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2 1/4 x 2 3/4 (6x7cm)	4x5	
35mm	3 1/2 x 5	
35mm	4x6	57¢

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A-Roger Benedict, CPP; B-Jeff Moses, CPP;
C-David Mills; D-Roger Benedict, CPP.



It is 1963. In the Dallas County Courthouse a man pulls a revolver from his coat. Behind him, a photographer lifts a camera and fires.

It is 1970. A photographer crouches beside a door gunner as a sound, like stones hitting metal, opens pockets of light in the floor of their helicopter.

It is 1991. A Humvee crosses the border and disappears into a cloud of

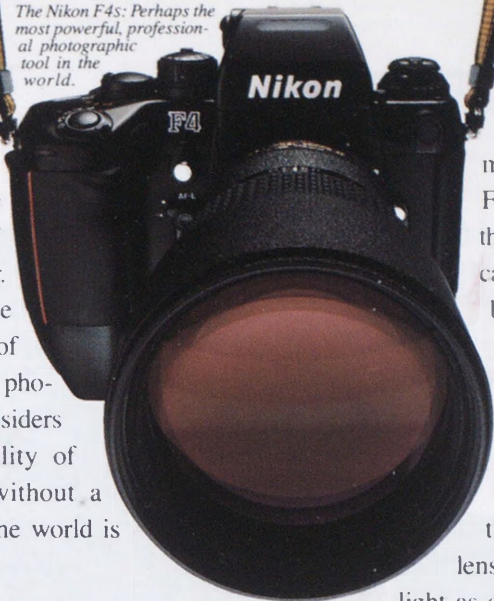
blowing sand. A photographer considers the possibility of returning without a photograph the world is waiting to see.

Or not returning at all.

An art director stakes his career on a single piece of film, a photographer, the weather, and twelve pieces of glass.



The Nikon F4s: Perhaps the most powerful, professional photographic tool in the world.



those situations that are anything but comfortable?

Would it help to know the system, after thirty years, still uses the same chromed brass mount on the lens and the same stainless steel F mount on the camera? The one that opens the doors to pieces of glass renowned for critical resolution, pin-sharp crispness, incredible brilliance and intense color saturation?

Can you not tap into a system that just introduced a 135mm f/2.0 autofocus lens that gives you crystal sharpness on your subject but lets you *unfocus* everything else? The one that gives you autofocus lenses that hit with the authority of thunder, in light as dim as a tracer bullet?

A system so sophisticated that the lens *talks* to the camera. Would you consider, despite the fact that the Nikon F4s is

Nikon
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The lens[es.]

Inside the Space Shuttle, an astronaut fires a roll of film. Houston calls. She releases the camera. It floats away.

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In one of the world's most advanced optical manufacturing facilities, a molten ribbon of glass cools.

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The 50mm f/1.4 Nikkor lens that was used to photograph Eisenhower in office, can still be used today.



It will see more images that, for the latter part of this century, the human race will collectively define as news. It's the window that stops life, lets us pass it around, and say *this is what it is, pal.*

Would some lesser piece of glass do for *that*?

Would a piece of glass not tested to eight one-hundred thousandths of an inch suffice?

Would a lens so incredibly exacting, so agonizingly tested, so carefully designed all the way down to the special black paint inside the barrel, give you comfort in

perhaps the most powerful, professional photographic tool on earth, that the piece of glass you attach to it could be reason *enough* to invest in such a camera?

And finally, can you imagine any other piece of glass that, whether you are sitting with a colleague at a bar in Tangiers or in a bunker in the Falklands, you can both argue that your favorite one is without a doubt *the best one ever made?* And you'll *both* be right?

How can you view a decisive moment, a reflection of light that may never exist again, an image that, if you can stop your heart from pounding and stop praying long enough to hit the shutter release, may win you a Pulitzer prize, a front cover, a show, or simply the money to make payroll? Can you trust *anything* less than the glass that has done that, for thirty years, time after time, everywhere from the white nothingness of the Polar Cap to the black ink of the Baltimore Canyon?

Can you trust *anything* more than a Nikkor lens? Besides *yourself*?



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Laszlo is an internationally known portrait photographer, based in Montreal, Canada. Corporate people and celebrities are his specialties.



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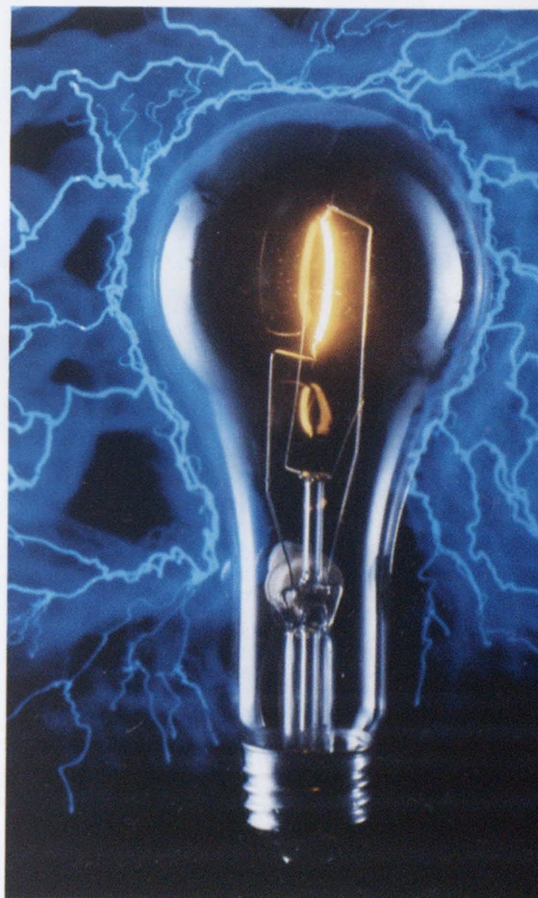
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President's Message

By Gil Ford, M.Photog.Cr., Hon.M.Photog., CPP

Vocational photographic education

The Fellowship of Photographic Educators is a small PP of A affiliate organization comprised of high school, college, and university vocational photographic instructors. This national organization welcomes photography teachers willing to share classroom experiences and curriculum with other members.

Vocational photographic education programs provide students with photographic terminology, technology, techniques, and practical experience necessary for obtaining entry-level jobs.

To become a vocational instructor, photographic educators must obtain appropriate teaching credentials and have a thorough knowledge of photography. Vocational programs generally offer courses through statewide educational systems, in which superintendents, principals, and instructors follow curriculums approved by state boards of education.

Local advisory committees also have input in curriculum decisions. These committees usually include studio owners; photographic suppliers; lab managers; camera repair personnel; portrait, commercial, and industrial photographers; former students; parents, and student representatives.

To give students on-the-job experience, intern programs are established with photography studios, police department photo labs, processing labs, and newspaper publishers. Local advisory committees also help instructors place students in internship programs and entry-level jobs.

The Fellowship of Photographic Educators was created to furnish vocational photographic educators with excellent networking opportunities. Members receive a quarterly newsletter and learn about regional programs on vocational education teaching methods, avenues for obtaining funding, as well as other issues affecting vocational educators. Annual meetings are held at the PP of A International Convention.

To learn more about the Fellowship of Photographic Educators, contact Mary Lou Oslund, Cr.Photog., CPP, Chairperson, Box 102, Soda Springs, ID 83276; 208-547-4077.



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

PP of A events

JULY 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

JANUARY 13-16, 1992

W: Winona's "Business In Vegas" program, Caesar's Palace, Las Vegas, John Cargill, Director of Education, Winona International School of Professional Photography, 350 North Wolf Road, Mount Prospect, IL 60056

future events

JANUARY 11-12, 1992

W: Kansas PPA, Manhattan, Kansas, Mark Weber, Convention Chairman, 3641 South Plass, Topeka, KS 66611

JANUARY 12, 1992

W: Suffolk PP Inc., Irish Coffee Pub, Long Island, New York, Bart Stevens, Program Chairman, 230 Daly Road, East Northport, NY 11731

JANUARY 18-20, 1992

C: PPA of Rhode Island, Newport Marriott Hotel, Newport, Rhode Island, Kristine Struminsky, Convention Chairwoman, 693 Smith Street, Providence, RI 02908

JANUARY 19-20, 1992

W: PP of Nebraska Seminar, Jim Dingwell, Chairman, 2536 "O" Street, Lincoln, NE 68510

JANUARY 19-20, 1992

W: PP of North Dakota, Bonhus House, Valley City, North Dakota, George Dutton, Co-Chairman, 219

Central Avenue North, Valley City, ND 58072

JANUARY 24-27, 1992

C: Kentucky PPA, Hyatt Regency, Lexington, Kentucky, Monzita Poynter, Executive Secretary, 4926 Newbolt Road, Owensboro, KY 42303

JANUARY 26-28, 1992

W: PP of Iowa, Best Western Westfield Inn, Coralville, Iowa, Jan Sigler, Executive Secretary, Box 3674, Urbandale, IA 50322

JANUARY 26-29, 1992

C: South Carolina PPA, The Hilton, Myrtle Beach, South Carolina, Jean B. Richardson, Convention Chairman, 825 Church Street, Georgetown, SC 29440

JANUARY 31-FEBRUARY 4, 1992

C: Rocky Mountain PPA, Hyatt Regency, Denver, Colorado, Duncan MacNab, Executive Manager, Box 638, Bozeman, MT 59771

FEBRUARY 7-10, 1992

C: Connecticut PPA, Sheraton Stamford Hotel, Stamford, Connecticut, Darlene Jones, Convention Chairman, 20 Oronoque Lane, Stratford, CT 06497

FEBRUARY 7-11, 1992

C: PP of Indiana, Marriott East, Indianapolis, Indiana, Bill Myers, President, 1301 West 2nd Street, Marion, IN 46952

FEBRUARY 22-28, 1992

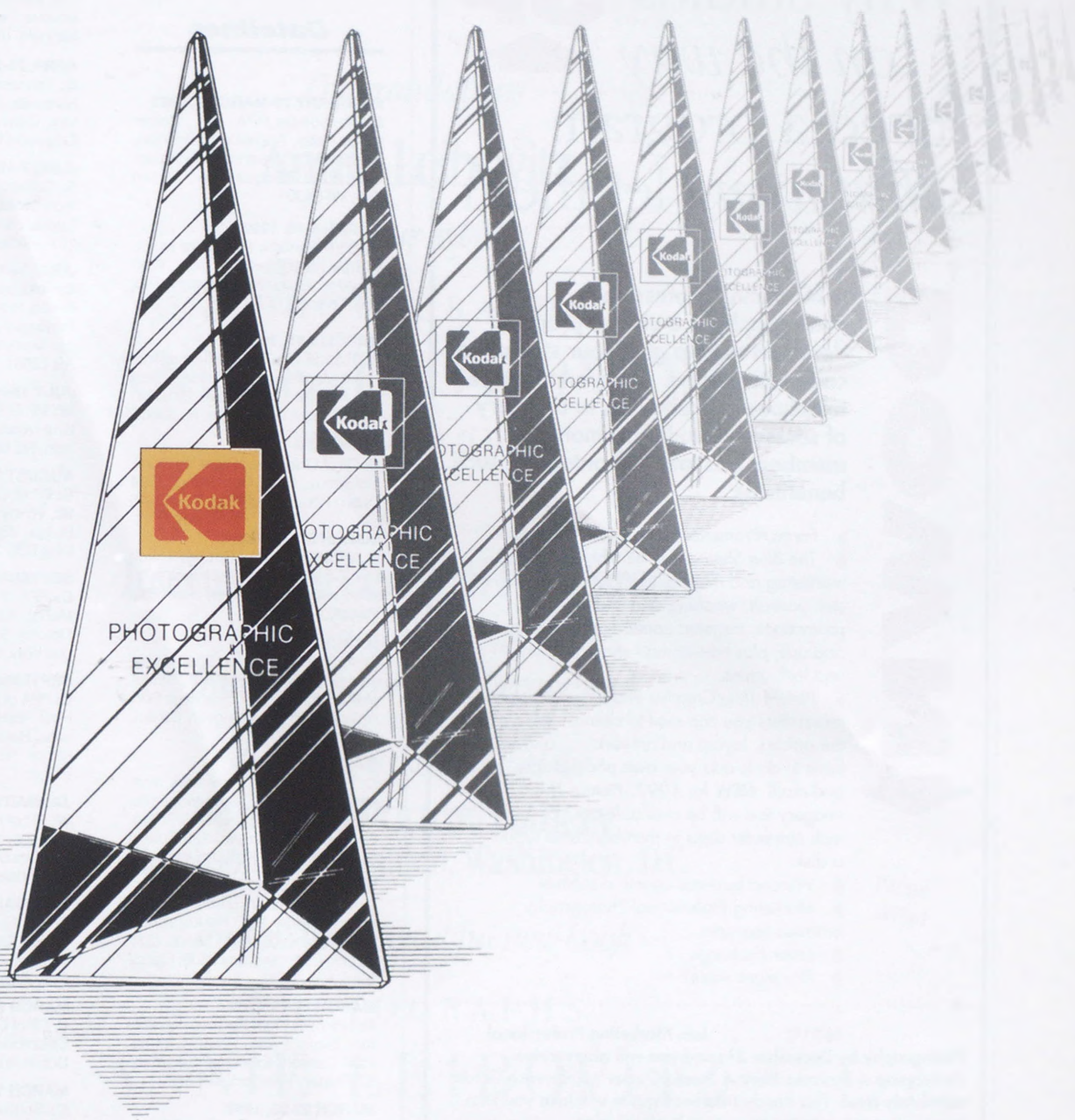
S: West Coast School of Professional Photography, Santa Barbara, California, Allen Roedel, Director, Box 395, Imperial Beach, CA 91933

FEBRUARY 23-26, 1992

C: PPA of Missouri, Holiday Inn Executive Center, Columbia, Missouri, Richard Cerretti, Convention Chairman, 214 North Fifth, Hannibal, MO 63401

FEBRUARY 28-MARCH 2, 1992

C: PPA of Massachusetts, Westford Regency Hotel, Westford, Massachusetts, David Hilton, Vice President of Programs, 23 Burncoat Street, Worcester, MA 01605



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C: Wisconsin PPA, Inc., Paper Valley Hotel, Appleton, Wisconsin, Dan Stoller, Convention Chairman, 2011 East Allouez Ave., Green Bay, WI 54301

MARCH 5-10, 1992

C: Southwestern PA, Hyatt Hotel, Dallas Fort Worth Airport, Walt Hawkins, Executive Secretary, Box 986, Temple, TX 76503

MARCH 6-10, 1992

C: Florida PP, Omni International Hotel, Jacksonville, Florida, Theresa A. Saylor, Executive Director, 2312 Farwell Dr., Tampa, FL 33603

MARCH 7-9 1992

C: PP of Ohio, Hyatt Regency Hotel, Columbus, Ohio, Gene King, 1024 Dublin Road, Columbus, OH 43215

MARCH 8-10, 1992

C: Wyoming PPA, Casper Hilton Inn, Casper, Wyoming, Scott Horton, Executive Manager, Box 1269, Powell, WY 82435

MARCH 14-17, 1992

C: APP of Illinois, Ramada Renaissance Center, Springfield, Illinois, Mary Pierson, APPI Executive Secretary, 818 Washington Street, Lockport, IL 60441

MARCH 15-18, 1992

C: PP Society of New York, Kutscher's Country Club, Monticello, New York, Nicholas R. Vennaro, Convention Chairman, 128 Forrest Street, Utica, NY 13502

MARCH 19-22, 1992

C: PP of West Virginia, Parkersburg Holiday Inn, Parkersburg, West Virginia, R. Keith Swick, Convention Chairman, Box 2639, Clarksburg, WV 26302

MARCH 22-25, 1992

C: Northern Light Region, Ramkota Inn, Sioux Falls, South Dakota, Pam Carlson, Executive Secretary, 525 Tilden, Fairmont, MN 56031

MARCH 22-25, 1992

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

MARCH 26-30, 1992

C: PP of California, Los Angeles Airport Hilton, Los Angeles, California, Alessandro Baccari, Executive Manager, 1873 Market Street, Suite 3, San Francisco, CA 94103

APRIL 3-4, 1992

C: Southeastern PPA, San Juan, Puerto Rico, Randy Bradford, Executive Director, Box 3191, Spartanburg, SC 29304

APRIL 3-6, 1992

C: Fotografos Professional De Puerto Rico, Willie Alonso, Loiza 1756 Suite 301, Santurce, PR 00911

APRIL 3-7, 1992

C: PP of Michigan, Hyatt Regency Hotel, Dearborn, Michigan, Jerry Martinchek, Executive Director,

1031 Old Tannery Creek Trail, Petoskey, MI 49770

APRIL 4-8, 1992

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

APRIL 25-29, 1992

C: Tennessee PPA, Marriott Hotel, Nashville, Tennessee, Charles Garvey, Convention Chairman, 7320 Dogwood Dr., Knoxville, TN 37919

JUNE 7-12, 1992

S: Golden Gate School of PP, College of Notre Dame, Belmont, California, James Inks, Director, Box 187, Fairfield, CA 94533

JUNE 14-17, 1992

C: Arkansas PPA, Lake Hamilton Resort, Hot Springs, Arkansas, Marty Burlsworth, Convention Chairman, c/o Marty's, Ozark Mall, Harrison, AR 72601

JULY 19-20, 1992

W: PP of Nebraska, Jim Dingwell, Chairman, 2536 "O" Street, Lincoln, NE 68510

AUGUST 20-24, 1992

C: PP of Canada, Convention Center, Winnipeg, Manitoba, Ronald K. Baleja, Box 1575, Winnipeg, Manitoba R3C 2Z4

SEPTEMBER 13-16, 1992

C: PPA of New Jersey, Resort Taj Mahal, Atlantic City, New Jersey, Dorothy Sachs, Secretary, 6 Olympus Way, Brick, NJ 08724

SEPTEMBER 19-23, 1992

C: PPA of New England, Sturbridge Host Hotel, Sturbridge, Massachusetts, Roland Laramie, Executive Director, 98 Windham Street, Williamantic, CT 06226

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MARCH 6-8, 1993

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MARCH 12-16, 1993

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SEPTEMBER 17-21, 1993

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Letters

Combat cameramen

I found the article "Electronic Photography in Combat" (August, 1991) fascinating. I have a professional photographer friend, who wanted to work as a free-lance photo-journalist in the Gulf—but was unable to make travel arrangements. I'd like to obtain a Combat Camera shoulder patch for him, like the one that appeared in the article.

Lisa Winn
Bronx, New York

Several readers asked about the shoulder patch, but we're sorry to report the Combat Camera insignia is available only to military personnel serving with U.S. Armed Forces Joint Combat Camera Teams. We obtained the one pictured in the article from the Joint Combat Camera Center, Pentagon, Washington, D.C.—Editor

Planning for success

I'm trying to develop a business plan for a new portrait studio as I move my business to the Southwest. Though I have found some books that touch on the subject, I haven't found the comprehensive guide I'm looking for. The Kodak "The Times of Your Life" program was very helpful for planning promotions, but I need more information on marketing and business operations. Do you have any suggestions?

Fred Creedle
Fireside Studios
Wheaton, Illinois

Your question is timely, especially with the recent publication of the PP of A Marketing Professional Photography's (MPP) Developing a Business Plan: A Studio Owners' Reference Guide.

This reference guide is written to help studio owners develop and tailor their own personalized business plan. It will help studio owners understand the structure of a business plan and apply the knowledge to their own studio operation. Personnel, products, operations, future planning, marketing, and financial data are some of the topics the reference guide outlines.

By using past research studies, surveys, and business sources specific to the photographic industry, the reference guide goes beyond a normal business plan book that attempts to serve as an umbrella for any and all types of businesses. From the information provided, the reference guide goes another step further and formulates a sample business plan for a fictitious studio.

New MPP members receive the refer-

ence guide at no charge if they enroll before December 31. After that date, a fee will be charged. For information on Developing a Business Plan: A Studio Owners' Reference Guide and joining MPP write: Marketing Professional Photography, 1090 Executive Way, Des Plaines, IL 60018, or call Lysette Pullman, PP of A Director of Communications, at 708-299-6181—Editor

Ageless issue

I have a special interest in image generation and computer-manipulated photographs, and would greatly appreciate some insight into how professional photographers view current technological advances in their profession—especially in such areas as visual representation and image alteration in the mass media.

Jennifer Humphreys
Wesleyan University
Middletown, Connecticut

From a technological standpoint, image manipulation isn't new in photography—the first photocomposites (putting separate images together to produce a new photograph) were made in the late 1800s, shortly after the invention of photography.

Digital imaging just made the process easier—without adding any new ethical problems. For the past 70 years, photographers have been photographically altering images—food photos are made more appetizing, distractions are eliminated from fashion photos, and people who never met are pictured together on magazine covers.

I don't think it's valid to "blame" new technology for image alteration. A real concern for news photographers is that manipulated images will be foisted on the public as "truth". This is a real ethical problem for editors and news managers (the recent fake MIA photos, for example). However, this issue is not a new problem. In the 1930s, the Official Soviet Encyclopedia airbrushed Trotsky out of a "news photo," where he stood with Lenin at a political meeting, so the new edition of this reference work would be Trotsky-less—Editor.

In Depth correction

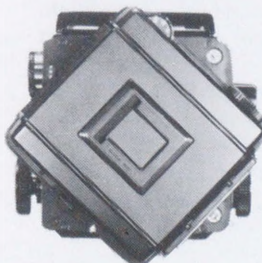
Our apologies to Kirk Decker, whose photograph, "Talk, Talk, Talk," was published in the August 1991 "In Depth" section of Professional Photographer. Mr. Decker is employed at T. Michael Stanley Photography in Overland Park, Kansas.

