
Professional Photographer™
April 1990

"My business has been developing nicely...

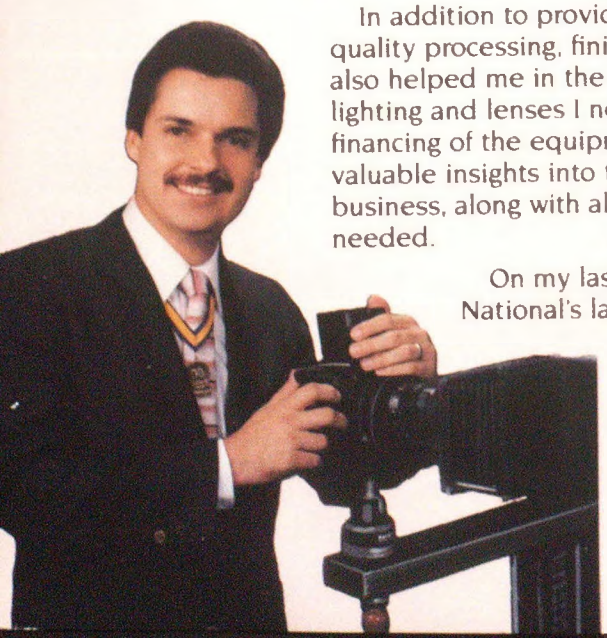




with a little help from NCL." *

I've operated my own studio in Guaynabo, Puerto Rico, for the past five years. National Color Labs has helped make it successful.

Puerto Rico is a beautiful place to live and work at something you love, but technical assistance for a budding photography studio can be hard to come by. I was first introduced to National's skill as a processor while working for another photographer. Five years ago, I attended a seminar run by NCL here in Puerto Rico and decided I wanted to open my own studio. NCL has been a great help.



In addition to providing me with a source for fine quality processing, finishing and retouching, they also helped me in the selection of the camera, lighting and lenses I needed. They guided me in the financing of the equipment and provided many valuable insights into the studio photography business, along with all the technical back-up I needed.

On my last trip north, I visited National's lab in New Jersey, and saw first-hand, the source of all the friendly professionalism and technical expertise I've come to depend on. The visit made me realize, that for anyone starting out in this business, no one gives you the picture like National.

*CECIL PEDROSA
Guaynabo, Puerto Rico



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More info? Circle 16

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More info? Circle 17

"My previews make money for me."

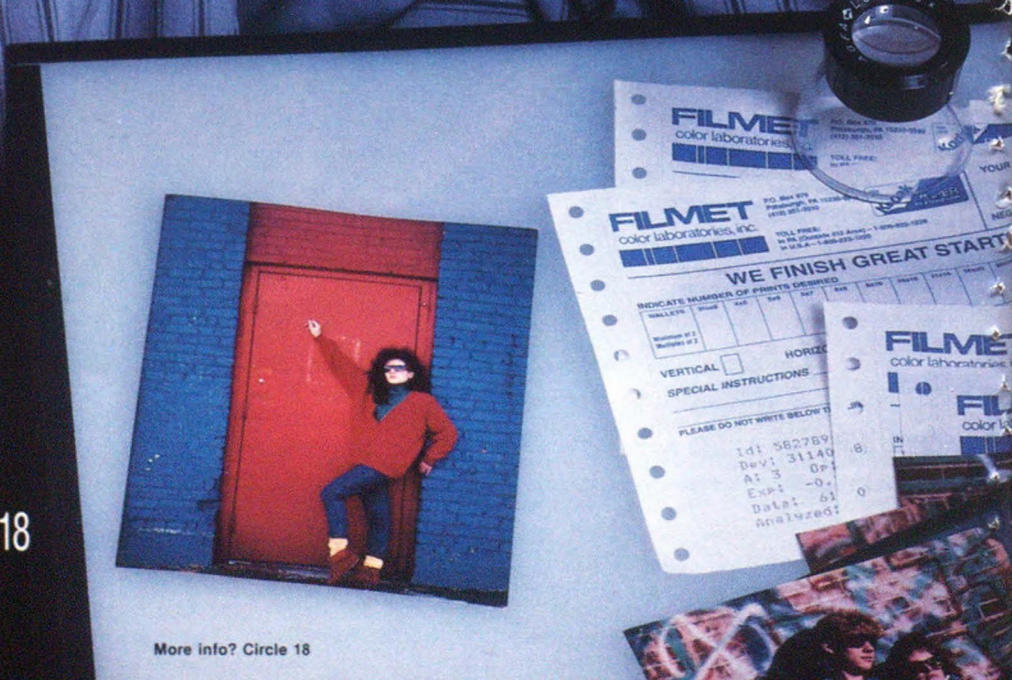
"I sell 95% of my previews. They've got to be good. That's why Filmet's overnight preview service works so well for me. I get them back fast and I get them back right."

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More info? Circle 18

Professional Photographer™

The Business Magazine of Professional Photography

April 1990 • Volume 117 • Number 2135

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THE BRIDE



Andy Marcus gets invited to an awful lot of weddings. So he knows how tricky shooting candids can be. On the one hand, he wants to grab the shot, no matter what the lighting conditions. But precious moments like this could be blown by the distraction and harshness of a flash. Fujicolor Super HG400 120 film offers a clear solution. The film is fast enough to let you shoot in low light conditions. But it also provides the sort of grain structure you would expect from your regular film—not to mention high contrast, natural colors and accurate flesh tones. Andy took



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AT 400.

Professional

this particular shot with the Fuji GS645S rangefinder professional camera. Its simple operation and light weight give both the freedom of a 35mm camera and the quality of medium format film. Together, Fujicolor Super HG400 and the GS645S are ideal for spontaneous, candid shots, for beautiful wedding pictures without all the ceremony. 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 CALIFORNIA (1-800-241-7695 EXT. 202)

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VBPA



President's Message

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

Marketing ingenuity determines future success

As a professional photographer for more than 30 years, I have seen many industry advancements, opportunities, and changes. Many photographers have spent years perfecting their craft, trying to be the best in their fields.

As a photographer, I can understand the passion for creating fine art, but as a businessperson, I realize the importance of earning a good living. As more enterprising entrepreneurs go into business—further stretching the consumer's dollar—photographers must market their services to survive today's tough competitors.

Through the years, I have learned the importance of marketing for financial growth and reaching my greatest potential. I have found that while quality photography must be maintained, the ability to keep clients happy is equally important. Good customer service, an important part of marketing, is vital to keeping clients coming back.

In staying abreast of industry trends and news, PP of A strives to provide members with marketing programs and hands-on opportunities.

One such PP of A program dedicated to assisting members with their marketing efforts is Marketing Professional Photography (MPP). Designed to educate members on industry and consumer trends, MPP also offers sales and management guidelines, unique promotions, and innovative marketing strategies and techniques.

If you are interested in more hands-on marketing programs, the annual Marketing and Management Conference offers a number of seminars where attendees can listen, ask questions, and discover how to tailor various marketing techniques to their studio.

For additional expertise, I recommend the marketing courses at Winona International School of Professional Photography. Whether you are a beginner or an advanced marketer, Winona's courses cater to different levels.

As PP of A president, I have made a strong commitment to helping members with their marketing needs through various PP of A programs and services. If you have questions on the PP of A Marketing Programs, please call Lysette Pullman, 708-299-8161.



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For more information, contact Marilyn Weber at Jazz Systems, 809 Wellington St. N., Kitchener, Ontario, Canada N2G 4J6, 1-519-749-3134. Jazz is a trademark of Electrohome Limited.

More info? Circle 20

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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

APRIL 29, 1990
W: Professional Photographers of America, Wedding Video Seminar, Newark, New Jersey, Barbara Anderson, PP of A, 1090 Executive Way, Des Plaines, IL 60018

MAY 5, 1990
W: Professional Photographers of America, Advertising/Commercial Seminar, Atlanta, Georgia, Barbara Anderson, PP of A, 1090 Executive Way, Des Plaines, IL 60018

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

OCTOBER 6, 1990
W: Professional Photographers of America, Advertising/Commercial Seminar, New York, New York, Barbara Anderson, PP of A, 1090 Executive Way, Des Plaines, IL 60018

NOVEMBER 3, 1990
W: Professional Photographers of America, Advertising/Commercial Seminar, San Francisco, California, Barbara Anderson, PP of A, 1090 Executive Way, Des Plaines, IL 60018

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

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"

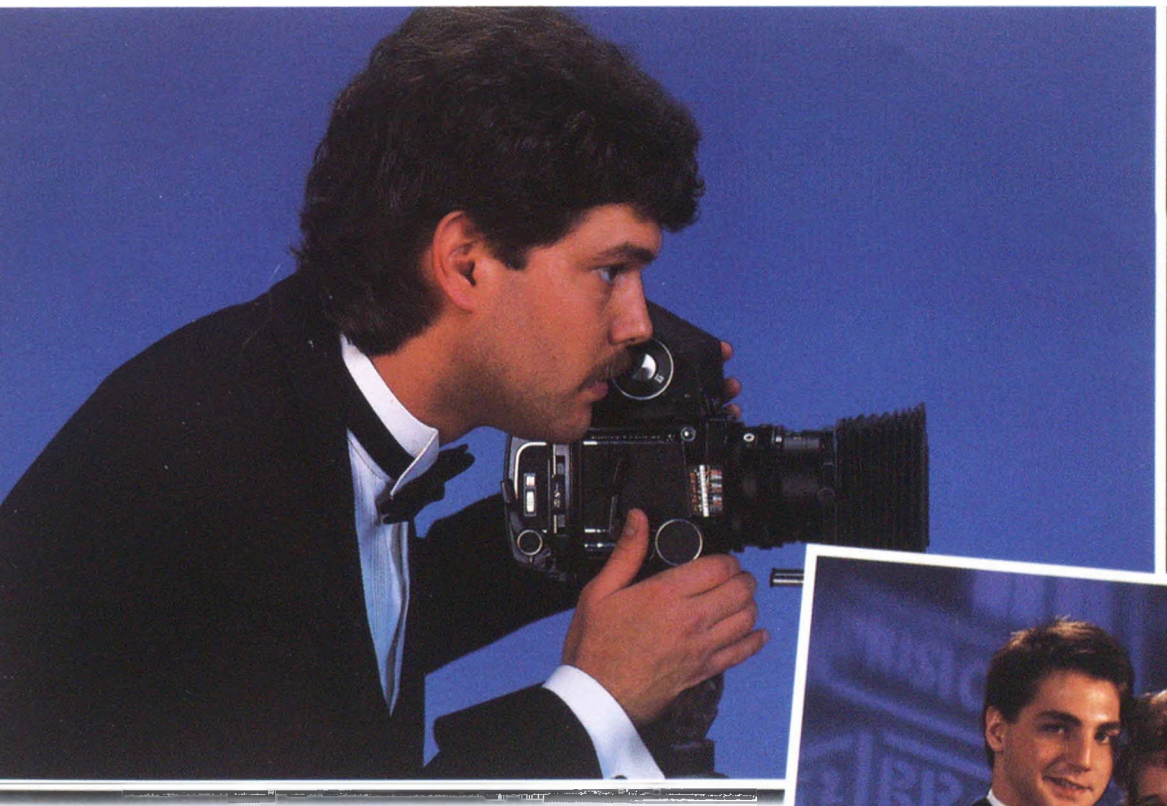
MAY 20-24
Furniture/Photography/Interiors, Video Production for the Commercial/Corporate Studio, Portrait Photography 1, A Week with Don Blair "The Art of Seeing Light"

JUNE 3-7
Producing the Merit Print

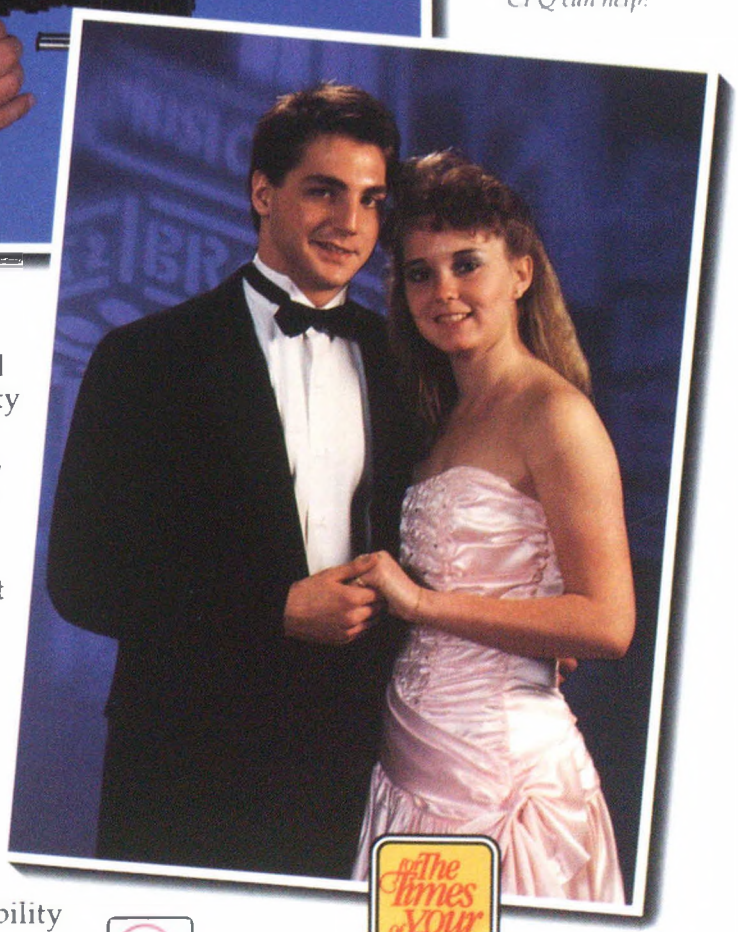
JUNE 10-12
Return of the General Practitioner

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* Based on average unit cost for 5 unit package. Seasonal discount April thru June.

More info? Circle 21

Photograph courtesy of Joe Craig

Datelines

JUNE 10-14
Special Camera Techniques and Special Effects, Color Transparency Retouching

JUNE 10-15
"How to Thrive in the Portrait Business" (Off-Campus)

JUNE 11-13
Portrait Photography I (Off-Campus), Photographing High School Seniors (Off-Campus), Inside the Camera Room with Dave Newman—Portrait II (Off-Campus), Video Production Techniques for Commercial/Industrial Applications (Off-Campus), Business Dynamics 2000 (Off-Campus), Enhancement of Color Prints (Off-Campus)

JUNE 17-21
Video Production/Level II, Portrait Photography I, Advanced Airbrush for the Commercial/Portrait Studio

JUNE 24-28
Fundamentals of Photography, Finding the Different Angle with Peter B. Kaplan, Portrait II "The Creative Edge"

JUNE 25-26
Color Printing

JUNE 25-27
Portrait Photography I (Off-Campus), Portrait II (Off-Campus), Pictorial Photography in Black and White (Off-Campus), Video Production Techniques for Commercial/Industrial Applications (Off-Campus), Business Dynamics 2000 (Off-Campus), Finishing Prints for Competition (Off-Campus)

JULY 8-10
Painting and Dyeing Backgrounds

JULY 8-12
Basic Professional Photography, Duplicate Transparencies/Internegatives/Photocomposing

JULY 15-19
Public Relations/Corporate Communications, A Touch of Magic Boudoir and More, Fine Art of Black and White Printing

JULY 20
How to be a Photographic Instructor (Off-Campus precedes PP of A Convention)

JULY 26
The Anatomy of a Working Studio with Dean Collins (Off-Campus Follows PP of A Convention)

JULY 29-AUGUST 2
Advertising/Commercial/Corporate I, Environmental Portraiture, Introduction to Cibachrome Printing

1990 events

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, Stoweflake 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: PP 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 1-5
C: Society of PP of Mexico, Holiday Inn, Crown Plaza, Monterey, Mexico, Ignacio Carino, President, Gonzalitos 248 Nte Vis Hrmosa, Monterey, Mexico

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 12-17
W: PP Society of New York, Geneseo, New York, Lois Miller, Director, 121 Genesee St., Avon, NY 14414

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 22-23
W: Kansas PPA, Manhattan, Kansas, Leon Staab, Conv. Chairman, Box 712, Hays, KS 67601

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 12-13, 1991
W: Kansas PPA, Topeka, Kansas, Leon Staab, Conv. Chairman, Box 712, Hays, KS 67601

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

FEBRUARY 24-MARCH 1, 1991
S: West Coast School of Professional Photography, Santa Barbara, California, Allen Roedel, Director, Box 395, Imperial Beach, CA 92032

MARCH 8-12, 1991
C: Southeastern PPA, Radisson Hotel, Atlanta, Georgia, Randy Bradford, Exec. Director, Box 3191, Spartanburg, SC 29304

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

APRIL 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

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

APRIL 27-30, 1991
C: PPA of Pennsylvania, Holiday Inn, King of Prussia, Pennsylvania, R.J. Hawrick, Conv. Chairman, 540 Hamilton Street, Allentown, PA 18101

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

AUGUST 24-28, 1991
C: Florida PP, Omni International Hotel, Orlando, Florida, Theresa Saylor, Exec. Director, 2312 Farwell Drive, Tampa, FL 33603

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SEPTEMBER 29-OCTOBER 1, 1991
C: PPA of New Jersey, Resort Taj Mahal, Atlantic City, New Jersey, Edward D. Cole, President, 6 Olympus Way, Brick 08724

JANUARY 11-12, 1992
W: Kansas PPA, Manhattan, Kansas, Mark Weber, Conv. Chairman, 3641 South Plass, Topeka, KS 66611

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

JANUARY 31-FEBRUARY 4, 1992
C: Rocky Mountain PP, Hyatt Regency, Denver, Colorado, Duncan MacNab, Box 638, Bozeman, MT 59715

MARCH 22-25, 1992
C: PP of Nebraska, Rick Billings, Conv. Chairman, 309 North 132nd Street, Omaha, NE 68154

APRIL 4-8, 1992
C: PP of Iowa, Jan Sigler, Exec. Secretary, Box 3674, Urbandale, IA 50322

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

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



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Letters

Kodak Readyload emulsions

I read the news that Kodak will have more than one emulsion choice in 4x5 Readyload Film Packets in the February issue. My local sources don't know anything about this. Any information?

Fred Creedle
Fireside Photography
Wheaton, Illinois

The editors apparently reported a rumor as fact. We heard from industry sources that the additional emulsions mentioned in the February article, "Kodak Readyload packets," were to be available. After checking with the manufacturer, we learned that Kodak is continuing to evaluate the potential of offering other professional films—in addition to Ektachrome Plus—in the Readyload format. The company recognizes some demand from professional photographers to provide other emulsions in this convenient format. However, Kodak has no current plans to announce other films in the Readyload format in the near future.—Editor

Lighting definitions needed

Do you know your joules from your candelas? As a teacher, writer, and practitioner in professional photography, I became concerned when manufacturers, suppliers, and writers use confusing terms to describe the output levels of electronic flash units. Preoccupation with the "watt-second" and misuse of the term, "lumens" keeps students and buyers confused, if not misled about the true and effective light level.

The "watt-second" is a measurement of electrical energy, as the "joule" is to electrical engineers. Neither term properly, nor accurately, provides for any insight into the amount of the energy consumed when voltage is applied to the explosive gases in a flash tube.

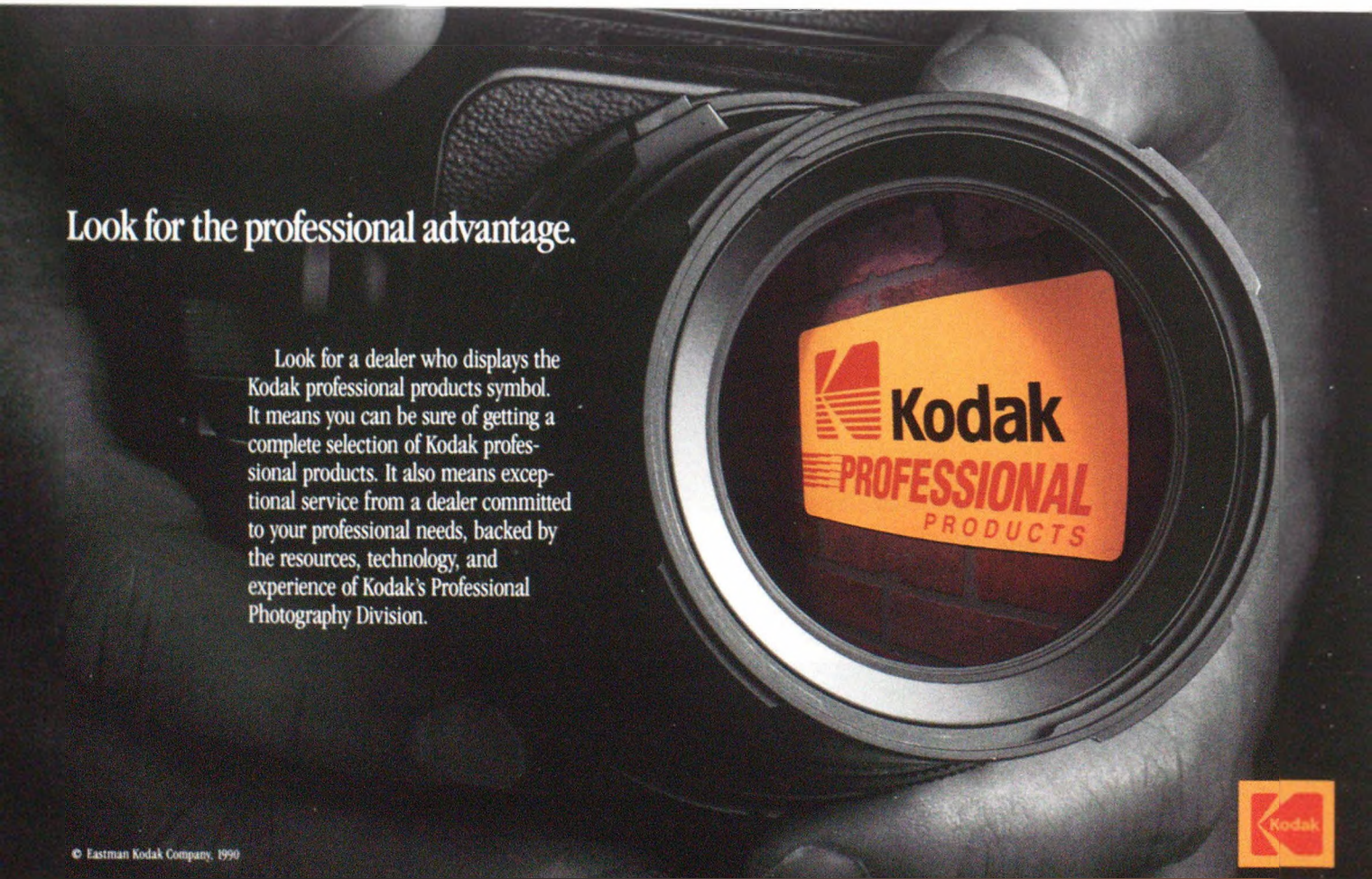
Photographic film records the candlepower level described as lumens or candelas—the terms used to quantify light. ECPS (effective candle power seconds) or BCPS (beam candle power seconds) have been, and continue to be, the only accurate means for describing the amount of light delivered by a total system (capacitor, tube, and reflector). When this known quantity of light is related to the film in use under practical working conditions, meaningful guide numbers for exposure can then be applied. Hybrid expressions, such as "effective watt-seconds" or "efficient lumenseconds" are meaningless and only confuse the message.

Knowledge of guide numbers or ECPS ratings is essential when selecting lighting equipment. It's the only information that's important to a working professional.

The standard formula for determining a guide number when the ECPS and film speed are known is:

$$G.N. = \sqrt{(ECPS \times ISO\ film\ speed \times .05)}$$

Writers and editors for *Professional Pho-*



tographer and all advertisers are encouraged to use the proper terminology. I'm sure that readers, students, and all potential buyers would be most appreciative.

Jim McDonald, M.Photog.Cr.
Palatine, Illinois

Request for help

My 16-year-old friend Emily is totally disabled from cerebral palsy. Although she has little precise control, Emily creates beautiful finger paint art which reflects a modern, free style.

I took an interest in her work because of the striking forms she created, and entered two of her pieces in the 1989 Sister Kenny International Handicapped Art Show. Emily sold one of her creations and the other was selected for a local drug company calendar cover.

I've been encouraging Emily to continue painting and suggested she create a snow blizzard, since I've been fascinated with the beauty of Wisconsin snow storms since my youth. Although the local library is helpful, I've had great difficulty locating appropriate pictures for Emily to use as a model. Can you direct me to a free source of photographs for Emily's project? I am specifically looking for a "morning after" blizzard and your help would be greatly appreciated.

Robert C. Van Laanen
3225 N.W. 61st Street
Oklahoma City, OK 73112

Photographer inquiry

"Marketing Portraiture in the 1990s," January *Professional Photographer*, received rave reviews, and many photographers were interested to learn that PP of A member Kathleen A. Frank, Medford, New Jersey, created the photograph of Pat Barber, which was the article's lead illustration. I have received more inquiries and compliments on this article than any I have written, and appreciate the reader feedback.

Lisle Ramsey
Lisle Ramsey Photography
St. Louis, Missouri

Opinions expressed in "Letters" do not necessarily reflect positions of PP of A, 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.



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News

Winona School receives generous contributions for 1990

The Winona International School of Professional Photography 1990 school year commenced with generous contributions from major photographic equipment manufacturers.

Calumet Photographic recently upgraded all Cambo and Cambo Legend 4x5 view cameras and supplied 55 new Caltar II view camera lenses, which range from 65mm to 300mm.

Chimera donated 45 Super Pro reflectors in various sizes, for Winona's 10 photographic studios, and Stouffer Photo Equipment delivered a C-41 Dip-N-Dunk, which processes C-41 and black-and-white roll and sheet films up to 16x20 inches.

Eastman Kodak Company and Polaroid Corporation continue their sponsorship for the 1990 school year by supplying a generous quantity of photographic materials.

The consistent support from these prominent suppliers enable Winona to maintain and upgrade its state-of-the-art educational facility, and reinforces industry commitment toward quality photographic education.

Forty years of service honored


John W. Alley

John W. Alley, Cr.Photog., a member of the PP of A Board of Directors, was presented with the National Press Photographers Association Burt Williams Award for 40 years of dedicated service in press photography. Fifty-seven-year-old Alley, who was first published at age 15, began working for Michigan newspapers at age 17, including *Traverse City Record Eagle*, *Grand Rapids Press*, and *Grand Rapids Herald*.

Post office portrait protest

Under a "field-generated revenue" policy, the U.S. Postal Service in Marietta, Georgia, began testing a passport photo business which provides portrait photography services at or above market prices. After a professional photographer complained the program represented unfair competition, the PMA Washington office raised the issue with the United States Post Office, the Business Coalition for Fair Competition, and Senators Sam Nunn and Buddy Darden. The Post Office promised to conduct an investigation.

Kodak/PP of A photo contest for corporate-industrial images

The 1990 Impact Through Applied Photography Competition—sponsored by Eastman Kodak in cooperation with the Professional Photographers of America, the PP of A Industrial Group, and *Photomethods* magazine—announced a May 18 deadline for entries.

Entry blanks for the Impact competition are available in March and April issues of *Photomethods* magazine and on request from Diane Nistler, Contest Coordinator, Kodak Impact Through Applied Photography Competition, PP of A, 1090 Executive Way, Des Plaines, IL 60018; 708-299-8161; FAX: 708-299-2685. Entries for the competition are also sent to PP of A's address.

Best of Show winner will be presented a newly created Impact Crystal Award and receive air fare and accommodations for two to the 1990 PP of A Convention in Las Vegas, where the prize-winners will be announced and the photos displayed. First-, second-, and third-place winners receive personalized award plaques in four photographic categories. The images will also be exhibited in the Kodak Pavilion Professional Photographers Showcase at the Walt Disney EPCOT Center in Orlando, Florida.

The award categories include: 1. Technical/scientific/biomedical; 2. Public relations/advertising/promotions/publications; 3. People; 4. Miscellaneous (Optical or digitally produced images on photographic film or paper).

Entries require the image; a completed entry form (or photocopy); a typewritten assignment description, which includes the company use of the image, and a $25 entry fee for each image (payable to the Professional Photographers of America, Inc.). Entries must be reproduced on Kodak photographic products.

