x5 Reducing Adapt. | 799.00 |
| Front Standard 4x5 F1 | 539.00 |
| Front Standard 4x5 F2 | 699.00 |
| Front Standard F2 | 1,499.00 |
| 6x12 Panorama Reducer | 1,199.00 |
| 6x9 Format Reducer | 1,099.00 |
| 6x7 Format Reducer | 1,099.00 |
| Zoom Multi-format Reducer | 1,099.00 |
| Auto Aperture Shutter | 1,399.00 |
| Digital Shutter | 3,349.00 |
| Bread Pack w/charger for Digital | 825.00 |

**Schneider DB Lenses for Shutters**

| | | | |
|---|---|---|---|
| 75-5.6 | 1,176.00 | 90-5.6 | 1,274.00 |
| 90-8 | 876.00 | 120-5.6 | 638.00 |
| 150-5.6 | 821.00 | 210-5.6 | 828.00 |
| Symar Sar 8 (Non-Digital) | | | 899.00 |
| Symar Sar Digital | | | 1,575.00 |
| Booster 1 (min. Flash) | | | 799.00 |
| Mamiya Meter Finder | | | 51.00 |
| 4x5 Meter Cassette | | | 189.00 |
| Filter Holder 100 System | | | 160.00 |
| Symar Color Meters, Reflective | | | 1149.00 |
| Gelatin Filter Holder | | | 189.00 |
| Pan Tilt Head | | | 462.00 |
| Joint Rod | | | 156.00 |
| Symar Bench Lens Board | | | 44.95 |
| Symar Direct Lens Board | | | 56.95 |
| Drilled Lens Board (4 Sizes) | | | 29.95 |
| Sheet Holder 4x5 or Polar | | | 25.00 |
| Groove with wire for a Polaroid | | | 9.95 |

## HORSEMAN

Authorized U.S.A. Dealer
Call for Prices

**WISTA**

Complete with all accessories as supplied by mfg.

| | | | |
|---|---|---|---|
| 45 DX Rosewood | | | 699.00 |
| 45 DX Polywood w/Shutt | | | 763.00 |
| 45 SX | 1,048.00 | 45 SP | 1,178.00 |
| 45 VX | | | 979.00 |
| 8x10 Chamwood | | | 1,278.00 |

## ARCA SWISS

| | | | |
|---|---|---|---|
| 6x9 F | | | 1,799.00 |
| 4x5 F | 1,379.00 | 8x10 F | 2,790.00 |

## Polaroid

8x10 Processing System

Buy a 8x10 Processor
Get a Free Polaroid Camera Back & Film Free ($200 value)

| | |
|---|---|
| 8x10 Processor | 1,169.00 |
| 8x10 Polaroid Back | 699.00 |
| 8x10 Film Holder | 189.00 |
| 8x10 Film Sheets | 119.95 |

## Fujinon

Swiss

| | | | |
|---|---|---|---|
| 90 5.6 | 886.00 | 75 5.6 | 988.00 |
| 90 8 | | 65 8 | 999.00 |

NEW!

| | | | |
|---|---|---|---|
| 90 5.6 | 533.00 | 75 5.6 | 629.00 |
| 90 8 | | 65 8 | 675.00 |

NEW!

| | | | |
|---|---|---|---|
| 90 5.6 | 853.00 | 75 5.6 | 619.00 |
| 90 8 | 115.95 | 65 8 | 672.00 |
| 90 11 | 447.00 | 65 11 | 752.00 |

NEW!

| | | | |
|---|---|---|---|
| 90 5.6 | 858.00 | 75 5.6 | 1,250.00 |
| 90 8 | | 65 8 | 1,375.00 |

NEW!

| | | | |
|---|---|---|---|
| 6x9 F | | A5 | 549.00 |
| 4x5 F | 599.00 | 240 S | 1,199.00 |
| 300 S | 899.00 | 360 S | |

## Schneider

U.S.A. Lifetime Warranty
SUPER ANGULON M.C. COPAL

| | | | |
|---|---|---|---|
| 47 5.6 | 586.00 | 90 8 | 783.00 |
| 65 5.6 | 879.00 | 90 5.6 | 879.00 |
| 72 5.6 | 372.00 | 105 8 | 535.00 |
| 90 5.6 | 2,287.00 | 120 8 | 1,795.00 |

SYMMAR S M.C. COPAL

| | | | |
|---|---|---|---|
| 150 5.6 | 368.00 | 210 5.6 | 365.00 |
| 180 5.6 | 489.00 | 240 5.6 | 542.00 |
| 300 5.6 | 989.00 | 360 5.6 | 1,335.00 |
| 480 5.6 | 1,589.00 | 600 5.6 | 2,175.00 |

SYMMAR

| | | | |
|---|---|---|---|
| 150 5.6 | 455.00 | 180 5.6 | 429.00 |
| 210 5.6 | | 240 5.6 | 609.00 |

SUPER-SYMMAR HM

| | | | |
|---|---|---|---|
| 80 5.6 | 1,179.00 | 110 5.6 | 1,862.00 |

XENAR COPAL

| | | | |
|---|---|---|---|
| 150 5.6 | 236.50 | 210 5.6 | 275.00 |
| 300 5.6 | | 360 5.6 | 762.00 |

G-CLARON (Copal)

| | | | |
|---|---|---|---|
| 35 5.6 | 319.00 | 40 5.6 | 409.00 |
| 47 5.6 | 379.00 | 55 5.6 | 595.00 |
| 72 5.6 | 622.00 | 90 5.6 | 932.00 |

TELE-ARTAR XENAR COPAL

| | | | |
|---|---|---|---|
| 210 5.6 | 1,079.00 | 300 5.6 | 895.00 |

APO ARTAR COPAL

| | | | |
|---|---|---|---|
| 240 5.6 | 775.00 | 360 5.6 | 1,220.00 |
| 480 5.6 | | 600 5.6 | 1,545.00 |

##



# In the Studio

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

## X-ray danger: Monster or myth?

Can airport x-ray machines really damage your film?

Even the word, "X ray" sends shivers down the spine of most photographers. But is it really the villain it's cracked up to be? To answer this question, I conducted a test which began as I was packing to leave China.

I took five rolls of ISO 160 Kodak 220 VPS film from the same pro-pak to insure emulsion uniformity. One roll served as a control for the test and was never x-rayed.

Half of the roll of control film was exposed in China under identical conditions, and using the same subject as the film which would be x-rayed. The control film was then rewound, marked, and placed in safe-keeping for the trip.

Are X rays more detrimental to unprocessed film that *has* been exposed or to film which has *not*? To answer this question, I exposed one roll in China and placed it in the container to be x-rayed. Placed alongside of it was a roll of unexposed film which I planned to expose upon my return.

Do lead travel bags protect your film from the effects of X rays? To answer this, I took a bag and cut it in strips and wrapped it around one-half of two rolls of film—one of them exposed in China for the test, and the other roll not exposed prior to x-raying.

Is the effect of X rays more pronounced on film which has been over-exposed or under-exposed? For the test in China, I placed a subject against a bare wall and metered carefully, using flash-on-camera. I took several shots at the proper exposure, then bracketed in a range from two f/stops over-exposed to two f/stops underexposed. I used a monochromatic, plain background so that I would be able to pick up the slightest static effect on the film.

I then conducted the following test:

- **Roll 1**—Control film that would *not* be x-rayed. Half of this roll was exposed in China, and the other half would be exposed in my studio. The remaining rolls would be x-rayed.
- **Roll 2**—Exposed in China.
- **Roll 3**—Exposed in China, with half the roll wrapped in lead-bag material.
- **Roll 4**—Unexposed film, half wrapped in lead-bag to be exposed after x-raying. The foil packaging wrapper was removed from all rolls prior to departure.
- **Roll 5**—Unexposed film, fully unprotected, to be exposed after x-raying. The foil packaging wrapper was removed from all rolls prior to departure.

Our first stop was the Hong Kong airport, home of the "Monster," where signs are posted, warning you not to put your film through x-ray machines. The reason I mention the signs is because it is unusual at most airports now to warn you about film. At most locations the operators encourage you to send your film right on through, assuring you it will not be damaged.

Since the Hong Kong airport is allegedly so notorious for film damage, I put only the two rolls of film which were half-wrapped in lead through that machine. I was fearful that it would damage all the film so badly that I would not be able to test the effect of the other x-ray machines, which are said to be harmless.

After Hong Kong, the film was x-rayed twice in Seoul, twice in Seattle, once in Denver, and five times in Des Moines. Yes—I said five times in Des Moines. I did this intentionally, explaining to the attendant that I was conducting a test, and she permitted me to run it through as many times as I wished.

Arriving home, I then exposed the remainder of the control roll, and those which had been x-rayed, but not exposed.

I sent the film to the lab with instructions to process uniformly, and to proof all of it, based on the density and color filtration obtained from the control negatives.

To be perfectly honest, I envisioned producing a "dynamite" column, complete with visual proof that X rays are the "great destroyer" of our images—but I simply don't have the proof. The test film, which I intentionally had x-rayed showed no damage, including the Hong Kong film.

In truth, we were hard-pressed to find even the most remote damage. The film I x-rayed appeared correct in color and density. The only possible damage might have been some slight fogging along the edge which did not invade the image area. However, this might have been due to a leaking film back.

I truly had mixed emotions about the results. I was disappointed that this column cannot be enhanced by dramatic images with lightning slashes and fog, but, on the other hand, I am relieved that "X ray" apparently isn't the "monster" I felt it was.

Actually, I can't recall ever seeing any images damaged by X rays. If anyone can document such damage, please let me know. Perhaps we are all too worried about it.

So, will I permit my film to be x-rayed henceforth? Not on your life! On the other hand—I won't lie awake nights worrying if, in the future, an ornery Russian customs agent forces the issue.

*Marty Rickard, M.Photog.Cr., CPP, A-ASP, has owned a studio in New Sharon, Iowa, since 1968. He has extensive experience as a professional writer and photojournalist, and was twice named Master Columnist by the Iowa Press Association. He was named top photographer in Iowa in 1982 by Iowa Professional Photographers, as well as 1984 Master Photographer of the Year. Rickard lectures on photography internationally, and in 1987 participated in the historic first cultural exchange with professional photographers in Communist China.*

# Texturefects



THOUSANDS OF PHOTOGRAPHERS HAVE INCREASED THEIR INCOME AND WON AWARDS BY USING TEXTURE SCREENS.

**SHOULDN'T YOU?**

Texture screens available in 35mm up to 20''x 24'' in twelve different patterns.

**Texturefects • (707) 964-2306**

498 N. McPherson • Fort Bragg, CA • 95437

More info? Circle 58

Topflight ENNA TAP Dewy AF

Backgrounds & Accessories Proof Projectors
Lacquers Mounts & Albums Folios
Props Collapsible Benches
Hot Stamping Equipment
"Victorian" Furniture Etc., Etc.

Catalogs available on request

We ship promptly, UPS. Your 'ONE' Source for Supplies!
CALL TOLL FREE
**1-800-747-7371**
Milwaukee Area (414) 545-1270

**RISSER STUDIO SUPPLIES**

A DIVISION OF RISSER COLOR SERVICE, INC.

5330 W. ELECTRIC AVENUE • MILWAUKEE, WI 53219

More info? Circle 59

# Composites

**Use Camera Art's Hand Lettered Composites to Obtain Portraiture Contracts**

Offer fraternities, sorities, graduation and confirmation classes, or any group an attractive custom designed hand lettered wall composite and 8x10 or 11x14 reprints. The display composites can be used as a selling tool to help obtain contracts for the groups individual portraits.




The Studio, Fayette, Missouri




- Burnsville, MN
- Lewiston, MN

Learn More About These And Other Camera Art Promotions, Send For Your...

FREE 1990 PROMOTIONS BOOK

☐ Please send me your 1990 Promotions Book to help build business

☐ Please send me information on your complete line of photographic equipment and supplies

STUDIO NAME

STREET

CITY STATE ZIP

PHONE NO.

PP-2-90

CA CAMERA ART
DIVISION OF HERFF JONES, INC.

Box 100 Lewiston, MN 55952
(507) 523-2101
WATS (800) 533-8030



# Your Bottom Line

By Dr. Henry J. Oles, Cr.Photog.

## Stuff versus fluff

Few experiences upset me more than investing time and money in seminars and workshops filled with a lot of "fluff" and very little "stuff".

As professional photographers, our time, energy, and resources are limited. We have businesses to run and assignments to complete. So when photographers attend workshops to learn techniques and concepts that will improve client services, photography methods, efficiency, and sales potential, and are instead presented with information unrelated to the field or business of photography, they are disappointed. They leave the program without acquiring useful information and feel leery about attending similar programs in the future.

I was dissatisfied when I first began attending photographic seminars about 15 years ago. One of the first seminars I attended featured a well-known professional photographer. I joined more than 200 people in the crowded auditorium because I was anxious to learn about his operation, and apply his methods to my business. However, the presentation was a 90-minute review of the speaker's achievements. We viewed pretty pictures of his studio, house, wife, children, Mercedes, and dogs. My interpretation of what he was thinking during this seminar was, "I'm going to show them all the elements of my success so I can stimulate them to do what I did." He may have had good intentions, but his presentation was ineffective and I left without the valuable information I hoped to gain. Another memorable presentation involved a successful master photographer who spent an hour demonstrating his musical talents on his accordion.

These exceptionally poor experiences were not uncommon a decade ago. However, during the early and mid-1980s, many programs, workshops, and seminars became more professionally relevant. But recently, I detected a trend toward the old days of more "fluff" than "stuff".

My definition of "fluff" includes programs which discuss photographic artistry without mentioning moneymaking concepts that help businesses grow. I resent programs, such as one I recently attended, which featured sexy, bikini-clad women exhibiting the speakers' creative photographs. I expect a professional photography program to disperse practical information.

While it is the responsibility of program organizers to select professional speakers, it is impossible for them to make the right choice every time. They have to rely on information others provide them, including potential speakers who may furnish unrealistic information about their presentation.

There is always a need for talented new speakers to present innovative techniques and operations that help fellow photographers. One way to become a speaker is to practice on the local level. For well-informed photographers who are afflicted with public speaking anxiety, talking before local groups is a good place to start perfecting presentation methods. Local programs do not have to be "five-star" productions, particularly since the attendees invest very little time and money to attend monthly guild meetings.

Quality programs could be easily cultivated with the help of alert, local guild program chairpersons who identify new talent. I believe that local chairpersons should recommend the best local presenters to state and regional program chairpersons. Those speakers who demonstrate impressive speaking abilities should then move to the national level.

On the other hand, national program chairpersons must be careful not to select the same talent every year just because they know what to expect from them. How many times can anyone listen to the same speaker? Unfortunately, many prominent speakers repeat the same material, which may be worthwhile for young photographers attending for the first time, but is meaningless for long-established studio owners who've heard the same presentations before. This may be one reason why many photographers do not attend convention programs.

Speakers themselves have an obligation to provide detailed and honest descriptions of their proposed programs, and present what they promised. They should adequately plan and rehearse presentations so they run smoothly, as well as remember their responsibility to audience members who invest time and money in the program.

In addition, program chairpersons must aim to assemble a group of speakers with a reasonable balance of both "stuff" and "fluff" by encouraging them to yield an appropriate proportion of educational information mixed with entertainment.

Speakers must also strive to be honest with their audience and delete embellishments from their presentations. I've often listened to speakers give glowing reports about their success, when it is common knowledge that they are financially destitute.

Convention programs are one of the best ways for photographers to learn more about their profession and how to improve operations. A fundamental characteristic of any profession is to have professional meetings where useful information can be exchanged between colleagues. Convention presentations with a great deal of "stuff" and a sprinkle of "fluff" are one of the best ways we can get the information we need to effectively boost our bottom line.