A
Special Message
for all
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PP of A introduces *PHOTO>Electronic Imaging* in November

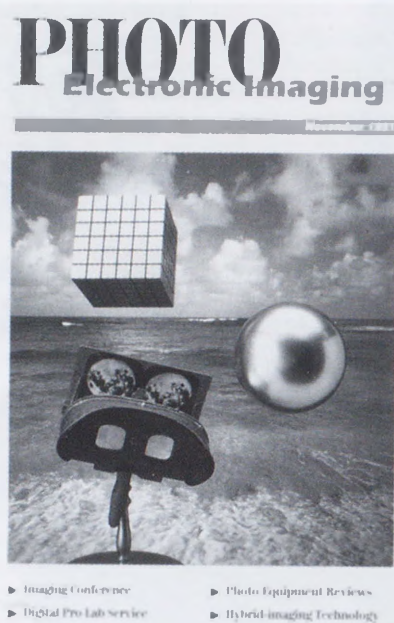
The PP of A-owned *Photomethods* magazine will be renamed *PHOTO>Electronic Imaging* with the November 1991 issue, and editorial offices are returned to PP of A headquarters in Des Plaines, Illinois. Executive Director Tom Renk said, "The new version will continue in the magazine's long and honorable tradition of service to the technical photographic industry."

"*PHOTO>Electronic Imaging* magazine looks towards the high-tech future, with its roots firmly planted in conventional photography," commented Director of Publications Alfred DeBat. "It is a bridge publication linking traditional photographic methods with tomorrow's revolutionary technology for electronic still imaging, videography, multimedia presentation, and computer graphics manipulation," he concluded.

The focus of *PHOTO>Electronic Imaging*, according to DeBat, will be to inform and educate professional photographers working in today's continually changing photo industry, and help them keep pace with the latest electronic imaging techniques.

The magazine will feature a monthly package of industry news and information, in-depth application features, new product reports, and graphic illustrations showing state-of-the-art results. Columns by leading experts in still electronic imaging, corporate video production, and computer graphics are scheduled for upcoming issues of the magazine; as well as departments and articles reporting advances in traditional silver-halide photography and techniques.

Knowledgeable authors and industry specialists have been recruited to the *PHOTO>Electronic Imaging* contributing staff, including Senior Editor Mike Ballai,



a respected technical photo writer known throughout the industry. The magazine continues to be edited for professional photographers and photo department decision-makers in the corporate, industrial, technical, research, governmental, and scientific-medical fields.

PP of A members can obtain Merits for articles and photographs published in *PHOTO>Electronic Imaging*. However, article topics—such as technical photography, in-house lab operation, electronic imaging, business videography, multimedia presentation, and computer graphics manipulation—must pertain to corporate/industrial imagemakers' work. For writer's guidelines write: *PHOTO>Electronic Imaging*, 1090 Executive Way, Des Plaines, IL 60018.

Eastman Kodak promotes David Biehn to company vice-president

Eastman Kodak Company promoted David P. Biehn, general manager of U.S. marketing and vice-president, Professional Photography Division, to a company vice-president and general manager of the Professional Photography Division. Biehn succeeds Raymond H. DeMoulin, who retired October 1. In retirement, DeMoulin will continue to direct activities of the Kodak Center for Creative Imaging in Camden, Maine, on a contract basis, reporting to East-

man Kodak Company's Imaging Board.

From 1984 to 1989, Biehn served as general manager of marketing and vice-president in Kodak Japan. Earlier, he held key posts in Kodak photofinishing, planning, and marketing research units. He also served as an assistant to the company's chief executive officer. A native of Hockessin, Delaware, Biehn holds a bachelor of arts degree in history and master of business administration in marketing from the University of Delaware.

in brief

Konica Headquarters North America, Inc., created the Konica Environment Protection Center in an effort to integrate environmental concerns and employee safety into the development, sales, use, and disposal of its worldwide product development and marketing programs.

★

Peter A. Merchant was appointed director of sales and marketing for Tamron Industries, Inc., Port Washington, New York.

★

Gary W. Bradt was appointed manager of the Digital Imaging Service Center at Custom Color Corporation, Kansas City, Missouri.

★

Fuji Photo Film U.S.A., Inc., has acquired a controlling interest in TruColor Foto, a privately held wholesaler of photofinishing services headquartered in San Diego.

★

Free copies of *Fome-Cor Board and the Environment*, a literature piece which addresses environmental questions regarding the manufacture and sale of Monsanto Fome-Cor board, are available. Contact Monsanto Company, Department 198, 800 North Lindbergh Boulevard, St. Louis, MO 63167; 314-694-8013.

★

Spanish photographer **Javier Gonzales Corripio** won the 1991 Nikon Photo Contest International Grand Prize.

★

The **John B. Olsson Company, Inc.**, and **Fotoba, U.S.A.**, Orange, California, moved offices and warehouse to Airport Commerce Center South, 1910 South Archibald Avenue, Suite C, Ontario, CA 91761; 714-923-3682.

★

The **Camera Grand Prix 1991**, awarded annually since 1984 by the Camera Press Club in Japan, selected the 35mm **Contax RTSIII** SLR as the most outstanding camera placed on the Japanese local market during the competition period.

★

Hilary Araujo was promoted from marketing manager to vice president of marketing for **GMI Photographic, Inc.**

★

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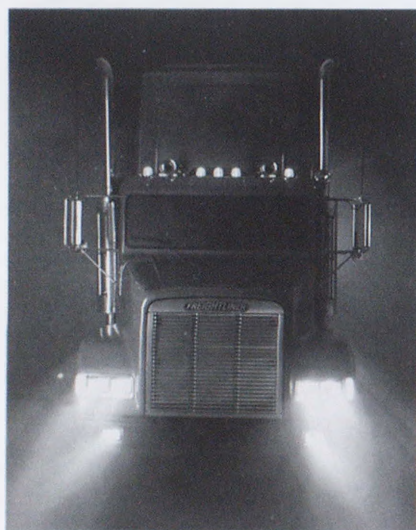




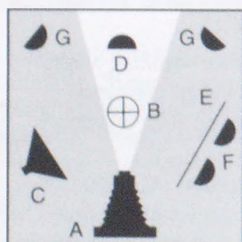
Behind the Cover

Cover photographer Daniel Rockafellow, M.Photog.

Photographic challenge



The 1991 Masters Loan Collection print, "Freightliner," was created as an advertisement and poster for a major communications equipment manufacturer. Using a 4x5 Linhof Technikardan view camera and Schneider f/5.6 210mm Super-Symmar lens, the image was exposed at f/16 for 5 seconds on Kodak Ektachrome 100 Professional film. Illumination was provided by six Norman strobes—a 4,000-watt-second, 2,000 watt-second, and four 400-watt-second units. The fog effect was created by placing two Rosco Fog machines underneath the subject. DIAGRAM: (A) camera; (B) subject; (C) main light, 4,000-watt-second head in 3x10-foot photographer-designed soft box; (D) back light, 2,000-watt-second head; (E) 9x30-foot vellum paper; (F) two 400-watt-second heads; (G) two 400-watt-second heads.



"Set Your Sails For The Wind of God," was created with a 4x5 Linhof Technikardan view camera and Schneider f/5.6 210mm Super-Symmar lens. Rockafellow made four exposures on a single sheet of Kodak Ektachrome 100 Professional film. The tabletop setup was illuminated by a 2,000-watt-second Norman 2400B strobe, with spot grid and blue gel; 1,200-watt-second Norman 2400B strobe, with spot grid and amber gel, and 800-watt-second head in 24x36-inch Chimera soft box. The first exposure of the sailboat model was made with the electronic flash modeling lights turned off before the camera lens was opened. Using an f/22 aperture setting, Rockafellow set the shutter-speed on a time-exposure for several seconds. The second exposure produced the "glowing" sun over the earth. A photographer-created diffusion filter covered the lens and a Norman strobe, set at 400 watt-seconds, with a bare bulb, plus blue and amber filters, provided illumination. The third exposure, an 8x10 color transparency projecting the earth, was backlit with a 2,400-watt-second Norman 2400B, set at 800-watt-seconds, in a 24x36-inch Chimera soft box. Rockafellow used a black foil background with pinholes and a Norman strobe set at 400 watt-seconds to create the star effect in the last exposure.

In 1987, Daniel Rockafellow purchased his field of dreams—a prairie filled "with weeds and trees" in Springfield, Missouri. Armed with determination and fortitude, he constructed a 6,800-square-foot edifice which houses his successful commercial/industrial photography studio.

Rockafellow initiated a professional photography career in 1976, as a commercial photographer for Mignard Studio. He became co-owner of that establishment in 1977 and opened his own business, Rockafellow Photography, eight years later. He built his reputation on "pleasing the customer," with a client list that includes Sunbeam, Hudson Foods, Loeboats, and Traker Marine.

Rockafellow has always been attracted to the "industrial arts". He enjoys designing and building his own sets and finds creative gratification from "challenging" assignments requiring technical savvy—such as the Masters General Exhibit print, "Set Your Sails For The Wind of God," which was created as a brochure cover for The Assemblies of God Theological Seminary.

To stimulate creativity, Rockafellow attends PP of A conventions and workshops and studies illustration publications featuring photography. He also relies on "brainstorming techniques" to discover fresh approaches for portraying subjects.

"The nice thing about this business is the variety," Rockafellow said. "I never get in a rut photographing one type of product all the time."

—Deborah Goldstein

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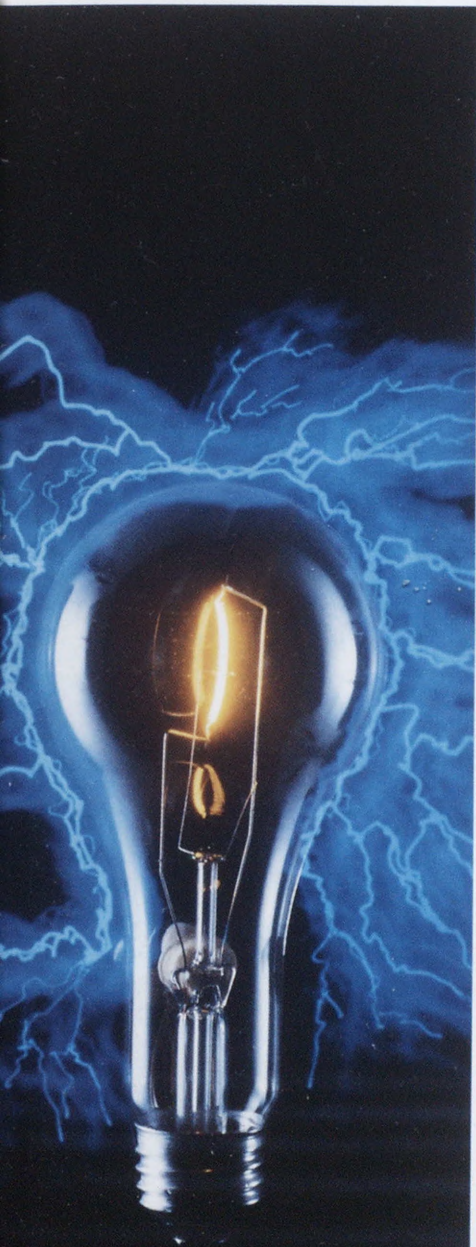
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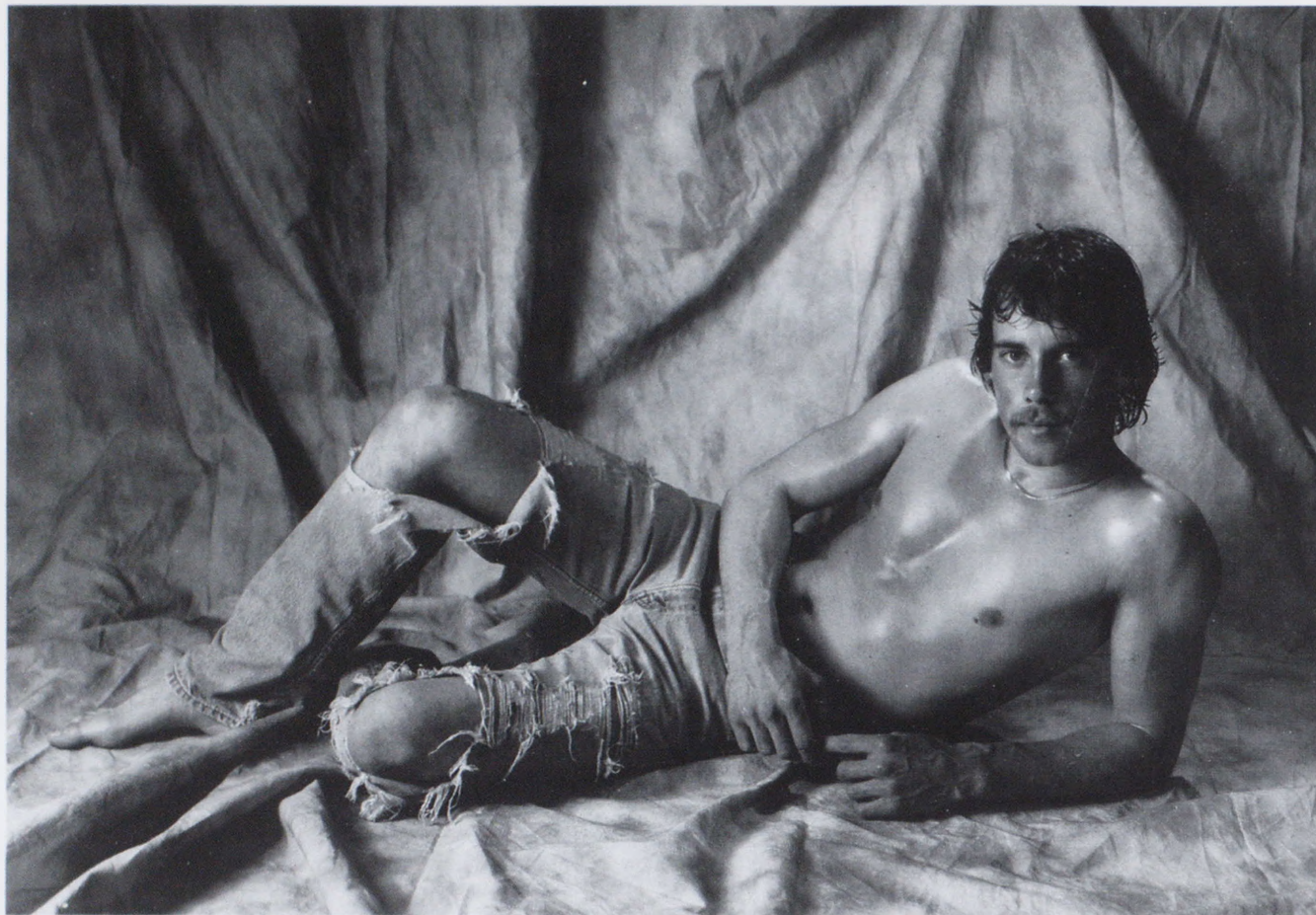
In Depth



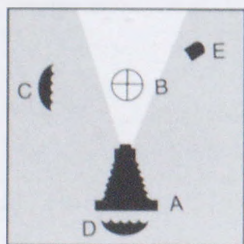
The PP of A Loan Collection print, "Cool Jazz," by Michael P. Bailor, CPP, Personal Images Photography, Gresham, Oregon, was made with a 4x5 Linhof Super Color ST view camera and Nikkor f/5.6 210mm lens, equipped with a lens shade. The image was exposed at f/45 for 22 seconds in available light, on Kodak Vericolor VPS III Professional film. The lengthy time exposure produced the blurred effect on the moving water.

"Brainstorm"—created by Nathan McCreery, M.Photog., CPP, of Clovis, New Mexico—received several awards, including: selection for the 1990 Masters Loan Collection and Best Commercial Entry/Best of Show at the PPA of New Mexico competition. The image required six separate exposures, using four 4x5 Toyo 45G view cameras equipped with 210mm lenses. McCreery exposed Kodak T-Max 100 Professional black-and-white film to establish the position of the mannequin head, background, and light bulbs—then he traced outlines of each object on the view cameras' ground glass to determine registration. Tests with Polaroid instant print film verified position and exposure. The objects were photographed on Kodak Ektachrome 100 Plus Professional film separately as follows: Mannequin head and background; filament in upside-down light bulb; glass of upside-down light bulb; filament in second light bulb; glass of second light bulb, and lightning.

The lightning bolts were created by projecting a T-Max negative of the mannequin head and light bulbs in an enlarger onto a 16x20-inch white card, then actually drawing the "electricity" around the projected objects. A slightly reduced 4x5 Kodalith high-contrast negative copy was then made from the white card to produce a reverse image, with "clear" lightning bolts, for the final in-camera exposure. The 4x5 Kodalith copy was suspended on a rod between the camera (equipped with a Cokin Dream Filter) and a 400-watt-second Bowens Monolite in a 36-inch soft box. A blue gel was placed between the strobe and Kodalith for color, and eight exposures at f/12.5 created the lightning effect.



Gillian Randall, of The Foto Shop, Williston, Vermont, created the PP of A Merit print, "Bad Company," as a gift for the subject's girlfriend. Using a 4x5 Speed Graphic camera and Graflex f/4.7 135mm Optar lens, the image was exposed at f/8 for 1/125 second on Kodak Plus-X Pan Professional film. DIAGRAM: (A) camera; (B) subject; (C) main light, 400-watt-second Speedotron Brown Line D402, set at 200 watt-seconds, in silver umbrella; (D) fill light, 400-watt-second Bogen Monolite 400B, set at 300 watt-seconds, in silver umbrella; (E) back light, 400-watt-second Speedotron D402, set at 50 watt-seconds, with snoot.

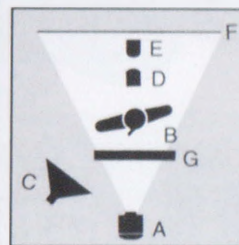


"Life-size Bonsai," a PP of A General Loan Collection Print by Don Rank, CPP, of Atlanta, Georgia, was photographed on Kodak Ektachrome 100 Professional film with a 35mm Nikon F2 Photomic AS and f/2.8 55mm Micro-Nikkor lens. An internegative was made and printed through a modified texture screen. The final print was reproduced by a national art publishing company as a poster and framed art work.

In Depth



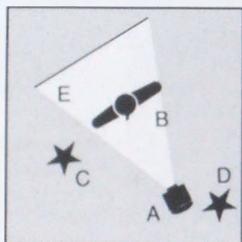
"Samantha" is a PP of A General Loan Collection print by Kevin Hudson, of Bedford, Indiana. A blue-ribbon winner at the 1990 Ohio State Convention, the photograph was made with a Mamiya RZ67 medium-format camera and f/4.5 180mm lens, with a Nikon No. 1 diffusion filter. Film was Kodak Vericolor VPS III Professional exposed at E.I. 100 for 1/30 second at f/8. Diagram: (A) camera; (B) subject; (C) main light—200-watt-second Photogenic Halley's Quick Change Lighting Unit, in a Photoflex 22-inch-square soft box, positioned above model's head; (D) hair light—650-watt Smith-Victor quartz spot (tungsten source for gold color cast); (E) background light—Photogenic PowerLight 600 strobe, with amber gel, set at 40 watt-seconds; (F) Blue-purple canvas background; (G) fill light—F.J. Westcott Monte's Illuminator 3-foot-square silver reflector directed under the model's chin.



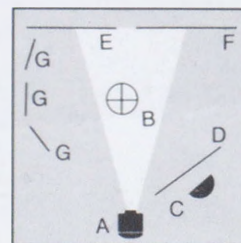
In Depth

"A Rose For My Love" is an in-studio bridal portrait displayed as wall decor. Glenn A. Frels, of Connie's Studio by Glenn, El Campo, Texas, created the image with a Mamiya RB67 medium-format camera and f/4.5 150mm Sekor soft-focus lens. Exposure was $1/6.3$ for $1/60$ second on Kodak Vericolor VPS III Professional film.

DIAGRAM: (A) camera; (B) subject; (C) Speedotron 800, set at 200 watt-seconds, in 42-inch Larson Starfish; (D) 200 watt-second head in 52-inch Larson Starfish; (E) background.



Michael Orhelein, CPP, of Orhelein Photography, Ocean View, Delaware, created the PP of A Loan Collection print, "Rub-A-Dub-Dub," as a 20x24-inch wall portrait. Using a Bronica GS-1 medium-format camera and f/4 150mm Zen-zanon-PG lens, the image was exposed at $1/6.7$ for $1/30$ second on Kodak Vericolor VPS III Professional film. DIAGRAM: (A) camera; (B) subject (C) 600-watt-second Photogenic Powerlight; (D) Finelight diffusion panel; (E) 4x8-foot wallboard with wallpaper; (F) 4x8-foot portable window prop; (G) fill cards.



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Existing Pro S lenses and all RB magazines, finders, screens, and other accessories can be interchanged with the new RB67 Pro SD.

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In 1989, we made a tough studio management decision—

eliminating all employees and taking on the production work ourselves as a husband-and-

wife team. Our goal was to reduce overhead, while increasing profits through the classic efficiencies of a traditional Mom-and-Pop studio.

After two years of aggressively marketing a quality portrait product, we were convinced additional changes had to be made in our operation. Our studio's portrait business—particularly high school seniors—had grown tremendously.

However, the added volume required massive amounts of proofing, collating, numbering, and presentation folio assembly—necessitating long hours of studio work, and adding three more days to the already frustrating 10-day turnaround time for lab-printed proofs. Time was becoming a major problem.

We learned how the Kodak Prism Electronic Previewing System could solve our production problems. Once installed, it became the most productive, cost effective, and trustworthy "employee" we ever had.

As an electronic image previewer, the Prism system simultaneously records still video pictures of exactly the same images exposed on color negative film by the studio's traditional camera. Electronic images are

ELECTRONIC PROOFING FOR PROFIT

Prism studio
system
eliminates
portrait
proofing
problems

**By Nick and
Sherri Tillger**

Professional clown "Cinnamon" learned of the Clark Studio Kodak Prism System after her daughter's high school senior portrait photography sitting at the studio. The mother was impressed by Prism's instant-preview capabilities, so she stopped by for an unscheduled portrait sitting—which resulted in a large print order, including clown business cards.

recorded on a 2-inch still video floppy disk—which can be played back immediately after the session in a separate sales area.