Untramed prints, from 8x10 to 16x20, and transparencies, from 35mm (not glass mounted) to 8x10, may be submitted. The winning entries are selected by a distinguished panel of judges based on the assignment description, visual impact, and technical excellence.

in brief

Photo Control Corporation, Minneapolis, appointed **Fred Grant** as Southern regional sales manager.

Agfa Photo Division increased all its consumer and long-roll color negative film prices by 3 to 10 percent last December.

Jim Lane, Cr.Photog., has recently repurchased **Garrett & Lane Color Laboratories**, Columbus, Georgia, which he founded 26 years ago.

Fuji Photo Film U.S.A., Inc. moved into its new 200,000-square-foot regional office and distribution center, in Cypress, California, near Los Angeles.

The entry deadline for the 1990 **Polaroid Corporation** International Instant Photomicrography Competition, which offers light and electron micrographers an opportunity to win cash and recognition, is July 6. For information, contact Polaroid International Instant Photomicrography Competition, Polaroid Corporation, 575 Technology Square-9P, Cambridge, MA; 800-225-1618.

PP of A member and internationally renowned photographer **Albert Gilbert**, M.Photog.Cr., F-ASP, Toronto, received the highest honor for service and achievement that Canada bestows on its citizens. He was appointed a member of the Order of Canada, which recognizes outstanding contributions in every important field of human endeavor.

Nathan L. McGreery, M.Photog., CPP, was honored with the Steuben Glass crystal Tetrahedron for the selection of his "Antelope Canyon Opening" print, which is on display in Eastman Kodak Pavilion's "Professional Photographers' Showcase," at the Walt Disney World EPCOT Center, Orlando, Florida.

The **Center for Continuing Engineering Education** of the University of Wisconsin-Milwaukee, is offering a two-day Introduction to High-Speed Photography & Phonics seminar, April 25-26, 1990. For more information contact Richard G. Albers, program coordinator, Center for Continuing Engineering Education, University of Wisconsin-Milwaukee, 929 North Sixth Street, Milwaukee, WI 53203; 414-227-3125.

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Behind the Cover

Cover photographer Timothy F. Jones, M.Photog., CPP

Emotional display

Cover photographer Timothy F. Jones, M.Photog., CPP, staged an intimate moment reflecting a candid romantic interlude in "The Kiss," a 1989 Masters General Collection print.

This charming wedding portrait reveals Jones' strong inclination for people photography, and the value of encouraging subjects to openly display emotion. Yet, Jones admits that he occasionally experiences difficulty persuading nuptial couples to exhibit affection.

"When I'm in a very hectic situation, getting people to relax is one of the most difficult things I have to do," he said. "The lighting end is purely mechanical and easy, but emotions are hard to coax out of people."

Initially, Jones approached photography as a hobby during college. After graduating with a bachelor of science degree in business administration from the University of Bridgeport, Bridgeport, Connecticut, a friend swayed Jones toward professional photography by offering him a part-time position at his photography studio. Jones photographed proms, while his wife, Darlene, worked in photography sales, before branching out on their own in 1977.

In 1980, the Jones' bought Memory Lane Photography in Stratford, Connecticut. By 1985, their success enabled them to build a house with a studio wing.

"In the beginning, our business was run on trial and error. We ran Yellow Pages ads, mailed direct mail pieces, and advertised in newspapers. Since weddings were the first promotions that took off for us, we also pursued bridal supplements and shows."

The Jones' then enrolled in a number of photography courses and became involved in photography organizations, which enhanced their business skills and marketing prowess.

Jones views his photography style as casual, customer-oriented, and "realistic". He takes pride in being proficient in varied photography fields.

"I don't like to say we're specialists in any one area," he added, "I like to think that we can cover a commercial assignment, as well as wedding or portrait."

For the past 12 years, the primary thrust of Jones' business has been wedding and portrait photography. However, Jones plans to concentrate on portraiture, and phase out wedding assignments, in order to spend more time with his family.

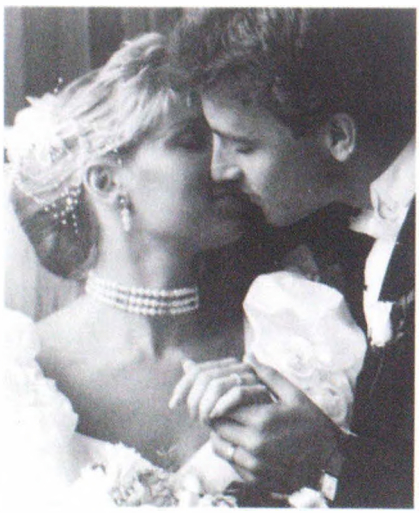
"We have a young family, and the weekend work is getting too demanding for us," Jones explained.

In a few years, when his children are older, Jones will focus his creative energies toward earning his American Society of Photography Fellowship, and soliciting commercial assignments.

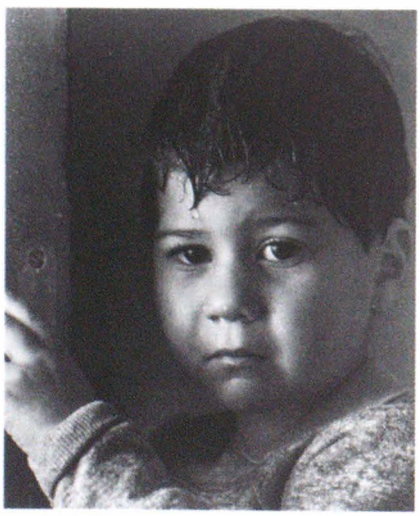
"Although I prefer working with people, I enjoy product work," he said. "Especially when a client gives you some creative freedom."

But he's not in a hurry. "My family is very important to me and I'll be spending a lot more time with them."

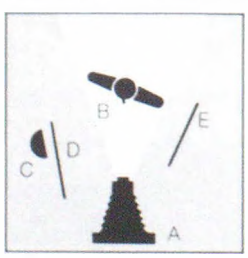
—*Deborah Goldstein*



Jones made "The Kiss" with a Hasselblad 500 ELM medium-format camera and f/4 150mm Sonnar lens. Available light provided illumination as he exposed the image at f/5.6 for 1/15 second on Kodak Vericolor VPS III Professional film.



"Rained Out," was created with a 5x7 Deardorff view camera and f/7.7 360mm Goertz-Dagon lens. The image of Jones' son was exposed at f/19 for 1/60 second on Kodak T-Max 400 Professional film. DIAGRAM: (A) camera; (B) subject; (C) Speedotron 400-watt-second Brownline strobe; (D) 3.5x6.5-foot Litetorm flat diffusion screen; (E) 3.5x6.5-foot Litetorm reflector.





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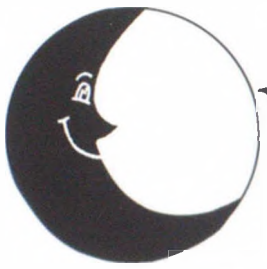
The F4 should make it 10 out of 10.

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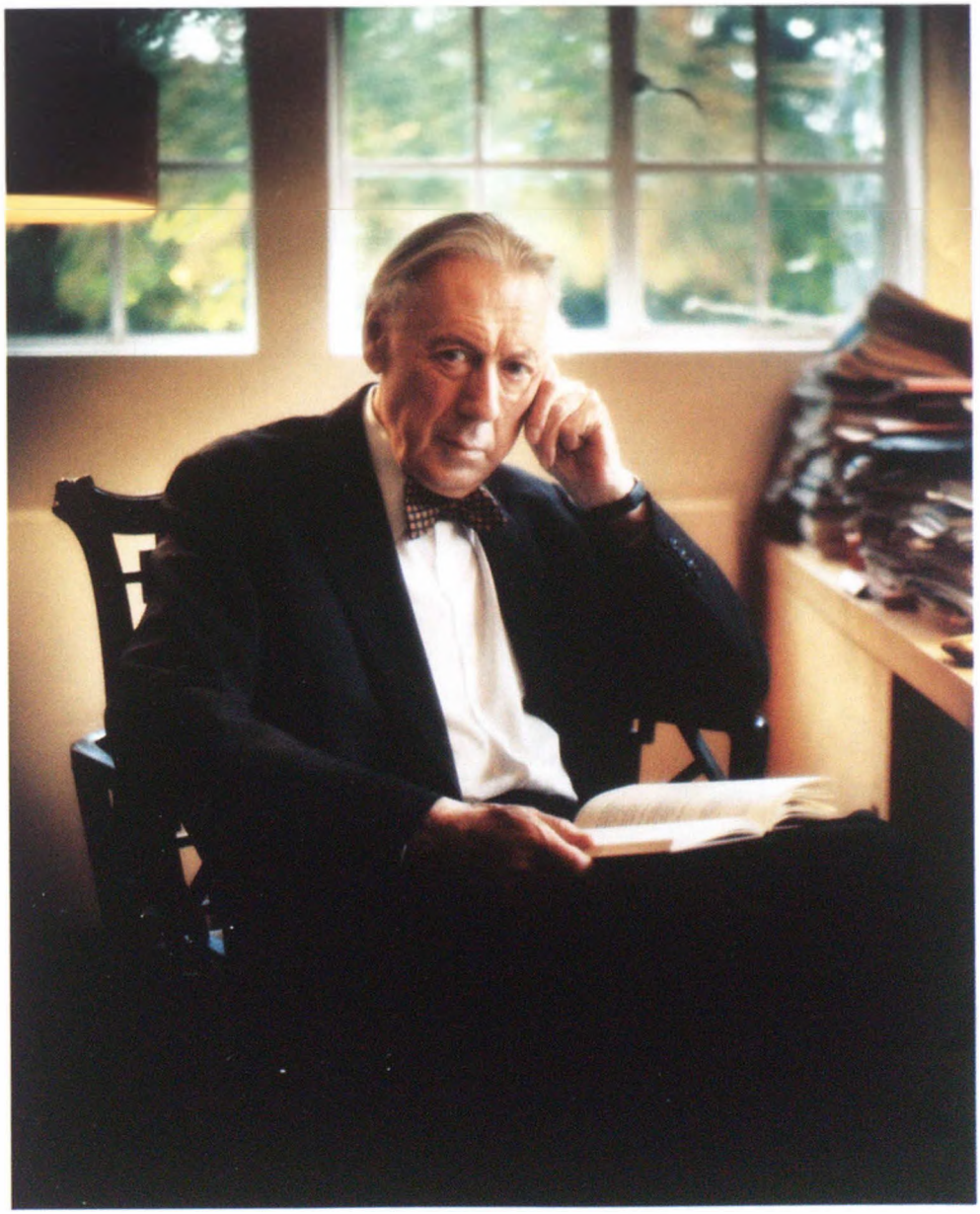
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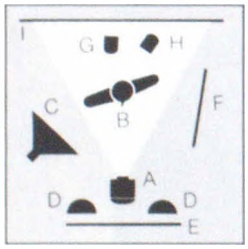
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More info? Circle 28



"Professor Sir Richard Stone," was created by Gilbert H. Cox, of Bishop's Stortford, Hertfordshire, England, with a Hasselblad 500 C/M medium-format camera, equipped with a f/4 120mm Makro-Planar lens covered by a "black nylon-mesh" diffuser. The image of the Nobel prize-winner was exposed at f/5.6 for 1/15 second on Kodak Vericolor VPS III Professional film. Window light and a Bowens Monolite 400, set at 100 watt-seconds, bounced into an umbrella, illuminated the subject.

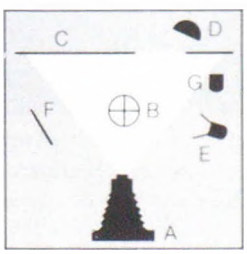
"Sonja," a general exhibition print, was created by PP of A member John L. Peterson, Jr., Fremont, California, with a Mamiya RB67 medium-format camera and f/4.5 80mm lens, covered by an over-the-lens "black nylon-mesh" diffuser. The image was exposed at f/9.5 for 1/60 second on Kodak Vericolor VPS III Professional film. The photographer employed two Speedotron Brown Line power packs. The 800-watt-second unit powered three flash heads, and the 400-watt-second unit, powered two flash heads. DIAGRAM: (A) camera; (B) subject; (C) 100-watt-second Speedotron flash head in 3x4-foot Photoflex softbox, as main light; (D) two 200-watt-second Speedotron flash heads, bounced off white foamboard, as fill light; (E) 4x8-foot white foamboard reflector; (F) 24x30-inch white foamboard reflector, 3 feet from subject; (G) 100-watt-second Speedotron flash head, as diffused back light; (H) 100-watt-second Speedotron flash head, as diffused hair light; (I) background, 8 feet behind subject.







"Southwestern Furnishings," a 1986 PP of A Merit Print by Kirk S. Zutell, M.Photog., was made with a Calumet 8x10 view camera and a Kodak f/5.6 300mm Commercial Ektar lens, and exposed at f/22 for 15 seconds on Kodak Vericolor II Type L 4108 Professional film. A Rosco fog machine placed to the right of the set, added the atmospheric affect as the 500-watt Berkey Multi-6 Quartz spotlight shined through the window. A 200-watt Mole Richardson minispot with barn doors aimed at a foil reflector to left of subjects, bounced light onto the three pieces of furniture. DIAGRAM: (A) camera; (B) subject; (C) wall with window; (D) spotlight through window; (E) minispot with barn doors; (F) foil reflector card; (G) fog machine.

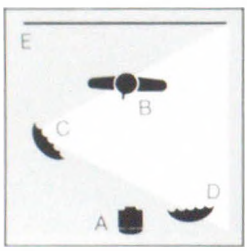




"They're Off!" a PP of A 1988 Masters General Collection Print by Ace Mulliner, M.Photog.Cr., was made with a Nikon F3 35mm SLR and Nikkor f/8 500mm telephoto lens, exposed at f/8 for 1/15 second to produce movement in the image of the racing horses, on Kodak Vericolor VPS III Professional film, with available light.



"On Her Way" was made by Ruben Vallejo, M.Photog., Guadalajara, Jalisco, Mexico, using a Mamiya RB67 medium-format camera and f/3.8 90mm lens. The photographer exposed the image at f/5.6 for 2 seconds to record the ambient tungsten light along with the electronic flash on Kodak Vericolor VPS III Professional film. DIAGRAM: (A) camera; (B) subject; (C) 3,600-watt-second Sunpak strobe in silver umbrella for main light; (D) 3,600-watt-second Sunpak strobe in white umbrella for fill light.





Glen Nelson, M.Photog.Cr., F-ASP, Tulsa, Oklahoma, created "My Sand Castle" with a Hasselblad ELM medium-format camera and f/4 150mm Sonnar lens. The subject was illuminated by available light and exposed for 1/60 second at f/5.6 on Kodak Vericolor VPS III Professional film.

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."*

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Walter Iooss



Canon EOS 1

The Image of the New Professional.

"Cloud Racer" by Walter Iooss, Jr. using Canon EOS-1 with EF 15mm f/2.8 Fisheye Lens, 1/1000th sec., f/3.5, ISO 50.

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Uncandid candids

Wedding photographer stages picture-perfect images

By Stephen Rudd
M.Photog., M.P.A.

For me, "candid" wedding pictures do not exist. My speciality is wedding photography that *appears* to be spontaneous—but, in reality, is very carefully *staged*.

Dozens of unique compositions can evolve from a single wedding activity—if you're in the right place...at the right time...with the right equipment.

In my "uncandid-candid" approach, I strive to let the wedding unfold naturally. However, I don't let myself be surprised by the flow of events. My assistants and I position ourselves to be ready for any situation or setting that we can maximize for visual impact in that "perfect photo".

The key to this process is creating a personalized "storyboard" of the wedding that outlines the wedding coverage to the couple at a studio consultation scheduled weeks before the ceremony. By prior storyboarding of the wedding, I am able to direct almost every photo, and incorporate special requests from the bride or groom, to create an intimate "picture story" of the event.

Starting at the bride's home, I orchestrate each photo situation from the very beginning—suggesting how the bride's make-up should be applied—to the very end—selecting the place she stands when throwing her bridal bouquet to bridesmaids.

None of this could be accomplished, of course, without the complete cooperation of the nuptial couple, so I employ a second pre-wedding consultation to reinforce the importance of these carefully staged compositions so necessary for my style of "uncandid candids". It's worth the additional hour meeting to be assured that the couple understands the potential for elevating ordinary wedding candids into unique works of art.



Rudd's "Picture Story" coverage begins at the bride's home. Employing natural window light and a 32-inch white reflector, the bride in "Thinking of My Day" was captured by a tripod-mounted Hasselblad 500 C/M camera and f/3.5 60mm Distagon lens with a Lindahl pro hood shade, and Cricchio soft-edge filter, plus a Soltar diffuser on the lens. The wedding image was exposed at f/5.6 for 1/15 second on Kodak Vericolor VPH 400 Professional film

"Married At Last," left, is a skillfully staged candid by Rudd using a Hasselblad 500 C/M camera and a Zeiss f/3.5 30mm Distagon lens on Kodak Vericolor VPS III Professional film. The photo was exposed at f/8 for 1/250 second in daylight with front illumination provided by a Lumedyne portable strobe, set at 100 watt-seconds, and backlighting by a Venca radio-controlled Lumedyne portable strobe, set at 200 watt-seconds.

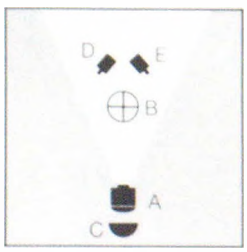
Creative technical planning is also a "must"—including professional cameras and photo equipment, pre-selection of the right camera angles, and devising multiple lighting combinations—often employing colored gels. All this preparation ensures that my professionally made "candids" outshine "Uncle Harry's" sophisticated autofocus SLR amateur photography.

Often, I use a tripod-mounted Hasselblad ELM medium-format camera while photographing with natural window light settings. While on the run at the church and reception, I rely on the lighter Hasselblad CM camera, which offers more mobility. My lens selection varies from a Zeiss f/4 30mm Distagon extreme wide-angle to a Zeiss f/4 250mm Sonnar telephoto lens.

I use several different types of film to vary the mood and feelings in my wedding "uncandids". For instance, I picked up a great idea from John Perrin from "On Broadway Photography," by using small apertures f/8, f/11, or less, and doubling up on the soft focus by placing two Soltar filters together. I can then bring back the contrast by using Kodak Vericolor VHC Professional film—to create a beautiful "bridal glamour look". I use Kodak Vericolor VPS III Professional film for outstanding window light, outdoor available light, and many strobe-lit situations, while Kodak Vericolor VPL II Professional film is ideal for time exposures in church situations. Kodak Vericolor VPH 400 Professional is ideal for low-light situations, and is an excellent tool for the church and reception photos when using portable lighting to capture candids. With the higher speed Kodak Vericolor VPH 400 Professional film, lens apertures that used to be set at f/5.6, can now be stopped down to f/8 or less, producing more detail in backgrounds, plus creating overall sharper images.

One of the most important factors in marketing my "uncandid, candid" approach is consistent image quality through





Fog produced by a dry ice machine is enhanced by multiple backlights covered with colored gels in "Dancing In A Cloud". In this popular technique, a Hasselblad 500 C/M camera and f/4 40mm Distagon lens, exposed the image at f/8 for 1/30 second on Kodak Vericolor VPS III Professional film. Near-camera Lumedyne portable strobe set at 200 watt-seconds, supplied the main light, and the cloud-like fantasy was colored by blue- and amber-gelled strobes, set at 100 watt-seconds each, in the background. DIAGRAM: (A) camera, (B) subject, (C) main light, (D) backlight—Lumedyne 100-watt-second amber-gelled strobe, (E) backlight—blue-gelled Vivitar 283 strobe with Lumedyne booster set at 100 watt-seconds.

the use of an excellent color lab. I use Toronto's Etna Color Lab, one of the most modern in Canada, which offers the services I require—from roll contacts and transproofs, to the largest of portraits. Since I employ unusual multiple lighting techniques, it's important to instruct the lab to print for highlights exclusively to maintain excellent quality on machine prints.

Custom-designed, multiple lighting setups are the keys to successful "uncandid candid" compositions. In order to accentuate natural or window light, I add studio-style lighting. When there is a total lack of "picture quality" ambient light, I use creative lighting techniques to produce effects similar to window light. I sometimes use a Broncolor Impact strobe with softbox or a parabolic reflector set from a 45- to 90-degree angle, to create a window light effect or enhance whatever window light is available. On the other hand, if the natural sunlight is too harsh, I use Dean Collins' finelight translucent lighting panels to diffuse harsh illumination down to a soft, delicate mood.

I employ no less than two photo assistants at each wedding assignment—each one equipped with a Venca radio transmitter-actuated slave strobe to prevent guests from stealing my light for their snapshots and affecting the recycling of my strobes. This system allows my full concentration on capturing those "decisive wedding moments," that make my style of photography so unique.

For portable, on-location "portrait studio" lighting setups, I use a Lumedyne 400-watt-second strobe unit with a 12x16-inch Chimera softbox, as a main light, plus a second Lumedyne 400-watt-second strobe, as a backlight. (I take the strobe reflector off and use bare-bulb lighting techniques.) Built-in tungsten bulb modeling lights also serve as a mobile light source, providing continuous illumination for focusing on my subjects.

The bride's arrival at the church is a another opportunity for great "uncandid candids". If the church has a magnificent architectural design, I may even use a 30mm semi-fisheye or 40mm extreme wide-angle lens.

The bride and groom coming down the aisle is usually a grab shot, but I turn it into a dramatic photo with high impact by using back lighting and side lighting. I also take more church ceremony photos than most wedding photographers I know. A creative "pro" can produce beautiful, moody pictures in churches, using natural lighting mixed with portable strobe lights to create striking color compositions not found anywhere else.

Some wedding photographers tend to shy away from making many exposures of grooms and other male wedding party members, lavishing all their attention on brides and bridesmaids. Using the church as a prop, I always feature the bridegroom, best man, ushers, brothers, and other masculine wedding party members—since I've found that all of these kinds of wedding photos sell very well.

For the best "uncandid candids," I frequently prearrange specific photo events. I sometimes encourage guests to gather at a location on the church steps so they can throw confetti and rice in an attractive setting. Or, I may suggest that the groom display the marriage certificate and the bride hold up the bouquet as the couple exits the church door. But, for the most part, I just let the action happen.

I also enjoy using the wedding limosine as a prop. Rather than taking one photo of the bridal couple getting into a limo, I've developed more than a dozen different compositions, using the car to its fullest visual potential.

Last stop is the reception, where the bride and groom's "first dance" is perfect material for "uncandid candids". I often employ several techniques simultaneously, using a 40mm extreme wide-angle lens with a custom-made vignetter to produce soft outside edges in the composition, and then adding two different colored gels on two slave strobes to add dramatic, backlit colors into the photo.

I like to use an English-made Le Maitre Pea Super dry ice machine to produce floor-hugging fogs that give a unique, almost "mystical" look to the photo scene—particularly when the atmospheric effect is backlit with, or without, gel-covered strobes. To enhance the glamorous mood at the reception, I often match my color gels to the hall decor when lighting a setting, which adds a three-dimensional quality to the photographs.

The bride tossing her bouquet and the groom flinging the bride's garter to the crowd offers my last opportunity to direct the wedding couple. I ask the bride and groom to stand at a certain location in the hall when they perform these two traditions, as well as directing the wedding guests to the most advantageous positions. One assistant stands directly opposite me with his slave strobe becoming the main light source and creating strong backlight. My camera-mounted strobe, in this case, is the picture's fill light. A second assistant moves to the right-hand side of the subjects and also kicks in his strobe as an angled backlight.

The Cardinal Rule in my "uncandid-candid" approach is not to slow down the activities—just let the wedding action happen. My style not only puts subjects in their 'best light'—it also serves to relax and distract them from the pressures of the moment. That's when I do my best work.

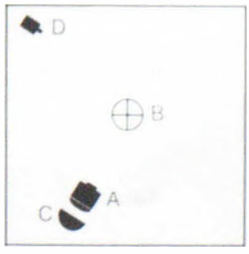
When wedding couples truly forget my presence, I'm able to capture those magical moments—a winning smile, a loving look. These cherished expressions of love between brides and grooms, family members, and their sons or daughters, are forever preserved on film.



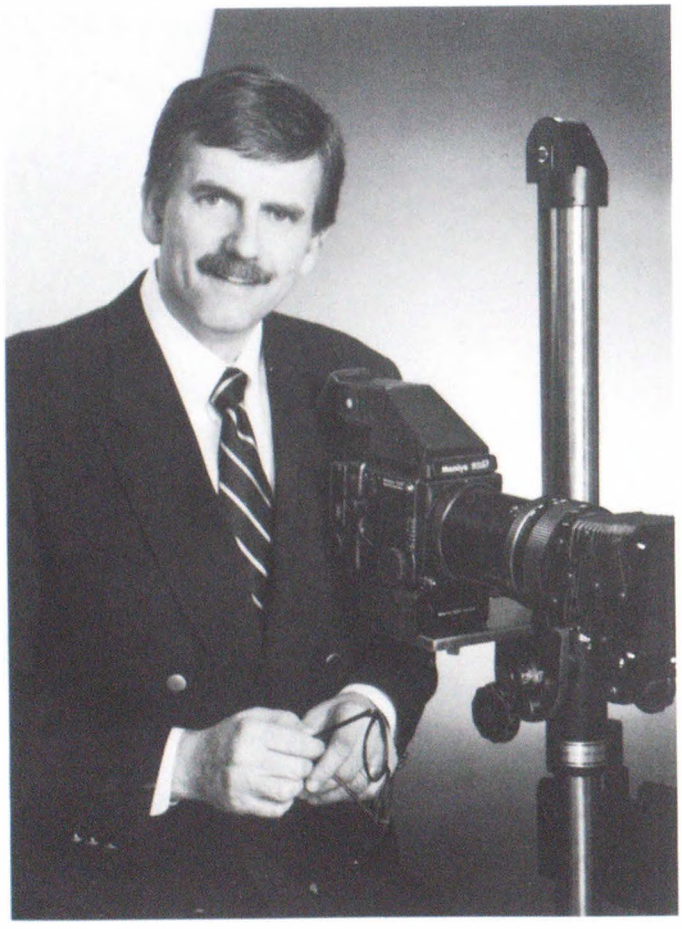
Stephen Rudd, M.Photog., holds a PP of Canada Master of Photographic Arts and has operated Adam & Eve Photographers, in Toronto, Canada, since 1983, specializing in wedding and portrait photography. Named 1986 and 1987 Ontario Professional Photographer of the Year, and WPI's 1986 Grand Award Winner and 1986 International Photographer of the Year, Rudd is scheduled to receive his PP of A Craftsman degree in 1990. Rudd is also scheduled to present educational programs during the PP of A 1990 Las Vegas Convention in July as well as in Australia, and England.



"Who's Going to be Next?" captures the suspense of the moment using a Hasselblad 500 C/M camera and f/3.5 30mm Distagon lens, set at f/8 for 1/125 second on Kodak Vericolor VPH 400 Professional film. Front fill light was provided by a Lumedyne strobe set at 200 watt-seconds, triggered by a Vega radio unit. Strong cross lighting was created by a power-boosted 400 watt-second Lumedyne strobe.
DIAGRAM: (A) camera, (B) subject, (C) main light, (D) backlight.



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Dave Newman,

master photographer and portrait artist, owns two leading portrait studios in Salt Lake City. A successful author, he lectures and teaches throughout the country. His works have been widely exhibited and he's received many prestigious honors and awards.

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John Lightfoot & Associates recently conducted a survey of portrait photographers, using the membership list of the PP of A (Professional Photographers of America). The purpose of this survey was to collect accurate data regarding equipment, film and processing services presently in use by portrait photographers. 2,541 photographers (about 25% of the total) were randomly selected with respect to geographic distribution. 860 (8%) useable surveys were received, a sufficient number for statistical reliability.*

Here are the statistics of
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expressed in percentage of photographers:

	Primary Camera	Secondary Camera
MAMIYA	**45%**	**30%**
Hasselblad	29%	18%
Bronica	15%	12%
Pentax	2%	4%
Rollei	1%	2%
View Cameras	0%	4%

* Complete survey results appear in this issue.

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Our congratulations to this year's winners of the Brides' Choice Competition held during the PP of A Marketing and Management/ Wedding Workshop Conference, January 15-19, 1990, in Las Vegas:

First Place
Monte Zucker
Monte Studio, Silver Spring, MD

Second Place
Ed Pierce
Pierce's of Potomac, Potomac, MD

Third Place
Tom Krieger
Krieger Photography, Baltimore, MD

Also, a belated congratulations to last year's first place winner: Andrew Marcus, Fred Marcus Studio, New York, NY.