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

Terms:
Payment In Advance
Or COD Cashiers Or
Certified Check Only
FOB: Mt. Prospect, IL

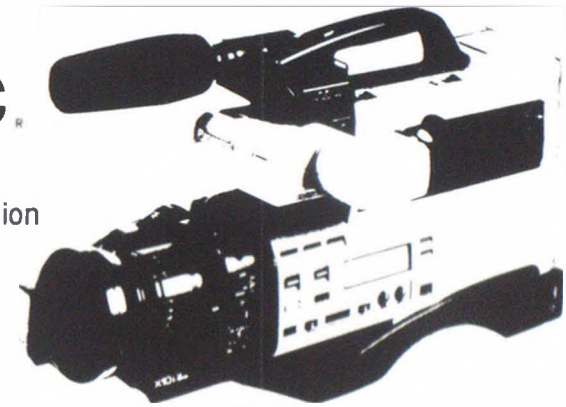
DISCOUNT VIDEO WAREHOUSE

Quantities Limited
All Prices Subject
To Change
All Sales Final

new **Panasonic**

## AG-460 2 CCD Camcorder

- 470 Lines Resolution
- Two Speed 10x Power Zoom
- Auto Tracing White Balance
- Hi-Fi Audio with Stereo Mic
- Superb Color Reproduction
- Piezo Auto Focus
- Auto Iris with Manual Override
- Laminated Amorphous Video Heads



Coming Soon from Panasonic WJ-MX12 Y/C Digital Video Mixer

*Call for Introductory Pricing & Information*

S-VHS Tape Specials *(sold in lots of 10 only)*

| Maxell | *New* Fuji H471S "Professional Master" |
|---|---|
| SQ-ST-120 ... $8.25 | H471S ST-30 ... $8.75 |
| Fuji | H471S ST-60 ... $9.71 |
| ST-120 ... $ 8.95 | H471S ST-120 ... $10.31 |

P.O. Box 36
Mount Prospect, IL 60056

PHONE TOLL FREE
1-800-323-8148
NOW IN ALASKA & HAWAII 1 800 448 0354

In Illinois Phone
708/299-5258

More info? Circle 61

## ED LAMBRIGHT

**On Computer Management of the photography studio.**

Q. How do you manage your studio efficiently while handling over 4000 customers per year?
A." We have a computer management system with terminals throughout the studio. This gives the entire staff instant access to a customer's records. (Ie. Itemized invoices, payments, personal family information, history of past purchases etc.") "The software we are using is ABERFILE which also includes an integrated appointment scheduler, comprehensive mailing capacities and infinite report options."

Q. Isn't a program with this amount of capability difficult to use?
A."ABERFILE is the most user-friendly software that I have seen with professional capabilities, and is easily adpapted for use by the smallest studio to the large multi-studio operation."

Q. How do you like computerized appointment scheduling?
A."We now use the appointment scheduler exclusively.
Appointments can be easily entered, moved or canceled directly from the customer's file card complete with notes or comments. We now have instant access to any appointment from all work stations which has made our scheduling much more efficient ABERFILE also permits us to have separate schedules for our photographers and sales persons."

Q. Are there other reasons that you selected ABERFILE?
A." One of the most valuable features is the ability to store all of our customer files from year to year without having to delete them or transfer
them into another file. This enables me to utilize all of my customer files , selecting any sales record or family history for promotion, mailing or reports. The options are unlimited."

Ed Lambright has a B.S. degree in Systems Analysis from Miami University in Ohio. He is the owner of Creative Photography in Connecticut and can be reached at 203-848-9279.

ABERSOFTWARE

P.O. BOX 6099 SANTA BARBARA, CA 93160 PHONE: 805-964-8931

More info? Circle 62

POLAROID®
BACK SALE
FOR RB 67 CAMERAS

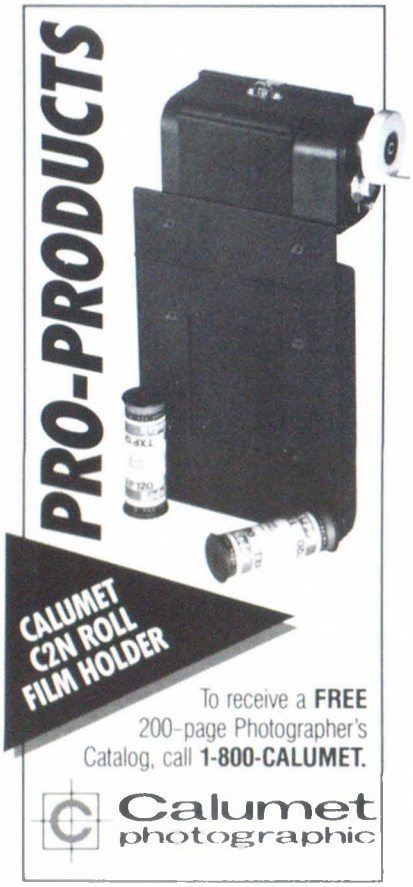
A fantastic Polaroid Proofing Back offer. "Studio Pro" Polaroid Proofing Back for a RB 67 and a twin pack of Polaroid 669 color film for one low price.



With Film
Reg. $210.00
NOW . . .
$99.00
Plus $5.00
Shipping & Handling

EPS ENVIRONMENTAL PROJECTION SYSTEMS
DRAWER 1745 • SAN MARCOS, TEXAS 78667
512/353-3111

More info? Circle 63




More info? Circle 64




More info? Circle 65


# Book Briefs

**The Location Photographer's Handbook**, $44.95, by Ken Hass, Van Nostrand Reinhold, 428 pages. Order from Van Nostrand Reinhold, Mail Order Department, Box 668, Florence, KY 41022-0668 (Kentucky orders add sales tax; no shipping fee).

From the title, one might expect this volume to be a how-to-er on location photography technique—however, it is much, much more. The handbook is divided into three sections designed to help photographers plan photography anywhere in the world.

The first, "Preparing for the Assignment," tackles questions regarding negotiating costs and fees, researching the job, plus a discussion of travel and photographic equipment considerations. The second, "On the Road," deals with many gutsy, practical questions—security, terrorism, bribery and gratuities, money changing, arrest and legal run-ins, health and fitness, and "relationship" on assignment. The last section, "Country Files," is a boon to far-ranging photographers. The section provides a thumbnail sketch of 166 countries, describing geographical characteristics, temperatures, customs, health considerations, currency, electricity standards and connector types, and many other valuable facts.

The book also includes black-and-white foreign maps, lists of valuable government, lab, and travel-oriented business addresses and phone numbers helpful to still and motion picture photographers, metric conversions, model releases in several foreign languages, and sunrise and sunset times by latitude.

**1990 Photographer's Market**, $19.95, by Sam A. Marshall, Writer's Digest Books, 620 pages. Order from Writer's Digest Books, 1507 Dana Avenue, Cincinnati, OH 45207 (add $3 for shipping).

A perennial favorite and an indispensable aid to photographers who want to sell stock photography and develop freelance photo assignments, *Photographer's Market* offers the company names, contacts, addresses, and phone numbers of more than 2,500 photo buyers. The directory includes advertising and public relations firms, book publishers, galleries, newspapers and newsletters, magazines, paper products, record companies, and stock photo agencies. In addition, each listing offers a brief description of each buyer's photo needs or the type of material and subjects they are interested in reviewing.

The 1990 edition boasts of more than 450 new entries, plus an update of 80 percent of the information from past issues. It is an obvious bargain for anyone dealing with this fast-changing industry.

**The Madonna Portrait**, $14.50, 48 pages; **The Balloon Portrait**, $9.50, 28 pages, (purchased together, $17.50, plus 93 cents tax for California orders), by Lynne Jerome, Studio Press. Order from Studio Press, Twain Harte, CA 95383-1268 (price includes shipping).

Since these two small volumes are sold in tandem at a special price, they are reviewed together. The publisher states that the two 6x9-inch softcover books have the same goal—"aimed directly at the portrait photographer and they represent a new way to get some kids out of the hands of the dreaded store-shooters".

*The Madonna Portrait* features photographing and marketing mother and young child portraits as a portrait specialty. Using a studio "boudoir-like" setting, Jerome explains posing techniques, solutions for problems unique to photographing infants, and preparing for the portrait session. However, more than half the short book describes successful marketing, promotion, and advertising techniques for selling Madonna Portraits.

*The Balloon Portrait* offers a portrait "gimmick" that will immediately single out a child photographer's work from chain studios' standardized products. The book's theme is kids with balloons—how to pose and prop them working with a high key set, plus plenty of promotional and advertising ideas on how to cash in on this specialty in your market.

**The Guide to Photography Workshops—1990**, $14.95, Shaw Associates, 262 pages. Order from Shaw Associates, 625 Biltmore Way, Coral Gables, FL 33134 (add $2 for shipping).

Described as the "first annual edition," this handy guide lists and describes 230 photography workshops and photo tours throughout the world. The scope ranges from events for established professional photographers to those aimed at photo beginners. Section One alphabetically lists each workshop and includes dates, scope of instruction, knowledge/experience level, teaching methods, teacher-student ratio, daily schedule, faculty credentials, cost, refund policy, location and nearby attractions, and contact information.

The book also includes 33 photographic-oriented residences and retreats, their acceptance procedures, costs, and living/working facilities.

Professional Photographer

SAVINGS CERTIFICATE

**Yes!** I want to subscribe to PROFESSIONAL PHOTOGRAPHER. I understand my subscription will begin 6-8 weeks after payment is received.

☐ New Subscriber
☐ Payment enclosed
☐ Charge my Visa
☐ Charge my Mastercard
☐ Bill me
☐ Current Subscriber (label enclosed)
☐ In U.S.—One year $22.10 *(Saves $16.90 off single copy rate $39)*
☐ Outside U.S.—One year $35 *(Saves $4 off single copy rate $39)*

43% OFF

Signature _____
Card No. _____ Exp. Date _____
Name (print) _____
Studio/Company _____
Address _____
City _____ State ____ Zip _____

Office Use Only
Account No. 4-19-2580
Amount
Date

901



Professional Photographer

SAVINGS CERTIFICATE

**Yes!** I want to subscribe to PROFESSIONAL PHOTOGRAPHER. I understand my subscription will begin 6-8 weeks after payment is received.

☐ New Subscriber
☐ Payment enclosed
☐ Charge my Visa
☐ Charge my Mastercard
☐ Bill me
☐ Current Subscriber (label enclosed)
☐ In U.S.—One year $22.10 *(Saves $16.90 off single copy rate $39)*
☐ Outside U.S.—One year $35 *(Saves $4 off single copy rate $39)*

43% OFF

Signature _____
Card No. _____ Exp. Date _____
Name (print) _____
Studio/Company _____
Address _____
City _____ State ____ Zip _____

Office Use Only
Account No. 4-19-2580
Amount
Date

901


CA, INC.

IECTORS' CHOICE

tors' Choice Award reserves the publication rights
tries. Publication rights are limited to the credited only
artwork may reprint, or will be given the additional
rights to the Gebbie Art Directors' Choice Awards
rases have been signed by all recognizable people
age, and all consents required by the subject matter
) obtained or are reasonably obtainable.

State Zip

) _____

of A APA ASMP

esigner _____

State Zip

t _____

ny _____

State Zip

mounted tear sheets or final printed products only. No photographs will be accepted (except in the case of unmountable entries as described below).

2. Entries must be mounted to a 16" x 20" black Salon board. Three-dimensional entries and flat art larger than 16" x 20" may be mounted so that they can be opened, or may be enclosed in a mounted pocket or envelope that allows the entry to be removed and viewed. (NOTE: If entry is enclosed in pocket, please be sure that entry has photographer's name directly on the printed piece.)

3. For entries that cannot be mounted (billboards, in-store displays, "Best of Show" winning photographers will attend the awards presentation ceremony made by the Advertising/Commercial Group during PP of A's annual convention.

## Judging

The Art Directors' Choice Awards will be judged by five art directors from nationally recognized advertising agencies and graphic design firms, using the photographs' contribution to the communications goal as the sole criteria.

Before judging, entries will be screened to ensure compliance with rules of entry.

Advertising ☐ Marketing literature ☐

Promotional materials ☐ Annual report ☐

Photographer's self promotion ☐

Amount enclosed _____

Entrant's signature _____

Make check payable to:
**Professional Photographers of America**

Send entries to:
**Art Directors' Choice Awards**
Advertising/Commercial Group
1090 Executive Way
Des Plaines, IL 60018

**Entries will not be returned.** PP-2-90

Send your payment today
for faster service

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 105 DES PLAINES, IL
POSTAGE WILL BE PAID BY ADDRESSEE

Professional Photographer
Subscription Order Dept.
1090 Executive Way
Des Plaines, IL 60019-9887

PRO-PRODUCTS



CALUMET
C2N ROLL
FILM HOLDER

To receive a
200-page Photogr
Catalog, call 1-800-CAL

Calum
photogra

More info? Circle 64

Send your payment today
for faster service

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 105 DES PLAINES, IL
POSTAGE WILL BE PAID BY ADDRESSEE

Professional Photographer
Subscription Order Dept.
1090 Executive Way
Des Plaines, IL 60019-9887



**Learn "Painting With Lig
Plus 8 Great Styles**

A creative day with Marty Rickard
With Light" come to life on TV monitc
and lighting from exact camera angle

Learn precise F-stops to get perf
dramatic ratios but not underexpos
overexposed highlights. How to us
other simple tools. Avoid 3 major sir
must-see seminar.

**Sign Up For Seminar Nearest You
(In Or Near These Cities)**

July 8-13 - New Sharon, Ia., 15-20 - New Sharon, Ia. (Special 5-day classes — $695).
September 16-17 - Canada, 23 - Hartford, 26 - Philadelphia, 30 - Baltimore.
October 3 - Richmond, 7 - Pittsburg, 14-15 - Detroit (Special 2-day - call), 21 - Cincinnati, 28 - Des Moines.

**One-day classes only $100 or $85 if you register 30 days before date (9 am to 6 pm)**

Great for *"rookie"* or *"veteran,"* wedding or portrait specialist. CALL TOLL FREE FOR REGISTRATION ONLY 800-654-7753 on VISA/MC — For information or FREE brochure, call 515-637-4015 or 4555. Or write MARTY RICKARD/BOX C/NEW SHARON, IOWA 50207.

More info? Circle 65

A perennial favorite and an indispensable aid to photographers who want to sell stock photography and develop freelance photo assignments, *Photographer's Market* offers the company names, contacts, addresses, and phone numbers of more than 2,500 photo buyers. The directory includes advertising and public relations firms, book publishers, galleries, newspapers and newsletters, magazines, paper products, record companies, and stock photo agencies. In addition, each listing offers a brief description of each buyer's photo needs or the type of material and subjects they are interested in reviewing.

The 1990 edition boasts of more than 450 new entries, plus an update of 80

Described as the "first annual edition," this handy guide lists and describes 230 photography workshops and photo tours throughout the world. The scope ranges from events for established professional photographers to those aimed at photo beginners. Section One alphabetically lists each workshop and includes dates, scope of instruction, knowledge/experience level, teaching methods, teacher-student ratio, daily schedule, faculty credentials, cost, refund policy, location and nearby attractions, and contact information.

The book also includes 33 photographic-oriented residences and retreats, their acceptance procedures, costs, and living/working facilities.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

# CALL FOR ENTRIES

## ART DIRECTORS' CHOICE

**Introducing the Art Directors' Choice Awards, recognizing photography which makes a superior contribution to the effectiveness of printed communications. Sponsored by Professional Photographers of America, and judged by the people whose opinions of commercial photography *really* count—five top art directors from major advertising agencies and graphic design firms.**

### Eligibility

The Art Directors' Choice Awards is open to all photographers, graphic designers, art directors or other creators of printed communications using photography.

### Categories

Contestants may enter as many times and in as many categories as they wish. However, entries using the same image may not be entered in more than one category. (For example, a magazine ad and billboard using same photo may not both be entered.)

- •Advertising. All print ads in any medium; both black-and-white and color.
- •Printed marketing literature. Brochures, newsletters, catalogs, flyers, direct mail pieces.
- •Annual reports.
- •Promotional material. Book jackets, posters, calendars, record covers, billboards, in-store displays, packaging.
- •Photographer's self-promotion. Printed materials using photography as part of marketing message.

### Standards

1. Submissions should be made in the form of mounted tear sheets or final printed products only. No photographs will be accepted (except in the case of unmountable entries as described below).
2. Entries must be mounted to a 16" x 20" black Salon board. Three-dimensional entries and flat art larger than 16" x 20" may be mounted so that they can be opened, or may be enclosed in a mounted pocket or envelope that allows the entry to be removed and viewed. (NOTE: If entry is enclosed in pocket, please be sure that entry has photographer's name directly on the printed piece.)
3. For entries that cannot be mounted (billboards, in-store displays, etc.), an 11" x 14" color photo of the finished printed piece should be mounted to the 16" x 20" Salon board.
4. The completed entry form must be attached to the top right corner of the back of the Salon board.
5. A 50-word or less description explaining the communications goal of the entry, and how the photograph helped achieve that goal, must be written on a separate piece of paper from the entry form and attached to the back of the Salon board in the upper left corner.
6. Each entry must have a separate entry form.
7. Entry fee is $40 for the first entry, $30 for the second entry and $20 for subsequent entries. Entries must be accompanied by payment of entry fee.
8. Entries that do not meet the above specifications will be disqualified.