Subjects view portraits, respond emotionally, and place orders immediately after the session—when their excitement and enthusiasm is at its highest point. The system eliminates conventional proof costs, decreases production time, and allows delivery of finished portraits within four weeks of the order. It also precludes proof preparation, delivery, and return—a substantial amount of time and effort. We feel the savings in man-hours alone offsets the Prism system lease payment.

There's a lot to be said for eliminating conventional proofs. Most customers consider them dispensable items for their review, which puts the buyer in a "let's-eliminate" mind-set.

With Prism, images are enlarged, numbered, and viewed immediately on a TV color monitor. Initially, we were concerned that clients would be intimidated with making portrait decisions from a TV monitor, but soon realized that the opposite was true. Customers consider television a friendly medium and easily relate to it. As a studio service, the immediacy of electronic proofing is a plus in the customer's mind.

This sales technique also eliminates the "let's-keep-the-proofs-for-awhile" syndrome. While some photographers tell us the system makes it difficult for parents to participate in senior portrait selection, we've found that parents are delighted to visit our studio, and most make appointments within 24 hours of the portrait session. From more than 400 senior portrait sittings, we received only three complaints over the absence of paper proofs. Similarly, only 12 customers insisted on proofs from more than 750 family portrait sittings.

Rather than make paper previews for customers who insist on "take-home" proofs, we prepare still video images on a VHS cassette recorder, and ask a hefty deposit to insure the tape's return. This is a "last-resort" compromise, since most of our portrait sales average 25 percent less when customers demand "take-away" proofs. Often we convince subjects to have other family members in the area visit the studio for an instant preview—this always results in larger orders from relatives.

In addition to discouraging photographic proof removal from the studio before purchase, this system also eliminates the temptation for illegal violations of the photographer's copyright. The PP of A's ongoing efforts to educate and uphold copyright protection has greatly reduced photo lab attempts to copy professional photos without the photographer's permission. However, many consumers are



A college student scheduled a boudoir glamour sitting while traveling home during Christmas break. She was able to present her boyfriend a gift portrait in time for the holiday.

still ignorant of their responsibilities under the federal Copyright Act and electronic proofing effectively limits these paper-proof problems.

Some photographers believe that selling proofs to consumers provides added income, which is eliminated by the instant preview system. When we provided paper previews to seniors, there was so much time and money tied up in proofs, we had to sell them. We tried to glamorize the previews by calling them "originals"—packaging them in attractive folios (and pricing them lower than our finished portraits) to give them greater perceived value.

With Prism, we only order presold prints and tend to sell more multiple-pose folios to seniors than with paper proofs. Two multiple-pose folio finishes are offered: Classics are retouched and sprayed; Economy groupings are unretouched. Most seniors choose the Classic because they want to look their best in all their portraits, even though there is a 20 percent premium in cost. (Most teens want great looking fo-

lios of eight different poses—but not with facial blemishes.) To our delight the percentage of seniors ordering portraits increased from 71 percent to 92 percent—with the "no order" rate dropping to only 8 percent—a phenomenal number!

We're excited and enthusiastic about electronic proofing and take every opportunity to tell prospective clients that it's new and wonderful. Attitudes are contagious. We are so positive, most customers can't help but respond favorably; and, they tell their friends.

Polaroid test shots are a thing of the past at Clark's studio. The Prism's instant test button is perfect for evaluating any background, pose, or lighting situation. Clients enjoy being involved in the portrait process—starting with the photographer's consultation in clothing selection to ultimately expressing an opinion about the pose the photographer creates. It's much more pleasant to make these portrait decisions together in the camera room. It builds the clients' satisfaction, self-confidence, and sense of participation.

These instant benefits don't stop in the camera room—they continue right into sales. Client enthusiasm, increased print sales, and prompt cash flow are major benefits with electronic proofing. Customers are excited after a session and can't wait to see their portraits—usually ordering several poses.

In the past, when clients left the studio with paper proofs in hand—excited over how wonderful all the portraits were—they would return after two weeks to order only one or two poses. What happened to all the excitement and enthusiasm? We surmised that for two weeks they bask in the emotional glow generated by friends and family, while showing everyone proofs...then, they don't need all the portraits any more. After listening to all the conflicting opinions, they mull over their earlier decision and eventually order a limited selection—making a smaller purchase.

This never happens with a Prism presentation, since the decisions are made in the sales room under the direction of a trained studio sales specialist.

Initially, our biggest fear with the Prism system was that a client would look at the portraits, decide he didn't like any of them, and want to start all over. Actually, that happened twice during nine months of operation. We rephotographed both subjects successfully and turned the event into a win-win situation—involving less time and material investment than using traditional proofing. We just threw away the film from the first session. We also showed the client how much we appreciated his business, rather than asking



Child portraiture has also grown with the addition of the Prism system. One mother requested a make over for her daughter—done by Sherri's beauty salon.

him to settle for less than he expected.

Successful family portrait groups are particularly simple to make with a Prism system. Normally, it is a wasted effort if one or two members of the group aren't cooperating. When little Johnny says "I am smiling," we can ask him to look at the monitor and study his expression. It works every time!

Today, family groups can travel great distances for a special portrait. Last Christmas, we photographed an extended family group—actually four families—one local, two more than 150 miles away, and the fourth traveling nearly 3,500 miles. The portraits were their No. 1 Christmas presents to each other. Our studio was

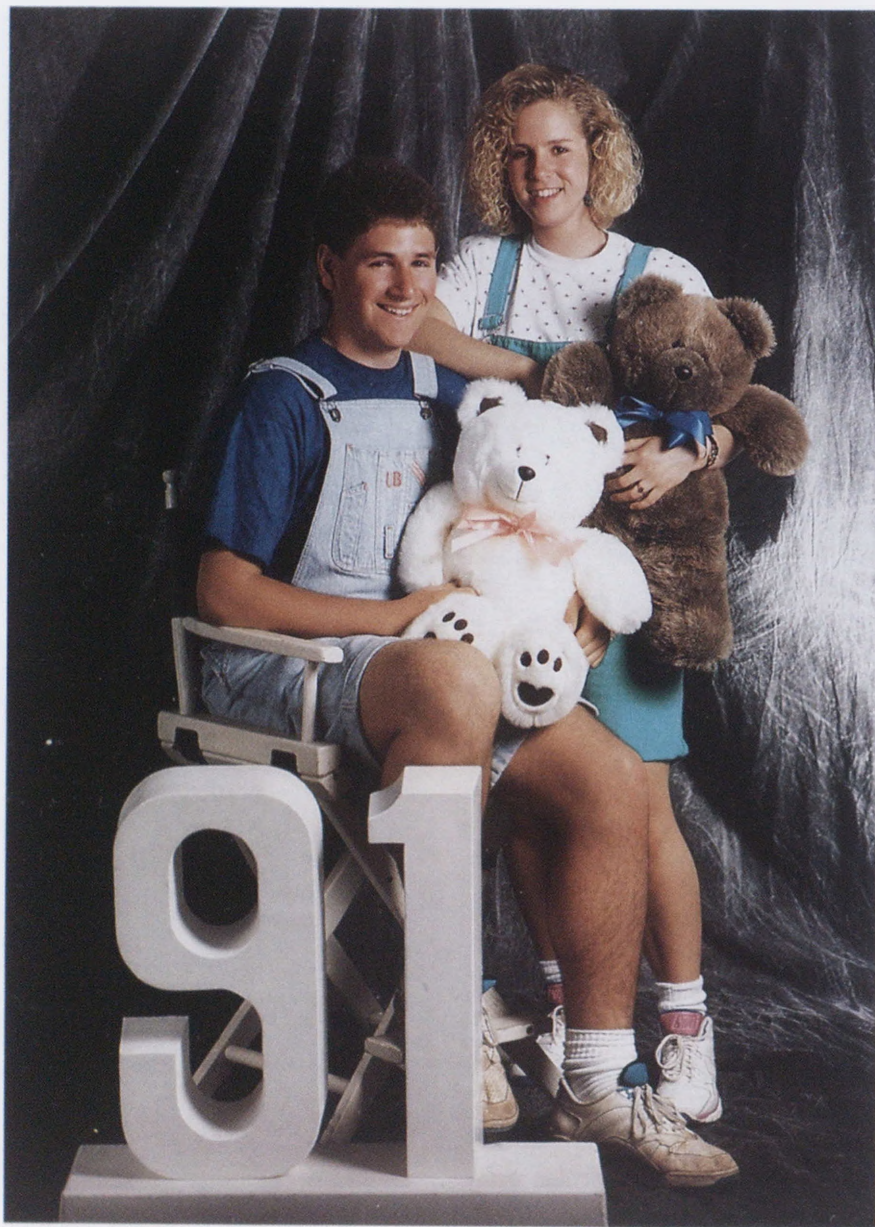
selected primarily because we had the Prism system, so the participants could see their portraits immediately. Each family loved their individual group portraits. When it came to the "big" portrait, they liked the overall composition, but the group image was disappointing (they preferred an expression from one shot and a pose from another).

This very expensive session would have been a disaster using conventional proofing. After learning what the customers felt was "wrong" in the electronic proofs, we reposed and rephotographed the group to obtain the correct expressions. Everyone was happy and we all enjoyed a Merry Christmas! (And, the studio received an out-

standing order from each family—including four 20x24-inch wall-size portraits.)

Prism preview function is a natural for boudoir photography, glamour makeovers, and executive portraits. After the initial make-over at our studio beauty salon, we expose a test shot using only the Prism monitor, so clients can check their makeup and hair style. If changes are necessary, we remake them and then retest—double checking that we have the desired result.

We also use electronic proofs for commercial accounts. The art directors can study tabletop product layouts for composition, and rearrange item positions without exposing a frame of film. They



Many customers visit Clark Studio when they hear about the high-tech Prism previews system. This high school couple scheduled two extra sittings after seeing the young man's senior portraits.

use the live monitor to make setup changes, expediting the job with no film and processing investment.

In 1984, we placed our studio operations on computer—making it easy to track sales, costs, and profits. Before implementing the Prism system, sales usually increased at a rate of 12 percent a year. During the first nine months of operation, sales increased 47 percent.

Prism makes selling easy. Sales presentations last an average of 30 to 40 minutes, and we encourage clients to take their time and enjoy viewing the poses from their session. We write down frame num-

bers of favorite poses as they operate the disc player. Most of our clients have the greatest difficulty eliminating poses. A common complaint is: "I love so many—how can I possibly choose?" This makes our sales job easier, since we can suggest ways to include all of their favorites through different display ideas—wall-size portrait groupings, multiple-pose folios, and family albums.

Cash flow increases dramatically with electronic proofing. Our policy has always required a 50 percent deposit before placing a client's order into production. Before the Prism, the only money collect-

ed on the day of the session was a creative fee. Now we collect the creative fee, plus a minimum of 50 percent of the total order. In addition, many of clients elect to pay in full immediately. This increased cash flow allows us to take advantage of the pro lab's 9 percent pre-payment discount, which goes right into our pockets.

Prism also cuts studio overhead by reducing film costs, eliminating proofs, and cutting countless hours of personnel time usually associated with proofs. In addition to abandoning Polaroid film tests, we also drastically reduced color negative consumption—since we no longer take duplicate exposures as insurance against capturing the wrong expression. A glance at the monitor confirms the pose, expression, and lighting. It is possible to photograph a 15-exposure session with 15 different poses and backgrounds—a real breakthrough in efficiency and economy.

Electronic proofing produces more sales from a single session than conventional methods. For example, senior portrait sales increased 62 percent; family and boudoir portraits increased 38 and 34 percent, respectively. Wall portrait orders are up, even though we no longer use 30x40 projection transproofs. A 20-inch color monitor shows approximately 11x14-inch images, which is an adequate enlargement to promote large print sales.

When first considering the Prism system, we weighed the cost of leasing it versus hiring a part-time employee. Using a 30-hour-week at minimum wage, plus disability and health insurance fees, as a comparison—the Prism lease was equal to two-thirds the cost of a part-time employee. However, eliminating paper proofs alone effectively paid for our Prism lease in the first six months of operation.

With increased productivity, higher client satisfaction, growing sales, and improved cash flow—we know electronic proofing works for us. 



PP of A member Nick Tillger and Sherri Tillger are a husband-and-wife team that operates Clark's Studio in Chico, California. Both have owned and managed photographic studios since 1972. Nick is an award-winning photographer with several PP of A Merit Prints and noted lecturer; Sherri, in 1988, established a full-service beauty salon as part of their portrait studio operation.

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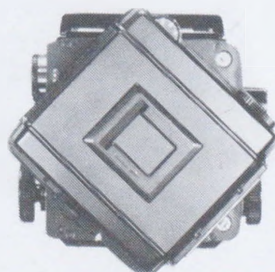
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- Vertical Format 6x7 Masking Slide for above
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- 20 Rolls of Kodak Professional 120 Color Film

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- Mamiya Power Drive Magazine 6x7-120/220
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Mamiya pioneered the original RB67 more than 20 years ago and it quickly became known as "the workhorse of the pro." In 1974 new features were added and it became the RB67 Pro S. Because of its two decades of proven reliability, Mamiya has again added new features with the introduction of the RB67 Pro SD.

The Proven Features of the New RB67 Pro SD

- Revolving Back—fills the entire negative with a vertical or horizontal subject without turning the camera.
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Journey to fulfillment

ASP Fellow finds joy in the art of photography

By Tom McDonald

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

Photography speaks to me like music, with a mysticism that transcends the physical and reaches the innermost parts of my soul. When my spirits are low, photography lifts them. When I feel listless, photography exhilarates me. This profession gives me a means of expression unlike any other. I nurtured my ability to recognize the subtleties of soft, outdoor light early in my photographic training. Once, while kneeling down to

"I Like Big Toys"



"Don Quixote On Stage"

photograph a flower during a light spring rain, I not only encountered the quality of light, but discovered texture in the flower and tiny insects that were invisible until I viewed them through a macro lens on a 35mm Nikon SLR camera. Another memorable experience developed when I viewed, for the first time, the luminous skin of a black farmer through a 150mm lens on my Hasselblad.

I begin every portrait session by washing my mind clear of everything that may interfere with the creation of a meaningful portrait. I do not allow anyone to interrupt me during portrait sittings, because distractions can break the flow of emotion which develops between subject and photographer.

To make portraiture an effective communication vehicle, photographers must have control. The mechanics of camera operation, exposure, and lighting ratio must be automatic before a photographer can be free to draw out the character and personality of a model. When the mood is right, an electric atmosphere develops between photographer and subject, resulting in a sensitive portrait that can be enjoyed for many years.

Photographers can make images more interesting visually by using effective lighting and design techniques. The Greek word, photography, literally means "painting with light". And it has always been my goal to create three-dimensional roundness on a one-dimensional piece of paper.

Throughout my career, I've discovered an endless amount of subject material for my portraits. When a mother pleads, "keep this child little forever," I may use a large element of design to add contrast to a portrait of a tiny child—such as a tall arch, large doorway, or adult-size tennis racquet.

Once for a senior portrait, I used a rustic barn as a backdrop and incorporated a rusty tractor in the image to contrast with the beauty of a high school girl. For impact, I composed the image of a local amateur actor who performed in a small-town production of *Man of La Mancha*, posing in full makeup—complete with crooked nose, helmet, and armor breast plate.

Then there was James Stevenson, who on the occasion of his 96th birthday, grew weary with the time required to set up the camera and lighting equipment for his portrait. He leaned his head on his hand, forming an interesting diagonal composition. To elicit an appealing expression, I asked him about his wedding day. As his red-rimmed eyes lit up, I saw the portrait I desired.

A few years ago, I found the only farmer in my county who still used mules to pull his plow. Since he was 86 years old, and his wife was 85, an era was near its

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"Is This Your Shoe Cinderella?"

end. I made portraits of them at their farmhouse, which was neat and orderly, but had no running water or modern heating system. In fact, while I was there, Rufus Laine spent most of the time hauling wood into the house.

One of my favorite portraits is the one of Laine reading his Bible in his home. The image reveals his giant weatherbeaten hands, made even larger by handling the reins of his mules for more than 60 years.

In the early days of World War II, a remote Arkansas photographer, named Mike Disfarmer, captured the faces of an era that would have been lost had he not been the chronicler of that time and place. Every individual has unique experiences to share, but photographers have the ability to capture people, places, and events that would be lost if they were not alert to opportunities.

During my life in the rural South, I've seen vast changes in attitudes and the social fabric of the region. Simple patterns of life are quickly giving way to the hectic pace of an electronic world. Before the sand runs out of this hourglass, I hope to capture some of these scenes in photographs that possess warmth and beauty.

My background aids my understanding of the Arkansas people. Although they rank 47th in per capita income, these people have an inner beauty that I treasure. Because they accept me as one of their own, I am able to communicate with them on the basis of mutual respect. I have both a responsibility and opportunity to photograph the farmers from the Mississippi River Delta and the intractable hill people from the Ozark Mountains, as part of the pictorial history of this time and place.

When I saw the film, *Born on the Fourth of July*, I realized I had failed to record a social revolution in our nation's history because I was busy raising three children and getting a business off the ground. Now, at this stage of my career, with the children grown and business prospering, I vow to fulfill my responsibilities as a photographer and photograph elements in the changing world around me.

Certainly, today's social change involves the single-parent family, as illustrated in a mother-daughter portrait. There was a time when the manager of a rice mill would be portrayed with a shovel or auger. But today's executive is more likely found

in a control room, with its dazzling array of lights, running a maze of conveyers, driers, polishers, and baggers.

True achievement is seldom sudden. Photographers move closer to their goals by reaching and stretching. I feel a constant challenge not only to expand my horizons and improve as a photographer, but to make a contribution to the world around me. 



Tom McDonald, M.Photog.Cr., CPP, F-ASP, has owned and operated Tom McDonald photography studio for 26 years. A frequent Winona International School of Professional Photography instructor, he has had 25 portraits in the PP of A Masters Collection in the past seven years, is a former chairman of the Winona Trustees, former president of ASP, Southwestern PA, Inc., and Arkansas PPA, and a member of the Cameracraftsmen of America.

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6x6

Mamiya 6



Mamiya 6 with its three interchangeable
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6x6

Mamiya C330 S

C330 S with its interchangeable lenses.



6x7

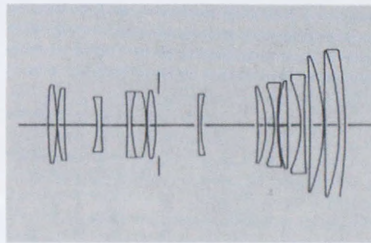
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Lenses



The lens diagram of the unique 100-200 F/5.2 Zoom
(for RB or RZ67), showing 14 elements in 12 groups.



6x7

Mamiya RZ67



RZ67 with Revolving Back, AE Prism,
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Mamiya 645 Super

Mamiya pioneered the 6x4.5cm SLR and the Super is the most full-featured system camera in this field. Large selection of interchangeable lenses, finders and magazines. Instant return mirror. Shutter speeds to 1/1000 sec. Power drive grip and much more. (Also available without magazine feature as model 1000 S.)

Mamiya 6

This light-weight, compact, hand-fitting, super quiet, range/view-finder camera with interchangeable lenses and exposure automation is the newest entry in the medium format camera field. There is no other camera like it.

Mamiya C330 S

This 6x6, 120/220 TLR with interchangeable lenses and finders is another Mamiya exclusive that enjoys ongoing demand. The lowest priced professional medium format camera on the market, it is popular with child and wedding photographers because it is quiet and there is no image black-out.

Mamiya RB67 Pro SD

Mamiya pioneered this 6x7cm SLR, with revolving back, bellows focusing, interchangeable lenses and magazines, more than 20 years ago. It has become known as "the workhorse of the pro" because of its mechanical ruggedness and reliability. Over the years it has been updated, and the "SD" is the latest model.

Mamiya RZ67

Taking advantage of electronic advances, Mamiya created this sister-model to the mechanical RB. Offering all the features of the RB, the RZ permits interfacing of camera body, magazines and lenses for exposure automation, motor drive option and remote control. With additional mechanical advantages, it has become the choice of top pros.

Mamiya Lenses

The success of Mamiya medium format cameras would not have been possible without the large selection and world class quality of Mamiya lenses. Mamiya designs and produces its own lenses, using the latest computer-aided optical technology. From extreme wide angle Fish Eye to Telephoto lenses, from Macro to APO, from Variable Soft Focus to Zoom, Mamiya has them all.