We are very proud that all of you chose Leather Craftsmen to do the binding for these competition albums.

Cordially,

Morty Schneider

Morty Schneider
President

More info? Circle 31

Brides' Choice Competition

Brides reveal wedding photography preferences

By Lysette M. Kappel Pullman



First-place Brides' Choice award was won by Monte Zucker's album, which included a two-page "bleed" photograph of the bride and groom with entire wedding party and environmental portraits of the couple at the Capitol Reflection Pool in Washington, D.C.

As the emotional excitement of the engagement fades, a typical bride-to-be begins planning the wedding of her dreams. While overall wedding budgets are important, brides-to-be place photography on top of the list.

Wedding photographers hoped to discover consumer purchasing motivations at the second annual Brides' Choice Competition, held at the PP of A Marketing and Management/Wedding Workshop Conference in Las Vegas. The competition offers photographers insights into the newlyweds' preferences in their wedding photography.

Five recent brides from different U.S. regions selected wedding album and videotape entries for best overall presentation, and then discussed their wedding photography opinions. The competition revealed that while brides enjoyed viewing different and creative approaches to albums, they nevertheless preferred traditional, still wedding photography.

Monte Zucker, M.Photog.Cr., CPP, F-ASP, Monte Studio, Silver Spring, Maryland, took the first-place lead crystal Bride's Choice trophy and a $500 scholarship to Winona International School of Professional Photography, sponsored by Leather Craftsmen Incorporated for his picture-perfect wedding album and videotape entry.

Both second-place winner Ed Pierce, M.Photog.Cr., CPP, Pierce's of Potomac, Potomac, Maryland, and third-place winner Thomas Krieger, M.Photog.Cr., CPP, Krieger Photography, Baltimore, Maryland, were also awarded lead crystal trophies.

Three of the five honorable-mention ribbons were awarded to last year's first-place Brides' Choice winner Andrew Marcus, New York City, for two albums and a videotape entry. The other two honorable-mention ribbons were presented to Philip Brent, M.Photog.Cr., Topeka, Kansas, and Curtis Dahl, Woodland Hills, California.

"Bring the wedding alive with picturesque portraits and candids," is Zucker's philosophy, and his album and video truly exemplified the couple's emotional ceremony. From featuring a two-page "bleed" album photograph of the entire wedding party, to family and friends embracing one another in the video, Zucker captured the festive day's events from beginning to end.

Pierce's second-place album garnered favorable marks for an unusual, yet personally tailored, portrayal of a double marriage ceremony and reception. The album not only encapsulated the day's excitement for each couple, but for the foursome together, as well.

Krieger featured a close-up of the bridal couple's wedding invitation on the first page of the third-place double-album entry, which showcased spontaneity and emotional expressions of the day's lively activities. "I felt like I was there and know them," said one of the recent brides.

Sharing some of their expectations, experiences, and thoughts on wedding photography, brides offered insightful comments revealing why they chose one photographer over another.

While the brides judged wedding photography differently, each agreed on the traits important to them when evaluating overall wedding coverage quality:

- An equal number of formal portraits and candids;
- Full coverage of the ceremony and reception;
- Print size variations, with gold or silver matte-trimmed edges;
- Properly lit photographs so it is easier to see family and friends;
- More stills of attending guests; and
- A variety of backgrounds, including environmental portraits.

In wedding planning, the brides revealed their first priority was finding and contracting a photographer. While final selection

of the photographer was important to the husband-to-be, it was his fiancee who screened and eliminated photographers.

In comparing photography prices and packages, referrals played a dominant role in persuading brides. And, while price was an important consideration, quality took precedence. "By viewing my friend's album, I could see, firsthand, the time and quality work her photographer put into the wedding," one bride explained.

Favorite album stills among contest judges included:

- One or two double-page "bleed" album photographs of the entire wedding party and guests;
- Environmental portraits in gardens and at scenic locations;
- A panorama photograph of the bridal couple, their wedding party, family, and guests outside the church; and
- The wedding invitation close-up as a still-life.

After proofs are returned to the contracted photographer, contest judges all considered two-to-six months long enough to wait for their albums. They felt quality was worth the wait, but more than six months was too long.

The Brides' Choice judging also revealed that videography, while not as important as stills, played an important role in completing the overall coverage of a wedding. Budget limitations and a lack of referrals for good videographers prompted many brides to have a friend or family member videotape their wedding.

Opinions varied greatly with each bride on the ideal length of a wedding video—ranging from one-to-five hours. Contest judges did agree, however, they would like complete coverage of their vows on video, but would edit the reception. Brides also commented that they enjoyed hearing both reception and dubbed-in music.

While videography packages and prices vary greatly from one photographer to another, contest judges felt they would pay an additional 20 to 50 percent over album costs for a quality video, budget permitting.

Customer service was also important to each contest judge. "My photographer was the one person at my wedding who always knew what was going on and what to do, which really helped calm me down," said one judging bride.

Photographers interested in entering the next Brides' Choice Competition should contact Lucille Dietz, PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018, 708-299-8161; FAX: 708-299-2685.



Ed Pierce's album, the second-place winner, captured a lovely double wedding of two sisters, which featured several dual portraits of the brides and wedding couples together.



Third-place winner was Thomas Krieger's two-volume wedding album, which featured a unique, "wedding invitation" still life title page opening both volumes, right. Popular with brides were gold-bordered prints and album page designs that combined spreads of large, single-page photographs and multiple-photo layouts, above.



Lysette M. Kappel Pullman, PP of A Senior Marketing Coordinator, Marketing Professional Photography, has a broad base of experience in marketing and public relations. She holds a bachelor of science degree in speech communications with emphasis on public relations and marketing, and a minor in journalism, from Southern Illinois University.

Stump, Early Morning Mist, Emerald Lake, Canada

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Do it her way

Bride satisfaction leads to success

Monte Zucker
M.Photog.Cr., CPP, F-ASP



(1) Cinderella becomes a "fairy Princess".

We did it her way...and made everyone happy!

The bride didn't want the groom to see her gown before the wedding, so we were pleased to grant her wish. At the rehearsal, we photographed the bride and groom together. It didn't matter that they weren't wearing wedding attire, did it? We photographed just as lovely a portrait...if not more beautiful...than if the bride had been wearing her gown.

The next day, Cinderella became the "fairy princess" she always dreamed she would be on her wedding day (photo No. 1). Her enchantment was captured forever with an Imagon soft focus lens, using the f/7.7 disc, and two Photogenic Portamaster 400 strobe lighting units to illuminate the subject. The first Photogenic Portamaster 400, the main light, was positioned 3 feet away and directed through a Westcott 28-inch Recessed Apollo light modifier.

The first image of the engagement couple was photographed after the rehearsal dinner, where I employed the late afternoon sun to backlight and separate the couple from the background (photo No. 2). Using a Hasselblad 2000FCW medium-format camera and f/2.8 150mm Sonnar lens, I exposed the image at f/8 for 1/60 second. Hidden behind a tree, a 100-watt-second Armatar strobe edge lighted the bride's profile, and direct flash off-camera illuminated the couple's shadowed faces. Exposure was based on the illumination of the frontal main lights. I also took advantage of the over-exposed bright, sunny area around them to achieve a golden glow.

While preparing for a group shot, overhead clouds began to lower available light levels, so I positioned the relatives under a shaded tree and employed a fill-flash with the limited natural light. I knew the background would retain detail when the photographs were printed, therefore I chose a f/2.8 150mm lens, so the background would drop out of focus. Then I proceeded to concentrate on the subjects' expressions.

A simple composition technique, taking advantage of three wrought-iron garden-style arm chairs was used (photo No. 3). I directed special family members to stand next to the chairs while three sat in the seats and two sat on the chair arms, which permitted me to compose their heads at three different levels. I placed the subjects by the far edge of the trees, to allow the natural light to backlight their hair. To evenly illuminate the faces, I backed off the 100-watt-second Armatar strobe as far as necessary to achieve a f/5.6 reading for the entire group. Then, I over-exposed the background slightly, at f/5.6 for 1/30 second, to make the image appear brighter than it actually was to the eye.

On the wedding day, my associate, Clay



(2) Late afternoon engagement portrait.



(3) Rehearsal dinner group portrait.



(4) Wedding-day group portrait.



(5) Summer garden ceremony.



(6) Full-length bridal portrait.



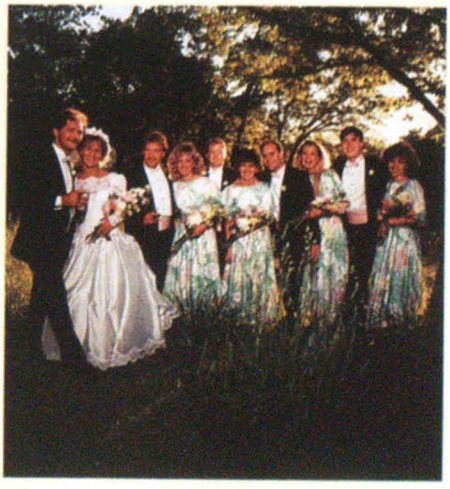
(7) Outdoor bride-and-groom portrait.



(8) Wedding guest group portrait.



(9) Cake cutting ceremony.



(10) Bridal party portrait.

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Blackmore, and I photographed indoor portraits of the groom's family before the bride's contingent congregated. Soon after, we shifted the session outdoors to create full-length, group portraits—when all of a sudden, to everyone's surprise—the bride appeared. Dressed in jeans, her hair was beautifully styled, makeup freshly applied, and veil firmly in place. The bride, joined her groom's relatives for family photos. It was a perfect solution to generating pre-ceremony photographs without the groom viewing the bridal gown before the wedding.

For the next group shot, I wanted the background to be an integral part of the photograph (photo No. 4). For additional depth of field, I used an f/3.5 60mm Distagon wide-angle lens to retain detail in the trees behind the subjects. I faced everyone away from the light, and again used a strobe to balance the light on their faces with the strong sunlight illuminating from behind. Again I over-exposed the trees slightly in relationship to the light on the subjects' faces, adjusting the strobe for a 1/60 second exposure at f/8.

While I was photographing the ceremony with an assortment of lenses on my new single-lens Rollei camera, Clay attached a Rodenstock f/5.8 200mm Imagon lens on a Hasselblad 2000FCW medium-format camera and produced a series of romantic impressions of the couple (photo No. 5).

Later that day, we conducted a 10-minute bride-and-groom portrait session. Because I wanted the trees to be a major part of these portraits' composition, I again chose an f/3.5 60mm Distagon lens to provide a wide-angle view with great depth of field.

The simple, feminine, full-length bridal pose took just seconds to set up (photo No. 6). I used a direct flash, placed on my right side and set at f/8, to emphasize the detail of the bride's gown and shape of her face, exposing the image at f/8 for 1/60 second. I captured a golden glow using direct sunlight, which came through the back of her veil, and over-exposed the bright sunlit areas of the background.

I added the groom for the next exposure, and changed the light position to my left side. I maneuvered the strobe to project light across the bride's gown and light the two-third view of her face, using the same exposure as the full-length bridal portrait.

Next, the bride was seated on a posing stool by the groom (photo No. 7). They were completely in the shade, and I used a 100-watt-second Armatar strobe, placed on the camera's right, to match the ambient light on their faces. I exposed the image, using a 150mm focal length lens, at f/5.6 for 1/30 second. At this short distance, the lens aperture produced an image with the background completely out of focus, while setting the background "on fire" with the natural light.

There was enough time at this perfect location to create a single photograph including all the wedding guests (photo No. 8). This technique is a favorite at my studio.

Although it was a spur-of-the-moment challenge at this wedding, it can be done in many locations. If the entrance to the church offers possibilities, for instance, ushers can be instructed to invite guests to join the bride and groom right after the ceremony for a group picture in front of the church.

At this wedding, Clay and I located a strategic window from which Clay could perch, and rounded up all the guests.

The photograph took less than 10 minutes to create. Clay directed a single, Armatar strobe, mounted on a stand and located below him on the ground, toward individuals who were backlit by direct sunlight. It balanced the strong backlight, while at the same time focused attention on the bridal couple and their immediate families. Clay exposed the image at f/5.6 for 1/60 second.

The cake, beautifully displayed under a gazebo of gauze, offered us another challenge (photo No. 9). Late afternoon sun shined brightly on the background and through the top of the gazebo, while the cake was in subdued shade. I removed the reflector from the strobe and placed a bare bulb on my right side, which brightened the detail on the cake as well as the bride and groom's faces.

The bridal couple requested a photo of the complete bridal party, so we chose the one spot where late afternoon sun offered backlighting possibilities (photo No. 10). In my opinion, the "fun" illustration that followed, captures the essence of friends together for a wedding celebration. The bride's restrictions did not diminish our ability to create a beautiful and memorable wedding album, in fact it offered challenging and creative opportunities.



Monte Zucker, M.Photog.Cr., CPP, F-ASP, is internationally known for his significant contributions and innovative concepts in wedding photography. A frequent speaker and teacher, he is the author and publisher of The Wedding Photographer's Notebook, *a monthly newsletter, and the* Increase Your Wedding Sales *book. He has owned his Silver Springs wedding studio for over 25 years, and will be teaching at Winona International School of Professional Photography the week of September 16-20, 1990.*

Westcott® / TIPS FROM A PRO

13

Photographer: David A. Ziser, M. Photog.Cr., F-ASP, CPP, F-MPA
Camera: Hasselblad CM with 150mm Sonnar Lens
Vignetter: Cal-Pro system fitted with V-shaped frosted vignetter and Tiffen Softnet #3 diffuser.
Light & Light Control: A Photogenic Power Light set to 100WS was used in a "bare bulb" configuration inside a 45" round Halo™ This light source was directed to the silver surface of the Halo to maximize light evenness. A "slaved" Lumedyne portable strobe set at 200WS was directed at a medium key background. One Monte's Illuminator™ controlled the contrast ratio of the image.
Exposure: An incident meter reading of the Halo at the subject's position determined the exposure. Metering the shadow side of the subject determined the ratio. The desired amount of fill intensity was achieved by adjusting the Illuminator. Exposure was made on Vericolor III film (rated at 80 ASA) at f/8.



© 1990 David A. Ziser

Many photographers are making "on location" bridal portraits as part of their wedding coverages. This is great for the brides and grooms because it leads to much more exciting photographs.

The problem is that all wedding coverages are starting to look alike again. I wanted something different for my clients - a portrait look but not the same one I was seeing everywhere. This "something different" had to be fresh and contemporary. And, given the fairly fast pace of wedding photography, easy to accomplish.

The "High Key" bridal portrait is one of the secret ingredients to my wedding coverages. Brides love it because they haven't seen it in any of their friends' wedding albums. I love it because it's that extra dash of "difference" that makes the difference. The technique is simple, as explained above.

I love using the 45" round Halo for my bridal portraits. The convex surface, while primarily illuminating the subject, also splashes a little extra light on the background and at the same time directs light to the Illuminator for effortless control of the shadows. The evenness of the Halo light has a beautiful soft quality. It couldn't be easier.

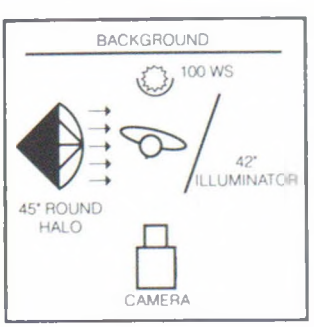
David A. Ziser

David Ziser's four videotapes are some of the most popular instructional tapes available on wedding photography today. For more information on David's tapes and his 1990 seminar tour call 1-800-292-2994.

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Westcott's advertising series, "Tips from a Pro" has highlighted the work of great photographers. New editions of these Tips are available on an annual subscription basis. To keep this information coming to you, call Westcott at 1-800-537-0283 and arrange for a paid subscription.

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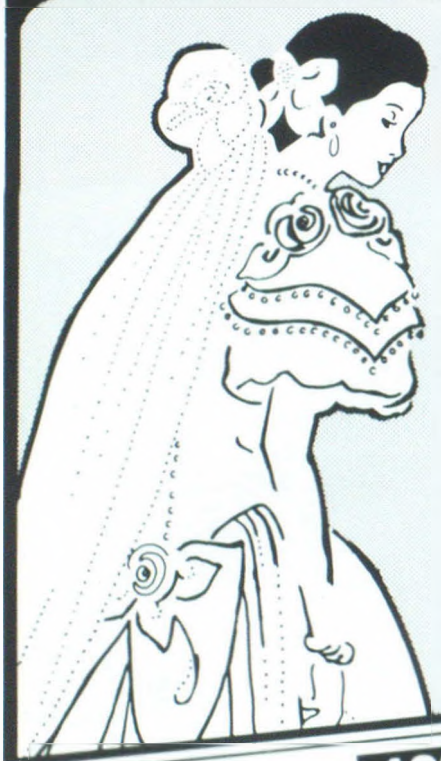
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Tools of trade

Portrait photographer survey reveals gear trends

By John A. Lightfoot

What kinds of services do professional portrait photographers offer today? What kind of primary and secondary cameras do portrait photographers use? What format and speed film do they prefer and how much film do they use? What kind of service do they receive from their professional photo labs?

These are just a few of the questions put to more than 2,541 PP of A members randomly selected by geography from the association's Portrait Group members. The survey response deadline was October 27, 1989, and 860 useable surveys were received by that date. The sampling represented 33.8 percent of the total survey mailing, and 8.2 percent of the total PP of A "portrait photographer" membership.

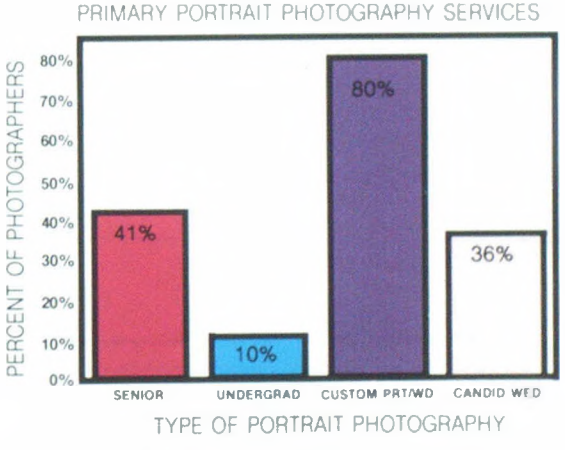
The following is a graphic summary of results as tabulated by my research firm, John Lightfoot and Associates, Sheldon, Missouri. I'm sure readers of *Professional Photographer* magazine will want to match their own professional working habits with this national survey and discover how they compare with the statistical average.

John Lightfoot is CEO of John Lightfoot and Associates, Management Services, Route 2, Box 305, Sheldon, MO 64784; 417-884-2799. The firm specializes in consulting and management services for selected photo-processing facilities and photo industry clients. Industry and product-use surveys are a part of his services.

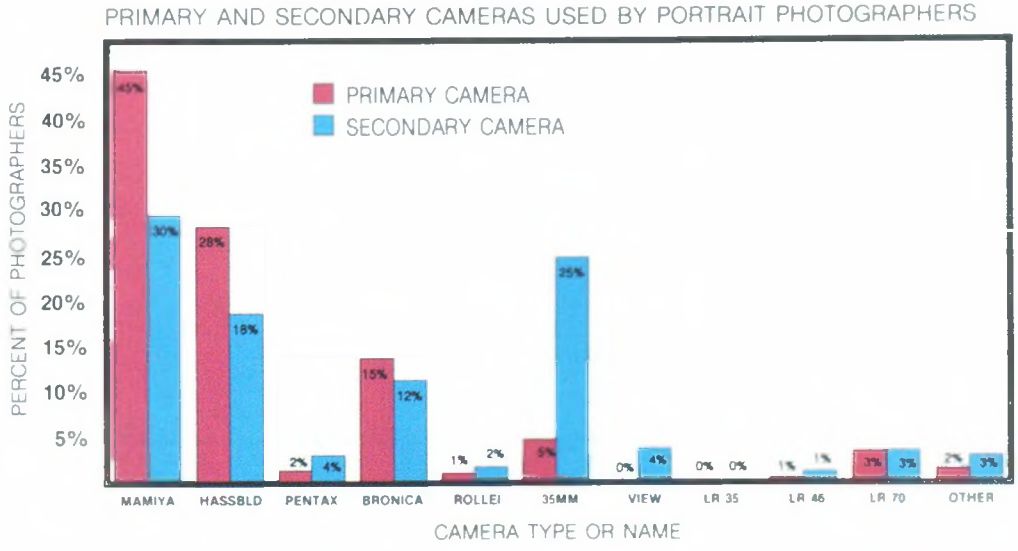
PORTRAIT PHOTOGRAPHY SERVICES

The chart to the right shows what percent of photographers provide services for: Senior Portraits, Undergraduate Portraits, Custom Portraits and Weddings, and Candid Weddings.

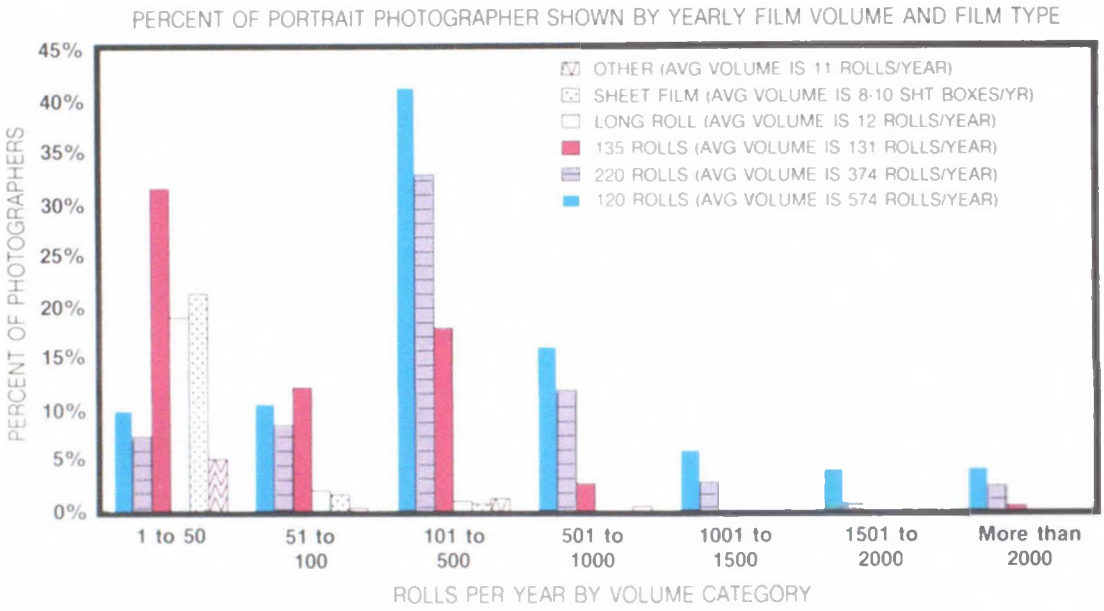
Survey responses which did not specify one or more of these four categories as their primary photography services, were not used for data calculations with this survey.



CAMERAS IN USE BY PORTRAIT PHOTOGRAPHERS



ANNUAL FILM USAGE



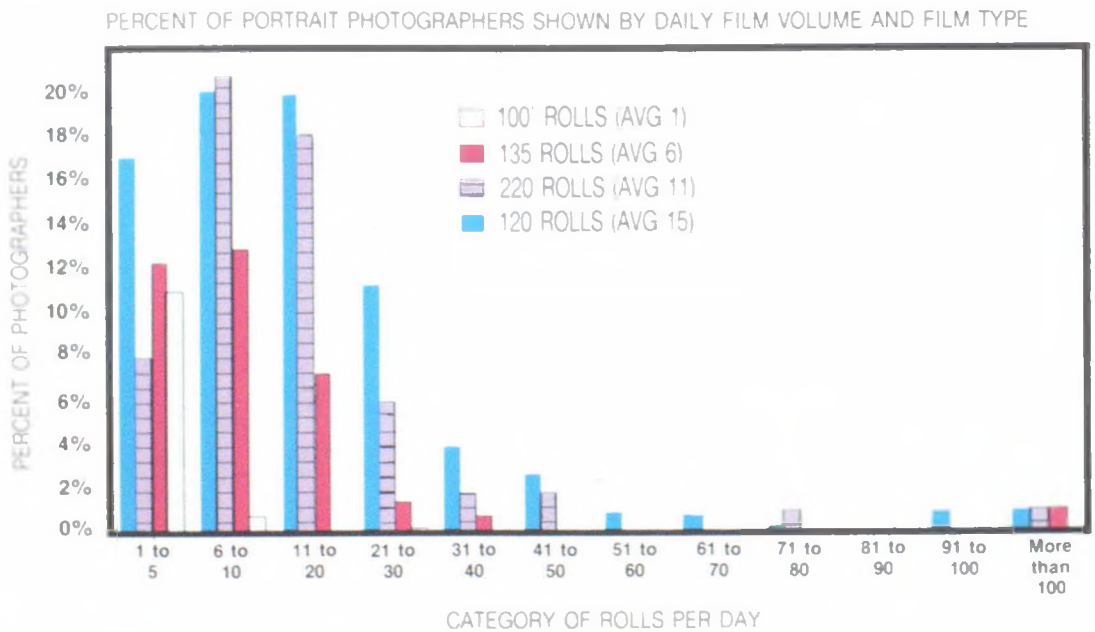
120/220 MIX

The charts to the right show the 120 to 220 roll mix by roll count, and by film volume. For calculation purposes, a 220 roll was assumed to be exactly twice the film volume of a 120 roll.