### Deadlines

All entries must be postmarked on or before May 1, 1990.

### Awards

One "Best of Show" in each category will be awarded a distinctive trophy, honoring the photographer. The contributing art director and client will each receive framable certificates. "Awards of Excellence" certificates will also be awarded to additional entries as deemed deserving by judges.

"Best of Show" winning photographers will attend the awards presentation ceremony made by the Advertising/Commercial Group during PP of A's annual convention.

### Judging

The Art Directors' Choice Awards will be judged by five art directors from nationally recognized advertising agencies and graphic design firms, using the photographs' contribution to the communications goal as the sole criteria.

Before judging, entries will be screened to ensure compliance with rules of entry.

### ART DIRECTORS' CHOICE

**The 1990 Art Directors' Choice Award reserves the publication rights for all submitted entries.** Public exhibition rights are limited to this contest only. The undersigned warrants that he/she has or will be given the authority to grant publication rights to the 1990 Art Directors' Choice Awards, and that model releases have been signed by all recognizable people appearing in the image, and all consents required by the subject matter of image have been obtained or are reasonably obtainable.

Photographer _____

Studio _____

Address _____

City _____ State _____ Zip _____

Phone ( ) _____

Member PP of A _____ APA _____ ASMP _____

Art director/designer _____

Agency _____

Address _____

City _____ State _____ Zip _____

Client contact _____

Client company _____

Address _____

City _____ State _____ Zip _____

**Category:**

Advertising ☐ Marketing literature ☐

Promotional materials ☐ Annual report ☐

Photographer's self-promotion ☐

Amount enclosed _____

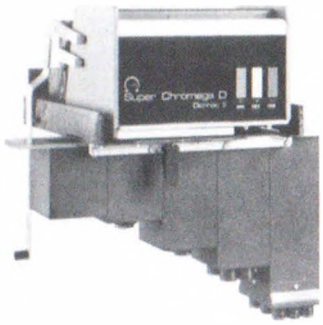
Entrant's signature _____

Make check payable to:
**Professional Photographers of America**

Send entries to:
**Art Directors' Choice Awards**
Advertising/Commercial Group
1090 Executive Way
Des Plaines, IL 60018

**Entries will not be returned.** PP-2-90

PROFESSIONAL COLOR PACKAGE PRINTERS



The best optics.
The best cropping.
The best light source.
Choice of mounts
Custom Design

**Unit A:** 1 8x10, 2 5x7, 4 3x5, 4 wallets ..... $5,735.00
**Unit B:** 1 8x10, 2 5x7, 4 3x5, 9 wallets ..... $6,014.00
**Unit C:** 1 11x14, 1 8x10, 2 5x7, 4 3x5, 9 wallets ..... $7,296.00

Call us for custom lens clusters for any other printer (i.e. Nord, Lucht, UNL, etc.)

For more information call or write
poor man's automation
Founded by J. Carleton Hales, M. Photog. Cr.
1551 Miller St. · Box 1023 · La Crosse, WI 54601 · (608) 784-4728

More info? Circle 66

*"For those who still demand the best"*

WINONA INTERNATIONAL SCHOOL OF PROFESSIONAL PHOTOGRAPHY
IS
NUMBER ONE

Many new and exciting courses, but the same QUALITY EDUCATION which has made WINONA the number ONE continuing education facility since 1922.

165 Courses in 1990

20 new two-day refresher courses

21 Off-Campus courses

Take advantage of the 60 day prepay discount

**Write today for your free 60 page catalogue or call 708-298-6770**

**Winona School of Photography**
350 N. Wolf Rd.
Mt. Prospect, IL 60056

A subsidiary of The Professional Photographers of America



# State of the Art

## New pro photo gear

### New Omega increases efficiency

A new generation of timesaving autofocus enlargers from Omega International, Hampstead, Maryland, features the Omega Pro Lab II Autofocus System, equipped with an Omega Pro Lab II/D-5500 chassis that allows the photographer to choose from among three different light sources—the Omega Universal variable-condenser head, Super Chromega D-dichroic head, and the CLS (Closed Loop System) head.

Timesaving features for the Omega Pro Lab II Autofocus System include a motorized focus and lift system and focus memory for up to 10 different lenses and magnification positions.

The system also utilizes an "offset" feature, permitting the user to switch from glass to glassless negative carriers without compensating for the difference in negative position.

The Omega Pro Lab II can be used with virtually any easel, and is compatible with all Omega D-Series lens boards, negative carriers, and accessories.

Although available as a complete package, owners of existing Omega Pro Lab D-5500 enlarger chassis may also have their units retrofitted through authorized Omega dealers.

For further information contact Omega International, Inc., 1900 Hanover Pike, Box 739, Hampstead, MD 21074; 301-374-6766.

### Silvestri superwide

In creating his new superwide camera, Italian designer Vincenzo Silvestri carried Louis Sullivan's adage, "form follows function" to the limit.

The Silvestri is more versatile than any other commercially available wide-angle camera, and looks like no other camera—wide-angle or otherwise.

Although the camera's matte-black aluminum body with red accents—which resembles an elegant sculptural bookend—seems to suggest functional limitations, it, instead, offers a panoply of film-format and lens options to the photographer who requires a compact camera featuring lens movements.

The principle advantage the Silvestri MB offers over other wide-angle cameras is a bayonet lens mount, which accepts four focusable Schneider lenses—f/5.6 47mm Super Angulon, f/5.6 65mm Super Angulon, f/5.6 75mm Super Angulon, and f/5.6 100mm Symmar-S—mounted in a choice of self-locking Copal or Prontor shutters.

Adaptors also are available to allow photographers to utilize the optics on their conventional view cameras as well.

The Silvestri permits a lens rise of 25mm—more than the lens coverage of most possible lens/film-format combinations—via a gear-driven mechanism. Lateral shifts of equal amounts are possible by tilting the camera 90 degrees to either side. There is also a tripod socket on the top of the camera, if a fall movement is required.

The camera back rotates 360 degrees and features its own built-in levels and gridded BosScreen groundglass. A leather-bellows focusing hood, with built-in magnifier is also supplied with the MB.

The Silvestri's Graflock back accepts a variety of Mamiya RB67 and Horseman 120 and 220 roll-film backs in 6x4.5, 6x7, 6x8, and 6x9 formats, including the new Mamiya motorized magazines. A Polaroid back is also available.

The Silvestri MB sells for $1,646, without lens or film back. Prices for optics range from $1,195 to $1,995.

A second model—the Silvestri M—with non-interchangeable f/5.6 47mm Super Angulon is available for $2,625. The limitations of this model, however, probably make a good, used 6x9 Brooks Veriwide a better choice, at about a cost of $600.

The Silvestri MB is definitely the way to go for the photographer who'd like to leave his bulky view camera at the studio, and appreciates the fusion of beauty and innovation.

For further information contact Adorama, 42 West 18th St., New York, NY 10011; 212-741-0052.

### Rolls Royce of light stands

New Cougar light stands are designed for the independent photographer, or per-

haps, the independently wealthy one.

Costing $525 for the 6-foot model and $575 for the 14-foot stand, manufacturer/photographer Philip Leonian bills Cougar stands as perfect for the location photographer who works without an assistant.

Handmade from high-grade anodized aluminum, stainless steel screws, brass bearing, and brass screws, each light stand must meet exacting tolerances of 1/45,000 inch, assuring that sections stay in place once they're tightened.

The base of Cougar stands extends outward no more than 12 inches, making it easier to place stands close together or in tight corners.

Cougar light stands are also lightweight—approximately 1.25 pounds for the 6-foot model, and 2.75 pounds for the 14-foot stand. To ensure stability for expensive light sources mounted on the units, Leonian designed a "balancing block," which acts to center the weight load over the main shaft of the stand.

For further information contact Cougar Design, 220 East 23rd St., Suite 600, New York, NY 10010; 212-989-7670.

### HP to distribute Heliopan

HP Marketing Corporation is now the exclusive U.S. distributor of Heliopan. The West German company is the only filter manufacturer to produce its filters only from Schott (Zeiss) glass.

The Heliopan line includes the famous Zeiss Softars, as well as a full range of black-and-white and color-correction filters, cross star, soft-focus, infrared, neutral density, graduated neutral density, polarizing, close-up, spectral, and fluorescent filters.

Virtually all sizes are available: screw-ins from 15.5mm to 160mm; bayonet I, II, III, IV, and V for Rollei cameras; bayonet 50, 60, and 70 for Hasselblad models; bayonet 50, 56, 60, 70, and 96 for Zeiss, and bayonet 104 for Rollei and Hasselblad. The Heliopan line also includes square filters from 2 to 6 inches, rectangular filters from 2.2x4.4 inches to 3x6 inches, and series-size filters from series IV to 138mm.

Step-up rings are available in sizes from 35.5mm to 105mm. View camera users should take note of Heliopan extra-large step-up adapters, which permits one size filter to be used on all large-format lenses, without vignetting.

For further information contact: HP Marketing Corporation, 16 Chapin Road, Pine Brook, NJ 07058; 201-808-9010.


# Lights, Camera, Action!

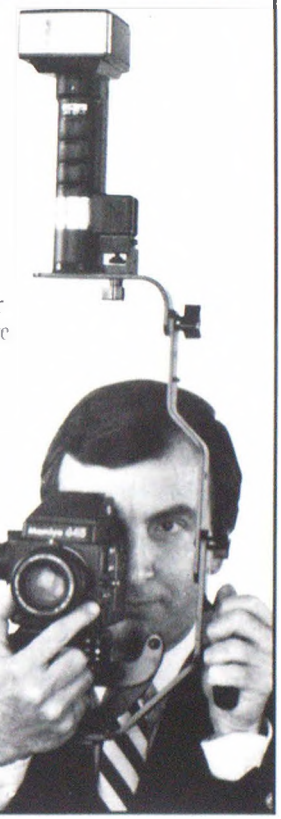
Stroboframe brackets create the perfect marriage of lightweight portability and smooth, fast movement to capture those special wedding candids.

Your flash stays centered high over the lens for natural looking lighting. Your camera is easier to handle, mounted on a strong, lightweight aluminum frame and balanced with comfortable walnut grips. You won't miss a moment, thanks to Stroboframe's patented Rotary Link System. With the twist of a wrist, flip from horizontal to vertical faster than you can say, "Smile."

There's a Stroboframe bracket and flash mount for whatever equipment you use, all guaranteed for five years. Send for more information today.

**Horizontal to Vertical with the Flick of a Wrist.**





**STROBOFRAME®**

**Division of The Saunders Group**

21 Jet View Drive, Rochester, NY 14624 (716-328-7800)

More info? Circle 67

# Can you afford to mount and overlaminate?

## With Coda...you can!



**Coda's NEW Cold-Mount® Press**

FOR PRESSURE SENSITIVE MOUNTING

Previously the ability to mount and overlaminate was reserved for the big guys with large volume...and large pocketbooks. Now for a fraction of the cost, mount and overlaminate with one machine.

- 26", 34" and 38" models
- Separate adjustments for board thickness and roller pressure
- Large diameter rubber-coated rollers maintain even constant pressure
- Available hand-operated or motorized, with a choice of rubber or silicone rollers
- Accepts material up to 2" thick
- Try Coda's adhesives, overlaminates and coated boards

CODA

Coda, Inc.
194 Greenwood Avenue
Midland Park, NJ 07432 USA
(201) 444-7755

Cold-Mount is a registered trademark of Coda, Inc.

More info? Circle 68

# New Products

## albums & mounting

### ARCHIVAL PROOF ALBUM

**Gross-Medick-Barrows, 215 West Paisano, El Paso, TX 79901; 800-351-1083:** Available in black, brown, gray, and white, the Perfect Prooter features padded covers and enamel-plated steel snap rings. The non-tear polyester archival-quality pages are available in 3x5-inch, 4x5-inch, and 5x5-inch sizes, and single- or double-page formats.

More info? Circle 210

### SLATE GRAY FOLDERS

**Taprell Loomis, 2160 Superior Avenue, Cleveland, OH 44114; 800-782-2160:** The CAL and Crestview photo-mounts feature silver foil insert designs and are available in slate gray. The CAL Slate folder comes in six photo sizes, and the Crestview Slate folder is available in a full range of photo sizes.

More info? Circle 211

### WROUGHT IRON EASEL

**Joico Ornamental Iron, 777 W. 12th Street, Ogden, UT 84404; 801-621-0112:** Constructed of durable wrought iron, this freestanding 14-inch-wide, 4-foot-high electrostatically painted easel features an adjustable back leg and is available in most standard colors.

More info? Circle 212

## audio visual

### PROJECTION LENS



**Navitar AV, Division of D.O. Industries, Inc., 200 Commerce Drive, Rochester, NY 14623; 716-359-4000:** A full line of 28 Navitar 35mm slide projection lenses includes 17 fixed focal length lenses from 1- to 14-inch, four zoom lenses (2.75 to 5-inch; 4- to 8-inch, 6- to 9-inch, and 8- to 12-inch), and four keystone correcting lenses, including a KC Zoom lens. Navitar slide projection lenses fit all Kodak Ektagraphic and Carousel slide projectors.

More info? Circle 213

### POCKET LASER

**Visual Horizons, 180 Metro Park, Rochester, NY 14623; 716-424-5313:** Pocket Laser for business presenters, teachers, lecturers, and tour guides projects a red laser beam up to 150 feet away, under bright daylight or against video screens to highlight key points during presentation. Requiring two AAA batteries, the Pocket Laser has an instant on/off thumb switch for repetitive


Airlift®

CRAFTED WITH PRIDE IN U.S.A.

New Airlift Hi-Tech Tripods from DAVIS & SANFORD

For cameras from 1 to 50 lbs.



Manufacturing Tripods For Three Generations.

DAVIS & SANFORD

24 PLEASANT ST., NEW ROCHELLE, NY 10802

1-800-832-0832 • 1-914-632-1636

More info? Circle 69



MOVING? Allow 8 weeks for change of address. Place magazine label here. Print new address below.

Annual Subscription Rates: $22.10 in the USA and possessions; $35 foreign U.S. funds. PP of A membership includes a subscription to *Professional Photographer*.

☐ Start my new subscription ☐ Renew subscription ☐ Change my address

☐ Payment enclosed ☐ Charge my Visa ☐ Charge my Mastercard ☐ Bill me

☐ Send me information about PPA benefits ☐ Send me a Winona catalog

Name (print)

Studio/Company

Address

City State Zip

Card No.

Exp. Date Signature

So we may process your subscription promptly, be sure to check your category and title.

Category (check one)

A Portrait (includes wedding and all religious ceremonies, baby, school, animal, art studio, fine art)

B Commercial Studio (includes most architectural, general and occasional commercial, convention, publicity)

C Industrial (includes in-plant photo, motion pictures, illustrative and Advertising)

D Manufacturer

E Distributor

F Finisher

G Service Specialist (includes direct color and processing, direct color for trade)

H Freelance

I Newspaper, Magazine, Illustrative and Advertising

J Educator/Student/Library

K Legal, Biological, Evidence/Medical

L

Other Category

Please Explain Fully

Title (check one)

A Owner (including self employed)

B Manager

C Staff Photographer

D Technician

E Support Staff

G Student

H

Other Title

Please Explain Fully

Date

Remit To:

Professional Photographer

Dept. CN, 1090 Executive Way, Des Plaines, IL 60018 • 708-299-8161

bursts of light or continuous use for up to 7 hours.

More info? Circle 214

## cameras

### LONG-ROLL CAMERAS

**Beattie Systems, Inc., 2407 Guthrie Avenue, Box 3142, Cleveland, TN 37311; 615-479-8566:** The 35 Magnum and the Converter 67E cameras are designed for high-volume portrait photography. The 35 Magnum produces full-frame, non-perforated 35mm negatives, offers the photographer the choice of a wide selection of lenses with optics, and is equipped with a Nikon bayonet mount. The Converter 67E enables the Mamiya RB67 medium-format SLR to operate as a long-roll camera in a variety of formats. The camera is tripped and recocked manually, but the action of recocking the camera triggers a switch which electrically advances the film and applies negative identification. A manually-operated magazine and ID system can be substituted for photography outdoors. A kit is available to adapt either the fully electrical or fully manual Converter 67 products to the 67E.