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Celebration of champions

NCAA Visitors Center uses photo murals as decor

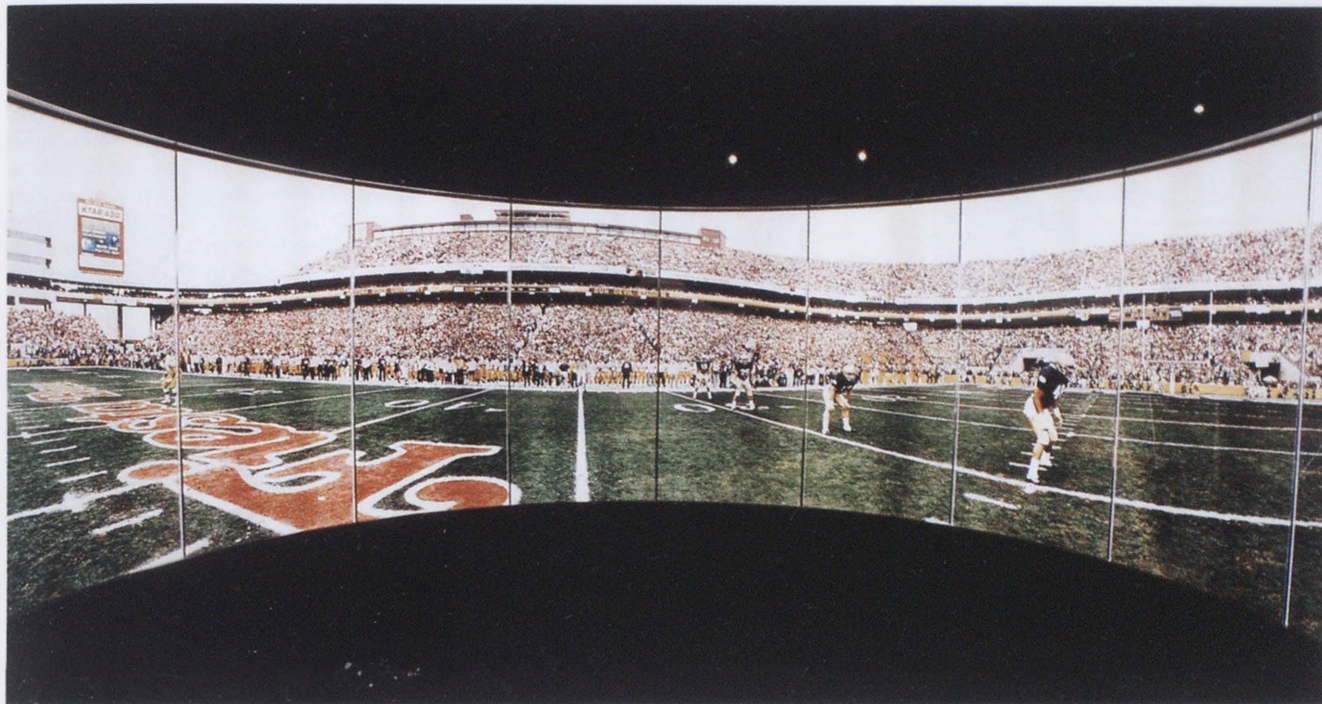
By Deborah Goldstein



The enormous NCAA Visitor's Center basketball arena Duratrans room features the Final Four semifinal game between Duke and Kansas Universities.

Dedicated to preserving the memories of athletic champions, the National Collegiate Athletic Association (NCAA) Visitors Center, in suburban Kansas City, features more than 750 photographs of 76 NCAA national championships in 21 sports—dating back to 1921.

The facility is a cross between an intercollegiate athletics museum and hall of fame. The 12,000-square-foot exhibit floor is filled with visually stimulating



The 8-foot-tall, 20-foot-diameter football stadium Duratrans room depicts the 50 yard line of the Fiesta Bowl between West Virginia and Notre Dame.

portraits and action photos of the NCAA's most legendary athletes, including a life-size image of former Kansas University basketball star Wilt Chamberlain driving a basketball through a hoop. A group photo of the 1922-23 Kansas basketball team—winners of the Helms Foundation national championship—includes esteemed basketball coaches Adolph Rupp and Phog Allen, as well as James Naismith, founder of the game of basketball. As seasons change, fresh images of new champions replace other photos on the wall.

The most mesmerizing attractions at the NCAA Visitors Center are two rooms, lined with Duratrans panels, which simulate a football stadium and basketball arena. Patrons who view these spectacular 360-degree panoramas experience the visual sensation of being a championship game participant.

The 8-foot-tall, 20-foot-diameter football stadium mural depicts the 50-yard line of the 1989 Fiesta Bowl game between West Virginia and Notre Dame, just prior to kickoff—while the enormous basketball arena mural preserves the excitement of standing in mid-court, during the 1991 Final Four semifinal game between Duke University and Kansas University.

Authentic astroturf hugs the football stadium room floors and hardwood floor panels augment the basketball arena. To intensify the bona fide "game-day" experience, audio tapes from actual games

echo through the rooms. An updated football mural is scheduled to be installed after the 1992 Super Bowl.

These gigantic murals were photographed by *Sports Illustrated* photographer Rich Clarkson and produced by Custom Color Corporation, a full-service photographic lab in Kansas City, Missouri. Clarkson photographed the images with a Swiss-made Round Shot 70 panorama camera, producing 15-inch-long 70mm transparencies on Ektachrome 64 Professional film. The unusual size transparencies were contact printed on Kodak Vericolor Internegative Film and sections were printed on 52-inch Kodak Duratrans.

"The NCAA project was quite a challenge for us," said Guy Clark, executive vice president of Custom Color. "Curved, backlit murals of this size are unique in our industry and we had to act on pure ingenuity."

Each mural is composed of 14 pre-molded panels, measuring 47 1/8x94 3/8 inches, which are mounted behind Plexiglas and illuminated from behind. According to Clark, backlit transparencies have greater clarity and impact, because light is shining through, rather than reflecting off them, as it would with a conventional photograph. Matching the panels with one another created the greatest challenge for lab technicians, since each panel had to be developed with extreme preciseness.

The \$3 million Visitors Center was

funded by Professional Photography Division, Eastman Kodak Company, and CBS Sports. Display Studios, Kansas City, designed and built the exhibits.

The NCAA Visitors Center is located at 6201 College Boulevard, Overland Park, KS 66211; 913-339-0000. Hours are 10 AM to 7 PM, weekdays; 10 AM to 6 PM, Saturdays, and noon to 5 PM Sundays and holidays.



Deborah Goldstein, associate editor of Professional Photographer, has strong journalism experience, writing for a variety of consumer and business publications. She also served as associate producer for several cable television programs and holds a bachelor of science degree in communications from Southern Illinois University.

School event video productions

Youth sports opens lucrative studio market

By Dr. Henry J. Oles

Cr.Photog.



Loyds Photography and Video, in Houston, has five broadcast-quality cameras, three camcorders, as well as a complete editing suite designed to handle 3/4-inch, S-VHS, 8mm, and VHS formats.

Can a family-owned studio generate a million dollars in business a year? Loyd and Patty Overcash, of Houston, Texas, are living proof that it can. The Overcash's 1990 gross sales increased 40 percent over the previous year, and the 1991 sales projections are higher—\$1.25 million. Today, with many family-owned studios struggling with less than \$200,000 in gross sales, the Overcashes are actually trying to control their rate of studio growth.

When Loyd Overcash opened a photography studio out of his home 11 years ago, he grossed \$20,000 the first year. His wife, Patty, joined the business in 1983 and together they built a successful Little League photography business—a market often avoided by portrait photographers. Their efforts led to football, soccer, bas-

kethball, and other sport team photography assignments. Because of the moderate climate in Houston, Overcash was able to photograph youth teams almost year-round. He has been known to photograph as many as 3,500 Little League players in one-and-a-half days.

Averaging a \$10 sale per player, the Overcashes generally donate \$1 or \$2 per teammate back to each team, as well as sponsor several Little League teams each year. Because they charge reasonable prices and developed strong relationships with their clients, it is difficult for a competitor to seize their business.

Some photographers may accuse the Overcashes of giving too much away. However, Loyd Overcash considers his "freebies" excellent promotional investments. "I can spend thousands of dollars on news-

paper advertising that may bring nothing," he said, "but I choose to do favors for clients that guarantee financial returns."

The studio not only targets youth sports photography successfully, but has emerged into a full-service studio dedicated to customer service. While most competitors close on Mondays and early on Saturdays, Loyds Photography and Video doors are open from 9 AM to 8 PM on weekdays and 9 AM to 5 PM on Saturdays, enabling "working people" to fit photography sittings into their schedules.

The Overcashes invest heavily in unusual, yet efficient, promotions. For example, the studio videotapes high school football games in the area, at no charge to the schools. The Overcashes also purchase full-page ads in each school football program, encouraging game spectators to purchase a copy of the game videotape for \$20—and generally receive enough orders to more than cover costs.

Videotaping high school athletic events offers the studio the opportunity to conduct "gimmick" promotions. Thousands of spectators see staff members wearing distinctive "Loyds Photography and Video" jackets. In addition, there is a special promotion when a half-time announcement is made over the stadium loud speaker, telling spectators to look for a "red dot" in football programs. The individual who finds the "red dot" wins a game videotape. The cost of one videotape generates free publicity worth hundreds of dollars—a great tradeoff.

The studio currently occupies a 4,500-square-foot space in a popular shopping center strip on Houston's Northwest side. The Overcashes depend on nine full-time and 22 part-time staff members, including contract photographers, to help handle business. They communicate with key personnel with nine two-way radios and two cellular phones, and consider their communications system as valuable as another full-time employee.

Video production is a major component to the studio's success. The Overcashes have at least \$150,000 invested in frequently used video gear, including five three-chip 3/4-inch broadcast-quality units and three camcorders. The complete editing suite contains an assortment of switchers, recorders, editors, and a time-base corrector and handles 3/4-inch, S-VHS, 8mm video, and VHS formats. Special events, such as weddings, are recorded with one to four cameras, depending on the customers' preference. Edited or non-edited results are also available.

"Editing is expensive, so I want to have something available for any pocketbook," Overcash said.

To cover community events, an em-



To help increase the number of senior portraiture clients for the studio, Loyds Photography and Video installed a front-projected background device, which offers a variety of high-tech backdrops.

ployee monitors police radios from the back room of the studio. When something exciting happens in town, Overcash sends a video team out to record it and frequently sells the footage to local television stations. In fact, television stations often contract Loyds Photography and Video to cover special events they are unable to document. Revenue from these contracts help finance equipment and personnel and enables the studio to make higher profits on conventional video assignments.

Loyds Photography and Video is also making a strong push to increase senior portraiture. The studio already services a number of schools in its area, but to attract more seniors into the studio, the Overcashes installed a front-projection background device. The studio offers high-tech projected-image backgrounds, which seniors find exciting, as well as traditional poses and backdrops to satisfy parents and grandparents.

The studio also increased its wedding photography and video business. One employee was hired specifically to handle the wedding division of the company and books up to six weddings a weekend.

In response to clients' desire for instant gratification, the Overcashes installed a Lab Pro RTS package printer and Colenta processor, which not only saves on lab costs but permits the studio to offer clients faster service. Clients no longer wait two weeks for proofs and four weeks for prints. Now, it takes only three days for clients to pick up final photographs. With this system, the studio can schedule Christ-

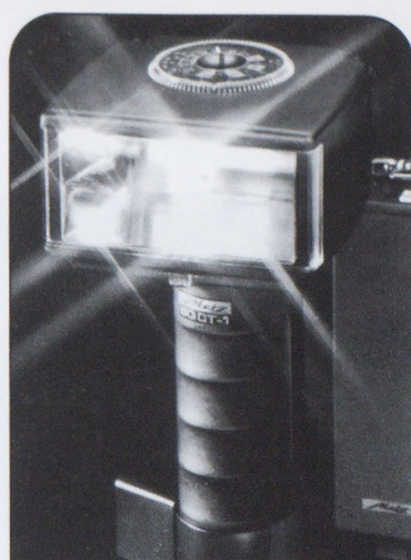
mas season portrait sittings as late as December 22.

Overcash doesn't consider himself a photographer any more. He views himself as a business manager running an establishment that produces photography and video productions.

Some time ago I wrote a column expressing considerable concern for the future of typical Mom-and-Pop studios. However, Loyds Photography and Video is not typical, but an exception. As long as this studio maintains its current business approach—which can be adopted by any studio in the country—a healthy bottom line is virtually guaranteed. 



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



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Ektachrome 64X and 100X

Warm emulsions
introduced
by Kodak

By Don Emmerich
M.Photog.Cr.

Two new Kodak color transparency films, Ektachrome 64X (EPX) and 100X (EPZ) Professional, are the newest members of the E-6 family. They are alternate versions of Ektachrome 64 Professional (EPR) and Ektachrome 100 Professional (EPN) films, and retain the same ISOs as their original counterparts.

The X films offer a warmer color balance—particularly improved red tones—plus much finer grain than the previous emulsions. The warm color bias delivers significant “punch,” and smaller recorded details result in superior quality reproductions.

The X films’ greatest advantages are exhibited in outdoor photography. Filtering and reciprocity adjustments are no longer necessary to warm the 64X emulsion. I found the film’s color balance equivalent to a CC-06 Yellow and a CC-02 Red filtration with Ektachrome 64 Professional.

The warmer, daylight-balanced films expand professional photographers’ choices. The older Ektachromes work best in controlled, studio lighting situations, while the newer emulsions are ideal for lighting conditions outside the photographer’s control—particularly overcast skies or open shade.

Designed for color temperatures from 5,500°K to 5,600°K, the films can be color corrected for 3,400°K or 3,200°K tungsten lamps with the traditional conversion filters. However, I find that Kodak Ektachrome 64T Professional film provides better results.

The 64X and 100X exposure ranges are rated from 1/10,000 second to 1 second by Kodak—as compared to 1/10,000 second to 1/10 second for the old Ektachrome. The increased exposure latitude

Illustration No. 1: An Ektachrome 64X portrait shows the film’s ability to record brilliant reds, deep color saturation, and warm natural flesh tones.



Illustration No. 2: Ektachrome 100X reproduces fine detail in all areas of a photograph, while strong separation of tones adds a three-dimensional quality.

is important when working in low-light levels, since previous emulsions usually require color filtration for exposures longer than 1/10 second to counteract reciprocity effect. Less pre-testing is necessary to determine proper color and exposure with the new films.

The girl in the kimono (Illustration No. 1), exposed on Ektachrome 64X, displays the beautiful array of reds that were previously available only in such Kodak films as Kodachrome and Ektachrome 100 Plus Professional. The subject was illuminated using three Balcar Mini-Z1 lights. The main light was directed through a Photoflex Halfdome, while another Photoflex Halfdome was used as hair light from above. The third light, illuminating a David Maheu grey muslin background, was covered with a red gel. The camera was a Nikon F4 with an f/1.8 80mm Nikkor AF lens.

The reds in this photograph reproduce with snap, while the neutral colors remained neutral—without the color shifts characteristic in some E-6 and Kodachrome films. Ektachrome 64X delivers unsurpassed subtleties of tone, brilliant whites, and maintains excellent detail in the highlight areas. The warmer and more pleasing flesh tones, plus higher contrast and color saturation, makes the emulsion ideal for fashion, portrait, magazine, and advertising photographers.

Previously I used Ektachrome 100 Professional (EPN) for most of my portrait and fashion assignments, because it reproduced colors accurately and more closely than any other color transparency film. However, I prefer warm (and color saturated) flesh tones to add depth and life to subjects and Ektachrome 100 Professional (EPN) fell short of this goal. The film was more ideally suited for accurately repro-

ducing clothing, fabrics, textures, and materials with reflective characteristics.

In 1988 Kodak introduced Ektachrome 100 Plus Professional (EPP) (May 1988, *Professional Photographer*). I generally use 100 Plus when I want to beef up color; however, it produces too much red in the flesh tones for my taste. Ektachrome 100X strikes a perfect balance between the two—yielding good color saturation, warm flesh tones, and a three-dimensional quality to the shot.

Many *Time-Life* photographers I know switched from Ektachrome 64 Professional to Ektachrome 64 (EPV) Press-Pac because of its warmer color balance. I gave several rolls of the new 64X to editorial photographers who used Ektachrome 64 Press-Pac exclusively. They all liked the warmer tones and felt the added sharpness was a bonus.

Kodak plans to discontinue Ektachrome

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64 (EPV) and 100 (EPW) Press-Pacs, but continue Ektachrome 100 Professional, Ektachrome Plus Professional, and Ektachrome 64 Professional films.

The girl in green (Illustration No. 2) depicts Ektachrome 100X's ability to hold the finest detail in a subject's face, hair, and clothing fabric. My simple lighting set-up included two Balcar Mini-Z1 strobes. The first was directed through a 31-inch Balcar Diamond box reflector and diffuser and the second through a Photoflex Halfdome—positioned to illuminate the background and subject's hair. The camera was a Nikon F4, equipped with an f/2.8 180mm Nikkor lens.

The 64X and 100X films also deliver excellent separation in blacks and other midtones. The D-max on the new Ektachrome emulsions is exceptionally black, whites are bright and clean, and separation in both shadow and highlight areas is excellent. This darker D-max maintains good shadow detail—making whites appear brighter and increasing the three-dimensional, lifelike qualities of photographic images. Besides good detail separation in shadow and highlight areas, gray areas remain very neutral—similar to Ektachrome 100 Plus. Neutral gray tones are usually the first picture areas that show a pronounced color shift.

Comparing sharpness of the new films to earlier emulsions, I employed a tri-bar chart—a series of black bars on a white background that grow gradually smaller. By determining the smallest discernable bar photographed with the test films, it's possible to identify the sharpest grain pattern. I completed my tests with side-by-side comparisons of subjects photographed. End results proved that the new films are definitely sharper than their original counterparts.

I feel the two films offer more resolution than can be reproduced by medium format lenses—the film holds more detail with 35mm format lenses. This was apparent when I compared results from a Canon EOS 1 SLR with an EF f/1.2 85mm L (Ultrasonic) lens with several medium-format lenses.

However convenient it may be to refer to films with the smallest discernible tri-bar as having the sharpest emulsion, it is a vast oversimplification of the many factors that must be considered when determining film contrast and resolution. Kodachrome 25 still produces one of the finest, smoothest grain structures of any transparency film available today—but these new Ektachromes are quickly closing the gap.

From a photographic standpoint, signif-

icant enlargements are possible from the new emulsions—with very little loss of detail in any area of the picture. The 35mm images illustrating this article could easily enlarge to 16x20 inches and pass for products of medium-format transparencies.

For graphic arts applications, the films reproduce extremely well in four-color scanning separations. Photographers may find the improved Ektachrome 64X and 100X films are the best all-round choices when considering color saturation, sharpness, and speed—especially since the new emulsions rival Kodachrome 64.

Photographers who have more control over lighting and filtration may prefer the accurate color balance of Kodak Ektachrome 100 Professional and Ektachrome 64 Professional films. Others may choose the more saturated colors of Kodak Ektachrome 100 Plus Professional film. The newer, warmer Ektachrome X emulsions are designed to meet specific photographic needs and address particular assignments or challenges. In essence, they extend the versatility and flexibility of E-6 emulsions, and make a great contribution to an already impressive family of films. 

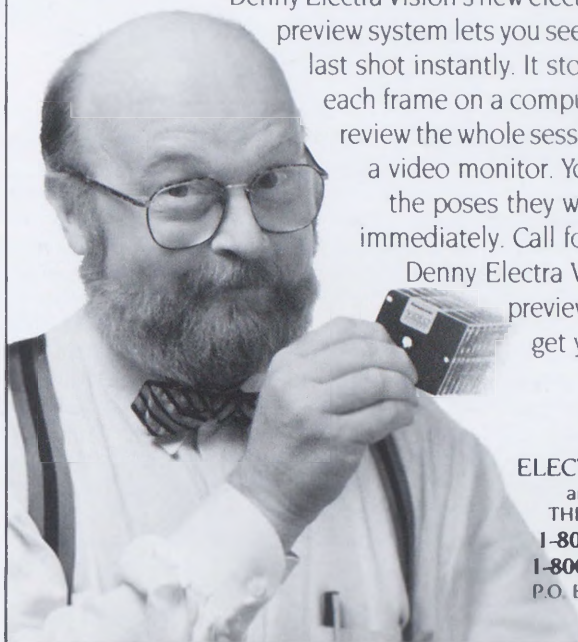


Don Emmerich, M. Photog. Cr., is technical editor of *Professional Photographer* and co-operator of Emmerich Photography, Denver. His clients include Avis, Mobil Oil Company, Buick Motors, and IBM. The award-winning photographer has several portraits showcased in the PP of A Loan Collection and presents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

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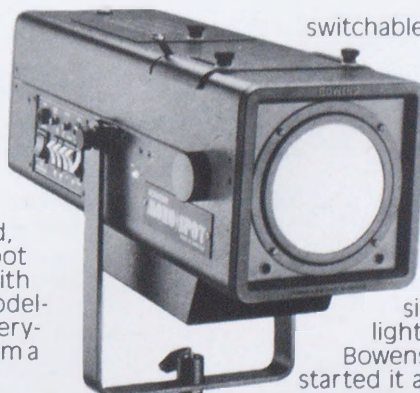


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Instant proofs for action portraiture

By Daniel Bottner and Patty Sawyer

Though most photographers can't tell the difference between an arabesque and an entrechat, a studio specializing in on-location dance photography must be sensitive to every nuance of the balletomane's encyclopedia of movements.

Even when one understands the essence of ballet, how can the subject know that the photographer captured on film those ephemeral movements that dancers treasure? With traditional photography, ballet portrait poses couldn't be selected until the delivery of proofs from a color lab weeks later. There would be a counterpoint of phone calls between the dance students and the photography studio as appointments were made for preview selection.

At Star Light Photography Studio in Laurel, Maryland, we solved the preview print problems for our three-year-old studio by employing a Sony Electronic Photo Proofing System that is easily transportable and permits electronic previews of the action portrait images.

The system, in the configuration that we use, consists of a traditional electronic-release film camera, Sony ProMavica MVC-2000PF Hi-Band still video camera, MCS-100 Sony Synchronizing Unit, Sony MVR-5300 still video recorder/player, and Sony PVM-1341 13-inch Trinitron color monitor. Other components include cables, adapters, and a special dual-camera bracket which reduces parallax error to a minimum.

There are also Sony color or black-and-white SV printers available—providing instant thermal dye-transfer prints from the still video image. However, our customers make their selection from the video monitor, which is always brighter, larger, and faster than paper prints.

One of the most critical pieces of equipment is the synchronizer, which syncs the Sony still video camera with the film camera, providing simultaneous image capture on film and on the still video disk. Still video images may be viewed immediately, providing instant results of lighting, posing, composition and expression—as it is captured

on film. This virtually eliminates the communications gap between the customer, photographer, and his equipment.

Star Light Studio takes advantage of the Sony proofing system portability, using it to perfect on-location portraits as well as in-studio portraiture. Working as a photographic team on location, we can handle a large volume of students. The "system set up" normally takes 20 minutes—well worth it, considering the results in customer sales, satisfaction, and referral "dollars".