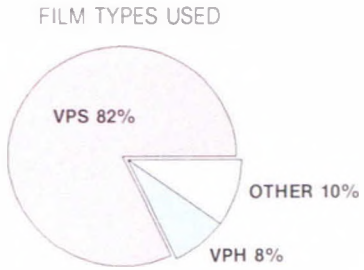


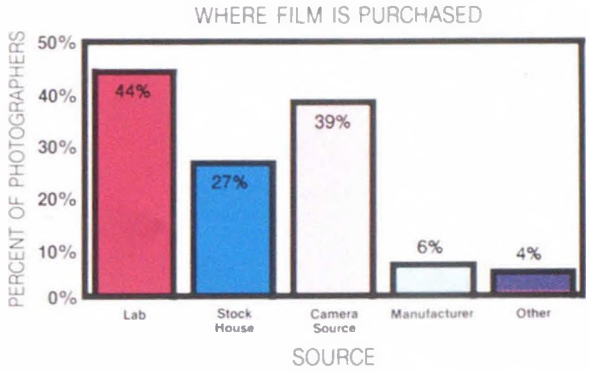


MAXIMUM DAILY FILM VOLUME

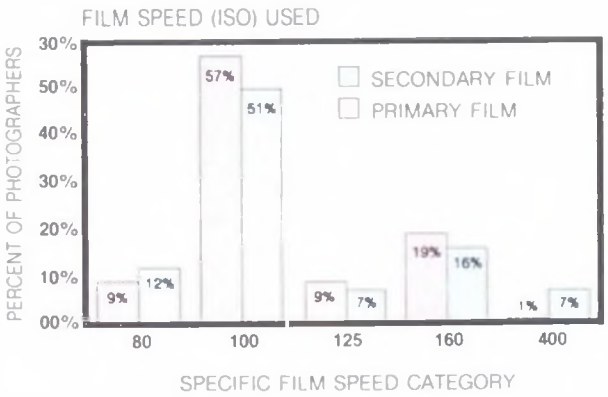


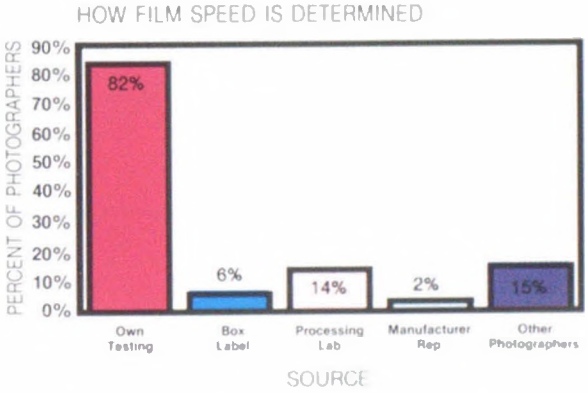
FILM TYPE AND WHERE PURCHASED



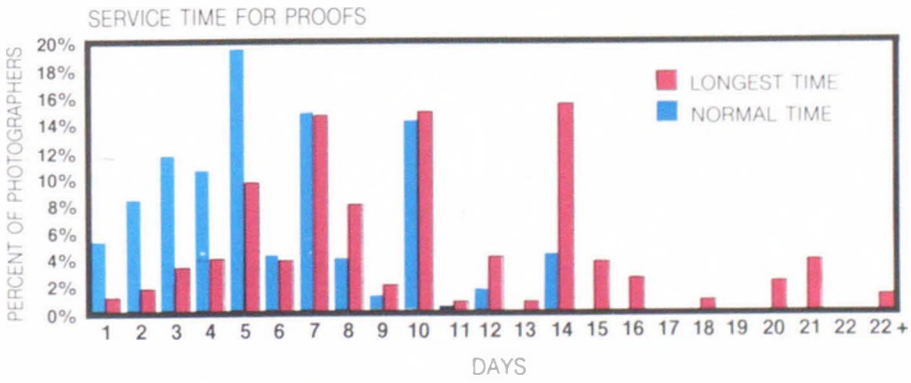


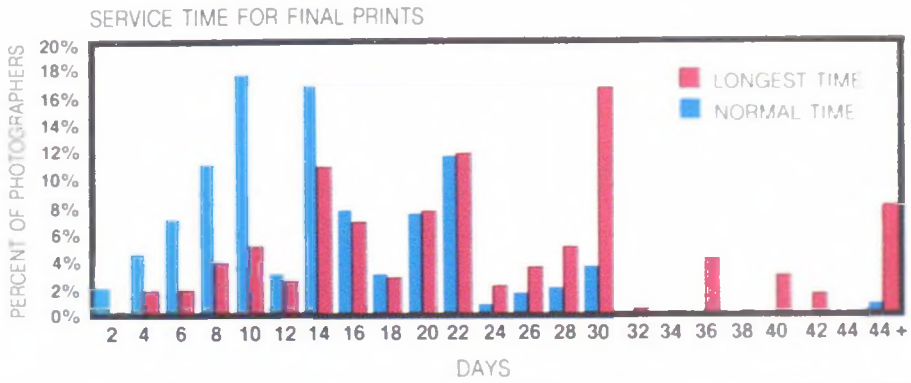
FILM SPEED



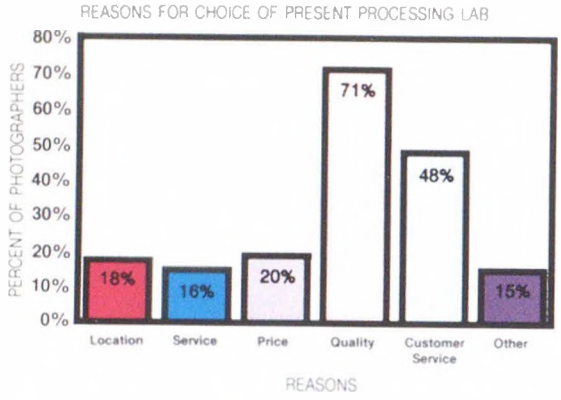


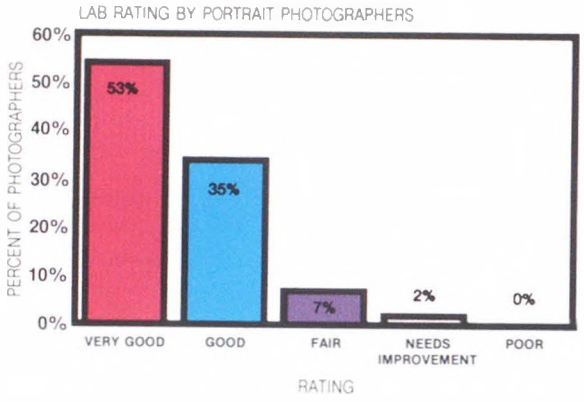
LAB SERVICE TIME



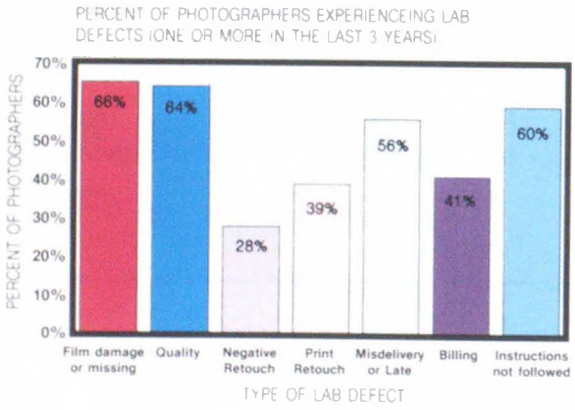


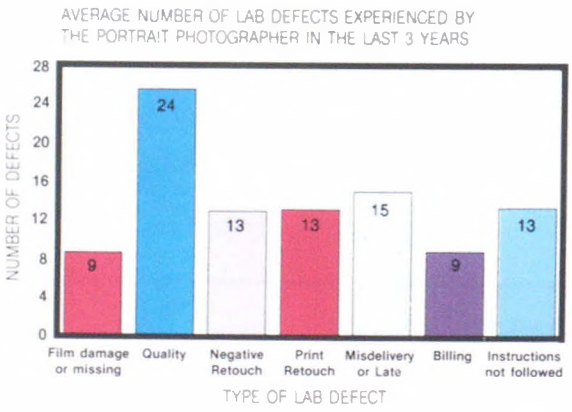
LAB CHOICE AND RATING





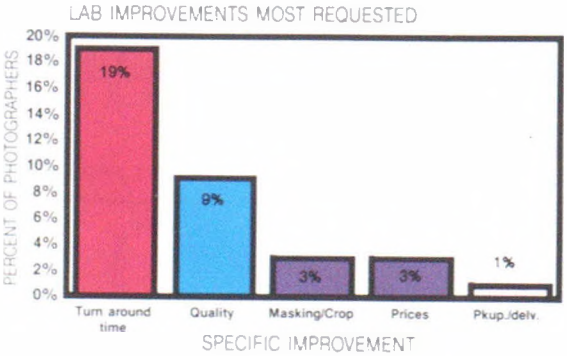
LAB DEFECTS





LAB IMPROVEMENTS REQUESTED

The survey form did not have specific categories for improvements. The graphical results shown to the right, were tabulated from specific statements and comments. The category of "Quality," includes: product consistency, color balance, and density. Categories with less than one percent were not included in this chart.



This presentation of statistical results has been prepared for the participants of the survey which it represents.

The statistical information or graphic representations, of this survey, are not to be reproduced without the advance consent of John Lightfoot and Associates.

ETRS or the New ETRSi

The choice ultimately comes down to a matter of style.



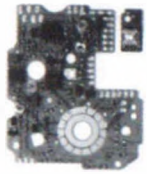
Completely interchangeable with the entire Bronica ETR and ETRS line of lenses, film backs and photographic accessories, the ETRSi adds new flexibility, speed and assurance to any photographic assignment—especially those requiring more stylistic techniques—time-lapse, multiple-exposure, telephoto and micrography.

Specially developed for the ETRSi (but fully compatible with ETR and ETRS bodies) is the new Ei film back. The locking dark slide of the Ei film back prevents inadvertent removal when the back is off the camera body. Dynamically stabilized gate rollers enhance film posture—while a new quick-winding crank permits fast loading and winding of exposed film.

Additional features of the ETRSi include a mirror lock-up system for vibration-free photography. Tapered locking guides on the body allow especially quick and easy installation of film backs. The multiple-exposure warning, flash status and auto check are also easily seen through a newly designed viewfinder. An electronic bulb setting allows the lens to open for precise time exposures. There's even a new *blacker than black* anti-reflection coating inside the camera.

The ETRSi and the ETRS carry on the tradition of excellence established over a decade ago by Bronica. They expand the versatility and performance of the ETR system with features designed to give professionals maximum productivity. For details, see your authorized Bronica Dealer.

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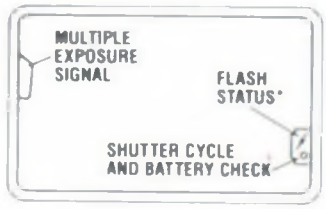
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Viewfinder Information Center

Newly designed focusing screen in the viewfinder easily displays multiple-exposure warning, flash status,* and auto check of shutter cycle and battery power.





ETRS ETRSi SQ-A SQ-Am GS-1

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Zany wedding pictures

Off-beat photos highlight nuptial memories

Professional photographer creativity sparked a wealth of off-beat wedding images that won accolades from the PP of A International Exhibition and regional and state affiliate competition judging. By daring to be different, these photographers selected unique, personal interpretations of their wedding assignments, producing both award-winning images and strong print and album sales as a new, lucrative market.

Several of these "new wave" photographs were staged and photographed weeks in advance of the scheduled wedding by careful planning with the bride and groom, while an increasing number of these zany images evolved spontaneously, sometimes producing the most memorable—and best-selling—wedding portraits of all.

The following portfolio of PP of A Merit Prints shows the dynamic enthusiasm and imagination employed by PP of A members in their novel approach to traditional wedding subjects—with details surrounding their creation as unusual as the portraits, themselves.

By Carol Sandberg Howe





...And Away We Go

"Sometimes, the most exciting photos are waiting to be taken in your own front yard," said PP of A member, Ellen Schumacher. "Or, in the this case, in the *creek* in front of my Our View Photography studio, in Sayville, New York. The bride and groom's favorite hobby was jet skiing, and we planned to photograph them with the couple's wedding attire flying off as they jetted past the camera. But the clothing became so water-logged that they decided it would be more functional with a bikini-clad bride and minimally-dressed groom for this exuberant shot," she explained. The couple purchased the image as a dynamic, 16x24 wall-size portrait, as well as a panorama photo for their wedding album. The 1989 PP of A Merit Print was also part of an award-winning 1989 Loan Collection Album. On the local level, the photo was selected as a 1989 PP of New York Blue Ribbon Print, and was part of a PP of New York Blue Ribbon Album. The natural light image, made with a Bronica SQ and f/2.8 80mm Zenzanon lens, was exposed at f/5.6 for 1/30th second on Kodak Vericolor VPS III Professional film.



Up, Up and Away

"Timing was everything," commented PP of A member, Joe Sedik, who orchestrated the photograph during a wedding held at the Wharton Sinkler Estate in Philadelphia. "On a shot like this," said Sedik, "you only get one chance, so the guests were instructed to release their balloons at the end of the ceremony, as the minister raised his hands." Sedik used a Hasselblad 500 C/M with a Zeiss f/4.5 50mm Distagon wide-angle lens, exposing the image at f/11 for 1/60 second on Kodak Vericolor VPS III Professional film. Fill light from a Vivitar 283 flash mounted on the camera complemented natural light. This 1989 PP of A Loan Collection Print won state and regional awards in 1989, including the PP of Ohio Mid-East Wedding Award, the 1989 Pennsylvania State Convention Award for Highest-Scoring Wedding Candid, presented by Burrell Color Labs, Crown Point, Indiana, and the Guild of Professional Photographers of Delaware Valley 1989 Tri-State Trophy for Best Candid, sponsored by Cross Country Color Lab, Westville, New Jersey. Winner of two Kodak Gallery Awards for his photographic work in 1988 and 1989, Sedik owns and operates Joe Sedik Photography in Colmar, Pennsylvania.

Silk 'N Satin

"It's your last photo session as a single woman," prompted photographer Al LaVelle, during a bridal/glamour portrait planning session at LaVelle's New Image Studio of Photography in Redding, California. "Let's make the most of it," replied the bride-to-be, and LaVelle created this stunning, high-key boudoir wedding portrait. "Today's wedding clients are often looking for something out of the ordinary—something daring—as part of their new life and changing personal image. Often these photos evolve as a special surprise wedding gift from the bride to her new husband," LaVelle commented. "Silk 'N Satin," was made with a Hasselblad 500 C/M and a Zeiss f/4 150mm Sonnar lens set at f/11 for 1/125 second on Kodak Vericolor VPS III Professional film. The portrait's main light was a Speedotron flash (set at 400 watt-seconds) in a 52-inch Larson Starfish light modifier located at camera position. A second Speedotron (set at 400 watt-seconds) in a 36x48-inch Chimera softbox with louvers was used as a key light located directly to the left of the subject. A 500-watt-second Norman 1250, in a Larson X-Less softbox with barn doors, was used for separation behind the subject. Two 4x8-foot white foamboard reflectors, used as a single panel, were placed directly to the right of the camera for fill. The 1989 PP of A Merit Print also was honored with the 1989 PP of California Seal of Approval.





My Buddy

"My Buddy," was created by PP of A member Paul Tsang, Paul Tsang Photography, Union City, California, "as something different for the men in the bridal party". "It took a lot of persuasion," said Tsang, "and I had to lie on the ground to capture this group portrait. In the end, the effort really paid off. The clients liked the photo so much they purchased a 16x20 print." The 1987 PP of A General Collection print, made with a Hasselblad 500C with an f/2.8 80mm Planar lens, was exposed at f/8 for 1/125 second on Kodak Vericolor VPS III Professional film. An on-camera Sunpak 555 flash, set at "auto f/8," supplied fill light.



A Leg Up On the Competition

Julia Russell, CPP, owner of Julia Russell Cameraworks, in Claremont and Portsmouth, New Hampshire, took full advantage of both the lighting and the moment for a wedding portrait that now hangs over the mother-of-the-bride's fireplace as a 20x24 canvas print. A 1988 Kodak Gallery Award winner, the photo was made with a Hasselblad 500 C/M and a Zeiss f/4 150mm Sonnar lens set at f/5.6 at 1 second. The square lens shade was covered with a photographer-created black chiffon net diffuser. Nine small holes in a "three across and three down" pattern, were cut in the net to produce a specific degree of diffusion. "As the bride began adjusting her stockings, I suggested we take a photo—just for fun," explained Russell, "and I capitalized on the soft available light streaming in a small Tiffany stained-glass chapel window." This image was chosen over a more "formal" portrait for the wall-size print. The 1989 Merit Print was previously selected as a 1988 New Hampshire PP of A Court of Honor Print, garnered a Blue Ribbon at the 1988 PP of A New England Convention, and appeared in the 1989 *Century Color Calendar*, published by Century Color Lab in East Hartford, Connecticut.

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Press Lens w/Shutter & Lens Hood — [illegible]

Beattie-Intersceens
	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, ELM	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, ETRSi	121.45	125.95
Bronica GS-1	112.45	116.95
Pentax 6x7	112.50	117.00
Pentax 645	106.50	110.00
Rollei SLX, SL66	106.50	109.95
Rollei 6002, 6006	106.50	110.00
4x5 Toyo, Sinar	124.95	124.95
8x10 Toyo, Sinar	151.95	151.95

FUJI w/case
[illegible]

GX680 SYSTEM
[illegible]

Stroboframe
Complete with wallet side grip, cable release & flash mount (specify flash type)
R4A System 75.95 R7 System 85.95
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We Stock the complete line

Copy Systems
Polaroid
MP 4 Multipurpose Instant Camera

44-01 Camera w/Standard 46" column	934.00
44-03 Camera w/Rotating 66" col.	1,078.00
44-11 Standard Baseboard 18"x23"	87.00
44-13 Extra Large Baseboard 23"x29"	112.95
44-21 Standard Lighting Assembly	289.00
44-41 Sliding Camera Head	294.00
TTI AV 810 Camera Head	1,875.00
44-45 Macro Extension	103.00
Ground Glass Components (spec.) ea.	65.00
545 Back 4x5 Format (single sheet)	155.50
550 Back 4x5 Format (pack film)	129.50
44-55 Reflex Viewer	138.00

[illegible]

CU-5 Close-Up Camera — [illegible]

Lens Components — [illegible]

TESTRITE
COPY STAND / COPY LIGHTS — [illegible]

BENCHER
M2 Camera Stand Table Model	368.50
M2 Camera Stand Wall Model	329.95
M2 Copy Outfit Quartz	792.00
M3 Camera Stand Table Model	625.00
M3 Camera Stand Wall Model	540.00
M3 Quartz Camera Stand	1499.00
Copymate Camera Stand	199.00
Copymate Quartz Outfit	328.00

BOGEN COPY SYSTEMS
8100 Copy Trans	299.95
0101 Bowens Illumitran 3S	579.95
0103 Bowens Illumitran 3-SC	774.95
Schneider Comp 60 5.6	199.95
1870 Technal TC-1 Copy Stand	227.95
1890 Technal ST-5	99.95
2000 Light Modulator	519.95
2101 Macro Lux	132.95

BOGEN REPRO COPY STANDS W/BASEBOARD — [illegible]

BESELER
Dual-Mode Slide Duplicator
- Mounts for all popular 35mm SLR
- Automatic color matching
- Accepts color transparencies to 4x5
- Film carriers disc to 21/4x23/4 (optional)
- Continuously variable Dichroic color filtration
- Precise through-the-lens metering
- Heavy duty metal construction
- 30" column for vibration free exposures
- Whisper quiet cooling system

$1,065.00
New Deluxe Model 1,175.00

VIEW CAMERAS, LENSES, AND ACCESSORIES
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4x5F, 6x9F, 8x10F — CALL

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Complete with all acc. as supplied by mfg — [illegible]

Linhof
[illegible] — CALL

sinar
B&H Special
Buy any Sinar Camera & you get "Free Shipping" in continental USA
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Polaroid
8x10 Processing System — [illegible]

Fujinon
[illegible]

Schneider
"U.S.A. Lifetime Warranty"
[illegible]

Nikkor-W
[illegible]

Rodenstock
[illegible]

"ALL ITEMS ARE COMPLETE WITH ALL ACCESSORIES AS SUPPLIED BY MANUFACTURER"

The price you see is the price you pay

More info? Circle 39

REGISTRATION INFORMATION

Save money—register in advance!
Advance registration deadline is June 15, 1990.
Special one-day registration rate available!

Advance Registration

Advance registrations will be accepted only if postmarked on or before June 15, 1990. Advance registrations postmarked after this date will be charged the on-site price. Registration must then be completed on-site.

Refunds

Refunds will be made only on written cancellations postmarked on or before June 15, 1990. A $25 administration fee will be deducted on each refund request. Absolutely no refunds will be honored after June 15, 1990.

Acknowledgment

All registrations postmarked on or before June 15, 1990, will be acknowledged by mail. If special mailing requirements are desired, the registrant will be responsible for the charges. Materials may be picked up at the PP of A advance registration area at the Las Vegas Convention Center.

Registration Fees

Registration fees include admission to all standard programs, trade show, and exhibits for the entire convention. The one-day registration fee admits the registrant to all standard programs, trade show, and exhibits which are conducted on that day only. The following registration fees apply to each individual. Children 16 years of age and under will be given complimentary trade show passes at the convention and will be admitted to the program rooms ONLY on a space available basis. In the event that there is not enough seating for 'paid registrants,' children occupying seats will be asked to relinquish their seats to the full-privilege attendee. Security will be instructed to escort children from the program rooms if they are creating a disturbance.

	Price if postmarked by June 15	Price at convention
PP of A member *(1990 membership dues must be paid)*	$110	$125
Photography student *(must present ID)*	$55	$55
Nonmember	$150	$165
New member *(must submit membership application/dues with registration form.)*	$73	$88

One-day registration

PP of A member *(1990 dues must be paid.)*	$65	$65
Nonmember	$75	$75

Early Bird Workshops

Fee: **$35** if postmarked by June 15, 1990;
$38 at convention.

Workshops require preregistration and additional fee (fee includes coffee and rolls). You must register for the convention before registering for these workshops. Registration is limited—first come, first served. Admission by ticket only. Limit one workshop per day. Circle first, second, and third choice for each day, should your first choice be filled. Workshop number matches workshop title and day listed on page 61.

All-Convention Safari

Fee: **$40** if postmarked by June 15, 1990;
$43 at convention.

The All-Convention Safari workshops require preregistration and additional fee (fee includes transportation and breakfast). You must register for the convention before registering for the safari. Registration is limited—first come, first served. Admission by ticket only. Limit one safari workshop per person. Circle first, second, and third choice, should your first choice be filled. Safari workshop number matches workshop title listed on page 59.

Hands-On Clinics

No charge.

These clinics require preregistration. You must advance register for the convention before registering for these clinics. Registration is limited—first come, first served. Admission by ticket only. Limit one clinic per person. Circle first, second, and third choice, should your first choice be filled. Clinic names and numbers match times listed on page 58.

Wedding Extravaganza

Fee: $20.

Advance registration by June 15 deadline is preferred. Additional fee required (includes reception). You must register for the convention before registering for the extravaganza. Registration is limited--first come, first served. Admission by ticket only.

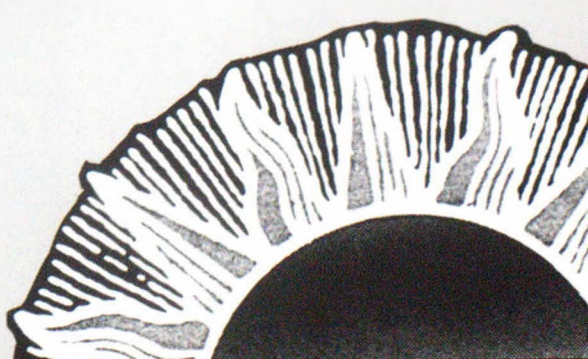
Special Events Fees

	Price if postmarked by June 15	Price at convention
ASP Banquet	$42	$45
Awards Banquet	$40	$43
APAG Luncheon	$20	$23

On-site Registration Hours

Register on-site for the Las Vegas '90 convention.

Friday, July20	4PM–8PM
Saturday, July 21	8AM–6PM
Sunday, July 22	8AM–6PM
Monday, July 23	8AM–6PM
Tuesday, July 24	8AM–6PM
Wednesday, July 25	8AM–NOON



AIRLINE RESERVATIONS

PP of A, together with United Airlines and Delta Airlines, has secured the lowest rates available for attendees traveling to the PP of A Las Vegas convention. Below are the special rates offered through both airlines:

United Airlines

Rates apply to travel from July 17, 1990, through July 28, 1990. United offers 5% off the lowest fare for which you are eligible. This includes the Ultra Saver fare and can mean discounts from 40% to 70% off regular coach fares. Or as an added bonus, if you do not meet restrictions on the various discounted fares, a 40% discount from the full coach fare will be offered with no minimum stay or advance purchase required.

To take advantage of this offer, you or your travel agent should call United's toll-free number, 1-800-521-4041. This number is in operation seven days a week between 8 AM and 11 PM (EST). Use file number 00611 to obtain the reduced rate.

United will mail tickets to your home or office, or you may purchase them from your travel agent. Just be sure you or your travel agent make reservations through United's Convention Desk— the only way this special PP of A fare is available.

Delta Airlines

Rates apply to round-trip departures to Las Vegas from July 10, 1990, through July 30, 1990. Delta Airlines, in cooperation with PP of A, is offering an additional 5% bonus off Delta-published roundtrip fares, within the United States and San Juan, providing all rules and conditions of the airfares are met. If special fares do not coincide with your travel dates, a 40% savings will be offered off Delta's unrestricted roundtrip coach rates. (Canadian-originating attendees will receive a 35% savings.) Seven days advance reservations and ticketing will be required.

For reservations and information, you or your travel agent must call Delta, toll free at 1-800-241-6760 (continental U.S.). This number is in operation every day from 8:30 AM to 8 PM (EST). Refer to file number E0338 to obtain the reduced rate. Reservations may require advance ticketing and certain restrictions may apply. Markets vary.

Win Free Tickets!

United Airlines and Delta Airlines will each hold a drawing for two free round-trip coach tickets from the names of convention attendees who purchased a ticket through PP of A's convention file numbers.

CAR RENTAL

PP of A has secured the most economical rates available on car rentals for PP of A convention attendees. Allstate Car Rental, Las Vegas, offers rates up to 30% less than major competitors. To receive these special rates, mention that you are an attendee of the Professional Photographers of America convention when calling to make your reservations; 1-800-634-6186 or 702-736-6147. Allstate Car Rental offices are located at McCarran International Airport and at several convenient Strip locations.

Allstate Discount Convention Rates

	Regularly	Convention
Economy	$27.95	$22.95
Intermediate	$32.95	$24.95
Standard	$37.95	$27.95
Station Wagon	$42.00	$34.95

HOTEL ACCOMMODATIONS *Reservation Deadline: June 20,1990*

For the convenience of Las Vegas '90 participants, a limited number of rooms at special convention rates have been set aside at two prime hotels near the Las Vegas Convention Center.

To guarantee accommodations at either of these hotels at special convention rates, reservation requests must be received by the individual hotel no later than June 20, 1990. A housing card must be filled out and sent to the respective hotel. Telephone reservations will not be accepted until after the June 20 deadline date, and then only on a first-come, first-served basis. Assignments will be made in the order received.

Housing cards from the Hilton and Riviera will be sent to you after we have received your convention registration form and payment. These cards are to be filled out and mailed, as soon as possible, to the hotel of your choice. Remember, the sooner you get this card to the hotel, the better your chance of getting the reservation of your choice. Once the hotel has received your housing card, they will mail a confirmation to you and may request a deposit in the amount of your first night's stay.

Additional housing cards can be obtained by calling the Convention Department at PP of A headquarters, 708-299-8161.

Bring the kids! Hilton features youth hotel

To make it easier for members with children to attend the annual convention, PP of A selects sites offering amenities such as the youth hotel featured at the Las Vegas Hilton, host hotel for the 1990 Annual Convention.

The Hilton's youth hotel—offering both daytime and nighttime care for children and teens—lets adults fully take advantage of all PP of A convention programming, as well as the fun and festivities of Las Vegas. Children are provided plenty of activity and are able to enjoy their 'vacation' as well.

And if you're planning a late night out—or an early morning seminar—your children or teens can stay in the youth hotel's separate dormitories for girls and boys. Plus, the youth hotel offers a staff-supervised snack bar.

The youth hotel is limited to children ages three to 18. For younger children, the hotel makes available a babysitting service for the parents' hotel quarters. A registered, qualified babysitter cares for the tots right in your room.

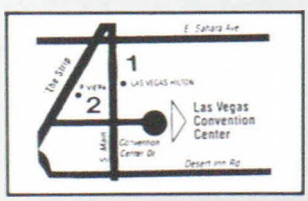
Youth hotel fees are nominal and include all instruction, supervision, and activities. Fees may be included on the parent's overall hotel bill. The youth hotel is open to children whose parents are guests of the Las Vegas Hilton or Flamingo Hilton only.

Las Vegas Hotels Offering Special Rates to Attendees

The hotels listed here have reserved a limited number of rooms specifically for the PP of A convention. Hotel numbers refer to their location in relation to the Las Vegas Convention Center.

1. Las Vegas Hilton
(convention headquarters)
Single/Double $73

2. Riviera Hotel & Casino
Single/double $55
Petite Suite $125
1-Bedroom Suite $175
2-Bedroom Suite $225
1-Bedroom Penthouse $350
2-Bedroom Penthouse $450



LAS VEGAS '90 ADVANCE REGISTRATION FORM

Advance Registration Deadline: ***June 15, 1990***

Complete one form for each registrant:
Make photocopies of this form to register each additional attendee.

Return this form with the appropriate amount to:

PPA Publications & Events, Inc.
P.O. Box 72144 • Chicago, IL 60678-2144
708-299-8161 / FAX 708-299-2685
(Fax number for credit card payment only.)

Payment Method

☐ Check enclosed *(Make checks payable to PPA Publications & Events, Inc.)*

☐ VISA ☐ MasterCard ☐ American Express

Account No. _____

Exp. Date _____

Signature _____

Today's Date _____

Total Convention Registration Fees

Type		Amount
1. Registration	2-51-3300	$_____
2. Workshops	2-07-3180	$_____
3. Convention Safari	2-14-3200	$_____
4. Wedding Extravaganza	2-08-3202	$_____
5. Special Events	2-51-3210	$_____
	Total Fees	**$_____**

For office use only _____ Date: _____

1. PRINT OR TYPE ALL INFORMATION. *Leave space between words. Abbreviate when necessary.*

Last First Middle Initial

NAME

STUDIO/FIRM

STUDIO/FIRM ADDRESS

CITY STATE ZIP

PROVINCE COUNTRY

TELEPHONE - - SOCIAL SEC. # - -

☐ Check here if this is your first convention.