More info? Circle 215

### AUTOFOCUS SLR




**Canon U.S.A., Inc., One Canon Plaza, Lake Success, NY 11042; 516-488-6700:** The autofocus EOS RT SLR 35mm camera features a fixed hard-coated pellicle mirror that allows the photographer to see the image at the moment of exposure and dramatically reduces release time lag. Designed for professionals who require the visible image at the instant of exposure, the autofocus EOS RT SLR 35mm camera provides several benefits—focus and composition are confirmed, the ability to track a moving subject is improved, the effectiveness of the camera's predictive AF system can be monitored, and camera vibration is minimized. The limited-production EOS RT offers six auto exposure modes, plus metered manual. The auto exposure modes include shutter priority, aperture priority, intelligent program with the ability to vary the program, A-TTL program flash, TTL program flash, and depth-of-field priority.

More info? Circle 216


New Improved!

Make A Splash With Denny Washcote.®



Photo Credit: Robert Nash

To get the best seamless white background available, just add water. This new background is made of durable canvas covered with Washcote®, a special rubberized coating. It washes clean with most household cleaning solutions. You can remove almost any stain to keep it looking new for years. For our free new 1990 catalogue and information on other Denny products, call 1-800-888-5616 or 1-800-235-7012. Or write us at P.O. Box 7200, Mobile, AL 36607.

| | |
|---|---|
| 10'W x 20'L | $372.00 |
| 10'W x 24'L | $430.00 |
| 12'W x 20'L | $515.00 |
| 12'W x 24'L | $567.00 |

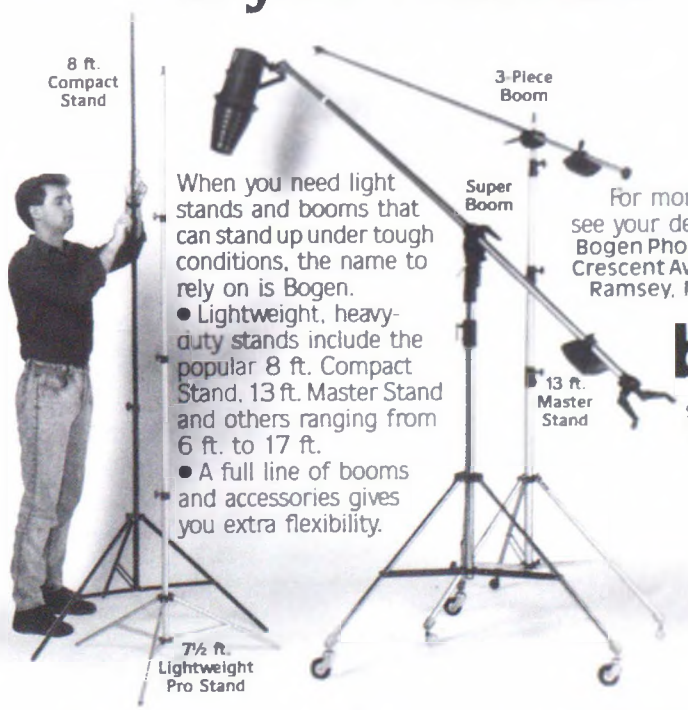
Other sizes and swatches available upon request.

Denny

The Denny Mfg. Co., Inc.

More info? Circle 70

What you put on a light stand is your business.




When you need light stands and booms that can stand up under tough conditions, the name to rely on is Bogen.

- Lightweight, heavy-duty stands include the popular 8 ft. Compact Stand, 13 ft. Master Stand and others ranging from 6 ft. to 17 ft.
- A full line of booms and accessories gives you extra flexibility.

For more information see your dealer or write: Bogen Photo Corp., 565 E. Crescent Ave., P.O. Box 506 Ramsey, NJ 07446-0506.

bogen

We don't sell anything we wouldn't buy ourselves.

Keeping it there is ours.

More info? Circle 71

LET CMI HELP YOU

# Restore Your Profit Picture



**Every photograph ever taken is a possible prospect for copy and restoration.**

Whether your customer's treasured photographs are modern day color photographs or 100 year old black & white prints, CMI can fully restore them to their original beauty through its highly regarded copy and restoration division.

Increase your profits and build customer loyalty by using your customer list to tell everyone that you now offer this unique service.

Let CMI's staff of skilled artists and technicians do this work for you from "AS IS" copies to restored prints and/or brush oil paintings up to size 20 x 24.

And we do it better.

- Our easy to use price list enables you to accurately quote prices to your customer at the time of the sale when customer interest is at its peak.
- On restorations, we return your unharmed original as well as the work print and "perfect" negative.
- Sales display kits available at a nominal charge.
- Same day mailing of a post card telling you that we have received your order.

Contact John Lowe, Director of Marketing, for complete details.

CMI PRO COLOR
CMI PRO COLOR INC.

ONE HORTON AVENUE
PORT CHESTER, NEW YORK 10573-3397
914-939-5391
Toll Free 1-800-252-6611 (outside N.Y. State)

We use Kodak PAPER for a Good Look

More info? Circle 72

**Photographers protect your photographs through copyright**

Send for free information on copyright procedures.

Request:

Information Packet No. 107: General copyright information and application for copyright of photographs

Circular No. 2: Publications of the Copyright Office

*Write to:*

*Register of Copyrights*
*Library of Congress*
*Washington, D.C. 20559*

## New Products

### MANUAL OPERATION SLR

**Ricoh Consumer Products Group, 155 Passaic Avenue, Fairfield, NJ 07006; 201-882-6464:** The KR-5 Super II 35mm SLR with f/2 50mm lens, offers shutter speeds to 1/2,000 second, and an LED exposure meter readout in the viewfinder. The KR-5 Super II camera body measures 5.25x3.5x2 inches and weighs approximately 14 ounces. Films with a range of ISO 25 to 1600 can be used with the manual-focus, manual-exposure KR-5 Super II, coupling directly with the SLR built-in metering system.

More info? Circle 217

### LONG-ROLL PORTRAIT CAMERA

**Camerz Photo Products, 4800 Quebec Avenue North, Minneapolis, MN 55428; 612-537-3601:** The compact, lightweight CN V long-roll automatic SLR features 35mm, 46mm, and 70mm roll film. The camera has an advanced electronic shutter with interchangeable lenses, plus negative ID system and pose counter. Camera body is equipped with power cord, tripper cord, dummy periscope and rotating viewfinder with magnifier and CNV shutter circuitry.

More info? Circle 218

## lab equipment

### 3-D PRINTING SYSTEM

**ImageTech, 3731 Northcrest Road, Suite 13, Dorville, GA 30340; 404-455-0053:** ImageTech 3-D photo lab printing system features a computer-controlled U-24 enlarger and uses high-definition lenticulated EP-2 film material to produce 3-D photographs from 2-D images taken with a conventional single-lens camera mounted on a specially-designed track. Standard color negative films are used and the final 3-D color print or transparency is made on a single sheet of lenticulated film. No peripheral materials, such as 3-D glasses, are necessary to experience the full 3-D effect.

More info? Circle 219

### SILVER RECOVERY UNIT

**STS Recovery, 3206 Cherry Lane, Austin, TX 78703, 512-472-7448:** The Bleach Brother electrolytic silver recovery unit for bleach and fix has adjustable current control, improved motor design, and a sealed bearing system. The Bleach Brother recovers high-grade silver from approximately 1 gallon of bleach, conven-

tional, or combination fixers, every 3 to 6 hours. The recovery unit features rotating stainless-steel cathode, carbon anode, and submerged parts constructed of PVC, stainless steel, carbon or Teflon.

More info? Circle 220

**NEGATIVE CUTTER/BAGGER SYSTEM**

**Hicks Equipment, Inc., 2605 Corunna Road, Flint, MI 48503-3362; 233-6191:** Negative cutter and bagger system simplifies handling of proofed negatives. The system features easy loading of film and bags with no leading or trailing bags required, illuminated cut line and bag station, 5,000 negatives-per-hour speeds, operator help screens, PC-controlled precision tractor feed and film advance, optional networking, punched film sensing, and data printing.

More info? Circle 221

**INTEGRATED PRINTER/PROCESSOR**

**Castle Rock Manufacturing, Inc., 7573 Golden Triangle Drive, Eden Prairie, MN 55344; 612-829-0241:** The Silver Knight is engineered to fully integrate the functions of printers and processors while offering exact control of the mix of print-size production, including sizes from 2 1/2x2 1/2 to 16x20 inches. Easily interchanged rotary optical carriage accommodates common negative sizes from 35 to 70mm, in single frames or on 100-foot rolls. The Silver Knight can be used with current chemistries, including the popular RA-4 (both wash and washless) and EP-2.

More info? Circle 222

## lighting and studio

**LIGHT MODIFIER**



**F. J. Westcott Company, 1447 Summit Street, Box 1596, Toledo, OH 43603; 419-243-7311:** The Halo Pro Plus light modifier has the features of standard Halo modifiers, plus a heavier frame and much stronger center shaft. Available in the 45-inch size in both the round-hex and square-parabolic light modifier, the Halo Pro Plus has a neutral color balance, a diffuser of optical white nylon, and a back of metallized black nylon ripstop. The Halo Pro Plus light modifier attaches to a light source as an umbrella, without adding backing plates or speed rings.

More info? Circle 223

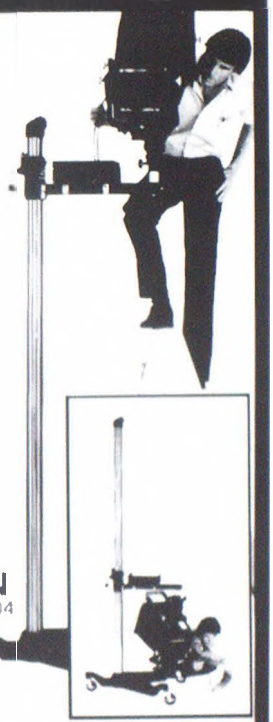

# ARKAY MONO-STAND.....
## Helps Make Every Shot Perfect

Whether you are shooting at a high or low angle, you are assured of a perfect balance of the camera and stand.

- Four available heights: 6', 8', 10', 12'
- Counter balanced for safety and ease of use
- Rigid 22" long side arm allows wide arc swing
- Smooth up and down movement
- Three 4" sleeve bearing locking casters – (locks in both directions)
- Adapts to most camera heads
- Made in America

LET ARKAY MONO-STAND GIVE YOU A BETTER CAMERA SUPPORT.

6 ft. Junior model available with and without center weight



For information or FREE catalog call your local Arkay Dealer or WRITE:

arkay **ARKAY CORPORATION**
228 S. First Street, Milwaukee, WI 53204
or call
1-800-862-7529 (1-800-TO-ARKAY)
in Wisconsin call 1-414-276-9196

Manufacturers of: Film/Print Processors · Dryers · Camera Supports · Sinks & Darkroom Accessories · Registration Punches

More info? Circle 73

# Exceptional Photographers Use Exceptional Light Control

The Apollo™ product line is a symphony of light control possibilities. It gives you directional control with a nonparabolic front. Choose the flat or recessed front **Apollo.™** Use the **Apollo Gold™** for warmer tones and specialized product photography. The **Apollo Mono™** is especially for use with monolights so you have easier access to your light's settings.






Apollo™ Light Modifiers

Easy-to-use
Portable
Economically priced

westcott
**The F.J. Westcott Co.**
1447 Summit Street, P.O. Box 1596
Toledo, Ohio 43603 (419) 243-7311

Call 1-800-537-0283. We'll send you our catalog and tell you where our products are available in your area.

Copyright 1989 The F.J. Westcott Co.

More info? Circle 74

**WEDDING ALBUMS FOLIOS • FRAMES PHOTOMOUNTS**

***For Studio, Wedding and Portrait Photographers.***

PRO-CRAFT
LEATHERMARK
HOLSON
DIMENSION
TOPFLIGHT
CAMILLE
YANKEE PLAK
SUREGUARD
LACQUER-MAT
MARSHALL'S

**FAST!** Orders shipped SAME DAY!
TOLL-FREE ORDERING
1-800-662-1000



•We accept VISA, MasterCard and COD orders.

SIX LOCATIONS TO SERVE YOU BETTER
Cleveland • Atlanta • Hartford
Chicago • Dallas • Anaheim

CALL OR WRITE FOR OUR FREE
128 PAGE WHOLESALE CATALOG

ALBUMS INC.
P.O. Box 81757
Dept. PRO-B
Cleveland, OH 44181

More info? Circle 75

**Is commercial photography part of your services?**

Whether you do all or just some commercial work, if you're a PP of A member, you're eligible to also become a Qualified Professional Photographer.

Q photographers are listed in the 4-color *Buyers Guide to Qualified Photographers*, reaching more than 14,000 photography buyers nationwide. It's the best advertisement available for a $125 annual fee.

*Write today for more information!*

☐ Yes! Send me a Q application kit and sample directory.
*(while quantities last)*

Name

Studio/Business

Address

City, State/Zip

Return coupon to: Q Program Manager, PPA, 1090 Executive Way, Des Plaines, IL 60018; 708-299-8161; FAX 708-299-2685.

PPQ290

## New Products

### HEAVY-DUTY STUDIO STAND

**Calumet Photographic, 890 Supreme Drive, Bensenville, IL 60106; 800-255-8638:** The Cambo UST-Deluxe Studio Stand offers heavy-duty support for all large-format applications. The Cambo UST-Deluxe features separate controls for height adjustment and panning movements for precise camera placement. The Cambo UST-Deluxe Studio Stand is available in 7-, 9-, and 12-foot heights, with a choice of three base supports. The Standard UST base features three individual-locking casters. The UCB single-action base is designed with a convenient single-locking pedal. Extra support such as the UST heavy-duty base, featuring a 45-inch diameter, 8.75-inch-height, and weighing 163 pounds, is necessary for 12-foot stands.

More info? Circle 224

### SELF-CONTAINED STUDIO LIGHTS



**The Saunders Group, 21 Jet View Drive, Rochester, NY 14624-4996; 716-328-7800:** Courtney Lighting has added two self-contained studio lights—the Solaflash 1250 and the Solaflash 2500. The Solaflash 1250 offers 125 watt-seconds of power and the Solaflash 2500 offers 250 watt-seconds of power. Both lightweight studio lights feature full- and half-power options with proportional 150-watt modeling lamps for accurate pre-visualization. Both Courtney Lighting studio lights feature removable reflectors with built-in switchable slave cells.

More info? Circle 225

### CROSS-TUBE BI-TUBE STROBE HEAD

**Tekno Chicago, 100 West Erie Street, Chicago, IL 60610; 312-787-8922:** The Balcar Cross-Tube Bi-Tube strobe head features two flashtubes with a 500-watt modeling lamp mounted onto a molded heat-resistant ceramic base. The cross-tube design allows both flashtubes to be mounted in a cross position with the model lamp at the center, giving all three the same optical center. The Bi-Tube accompanies the new Balcar FX50 facetted reflector. When used with heavy-duty flashtubes, the new Bi-Tube head can be used with a 6,400-watt-second Starflash 3 power pack, or two 3,200-watt-second Starflash 2 power packs. A version of the tube is available for short flash durations.

More info? Circle 226

### COMPACT STUDIO FLASH SYSTEM

**Bogen Photo Corporation, 565 East Crescent Avenue, Box 506, Ramsey, NJ 07446-0506; 201-818-9500:** The Prolite Compact Studio Flash System includes six self-contained models—the Prolite 41A, Prolite 41, Prolite 60, Prolite 82, Prolite 100, and Prolite 120—a series of units with a power range of from 150- to 1,000-watt-seconds, and a large choice of accessories, including reflectors and umbrellas.

More info? Circle 227

### STROBE SPOTLIGHT

**Profoto USA, Dept. SP, 146 Barton Avenue, Evanston, IL 60602; 708-866-7960:** The Pro-Fresnel Spot is a new strobe spotlight offering the light quality of the classic "2K" tungsten spotlight, with the greater power and flexibility of electronic flash. The Pro-Fresnel Spot produces a softened, pointed beam, with broad highlights and open shadows. The Pro-Fresnel contains a highly-polished parabolic reflector, mounted behind the flash head, which moves forward and back to alter the beam angle. The 10-inch Fresnel lens accepts circular scrims for light modification, and includes four barn doors. Powered by a standard Profoto flash head, the 18x18x18-inch Pro-Fresnel offers a maximum power of 9,600-watt-seconds.