Incorporating two to three poses, we make six to 10 exposures of each subject, thus devoting approximately six minutes to each student. Photographing advanced students may require 15 minutes and 12 to 18 exposures. This affords them the opportunity to critique and perfect their leaps and other difficult dance steps and to achieve perfect form.

Viewing the still video images, students and parents make their selections and place their orders during the photo session. If we missed the exact moment of expression the student wanted pictured, additional exposures can be made. However, this is seldom required, since with experience and understanding of their art, our shutter release timing is usually on the mark.

We use the Nikon FA with an MD-15 motor drive, which provides electronic shutter release capability for this camera. Our preferred lens is a Nikon ED f/2.8 80-200mm AF Nikkor zoom that is paralleled by the ProMavica f/1.4-1.7 12-72mm zoom lens (the equivalent of a 47-283mm zoom in 35mm-format). The Mavica MVC-2000PF's shutter sync speed is 1/250 second, while its focal-plane shutter speeds range from 1/15 to 1/1,000 second.

We occasionally employ a medium-format Mamiya RZ67 SLR and Sekor f/4.5 180mm telephoto lens, when we require a 120-size negative. However, the majority of the action portraits are made in 35mm format.

Four electronic flash units are set up on location—two White Lightning Ultra 600s and two White Lightning Ultra 1200s from

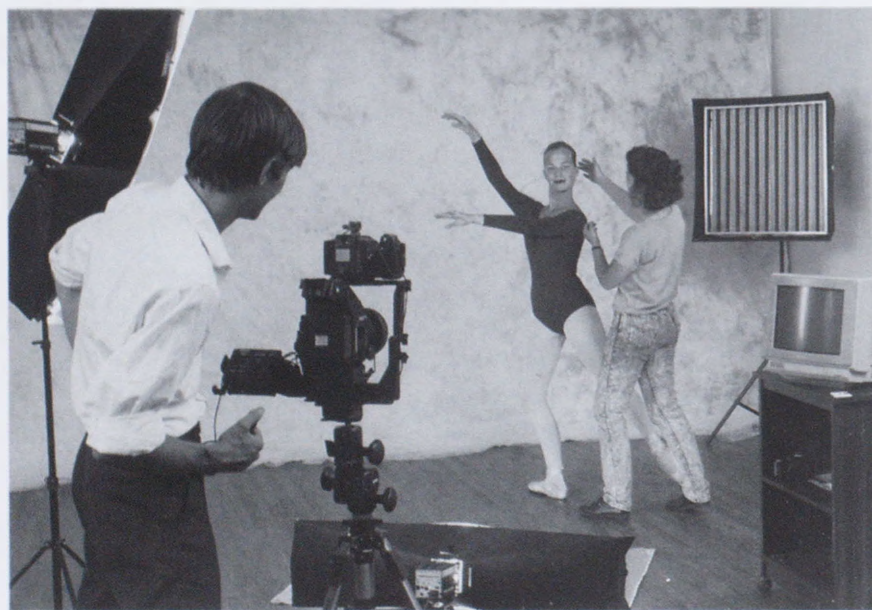
A dancer's perfect leap is instantly captured, right, as both an electronic and silver-halide image with electronic proofing by photographer Daniel Bottner, who specializes in live action portrait photography.



**Portable
electronic
previews**



A skater's form is frozen for the camera, while an electronic proof serves as a sales tool for print orders.



On-location at a dance studio with the Sony Electronic Photo Proofing System, Bottner and Patty Sawyer, of Star Light Photography Studio, work as a team photographing ballet students in action. This photograph was made with the cooperation of Katie Schall, Central Maryland School of Ballet.

Paul C. Buff, Inc. The two Ultra 600s are in Balcar V-PLB 110 Variable Prisma Light-Boxes, located on each side of the camera. One Ultra 1200 is in a Balcar Prisma strip light softbox placed lengthwise on the floor to reproduce the lighting quality of theatrical footlights. Another Ultra 1200 is in an

F.J. Westcott 28-inch Apollo with louvers as a backlight to the left of the subject.

As for film, we prefer Agfa Optima 125 color negative film because it produces warmer skin tones with subjects—particularly when printed on Agfa color paper. Some color papers are too contrasty—

but, the combination of Agfa film and Agfa paper really makes a difference in producing the attractive, soft color quality that my clientele prefers.

We've discovered that no photographer knows what the subject thinks he or she looks like. By having subjects critique the portrait images, insight is gained into how the subjects view themselves. Drawing upon this direct feedback provided by the electronic preview system, we can provide the customer with the desired image.

Using this method, we can quickly determine the subject's vision of his or her own "persona". It rarely requires more than 15 exposures to satisfy a demanding customer with the desired portrait.

Orders are placed immediately following the photo session. Prints—frequently in sizes up to 16x20—are ordered directly from the color monitor. Greater efficiency is achieved when photography fees and picture sales are collected at this time.

Our portrait specialty is not limited to dance portraiture—since the system works equally well with any action photography. Though concentrating on ballet and dance studio students, we have also successfully expanded our action portrait service to figure skaters and local hockey teams.

Martial arts students are another new market opening for action portraits. On one occasion, we were contacted by a karate expert, who said no one was able to capture the look he wanted in a photograph of his kick-leap. Accepting the challenge, we discovered the visual points important to his "style" through discussion and test exposures—thus making improvements in the photographic interpretation of his karate technique we successfully produced the special portrait he was seeking.

We found the immediacy of electronic previews a good instructor for perfecting portrait style, since it could produce a test report on our work after every exposure. Questionable results are eliminated, because each change in lighting or subject pose is available for review in seconds, thus revealing any flaws in the portraiture technique. The electronic preview system helped us dramatically improve our craft. 



Daniel Bottner and Patty Sawyer operate the Star Light Photography Studio in Laurel, Maryland. The three-year-old business concentrates on dance and figure skating action portraiture, as well as wedding photography and commercial assignments. The business was an early test site for the Sony Electronic Photo Proofing System.

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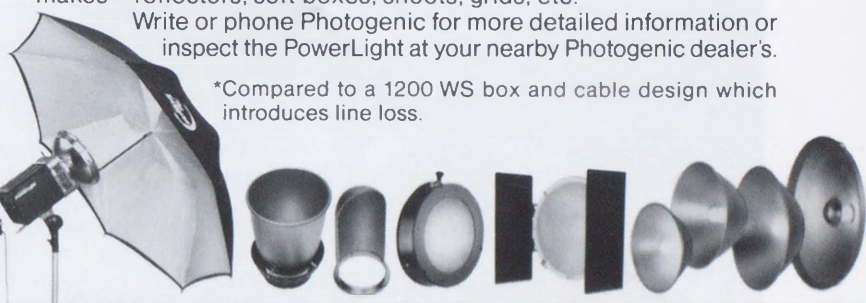


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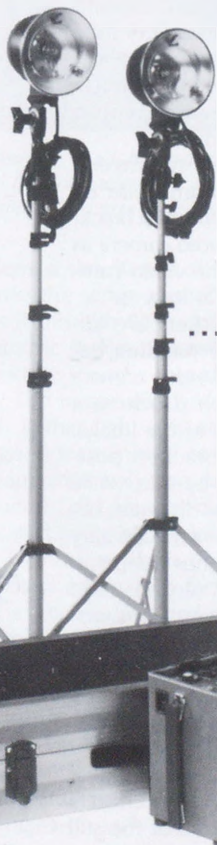
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ELECTRONIC

By Kim Brady

VISIONS

Copy-free portrait proofs never leave the studio

"Instant proofs sell instantly." This is a popular expression among portrait studio photographers who successfully employ electronic preview sales presentations. The systems not only help customers make immediate decisions on poses, they can also be used to entice them into placing large quantity orders and purchasing wall-size portraits.

Proponents of electronic proofing advocate an exodus from paper proofs because of the following significant economic factors:

- Portrait customers have notorious reputations for holding paper proofs for weeks or months while making their final selection, thus slowing studio cash flow.
- Portrait selections made weeks after an exciting photo session often produce lower sales than those made immediately—a condition that can be attributed to ebbing customer interest.
- Technical advances in several types of color copying techniques make illegal reproduction of portrait proofs simple, fast, and inexpensive.
- The cost and time involved in processing paper proofs is extremely expensive—both in lab costs and studio man-hours.

Equipment manufacturers are addressing these problems with a wide range of proofing alternatives—all of which are based on the concept of instant proofs for instant sales.

Techniques range from projecting Polaroid 35mm PolaChrome transproofs, created with the Polaroid Instant Projection Proofing System (see State of the Art, June 1991), to employing sophisticated electronic imaging equipment to capture and display video proofs in seconds on a color video monitor. The following summary describes several electronic preview systems and their operation.

The basic component of any electronic preview system, combining traditional photography with elec-

tronic imaging, is the dual-camera flash synchronizer. Without the synchronizer, a photographer would not be able to capture the same image produced under electronic flash illumination on both still camera film and a video disk—at exactly the same instant.

Synchronizer units are very sophisticated pieces of electronic circuitry. For example, special electronic protection is necessary to prevent high voltage surges produced by some studio strobes from burning out either the synchronizer or video camera circuits during flash exposure.

Photographers selecting electronic preview systems should consider a number of important factors when making their choice of synchronizer systems. First, they should determine whether a unit is compatible with their studio portrait camera system. Some synchronizers may require special adaptors or connectors for particular cameras. Others only work with cameras equipped with motorized film advance.

All electronic preview systems employ either an optical beam splitter for identical image recording, or a bracket for mounting the studio camera as close as possible to the video camera—to produce similar images.

Dual-camera brackets are adjustable to minimize parallax between the studio and video camera lenses—which each produce a slightly different view of the image. Some dual-camera brackets position the cameras side-by-side, while others stack them. The distances between camera lens centers can vary from 3 inches to 8 inches—depending upon the type of cameras used and the bracket design. This distance is only one of the factors influencing degree of parallax. For example, parallax increases as the cameras are placed closer to the subject being photographed.

The beam splitter is an optical semi-silvered mirror, placed at a 45-degree angle in front of the still



Kodak Prism XL is a fully-integrated electronic video proofing system designed for studio applications. The operator views a live video image displayed on the color television monitor—which matches that seen through the camera viewfinder. Still video images are recorded at the same time as studio camera flash exposures, so the photographer and subject can view sitting results and place orders before the photographic film is processed.

camera lens. It simultaneously reflects the image into the video camera lens and transmits it through the semitransparent mirror into the studio camera lens, so exactly the same scene is recorded by both cameras. The major disadvantage to this approach is that light loss occurs when the image is transmitted to the studio camera (approximately two-thirds-f/stop). The reduced light transmission can be compensated by using wider lens apertures or increasing flash illumination. Some photographers find focusing difficult with a beam splitter and may experience a problem with glare when making environmental portraits outdoors.

Several electronic preview system manufacturers offer photographers a choice between bracket and beam splitter configurations. The selection is best made by evaluating the advantages and disadvantages of each system and then

deciding which will function best for the photographer's purposes.

Portability may be an important factor in making equipment selection for some photographers. Certain systems are designed for studio applications, while others have been constructed for easy portability and are more suitable to location portraiture.

Image quality also plays a vital part in equipment analysis. Video image sharpness is determined by picture definition; therefore, a video camera that records 320-line resolution will not produce as sharp an image as one that records 460-line resolution. And, because the same resolution level must be maintained throughout a system in order to retain the highest resolution, the quality of a 460-line camera image is degraded if the still video recorder/player is capable of only 350-line resolution.

Also, there is not agreement among

manufacturers regarding industry standards for determining line resolution. Therefore, a product listed with 500-line resolution may not produce significantly better visual results over a lower-resolution model—since tests used to determine this measurement may vary from manufacturer to manufacturer.

In group portraits, when viewing a monitor-display video image, the number of people in the group and their distance from the camera is a consideration. As the number of people in a group portrait increases, the faces become smaller and less distinct. A six-person group is considered a maximum, if facial expressions are to be clearly discerned with a 400-line resolution system.

Overall system cost must also be considered. In the final analysis, a photographer must judge what he can afford. There is a wide range of choices available, depend-

Comparison of electronic portrait proofing systems

System	Video camera	Recorder/player	Video monitor	Camera parallax	Beam splitter	System price	Lease terms	Design function
Kodak Prism XL Eastman Kodak Co. 343 State Street Rochester, NY 14650 800-242-2424	Prism XL CCD Camera Head 350-line resolution	Kodak SV7400 SV 2-inch floppy disk 330-line resolution	Kodak SV1300 Recorder 13-inch screen 400-line resolution	Not applicable Color Monitor	Standard feature two-thirds-f/stop light loss	Not applicable No buyout option available	Three-year lease \$385 per month	Studio applications
Sony Electronic Photo Proofing System Sony Corporation of America 3 Paragon Drive Montvale, NJ 07645 201-930-6576	Sony MVC-2000PF Hi-Band SV camera 320-line resolution	Sony MVR-5300 SV Recorder/Player 2-inch floppy disk 500-line resolution	Sony PVM-1341 Trinitron Color Monitor 13-inch screen 500-line resolution	Stacked mounting bracket distance between lens centers 2.5 inches	Not applicable	\$8,975 (packages includes B/W printer) \$10,831 (package includes color printer)	To be determined	Studio and on-location applications
EV2000 Electronic Preview System Electra Vision 13707 Clayton Road St. Louis, MO 63011 800-325-1358	Panasonic WV-D5100 S-VHS Camera Head w/ WV-LZ14/8 lens 460-line resolution	Panasonic AG-800 SV Recorder Player 2-inch floppy disk 350-line resolution	Panasonic CT-1382Y Color Monitor 13-inch screen 420-line resolution	Side-by-side mounting bracket distance between lens centers 2.5 inches	Optional (In place of bracket no extra cost) two-thirds-f/stop light loss	\$7,500	Three-year lease \$288 per month	Studio and on-location applications
VPS-1000 Video Proofing System Video Proofs 103 Baylor Drive Tyler, TX 75703 800-835-2948 903-561-7104	Canon Ci-20 CCTV Camera Head 320-line resolution	Panasonic AG-800 SV Recorder/Player for camera room Panasonic AG-ES100 Still Image Player for sales room 2-inch floppy disk 350-line resolution	Sony KV13TR24 Trinitron Color Monitor 13-inch screen 330-line resolution or Sony XV-M30 LCD Color Monitor 2.5x1.75-inch screen 380-line resolution	Stacked mounting bracket monitor distance between lens centers 3.5 inches to 5 inches	Optional two-thirds-f/stop light loss	\$7,995 (Includes disk players for both camera and sales rooms)	Four-year lease Approx. \$230 per month	Studio and on-location applications
EPS Studio Pro Still Video Previews Environmental Projection Systems Box 1745 San Marcos, TX 78667 512-353-3111	Sony MCV-2000PF Hi-Band SV camera 320-line resolution	Canon RV-301 SV Player 2-inch floppy disk 400-line resolution	Panasonic CT-1382Y Color Monitor 13-inch screen 420-line resolution	Side-by-side mounting bracket (revolves for format resolution) distance between lens centers 8 inches	Optional (in place of bracket no extra cost) two-thirds-f/stop light loss	\$8,063	Four-year lease \$216 per month	Studio and on-location applications
EPS Studio Pro Freeze Frame Video Previews Environmental Projection Systems Box 1745 San Marcos, TX 78667 512-353-3111	Sony SSC-S20 CCD Camera Head 460-line resolution	Panasonic AG-800 SV Recorder/Player 2-inch floppy disk 350-line resolution	Panasonic CT-1382Y Color Monitor 13-inch screen 420-line resolution	Side-by-side mounting bracket (revolves for format adjustment) distance between lens centers 8 inches	Optional (In place of bracket no extra cost) two-thirds-f/stop light loss	\$6,345	Four-year lease \$170 per month	Studio and on-location applications

ing upon investment. Several manufacturers designed modular systems to accommodate the moderate-budget studio and provide upgradable equipment. Lease options are also available to help spread the cost over several years.

Kodak Prism XL

The electronic proofing pioneer, and most sophisticated system, is the Kodak Prism XL. Originally introduced in 1988, the Prism incorporates a beam splitter and includes all necessary components in one computerized system. The original Prism model had a beam splitter with two-f/stop light loss. However, the Prism XL produces only a two-thirds-f/stop light loss, with improved sharpness and brightness on the studio camera's ground glass.

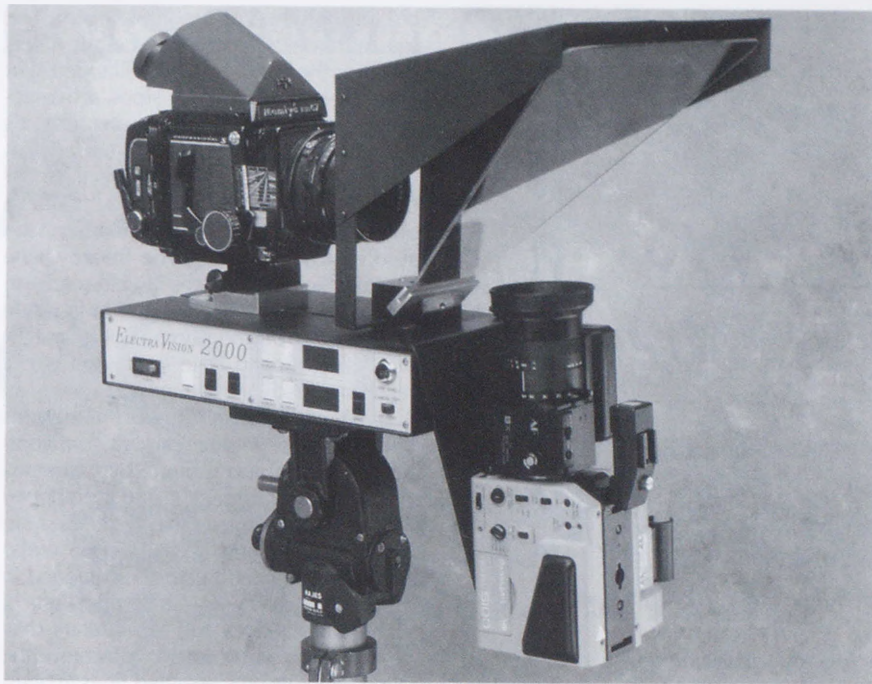
Preview images are captured from live-action video and recorded on a 2-inch floppy disk—which holds up to 25 randomly recallable images. The "video proofs" are recorded by a Kodak SV7400 Still Video Recorder and displayed on a 13-inch diagonal SV1300 Color Monitor. By using the live video mode, photographers can compose subjects and adjust lighting patterns using the color monitor as a guide—and the entire process may be viewed by portrait customers, commercial art directors, or photographers' assistants.

A central control panel changes image frame mask orientation on the monitor, selects flash or continuous lighting, initiates the test or record mode, and switches between live and stored images displayed on the monitor. The system also features an aperture stop-down control, which automatically switches to a pre-selected lens opening when the video image is recorded. An optional thermal dye-transfer color printer delivers 4x6-inch reference prints in about 90 seconds. The complete system (without the printer) is available on a three-year lease contract for \$350 per month and is compatible with all mechanical and electrical SLR cameras.

Sony Electronic Proofing System



Sony Electronic Photo Proofing System



Electra Vision EV2000

A recent introduction is the Sony Electronic Photo Proofing System, which incorporates Sony Hi-Band still video technology, rather than capturing freeze frames from live-action video images. A ProMavica MVC-2000PF SV camera is placed directly above the conventional studio camera, with a stacked bracket arrangement. Video images are recorded directly in the camera on a 2-inch floppy disk.

A Sony MCS synchronizing unit controls the video and studio camera shutters simultaneously, and the MVR-5300 still video recorder/player plays recorded images for viewing on any video monitor.

The major advantage of the two-component Sony system is portability, since it does not require a separate recording unit to capture an image on the floppy disk. However, if the video disk is to be viewed on location, an SV player and monitor is required.

The Sony MVC-2000PF camera has a suggested retail price of \$3,500, the bracket is \$353, and the MCS synchronizer is \$660. Packages available for the Mamiya RZ67 and Mamiya M645 cameras include the camera, synchronizer, bracket, recorder/player, 13-inch color monitor, and either a black-and-white or color video printer for \$8,975 and \$10,831 respectively. Special cables for Nikon F3, Nikon F4, Nikon FA, Nikon N8008 AF, and Hasselblad 553ELX cameras are also available. All components may be purchased separately.

Electra Vision EV2000

The Electra Vision EV2000 Electronic Preview System incorporates a microprocessor-based synchronizer unit with either

a beam splitter or side-by-side camera mount. A Panasonic Super VHS D5100 color video camera head, with WV-LZ14/8AF f/1.4 10.5-84mm autofocus zoom lens, adjusts automatically to match the still camera scene coverage, maintaining the video image focus automatically. The D5100 delivers more than 460-line resolution and accepts mount adaptors for many 35mm SLR lenses.

The EV2000 package, priced at \$7,500, also includes a Panasonic AG-800 Video Floppy Recorder for storing images on 2-inch video disks and a 13-inch Panasonic CT-1382Y color monitor. Optional equipment, such as the \$675 AG-ES100 Still Image player (recommended for sales room display), a \$1,380 CT-3190VY 31-inch color monitor, or \$1,458 AG-EP70 Color Video Printer are also available.

VPS-1000 Video Proofing System

The Video Proofs electronic preview system combines Canon, Panasonic, and Sony video equipment with a manufacturer-designed VPS-1000 control unit. The compactness and portability of this system make it ideal for outdoor and on-location use.

Standard accessories included in the \$7,995 package are: Canon Ci-20 still video camera head; stacked camera mounting bracket; VPS-1000 Video Proofing System; modified Panasonic AG-800 recorder/player, and a choice of either a Sony XV-M30 LCD monitor or 13-inch Sony KV13TR24 Trinitron color monitor for video image viewing in the camera room; Panasonic AG-ES100



VPS-1000 Video Proofing System

video disk player for the sales room; two remote control units—one for the camera-room setup and one for the sales room, and all necessary connecting cables. Later this year, Video Proofs will replace the Canon Ci-20 with a Panasonic GP-KR402 430-line resolution camera, and the AG-800 recorder/player will be updated to an AG-810.