2. REGISTRATION. *Please check registration category and circle registration fee.*

☐ A	PP of A member	$110 ea.
☐ B	Student	$ 55 ea.
☐ C	Nonmember	$150 ea.
☐ L	New Member	$ 73 ea.
☐ G	PP of A member (one day only)	$ 65 ea.
☐ I	Nonmember (one day only)	$ 75 ea.

One-day registration only

Check day you wish to attend
(Categories G and I only)

☐ Saturday, July 21
☐ Sunday, July 22
☐ Monday, July 23
☐ Tuesday, July 24
☐ Wednesday, July 25

TOTAL REGISTRATION FEES: $ _____
(Enter here and on Line 1 in grand total convention fees box above.)

3. CLASSIFICATION. *Please check one in each category that best describes your specialty and primary job function.*

Photographic specialty

- ☐ M Wedding studio
- ☐ N Portrait studio
- ☐ O Commercial studio
- ☐ P Industrial
- ☐ Q Specialists
- ☐ Electronic imaging

Primary job function

- ☐ R Studio owner/manager
- ☐ S Studio lab technician
- ☐ T Studio photographer
- ☐ V In-plant photo department lab technician
- ☐ X Manufacturer of photo equipment & supplies
- ☐ Y Distributor of photo equipment/supplies/services
- ☐ Z Other _____

_____

4. WORKSHOPS, CLINICS AND SAFARI. *Please circle your selections.*

Early Bird Workshops *(Limit one workshop per day. Circle 1st, 2nd, and 3rd choice for each day.)*

Sun.	**W-1** 1 2 3	**Mon.**	**W-13** 1 2 3	**Tues.**	**W-25** 1 2 3
	W-2 1 2 3	**con't.**	**W-14** 1 2 3	**con't.**	**W-26** 1 2 3
	W-3 1 2 3		**W-15** 1 2 3		**W-27** 1 2 3
	W-4 1 2 3		**W-16** 1 2 3		**W-34** 1 2 3
	W-5 1 2 3		**W-17** 1 2 3	**Wed.**	**W-28** 1 2 3
	W-6 1 2 3	**Tues.**	**W-18** 1 2 3		**W-29** 1 2 3
	W-7 1 2 3		**W-19** 1 2 3		**W-30** 1 2 3
	W-8 1 2 3		**W-20** 1 2 3		**W-31** 1 2 3
	W-9 1 2 3		**W-21** 1 2 3		**W-32** 1 2 3
	W-10 1 2 3		**W-22** 1 2 3		**W-33** 1 2 3
	W-11 1 2 3		**W-23** 1 2 3		
Mon.	**W-12** 1 2 3		**W-24** 1 2 3		

TOTAL WORKSHOP FEE:
Quantity _____ @$35 each = $_____
(Enter here and on Line 2 in grand total convention fees box.)

All-Convention Safari. *(Limit one safari workshop per person. Do not register for these safaris if you are attending an Early Bird Workshop on the same day.)*

All-Convention Safari (Monday morning)

S-1 1 2 3	**S-7** 1 2 3
S-2 1 2 3	**S-8** 1 2 3
S-3 1 2 3	**S-9** 1 2 3
S-4 1 2 3	**S-10** 1 2 3
S-5 1 2 3	**S-11** 1 2 3
S-6 1 2 3	

TOTAL SAFARI FEE:
Quantity _____ @$40 each = $_____
(Enter here and on Line 3 in grand total convention fees box.)
Limit one safari workshop per person.

Wedding Extravaganza (Monday evening)

S-12

TOTAL WEDDING FEE:
Quantity _____ @$20 each = $_____
(Enter here and on Line 4 in grand total convention fees box.)
Limit one safari workshop per person.

Hands-On Clinics (Saturday) *—select only one (no charge.)*

H-1 1 2 3
H-2 1 2 3
H-3 1 2 3
H-4 1 2 3
H-5 1 2 3

5. SPECIAL EVENTS. *Please circle your selections.*

	Quantity		Total
1. ASP Banquet	_____	@$42 ea.	_____
2. Awards Banquet	_____	@$40 ea.	_____
3. APAG Luncheon	_____	@$20 ea.	_____

TOTAL SPECIAL EVENTS FEE: $ _____
(Enter here and on Line 5 in grand total convention fees box.)

Spectacular 1990 international convention



PP of A sponsors paramount gathering

The 99th PP of A International Convention, July 20-25, in Las Vegas, features a program-packed series of educational seminars on the latest creative photographic techniques, successful business ideas, and the latest marketing applications, by scores of photographic experts.

The 1990 PP of A Trade Show presents the most advanced products and equipment of the new decade, featuring a large array of photo industry manufacturers and state-of-the-art photographic gear.

This five-day event unites more than 6,000 photographers from around the world who come to hone their advertising/commercial, industrial, portrait, and wedding photography skills, as well as learn new electronic image-making and creative photo enhancement techniques. The convention programs, workshops, print displays, and Trade Show activities are educationally challenging to craftsmen who strive to improve their technical and business skills.

Special programs

Theatre-in-the-Round—Concentrated, half-hour programs on Monday and Tuesday afternoons give trade show shoppers a fast-paced lesson on wedding, senior, and portrait photography. Each day, two different speakers present their individual programs in an innovative theatre-in-the-round, held in the center of the trade show floor.

Commercial/Industrial Open—On Saturday, nine instructors each present 20-minute briefings on various commercial/industrial topics, followed by a 10-minute question/answer period. Each session is repeated four times, so you can attend several.

Specialist Open—This 2 1/2-hour, Wednesday-morning forum features shirtsleeve demonstrations on retouching, print enhancement, and restoration by six leading photographic artisans and retouchers.

Wedding Shootout—A distinguished panel of six wedding photographers delivers condensed, 30-minute rounds on specialized areas of wedding photography. Topics for this Wednesday-afternoon wedding symposium include marketing, client psychology, additional sales, photographing the groom, and networking.

Opening Ceremony—Kick off the convention on Sunday with a keynote address and ribbon-cutting ceremony.

Early Bird Workshops—(Additional fee required.) Take a break from the lecture scene and actually practice what you're learning at these popular, on-location workshops held Sunday, Monday, Tuesday, and Wednesday mornings. Choose from 34 workshops and work side-by-side with the experts who teach them.

All-Convention Safari—(Additional fee required.) Take a Monday-morning bus trip through Bonnie Springs Old Nevada in scenic Red Rock Canyon. The photographic field trip features spectacular historic sights and natural wonders, with 11 individualized, hands-on sessions.

Hands-On Clinics—(No charge.) On Saturday, technical and equipment demonstrations by five leading photographic manufacturers' representatives give industrial/advertising/commercial photographers timesaving and profitable tips to help produce outstanding photography for corporate assignments. Products and techniques demonstrated include lighting, view cameras, instant imaging, archival restoration, and 35mm photography.

Friday, July 20

9 AM—4:30 PM Winona Off-Campus Seminar—How to Be a Photographic Instructor, *Mel Martin, Tulsa, OK.* Through the use of visuals and graphic presentations, this photographic educator will introduce ways to improve your teaching and presentation skills in this intensive day-long seminar. To register, contact: Winona International School of Professional Photography, 350 North Wolf Road, Mount Prospect, IL 60045; 708-298-6770.

8 PM Early Bird Party. Early arrivals should stop by this welcoming party and meet friends and colleagues.

Hands-On Clinics

These Saturday programs, from 8 AM—10 AM, feature photo manufacturers' representatives presenting straight-from-the-horse's-mouth advice. There is no additional charge for the Hands-On Clinics, however, preregistration along with advance convention registration is required. Attendance is limited and clinics are available on a first-come, first-served basis. Only one clinic per convention registrant.

To register, mark the clinics you wish to attend on the registration form according to the corresponding clinic letter listed here. PP of A will not make reservations for those who preregister for the clinics but do not advance register for the convention.

H-1 F.J. Westcott Clinic: Quality of Light, *James Schmelzer, F.J. Westcott, Detroit, MI.* Review equipment and techniques that take full advantage of light, both in the studio and on location.

H-2 Calumet Photographic Clinic: In-Camera Masking, *James A. McDonald, M.Photog.Cr., Calumet Photographic, Bensenville, IL.* Learn simple, profit-making techniques that create special effects with a view camera, and expand creative capabilities and view camera versatility with innovative devices demonstrated in this clinic—plus some old tricks.

H-3 Polaroid Clinic: What's New in Instant Imaging, *Lee Andre, Cr.Photog., Andre Photography, Orleans, MA.* Discover new products that will impact on today's working photographer and photography in general.

H-4 Filmlife Clinic: Archival Restoration of Old Photographs and Motion Pictures, *Marvin Bernard, Filmlife, Moonachie, NJ.* Learn about an innovative service that rejuvenates, protects, and preserves motion pictures and videotape, and uncover proper storage, environment, and maintenance techniques for these two mediums.

H-5 Nikon Clinic: 35MM Close-Up Techniques, *Bob Carruthers, Bill Pekala, Nikon, Garden City, NJ.* Explore various ways to achieve close-up and macro photographs with 35mm camera equipment.

Saturday, July 21

8 AM—10 AM Hands-On Clinics (see box)

10:30 AM—3:30 AM Commercial/Industrial Open

Environmental Catalogs: Selling from Lifestyle, *Stephen C. Best, M.Photog.Cr., XXCELL Studios Inc.*, Atlanta, GA. Learn new lighting techniques that enhance catalog product shots, discover some "tricks of the trade," and explore catalog production.

Architectural Photography, *Rick L. Alexander, M.Photog.Cr., Rick Alexander & Associates Inc., Charlotte, NC.* Learn fundamentals of architectural photography, including advantageous times for photographing interiors and exteriors, lighting, and lens, exposure and film format selection.

Combining Photography and Computer Graphics, *J.W. Burkey, Burkey Studios, Dallas, TX.* Learn about necessary hardware and explore computer technology which corrects, combines, and manipulates photographs.

Photographing Man with His Machines, *Carmen Schettino, M.Photog.Cr., Photography by Carmen Schettino, Sarasota, FL.* Develop better lighting and technical savvy for location shoots as this 30-year photography veteran transforms ordinary photographs into more attention-grabbing images.

Tips and Tricks for Location Assignments, *Tom Campbell, Cr.Photog., Campbell & Associates Inc., Moorpark, CA.* Gather tips on lighting, filtration, camera angles, handling film, working with models, equipment failures, packing equipment, supervising assistants, and discover small, inexpensive gadgets that work quickly and effectively on location.

Lighting and Setup Techniques for the High-Tech Field, *Alphonse Micciche, M.Photog., CPP, Samuel's Studio Inc., Maynard, MA.* Through step-by-step slide demonstration, evaluate various methods for setting up high-tech products to produce high-quality images, and proper lighting for different types of products.

Preparing AV Slides: Teaching Old Dogs New Tricks and New Dogs Old Tricks, *William F. Davis, Brookwood Medical Center, Birmingham, AL.* Learn to prepare slides for audiovisual presentations using both old and new photographic techniques and special effects, emphasizing slide copying techniques, various films, and computer graphic slides.

Portable Sweep for Small-Product Photography, *Russell N. Brett, M.Photog.Cr., Daniel P. Duffy Associates, Worcester, MA.* Learn how to make a portable background for small-product photography, with a system that holds a variety of materials, on location.

Technical Photography: Wide-Angle to Atomic Level, *Richard Flutie, Digital Equipment Corporation, Northboro, MA.* Learn more about micro and macro op-

tical photography, the transmission and scanning of electron microscopy for high-tech application, and how photographic and analytical equipment solved high-tech problems at Digital Equipment Corporation.

1 PM—2:30 PM Video for the Legal Profession, *Don Patterson, Cr.Photog., CPP, Metro Civil Evidence, Camp Springs, MD.* Discern uses for electronic imaging in the legal field, including video depositions. Determine what type of equipment to purchase, and become better acquainted with attorney needs.

Back to Large-Format Black-and-White Portraits and Landscapes, *Jack Holowitz, M.Photog.Cr., Holowitz Photography, Springfield, MA.* Learn about a zone system for exposing and developing black-and-white film, creative lighting practices, and mounting and framing techniques for fine-art presentations of finished products.

3 PM—4:30 PM Executive Portraiture on Location, *Van Frazier, M.Photog.Cr., CPP, Pam Frazier, Cr.Photog., CPP; Portraits by Homer & Van, Las Vegas, NV.* Learn the how-tos of location executive portraiture—how to find and sell the executive market, select descriptive locations, light for dramatic effect, and effectively use equipment, films, and filters.

3:30 PM—5 PM Commercial Photography: The Large and Small of It, *Barry Finlay, M.Photog.Cr., Charles Finlay, M.Photog. Cr., CPP; Gerald's Studio/Camera Shop Inc., Ashland, OH.* Compare techniques necessary for photographing large objects and small items, both on location and in the studio, and learn how to photograph tabletop products with minimum equipment, construction, and lighting.

Medical Biological/Gross Specimen, *Keith Bullis.* Program description to follow.

5:30 PM—7 PM All-Convention Program

People Photography, *Gary Bernstein, Gary Bernstein Productions, Culver City, CA.* Internationally acclaimed advertising illustrator and celebrity photographer Gary Bernstein shares his favorite images produced over the past 20 years, featuring photographs of top political figures and television and movie stars, including Ronald and Nancy Reagan, Johnny Carson, Elizabeth Taylor, Joan Collins, Rock Hudson, Natalie Wood, and many others. Bernstein's fashion layouts and commercial photographs have appeared in every major magazine, including *Vogue, Gentlemen's Quarterly,* and *Playboy.* His commercial client list ranges from Revlon and ABC Television to Ford and Bill Blass. Author of several photography books and educational videotapes, he is a columnist for *Professional Photographer* magazine.

All-Convention 'Old Nevada' Safari

Bonnie Springs Old Nevada, a scenic, old Western trading post town 30 minutes outside of Las Vegas, is the site of the All-Convention Safari. These hands-on photographic excursions require preregistration and an additional fee. You must register for the convention to attend these safari programs which begin early morning on July 23rd. Registration is on a first-come, first-served basis. See page 53 to register for these safari workshops. Use the number preceding the workshop title when you register.

S-1 Natural Light, Naturally, *Jerry Pokorny, M.Photog.Cr., CPP, J.L. Pokorny Photography, Drexel Hill, PA.* Learn to control natural light easily and effectively.

S-2 Designing Family Portraits for Larger Prints and Larger Orders, *Don Byrne, M.Photog.Cr., CPP, Byrne Photography, Kankakee, IL.* Discover what to do before, during, and after a family portrait shoot to ensure better sales.

S-3 No Frustration on Location, *Patty Geist, M.Photog., Jensen Photography, Kearney, NE.* Simplify location portraiture with background, lighting, and composition.

S-4 Photographing Children and Loving It, *Lori Rose, M.Photog., Lori Rose Photography, Campbell, CA.* Master skills that help with child photography and create more favorable portraits.

S-5 One-Light Photography on Location, *Steve Abbott, M.Photog., Abbott Studio, York, NE.* Successfully mix natural and available tungsten light with one portable strobe using umbrellas and bounce lights.

S-6 Love Portraits on Location, *Stephen Rudd, M.Photog., Adam & Eve Photographers, Toronto, Ontario, Canada.* Develop marketing and technical skills that increase sales to dating, engaged, or married couples.

S-7 On-Location Seniors: Emphasis on Color Harmony and Design, *Cindy Hoffman, M.Photog., CPP, Mac McGoon Studio and Video Inc., Hastings, MN.* Seek out exciting design and color combination on location with high school seniors.

S-8 Mastering the Art of Environmental Portraiture, *Sam Young, M.Photog. Cr., Sam Young Studios, Sacramento, CA.* Absorb technical information for correct lighting, perspectives, and filters in environmental settings.

S-9 Using Available Light for Glamour Portraits on Location, *Helen T. Boursier, CPP, Boursier Photography, Falmouth, MA.* Find and use available light on location to create glamorous and romantic portraits of women.

S-10 Interpretations by Don Blair, *Don Blair, M.Photog.Cr., CPP, Don Blair Portraits, Murray, UT.* Create unique studio and environmental portraiture with tips from this celebrated photography veteran.

S-11 Little Kids, Big Profits, *Emile Navarre, Emile Navarre Photography, Mendeville, LA.* Increase child photography profits with exciting marketing and technical ideas.

Sunday, July 22

9 AM—10:45 AM Opening Ceremony

Capture a Smile. Sponsored by Eastman Kodak, this breathtaking 10-minute, 12-projector multi-image slide program takes viewers through the life cycle, from newborns to teens to adults, and through the stages of life and relationships. The program, regularly featured at Walt Disney World EPCOT Center, recently received the Gold Award from the Association for Multi-Images.

NASA Program. Learn more about the NASA program—and how it applies photography in space—in this informative session presented by a NASA astronaut.

10:45 AM—11 AM Ribbon-Cutting Ceremony. Immediately following the Eastman Kodak and NASA programs, stay on hand for the ribbon-cutting ceremony, officially opening the PP of A trade show. Trade show hours are 11 AM to 6 PM, Sunday, Monday, and Tuesday.

11 AM—6 PM Trade Show

1 PM—2:30 PM Using the Right Light on Location, *Frank "Buck" Miller, Buck Miller Photography, Milwaukee, WI.* Find out how to use a maximum of two lights on location, with proper filters and a tripod to solve any location problem, and the "no down time" procedure. (Program continues 3 PM–4:30 PM.)

2 PM—3:30 PM A Damaged Photograph—What to Do, *Grant Bernhardt Romer, International Museum of Photography, George Eastman House, Rochester, NY.* Discuss the most common photographic restoration problems and proper approaches for dealing with deteriorating or damaged originals. Also attain informative help and service sources.

2:30 PM—4 PM Bar and Bat Mitzvah Protocol...Even for Non-Jewish Photographers, *Tom Krieger, M.Photog.Cr., CPP, Studio One Photography, Omaha, NE.* Determine the who, what, when, where, why, and how of photographing bar and bat mitzvahs successfully.

A New Spirit in Contemporary Senior Photography, *Ralph Romaguera, M. Photog.Cr., CPP, Ralph Romaguera Photography, La Place, LA.* Become acquainted with the latest trends in high school senior photography, from creative posing to new fashions. Plus, learn marketing tips that attract new customers and increase sales.

Electronic Visions, *Barbara Haley, Corporate Media Concepts, Dallas, TX.* Make the transition to moving images by understanding the uses of video in business and industry and learn how to determine client and audience needs.

3 PM—4:30 PM Using the Right Light on Location, *Frank "Buck" Miller, Buck Miller Photography, Milwaukee, WI.* Program



All-Convention speaker Gary Bernstein presents impressive celebrity images.



Dr. Phillip Butler shares POW survival tactics during his All-Convention program.

continued from 1 PM—2:30 PM session.

4 PM—5:30 PM What It Takes to Be a Videot. *Cecil Smith, Consulting Engineer, Richardson, TX.* Establish a checklist of video and audio hardware required to achieve high-quality television picture and sound. Learn who needs what, when, and why.

7 PM—8:30 PM All-Convention Program

Tragedy to Triumph. *Phillip Butler, Ph.D., Monterey, CA.* Dr. Phillip Butler experienced tragedy as a prisoner of war in Vietnam for eight years. More importantly, he survived to tell how he and other POWs turned their experience into triumph. In actuality, humor and optimism were essential for their survival. Dr. Butler relates his exciting and harrowing experiences, laced with numerous examples of POW humor and optimism. This positive, uplifting speaker brings you his secrets for success in life and helps audience members realize their potential.

10 PM—12:30 AM President's Party/Parade of Stars. Introduce yourself to the 1990 PP of A President, Warren E. Motts, and his wife, Daisy, at this festive celebration held in their honor.

Monday, July 23

5:30 AM—8:45 AM All Convention Safari (see box)

8 AM—9 AM Print Exhibition

9 AM—10:30 AM An Australian's View of Print Enhancement and Restoration. *Sally Cowell, Sally Cowell Photographic Retouch and Restoration, Bomaderry, Australia.* Learn color print enhancement, airbrush, hand tinting tips, and how geneology bonds with restoration work. Also view restoration slides with examples of copying accomplished without specialized equipment.

Weddings: Style and Design. *Don Emmerich, M.Photog.Cr., Emmerich Photography & Camera 5 Inc., Denver, CO. Professional Photographer* technical editor shows how to blend portrait business with commercial photography with his own examples, ranging from weddings to simplistic every day assignments, including marketing, promotions, and pricing practices.

Electronic Flash Principles and Action Applications. *Andrew Davidhazy, Rochester Institute of Technology, Rochester, NY.* Master a better understanding of the limiting factors in electronic flash operation and design and how to approach high-speed photography with more control.

Creating Portraits that Tell a Meaningful Story. *Dennis Cloutier, M.Photog.Cr., CPP, Studio One, Southbridge, MA.* Consultations can originate ideas that tell a true-life story of your subject. In this seminar, you'll research the fine art of consultation, as well as how to select props, clothing, and location.

Space Photography: A Unique View of the Third Planet. *Richard W. Underwood, Space Panoramas, Houston, TX.* Learn the value of space photography. The large-format photos presented in this program show the effects society has had on the earth in the past 30 years, and how they can help save it.

10:45 AM—12:15 PM Marketing Panel

Moderator: Victoria Mal, Cr.Photog., Art Leather Manufacturing Company, New York, NY. Panelists: Ann Monteith, M. Photog.Cr., Monteith's Countryhouse Studio, Annville, PA; Gary Allen Strain, M. Photog.Cr., CPP, Gary Strain Photography, Conway, AR; Monte Zucker, M.Photog. Cr., CPP, Monte Studio Ltd., Silver Spring, MD; Donna Reinbold and Terry Reinbold, M.Photog.Cr., The Reinbold Gallery, Anaheim, CA; Charles Plant, Americus, GA, and Evelyn Lageman, Cr.Photog., St. Louis, MO. By popular demand, this lively round-table discusses marketing, sales, and business topics, answers questions, and shares successful promotion ideas.

Managing In-House Creative Departments. *Helen Ciallella, Orlando Regional Medical Center, Orlando, FL.* Determine how to justify department responsibilities, acquire an effective staff/department reporting system, and learn about internal support systems and project documentation for corporations.

Creating Your Own Destiny. *Selina Oppenheim, West Roxbury, MA.* Learn how to identify and define visual integrity, target and research potential clients, create a distinctive portfolio, and commit to a well-balanced advertising program.

Weddings...Making Money and Having Fun. *Doug Box, Cr.Photog., CPP, and Donna Box; Doug Box Photography, Brenham, TX.* Learn the Boxes' techniques for systemizing, organizing, and scheduling time. Also, discover how to use impulse packaging for greater profits and lower lab costs.

Electronic Retouching. *Murphy Gurganus, Southeastern Sight & Sound, Raleigh, NC.* Observe electronic retouching corrections that enhance moles, blemishes, shape and color of eyes, catch lights, cosmetic changes, jewelry additions, clothing color, and background changes.

10:45 AM—12:15 PM Harrow Photolabs: How to Run a Photo Business. *John Rose, Harrow Photolabs, Harrow, Middlesex, England.* Understand the operations of this top-rated European photo lab. Learn to use creative photography to make subjects into exciting images, and gain insight into the future of professional imagemaking.

11 AM—6 PM Trade Show

1:30 AM—2 PM Theatre-in-the-Round—Engagement Love Story. *Kent Smith, M. Photog.Cr., Kent Smith Photography, Pickerington, OH.* Discover how to increase sales through dramatic posing, controlling light, and composition. Also learn how to work with couples for successful environmental portraits.

3 PM—3:30 PM Impact Through Photography. *Morris Grover, M.Photog.Cr., CPP, Grover Photography, Salt Lake City, UT.* Learn how to make an impact with photography by using effective methods for selling yourself and your images more effectively.

7 PM—8:30 PM PEC Print Critique. *Duncan MacNab, M.Photog.Cr., MacNab Enterprises, Boseman, MT.* Duncan MacNab moderates a panel of 1990 print jurors, demonstrating how cropping, composition, and printing produces higher scores in the PP of A annual print competition.

7 PM—10 PM Wedding Extravaganza

Attend a mock wedding, complete with bridal party, ceremony, and reception; study how John and Mary Beavers, Monte Zucker, and David Ziser capture the day's events—followed by discussion period. Charge: $20. Advance registration.

8 PM—MIDNIGHT ASP Banquet. American Society of Photographers hosts a gala affair of dining and entertainment. Preregistration and additional fee required.

10:30 PM—MIDNIGHT Winona Alumni Reception. Visit with fellow Winona alumni, compare notes accomplishments and renew old acquaintances at this gathering.

Tuesday, July 24

8 AM—9 PM Print Exhibition

9 AM—10:30 AM I've Seen the Light. *Gilbert Cox, Cox Photography, Bishops, Stortford, Hertsfordshire, England.* A portrait and wedding photographer from an English

Early Bird Workshops

Early Bird Workshops are scheduled from 6:30 AM to 8 AM on Sunday, Monday, Tuesday, and Wednesday.

These sessions require preregistration and an additional fee per workshop (fee includes coffee and rolls). Select only one workshop per day. Do not register for a Monday Early Bird Workshop if you are registered for the All-Convention Safari. You must register for the convention to attend these workshops. However, to guarantee the workshop(s) of your choice, we encourage you to register by the June 15 advance registration date. Please indicate on the registration form the numbers corresponding to your workshop selections.

Attendees must arrive promptly at the meeting site before 6:30 AM, as each instructor leaves according to schedule. No refunds or substitutions will be granted for late arrivals. *NOTE: All Early Bird Workshop attendees are encouraged to bring their cameras.*

Sunday, July 22

W-1 Simple Advertising Photography on Location. *Gib Ford Jr., M.Photog.Cr., Gil Ford Photography Inc., Jackson, MS.* Establish simple systems for attaining more advertising work on location.

W-2 Making the Shot Through Composition. *Rich Voorhees, M.Photog.Cr., CPP, Voorhees Studio Inc., Logansport, IN.* Use exciting backgrounds to their full advantage by employing composition and color to balance the photograph.

W-3 Creative Use of Filters. *Xenophon Beake, M.Photog.Cr., Xenophon A. Beake Photographer, Wilbraham, MA.* Explore different lenses and their use.

W-4 Using and Choosing Instant Imaging Products. *Lee Andre, Cr.Photog., Polaroid Corporation, Cambridge, MA.* Discover new instant film and hardware options to achieve first-rate results.

W-5 Solving Industrial Assignments on Location. *Frank Esposito, Cr.Photog., CPP, Norton Company, Worcester, MA.* Add impact and interest to boring industrial assignments with image-enhancing techniques, equipment, and lighting.

W-6 The Magic Sevens of Family Portraiture. *John Hartman, Cr.Photog., CPP, Contemporary Photography, Stevens Point, WI.* Learn seven ways to book, seven posing ideas, and seven sales tips.

W-7 Utilizing Vignette for Portraits with Impact. *Dixie Laval, M.Photog.Cr., Laval Photographic Services, Raytown, MO.* Create high-key vignettes for portrait subjects from people to pets.

W-8 Making Money: The Soft Sell. *Brad Affolder, Cr.Photog., CPP, Terry Affolder, Affolder Photography Inc., Decatur, IN.* Simplify sales with effective studio decor, camera, and presentation.

W-9 Photographing Dogs for Fun and Profit. *Ken Ahlstrom, M.Photog., Harriet Ahlstrom, Daniels Studio of Photography, Hopkins, MN.* Create effective pet portraiture, from marketing to sales.

W-10 Small Bag of Treats for Location Lighting. *Tom Krekow, M.Photog., Studio One Photography, Omaha, NE.* Use small lighting sources for all types of location shoots.

W-11 Photographing Outdoors with Subject and Camera. *Shirley Green, M.Photog.Cr., Apple Hills Country Studio, Binghamton, NY.* Obtain breathtaking images of children, women, families, and men in the great outdoors.

Monday, July 23

W-12 Location Bridal Photography. *Dennis Walston, M.Photog.Cr., CPP, Studio of Impressions, Findlay, OH.* How to find that special place for location photography and tips on traditional three-quarter-length bridal portraits on location.

W-13 Elegant Brides and Grooms. *Dottie Loupe, CPP, Loupe Photography and Video Productions, New Orleans, LA.* Learn to pose brides and grooms from head to toe to achieve portraits that sell.

W-14 That Extra Touch of Profit. *Jim Jernigan, M.Photog.Cr., Jim Jernigan Photography, Ocala, FL.* Add profits to portrait and commercial studios with tips gleaned at this workshop.