More info? Circle 228

### PHOTOGRAPHIC UMBRELLA

**Photogenic Machine Company, Box 3365, Youngstown, OH 44513; 216-758-6658:** The Eclipse photographic umbrella has a white reflective fabric underneath, covering the umbrella ribs, to eliminate potential "ghost" images from the picture. A black blocking fabric on the outer surface acts as a blocking cover, confining unused light and adding to the professional "look" of each shot. Where penetrating light is desired, the Eclipse is available without the black cover.

More info? Circle 229

## photo accessories

### CARRYING BAG

**Southeastern Mercantile, Inc., 3702 N.W. 82nd Street, Miami, FL 33147; 305-836-1812:** The Kiwi Model No. V-39 bag, is designed for small power packs, long-telephoto lenses, and monolights.

The bag features a rigid honeycombed inner lining, waterproof Cordura nylon, and high-impact foam construction.

More info? Circle 230

### PUNCH TABLE

**Arkay Corporation, 228 South First Street, Milwaukee, WI 53204; 414-276-9691:** Constructed of durable, abrasion-resistant Lexan polycarbonate, the translucent punch table guarantees precise registration accuracy to within .001 inch and accepts virtually all materials, including film, Mylar, acetate, aluminum plates, and art boards.

More info? Circle 231

## photo materials

### FILM WASHER

**Oriental Photo Distributing Company, 3701 W. Moore Avenue, Santa Ana, CA 92704:** The self-regulating Oriental Film Washer utilizes a syphon system to guarantee a 1-minute water exchange and 5-minute wash using 5 gallons of water. Designed for both roll and sheet film, the washer has the capacity to wash six rolls of 35mm, four rolls of 120, and six sheets of either 4x5-inch or 4x7-inch film. Hoses, fittings, and a lifetime warranty are included with the washer.

More info? Circle 232

## video

### COMPACT CAMCORDER



**Nikon Inc., 623 Stewart Avenue, Garden City, NY 11530; 516-222-0200:** The Nikon Model No. VN-950 Action-8 is a fully automated 8mm camcorder. Specifications for the 3/4-inch CCD camera with a 420,000 pixel, are 400-line resolution, 7-lux light recording sensitivity, and adjustable electronic shutter speeds to 1/10,000 second for action-stopping sharpness. The camcorder features an 8X power f/1.4 11-88mm macro zoom lens, an auto-lock mode with through-the-lens-auto-focus, auto iris adjustment, auto white balance, a dual-capsule microphone, freeze-frame, slow-motion and frame-by-frame advance, as well as a built-in, two-page digital super imposer with scroll capability. The fader button, which creates smooth scene transition, and a flying-erase head, which provides noise-free picture transition are also featured.





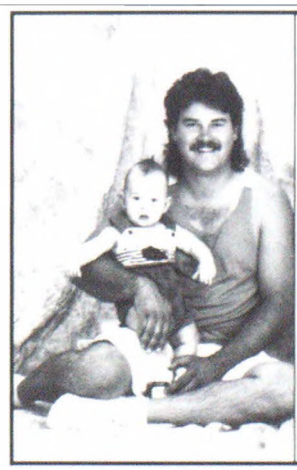
More info? Circle 76

Would you ever want to be without all-risk, no-deductible equipment insurance with no depreciation value?

Low Cost Equipment Insurance is available to PP of A members.

For more information call or write:

Professional Photographers of America, Inc.
1090 Executive Way
Des Plaines, IL 60018
708-299-8161



# WHO LUVS YA, BABY?

We know you're going to love our exciting line of painted *muslin* backdrops. Besides muslin, we offer canvas. Plus, we have background support systems, props, and accessories. Call or write for our free catalog.

SD STUDIO DYNAMICS
1667 East 28th St. • Long Beach, CA 90806
(213) 595-4273

More info? Circle 77

# Something Here You Need

**Attention advertisers:** A monthly listing here will give your products and services national exposure at a cost tailored to the smallest budget. For rates and more information, write to **Professional Photographer,** Advertising Department, 1090 Executive Way, Des Plaines, IL 60018.




SCHOOL DRAPES
Phone 213-467-8123

SEND $2.00 FOR BROCHURE
Refunded With First Order

Maureen of Hollywood
1308-A N. Wilton Place
Hollywood, California 90028

More info? Circle 86

American Radiance Frames



*"Experience the Difference"*
Lovingly crafted from genuine:
Oak • Walnut • Cherry
For free catalog call Toll Free:
1-800-288-7095
Exclusively Distributed By:
American Consumer Products, Box 372, Ames, IA 50010

More info? Circle 83

Super Quality
No Overlays
Sharp Photos
Vivid Color Graphics



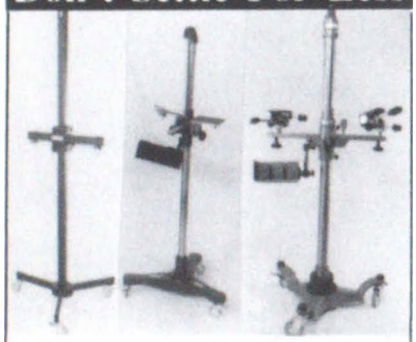
1 Group — 5"x7"
2 Individuals — 3½"x5"
1 Folder
12 Super Sports Cards with Data Backs
No. 580 — $6.75
— or —
1 Group — 8"x10"
2 Individuals — 5"x7"
1 Folder
12 Super Sports Cards
No. 680 — $8.45
— or —
12 Super Sports Cards
No. 571 — $5.00
— Add Film Developing —
120 135 24 $1.50
220 135 36 $2.50
120-220-35mm
◆ New Peel & Stick Prints
◆ Extra Sets, Extra Prints

SEND CHECK WITH ORDER
Request Price List and Supplies
Orders less than $35.00 add $2.50 postage, packing and handling
Fla. Toll Free 1-800-282-8182
Toll Free 1-800-237-6429
213-219 Tyler Ave.
P.O. Drawer BH
Lakeland, Florida 33802

Pro Photo

More info? Circle 87

Don't Settle For Less



UB Union & Brothers
(801) 565-9971

More info? Circle 80



LIFELIKE PORTRAITS
In Light, Medium & Heavy Brush Oils
From your photo, negative or slide. Frame included. Free estimates. Reasonable prices. Flexible time. TRY US
(602) 843-8385
CLASSIC ARTS
4240 W. Bell Rd.
Glendale, AZ 85308

More info? Circle 88

Feather Boas
40 Colors



Turkey-Swan-Ostrich-Maribo
Send $1.00 for brochure refunded with first order
Kadlec Feathers - 798 Ruth Drive
Pleasant Hill, CA 94523 • 415-680-4237

More info? Circle 81

The PHOTOGRAPHER'S Assistant
IS - the Ultimate Studio Management Software program!
*The Assistant is Fast. ● Flexible. ● Easy to use ● and most Important ● Works the way you do.*



Database Designs
1006 E 8th Ave W. Duluth Mn. 55808 (218)626-1274

More info? Circle 84

THE ART OF The Backgrounders
LORENE CHARIS
JOSEPH M. PROSCIA
BACKGROUNDS FOR DISTINGUISHED PHOTOGRAPHERS
(818) 508-8908
4751 Cartwright Avenue
North Hollywood, CA 91602

DELUXE PROOFS
QUALITY GUARANTEED IN WRITING
- *Choice of finish*
- *Fast service*
- *Confidential exposure data*
BACK IMPRINTING FREE
- *copyright symbol*
- *your studio name*
- *your negative number*

Try it
You'll Be Amazed
MIDWEST COLOR LAB
15497 Beech Daly
Redford, MI 48239
(313) 535-8880
Candids • Portraits • Commercial
Proms • Sports • Quantities and More

More info? Circle 82

FILE IT. . . MAIL IT. . .
DELIVER IT. . . in an
APEC ENVELOPE!
All sizes PHOTOMAILERS • KRAFT • GLASSINE stocked for IMMEDIATE DELIVERY
APEC STUDIO PROMOTION AIDS for brides, babies and special occasions . . . also, studio business forms.
FREE CATALOG ON REQUEST
AMERICAN PRINTING & ENVELOPE COMPANY
900 Broadway, New York 10003

More info? Circle 85

WEDDING ALBUMS
FOLIOS • FRAMES
PHOTOMOUNTS
*For Studio, Wedding and Portrait Photographers.*
PRO-CRAFT
LEATHERMARK
HOLSON
DIMENSION
TOPFLIGHT
CAMILLE
YANKEE PLAK
SUREGUARD
LACQUER-MAT
MARSHALL'S
FAST! Orders shipped SAME DAY!
TOLL-FREE ORDERING
1-800-662-1000



• We accept VISA, MasterCard and COD orders
SIX LOCATIONS TO SERVE YOU BETTER
Cleveland • Atlanta • Hartford
Chicago • Dallas • Anaheim
AJ ALBUMS INC.
CALL OR WRITE FOR OUR FREE 128 pg. WHOLESALE CATALOG
P.O. Box 81757- Dept. PRO
Cleveland, Ohio 44181

More info? Circle 89

ALBUMS

**WOODEN NICKEL ALBUMS, INC.**
71 North Main
Benton, KY 42025

CAMILLE Topflight TAP

**BUY SIX GET ONE FREE**

Proof Books – Folios – Sprays

**Other Specials**
Cal Folders – Memory Mates
We ship the same day

Order toll-free: 1-800-325-5179

Offer expires 4-30-90

More info? Circle 90

Don't just "blow" dust around . . . use the new StaticVac film cleaner from

**Kinetronics** CORPORATION (USA)

- NEW Super Compact Size
- One-Step Cleaning and Printing
- Quiet Operation . . . Not Noisy
- Electronic Ionization
- Fits on all Mini-Labs



1-800-624-3204 • In Florida 813-388-2432

More info? Circle 93

**Larry Peters**
*2 Day Senior Seminar*



**February 25, 26 & 27, 1990**
9:00 am - 4:00 pm
in
*London, Ohio*

Newly Expanded 2-day Seminar, covering various marketing techniques, live model posing demonstrations, selling techniques for "top dollars" and home studio tours.

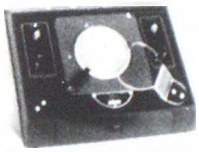
★ MINI TRADE SHOW ★

*Call or Write today for information*

Peters

Larry Peters Seminar
Box 587
London, Ohio 43140
Telephone: (614)852-2731

More info? Circle 98



*A Profit Maker . . .* saves many hours!

**Adams RETOUCHING MACHINE**

Ask any Adams user. Then multiply the number of hours saved by the hourly rate you pay!

(It might exceed the cost of the machine in the first year)

**$560.00** F.O.B. Denver

Write for free literature on the Adams Retouching Machine, and other accessory items.

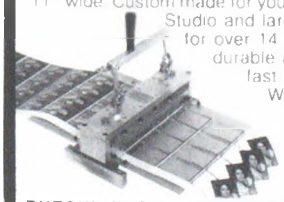
**Adams Retouching Machine Co.**
1036 W. 8th Avenue • Denver, Colorado 80204
303 534 6789

More info? Circle 94

**DIE CUTTER**

**CUTS BORDERLESS WALLETS**

Four at a time from 4-up or 8-up units, three at a time from 9-ups in sheets or rolls up to 11" wide. Custom made for your wallet units. Studio and large lab tested for over 14 years. Tough durable accurate and fast. Easy to use. Write or phone for free brochure.



RUECKL PHOTO PRODUCTS (414)739-3748
2233 Sunrise Dr., Appleton, WI 54915



Boost your sales with . . .

**PHOTOGRAPHIC STATUETTES**

*The Originals • Over 50 Years of Quality Craftsmanship*

For information & sample contact
A & R WOODWORK SHOP
6031 S. 58th St. • Lincoln, NE 68516
(402) 489-2558 (402) 421-3060

More info? Circle 95

**PROM SPECTACULAR!!!**
***1989 PRICES FOR 1990***




ORDER IN FEBRUARY SAVE 10%
ORDER IN MARCH SAVE 5%
APRIL & MAY 1989 PRICES

| | EA. | 50 | 100 | 1000 | 2500 | 5000 |
|---|---|---|---|---|---|---|
| 5x7 | .18 | 8.55 | 16.20 | 15.30C | 14.40C | 13.50C |
| 8x10 | .35 | 16.63 | 31.50 | 29.75C | 28.00C | 26.25C |

**NO MINIMUM QUANTITY REQUIRED!!**
NO MINIMUM QTY. ON IMPRINTING (IMPRINT FEE WILL APPLY)
*Call or Write For FREE Sample*

**Dave Sirken Distributors, Inc.**
P.O. Box 606 R.R. #3, Monticello Rd.
Rochester, IN 46975

**For The Finest Frames, Folders, and Albums**
In Indiana 1-800-22-FRAME or 1-800-223-7263
Out of State 1-800-348-2510 219-223-3188

More info? Circle 99

FOR THE PHOTOGRAPHER WHO WANTS THE BEST

**Jones Flash Brackets**

Rotating and Fixed Over-the-Lens Brackets

VISA, M/C, COD OK

**Jones Photo Equipment**
10816 Burbank Blvd., North Hollywood, CA 91601 • 818/766-7189

More info? Circle 91

PORTRAITS • WEDDINGS

**SPECIAL**
Orders Total $50.00 up
1 - 11 x 14 FREE
Orders Total $100.00 up
1 - 16 x 20 FREE
Plus 1 set of 12 Peel & Stick Prints with each order.



11 x 14



16 x 20

PEEL ≈ STICK

| PACKAGE SETS | EVERY NEGATIVE VIDEO ANALYZED | SEND CHECK WITH ORDER |
|---|---|---|
| FREE 10 x 13 with Orders $50.00 or more | Enlarged Price List for Additional Sizes including 35mm | Orders less than $15.00 add $3.00 postage, packing and handling |

Mark negatives for free enlargements — prints.

Pro Photo®

Florida Toll Free: 1-800-282-8182
Toll Free: 1-800-237-6429
213-219 South Tyler Avenue
P.O. Drawer BH • Lakeland, FL 33802

More info? Circle 96

Sports Photographers!

Is your present lab satisfying your needs? Are the photos you sell **Snappy**? Do they **Sparkle**? Excel Photo would like to give you the edge that can really make the difference. We offer a full line of products to give you that competitive edge. **Magazine Covers**, **Trading Cards**, Letterhead or Customs, **Memory Mates**, **Superimposed** and **Title Groups**, **Buttons** and more! We take pride in the quality of our products while providing friendly, efficient and timely service.

For the discerning photographer it's

EXCEL PHOTO

For more information, please write or call
EXCEL PHOTO, INC.
PO Box 7043, Salem, Oregon 97303
Toll Free in the Western States 1-800-922-3686 (FOTO)
or call collect at 1-503-588-2831



**ACCESS**

*Studio Access*

*"The Easiest Studio Management Computer Software Program on the Market Today!"*

*Full Working Demo Program and Training Video $40.00*

*Studio Access $695 Multi-User Version Available*

OR

*Send for a FREE Brochure*

*Tought at West Coast Schools, Triangle Insitute, and Winona School of Photography*

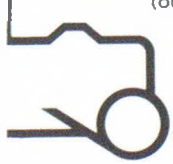
*Access Computer Software Systems*
1200 N. Jefferson #L, Anaheim, CA 92807 (714) 666-2838

More info? Circle 92

**ZEFF PHOTO SUPPLY**

P.O. Box 311
11 Brighton Street
Belmont, MA 02178

617-489-3311 1-800-343-5055 (out of state) 1-800-554-5574 (in MA)



Write or Call for Free Catalogue

**We FOCUS On The Pro!**

More info? Circle 97

**"The Most Important Studio Tool for the 90's"**

Only $14.95

*Subscribe Today!*
*Satisfaction Guaranteed!*

the photographer's edge

An innovative photography magazine on videotape.

1-800-955-EDGE

6 iss. ann. Sub. 1 yr/19.95 ea., 2/17.95 ea., 3/14.95 ea.