Offering the Sony XV-M30 LCD monitor as a component to the camera-room system makes the VPS-1000 highly portable. The hand-held monitor has a 2.5x1.75-inch screen and is small enough to attach with Velcro fasteners to the AG-800 player. Optional equipment available from Video Proofs includes: \$650 beam splitter, \$350 remote electric release for manual studio cameras, and \$1,895 Canon RP-420 Color Video Printer.

EPS Studio Pro

The EPS Studio Pro—a versatile series available from Environmental Projection Systems—offers two electronic preview systems and one economical “bridge” transproof system. The most economical EPS setup, the Studio Pro Transview System, electronically synchronizes a studio camera and a separate SLR with Polaroid Instant Color 35mm slide film for salesroom transproof projection. This low-cost package is easily upgraded to the EPS Pro Studio Still Video system, since they both use the same camera flash synchronizer unit.

Still video previews are produced with the Studio Pro synchronizer and a Sony ProMavica MCV-2000PF camera. Like the Sony system described above, the video images are recorded directly in the camera on a 2-inch floppy disk.

Freeze-frame video previews make up

the third Studio Pro proofing system. The freeze-frame control unit, which is different from the transview and still video synchronizer, automatically stops a live-action video image at the moment a subject's photograph is made. The capture and recording assembly is mounted directly under the camera, and can be adjusted to freeze an image before or at the same instant the studio strobe flashes. The freeze-frame recorder stores 50 images in field mode on a 2-inch floppy disk. The SV frame mode produces video and photographic images with 1/60-second time lapse and is not recommended by the manufacturer.

Each of the three Studio Pro systems offers a choice in dual-camera configurations: The Combo mounts two cameras side-by-side on a bracket, and is equipped with a revolving ring to quickly change from vertical to horizontal formats. The Combo also includes filter holders—positioned in front of both cameras—so identical sets of vignetting filters or soft-focus filters may be used with both cameras to achieve the same effect in previews and final images. The beam splitter mounts the preview camera under the studio camera for a reflected mirror image.

The Studio Pro Still Video Preview System, priced at \$8,063, includes a Sony ProMavica MCV-2000PF Hi-Band SV camera, microprocessor-controlled flash synchronizer (which powers the video camera and controls systems operation), a Canon RV-301 Still Video Player, Panasonic CT-1382Y Color Monitor, and either a Combo bracket or beam splitter.

The Studio Pro Freeze Frame Video

Preview system, available for \$6,345, includes a Sony SSC-S20 CCD camera, synchronizer, Panasonic AG-800 SV recorder/player, 13-inch Panasonic CT-1382Y color monitor, and either a Combo bracket or beam splitter. Components in this package are not interchangeable with the other two systems.

Many of the instant preview systems currently available from photographic equipment manufacturers are offered on either a lease or sales basis. Leasing the equipment facilitates later upgrading and helps fit an expensive piece of equipment into a modest studio budget.

Before making any major financial commitment, photographers should study available electronic preview systems carefully—to be sure they meet both current and projected needs of their professional photography studio. 

For information circle Reader Service no.:

- 175 Kodak Prism XL
- 176 Sony Electronic Proofing System
- 177 Electra Vision EV 2000
- 178 VPS-1000 Video Proofing System
- 179 EPS Studio Pro

PP of A member Kim Brady is senior editor of Professional Photographer magazine. With a background in professional photography and journalism, she was managing editor of Darkroom Techniques and Creative Camera, a national consumer photo magazine, and was a press photographer for the Gloucester-Matthews (Virginia) Gazette-Journal.



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Practical Pointers

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

Location equipment cart

Photographing youth sports teams on location always presents a logistics problem when it's necessary to park a distance from the photography area. For years my studio photographers employed several collapsible two-wheel dollies—but often had difficulty trying to move the small wheels through heavy lawn growth. Recently, I solved the problem when I discovered the E Z Cart at a local K Mart store. Manufactured by Republic Tool and Manufacturing (6212 Corte Del Abeto, Carlsbad, CA 92009), the cart is made primarily of plastic, and features a fold-up metal handle for easy storage and set up. The cart wheels are 12 inches and the body is 10x24x24 inches—capable of transporting 200 pounds per load. Not only is the E Z Cart lightweight and inexpensive, it also carries a five-year warranty.

Personal audio alarm

With current concern over crime against individuals, many people carry some type of alarm when traveling through potentially dangerous areas. I found a small personal alarm in a neighborhood sporting goods shop that is the loudest I've ever heard. The 7/8-inch-diameter by 4 1/2-inch-long sound alarm operates by pressing down momentarily on the cap, which produces an uncomfortably shrill sound that carries over a long distance. For information: Sound Alarm Company, 1312 Washington Avenue, St. Louis, MO 63103.

Pocket electronic flash bouncer

The Vivitar 283 electronic flash unit is a long-time favorite of mine. In 1980 I wrote a column on constructing an external NiCd power pack and adapter for the 283. A few years ago I "discovered" the LumiQuest Pocket Bouncer, and since then the Vivitar 283 and Pocket Bouncer combination has been a helpful tool on candid assignments. The Pocket Bouncer is also useful for illuminating the area covered by a 20mm wide-angle lens.

LumiQuest now offers the ProPak, which includes three light-directing tools: The Pocket Bouncer—to provide fill light in open areas; the 80/20—to direct 80 percent of strobe light towards the ceiling and 20 percent directly to the subject, and Ultra Soft—to soften portrait subjects

by passing flash illumination through a frosted diffuser. Gold and silver metallic inserts, which attach to the Pocket Bouncer and UltraSoft, are also provided for additional effects. The gold insert adds a warm, sunset tone to outdoor scenes and the silver creates specular highlights. A handy nylon belt pouch, with two zippered pockets for unit storage, rounds out the ProPak package.

The continued demand for Vivitar 283/285-type flash units is evidenced by the introduction of the SunPak 150 AutoPro—a shoe-mounted, autoexposure electronic flash unit with removable reflector for bare-tube capability. The flash unit has automatic exposure capability for three different f/stops and includes a manual mode. The 150 AutoPro operates from a NiCd battery belt pack and features short cycle times with over 200 manual flashes per battery charge. I'm anxious to combine the 150 AutoPro as a bare-tube flash with a LumiQuest Pocket Bouncer. The anticipated result will be an abundance of soft diffused light for better candids.

Both LumiQuest and SunPak products are available through photographic equipment retailers.

More clipboards

My June 1991 column discussed the Model APD 9153 clipboard from Practical Products—designed for holding on-location youth sports photography paperwork. Since that column was written, I've made several changes in clipboards. My photography teams now carry a CruiserMate No. CM8514 from Saunderson's Manufacturing Company, Inc. (Box 243, Winthrop, ME 04364; 800-341-4674). This clipboard features a metal top hinged over an aluminum box. It contains a removable inner tray—which makes an ideal place to store a few extra blank forms—while the bottom compartment holds a stack of 8 1/2x14-inch forms almost 1-inch high. The clipboard also includes a convenient storage compartment for pens and pencils, and carries a five-year warranty.

Several weeks ago, while in Sam's Wholesale Club in Houston, I found a very interesting, yet inexpensive, clipboard. The Clipulator has an 8 1/2x12 1/2x1/8-inch Lucite base and features a solar-powered calculator integrated into the paper spring clip. Since the spring clip is held to the

baseboard with rivets, it is a simple process to drill out the rivets and attach the calculator clip to either the CruiserMate or Practical Products storage clipboards with pop rivets. This may require drilling new holes in the baseboard; but it makes an ideal combination.

Unfortunately, I was unable to locate a manufacturer's name or address on the Clipulator. Photographers may check their area office supply store for the Clipulator or similar product.

Wraparound can cooler

For many years PP of A conventions brought something new from Neil Enterprises—a long-time supplier of specialty items for youth sports photographers. This year was no exception. The Snap Can Cooler is an outstanding snap-together beverage can holder which displays a 3 1/2-inch round photo, topped by an outer ring available in five colors. The 3 1/2-inch Snapin Button and 6 1/2-inch Snapin Button, both with pullout easel; 3-inch Snapin Magnetic Disc, and 3-inch Snapin Key Chain are all moneymaking products for the enterprising photographer. If you didn't pick up a 1991 catalog at the Dallas Trade Show, contact Neil Fine, at Neil Enterprises Inc., 940 Forest Edge Drive, Vernon Hills, IL 60061.

Film holder belt pouch

As I toured the Trade Show floor at the 1991 PP of A Dallas Convention, my question to each exhibitor was: "What do you have that is interesting or unusual for my column?" When I visited the Perfected Photo Products booth, Turk Perez stopped me to point out that someone discovered a new use for his Pol-A-Pouch—which is designed to hold 4x5-inch Polaroid film adaptors. It seems that the Pol-A-Pouch is also an ideal belt pouch for the Kodak Readyload Packet Film Holder. Turk's address is Perfected Photo Products, 8420 Sylvia Avenue, Northridge, CA 91324. ☐

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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- Edit modes—assemble edit, insert edit and audio dubbing
- Has 5-pin "L" control edit terminal for interfacing with Panasonic AG-A95 or Future Video EC-1000 Pro editing controllers
- The AG-1960 is the only editing VCR in its class that puts out a frame-by-frame pause on the control track for unsurpassed accuracy
- Synchro edit function for synchronized assembling editing with selected camcorders
- Time search: Blank search, Interval recording, Digital tracking
- High-reponse mechanism:
 - Stopped position to appearance of a picture on the screen has been cut from 6 to 2 seconds play to review has been cut from 2-1/2 to 1/2 seconds
 - Fast forward & rewind times for a 120-minute tape have been cut in half, from 5 to 2-1/2 minutes
 - High-speed search has been boosted from 11X to 21X normal speed in SLP mode, LP mode 13X, SP mode is 7X normal speed
- Color level control—lets you fine tune the level of the video out color signal. Also compensate for color contrast in the playback image adding greatly to the degree of control available when using AG-1960 as source machine for editing or dubbing
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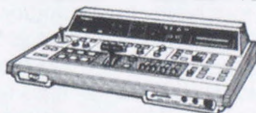
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Editing Controller

AG-7750

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- Special Effects/Automatic Programmable Effects:** The frame memory and associated circuitry of the WJ-MX12 facilitates creation of a variety of special effects
- Special Digital Effects for Manual Selection**
 - Freeze-Frame picture
 - Strobe effect, with selectable interval from 0.2 (approx.) to 2 seconds
 - Mosaic picture with 8-level control of mosaic size
 - Paint function for oil painting (posterization) effect with 6 levels of gradation
 - Negative/Positive Picture Reversal turns positive images into negative ones (and vice versa) at the touch of a single key
- Superimpose Function:** For superimposition effects, you can select any of three video inputs—Source 1, Source 2, External Camera. Special effects such as shadowing and edging can be applied to the superimposed titles, and eight (8) title colors are simply selectable—white, yellow, cyan, green, magenta, red, blue, black. In addition, title colors and background pictures can be selected
- Audio Mixing:** The WJ-MX12 has a built-in audio mixer for four (4) inputs: Source 1(L/R), Source 2 (L/R), Auxiliary (L/R), and Microphone. The easy-to-read audio level meter, plus a headphone output, allow rapid audio checking as well as monitoring
- 17 Wire Patterns/Joystick Positioner:** As many as 17 different wire patterns can be obtained by combining the wire selector buttons. Square and round wires can easily be moved to any point on the screen by means of the joystick positioner.
- Master Fade Function:** Three Fade Control switches provide optimum flexibility. You can fade video, titles, or audio individually. Fade any two simultaneously, or fade all three at once. Fade-out picture color can be black or white, or any of the eight available background colors.

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- Strobe Print**—This function prints consecutive images, to capture movement in sequence, diving the print into 4, 9, 16, or 25 squares.
- Dual Print**—The Dual Print function gives you one normal size print plus a 1/9th-normal size print of a different image in the bottom right hand corner.
- Card sized (Split) Print**—This Split Print function divides the print down the center, for two duplicate card-sized prints. This can also be used to crop landscape format shots into the portrait format.
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SONY BUSINESS AND PROFESSIONAL GROUP

EVO-9700 Desk-top Editing Machine

Editing recorded video segments together into a well-produced, professional program has long been considered a creative option only for those with large budgets and extensive technical expertise. Now, Sony breaks with this misconception by introducing a revolutionary editing machine, the EVO-9700. This innovative machine is designed to be simple to use. And it is packed with sophisticated capabilities to bring the creativity of the professional editing suite right to your office desk. The EVO-9700 is comprised of both a video WB player and a recorder housed together in a one-piece compact body. Its desk-top design and ergonomic configuration offer advantage in space and operation.

Although very easy to operate, a range of versatile editing features such as video/PCM audio insertion, program edit, preview/review, slow motion/freeze edit, and title recording capabilities are integrated into the EVO-9700.

CALL FOR PRICES

The World's First Broadcast Quality Video Computer. NewTek VIDEO TOASTER SYSTEM

Until today only a few privileged high-end video studios could afford the astronomically expensive special effects boxes that produce real broadcast quality television. Now, a stunning new invention is changing all the rules. The Video Toaster™ system brings the awesome power to create network quality television to your desktop. Eight separate pieces of expensive video gear have been combined into one complete desktop production system. There's never been anything like it. It is the world's first broadcast quality video computer. By simply pointing with a mouse you can now use the same video tools and effects that only last year cost over \$60,000. The Video Toaster is igniting a revolution called desktop video. It is radically affecting broadcast video production from the networks to local cable stations. The Toaster's incredible price is made possible by breakthrough technology invented by NewTek and incorporated into special custom chips. Over four years in development, these new high tech chips provide full network television color and resolution and perform real-time video manipulation. Now, for the first time, you have the power to create real broadcast quality video on your desktop.

CALL FOR PRICES

All items are complete with all accessories as supplied by manufacturer. © 1991, B&H Photo-Video



The Traveling Photographer

Light offers jet lag relief

A study conducted by Boston scientists concluded that carefully controlled doses of ordinary light can help people suffering from jet lag and insomnia.

Research indicated that time exposures to light as bright as the rising sun can reset human body clocks. Although more precise results are necessary to develop effective therapies for individuals suffering from jet lag or insomnia, it is possible to move the wake-rest cycles of humans forward or backward.

Additional studies are underway to discover how to use light to change the body clock and relieve weariness many experience when their bodies are out of sync with the sun. However, research is conclusive that light can send a signal to the brain to reset the biological clock. When light appears at the wrong time, it disrupts the body's circadian rhythm, which is the wake-sleep cycle. Otherwise known as jet lag, this problem also affects thousands of people with sleep disorders.

Lost or stolen airline tickets

When airline tickets are lost or stolen, a traveler's rights depend on the conditions of carriage by the issuing airline—which is the one whose logo is printed on the ticket, not necessarily the first airline on the flight schedule.

Some airlines never refund lost or stolen tickets, but many with refund policies often charge a \$25 to \$50 processing fee; take up to six months to send the refund; refuse to pay if someone else uses the ticket, and/or require travelers to make a refund request within 30 days after departure.

Travelers interested in taking the same flight reserved on the lost ticket should go to the airport the day of the scheduled flight, present identification and a photocopy of the ticket to the ticketing staff, and ask for a replacement ticket. Many airline employees are allowed to give replacement tickets, and even waive the "extra" fee if travelers can demonstrate "hardship"—which usually involves visiting a dying relative or attending a funeral. However, most airlines also require the traveler to sign an indemnity form in case the lost ticket is subsequently used by someone else.

If an airline employee tells you to send

the lost ticket form through the "proper" procedures—which may take months—it will be necessary to purchase the replacement ticket. Most airlines charge the going rate for new tickets, rather than the fare paid for the original. However, the amount of the ultimate refund is generally the new rather than old fare. If the new rate is lower, request a refund for the lost ticket rather than the replacement ticket.

Lost or damaged luggage

If a bag was not locked, or its contents included breakable items, immediately check for damage after a flight. Travelers who wait and discover damage or missing items at their hotel or home will have difficulty proving airline responsibility. Until you are sure that everything is in order, keep the ticket stub and baggage checks as evidence that the luggage was checked on the flight in question.

If you discover your suitcase or its contents are lost, stolen, or damaged, find the airline baggage office immediately. Many airline conditions of carriage require that passengers notify airline personnel of baggage loss or damage within four hours. In the case of unobvious damage, many airlines require notice within 24 hours.

Ask a baggage claim employee for a lost baggage claim form and make sure it's correctly completed before leaving the airport. Also make sure the form is not just a report of lost or damaged luggage, but also a claim.

Although the airline may not allow a claim to be submitted until it determines that the luggage is permanently lost, it is best to complete the form immediately, so available personnel can help answer questions.

If the bag is lost or damaged, the airline usually asks travelers to fill out a special form with illustrations of a variety of baggage styles. Indicate which style closely resembles your lost or damaged bag, and if applicable, describe damages to the bag and contents in detail. Avoid giving the ticket stub or tag to airline staff, unless the claim form requires it. In that case, request the employee's signature and a photocopy of the form for your records. Also, if luggage is lost, be sure to request in writing that it be delivered to you when found.

Ideally, the form will include this request.

After making a photocopy and submitting the completed form, the airline will probably repair or pay for repairs on damaged luggage. If an item can not be restored, the airline may pay the item's depreciated value—often taking 10 percent off for each year the traveler owned it.

If the bags are delayed, the airline's airport staff may pay a small amount for emergency clothes and sundries. The amount is small because bags are usually recovered within hours. If you can prove special circumstances, such as needing to rent a tuxedo or sports equipment, the airlines may pay more.

The longer the bags are lost, the more the airline will pay. But, if you purchase major items, the airline may reimburse you for only half the cost once the luggage is retrieved.

If the bags are declared permanently lost, which can take as long as six months, the airline will pay the depreciated value of the bags and their contents. Before paying, however, the airline may require another claim form be submitted; demand receipts for the contents of the lost bag, and/or attempt to reduce the estimated value.

The conditions of carriage of most airlines reflect that no compensation will be paid for wear and tear to bags; fragile items; delayed perishables; late-checked baggage; unclaimed baggage, and valuables—which generally include money, securities, jewelry, silverware, photographic and electronic equipment, works of art, antiques, medication, and irreplaceable items. However, some airlines cover valuables if the traveler purchased valuation insurance.

By law, if bags are lost, delayed, or damaged during a domestic flight on an aircraft with more than 60 seats, the airline is not required to pay more than \$1,250 total for all baggage owned by a passenger. However, there is no government-mandated limit of liability for carry-on luggage and most airline conditions of carriage state that the airline is not liable for loss or damage to carry-on bags. But, if carry-ons are lost or damaged from a plane crash, many respectable airlines allow claims under a general damage limitation policy.



State of the Art

Portable power packs

The modular-designed Mamiya PermaPak rechargeable battery pack provides a continuous source of power for professional photographers who depend on dedicated hot-shoe and handle-mounted flash units for their location photography assignments.

The main control module features dual-output sockets to operate two flash units simultaneously, and three LED power-level indicators to provide continuous readings of available battery reserves. Individual battery modules—which easily slip on and off the control unit—can be purchased separately from the main system, offering a less expensive alternative to carrying complete backup battery packs.

The rechargeable battery modules feature high-capacity, zero-memory, sealed lead cells—with a voltage-regulated charging system and built-in safety fuse circuit. PermaPak batteries can be charged to full capacity without first completely discharging the unit (which normally results in lower battery capacity), and overcharging modules will not result in reduced life span or damage to the battery. PermaPak batteries also offer faster recycling times and more flashes per charge than other portable power packs, according to the manufacturer.

The PermaPak System 6 Battery Pack powers most 6-volt hot-shoe-mount flash units, such as the Vivitar 283, Vivitar 285, and Nikon SB24. The PermaPak System 9 operates most 9-volt handle-mount units, such as the Metz 45CT and Sunpak 522. For information contact: Mamiya America Corporation, 8 Westchester Plaza, Elmsford, NY 10523; 914-347-3300.

More info? Circle 190

Professional canvas mounting

McDonald Photo Products offers complete photo canvas mounting services for professional photographers, including: Portrait transfer to canvas-covered mount boards, unmounted canvas, and canvas stretched over rectangular, round, and oval frames; five print-surface finishing lacquers; complete pencil, Flexichrome, dye, oil, and airbrush retouching services, and flush mounting on mount board, Masonite or Gatorfoam.

In addition to complete finishing ser-

vices, McDonald Photo Products manufactures two professional mounting presses for in-house lab operation. The Pro-Canvas III manual press features digital temperature controller, timer with alarm, slide-out work tray, 22x26-inch platen, and operates on 110 volts. The Model A-4000 Air Press utilizes digitally controlled heat and continuous high pressure—adjustable up to 150 psi—which is evenly dispersed across a 34x46-inch platen.

An instructional video on photo canvas bonding and stretching is also offered by the company for \$49.95. *Stretching to Please the Masters* is a 30-minute guide to stripping RC papers, canvas stretching, mounting, press bonding, finishing, and texturing techniques. The step-by-step video is designed for both beginner and accomplished canvas mounters. For information contact: McDonald Photo Products, A Division of Tara Materials, Inc., Box 646, Lawrenceville, GA 30246; 404-963-5256; FAX: 404-963-1044.

More info? Circle 191

Rollei CCD Digital Scanning Back

Rollei 6000 system cameras now offer photographers a choice of camera backs for three different image-recording media: Silver-halide 120 and 220 roll films, Polaroid instant films, and high-resolution electronically scanned images. The CCD Digital Scanning Back is interchangeable with other Rollei 6000 backs—producing 32,000,000-pixel resolution over a 45x35mm recording area.

The Digital Back can be used with all Rollei 6000 lenses; however, change in recording size will cause images to appear as though they were photographed with a 25 percent longer focal length lens, compared with the medium-format film image.