W-15 Painting with Light for Dramatic Night Effects. *Don Dickson, M.Photog., Don's Photography Studio, Plainview, TX.* Create a "daylight" illusion while photographing cars, planes, people, and buildings—all at night.

W-16 The Bare Facts About View Cameras. *Frank Kristian, M.Photog.Cr., Kristian Studio Company, Montreal, Quebec, Canada.* Understand the movements of a view camera by applying the Scheimplug Principle.

W-17 Location Lighting for Video. *John C. Walters, Cr.Photog., John Walters & Associates, Amelia, OH.* Learn to use lighting both on and off camera in video situations that range from candid to structured.

Tuesday, July 24

W-18 Including the Groom in your Bridal Studies. *Jim Frieze, M.Photog.Cr., Jim Frieze Photography, Columbus, NE.* Create better pre-wedding bridal portraits with proper posing and arranging...and adding the groom.

W-19 How to Use Window Light When There is None. *Don Berryessa, Cr.Photog., CPP, Don Berryessa Photographic Craftsman, San Jose, CA.* Create an illusion of window light when none is available.

W-20 Financial Success from Wedding Photography...Australian Style. *Michael Warshall, CPP, Michael Warshall Picturemaker, Melbourne, Australia.* Work smarter—not harder—by attracting the right clientele and satisfying their desires.

W-21 Exceptional Photography at an Average Wedding. *Keith Howe, CPP, Photographic Images, North Platte, NE.* Achieve award-winning results under less-than-ideal conditions.

W-22 Controlling Light Naturally in Outdoor Portraiture. *Barry Rankin, M.Photog.Cr., Barry Rankin's Award Winning Portraiture, Saginaw, MI.* Distinguish between good and bad lighting, and learn to improve poor light to a working level.

W-23 Child Photography: Making It Simple, Fast, Profitable, and Fun. *John Blom, M.Photog., John L. Blom Custom Photography Ltd., Corona del Mar, CA.* Create a bag of tricks that increases interaction and achieves great expressions.

W-24 Portraiture: Introduction to Lighting Patterns and Ratios. *Charles Guerrero, Cr.Photog., CPP, Guerrero Photographic Group, Austin, TX.* Differentiate lighting techniques from "raw" light to double diffusion and rations from high to low key.

W-25 Let's Make "Cents" Out of Sales. *Merle Walker, M.Photog.Cr., Merle Walker Photographer, North Kansas City, MO.* Discover ways to increase profits with promotional pieces, personal appearance, larger orders, and additional sales.

W-26 Environmental Engagement Portraits: Seeing Light, Reflecting Feeling. *Betty Huth, M.Photog.Cr., CPP, Betty Huth Photography, San Jose, CA.* Create visually exciting couple portraits using available lighting and evident affection.

W-27 Boudoir Portraiture of the '90s, Bruce Hudson. *Sue Hudson, Hudson's Designer Portrait Images, Renton, WA.* Create innovative, on-site boudoir photos—not just a fad, but a trend that's here to stay!

Wednesday, July 25

W-28 Planning for Profits. *Connie Behnke, Cr.Photog., CMB & Associates, Oak Brook, IL.* Develop a year-round advertising calendar that highlights all seasonal promotions.

W-29 Open your Eyes and See the Light. *David Dale, David Dale Photography, Lincoln, NE.* Make a statement through posing, lighting, exposure control, art, and design.

W-30 Posing and Lighting for Effective Competition Prints. *Mark Allen, M.Photog.Cr., CPP, Mark I Photography, Bay City, MI.* Create impact by using photo design and composition, as well as three-dimensional lighting.

W-31 The Most Rewarding Image... $Family Portraiture$. *Glenn Dreesen, M.Photog.Cr., CPP, Dreesen Photography, Homewood, IL.* Market high-quality family groupings that sell wall portraits.

W-32 Marketing and Selling the Prestige Portrait. *Jim Monteith, M.Photog.Cr., Ann Monteith, M.Photog.Cr., Monteith's Countryhouse Studio, Annville, PA.* Develop a prestige portrait studio by identifying and reaching the market, developing a unique style, and shaping studio image.

W-33 High Impact Senior Photography. *Dan Thornton, M.Photog., CPP, Thornton Photography, Godfrey, IL.* Learn this photographer's innovative techniques for marketing, photographing, and selling to today's high school senior.

W-34 Brides At First Light. *Dick Goodall, M.Photog., Goodall Studios, Treeport, LA.* Learn how to effectively illuminate the bride's face, figure, and dress with outside available light.

market town shares the secrets of his photography business' success.

Matting for Money and Merits, *Gregory Barckholtz, M.Photog.Cr., Portraits by Gregg, Saginaw, MI.* Increase sales and professional image with custom matting techniques in this program. Also learn how matting increases print scores and sales.

Surviving the Wedding Jungle: A Safari to Fun and Profit, *Paul Thompson, M. Photog., The Huntington House, Huntington Beach, CA.* Learn how to organize wedding days and find perfect environmental backgrounds to use a four lighting systems that guarantees beautiful outdoor lighting.

Multiple Exposure and Lighting Techniques, *Bryson Leidich, Bryson Leidich Photography, Harrisburg, PA.* Become acquainted with multiple exposures, mixed lighting, filtration, in-camera masking, and matte-box techniques that quickly solve studio and location exposure and lighting problems.

Industrial and Commercial Video Production, *Steve Graziano, Cr.Photog., Veritech Corporation, East Longmeadow, MA.* Learn how to market and produce high-quality video productions for Fortune 500 clients and the fundamentals of making presentations, distinguishing between video production levels, developing a concept, and producing the final production.

Doing a Little Bit Extra that Brings in a Whole Lot More, *Jon Wolf, CPP, Jon Wolf Photography, Tucson, AZ.* Discover how to make photo sessions fun and exciting.

10:45 AM—12:15 PM Negatives: Micro Retouching and Adding Color to Black-and-White, *Bill Weyenberg, WG Retouching, Green Bay, WI.* Take a closer look at negative retouching through examination of equipment and techniques. Learn the advantages of micro retouching for small detail and how to add color to black-and-white negatives.

The Video Revolution: Stand Up and Fight, *Monte Zucker, M.Photog.Cr., CPP, Clay Blackmore, Monte Studio, Silver Spring, MD.* Simplify wedding video practices with tips from these two experts on booking, selling, shooting, editing, and delivering the final product.

Weddings...From A to Z, *Tom Allen, M.Photog.Cr., Tom Allen Photography Inc., St. Louis, MO.* Through lecture and slide presentation, learn valuable advertising, promotions, sales, posing, and delivery techniques.

Special Portraits, Special People: Photographing Babies, Children, and Parents, *Marion Vance, M.Photog.Cr., CPP, Marion's Studio of Photography, Jackson, MI.* Discover proven child and family portrait techniques through slide presentations, lecture, and demonstration.

Photography at the Franklin Mint, *Bryon Kallend, Franklin Mint, Franklin Center, PA.* Program description to follow.

11 AM—6 PM Trade Show

1:30 PM—2 PM Theatre-in-the-Round—Wedding Photography: Selling and Photographing Complete Coverage, *David Underwood, Karen Underwood; David Underwood Photography, Lilburn, GA.* Absorb ideas that help presell complete wedding coverage and increase sales. Also, learn the basics of posing and lighting effects for sanctuary and church weddings, and how to improve composition.

3 PM—3:30 PM Theatre-in-the-Round—Rock 'n Roll Senior Photography, *Jim Bathurst, M.Photog.Cr., CPP, James Photography Inc., Spearfish, SD.* Understand senior photography clients better by discovering what they really want. Bathurst reveals his highly successful tips for promoting, booking, and photographing high school senior portraits.

7 PM—MIDNIGHT Awards Banquet. The social event of the convention, this black-tie dinner and dance honors 1990 PP of A Degree recipients and distinguished guests. Additional fee required.

Wednesday, July 25

9 AM—10:30 AM Heirloom Bridal Portraits for Increased Sales, *Gerald Schlomer, M.Photog.Cr., Schlomer Photography, Sedalia, MO.* Increase sales by photographing brides on location using basic lighting techniques and proper lenses.

9:30 AM—NOON Specialist Open

Basic and Advanced Techniques for Negative Retouching, *Nancy J. Staresina, CPPS, Star Colour Retouchers, Valparaiso, IN.* Correct photographic imperfections with negative retouching skills, from basic dye retouching to advanced use of micro lenses.

Creating High-Quality Portraits with High-Quality Artwork, *Jane D. Byng, Sp.Photog., Cahill Studio, Rice Lake, WI.* Study direct color correction and enhancement, and witness a demonstration of camouflaging techniques on raw and sprayed prints, using a variety of mediums, with special emphasis on wet dyes.

The Copy and Restoration Market, *Dennis Clayton, Cr.Photog., CPP, Clayton Photography, Madison, WI.* Discover ways to develop a marketing program to promote copy and restoration services, and review the basics of copy and restoration.

Airbrush Techniques Simplified, *Jan Forsythe, Jan Forsythe Invisible Artwork, Dearborn Heights, MI.* Broaden corrective airbrushing skills and review the basic steps for mixing paints, cutting masks, and using timesaving tools.

Enhancing Photographs with Oil, *LaVon Westfall, Sp.Photog., Art Services for the Professional Photographer, Houston, TX.* Discover how oil painting a black-and-white photograph can create an archival work of art.

Retouching E-6 Transparencies, *David Ward, Dave Ward Studio, Rochester, NY.* Review all aspects of retouching transparencies, from bleaching and dying to frisketing and lacquering.

11:45 AM—1 PM PEC Slide Show

Examine the winning wedding album entries from the Photographic Exhibition Competition in slide format. Discover how other wedding photographers assemble their photographic essays and review their techniques.

1 PM—4:30 PM WEDDING SHOOTOUT

1 PM—1:30 PM The Art of Booking and Selling High-Income Weddings, *Gary Jentoft, Grady-Jentoft Photography, Seattle, WA.* Learn professional sales techniques learned to create an enthusiastic buying attitude from wedding clients, and how to develop a professional sales environment and a follow-up system that encourages high-income patronage.

1:35 PM—2:05 PM Client Psychology, *Eric N. Richards, Cr.Photog., CPP, Dawn A. Richards, Cr.Photog.; O'Neil-Richards Studio, Union City, GA.* Understand the customer perspective when selecting a professional photographer, and use this psychology when presenting services.

2:10 PM—2:40 PM Make a Few Gadgets, Save a Few Dollars, *James Pitre, James Pitre Photography, Houma, LA.* Construct special effects filters, vignetters, and other special effects items from everyday, inexpensive supplies and materials.

2:45 PM—3:15 PM Spin-Off Sales from Weddings with Boudoir and Mother-Child Portraiture, *Helen Boursier, CPP, Boursier Photography, Falmouth, MA.* Discover marketing techniques, creative packaging, and sales methods for boudoir photography.

3:20 PM—3:50 PM Creating Wall Decor for Bridal Couples, *Stephen Lagow, M.Photog.Cr., Lagow Portrait Designs, Joplin, MO.* Consider marketing and creating images of a bridal couple that replace or add to a wedding album. Also, learn lighting techniques that enhance wall decor and increase sales.

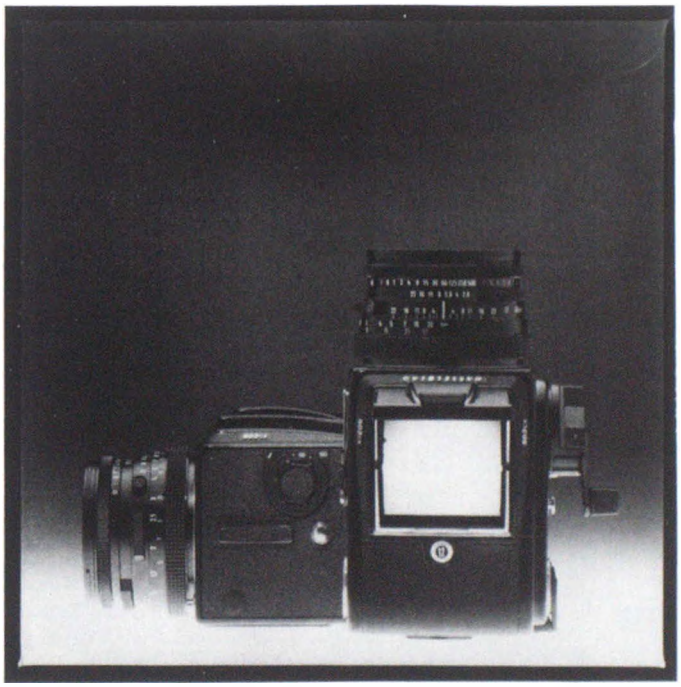
4 PM—4:30 PM Creating a High Profile Through Networking, *Alvin Gee, M. Photog.Cr., Alvin Gee Photography Inc., Houston, TX.* Discover how networking can help photography careers by exhibiting prints in leading bridal salons, using bridal consultants, and creating lasting friendships in the wedding profession.

4:45 PM—6 PM Dallas Party. Kick off the 1991 PP of A Convention Texas-style with fun and festivities for all.

Thursday, July 26

10 AM—4:30 PM Winona Off-Campus Seminar—The Anatomy of a Working Studio, *Dean Collins, M.Photog.Cr., Lemon Grove, CA.* A master of photography offers a six-hour, fact-filled program on successful studio operation. Collins combines graphic examples of stunning photographic imagery with tecnical explanations. Sponsored by the Eastman Kodak Company Professional Photography Division, Hasselblad, and Sinar Bron. All seminar proceeds will be donated to Winona School. Attendance is limited. Additional fee required. To register, contact Winona International School of Professional Photography, 350 North Wolf Road, Mount Prospect, IL 60056; 708-298-6770.

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2000 Std. Head w/15' Cord	84 00
2005 Std. Head w/20' Cord	92 00
2010 Head w/1 stop	132 50
2020 Head w/3 stop	132 50
2030 Bare Tube Head	108 00
2060 18" Soft Head	136 00
2100 Std. Head w/15' Cord	96 00
2105 Std. Head w/20' Cord	100 00
2115 Head w/1 stop	118 00
2120 Head w/3 stop	118 00
2130 Bare Tube Head	136 00
2133 3-way Switch Bare Tube	150 00
2140 3-way Switch Reflector Hd	128 00
2142 Dual Head	204 00
2144 Quad Head	268 00
2160 18" Soft Head	144 00
2004M Mono Lite 200 w/s	212 00
4004M Mono Lite 400 w/s	296 00
120M-S Mono Lite w/slave	160 00
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6101 Carrying Case	140 00
5801 Carrying Case	188 00
2032 8" Reflector w/90 Cvr	24 00
2034 18" Reflector w/100 Cvr	36 00
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30CT4	83 82
32CT3	113 52
32CT4	158 40
36CT3	158 40
36CT4	204 60
45CT3	204 60
45CT3NC	184 70
45CT4	263 23
45CT4NC	236 94
45CT5	283 94
45CT5NC	261 16
60CT3	309 58
60CT3NC	278 62
60CT4	371 58
60CT4NC	334 96
60CT5	412 50
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60CT6	513 16
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P22-CT Outfit-Translucent	51 92
P22-CW Outfit-White	62 32
P22-CS Outfit-Silver	89 72
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120	2 28	2 39
135-24	2 50	2 83
135-36	3 51	3 66
120 PP	11 39	11 97
P3200 TMZ135-36		4 46
Tri-X Film		
TX135-24		2 45
TX135-36		3 42
TX120		2 23
TXP120 PP		12 73
TXP220 PP		24 47
Technical Pan Film 2415		
TP135-36		4 84
Technical Pan Film 8415		
TP120		3 81
Panatomic-X Film		
PX135-24		2 50
PX135-36		3 50
Plus-X Pan Professional Film		
PP120 PP		12 13
PXP220 PP		24 26
Plus-X Pan Film		
PX135-24		2 46
PX135-36		3 45
Kodachrome 25 Professional Film		
PKM135-36		6 71
Kodachrome 40 Professional 5070		
KPA135-36		7 52
Kodachrome 64 Professional Film		
PKR120		4 22
PKR135-36		8 71
Kodachrome 200 Professional Film		
PKL135-36		8 57
Ektachrome 50 Professional Film		
EPY120		3 68
EPY135-36		8 78
Ektachrome Pro Films	EPP64	EPN100
120	3 84	4 04
135-36	8 79	7 46
120 PP	18 38	20 21
	EPD200	EPT1600
120	4 39	4 39
135-36	8 19	8 19
220 PP	21 95	21 95
Ektachrome P800/1600 Pro Film		
EPP135-36		9 49
Ektachrome 100 Plus Film		
EPD120		4 04
EPP135-36		7 46
EPP120 PP		20 21
Ektachrome Film	EC100	ET160
135-24	4 44	5 32
135-36	8 18	9 41
	EDUP	EL400
135-24	5 32	5 31
135-36	9 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	GA200
120	2 87	2 87
135-24	3 06	3 49
135-36	3 90	4 44
Kodacolor Gold 400		
GC135-24		3 89
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 88
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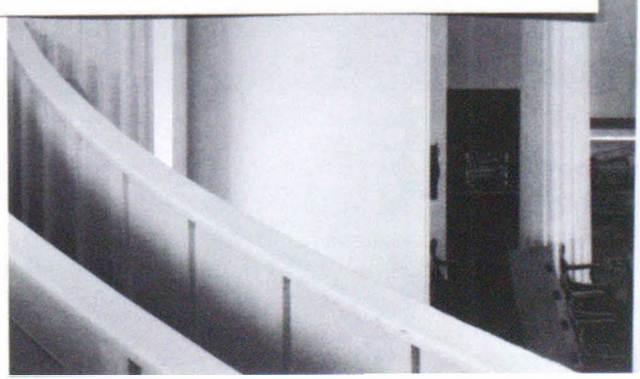
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the best all-around product that meets the client's needs. However, I find that I use Ilford XP1 400 90 percent of the time, and traditional emulsions, the rest of the time," Buchman commented.

The chromogenic black-and-white film's ability to be developed by standard C-41 Process color negative lines was also a plus for Buchman in Charlotte, an area where custom black-and-white pro labs are few. "XP1's ease of processing with C-41 chemicals makes my life a little easier," he said.

Ilford offered a practical solution for photographers without ready access to black-and-white pro labs by introducing 35mm Ilford XP1 in 1980. In 1982, the



"House of Representatives, State Capitol, Raleigh, North Carolina," was shot with available window light by Tim Buchman, with a 4x5 Sinar p view camera, and Schneider f/8 90mm Super Angulon lens. Using XP1 400 sheet film, rated at E.I. 100, the exposure was f/32 at 90 seconds.

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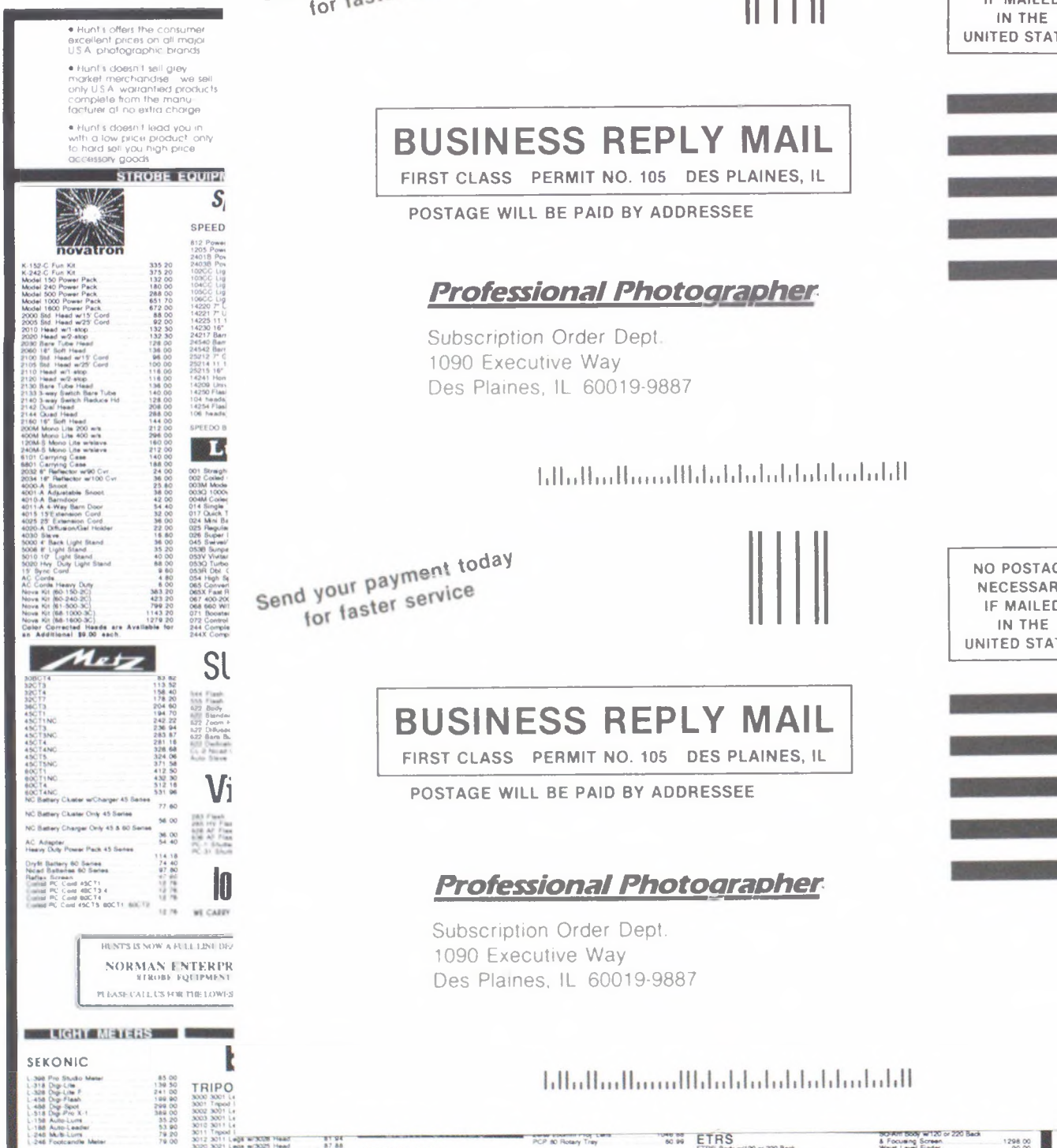
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Architecture preserved on Ilford XP1 400

Chromogenic black-and-white sheet film simplifies exposure problems

By Don Emmerich
M.Photog.Cr.

When the Historic Preservation Foundation of North Carolina selected architectural photographer Tim Buchman to embark on a year-long project to photograph the noteworthy buildings of the state, he selected 4x5 Ilford XP1 400 chromogenic sheet film, rather than traditional silver-halide large-format films.

"The film's special tonal qualities made it perfect for the job," said Buchman, who is an associate at Rick Alexander & Associates, Charlotte, North Carolina. "Because of the demands of architectural photography, I used a Sinar p view camera to take full advantage of swing and tilts for the subjects. Ilford XP1 400 sheet film was selected because of the film's overall softer and flatter contrast, plus its ability to render fine detail."

Buchman sees chromogenic black-and-white films as a useful and welcome alternative to conventional emulsions. "I don't necessarily select this film over a traditional silver-halide film. However, in this assignment, Ilford XP1 400 characteristics fit the requirements better than conventional film since it offered an excellent tonal range for the project."

In this case, the XP1 400 emulsion offered the "look" that was the most attractive for the year-long photographic project. "I don't switch back and forth between films on assignments. I try to select the best all-around product that meets the client's needs. However, I find that I use Ilford XP1 400 90 percent of the time, and traditional emulsions, the rest of the time," Buchman commented.

The chromogenic black-and-white film's ability to be developed by standard C-41 Process color negative lines was also a plus for Buchman in Charlotte, an area where custom black-and-white pro labs are few. "XP1's ease of processing with C-41 chemicals makes my life a little easier," he said.

Ilford offered a practical solution for photographers without ready access to black-and-white pro labs by introducing 35mm Ilford XP1 in 1980. In 1982, the



"House of Representatives, State Capitol, Raleigh, North Carolina," was shot with available window light by Tim Buchman, with a 4x5 Sinar p view camera, and Schneider f/8 90mm Super Angulon lens. Using XP1 400 sheet film, rated at E.I. 100, the exposure was f/32 at 90 seconds.

company produced the XP1 emulsion in 120 roll film, followed by 4x5, 8x10, and 11x14 cut sheet film sizes in 1989. Enthusiasts report that the pancromatic emulsion provides exceptional exposure latitude, fine grain, and smooth transitions between tonal ranges.

Overexposed Ilford XP1 400 still produces fine-grain results; however, the denser negatives require proportionately longer enlarger exposure times. These characteristics are derived from the use of a special DIR chromogenic color-coupler, which assures ultra-fine grain and high acutance. Underexposure by one f/stop produces negatives with an adequate density for quality prints.

Ilford recently introduced a new C-41-compatible XP1 400 film developer designed for optimal processing results with XP1 400 monochrome films, which can also be used for color-negative processing. Unlike silver-halide black-and-white films, photographers need not worry about adjusting development, when using Ilford XP1 400 at exposure ratings ranging from E.I. 100 to 800. By rating the XP1 400 at different exposure indexes, photographers, in effect, adjust the contrast range of the scene. All exposed sheets of film can be processed together at standard development times, without the need for push- or pull-processing.

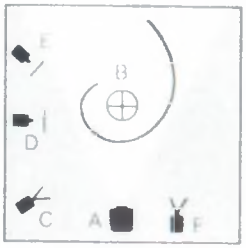
The emulsion's unique exposure latitude also contributed to Buchman's enthusiasm for chromogenic film. "It offers lack of grain, long tonal range, moderate contrast, and the capability of making exposures at various exposure indexes," Buchman explained.

"For example, the film has the ability to accept overexposure and produce greater shadow detail, without proportional overexposure in highlights. This characteristic reduces the possibility of blocking up subtle gradation in highlight areas," he explained.

XP1 400 chromogenic film is not an answer to every black-and-white photographic situation. With flat lighting, delicate, high-key subjects can become soft, and sometimes mushy images. Extreme overexposure with low-key subjects, can also produce blacks that "lack substance," according to Buchman.

The pictorial project will be published this year as *North Carolina Architecture*, a volume illustrated by 420 photographs by Buchman with text by noted architectural historian Catherine W. Bishir. The book was commissioned to mark the 50th anniversary of the Historic Preservation Foundation of North Carolina, an organization dedicated to preserving the antibellum and early 19th Century historic architecture in the state.





"Cool More," by Tim Buchman, was made with a 4x5 Sinar p view camera with Schneider f/8 90mm Super Angulon lens, and exposed at f/22 for 45 seconds on Ilford XP1 400 sheet film, rated at E.I. 100 with the tungsten sources. Four 150-watt Lowel ViP Minispots were used as fill illumination. The first minispot with barn doors was set at half power to rim-light stair posts and produce the illusion of window light from left of camera. The second, equipped with diffusion screen, was used as a soft fill for the niche and door. Upper stairway illumination was supplied by the third minispot with diffusion screen, to simulate natural lighting from above. A fourth was bounced off the ceiling, to light the lower wall and provide separation from the stair posts. DIAGRAM: (A) camera; (B) subject (staircase and room); (C) rimlight with barn doors; (D) fill light with diffusion screen; (E) fill light from above with diffusion screen; (F) fill light (bounced off wall).



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.*



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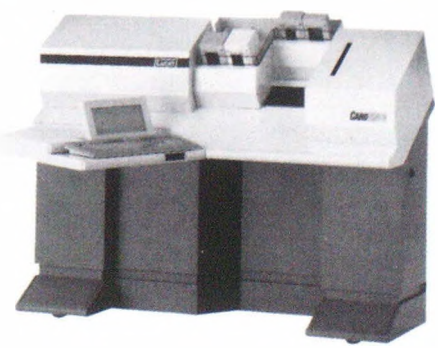
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Roots of glamour photography

Portraits of feminine beauty are as old as daguerreotypes

By Alfred DeBat

The inspiration for this article occurred several months ago when a Los Angeles-based reporter for a leading national financial daily newspaper requested a telephone interview on boudoir photography.

The young woman seemed to ask questions that supported preconceived assumptions strengthening the "hook" in her news story.

"Is it true that boudoir photography is the hottest new national trend in portraiture and it's only two years old? Aren't more and more photographers turning exclusively to boudoir photography?" she prattled.