More info? Circle 100

PROFESSIONAL WEDDING ALBUMS • FOLIOS • MOUNTS by Taprell Loomis

**FREE TAP CATALOG**

Easy Ordering By Mail
Fast Service – Low Prices
MasterCard, Visa, Am. Exp.
Samples Available
Enjoy TAP Quality Products

Crown Products 1-800/782-2160
2164 Superior Ave., Dept. 2164
Cleveland, OH 44114

More info? Circle 101



LIGHTWARE

Lightweight,
Airline Shippable Cases for
Camera and Strobe Equipment.
Please write or call for our free catalog.

Lightware, Inc.
1541 Platte Street
Denver, CO 80202
303/455-4556

More info? Circle 102

**Preschools.**
**Weddings.**
**Families.**
**Seniors.**
**Dances.**
**Sports.**



The *best* selection
of Professional Portrait
Products and Services you need
for short and long roll formats. Price levels
for proofs, portraits and packages. *Free*
film processing and assembly. Call toll-
free for new *Portrait Catalog* or Sports or
Preschool Price Lists. **(800) 547-9165.**

ASHTON PHOTO

3548 Empress Way N.E.
P.O. Box 7077
Salem, OR 97303-0011
(503) 399-1900

More info? Circle 103

**High School Mailing Lists For Graduation Pictures**



Contact us for a new view to an age old problem –
American Student List Corporation has been
providing High School student mailings lists to
hundreds of satisfied portrait photographers
since 1971.

High school seniors and juniors are available
on pressure sensitive labels from your mar-
keting area.

*Contact us for additional information!*

AMERICAN STUDENT LIST COMPANY
[illegible]

More info? Circle 104

**Photographic Training**

## For The Serious Student

- Portraiture
- Corporate
- Medical
- Commercial
- AV/Video
- Lab Tech

Write for Catalog

**Ohio Institute of Photography**

Dept. P 2
2029 Edgefield Rd.
Dayton, Ohio 45439
(513) 294-6155

OH. # 72-11-03441 Accredited Member NATTS

More info? Circle 105

Supplying Studios with over 100 Products

**SAVE 40%**



Kimball Victorian
FURNITURE

Monthly Special:
Model #120137 side chair
in velvet and walnut.
Reg. $367.
$225.

F•W•I PRODUCTS

Toll Free Ordering
Call Info 1 (801) 272-1114
Orders 1 (800) 876-0607
[illegible]

More info? Circle 106



Control your lighting with
**Ribbon Louvers**
*As seen in the National Seminars*

Lighting control has never been easier,
faster or more precise.

Available for all major lighting systems.
Phone or write for information.

HH CAMERA PRODUCTS

(206) 582-5767
10613 Sherwood Dr. S.W.
Tacoma, Washington 98498

More info? Circle 107



SCHOOL PICTURE PROCESSING
8x10 unit .92
Write for our catalog

IMPERIAL COLOR
2001 E. Roosevelt
Phoenix, AZ 85006
602-253-2212
800-332-5855
FAX: 602-253-2335

More info? Circle 107

BE A BIG FISH IN A SMALL POND
COME ON IN -- THE WATER IS FINE!

SPORTS NURSERY PACKS!
TRADING CARDS
4.00 DOZ DATA BACKS / 3.00 DOZ PLAIN BACKS
2 3x5 INDIV $1.50
1 7x5 TEAM

PROMS
$1.10 PER 8x10 Unit
30 PLANS OR SELECT-A PACK!

SENIOR PACKAGE PRINTING
1st 8x10 Unit 3.00
2nd & 3rd Unit 2.50
All add'tl. Units 1.50

48 WALLET SPECIAL $6.00 after first 3 units

WRITE TODAY FOR FREE CATALOG

Kodak PAPER

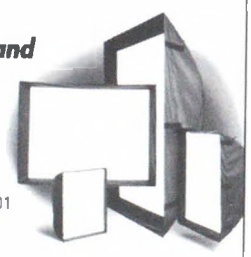
Shore Color
9378 Calumet Avenue
P.O. Box 3229
Munster, Indiana 46321
Phone: 219/836-2575

SHORE COLOR LAB INC

More info? Circle 108

**CHIMERA**

***Portable light banks and accessories.***



Please write or
call for our free
catalog.
1812 Valtec Lane
Boulder, CO 80301
(303) 444-8000
(800) 424-4075

More info? Circle 109

**BACKGROUNDS IN-A-BAG**

*by*

**photek**

WASHABLE / FEATHERLIGHT / REVERSIBLE

*Please write or call for more information*

909 BRIDGEPORT AVENUE
SHELTON, CT 06484
TEL. (203) 926-1811
1-800-648-8868

More info? Circle 110

**LEATHER ALBUM DESIGNS**

**WEDDING ALBUMS**

Handcrafted, Genuine leather albums
imported from Italy. Library bound. No pages
to buy or assemble. Wide selection of mats.

1-800-263-6892
P.O. BOX 2428 NIAGARA FALLS,
NEW YORK 14302

In west coast region call:
James Frames North
P.O. Box 669, Goshen CA 93227
1/800-821-4797

More info? Circle 111

ATTENTION: PHOTOGRAPHERS



-12-

8 × 10 Professional Prints in Album Just

**$29.90**

Additional Services Available

Proofing, Custom and Machine Candids and Portraits, Little League & Prom Packages, Copy & Restoration Service, Custom Montages & Composites, Duratrans Display Transparencies for Light Boxes. Call or Write for Complete Price Lists and information.

KODAK PAPER

**KELLY COLOR**

Box 576 Dept. PP
Morganton, N.C. 28655
(704) 433-0934

More info? Circle 112

Joyce Wilson

*Video Guide*

I FAMILIES FOR FUN & PROFIT
II COUPLES — A LOVE STORY
III PICTORIAL & GLAMOUR PORTRAITS
IV KIDS — PURE & SIMPLE

$75.00 ea. - All 4 - $250.00

Visa & Mastercard Accepted

Order from Joyce Wilson
7440 Madison Ave., Indianapolis, IN 46227
317-786-1769

More info? Circle 113

**PHOTO BUSINESS CARDS**
**ONE WEEK DELIVERY**
**$20 for 250**
**$35 for 500**
**$15 first time set-up fee**
Free UPS shipping on prepaid orders
MATTE OR GLOSSY
MAJOR PROFESSIONAL LAB QUALITY
WHITE OR BLACK TYPE (same price)
35mm, 645, 6x7 crop cards

PHOTO **Images** inc.

P.O. BOX 55609
Jackson, MS 39296-5609
601-939-0337 LAB
601-932-5216 FAX

More info? Circle 114

TAP Twyford LEATHERMARK
DF Dimension LEATHER NOLSON

Supplier of Wedding Albums, Photo Mounts, Memory Mates, Proof Books, Wall & Easel Frames, Nielsen Framekits & Miscellaneous Studio Supplies such as Mounting Boards & Retouch Sprays. We ship promptly via UPS. Complete catalog available on request.

*TOLL FREE*
**1-800-621-6649**
Chicago Area (312) 736-0440

**michel** COMPANY
4668 N. PULASKI ROAD • CHICAGO, IL 60630

More info? Circle 115

Photogenic's
*Powerlight 600*



$525
PLUS 20" REFLECTOR
FREE

Both light unit and power supply self-contained. Superior engineering. Quick-Change Clamp instantly accepts every Quick-Change Photogenic reflector and accessory. Photogenic makes. FOB Rochester.

SIDERA INTERNATIONAL, INC.

P.O. Box 546 • Rochester, IN 46975
1-800-348-2510 • IND 1-800-223-7263

More info? Circle 116

**CLASSIC ARTS**

The House of ALL Professional Art Services

- B/W copying, enlargements
- B/W & color restoration
- Color enhancement—air brush
- LL/Med./Hvy. colorization
- Freehand portraits, oils or pastels

*Free estimates • Fast, affordable service*
*10 years experience*

4240 W. Bell Rd. • Glendale, AZ 85308
602-843-8385

More info? Circle 117

THE PROFESSIONAL SOURCE
NEW & USED EQUIPMENT

| | | |
|---|---|---|
| Photogenic | Camerz | Lindahl |
| Lumedyne | Bronica | Taprell Loomis |
| Metz | Mamiya | Scene Machine |
| Norman | Fuji | Durst |
| Jobo | Canon | Hope Processors |

PHOTOGENIC PORTAMASTER 400
Special $650.00

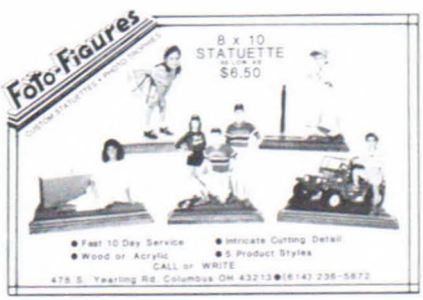
UNION & BROTHERS CAMERA STANDS
Starting at $399.00

COMPLETE LINE—PROCESSING AND PRINTING EQUIPMENT—FILM PAPER—CHEMICALS

*Call Toll Free*
**PHOTOGRAPHICS SUPPLY, INC.**
McKEESPORT, PA 15132
800-245-6715

More info? Circle 118

Foto-Figures



8 x 10 STATUETTE $6.50

• Fast 10 Day Service • Intricate Cutting Detail
• Wood or Acrylic • 5 Product Styles
CALL or WRITE
478 S. Yearling Rd. Columbus OH 43213 • (614) 236-5872

More info? Circle 119




More info? Circle 120




More info? Circle 121

**COPY & RESTORATION**
By *Venetian Arts*

Call **813-488-1424**

MAIL P.O. BOX 575, VENICE, FLA. 34284

More info? Circle 122

ATTENTION!
SPORTS SHOOTERS



THE COMPLETE YOUTH SPORTS PROGRAM

CUSTOM TRADING CARDS
MEMORY MATES
3" PHOTO BUTTONS
10 oz. PHOTO MUGS
STATUETTES
20 x 28 POSTERS
PACKAGE PRINTING
ACCESSORY PRODUCTS
plus

Sports & Schools Photo Lab, Inc.
10759 Woodside Ave. Suite A
Santee, CA 92071
(619) 448-3424

More info? Circle 123

**ADD A NEW DIMENSION**

To Your Photography

WITH

BACKGROUNDS

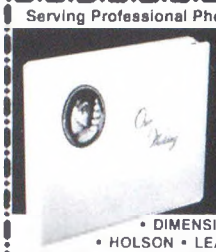
*By* DAVID MAHEU

CANVAS
MUSLIN
PROPS
LIFT SYSTEMS
SET DESIGN

483 Steere Farm Rd.
Harrisville, RI 02830
401-568-8286
800-237-1883

More info? Circle 124

Serving Professional Photographers Since 1956



• WEDDING ALBUMS
• PROOF BOOKS
• MOUNTS • FOLIOS

**SHIPPED SAME DAY!**

• DIMENSION • TOPFLIGHT • TAP
• HOLSON • LEATHERMARK • CAMILLE

Visa, Mastercard or COD
For FREE Wholesale Catalog write or phone
19438 BUSINESS CENTER DR.
NORTHRIDGE, CA 91324
(818) 886-5100

Merit Albums, inc.

More info? Circle 129

**Deecolor**

**SERVING THE PROFESSIONAL WITH QUALITY FOR OVER THIRTY YEARS**

**saint joseph mich.49085**

We use Kodak PAPER ...for a Good Look

More info? Circle 133

SPORTS PHOTOGRAPHERS:

Make more money with our high quality, low price, quick turnaround & guidance. Call (800) 999-2595 or write for information:



ROBERTS PHOTO
BOX 19301
JACKSONVILLE, FL 32245

More info? Circle 125

**M.I.K. PHOTOGRAPHY SYSTEMS™**

P.O. Box 455, Dumont, NJ 07628
CATALOG INFORMATION
TOLL FREE 1-800-635-9414

MasterCard VISA

VERTICAL | YOUR STUDIO: NAME, ADDRESS, TELEPHONE | HORIZONTAL

EXTRA PRINT ORDER
BRIDE & GROOM
BRIDE'S FAMILY
GROOM'S FAMILY
BRIDE'S GRANDPARE
GROOM'S GRANDPARE
KEEPSAKE
CAMEO
FOLIO

Available in sizes: 3½x5, 4x5 and 5x5.
PRESSURE SENSITIVE PROOF/PRINT ORDER LABELS
ACTUAL SIZE 3½ x 3½

SPECIAL INSTRUCTIONS:

B&G # _____ BP # _____ GP # _____

ALBUM SEQUENCE ORDER

Reproduction of this photograph without the expressed permission of the studio is prohibited under U.S. COPYRIGHT LAW.

More info? Circle 130

SHOW YOUR PROOFS *IMMEDIATELY* after the sitting on Still Video! Contact



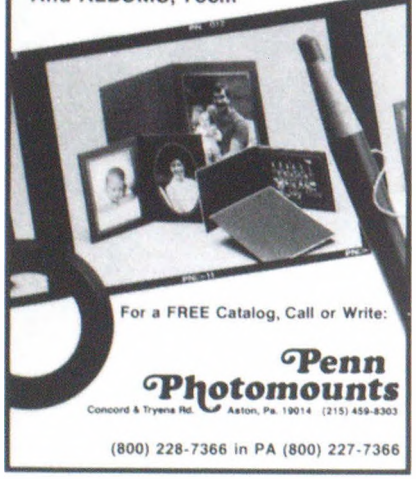
**VIDEO PROOFS**

103 Baylor Dr., Tyler, Texas 75703
800-225-0227 or 214-561-7104

More info? Circle 134

**Photomounts**

**And ALBUMS, Too!!!**



For a FREE Catalog, Call or Write:

**Penn Photomounts**

Concord & Tryens Rd. Aston, Pa. 19014 (215) 459-8303

(800) 228-7366 in PA (800) 227-7366

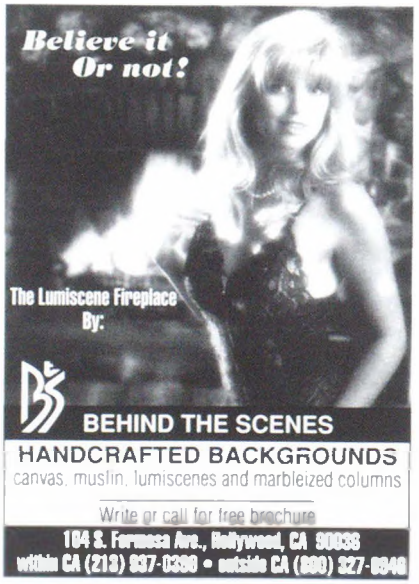
More info? Circle 126

**MAXIMIZE** Wedding Profits

- Increase Sales & Profit Margins
- Organize Price Lists & Packages
- Plan Winning Competitive Strategies
- Book the Weddings You WANT to Book!

incite!

More info? Circle 131




**BEHIND THE SCENES**

HANDCRAFTED BACKGROUNDS

canvas, muslin, lumiscenes and marbleized columns

Write or call for free brochure

104 S. Formosa Ave., Hollywood, CA 90038
within CA (213) 937-0360 • outside CA (800) 327-8940

OUR BEST SINK
$259.95
PREPAID

18 GA. 316 LC
5-Stainless Sinks
8-ABS Plastic Sinks
Mix Tanks, Floor Mats, Algae Removers
Computer Controlled
Demand Water Heaters
*AFFORDABLE STATE OF THE ART*

ECO MIX I
$219.95

Mod A Black 72x28x10

CUSTOM PHOTO MFG.
10830 Sanden Dr.
Dallas, Texas 75238
(214) 349-9779
CLOSED FRIDAY

WATER TEMP II w/TempLok
$45.00

FREE CATALOG
VISA/MASTERCARD

More info? Circle 127

**PEAK® PROCESSING**
**For Kodachrome®**

PEAK Processing from The Color Place assures you the most consistent, highest quality Kodachrome processing available. With same-day service, daily push-pull runs (M-F), convenient prepaid processing coupons and film/processing packages. The Color Place is your total Kodachrome resource. Call or write today. See the difference PEAK can make.

PEAK® Professional Ektachrome and Kodachrome Processing is a registered trademark of The Color Place. Kodachrome and Ektachrome are registered trademarks of Eastman Kodak Company.