Scanning times for the CCD back range from a minimum of 20 seconds for a low-resolution black-and-white single-pass scan to a maximum of 2.5 minutes for a high-resolution color scan—accomplished with three separate passes. The lengthy exposure time makes the system suitable for recording flat art, copying transparencies, or still-life, three-dimensional images—rather than action photography.

The Rollei Digital Scanning Back is supplied with an industry SCSI interface box and Cirrus software—compatible with

two megabyte (2MB) RAM Macintosh and IBM personal computers. Output formats include: TIFF, RIFF, PICT, MacPaint, EPSF, and Postscript for Macintosh computers and IMC, PCX, TIFF, TIFF compressed, and TGA for IBM PCs. Standard image manipulation software, such as Adobe Photoshop, may be used for image manipulation.

Focusing is accomplished with either an eye-level prism or magnifier, waist-level finder, or in real time on the monitor. For information, contact: H.P. Marketing Corporation, 16 Chapin Road, Pine Brook, NJ 07058; 201-808-9010; FAX: 201-808-9004.

More info? Circle 192

Film static and dust eliminators

Kinetronics offers three models of static-neutralizing film cleaners—for 35mm, 120, and 4x5-inch formats. KineStat cleaners consist of a steel base with two StaticWisk brushes to clean both sides of the film simultaneously. The brushes neutralize static and remove dust without the use of radioactive elements or electricity. Units can be mounted to flat surfaces at any angle with magnetic strips, foam tape, Velcro, or screws.

Hand-held StaticWisk brushes are also available in a variety of widths for cleaning cameras, lenses, and film. Like the KineStat cleaners, StaticWisk brushes are made of natural goat hair and conductive fiber, sewn together with steel wire. The brushes are washable in shampoo and water.

Larger vacuum systems are available for minilabs and high-volume professional labs. The StaticVac cleaning machines remove dust and trap it in a washable foam filter. For information, contact: Kinetronics Corporation, Box 6178, Sarasota, FL 34278-6178; 800-624-3204, 813-388-2432; FAX: 813-388-3224.

More info? Circle 193

Readers who discover high-tech innovations useful to professional photographers can share their finds by sending information to: State of the Art, Professional Photographer, 1090 Executive Way, Des Plaines, IL 60018.

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More info? Circle 31



Viewpoint

By Nicholas E. Modarelli

Will bootleg prints change fees?

It is virtually impossible to peruse the pages of a photographic trade publication recently, without confronting at least one article that addresses threats posed by modern image reproduction.

Primary among most photographers' concerns is the ever-increasing quality and availability of laser color copiers. Advanced technology has given these units the ability to not only duplicate an image, but to manipulate it as well, so they now pose a multiple threat to add-on sales.

Another major source of unauthorized duplication continues to be amateur photofinishing labs. Recent copyright infringement victories may be discouraging some labs from accepting copy work, but the practice is far from eliminated.

The first step in dissuading clients from seeking alternate methods of portrait reproduction is to remove the desire. Gain the clients' trust. If they have a high degree of respect for the photographer and what he or she is trying to accomplish as an artist, they will be less likely to consider the prospect of saving a little money at the studio's expense. This is especially true if clients appreciate that a photographer is a local community businessperson, just as they probably are.

Educating clients to the finer qualities of professionally printed images is also an effective deterrent to illegal copying. Once enlightened on delicate skin tone nuances and gentle transitions from highlight to shadow, they will be less inclined to accept poor-quality reproduction.

The second step is to remove temptation. Adopt policies that preclude clients from taking originals out of the studio. These policies must be presented in a way that seems beneficial to the buyers. Do not convey to them, either verbally or nonverbally, that the original motive is to protect the studio. This implies that you don't trust them, and they in turn will not trust you.

Transparency previews are a great way to implement such a policy, and often lead to added benefits—such as increased sales and sales of larger, wall-size prints. The

bigger prints can't be duplicated on a laser copier—due to their sheer size alone.

In some articles published in past issues of *Professional Photographer*, authors have lamented that "creation fees" may be the route to photographer compensation, rather than accepting losses. This is an idea that is long overdue—given the time, talent, and effort expended in creating meaningful portraits for your clients. However, in itself, this would be effective only to a point—as clients may be inclined to purchase a 4x5-inch print, with the intention of "bootlegging" enlargements later. If so, then what is the key to solving this dilemma?

An effective price structure is the best solution. With profit as the bottom line for every studio, it stands to reason that if photographers charge a significant fee for finished portraits, it wouldn't matter what the client did with the print after leaving the studio. Decide how much to charge for images and learn to present the fee so clients will enthusiastically invest in a portrait sitting. Then, whether they purchase a 4x5- or a 40x50-inch print, you have earned enough to eliminate any threat to the studio's profitability imposed by unauthorized reproduction. Ironically, by restructuring a studio's format to minimize the impact of illegal duplication, photographers will eventually find themselves earning more money than ever before.

Within every challenge lies an opportunity—an opportunity to fail, or an opportunity to aspire to greater levels of success. Fortunately (or unfortunately) the path a studio owner takes in the face of adversity is never determined by the problem, but rather by the attitude taken towards overcoming it.

PP of A member Nicholas E. Modarelli and his wife, Arlene, own and operate Premier Images Photography, a portrait studio in Florence, Kentucky.

NutekNews

some tips on saving money.....

"Printer on a Stick"

Durst® puts it all together

You can make perfectly matched enlargements from wallet size right up to big 20 x 30" murals with the Durst automatic AC800 series printer enlargers. These combine a closed loop color system with internal reflection print densitometer, internal color analyser and even electronic focusing in the ELITE model. When you have many film exposures to proof or print from 35mm to a full 6 x 9cm format, the AC800 series is outstanding. We call them "printers on a stick" because they combine the automatic speed of a printer, and the cropping of an enlarger. Since the initial exposure is "white light" it is even possible to do some burning and dodging with this system.



The cost of a Durst AC800 printer enlarger is far less than other automated equipment. When used with a roll paper easel, the AC800 offers you automatic printing at a very low investment cost.

Best analyser value: Durst PCM1001

When an analyser is easy to use, reliable and sets up quickly your darkroom workers will use it to increase production.

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Nutek has a special price offer on this great analyser/timer from Durst. Get the details!

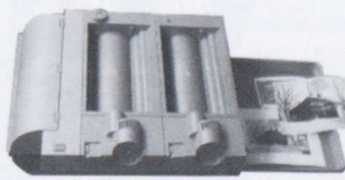
Working together the Durst PCM and classic Durst L1200 color enlarger:

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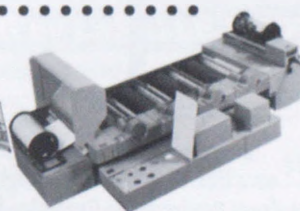


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New Products

albums and mounts

PLAQUE FRAMES

Yankee Plak Company, 240 Alice Street, Bridgeport, CT 06606; 800-635-2495, 203-

367-4600: Designer Mirror-Acrylic Plaque Frames are available in five colors and feature an optional "Micro-Etched" inscription for weddings, school events, and other occasions. The frames include easel-backs and a clear "portrait-saver panel" for pro-

tection against fading. Contact the company for literature and half-price sample kits.

More info? Circle 220

DESIGNER FOLIOS

Albums, Inc., Box 81757, Cleveland, OH 44181; 800-662-1000: Wing-style designer folios are available in brown, black, and gray. Made to accommodate 3.5x5-, 4x5-, 5x5-, 5x7-, and 8x10-inch print sizes, the albums feature padded leather-like vinyl covers with gold or silver foil borders and underlays.

More info? Circle 221

LARGE PHOTO ALBUM



Art Leather Manufacturing Company, Inc., Elmhurst NY 11373-2824; 718-699-6300; FAX 800-882-5286: Designed to be displayed at bridal fairs and mall exhibits, the 16x20-inch Giant Photo Album includes 15 inserts and holds up to 30 prints. The albums are available in seven colors—Ebony, Blanca, Cognac, Slate, Platinum, Indigo, and Cherokee. A black, custom-designed, vinyl 16x20-inch album carrying case is also available.

More info? Circle 222

cameras

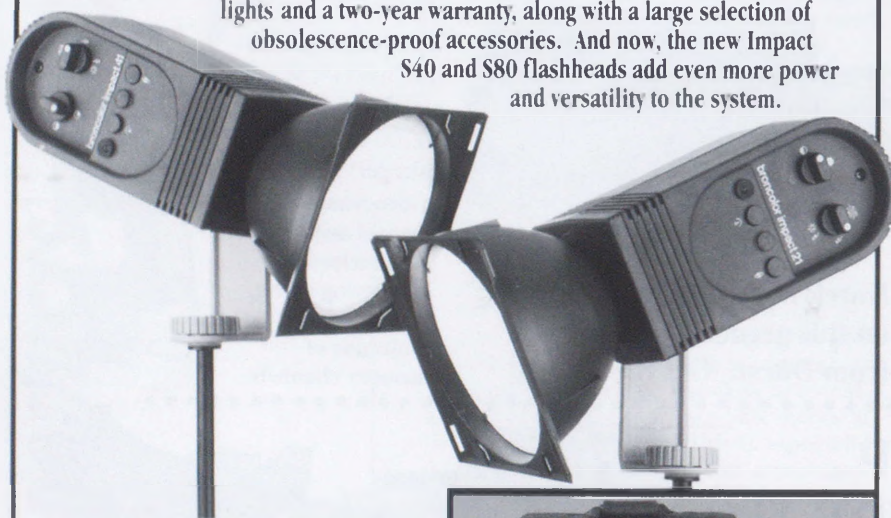
PANORAMIC CAMERA

Peter Gowland Productions, 609 High-tree Road, Santa Monica, CA 90402; 213-454-7867; FAX 213-454-6779: Described by the manufacturer as the "Poor Man's 6x17cm panorama camera," this 5x7-inch-format hand-camera exposes a 6x17cm-format negative. The camera body accepts wide-angle, large-format lenses for full coverage of the image area. A 75mm or 90mm focal length lens designed to cover 5x7-inch format film is required for 6x17cm format. The black-anodized aluminum camera—which sells for \$695—has 1-inch lens shift in four directions, so it can be used for wide-angle work in architecture, as well as aerial photography.

More info? Circle 223

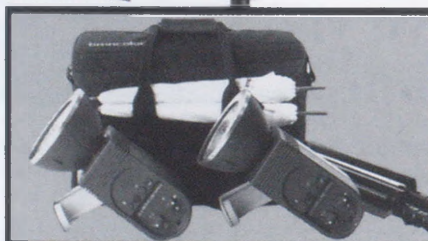
Compact Power To Go! The Broncolor Impact® System

Broncolor Impact lights have been the industry standard for portable, high-power location lighting since their introduction. The Impact system is compact and lightweight, featuring rugged, self-contained flashheads with infrared triggering, multi-voltage capability, built-in slave, fully proportional modeling lights and a two-year warranty, along with a large selection of obsolescence-proof accessories. And now, the new Impact S40 and S80 flashheads add even more power and versatility to the system.



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More info? Circle 33



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More info? Circle 34

New Products

lab equipment

DARKROOM CLEANER

Kleer Vu Plastics Corporation, Box 449, Kleer Vu Drive, Brownsville, TN 38012; 800-238-3966, 901-772-2500: Photofin-

ish Darkroom Cleaner is non-toxic, biodegradable, and safe on most plastic, Formica, and rubber surfaces. The cleaner removes stains from fixer and developer, including tar, without contaminating photographic chemistry, and effectively removes hypo-odor from hands. Available in 22-ounce containers, the cleaner complies with EPA and OSHA requirements for safe handling and disposal.

More info? Circle 224

CHEMICAL MANAGEMENT SYSTEM

Kreonite, Inc., 715 East 10th Street, Box 2099, Wichita, KS 67201-2099; 316-263-1111; FAX 316-263-6829: A compact RA-4 chemical management system is de-

signed for use with collapsible chemical "cubitainers" and occupies less than six square feet of floor space. Two shelves hold RA-4 containers, while microprocessor-controlled metering pumps dispense correct amounts of liquid concentrates. The system features push-button operation with multiple warning alarms, and a chemical reservoir assures continued operation while changing containers. The fumes and mess associated with chemical mixing are virtually eliminated, along with chemical handling.

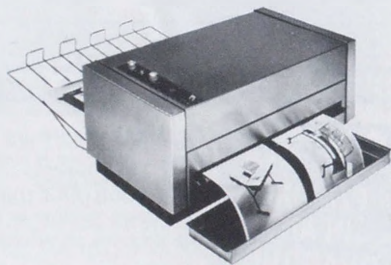
More info? Circle 225

CIBACHROME CHEMISTRY

Ilford Photo Corporation, West 70 Century Road, Paramus, NJ 07653; 800-631-2522, 201-265-6000: Ilford introduced the P-3X chemistry for processing all Cibachrome II print and display materials. Advantages of the new system include: lower replenishment volume (averaging 45 percent); one-half-f/stop increase in printing speed for all Cibachrome II materials; reduced water consumption, and working solutions made from replenishers and starter additives to reduce costs.

More info? Circle 226

HIGH-SPEED ROLLER DRYER



Leedal, Inc., 1918 South Prairie Avenue, Chicago, IL 60616; 312-842-6588; FAX 312-842-5608: The RCD-1 Tabletop Dryer is specially designed for resin-coated papers, as well as black-and-white continuous-tone print papers and graphic arts positive transfer materials. The dryer outputs up to 600 8x10-inch prints per hour and accepts from 3-inch to 20-inch-wide materials, and up to 20x24-inch prints. The stainless-steel cabinet measures 27x16x12 inches and a rear-mounted print rack requires an additional 25 inches in depth. Drip tray and detachable print rack are included.

More info? Circle 227

STATIC NEUTRALIZER

Simco Company, Inc., 2257 North Penn Road, Hatfield, PA 19440-1998; 215-822-2171; FAX 215-822-3795: The Top Gun static neutralizing blower produces a powerful stream of ionized air, which removes dust from surfaces and eliminates static charges that can re-attract and hold dust particles. The slim-design gun weighs less than 12 ounces, features a light-touch trigger switch, and removes dust without contacting the film surface. Constructed of dur-



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More info? Circle 35

able, static-dissipative plastic, the Top Gun unit works with compressed air, nitrogen, or any other inert gas. A high-voltage power supply, necessary to produce ionization, is contained in the control module.

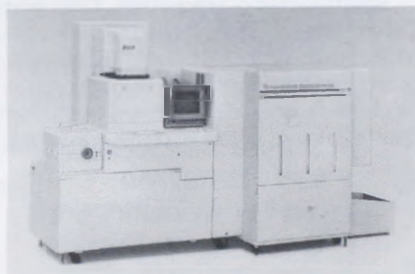
More info? Circle 228

HIGH-EFFICIENCY FILM WASHER

SaltHill Photographic Instruments Inc., Wildcat Road, Chappaqua, NY 10514; 800-525-7258, 914-238-1100: The SaltHill SPI Film Washer employs air turbulence to speed wash times for 35mm, 120, and 4x5 sheet films. Measuring 5x9x11 inches, the SPI Washer directs air-turbulated water through the base of the unit, while contaminated water is exhausted through the top. The unit accommodates up to six 35mm reels, four 120 reels, or 12 sheets of 4x5 film and removes all traces of chemicals in 10 minutes of wash time, according to the manufacturer.

More info? Circle 229

PHOTOFINISHING EQUIPMENT



Fuji Photo Film U.S.A., Inc., 555 Taxter Road, Elmsford, NY 10523; 914-789-8147: The Fuji Enlarger Processor FA-720 processes color prints up to 12x18-inches in four minutes, and produces more than 190 8x10-inch prints per hour. The FA-720 Video Advanced Computerized Color Scanner electronically reads a negative and displays a corrected positive image on a color CRT screen. The operator is able to make on-screen changes in color and density and preview cropping. The electronic memory automatically retains data on 500 test prints, assigning each a number which can be recalled for correct print data.

More info? Circle 230

RC PRINT DRYER

Ilford Photo Corporation, West 70 Century Road, Paramus, NJ 07653; 800-631-2522, 201-265-6000: The Ilford 1250 Dryer for RC prints replaces the Ilford 1050 and features variable speed for drying color or black-and-white RC papers. The 1250 accommodates prints up to 20 inches wide and can be adjusted to dry at rates from 17.3 inches per minute to 49.6 inches per minute. The fan-assisted, infrared heating system warms to working temperature in only 70 seconds and can dry up to 400 8x10-inch prints per hour.

More info? Circle 231

GRAPHIC-DISPLAY DENSITOMETER

Jobo Fototechnic, Inc., Box 3721, Ann Arbor, MI 48106; 313-995-4192; FAX

313-995-8886: Jobo Model No. 6355 combination reflection and transmission computer densitometer includes a built-in graphic display to provide automatic evaluation of readings on the unit itself. The liquid crystal display shows measured values in tables, bar graphs, or line charts—providing graphic representation without the use of external printers or plotters. Model No. 6355 stores up to 20 consecutive readings for as many as 10 different processors, and features operator prompting to help the user make appropriate test readings. The unit is Technet compatible, with Centronics and RS 232 outputs for data printers, plotting computers, and modems.

More info? Circle 232

lighting and studio

MULTIPLE-LENS SPOTLIGHT

Foto Care Limited, 170 Fifth Avenue, New York, NY 10010; 212-741-2990: The "Dreams" multiple spotlight from Lucifero consists of interchangeable elements to create either a Fresnel lens spotlight, plano-convex spotlight, profile spot projector, or zoom spot projector. Adaptable to any existing lamp or strobe system, the design principle is based on that of a modular optical bench. Accessories such as iris or mask holders, barn doors, and honeycomb grids may be added for special lighting effects.

More info? Circle 233

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More info? Circle 36

New Products

fall-off, and diffuse harsh light sources to create soft, broad illumination. Designed for use with narrow-beamed cine, video, and other tungsten light sources, the manufacturer states that Daylite Jr. banks can be used with Fresnel spots up to 2,000 watts and open-face lights up to 1,000 watts.

More info? Circle 235

MUSLIN BACKDROPS



Calumet Photographic, 890 Supreme Drive, Bensenville, IL 60106; 800-225-8638, 708-860-7447; James Bright Muslin

Originals are hand-painted backdrops available in 12 different textures. Sold in 10x12-foot and 10x22-foot sizes, the Premium Muslins offer a wide choice of colors—from subtle mixtures such as chocolate, rust, and silver—to three-tone modeling patterns made up of browns, blues, or grays. The Muslins are reversible, with silver or pearlized highlights on the fronts.

More info? Circle 236

FAN-COOLED FLASH HEAD

Dyna-Lite, Inc., 311-319 Long Avenue, Hillside, NJ 07205; 908-687-8800: The Dyna-Lite Model No. 2040 Blower Cooled Flash Head features a built-in 140-degree reflector, UV-corrected flash tube, 250-watt modeling light, cooling fan, and is compatible with both Dyna-Lite and Lowel Light light-control accessories. The compact unit weighs only 2.4 pounds and accepts up to 2,000 watt-seconds of power.

More info? Circle 234

PORTABLE LIGHT BANKS

Chimera Photographic Lighting, 1812 Valtec Lane, Boulder, CO 80301; 303-444-8000: Chimera Daylite Jr. light banks are available in three sizes: 16x22, 24x32, and 36x48 inches. The lightweight banks are collapsible and portable, feature recessed screens to control lens flare and light

COMPACT PORTRAIT KIT

Tekno, 100 West Erie Street, Chicago, IL 60610; 312-787-8922: The Balcar Tetra Z portrait kit includes a complete set-up for making balanced-light portraits, without unwanted shadows, in a limited area. Components include a Mini-Z1 flash, Tetra-lite 46, Perilite background stand with 10 colored backgrounds, camera and flash stand mounted on a pivoting yoke, and three reflectors attached to the background.

More info? Circle 237

QUARTZ-HALOGEN LIGHTS

Smith-Victor Corporation, Lake and Colfax Street, Griffith, IN 46319; 219-924-6136: Smith-Victor introduced two unique quartz lighting units. The Light Row is a single, 4-foot reflector with a row of nine quartz-halogen lamps to provide a single,

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More info? Circle 37

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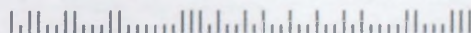
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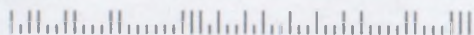
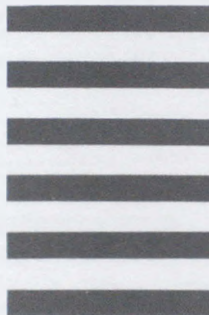
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large light source. A rotating mount allows photographers to position the row horizontally or vertically, and clips are provided for adding diffusion, color, and daylight correction filters. The Soft Light is a quartz lamp housed in a soft box—creating a diffused light effect without added accessories.

More info? Circle 238

POWER PACK SERIES



Sinar Bron, 17 Progress Street, Edison, NJ 08820; 201-754-5800; FAX 201-754-5807: Sinar Bron introduced four new power packs: The Opus 2, Opus 4, Opus A2, and Opus A4. Ranging in price from \$3,200 for the 1,600-watt-second Opus 2 to \$5,900 for the 3,200-watt-second Opus A4, the units feature a four-f/stop adjustment range, three lamp head outlets, flash sequence, trigger delay, programmable alternate triggering between multiple packs, full remote capability, multiple-pack stroboscopic mode, and built-in infrared and white-light slave. The Opus A models offer asymmetrical and symmetrical control to vary channel output independently.

More info? Circle 239

photo accessories

BATTERY PACK HOLDER



Bogen Photo Corporation, 565 East Crescent Avenue, Box 506, Ramsey, NJ

07446-0506; 201-818-9500: Made of rugged, foam-padded, black Cordura nylon, the Metz Battery Pack Holder is designed for Metz 50, 402, and 202 Series battery packs. The 6x6-inch unit includes a sturdy metal belt clip, which hooks securely on waist belts, and a Velcro security strap to hold battery packs firmly in place.