I told her there are many portrait trends currently in the forefront, describing the growth in environmental portraiture, executive portraiture, decorative wall-size portraiture, as well as glamour portraiture.

She interrupted, "But, I am asking about boudoir portraiture, not glamour portraits."

I explained that boudoir portraiture was only a style or type of glamour photography.

"No it isn't," the young expert replied. "Well," I asked, "what do you think boudoir photography is?"

"Boudoir photography has women in garter belts, and glamour photographs are from the neck up," she confidently answered.

"That may be true in Hollywood, but not in Peoria," I quipped. "Let's get this straight. Boudoir is glamour photography and the art isn't new; it's been around almost as long as photography itself. What do you call the glamour shots of Rita Hayworth in the '50s and pinups of Betty Grable in World War II?" I asked.

"Who?" the intrepid reporter asked. "Can you spell 'Rita Hayworth' and 'Betty Grable'? Is that World War I or II?

By now, I realized I was dealing with a cultural idiot, who not only didn't know anything about photographic trends, but seemed to have no point of historical reference for the past 50 years.

The interview was quickly terminated and I reflected: What were the roots of glamour photography? Like so many of the photographic art forms, glamour photography has its roots in fine art painting. Most photographers in the 1880s and '90s thought of themselves as artists. And, many were, indeed, accepted as fine art painters as well as blossoming photographers.



The early 1940s heyday of pinup photography was epitomized by this classic World War II photo of motion picture star Betty Grable.

In the style of a modern-day boudoir portrait, this 1950s vintage publicity photograph depicts Ava Gardner in a movie costume, right.

1840-1880

In 1840, less than a year after Louis Daguerre's invention of a practical method of photography, glamour "portraits" and even figure studies were commonly displayed and sold in the earliest photo exhibitions in France.[1] It was only a short trip from a painter's model to photographer's model in a Paris that was the world's art center. Even at that early date actresses were the center of popular attention and a fine, early example of glamour photography is a portrait of Sarah Bernhardt made in 1865 by French pioneer image-maker Nadar.[2]

Though American photographers of the period were less daring in their approach to glamour photography by the late 1870s and '80s, there were many exceptions—particularly when the subjects were stage personalities and dancers.

Decades before World War II, Amer-





Famous for her peek-a-boo hairstyle, Veronica Lake's glamour portrait is typical of the late '40s.

ican soldiers took pinup portraits to the trenches. Civil War doughboys could order pinup photos for 50 cents each from mail order ads that offered "Photographs, Rich, Rare, and Racy". Both Johnny Reb and Billy Yank tucked photos of 1860s "glamour" girls decked out in white theatrical tights into their knapsacks.[3]

1890-1914

By the turn of the century American photographers were well into "glamour" photography. In 1893, portraits of Little Egypt, the dancing sensation at Chicago's Columbian Exposition, were instant collectors' items on the World's Fair Midway.[4] By 1899, New York's *Broadway Magazine* was publishing glamour photographs of the day's stage beauties, including a center spread on "New York Society Dancer, Isadora Duncan".[5]

However, mainstream American made-for-customers portraits continued in photographic traditions set in the late 1800s—realistic depictions of subjects with serious expressions.

There was a continuous flow of work created by many leading photographers for themselves—from Alfred Stieglitz to Robert Demachy—that idealized feminine beauty. Although these images could be considered glamour portraits by many, they were really art studies which were published, displayed, and exhibited as the photographers' creative work.

When a new romanticism arose in the first decades of the 1900s, it soon injected a dreamy softness into portraiture and the art soon drifted away from the steely realism of the earlier daguerreotypes. With soft-focus lenses, indistinct gum-bichromate prints, and photographers seeking "atmospheric" visions, photography took an impressionistic turn that, while not glamorous in itself, used many of the same technical tools employed by later glamour photographers.

1917-1920s

Perhaps the greatest single impact on America's definition of glamour was made by the motion-picture industry. Hollywood's vision of beauty was embraced by the American psyché.

The styles of glamour changed dramatically during this period; they ranged from America's Sweetheart, Mary Pickford—an idealized version of a rural American curly-locked, virginal beauty—in 1914 to slinky, bleached-blonde Jean Harlow in 1929. These two extremes perhaps reflected the loss of America's innocence between pre- and post-World War I. Before 1917 the national spirit was one of idealism and boundless expansionism, where Teddy Roosevelt-style bully daring-do, plus good old American hard work and know-how made no problem too great.

America became disillusioned with many traditional values as veterans returned from the terrible carnage of World War I to find the country in a series of sociological upheavals—universal suffrage, the Volstead Act, organized crime, the Stock Market Crash, government indecision, and economic malaise.

The shift in the nation's perception of glamour was catalogued by popular screen magazines, such as *Photoplay*, which published its first issue as early as 1910. On its pages one finds Tallulah, the 16-year-old daughter of Alabama Congressman Wm. B. Bankhead, posing in her 1917 finery, and 1920s flapper Clara Bow's pouting face. By the 1930s, a recognizable style of Hollywood glamour photography evolved and actresses from Anna May Wong to Jeanette MacDonald appeared in *Photoplay* poses that many today would still call "sexy".[6]

1930s-1940s

With the reckless Roaring '20s ended, lifestyles became somewhat restrained in 1930s America. Although now a more

mature nation, movies still set a concept of stylish fashion for many affluent Americans. Perhaps, the general public's retreat into 1930s movie houses was also a psychic antidote to distract them—if for only a few hours—from the enormities of the problems they faced during the Great Depression.

Magazines, such as trendy *Vanity Fair*[7] and *Vogue*[8], published glamour portraits of both male and female celebrities representing a lifestyle to which many hometown Americans could only secretly aspire. One could see a portrait of youthful Billie Burke (Ziegfeld Follies chorine and wife of Florenz Ziegfeld—nearly 20 years before she became "Glinda, the Good Witch of the North" in *The Wizard of Oz*) by Alfred Cheney Johnson in 1920, and a breathtaking study of Gloria Swanson by Edward Steichen in 1931, and a sultry portrait of Jean Harlow by George Hurrell in 1935—each demonstrating the changing tastes in glamour on *Vanity Fair*'s pages.

Hollywood photographers like Hurrell, Horst, Clarence Sinclair Bull, Don English, Laszlo Willinger, and Robert W. Coburn turned studio glamour portraits of the 1930s and '40s into cultural icons that defined "beauty" for more than two decades.

Once again the movies offered a visual guidepost for American masses. It was a period when a dapper William Powell and stunning Myrna Loy wisecracked their way through Thin Man mystery-comedies or satin-gowned Carol Lombard put sartorially splendid John Barrymore in his place in *20th Century Limited*. These and other actors cavorted across the silver screen wearing chic costumes and appearing on beautifully decorated Hollywood-created sets.

However, glamour photography for the non-celebrity was not generally available. Portraits of the period tended to be pleasant, undramatic characterizations of subjects, rather than the dazzling, well-styled images that Americans saw in popular magazines and on movie screens.

1940s-1950s

Perhaps the 1940's greatest contribution to glamour photography was the ubiquitous pinup photos carried into battle by World War II servicemen. Epitomized by the classic over-the-shoulder glance of movie star Betty Grable, who posed in a one-piece bathing suit (legend has it that she was photographed from the rear because she was pregnant at the time), pinup photographs were everywhere.

These pictures symbolized America's home front to boys serving in the four corners of the world. In addition, celebrity and movie star pinups were published in nearly all publications from the military's *Yank* magazine to *Collier's*, *Liberty*, and *Saturday Evening Post* weeklies.

The effect was to bring instantaneous respectability to pinup photography and a stream of amateur snapshots from girl friends and wives posing in bathing suits and snug sweaters were mailed to lonely servicemen. Certainly the attitudes towards glamour photography by American women changed during World War II, when they felt they could be physically attractive while still working in their wartime "Rosy the Riveter" roles.

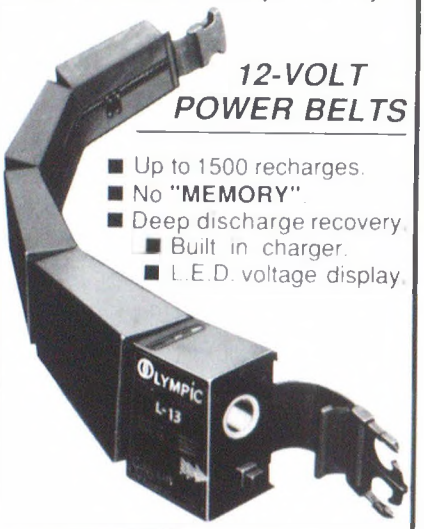
The studio publicity departments continued to churn out glamour images for hometown America throughout the '40s and '50s, defining feminine archetypes as played by a svelte Veronica Lake, tough-little-good-girl Ann Sheridan, torrid Rita Hayworth, and provocative Ava Gardner.

During the '60s, glamour and boudoir portraiture emerged as a portrait product made available by a growing number of photographers. Where did it actually start? I'd guess California, where so many style-making national trends have had



In the 1930s, a movie studio portrait of Jean Harlow set a seductive mood as part of her image.

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their origins. How many would-be actresses and models—or for that matter girl friends and wives—would want a portrait "just like a movie star"?

1950s-1960s

Although movie star images generated a concept of American beauty, a new force in glamour photography exploded on the scene in the '50s—the "sophisticated" men's magazine.

Although *Esquire* magazine had published gatefold glamour photographs of movie actresses long before *Playboy*, it was *Playboy* that brought new technical expertise and polish to this category of image-making.

You can disagree with the content of *Playboy* Playmate photography. But, the magazine led the way, under the direction of Photography Editor Vince Tarjiri from 1955-'72, who developed new levels of pictorial perfection by employing squads of makeup and hair stylists, set designers and builders, fashion experts, interior decorators, and assistants to help photographers create tightly directed glamour shootings. The *Playboy* method—not unlike that of a motion picture studio's film-making approach with a commercial photography twist—produced scenes totally "constructed" for the camera's view and employed closely controlled studio lighting, which artificially reproduced exactly the desired appearance—daylight or tungsten—using electronic flash or continuous light sources.

Editor Hugh Hefner's and Tarjiri's attention to photographic technique and image detail set new standards for the art of glamour photography, which few of the magazine's competitors could match.

The impact of these visual forces could not be ignored by the American public. More and more woman discovered that personal glamour photography—whether it was called boudoir or portraiture—was available to them. It appeared in different markets at different times as portrait photographers learned that it was a viable product to add to their list of services.

1970s-Today

The trend continues today, fanned by network TV vehicles such as *Dynasty*, *Dallas*, *Falcon Crest*, and special dramas depicting the lives of the rich and famous that bring a 1990s interpretation of glamour into American homes.

In the past two decades, some photographers found that they could specialize in glamour photography as a full-time career and with this realization they have developed unique portrait studio support staffs—makeup and hair stylists, fashion coordinators, etc.—necessary to create distinctive glamour portraits.

The contemporary revolution in glamour portraiture is not in fresh photographic techniques (in fact, many glamour portrait photographers are returning to black-and-white image-making), but in new marketing efforts.

Glamour portraiture is an accepted part of American cultural heritage and increasing numbers of women commission "glamourized" images of themselves for the men in their lives—usually as intimate gifts.

The actual style of photography depends completely on the subjects' tastes and desires. It can vary from seductive poses in Manhattan's and Los Angeles' urban markets to sedate, discrete images of Bible Belt matrons. Age seems to be no barrier, since women with the confidence of middle age and beyond are among the glamour portrait photographer's strongest clientele.

Today every woman can enjoy the fantasy of a glamour portrait that makes her feel like a movie star.

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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.

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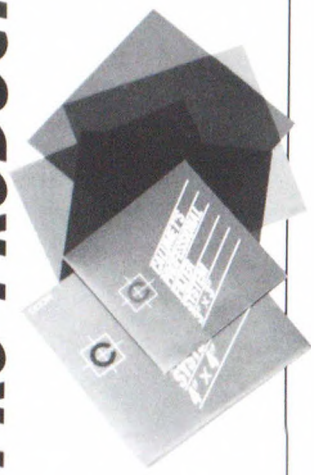
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In the Studio

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

Sell customers on 'great' expectations

Hey, gang—I think we've been wrong about our customers all these years, and I want to run my theory by you for evaluation.

What do clients *really* mean when they call for an appointment and tell you they expect to purchase an 8x10?

For years, many photographers have assumed that when the client mentions an 8x10, they don't want to spend money on a nice wall portrait in the 30-inch or 40-inch size.

I used to feel the same way—but not anymore. In the past decade, I have concluded that the customer is really saying that he wants my best and largest print.

Why don't they talk about 30x40s if they are talking about the top of the line, you ask? Simple—the average person on the street honestly *believes* an 8x10 is getting right up there toward the top.

Most of our customers couldn't tell you the standard sizes of prints past 8x10 if their lives depended on it, because we, as a profession, have never educated the public that they exist.

When did the American consumer last see an advertisement anywhere extolling the virtues of a 30x40 wall print over an 8x10? I've never seen such an ad in my 25 years in photography. The only ads I've seen regarding wall portraits in the 30x40 area comes from a lab to a photographer describing a special during a slow time at the lab. These, of course, are never seen by the public.

So, I believe we are wrong when we criticize the client who calls our studio and talks about 8x10s. Not only are they signaling that they want our very best work—they may actually be using a little psychology on us—thinking that if they tell us right up front that they want our "top of the line," we will work a little harder for them in the sitting.

After all, it would be very poor psychology for them to intentionally insult us prior to the sitting, wouldn't it?

Sometimes, at the very mention of what clients *think* is our best work, the photographer subconsciously fails to do his best if he is convinced that the client only wants an 8x10.

I wonder how many clients leave a studio thinking: "That photographer sure didn't work very hard for me—especially after I told him I wanted a *big* 8x10."

As we give each client the benefit of our educational and motivational sales presentation during proof projection, I hear many of these people exclaim that they were not even aware prints were available in the larger sizes.

I'm convinced that this problem is not the fault of the consumer, but rests squarely on the shoulders of professional photographers who fail to educate and communicate with their clients.

If you went to a restaurant thinking they only served hamburgers, you would never order a steak—and our clients won't order wall portraits if they aren't aware we offer them.

I changed my attitude when I noticed how many of my clients came to the sitting telling me they wanted 8x10s and left with wall portraits.

Now, when customers talk about 8x10s, I interpret that as a positive buying signal. I work very hard for them—and it has really paid off. The majority of my clients purchase wall portraits; they enjoy them much more than 8x10s, and our financial rewards have been dramatic.

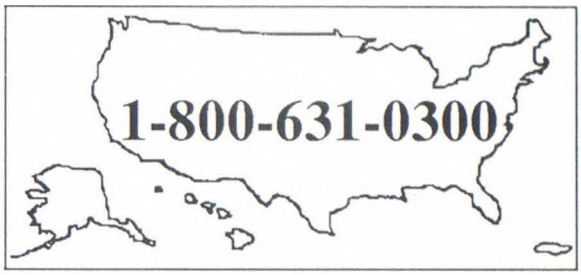
Good decisions require a proper education. When proofs are presented with an educational and motivational sales approach—both the photographer and the client come out winners.

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.

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CK-25-135-24	156	3.79
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CW-125-135-36	234	4.32
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HP5-400-135-20	345	1.64
HP5-400-135-36	348	2.75

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Pro-video-tips

Still video portrait imaging

By John C. Walters
Cr.Photog.

Years ago, as a portrait studio owner, I made the wise decision to respond to the video revolution. Today, I don't regret my video investment, and am in constant awe of continuing changes in video technology. I still operate a portrait studio, and it will always be my first professional love, no matter what new dimension video takes. However, working constantly in both photography and video, I often see the two mediums running in convergent lines.

Some of my articles suggest video applications for "still" photographic services, and I recently discovered the Tamron Fotovix II-X Film Video Processor, that bridges the gap between photography and video by converting color or black-and-white negatives (or positives) to video images. The video image can also be enhanced during the process—by cropping, using the unit's 6X zoom lens; by color correction, using either the color balance joy-stick lever or color saturation dial; by image brightness, through either an automatic gain control or manual iris override and, finally, by negative/positive reversal switch.

This unit fits perfectly into portrait studio operations. Yes, larger images *do* sell larger prints—however, I was never thrilled with opaque projectors. The one I own failed to produce bright images, didn't deliver enough detail, and required a fairly dark room for projection.

When slide preparation from color negatives for previews gained popularity, I much preferred this technique—especially for wedding candids, where the larger number of images allows for adding music to produce a complete story.

Today—right in my studio—I can display images to the client directly from negatives, using a video monitor and the Tamron Fotovix II-X. The video images are bright, have great detail, and don't need a darkened room. Once the film is processed, no other expense is incurred until the order is finalized. A "one-hour" studio would find this method especially fast and cost-effective.



The Tamron Fotovix II-X Film Video Processor, pictured with a Panasonic S-VHS monitor, provides in-studio portrait proof presentations direct from color negatives.

Even if you decide to send a client home with paper proofs, you can still sell with monitor images of the negatives. Presentations can be made using the negatives with the client in the studio, or prerecorded on video cassette. The "prepared video tape approach" also allows for audio dubbing, giving extra emotional appeal, similar to that of "reflection-type" shows.

Have you ever double-shot photographs in a large group to ensure decent expressions and a majority of open eyes? Later, if the negatives were confused, due to small head sizes, it was anyone's guess as to "which one was which?". Now it's easy to tell which photo has the "blinker" in it by visual inspection on a monitor.

Recently, I had a stomach-wrenching experience: A wedding album was picked up by a parent and irate groom late one evening. (Like many photographers, I don't have time to personally look at every photo that goes out the door). On the telephone, I was obviously at a disadvantage about the groom's complaints. When he came in the next day, he pointed out four 8x10s in the album that were slightly out of focus. He said that the proofs were sharp and wanted to know why the enlargements weren't. I placed one of the images in the Fotovix and zoomed in on the faces, sharp. Apparently, the lab printed them slightly out of focus and the negatives were fine. I projected the second one before the couple and again it looked good. They were amazed and apologized for overreacting.

Once an image is generated on the Fotovix II-X, it can be transferred to several different devices:

•Video displayed on a monitor: This method could be used for sales, for an evaluation of negatives prior to printing to reduce cost, or in place of an overhead projector for meetings and seminars. Any color slide can be shown—whether it's a normal 35mm transparency, a computer-generated graphic, or a homemade litho. Again, the room light does not have to be dimmed, making it more convenient for note-taking.

•Video signal to VCR: This method creates video productions from slides or negatives. Adding music after the video image recording, as an audio dub, produces a simple, but cost-effective reflection-type show. For best studio results, use a VCR with flying erase heads to eliminate an-

noying glitches, such as noise bars, to produce a professional "edited" appearance. Images from portrait sittings can be shown and even loaned to clients on a reusable or saleable VHS cassette.

•Video signal to optical disk recorder: This method can be used as a film retrieval system at hospitals, photo libraries, newspaper offices, and real estate brokers. Stock slides can be transferred to produce a library as a means of presentation.

•Video signal to video printer: Hard copies can be made for layout work and cropping guides. A "paper proof," showing suggested enlargement or framing can be produced, then marked up by editors or ad agencies and returned for a production of the real image. With the popularity of facsimilie machines and computer modems, this transfer of rough work copies will most likely be conducted through telephone lines.

Prospects are exciting as the Tamron Fotovix II-X Film Video Processor comes of age: Photo retouchers may soon use this device to check negative retouching before printing; dental offices can now show patients enlarged views of their X rays.

Law enforcement agencies are using video for recording fingerprints, and for preserving crime scenes. A white fingerprint can be created using a vaporized glue effect, and used on objects where fingerprints cannot be "lifted" by conventional techniques. With simple photography, a print can be produced and rendered white. The print can then be enlarged and converted to black, using the negative switch. The print can also be located on the evidence for reference, by widening the field with the zoom lens.

Ready or not—as more and more vocations add video to their operations, professional photographers must also stay "in sync" with this profitable, new technology.

For more information contact Tamron Industries, Inc., Box 388, Port Washington, NY 11050; 516-484-8880.



John C. Walters, Cr.Photog., a frequent contributor to Professional Photographer, *teaches photography part-time at the University of Cincinnati, where he received a Bachelor of Science degree in business and personnel. A long-time photographer and videographer, Walters is past president of Tri-State Professional Photography Association. In 1990, Walters will present two commercial video courses at Winona International School of Professional Photography.*



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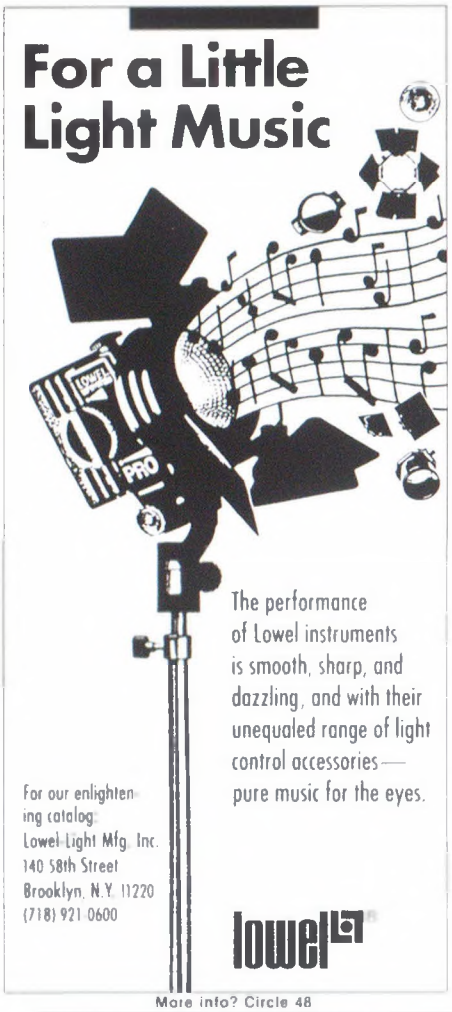


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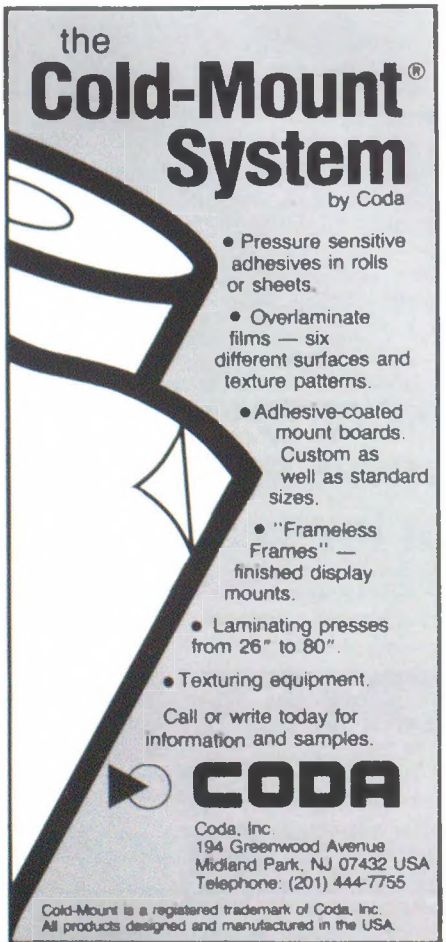
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Practical Pointers

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

Enriching color

Household products, such as WD-40, often become useful in photography. This product—used for lubricating door locks, rust-proofing automobiles, and even removing adhesive labels—creates a glossy appearance and enriches colors on photographs without using water. WD-40 does not evaporate, even in extremely hot temperatures, and leaves a light, protective film on the photograph, giving it the "wet-look". For information, contact WD-40 Company, Box 80607, San Diego, CA 92138; 619-275-1400.

Black-and-white tricks

With the increased popularity of black-and-white photography, many professionals experience a sense of accomplishment by using "long-forgotten" black-and-white photography techniques.

One helpful local developing technique involves placing heated print developer in a 6-inch plastic, stamp-moistening tube. By gently squeezing warm developer through the tube and into the wedge-shaped sponge at the tip of the tube, it is easy to rub developer directly on the print with the sponge tip.

Filling several stamp-moistening tubes with developer and standing them up in a glass of hot water is a simple method for maintaining developer at elevated temperatures.

One way to avoid pin-holes in black-and-white negatives, which cause difficult-to-remove black spots on prints, is to change the black spots to white spots. After facing the emulsion-side of the negative down on a light box, place the point of a large darning needle in the middle of a pinhole and make an indentation in the film by twisting the needle. The secret of this technique is to avoid puncturing the negative. By using a semi-sharp needle, a cone is formed by the displaced film material, so when light strikes this area, it is dispersed, causing a light spot to appear on the print, which is easier to cover than black spots.

Flip-A-Photo stand

My wife, Bonnie, and I always search for convenient ways to display photographs of our grandchildren. Recently, we discovered an ideal product which showcases up to 200 photographs, in a 6.25x7x6-inch "cube". The Flip-A-Photo picture viewing stand, available in gold or silver finish, features clear, soil-resistant, protective photo "windows," and highlights two windows simultaneously. We selected the Model No. 102 stand, which includes a supply of 100 windows which hold 200 3.5x5-inch photographs. On one side of the stand, we attached 50 of these windows, and added a No. 110 refill pack of 50 windows, designed to hold 4x6-inch photographs, on the other side of the stand. The portable Flip-A-Photo picture viewing stand includes a convenient carrying handle, and often stimulates comments from visitors. Now, when someone asks Bonnie if she has photos of our grandchildren, she is prepared with an ample supply.

The Flip-A-Photo stand is also an effective marketing tool. Since each set of windows flip up to reveal two new windows, it is a convenient item for promoting product photographs in one window, accompanied with product descriptions in the other window. This stand is also effective for advertising studio work in doctor and dentist waiting rooms.

Wedding photographers interested in generating new business can fill stands with wedding photos and display them at bridal shops. It can also be used to hold a complete set of wedding proofs of 4x4-inch and 4x5-inch prints in the 4x6-inch windows, plus a printed explanation which briefly describes your approach to the wedding assignment. For information, contact Jack Gabower, president, Flip-A-Photo Corporation, 400 East LaCrosse Street, Mauston, WI 53948; 608-847-2151.

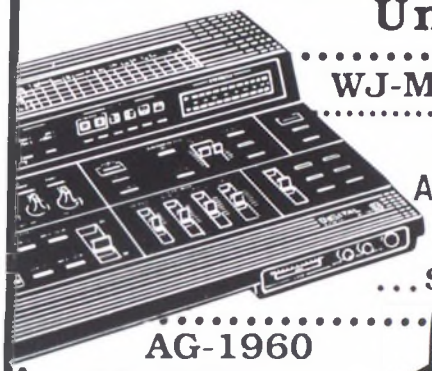
Ross Sanddal, M.Photog.Cr., Hon.M.Photog., has received many awards for his excellence in photography and contributions to the profession, including the coveted Nikon Industrial Photographer of the Year award. Manager of Hughes Tool Company, Houston, for 33 years, he served as PP of A president in 1985.

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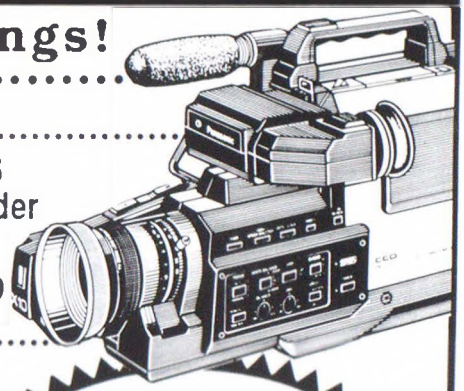
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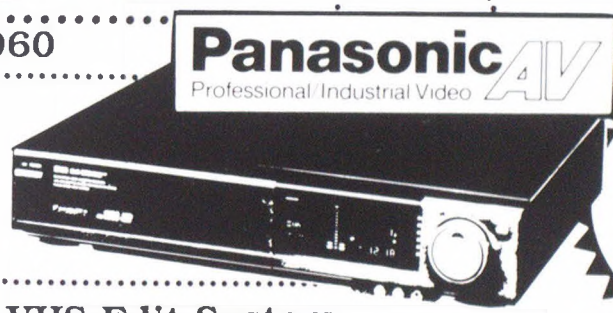
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"Posing and Lighting Couples" $79
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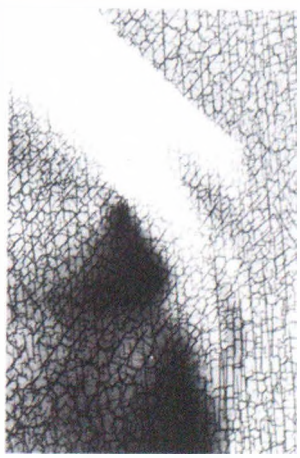
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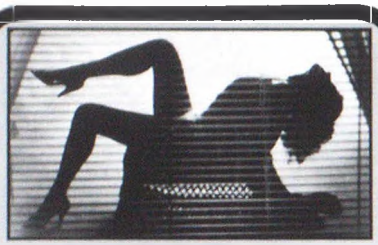
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Video for Mamiya RB/RZ67

Photographers who want to turn their Mamiya RB67s and RZ67s into video cameras can. Kalb Photographic introduced a video adapter for these two cameras, which permits the medium-format SLR camera's optical view to be transmitted to video color monitors. The $3,000 unit allows viewing of a spatially corrected image in a bright and enlarged video format, which permits a preview of the camera image in great detail.