The Color Place

Department PP, 1330 Conant Street
Dallas, Texas 75207, 214/631-7174

More info? Circle 132

SHIPPED SAME DAY

**FRAMES PHOTOMOUNTS and ALBUMS**

Dimension • Holson
Leathermark • McDonald
Savage • Tap • Topflight

*Please call or write for* ***FREE*** *color catalog or the representative in your area.*

**THE LEVIN COMPANY**
**SERVING ALL 50 STATES**
**(800) 345-4999**

More info? Circle 135

* * * * * * * * * * * *NEW* * * * * * * * * * * *

*Texturizing for your Portraits*

MERIT-TEX:

*FREE texture offer...*

*Find out more:* MERRETT SMITH

More info? Circle 128

# Classified

All classifications $1.10 per word (includes two words bold face caps), minimum $24.00. Additional bold face caps $1.80 per word. Box number and handling charge, $7.75 per ad.

**Closing date for new advertising, corrections or cancellation orders, 20th of the second month preceding issue date. Remittance must be received with order.**

Mail ads with remittance to: PPA Publications and Events, Inc., Classified Ad Dept., 1090 Executive Way, Des Plaines, IL 60018.

Replies to ads with box numbers should be addressed as follows: Box _____, c/o *Professional Photographer*, 1090 Executive Way, Des Plaines, IL 60018.

## BACKGROUNDS

**PIERCE BACKGROUNDS**—hand painted heavy canvas window shades. Send $1 complete catalog—pictures. Studio Supplies: School drapes·poly bags· combs·posing equipment·puppets·blue garters·mailers·printed forms including refund coupon. Pierce Company, 9801 Nicollet, Minneapolis, MN 55420; phone 612-884-1991.

**THE DENNY** Mfg. Co., Inc., world's largest manufacturer of background materials and accessories presents its all-new color catalog. Send for complete information on painted, lithographic and photographic backgrounds. Also for complete line of support systems manual and motorized. The Denny Mfg. Co., Inc., P.O. Box 7200, Mobile, AL 36607; 205-457-2388, outside Ala. 800-235-7012.

**STUDIO DYNAMICS** paints the finest backgrounds. Muslin or canvas. Mottled, or textured or scenic. Ask any pro. Motorized and manual background lifts. Posing stools and props. Call or write: Studio Dynamics, 1667 E. 28th, Long Beach, CA 90806; 213-595-4273.

**WRINKLED MUSLIN** Completely finished. Standard and Custom sizes. **10** exciting colors, starting at **$56**. Also colored **GELS**. Send $2.50 for information and swatches. Refundable with first order. **DESIGNS BY CASJOY**, P.O. Box 652, Cicero, NY 13039-0652.

**"DID YOU KNOW"** Victor Avila, CA, Philip S. Charis, CA, Monte Zucker, MD, Don Hagopian, CA, Gary Blair, CO, Scott Adams, UT, **ALL HAVE OUR BACKGROUNDS AND LOVE THEM.** Call or write Joseph M. Proscia, Lorene Charis, **THE BACKGROUNDERS**, 4751 Cartwright Ave., N. Hollywood, CA 91602; 818-508-8908.

**"SAVE HUNDREDS"** Make your own motorized background rollers & ceiling light suspension systems from easily accessible parts. Plans & drawings $39.95/info. National Design, 4845 Transit, Depew, NY 14043.

## BUSINESS OPPORTUNITIES

Studio Photographers: Boost your **PROFITS** advertising a trip for 2 to Disney's Magic Kingdom and EPCOT Center as the grand prize in **MCKENNA** Color Lab's National Tiny Tots Contest. Call for more information and to order your complete marketing kit today. McKenna Color Lab, Box 5600, Waterloo, IA 50704, IA: 800-772-2967, 800-238-3456. McKenna Color/West, Box 11977, Phoenix, AZ 85061; 800-548-0420.

## CAMERA REPAIR

**MAMIYA SPECIALISTS**. FAST, DEPENDABLE REPAIRS for professionals. RICHARDSON CAMERA SERVICES, 1224 North Green St., McHenry, IL 60050; 815-344-3674.

## COMPUTERS/SOFTWARE

**MACINTOSH STUDIO MANAGEMENT SOFTWARE.** Automates Invoicing, Estimating, Client & Art Director Tracking, Inventory, Mailing labels, statements, full accounting package and more. **PicturePerfect™$695. 800-777-8094.**

## EQUIPMENT FOR SALE

**FOR SALE LIKE NEW—USED ONLY THREE MONTHS** E-6 Mini Dip & Dunk Colenta $17K. C-41 Mini Dip & Dunk Colenta $15K. EP-2 80 inch Colenta $55K. EP-2 52 inch Colenta $18K. 20 inch R Colenta $18K. 54 inch Greig Vanquisher Mounter $17K. 11 inch 7 tank Versamat 11CM $16.5K. 11 inch 11 tank Versamat 11 CM $50K. All Colenta Equipment 2 years old. Versamats completely rebuilt. CAPC David Philips: 312-733-3277.

**COLOR PROCESSOR** Colenta Roller Print Transport Model 20/12. Takes print sizes to 20x24. Long roll adapter also, complete and ready to go. Call Randy at 404-738-3311.

**MUSLIN**, one color and multi-color backgrounds. Wide choice of colors. 9'x15'. $160. Fast delivery. G. Lea, 4108 14th St., Des Moines, IA 50313; 515-280-6368.

**NORMAN 200B OWNERS.** Adaptor for attaching Norman flash head to any camera with standard flash shoe. Excellent with Hasselblad flash bracketed and extension arm. $27.95 postpaid. Literature on request. 612-497-2190. J. Bossen, 108 Walnut, St. Michael, MN 55376.

**LUCHT** Step One Package Printer. Mint Condition. No optics. $12,000. Call 215-822-7077.

## EQUIPMENT WANTED

**EQUIPMENT WANTED.** Camerz Full 70mm Film Magazines. Segall-Majestic, Inc., 1019 Wilso Drive, Baltimore, Maryland 21223; 1-301-525-1700.

## FINISHING

**70mm,** 120 and 220 Vericolor III film processing and proofing. Two day in-plant service. Complete senior finishing, custom portrait, candid and commercial finishing service. Wallets through 40x60s. **Camera Art** Professional Finishing Division, Box 100, Lewiston, MN 55952; 507-523-2101. WATS 800-533-8030. Camera Art, 12221 Riverwood Dr., Burnsville, MN 55337; 612-890-2200. WATS 800-328-2924.

**PACKAGE PRINTING:** fund raising, store promotions, churches, schools, family groups, proms, classroom groups, sportmates, photo charms, 10" x 13", 11" x14", 8"x10" and 5"x7" packages available from 46mm, ½ 70mm·120·220 VPS II film. Four day in plant service—complete professional department for weddings and proofing service. Send for complete price lists. **ACADEMY PRODUCTIONS**, P.O. Box 30877, Charlotte, NC 28230. In North Carolina call **704-333-9057**, **1-800-421-3523**.

**SCHOOL PICTURE PROCESSING:** Complete service available including 8"x10", 5"x7" or 3½ x5" format packages from split 70mm or 46mm and 35mm film. Proms, Deluxe Memory Mates, Classroom Group Pictures, and Hand Lettered Composites, Elementary and Junior High Memory Books and Church Directories. Fast service and higher quality. **Camera Art**, Box 100, Lewiston, MN 55952; 507-523-2101. WATS 800-533-8030. Camera Art, 12221 Riverwood Dr., Burnsville, MN 55337; 612-890-2200. WATS 800-328-2924.

## FURNITURE, PROPS

**SEND FOR** free catalog of environmental props. We have stumps, rocks, fences, etc. Also chairbacks and now a complete line of Victorian furniture and stackstools. Write or call The Denny Mfg. Co., Inc., P.O. Box 7200, Mobile, AL 36607; 205-457-2388.

## HELP WANTED

**SALESMAN:—ENTHUSIASTIC** individual to sell portrait lab services. Portrait studio experience is beneficial. Territory will include, Indiana, Ohio, and Illinois. Good starting salary and commission. Send Resume to: Personal Dept., P.O. Box 20612, Indpls, Ind. 46220.

**ATTENTION—HIRING!** Government jobs—your area. $17,840-$69,485. Call 1-602-838-8885, EXT R15142.

**NATIONAL COLOR LAB** seeking individual to supervise new department. 3 to 5 years studio experience desired. Reply Box 0-240, c/o *Professional Photographer*.

**OLAN MILLS INCORPORATED** High income entrepreneurial opportunities for ambitious and talented people in our expanding **SCHOOL PORTRAIT DIVISION**. Successful applicants will become Territory Managers responsible for portrait sales and the photography of school children. Existing talents will be augmented by specifically related photography skills training and dynamic sales training. Excellent benefits program. Send complete resume to **RECRUITER** School Portrait Division, P.O. Box 23456, Chattanooga, TN 37422—E.O.E. M/F.

**ATTENTION: EARN MONEY READING BOOKS!** $32,000/year income potential. Details: 1-602-838-8885 Ext. Bk 15140.

## INSTRUCTION

**BOUDOIR MANUAL**; Learn Top Dollar Sales "How to Make a Living as a Boudoir Photographer." Complete instructional, with photographs, diagrams, sales, guaranteed satisfaction or a full refund. Shipping & Tax included $49.95. Sudio Inc., P.O. Box 428, Lake Villa, IL 60046.

## LAB SERVICES

**THE NEW ENGLAND TRADITIONS OF SERVICE AND QUALITY.** Senior/portrait packages, candids, deluxe proofing. Custom prints up to 30" x 40". **VOLUME PRICING. NEW ENGLAND COLOR LAB, INC.** 86 Sanderson Ave., P.O. Box 669, Lynn, MA 01903; 617-598-4400.

**NCL's SPECIAL EVENT PACKAGES**—Perfect for dance recitals, sports packages and proms. Available from 120/220, 46mm, split 70mm and 35mm perf and unperf formats. Call Vince Gallo at **1-800-284-1947** or write **NCL PACKAGES**, 306 W. First Ave., Roselle, NJ 07203-0900.

**LA CLAIRE LABORATORIES** We've been printing and finishing exceptional portraits for exceptional photographers for over 40 years. We're a full service lab that specializes in DYE TRANSFER and CUSTOM EKTACOLOR printing. Write 6770 Old 28th Street S.E., Grand Rapids, Michigan 49546 or phone 616-942-6910.

**SCHOOL PICTURE PROCESSING...PLUS** the best turn-around time, service and quality control. With Alston School Photography, you can shoot longer because we process and deliver faster. And we're there when you need us—for technical support, equipment sourcing and financing, and marketing and sales support. Become an associate member of the Alston family today. Call Ray Cournoyer at 1-800-766-FOTO, or write to Alston School Photography, 54 Brunswick Avenue, Edison, NJ 08817. Alston: providing the finest in school photography for over 40 years.

**WE ARE SEEKING PHOTOGRAPHERS** who want a full service lab providing quality and dependability. We can help you with our services and consultation. Call 1-800-284-1947 for our latest service guide or write **NCL SUCCESS**, 306 W. First Ave., Roselle, NJ 07203-0900.

**SCHOOL PICTURE PROCESSING...35MM, 70MM, 120MM**...long or short roll...fast quality service. Pkg printing...for info call 1-914-632-0444...or write to **PPS PHOTO LAB**, 450 Main Street, Dept. PS, New Rochelle, NY 10801.

**HAND PRINTED BLACK AND WHITE** to your specifications. We specialize in large prints. Guaranteed quality. Overnight service. Call or write for price list. 815-678-3351 or Darkroom Specialists, P.O. Box 3106, Barrington, IL 60010.

**COMPETITION PRINTS**—hand made by **TIM KELLY**, six time Gallery award winner and printer of the first PPA "100" print. Call KELLY'S at 1-800-633-0452 for information.

## MISCELLANEOUS

**GRAPHIC/GRAFLEX** Camera Sales and Service. Cameras...repairs...literature...accessories. W.D. Service, 675 Fairview Dr., #246-249, Carson City, NV 89701, 702-882-5777. MAIL ORDER ONLY.

**MIRACLE TWEETER** create perfect expressions every time from palm of your hand. $10 one doz. postpaid. Academy of Photographic Art, 1521 W. Ingomar Rd., Pittsburgh, PA 15237.

**PHOTO STATUETTES** made by **ADJUTOR**. Our customers tell us that we have the finest quality and the most precise cutting in the USA today. With a fast two week delivery, we can't be beat. **SEE FOR YOURSELF.** For information write or call: Adjutor, 4514 Roberts Street, West Mifflin, PA 15122, 412-462-9261.

**FREE DETAILS**...five proven, stimulating and profitable money making opportunities for freelancers. Write today. Goldkey Offer #PP1, 1205 W. 4th, Waterloo, IA 50702.

## PHOTO CONTEST

**GIVE US YOUR BEST SHOT** Photo contest sponsored by Darkroom Specialists Inc. For entry fee and deadline send SASE to Darkroom Specialists Inc., P.O. Box 3106, Barrington, IL 60010.

Looking for an unusual product? Advertise your needs here.

## RESTORATIONS

**THE FINEST COPY AND RESTORATION SERVICE IN THE COUNTRY.** Servicing studios, department stores and camera shops. Light and heavy oils. 35 years in business. Volume pricing. **NEW ENGLAND COLOR LAB, INC.**, 86 Sanderson Ave., P.O. Box 669, Lynn, MA 01903, 617-598-4400.

**DISSATISFIED WITH** present service? Try our restorations in Brush Oils. Also Light & Brush Oils Portraits. Free estimates and price list. Custom B&W and Sepia printing. Irene's Color Service, 41 Edgewood Ave., Walpole, MA 02081, 508-668-4767.

## SALES AIDS

**POLYURETHANE PLAQUES AND FRAMES** on a contract or per order basis. Any style, any size. Call or write Denny Manufacturing Co., Inc., P.O. Box 7200, Dept. PA, Mobile, AL 36607, 205-457-2388.

**YOU WANT TRUE LIFE-LIKE RESTORATIONS.** NCL's copy and restoration service sets the standard for comparison. Call Gunnar Hansson, at 1-800-284-1947 or write **NCL COPY**, 306 W. First Ave., Roselle, NJ 07203-0900.

**WEDDING ALBUMS, PHOTOMOUNTS, PLAQUES** and **FRAMES.** Same day shipment to studio, wedding and portrait photographers. Name brands—Holson, Topflight, Camille, Pro-Craft, Yankee, Lacquer-Mat, Sureguard, Marshall's. **FREE** 120-page wholesale catalog. MasterCard/VISA. **ALBUMS, INC.,** P.O. Box 81757, Dept. PRO-C, Cleveland, OH 44181. **SIX** Locations: Cleveland, Hartford, Atlanta, Chicago, Dallas, Anaheim. **TOLL-FREE ORDERING 1-800-662-1000.**

**BOXES**—Portrait presentation—**BOXES.** Finest quality at wholesale prices. 4"x5", 5"x5", 5"x7", 8"x10", 11"x14", 16"x20", 20"x24". Purchase in small quantities. 4"x5", 5"x5", hold 125 proofs. Send $1 for free sample. Aufenger Studios, 223 W. York St., Norfolk, VA 23510.

**SEAMLESS PAPER**—53 inch width white-black colors. Ship UPS 48 states—lowest prices. Also 5 inch pocket school combs—all colors. Credit cards accepted. Pierce Co., 9801 Nicollet Ave., Minneapolis, MN 55420—phone (1-800-338-9801).

## STUDIO FOR SALE

**NEW STUDIO** 2,500 sq. ft. commercial-portrait studio. Located in the fastest growing community in the United States, Rancho Calif. Owners moving to Alaska. 714-676-0787.

**SUCCESSFUL INDIANA STUDIO,** well established, turn key operation, low volume, 125K + Gross, 40% net. Will assist in transition, relocating for health reasons. Reply Box H226, *c/o Professional Photographer*.

**PORTRAIT STUDIO**—Neg. File from 1960. 30 years same downtown location. Portraits, weddings, lots of sports, H.S. contract. Serious inquiries only. Box 327, Roseburg, OR 97470.

**TRADE STUDIOS** We have a large store front, $150,000 + Southwest area studio, with contracts. Will sell or trade our studio and home for an in-home type studio in USA. Reply Box N236, *c/o Professional Photographer*.

**COLORADO ROCKIES** studio & custom framing gallery. Studio offers in-mall-location, great lease, local school contract, large senior and wedding business. Includes all equipment and inventory. $75,000. 303-625-1792.

**S.W. MINNESOTA** studio grossing $200,000 + and high 5's net, 59% growth in past 5 years with much potential. Reply Box O-237, *c/o Professional Photographer*.

**STUDIO AND** satellite office for sale in Mid-America. Full service studio, only wedding photographer in area. Turn key operation priced to sell. Reply Box O-238, *c/o Professional Photographer*.

**PRESTIGE STUDIO EXECUTIVE & COMMERCIAL** Ready to plunge into a lucrative built in business, with an established executive portrait and commercial clientele? Interested in a commercial photographic career? Yes, call 213-270-4286 or 213-624-5970.

**WISCONSIN'S FOX RIVER VALLEY** in-home portrait/wedding studio. Great growth potential. Backyard outdoor location. Spacious 3 bedroom home. Separate entrances. Owner retiring. Will assist in transition. Reply Box O-239, *c/o Professional Photographer*.

## STUDIO WANTED

**QUALITY PORTRAIT** and Commercial Studio in affluent Philadelphia vicinity. Contact Dan Brody, 1344 South Atherton Street, State College, PA 16801-6203, 814-237-6708.

Wanted to buy: **PORTRAIT STUDIO** in town with population of 100,000 or less. Please state gross and net profit, and clientele breakdown. Reply Box N-235, *c/o Professional Photographer*.

# Advertising Index

PROFESSIONAL PHOTOGRAPHER
FEBRUARY 1990


| | |
|---|---|
| A & R Woodwork | 77 |
| Abersoftware | 63 |
| Access Software | 77 |
| Adams Retouching | 77 |
| Agfa Corp. | 25 |
| Albums Inc. | 74,76 |
| American Consumer Products | 76 |
| American Printing & Envelope | 76 |
| American Student List Co. | 78 |
| Arkay | 73 |
| Art Director's Choice Award | 67 |
| Art Leather Albums | 39 |
| Ashton Photo | 78 |
| B & H Photo Corp. | 59 |
| Backgrounds by David Maheu | 80 |
| The Backgrounders | 76 |
| Behind the Scenes | 80 |
| Bogen Photo Corp. | 42,47,52,71 |
| Buff, Paul C. | 75 |
| CMI Pro Color | 72 |
| CPM Custom Photo Mfg. | 80 |
| Callen Photo Corp. | 79 |
| Calumet Photographic | 64 |
| Cameo Color | 48 |
| Camera Art Lab | 61 |
| Canon USA | 11 |
| Chimera | 78 |
| Classic Arts | 76,79 |
| Coda Inc. | 69 |
| Color Place | 80 |
| Coppinger Affiliates | 9 |
| Crown Products | 78 |
| Database Designs | 76 |
| Davis & Sanford | 70 |
| Deecolor | 80 |
| Denny Co. | 71 |
| Discount Video | 63 |
| Eastman Kodak | Cover IV |
| Environmental Proj. Systems | 63 |
| Excel Photo | 77 |
| Falcon Safety Products | 17 |
| Filmet | 2 |
| Foto-Figures | 79 |
| Fuji | 4 & 5 |
| FWI Products | 78 |
| GMI Photographic | 13,19 |
| Garrett & Lane | 7 |
| H & H | 78 |
| W.B. Hunt | 57 |
| Imperial Color Lab | 78 |
| Incite Publications | 80 |
| JL Originals | 77 |
| Jobo Fototechnic | 43 |
| Jones Photo Equipment | 77 |
| Kadlec Photog. | 76 |
| Kelly Photography | 79 |
| Kinetronics Corp. | 77 |
| Kingsbery Mfg. Corp. | 58 |
| Konica, USA | 14-15 |
| Leather Album Designs | 78 |
| Levin Co. | 80 |
| Lightware | 78 |
| M.I.K. Photog Systems | 80 |
| Mamiya America | 31 |
| Marty Rickard Seminars | 64 |
| Maureen of Hollywood | 76 |
| Merit Albums Inc. | 80 |
| Merit-Tex | 80 |
| Michel Co. | 79 |
| Midwest Color Lab | 76 |
| National Color Lab | Cover II |
| Nikon | 53 |
| North American Photo | Cover III |
| Ohio Institute of Photog. | 78 |
| Penn Photomounts | 80 |
| Photek | 78 |
| Photo Exhibition | 20 |
| Photo Images | 79 |
| Photo Midwest '90 | 55 |
| Photo Sculptures | 1 |
| Photoflex | 18 |
| Photographic Supply | 79 |
| Pierce Company | 79 |
| Poor Man's Automation | 68 |
| Pro Photo | 76,77 |
| Qualification | 74 |
| Rissar Color Service Inc. | 61 |
| Roberts Photo | 80 |
| Ruecki Photo Products | 77 |
| Sandstone Communications | 77 |
| Saunders Group | 69 |
| Senior Lab | 12 |
| Shore Color Lab | 78 |
| Sibern Int'l | 77,79 |
| Sports & School | 79 |
| Studio Dynamics | 75 |
| Textureffects | 61 |
| Union & Brothers | 78 |
| Venetian Arts | 79 |
| Video Proofing | 80 |
| F.J. Wescott | 73 |
| Joyce Wilson Studio | 79 |
| Wolf Camera | 58 |
| Wooden Nickel | 77 |
| Zeft Photo Supply | 77 |


SERVICE ADVERTISING


| | |
|---|---|
| Circulation | 70 |
| Copyright | 72 |
| Membership | 75 |
| Reader Service Center | 83-84 |
| Subscription Card | 65,66 |
| Winona | 68 |

# Professional Photographer

## READER SERVICE CENTER

### For more information, mail this card today!

*Simply circle the numbers corresponding to the advertised products, new products listings, editorial features, and the Professional Photographers of America Services in this issue.*

### FOR FAST REPLY:

**Use ink or typewriter...provide all information requested on form...mail postage-free card before expiration date. Your request for information will be forwarded to the appropriate party who will send full information to you—quickly...free...and without obligation.**

Need to know more about the services offered by PP of A? We're here to help you—just circle ON THE CARD the same number as shown against our list of services below.

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

PROFESSIONAL PHOTOGRAPHER
Please send information on items circled below:

FEBRUARY, 1990
Void after April 30, 1990

A

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 17 | 33 | 49 | 65 | 81 | 97 | 113 | 129 | 145 | 161 | 177 | 193 | 209 | 225 | 241 | 257 | 273 | 289 | 305 |
| 2 | 18 | 34 | 50 | 66 | 82 | 98 | 114 | 130 | 146 | 162 | 178 | 194 | 210 | 226 | 242 | 258 | 274 | 290 | 306 |
| 3 | 19 | 35 | 51 | 67 | 83 | 99 | 115 | 131 | 147 | 163 | 179 | 195 | 211 | 227 | 243 | 259 | 275 | 291 | 307 |
| 4 | 20 | 36 | 52 | 68 | 84 | 100 | 116 | 132 | 148 | 164 | 180 | 196 | 212 | 228 | 244 | 260 | 276 | 292 | 308 |
| 5 | 21 | 37 | 53 | 69 | 85 | 101 | 117 | 133 | 149 | 165 | 181 | 197 | 213 | 229 | 245 | 261 | 277 | 293 | 309 |
| 6 | 22 | 38 | 54 | 70 | 86 | 102 | 118 | 134 | 150 | 166 | 182 | 198 | 214 | 230 | 246 | 262 | 278 | 294 | 310 |
| 7 | 23 | 39 | 55 | 71 | 87 | 103 | 119 | 135 | 151 | 167 | 183 | 199 | 215 | 231 | 247 | 263 | 279 | 295 | 311 |
| 8 | 24 | 40 | 56 | 72 | 88 | 104 | 120 | 136 | 152 | 168 | 184 | 200 | 216 | 232 | 248 | 264 | 280 | 296 | 312 |
| 9 | 25 | 41 | 57 | 73 | 89 | 105 | 121 | 137 | 153 | 169 | 185 | 201 | 217 | 233 | 249 | 265 | 281 | 297 | 313 |
| 10 | 26 | 42 | 58 | 74 | 90 | 106 | 122 | 138 | 154 | 170 | 186 | 202 | 218 | 234 | 250 | 266 | 282 | 298 | 314 |
| 11 | 27 | 43 | 59 | 75 | 91 | 107 | 123 | 139 | 155 | 171 | 187 | 203 | 219 | 235 | 251 | 267 | 283 | 299 | 315 |
| 12 | 28 | 44 | 60 | 76 | 92 | 108 | 124 | 140 | 156 | 172 | 188 | 204 | 220 | 236 | 252 | 268 | 284 | 300 | 316 |
| 13 | 29 | 45 | 61 | 77 | 93 | 109 | 125 | 141 | 157 | 173 | 189 | 205 | 221 | 237 | 253 | 269 | 285 | 301 | 317 |
| 14 | 30 | 46 | 62 | 78 | 94 | 110 | 126 | 142 | 158 | 174 | 190 | 206 | 222 | 238 | 254 | 270 | 286 | 302 | 318 |
| 15 | 31 | 47 | 63 | 79 | 95 | 111 | 127 | 143 | 159 | 175 | 191 | 207 | 223 | 239 | 255 | 271 | 287 | 303 | 319 |
| 16 | 32 | 48 | 64 | 80 | 96 | 112 | 128 | 144 | 160 | 176 | 192 | 208 | 224 | 240 | 256 | 272 | 288 | 304 | 320 |

Name _____
(Type or Print Only)

Title _____

Company _____

Address _____

City _____ STATE _____ ZIP _____

Phone Area Code _____ No. _____

Photography you are most involved in (circle one only)
A Portrait
B Commercial
C Industrial
D Other (specify)

Annual Gross Volume (circle one only)
1 Under $35,000
2 $35,001-$60,000
3 $60,001-$100,000
4 Over $100,000

Equipment owned: Current list value (circle one only)
A Under $10,000
B $10,001-$20,000
C $20,001-$35,000
D $35,001-$60,000
E Over $60,000

**Get More Facts Free**

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

**BUSINESS REPLY MAIL**
FIRST CLASS PERMIT NO. 105 DES PLAINES, IL

POSTAGE WILL BE PAID BY ADDRESSEE

**Professional Photographer**
READER SERVICE CENTER
650 South Clark Street
Chicago, Illinois 60605-9903

# Professional Photographer™

## READER SERVICE CENTER

### For more information, mail this card today!

*Simply circle the numbers corresponding to the advertised products, new products listings, editorial features, and the Professional Photographers of America Services in this issue.*

### FOR FAST REPLY:

**Use ink or typewriter...provide all information requested on form...mail postage-free card before expiration date. Your request for information will be forwarded to the appropriate party who will send full information to you—quickly...free...and without obligation.**

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

**BUSINESS REPLY MAIL**
FIRST CLASS PERMIT NO. 105 DES PLAINES, IL

POSTAGE WILL BE PAID BY ADDRESSEE

**Professional Photographer**
READER SERVICE CENTER
650 South Clark Street
Chicago, Illinois 60605-9903

**Get More Facts Free**

**PROFESSIONAL PHOTOGRAPHER**
**Please send information on items circled below:**

**FEBRUARY, 1990** B
**Void after April 30, 1990**

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 17 | 33 | 49 | 65 | 81 | 97 | 113 | 129 | 145 | 161 | 177 | 193 | 209 | 225 | 241 | 257 | 273 | 289 | 305 |
| 2 | 18 | 34 | 50 | 66 | 82 | 98 | 114 | 130 | 146 | 162 | 178 | 194 | 210 | 226 | 242 | 258 | 274 | 290 | 306 |
| 3 | 19 | 35 | 51 | 67 | 83 | 99 | 115 | 131 | 147 | 163 | 179 | 195 | 211 | 227 | 243 | 259 | 275 | 291 | 307 |
| 4 | 20 | 36 | 52 | 68 | 84 | 100 | 116 | 132 | 148 | 164 | 180 | 196 | 212 | 228 | 244 | 260 | 276 | 292 | 308 |
| 5 | 21 | 37 | 53 | 69 | 85 | 101 | 117 | 133 | 149 | 165 | 181 | 197 | 213 | 229 | 245 | 261 | 277 | 293 | 309 |
| 6 | 22 | 38 | 54 | 70 | 86 | 102 | 118 | 134 | 150 | 166 | 182 | 198 | 214 | 230 | 246 | 262 | 278 | 294 | 310 |
| 7 | 23 | 39 | 55 | 71 | 87 | 103 | 119 | 135 | 151 | 167 | 183 | 199 | 215 | 231 | 247 | 263 | 279 | 295 | 311 |
| 8 | 24 | 40 | 56 | 72 | 88 | 104 | 120 | 136 | 152 | 168 | 184 | 200 | 216 | 232 | 248 | 264 | 280 | 296 | 312 |
| 9 | 25 | 41 | 57 | 73 | 89 | 105 | 121 | 137 | 153 | 169 | 185 | 201 | 217 | 233 | 249 | 265 | 281 | 297 | 313 |
| 10 | 26 | 42 | 58 | 74 | 90 | 106 | 122 | 138 | 154 | 170 | 186 | 202 | 218 | 234 | 250 | 266 | 282 | 298 | 314 |
| 11 | 27 | 43 | 59 | 75 | 91 | 107 | 123 | 139 | 155 | 171 | 187 | 203 | 219 | 235 | 251 | 267 | 283 | 299 | 315 |
| 12 | 28 | 44 | 60 | 76 | 92 | 108 | 124 | 140 | 156 | 172 | 188 | 204 | 220 | 236 | 252 | 268 | 284 | 300 | 316 |
| 13 | 29 | 45 | 61 | 77 | 93 | 109 | 125 | 141 | 157 | 173 | 189 | 205 | 221 | 237 | 253 | 269 | 285 | 301 | 317 |
| 14 | 30 | 46 | 62 | 78 | 94 | 110 | 126 | 142 | 158 | 174 | 190 | 206 | 222 | 238 | 254 | 270 | 286 | 302 | 318 |
| 15 | 31 | 47 | 63 | 79 | 95 | 111 | 127 | 143 | 159 | 175 | 191 | 207 | 223 | 239 | 255 | 271 | 287 | 303 | 319 |
| 16 | 32 | 48 | 64 | 80 | 96 | 112 | 128 | 144 | 160 | 176 | 192 | 208 | 224 | 240 | 256 | 272 | 288 | 304 | 320 |

Name _____
(Type or Print Only)
Title _____
Company _____
Address _____
City _____ STATE _____ ZIP _____
Phone Area Code _____ No. _____

Photography you are most involved in (circle one only)
A Portrait C Industrial
B Commercial D Other (specify) _____

Annual Gross Volume (circle one only)
1 Under $25,000 3 $50,001-$100,000
2 $25,001-$50,000 4 Over $100,001

Equipment Owned (current net value circle one only)
F Under $10,000 H $35,001-$60,000
F $10,001-$20,000 K Over $60,001
G $20,001-$35,000

Need to know more about the services offered by PP of A? We're here to help you—just circle ON THE CARD the same number as shown against our list of services below.

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




*Monte Zucker, Professional Photographer*

# "Capturing the emotion and excitement of weddings is a work of art. The follow-through must be a lab I can count on."

"North American Photo realizes the efforts I go through to achieve results and to give my clients the best. I count on them for attention to detail...processing, proofing...and finished prints...everything I need...on time!

I'm a stickler on color balance. I'm looking for warm, deep skin tones... prints with detail in the highlights and shadows...a full range of tones. North American video analyzes and tests each negative before it's printed to insure that it's exactly what I'm looking for.

Their computerized ordering system allows me to keep in touch with my work, *plus* gives me great turnaround. But, even with all their modern methods, I still receive the same old-fashioned, friendly personal service I enjoy.

North American does it *all*...whatever I need — portraits, candids, special effects, even contact proofs, when I want them. Plus, negative and print retouching, portrait packages, prints up to 30x40, canvas mounting, a tremendous amount of masking sizes...and LuVue Slides to project package sales to the greatest heights *ever*.

Join me. Use the color lab you can count on! They're great!"

Call this toll free number in Michigan 1-800-852-8522; all other states 1-800-654-6544, or write for a free catalog of services to: North American Photo Inc., 27451 Schoolcraft, Livonia, Michigan 48150.

NORTH AMERICAN PHOTO
The color lab you can count on.™



# Discover brighter color for portraits.

Photograph © Barbara Bordnick, 1988

Nail the details. With Kodak Vericolor HC professional film. The color saturation is so vivid, it looks freshly painted. The high contrast adds clear, sharp definition to product shots, environmentals, and glamour portraits. When you want to show more brilliance, try the brighter Vericolor film.




© Eastman Kodak Company, 1988