The video accessory does not interfere with the normal picture-taking operation of the cameras; it is attached to the camera body like an accessory finder hood. The video unit also allows photographers to inspect the camera's groundglass viewing screen normally with the flip of a lever.

Kalt reports that the video adapter is a boon to portrait and commercial photographers, who can easily display large-format television screen images of portraiture subjects or commercial tabletop sets to clients and art directors. The NTSC video image can also provide instant "proofs" through various electronic hard-copy color printing devices, or be videotaped by VCRs for later review or study.

The device can be used as a creative tool, enhancing productivity by allowing speedy adjustment of lighting, poses, sets, and props, while photographers view the supersize, live video image during studio setups. The video adapter would also be a great teaching aid for photographers lecturing on photographic lighting and technique. Countless "students" could profit from the instruction with immediate close-up access to through-the-viewfinder results of photo sessions displayed on many monitors placed around classrooms and auditoriums.

The Kalb video adapter consists of a video camera, auto-iris lens, super-bright SLR viewing screen, 20 feet of video and power cable, power module, and cable adapter. The unit will be available for Hasselblad and some large-format cameras later this year. For information contact Kalb Photographic, 584 Northland Boulevard, Cincinnati, OH 45240; 513-825-0880; FAX: 513-742-2775.



Kalb Photographic Video Adapter for Mamiya

Quo vadis Canon?

Canon USA executives offered insights as to company plans for its 35mm SLR line. Rumors had circulated that the manufacturer was contemplating production of only ESO-style autofocus SLRs.

Y. Adachi, director of the Canon camera division, reported that the company will continue selling the pro-oriented, manual-focus Canon F1 and Canon T90 models, which accept Canon FD-mount lenses. The complete line of FD lenses will be available as long as there is a "reasonable market". Current FD lens prices in the U.S. market will remain the same "for sometime". (Recently, a 25 percent price hike for FD lenses occurred in Japan.)

"However, as the stock of less-popular FD lenses—small aperture optics, in particular—is depleted, they will be discontinued," Adachi reported.

The long-awaited FD-to-EOS lens mount converter—permitting the use of FD manual-focus lenses on EOS cameras—is now available from Canon. The $200 adapter is designed for use with FD lenses of focal lengths of 200mm and longer. It produces an increase in image magnification of 1.26 times with an exposure light loss of 2/3 f/stop. This creates the following focal length changes: 200mm to 252mm; 300mm to

378mm; 400mm to 504mm; 500mm to 630mm; 600mm to 756mm, and 800mm to 1,008mm.

Focusing is manual and light metering is accomplished by manually selecting the lens aperture when the camera body is in "stop-down AE" mode. The lens diaphragm will not automatically stop down to working apertures and must be adjusted manually. Canon commented, "It is prohibitively expensive to provide automatic diaphragm control."

Due to internal metering characteristics, EOS 630 and EOS-RT bodies should be equipped with matte-focusing screens when using FD lenses, rather than the bright screen supplied with cameras. When used on EOS 650 and EOS 620, matte-focusing screens should be employed with exposure compensation. The EOS-1 bodies can use the FD/EOS adapter without modification.

A limited supply of the FD/EOS lens mount converter is available directly from Canon Professional Services. For information contact CPS, 1 Canon Plaza, Lake Success, NY 11042; 516-488-6700, extension 3354; FAX 516-354-5117.

Desktop poster factory

Color photographs can be transformed into giant color posters up to 100 feet square using a Macintosh computer, a digital scanner, and a color PostScript printing device.

The poster is created by printing a series of 11x17-inch panels using a QMS ColorScript 100 color printer, or similar unit. A 22x34-inch poster, for example, is produced with four 11x17-inch panels. A 6.4x8.5-foot poster contains 42 11x17-inch sheets. The key to the process is PosterWorks, a $167 software program for poster image management to crop, register, bleed, color correct, page number, and facilitate the assembly of the poster panels.

First, the photograph is digitized, using a device such as the Nikon LS-3500 slide scanner or a Chinon DS-3000 flatbed print scanner, so that the image can be introduced into the Macintosh computer memory. PosterWorks takes over and creates the enlargement, which could also be produced as a single poster sheet on large-format Post Script color printers. For information on PosterWorks contact S.H. Pierce & Company, Suite 323, Building 600, 1 Kendall Square, Cambridge, MA 02139; 617-395-8350.

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albums and mounting

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Art Leather Manufacturing Company, Inc., Elmhurst, NY 11373; 718-699-6300: Art Leather Manufacturing Company, Inc., added the Futura Junior-77 to its wedding album lines. Junior-77 album accepts up to 7x7-inch prints and features the same cover designs, fabrics, and colors as the other Futura album line, which includes Small, (5x5-inch prints), Medium-88, (8x8-inch prints), and Large, (10x10-inch prints).

More info? Circle 200

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Taprell Loomis, 2160 Superior Avenue, Cleveland, OH 44114; 800-782-2160: Available in blue, maroon, and mauve, Suede Video Cassette Boxes dramatically package wedding, bar mitzvah, reunion, and anniversary videos. Made from durable Suedel Luxe material, the boxes are available with a choice of foil titles and other standard inscriptions.

More info? Circle 201

computers

DATA SYSTEM

Kingman Data Systems, 1519 South Minnesota Avenue, Sioux Falls, SD 57105; 605-335-8334: Photography studios with the need for multi-user data terminals can operate as many as 21 terminals off a single Kingman Data System 386 CPU. The new system features architecture using DOS 3.3 that allows terminals to share files and individual records simultaneously. Multi-tasking can also be done at each work station. The Kingman system can also run additional software programs from terminals.

More info? Circle 202

SOFTWARE INVENTORY



Image Innovations, Inc., 7521 Washington Avenue South, Minneapolis, MN 55435; 612-942-7909: Labelbase computer program can catalog 35mm slides, prints, negatives and other images. The system's database inventory capability allows information to be stored and re-

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called by key words, phrases, image numbers, file names, and bar codes. Labelbase works on IBM PC AT/XT or compatible computers and stores up to 50,000 images on a 20Mb hard disk.

More info? Circle 203

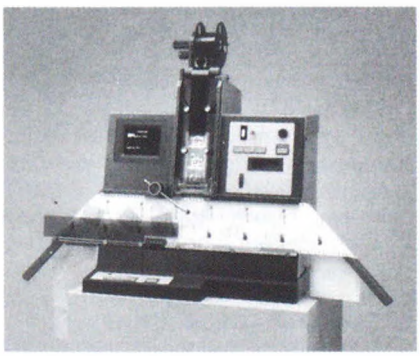
lab equipment

COLOR ANALYZER

Eseco-Speedmaster, No. 1 Eseco Road, Cushing, OK 74023; 918-225-1269: The Spotalizer automatic color analyzing system is designed for production printing using video analyzer control numbers. The unit offers fast spot readings of roll or cut negatives, using a 16X enlarged video image with a rapid X-Y axis movement of the negative carrier. The Spotalizer computer controller provides 48 programs with nine paper compensation curves for each program, over- and under-extended range slope, plus a high-speed data printer to provide negative data identification on continuous paper tape or pressure-sensitive labels.

More info? Circle 204

FILM CUTTER



Bremson Data Systems, Inc., Sales/Marketing Department, 11691 West 85th Street, Lenexa, KS 66214; 913-492-8900: The computer-controlled Accudata Film Cutting Station accurately cuts single or multiple negatives and automatically inserts them into bi-fold, tractor-fed glassines sleeves. By lining-up the cursor between two negatives, the computer determines length of feed needed for a perfect cut. The computer-controlled film cutter handles film sizes from 35mm to 70mm unsleeved, and 35mm to 120 roll film sleeved.

More info? Circle 205

TEMPERATURE REGULATORS

Arkay Corporation, 228 South First Street, Milwaukee, WI 53204; 800-862-7529; 414-276-9196: Four new water temperature control panels, Model Nos. REG-6, REG-7, REG-8, and REG-9, feature a water flow rate of 1 to 7 gallons per minute, dial thermometer, ± 1/2°F accuracy, and two tempered water outlets with garden hose thread which include two high-quality ball valves protected by a vacuum breaker. Model Nos. REG-6 and REG-7 also include a clear polypropylene filter housing. Model Nos. REG-8 and REG-9 include a stainless steel housing, and Model Nos. REG-7 and REG-9 also feature an unbreakable clear polycarbonate water flow gauge.

More info? Circle 206

COLD LIGHT ENLARGING HEAD

Aristo Grid Lamp Products, Inc., 35 Lumber Road, Roslyn, NY 11576; 516-484-6992: Cold light enlarging head features variable contrast control from Grade Nos. 0 to 5 that offers 50 settings over the entire range without using V.C. printing filters. The cold light head has full 4x5 negative coverage, fast, consistent exposures, low power consumption, and can be used with any enlarging timer. The 195-watt unit operates on 120-volt, 60Hz, AC current. The light head features high intensity lamps, GC2B and GC2G, with adjustable thermostat-controlled heater and fits Omega D series enlargers with optional brackets, as well as the Beseler 4x5.

More info? Circle 207

CARDBOARD SLIDE MOUNTS

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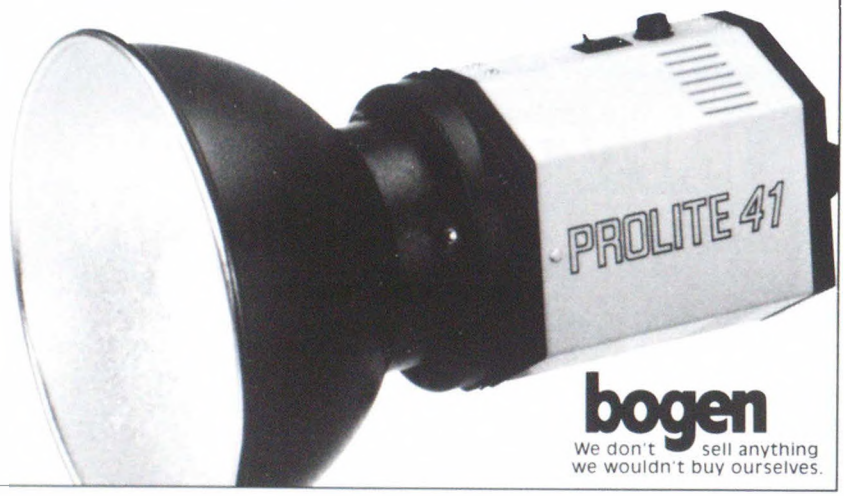
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More info? Circle 208

TRANSPARENCY VIEWER



Just Normlight, Inc., 105 Terry Drive, Newtown, PA 18940; 800-248-5878: The 3-B Bracketed Transparency Viewer features even light distribution over a 13x17-inch viewing area, two brightness levels (3,500 or 5,000 lux), and a built-in use meter which indicates when the unit fluorescent tubes need replacement. The viewer produces a standardized, 5,000°K color temperature light with a constant 98-color-rendering brightness index.

More info? Circle 209

AUTOMATIC ENLARGING SYSTEM

Colenta America Corporation, 347 Evelyn Street, Paramus, NJ 07652; 201-265-5670: The Durst Optimo AC automatic enlarging system offers a wide range of features, including autosizing, autofocus, printing information storage and recall, and a sophisticated analysis system for both color and density. The system produces enlargements up to 30x40 inches from negatives up to 4x5 inches. Equipped with a closed-loop 750-watt light source, the Optimo AC permits magnification reductions.

More info? Circle 210

lenses

ZOOM LENSES

Tamron Industries, Inc., 99 Seaview Boulevard, Box 388, Port Washington, NY 11050-4610; 516-484-8880: New autofocus f/4-5.6 30-90mm AF zoom lenses for Minolta, Nikon, and Pentax AF SLR cameras are compact and lightweight. The AF zoom lenses feature a unique seven-blade diaphragm mechanism that

produces outstanding out-of-focus background effects when shooting. The AF zoom lenses measure 3.1 inches with a diameter of 2.6 inches and 55mm filter size. Macro is available with maximum magnification ratio of 1:4.5 at the 90mm total length.

More info? Circle 211

MACRO-SYMMAR LENSES

Schneider Corporation of America, 400 Crossways Park Drive, Woodbury, NY 11797; 516-496-8500: The Schneider Macro-Symmar lens series provides maximum image quality in close-range studio photography. The eight-element design in f/5.6 120mm Macro-Symmar and f/5.6 180mm Macro-Symmar, is specially corrected for photography at reproduction ratios of 1:1 with an extended range of 1:4 to 4:1. The Macro-Symmar lenses are available in Copal, Compur, or Prontor Professional shutters.

More info? Circle 212

NEW CANON LENS



Canon U.S.A., Inc., One Canon Plaza, Lake Success, NY 11042; 212-527-8800: The Canon large-aperture f/1.8L 200mm FD large aperture telephoto lens employs UD (ultra-low dispersion) glass for high image quality, large maximum aperture, and can produce extremely-blurred backgrounds through depth-of-field control. Designed for use with the Canon FD-mount bodies, including the T90 and F1, the f/1.8L 200mm telephoto lens measures 5.12 inches in diameter by 8.19 inches in length. Close-focusing distance is 8.2 feet. The lens can be used with the FD 1.4X-A or FD 2X-B extenders, converting it to an f/3.5 400mm or f/2.5 280mm telephoto lens, respectively.

More info? Circle 213

lighting and studio

FOCUSING FLASH HEADS

Sinar Bron, Inc., 17 Progress Street, Edison, NJ 08820; 201-754-5800: Two new Broncolor focusing flash heads, the Pulso F2, rated at 1,600 watt-seconds, and the Pulso F4, rated at 3,200 watt-seconds, allow incremental adjustments that can vary from a 60- to 90-degree angle of light. A focusing knob on the side of the flash head moves the flash tube and modeling lamp within the reflector to control light quality and inten-

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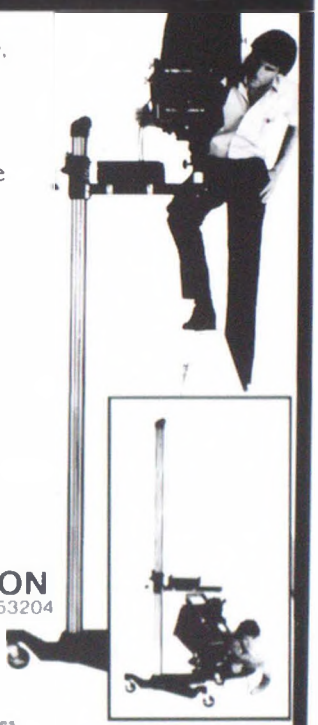
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More info? Circle 214

MONOLIGHTS

Novatron, 8230 Moberly Lane, Box 271066, Dallas, TX 75227; 214-388-4857: New lightweight Model Nos. M120S and M240S MonoLight strobe units with built-in slave triggers, are designed for on-location assignments and allow photographers to build a complete system of fast recycling MonoLights. The 240-watt-second Model No. M240S permits three power settings in one-f/stop increments—low (60 watt-seconds), medium (120 watt-seconds), and high (240 watt-seconds). This three-way power selection is similar to the adjustments on the 120-watt-second Model No. M120S. A 100-watt Tungsram tungsten modeling light is provided with each MonoLight. A modeling light selection switch permits constant, full-power modeling light output at all power settings or the option of the modeling light producing illumination proportional to the flash power selection.

More info? Circle 215

photo accessories

COPYRIGHT SLIDE MOUNT

Pic-Mount Corporation, 1704 South Holladay, Seaside, OR 97138; 800-255-1522: The Photorights Slide Mount, designed to expose copyright imprints produced by the Photorights Copyright system, which automatically prints a copyright protection notice on each frame of exposed film, is made of high-quality paperboard. The slide mount includes a notched area which displays the copyright information.

More info? Circle 216

PROTECTIVE LABELS

ShootingStar Software, Inc., Box 2878, Alameda, CA 94501; 415-769-9767: Special, destructible paper seals are designed to enclose mounted 35mm slides and larger transparencies in standard, transparent acetate covers to guard against unauthorized reproduction or use. The seals display the warning, "Use fee billed if seal is broken". The 1x1/2-inch seals wrap around slide covers and sleeves. Once sealed, the labels make it impossible to remove the transparency without destroying the seal, making image tampering apparent when slides are returned. Available in rolls of 1,000 seals at $39 per roll, plus $3 shipping and handling.

More info? Circle 217

PROJECTOR STAND



Da-Lite Screen Company, Inc., 3100 State Road 15 North, Box 137, Warsaw, IN 46580; 219-267-2649: The redesigned, 9.5-pound Model No. 203 Project-O-Stand features a larger high-impact plastic-molded top, equipped with an inset, non-skid composition rubber mat. The easily assembled molded steel inserts eliminate cross-threading of leg bolts. Legs can be conveniently stored in a captive rubber leg holder. The unit is equipped with a padded carrying handle.

More info? Circle 218

BACKGROUND WALL

Infinity Wall Corporation, 750 State Road 427, Suite 224, Longwood, FL 32750; 407-331-9528: Constructed of high-quality fiberglass, Infinity Wall Sections assemble into a cyclorama, creating the illusion of a seamless backdrop. Constructed of a smooth 3-foot radius which adjoins wall to floor, this easy-to-assemble product is available in a straight, 8-foot length that can be hand-cut to any size.

More info? Circle 219

PROTECTIVE GLASS

Viratec Tru Vue, Inc., 1315 N. North Branch Street, Chicago, IL 60622; 800-621-8339; 312-943-4200: Tru Vue Conservation Series picture framing glass features a thin, rugged coating that protects photographs from ultraviolet light and deters UV fading and damage. The framing glass requires no special cleaning and can be handled and cut like regular glass.

More info? Circle 220

QUICK RELEASE

Karl Heitz, Inc., Box 427, 34-11 62nd Street, Woodside, NY 11377; 718-565-0004: Gitzo Dovetail Quick Release is a triangular-shaped attachment for the Gitzo Model Nos. 5T, 6T, and 8T counterbalanced tripod heads. The 12x6-inch attachment consists of a female mount and

male slide-in plate, and supports cameras up to 100 pounds.

More info? Circle 221

LARGE PHOTO BAG

Phoenix Corporation of America, 112 Mott Street, Oceanside, NY 11572; 516-764-5890: The extra large, water-resistant camera bag, available in black, blue, and gray, features reinforced stitching, three padded outer pockets with convenient Velcro closures, a double-zippered opening with quick-pull straps, film carriers under the flap, removable shoulder strap, strong quick release locks, ten adjustable, removable compartments, rubber feet, and tripod straps. The 41.5-ounce bag is constructed of 1,000-denier Kordra nylon for strong durability.

More info? Circle 222

FILM HOLDER



Bazooby, 6734 Valjean, Suite 2-N, Van Nuys, CA 91406; 818-904-0797: The Bandelero film holder, available in black vinyl, stores up to five 35mm film canisters and can be slipped onto a trouser belt. The holder offers easy film access to cassettes and features a clear vinyl window on top, for quick film identification.

More info? Circle 223

photo materials

DUST GUN CLEANER

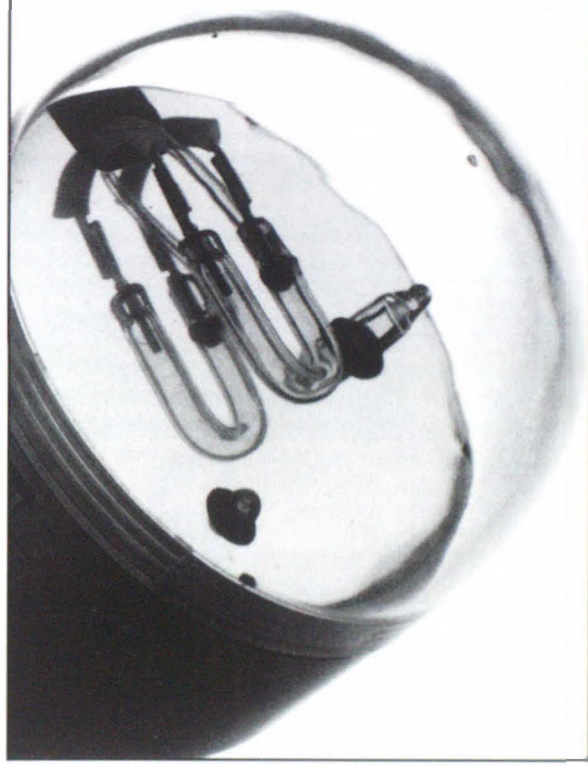
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More info? Circle 224

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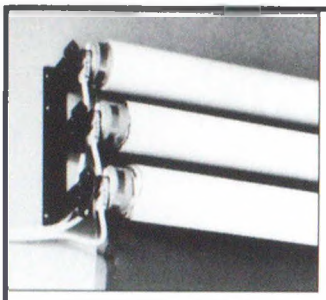
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video

VIDEO MONOPODS

Davis & Sanford Company, Inc., 24 Pleasant Street, Box 1001, New Rochelle, NY 10802; 914-632-1636: Two new Davis & Sanford lightweight video monopods designed for compact camcorders, are offered with different heads. Both monopods have three extension legs which can extend to a maximum of 67.5 inches. In the retracted mode, they fold to a compact 25.5 inches minimum height. Model No. 5000 monopod is available with "fluid effect" head and Model No. 5050 monopod has an F-10 fluid head.

More info? Circle 226

COMPACT VIDEO LIGHT

Aluma-Lite, Inc., 4 Atlanta, Irvine, CA 92720, 714-730-4121: The Aluma-Lite Model AC/DC-T compact video light operates with an AC or DC single-bulb. Equipped with a computer-designed reflector to help eliminate hot spots and provide even illumination, the video light features a tilting head for bounce illumination and four-wing barn doors for directional lighting. When combined with an optional 12-volt, 3-amp battery, this light produces 30 minutes of continuous operation. Included with the AC/DC-T is a 20-foot AC line cord, 10-foot DC coiled cord, 50-watt DC bulb, instructions, and limited warranty.

More info? Circle 227

VIDEO CASSETTE RECORDER

Sony Corporation of America, Corporate Communications Department, 9 West 57th Street, New York, NY 10019; 212-418-9427: The EVV-9000 Hi8 video cassette recorder is designed for docking with the Sony DXC-325 three-chip CCD color video camera for use as a lightweight, high-performance imaging unit for field videography. The single unit camcorder weighs 13 pounds, 4 ounces, uses less than 8.5 watts, and provides more than 70 minutes of continuous operation with one NP-1A battery.

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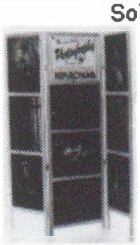
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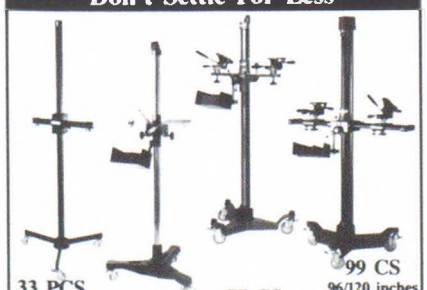
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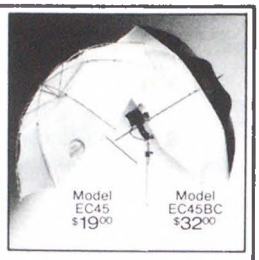
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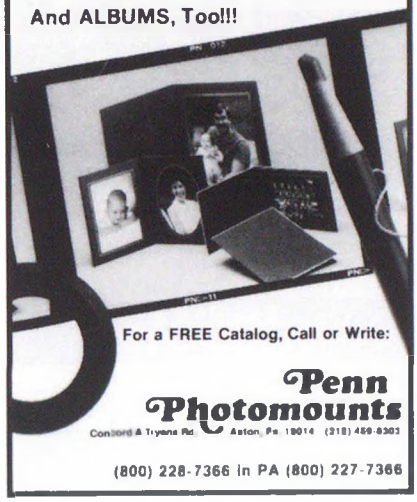
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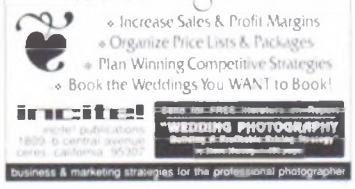
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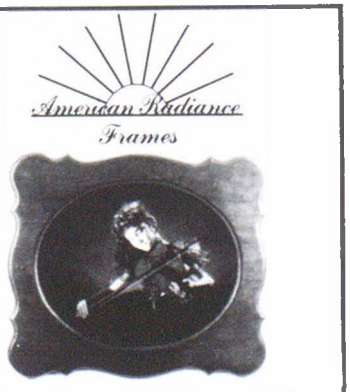
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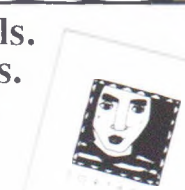
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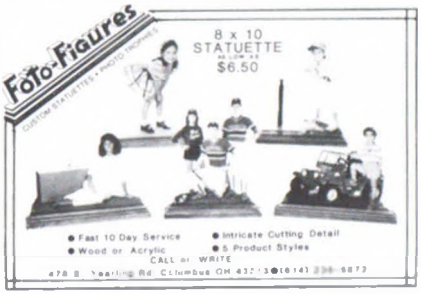
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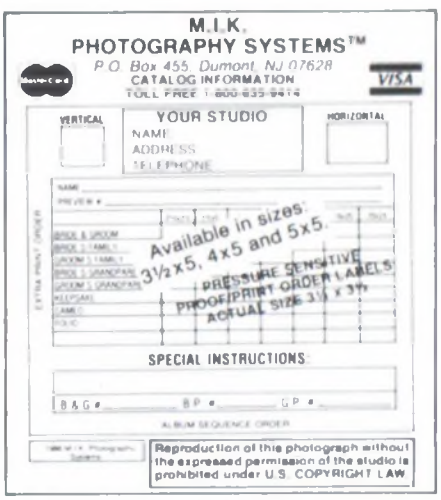
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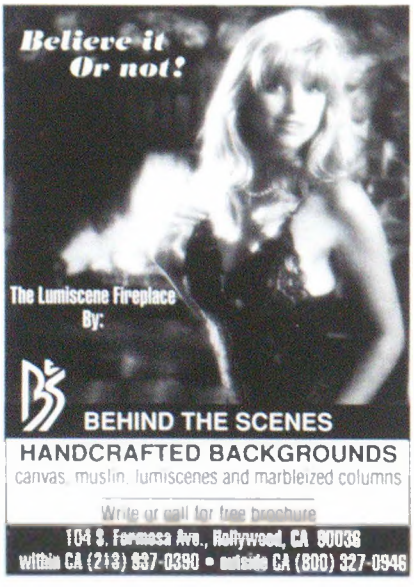
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6	22	38	54	70	86	102	118	134	150	166	182	198	214	230	246	262	278	294	310
7	23	39	55	71	87	103	119	135	151	167	183	199	215	231	247	263	279	295	311
8	24	40	56	72	88	104	120	136	152	168	184	200	216	232	248	264	280	296	312
9	25	41	57	73	89	105	121	137	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 _____
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Photography you are most involved in (circle one only)
A Portrait C Industrial
B Commercial D Other (specify) _____

Annual Gross Volume (circle one only)
1 Under $25,000 3 $50,001-$100,000
2 $25,001-$50,000 4 Over $100,001

Equipment owned, current net value (circle one only)
E Under $10,000 H $35,001-$60,000
F $10,001-$20,000 K Over $60,001
G $20,001-$35,000

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5. PP of A International Convention
6. Directory of Professional Photography
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8. Winona International School of Professional Photography
9. Certification
10. Magazine Subscription
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14. Qualified Studio Program
15. Education Seminars



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