More info? Circle 240

FILM HOLDERS

Brandess/Kalt Company, Inc., 5441 North Kedzie Avenue, Chicago, IL 60625; 800-621-5488, 312-588-8601: The Mido Cut Film Holder System incorporates a thin, pliable, reusable, 2.8-ounce film holder—which holds two sheets of 4x5 film in a

lighttight, fog-proof envelope—and a universal adapter. The Red/Black Film Holder Set, designed to help photographers quickly differentiate between exposed and unexposed film on location, features one red and one black pouch. Each pouch holds eight 4x5 film holders. Made from nylon pack cloth, the padded holders include protective Velcro closures on the side and front flaps and a 2-inch, webbed carrying handle.

More info? Circle 241

VARIABLE CONTRAST FILTERS

Oriental Photo Distributing Company, 3701 West Moore Avenue, Santa Ana, CA 92704; 714-432-7070: New Seagull Pro-

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Norman Enterprises, Inc. 2601 Empire Avenue, Burbank, CA 91504 (818) 843-6811

More info? Circle 38

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More info? Circle 40

New Products

Professional Plus 6x6cm Variable Contrast Filters are made of a rigid, moisture-resistant colorfast acrylic that can be scissor-cut to size. Providing a full and accurate contrast range with variable contrast papers, the 6x6cm filters are available in a sturdy flip-top storage box that forms a canopy when opened.

More info? Circle 242

MATT-CUTTING BLADE



The Fletcher-Terry Company, 65 Spring Lane, Farmington, CT 06032; 203-677-7331: Made of strong carbon steel, the Super Keen single-edge Model No. 05-016 blade is designed with a unique chisel-point cutting edge that reduces blade deflection and hooking. Contact the company for a free trial pack of blades.

More info? Circle 243

PROMOTIONAL CALENDAR

Illusions Custom Calendar Division, 1033 East Montana Street, Orlando, FL 32803; 407-898-0086: Designed to be given to photography clients as gifts, Model No. 7 Promotional Calendar displays up to four vertical 8x10 photos, which are held in place with two-sided tape or spray cement. Targeting the glamour, child, and senior portraiture markets, the 8.5x11-inch calendar features three months per page, leaving enough space for studios to print special advertisements.

More info? Circle 244

CAMERA SAFE

Kingsbery Manufacturing Corporation, 715 West Zavala Street, Crystal City, TX 78839; 800-445-0763: The Kingsbery Camera Safe features welded, solid-steel plate construction and a tamper-proof combination locking system. The 5-foot high, 2.5-foot deep unit weighs 520 pounds and includes up to 10 felt-covered shelves, to accommodate numerous cameras and photo equipment. Knockout plugs allow the safe to be bolted to walls and floors.

More info? Circle 245

OUTDOOR PORTRAIT WEIGHTS

Goodall Studios, 6607 Line Avenue, Shreveport, LA 71106; 318-865-4412: Goodall Bridal Weights are padded, non-rusting, satin-covered weights designed specifically for outdoor bridal portraiture. The 1.5x2-inch weights look like small pillows, but are heavy enough to hold a wedding dress and veil in place during windy photo sessions.

More info? Circle 246

RINGLIGHT FLASH

Sunpak, Division of ToCad America, Inc., Tower 1, Continental Plaza, 401 Hackensack Avenue, Hackensack, NJ 07601; 201-342-0060: The Sunpak DX-12R Ringlight, developed for photographers working with macro and micro formats, fits most 35mm SLR camera lenses with filter sizes up to 72mm. Adapter rings are available to use on lenses with 49mm to 72mm diameter filter threads. Powered by four AA alkaline or rechargeable NiCd batteries, or an AC adapter, the Sunpak DX-12R also features settings for auto ambient, through-the-lens, and manual override.

More info? Circle 247

MINI HEAD SYSTEM

KB Systems, 10407 62nd Place West, Everett, Washington 98204; 206-355-8740: The KB One Plus system features the KB One Plus mini-geared head, tripod, and collapsible tray. The 2.5-pound mini-geared head offers complete pan and tilt control, without using friction braking. With appropriate tripods, the \$495 unit fits large and medium-format stills and cine or video cameras. The 5.5-pound companion KB system tripods feature white ash hardwood legs and a machined cast aluminum head.

More info? Circle 248

SHUTTER-BEAM

Woods Electronics, Inc., 4233 Spring Street, Suite 117, La Mesa, CA 91941; 619-265-2551: Constructed of sturdy black anodized aluminum, the 1.5x5x6.75-inch Woods Shutter-Beam fits in most carrying bags and can be operated from internal 9-volt batteries or external power. The 30-ounce unit projects an infrared light beam into a small reflector, which when interrupted, triggers electronic camera shutters. Immune to sunlight and other ambient light sources, the invisible beam operates over distances of 50 feet. Other features include: slow, fast, or ultra-fast beam-break response; beam/audio trip-level sensitivity adjustment; anti-retrigger timeout adjustment, and standard 1/2x20-inch threaded tripod mount.

More info? Circle 249

video

VIDEO MULTIPACK

3M Photo Color Systems Division, 3M Building 223-25-05, St. Paul, MN

55144; 612-733-9538: The Multipack System, which consists of four Scotch two-hour, 8mm video cassettes and a Duracell Campack battery pack, is available from 3M. The Campack, which fits most 8mm camcorders, is an adaptor that allows operators to replace the camcorder battery with one of five standard alkaline batteries.

More info? Circle 250

8MM VIDEO WIDE-ANGLE ZOOM



Canon U.S.A., Inc., One Canon Plaza, Lake Success, NY 11042; 516-488-6700: The Canon f/1.6-2.6 5-15mm CL5 zoom lens is one of the few wide-angle zoom lenses available for 8mm camcorders. Designed for the Canon L1 Hi-band 8mm interchangeable lens video camcorder, this 3X zoom lens has a 65.2x51.3-degree angle-of-view and 400-line high-band recording capabilities, according to the company. The lens barrel is constructed from brass and the mount is made of steel. In macro range, the lens focuses as close as 20cm at its longest focal length and 1cm at its widest angle. Other Canon L1 8mm video camcorder lenses include the f/1.4-1.8 8.7-69.6mm Zoom Lens CL, f/1.4-2.1 120mm CL8, and Extender CL 2X.

More info? Circle 251

VIDEO PRODUCTION CART

Wheelit, Inc., Box 7350, Toledo, OH 43615; 800-523-7508; 419-531-4900: Model EFP-17 Folding Video Production Cart features a 37-inch-high camera platform, which is pre-drilled for an elevator column, and a shelf with an 8-foot strap to secure a 13-inch monitor. The sloping 17x29-inch platform includes 5-foot straps and two adjustable brackets for attaching recording gear. The 12-inch pneumatic tires ensure movement over rough ground while the 5-foot front swivel casters lock for safety. Unloaded, Model EFP-17 folds to 42x28x15 inches.

More info? Circle 252

SPECIAL-EFFECTS GENERATOR

Panasonic Company, One Panasonic Way, Secaucus, NJ 07094; 201-348-7182: The WJ-AVE3 Digital Effects Generator features eight different effects that can be combined with one another: Digital Still and Strobe, for freeze frames which flash on the screen for a stroboscopic effect;



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More info? Circle 41

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For more information, see your dealer or contact Bogen Photo Corp., 565 East Crescent Ave., P. O. Box 506, Ramsey, NJ 07447-0506

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More info? Circle 42

New Products

Digital Mosaic, which breaks the image down into hundreds of squares for an abstract, geometric effect; Art, which allows users to digitally place any of eight colors over the bright portions of the image; Paint, which adds a hazy appearance to the image, and Negative/Positive Reversal, for

transposing light and dark portions of the image to create a surreal appearance. The system also has the ability to reduce the screen image to one-quarter size and place it in one of nine different positions on the screen. In addition, effects can be synchronized to the beat of accompanying music and the built-in title memory accepts up to two pages of titles or illustrations to be superimposed.

More info? Circle 253

VIDEO LUGGAGE

Beseler, 1600 Lower Road, Box 4219, Linden NJ 07036; 800-237-3537, 201-862-7999: The Diamond Excel Video Luggage Series features non-abrasive, weather-re-



sistant material with Velcro-compatible lining for custom fitting video or photography equipment. Model XLV-211-BK fits TR Series 8mm video camcorders and accessories. Available for \$69.95, the 6x6x9.5-inch bag features a removable shoulder strap, which converts to a waist strap, and a front quick-release buckle for maximum protection. Model XLV-2180-BK fits standard 8mm and VHS-C camcorders and accessories. Available for \$119.95, the 8x8x14-inch bag offers twin quick-release buckles, to secure closure, and a rubber shock-absorbing bottom platform.

More info? Circle 254

VIDEO MONITOR HOLDER

Bogen Photo Corporation, 565 East Crescent Avenue, Box 506, Ramsey, NJ 07446-0506; 201-818-9500: Made of heavy gauge and enameled aluminum, the Video Monitor Holder attaches a small video monitor to a tripod. The 7x11-inch unit includes two straps, which hold the monitor firmly in place, and is designed to use the Super Clamp (Order Code 2900) with a Double Ball Joint (Order Code 2916), Magic Arm (Order Code 2929 or 2930), or Extension Arm (Order Code 2906).

More info? Circle 255

new literature

FILTER USER'S GUIDE

Schneider Corporation of America, 400 Crossways Park Drive, Woodbury, NY 11797; 516-496-8500: A revised 44-page, full-color booklet, illustrating the full B+W line of filters and special effects attachments for large-format, medium-format, 35mm photography, and video applications, is available. The guide features more than 220 illustrations, including comparison illustrations demonstrating photos created with and without filters. New products listed include a "black" filter for ultraviolet photography, pro-filter holder for gelatin filters, warm-tone polarizing filter, plus Softar I and II Carl Zeiss filters.

UV LIGHT PAMPHLET

Viratec Tru Vue, Incorporated, Department P.R., 1315 N. North Branch Street, Chicago, IL 60622-1919; 800-621-8339, 312-943-4200: Available at no charge, *Protecting Works of Art From Damage by Light*, by Judith Walsh, is an informative pamphlet on the harmful ef-

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fects of ultraviolet light on artwork and photography.

PRODUCT CATALOG

F.J. Westcott Company, 1447 Summit Street, Box 1596, Toledo, OH 43603; 419-243-7311: The new Westcott Catalog features two specialized, portable backgrounds and color photographs of the entire background line—including splattered muslins, hand-painted fabrics, and crushed velours. The catalog also illustrates steps involved in collapsing backgrounds into a 28-inch handheld circle.

PRESENTATION MATERIAL CATALOG

Visual Horizons, 180 Metro Park, Rochester, NY 14623; 716-424-5300: The *Powerful Presentations Catalog*, available free of charge, contains essential products and services for professional presentations. Included in the full-color publication are 9,800 stock slides, computer graphics, travel slides, slide and overhead projection equipment, sales and training materials, and special tips and ideas on slide duplication, mounting, and photo storage.

STUDIO PRODUCT GUIDE

Lindahl Specialties, Inc., Box 1365, Elkhart, IN 46515; 219-264-3560; FAX: 219-295-6418: Lindahl Specialties, Inc., has published its *Guide to Lindahl Products*, which lists professional photographers' products, including the Bell-O-Shade and other specialized auxiliary bellows for 35mm and medium-format cameras, vignettors, mounting systems, complete filter systems, and flash accessories and mounts. The catalog also includes a complete listing of authorized Lindahl dealers nationwide.

PAINTED MUSLIN BACKDROPS

Creative Backdrops, Box 2182, Santa Ana, CA 92707-2182; 714-546-4785: Creative Backdrops, specializing in hand-painted muslin backdrops, offers a full-color brochure illustrating 29 finely blended color schemes from their current line of background products. The washable cotton scenery muslin is available in 9x12-, 10x12-, 10x17-, 10x20-, and 10x24-foot panels.

FILM AND VIDEO CATALOG

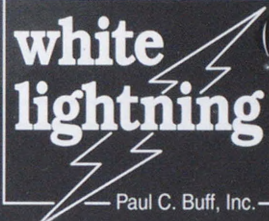
Chimera Photographic Lighting, 1812 Valtec Lane, Boulder CO 80301; 800-424-4075; 303-444-8000: The 1991/92 *Chimera Film and Video Product Catalog* outlines the company's complete system of light control equipment for cinematography and videography. The 12-page, color publication features Lightbanks for 250- to 12,000-watt lamps; Speed Rings for mounting banks to over 100 different lighting units; F2 Banks, for large-scale projects, plus honeycomb grids, louvers, barn doors, and other accessories. Also featured is a special page of "Performance Tests," which includes several banks tested on a variety of different light sources. 

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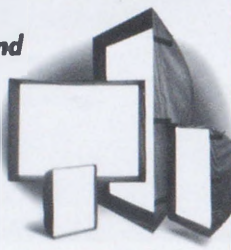
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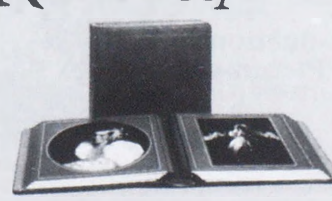
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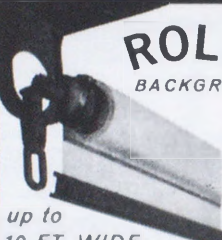
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SCHOOL CONTRACTS and a beautiful downtown studio in a small town. This location has been a portrait studio for over 40 years. \$100,000 gross sales. Located in Southwest Ohio. Asking \$60,000. Reply Box G-388, c/o *Professional Photographer.*

DALLAS AREA—Southwest Dallas County Five years old/senior contract/100,000 sales with few weddings. Due to accident, business has unsteady growth. Tremendous potential due to Super Colider & lack of quality competition. Area homes are \$40K to 1 million. New owners can benefit from 92 senior contract. Originally 60K, reduced to 45K for quick sale. Reply Box G-385, c/o *Professional Photographer.*

Studio for sale in fast growing **NORTHERN CALIFORNIA** city. Market area 100,000+. Owner retiring. Enjoy good family living while operating a well established studio with an outstanding reputation for quality, originality and service. Great opportunity for an ambitious photographer to double business, add video etc. School contracts in place. Excellent lease. Reply Box G-384, c/o *Professional Photographer.*

ESTABLISHED PROFITABLE Commercial studio, Professional Color Lab, Mini-Lab, Portrait Studio. 60 miles to Atlanta. Owner will train, retiring. \$300,000.00 gross. Very reasonable. Reply Box H-389, c/o *Professional Photographer.*

PORTRAIT AND WEDDING STUDIO. Well established with superior reputation in West Central Ohio. Gross over \$350,000 yearly. Present location 15 years. Includes all equipment and customer files. Can lease; or buy downtown building with 2 upper apartments that make building payments. Must sell due to health problems. Interested? Reply to: Portrait Studio, Box 24786, Huber Heights, OH 45424. You can take this over January 1, 1992 and make it a **GREAT** year!

Completely equipped BW and Color Studio established in **ST. PETERSBURG, FLORIDA**, for 42 years by Master Photographer who is planning to retire. Reply Box C-370, c/o *Professional Photographer.*

INDUSTRIAL PHOTOGRAPHY business w/full lab facilities located in thriving Houston area. Grossing \$150-200,000. Gross profits 80%. Send inquiries to: Photo Services, Box 75285, Houston, TX 77034-5285. 713-472-8874.

SWARTHMORE, PA. Retiring. Will employ and train buyer during next five to seven years. Portraiture/Photofinishing/Framing. \$20,000. Initial investment. "Earn" additional ownership. 215-328-6295.

LUCRATIVE ADVERTISING/COMMERCIAL STUDIO with best reputation in area. Located 45 miles outside of New York City. 3500 sq. ft. space with drive-in capabilities, complete B/W and color print lab, kitchen. Highest quality equipment, contemporary furnishings. Single tenant bldg., plenty of parking. Many major corporations, ad agencies in area. In business 15 years. Sales: \$330,000-350,000. Owner willing to assist in transition. Please send inquiries to: Photo Studio Inc. Box 7171, Wilton, CT 06897-7171.

STUDIO WANTED

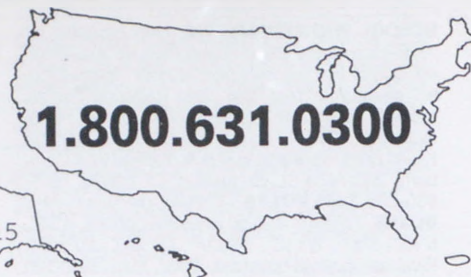
COLUMBUS CAMERA GROUP, Inc. buys whole studios or any part including cameras, film, darkroom, long roll, lighting, and misc. No quantities too small. Call 1-800-325-7664. Ask for Jim A.

WE BUY complete Studios and Lab equipment. Call us before you decide to sell. Photo Services International! "The Camera Store For the Promotional Photographer" USA and Canada 1-800-346-3631 Eastern time.

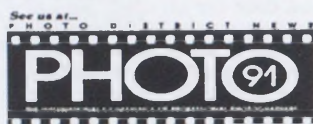
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135-36.....7.60	RD-135-36.....4.05	Reala-1203.05	CN-135-24.....2.30	100-135-12+3..1.75	50-120.....3.50
1204.30	RD-134-24.....3.50	Reala-2206.10	CN-135-36.....2.80	100-135-24+3..2.20	50-135-36.....5.35
2208.60	RDP-135-36...7.40	Reala-135-24..3.25	CA-135-24.....2.75	100-135-36.....2.65	125-120.....3.50
4x5 10's.....17.00	135-100 Ft....69.00	Reala-135-36..4.15	CA-135-36.....3.60	200-135-36.....3.30	125-135-36.....5.35
8x10 10's....63.00	RDP-120.....4.00	NHG-135-36...5.60	CH-135-24.....2.75	400-135-36.....3.75	160-120.....3.50
11x14 10's..124.00	4x5 10's.....16.00	NHG-1203.60	CH-135-36.....3.70	CT-100-36.....4.35	160-135-36.....5.35
KODAK VERICOLOR III	KODAK B&W PRINT	KODAK COLOR PRINT	KODAK COLOR SLIDE	ILFORD B&W PRINT	AGFA B&W PRINT
VPS-1203.05	PX-135-363.05	GA-1202.70	EPX-1203.75	XP1-120.....1.99	25-120.....1.91
VPS-2206.10	TX-135-363.05	GA-135-24.....2.70	EPX-135-36.....6.85	XP1-135-36....1.99	25-135-36.....2.94
VPH-120.....3.66	TMX-1202.25	GA-135-36.....3.25	EPZ-120.....4.15	XP1-98ft18.30	100-1201.91
VPH-220.....7.32	TMX-135-36...3.46	PPA-135-36....3.77	EPZ-135-36...7.55	FP4+ 135-36...3.35	100-135-36....2.94
VPS-135-24...3.35	TMY-1202.36	PPB-135-36....4.81	KR-135-36.....5.70	HP5+ 135-36..3.35	400-1202.01
VPS-135-36...4.66	TMY-135-36...3.61	PPC-135-36....6.01	PK36 Process...3.95	Delta-135-36...3.75	400-135-36....3.07

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10. Magazine Subscription
11. Magazine Advertising
12. Direct Response Cards
13. Marketing Professional Photography
14. Qualified Studio Program
15. Education Seminars

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Void after January 31, 1992

1	18	35	52	69	86	103	120	137	154	171	188	205	222	239	256	273	290	307	324	341	358	375	392	409
2	19	36	53	70	87	104	121	138	155	172	189	206	223	240	257	274	291	308	325	342	359	376	393	410
3	20	37	54	71	88	105	122	139	156	173	190	207	224	241	258	275	292	309	326	343	360	377	394	411
4	21	38	55	72	89	106	123	140	157	174	191	208	225	242	259	276	293	310	327	344	361	378	395	412
5	22	39	56	73	90	107	124	141	158	175	192	209	226	243	260	277	294	311	328	345	362	379	396	413
6	23	40	57	74	91	108	125	142	159	176	193	210	227	244	261	278	295	312	329	346	363	380	397	414
7	24	41	58	75	92	109	126	143	160	177	194	211	228	245	262	279	296	313	330	347	364	381	398	415
8	25	42	59	76	93	110	127	144	161	178	195	212	229	246	263	280	297	314	331	348	365	382	399	416
9	26	43	60	77	94	111	128	145	162	179	196	213	230	247	264	281	298	315	332	349	366	383	400	417
10	27	44	61	78	95	112	129	146	163	180	197	214	231	248	265	282	299	316	333	350	367	384	401	418
11	28	45	62	79	96	113	130	147	164	181	198	215	232	249	266	283	300	317	334	351	368	385	402	419
12	29	46	63	80	97	114	131	148	165	182	199	216	233	250	267	284	301	318	335	352	369	386	403	420
13	30	47	64	81	98	115	132	149	166	183	200	217	234	251	268	285	302	319	336	353	370	387	404	421
14	31	48	65	82	99	116	133	150	167	184	201	218	235	252	269	286	303	320	337	354	371	388	405	422
15	32	49	66	83	100	117	134	151	168	185	202	219	236	253	270	287	304	321	338	355	372	389	406	423
16	33	50	67	84	101	118	135	152	169	186	203	220	237	254	271	288	305	322	339	356	373	390	407	424
17	34	51	68	85	102	119	136	153	170	187	204	221	238	255	272	289	306	323	340	357	374	391	408	425

Name _____
(Type or Print Only)

Title _____

Company _____

Address _____

City _____ STATE _____ ZIP _____

Phone: Area Code _____ No. _____

Photography you are most involved in (circle one only)
A Portrait C Industrial
B Commercial D Other specify _____

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

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

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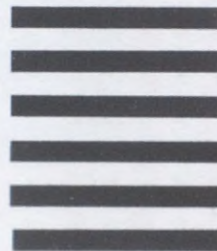
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E Under \$10,000 H \$35,001-\$60,000
F \$10,001-\$20,000 K Over \$60,001
G \$20,001-\$35,000

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- **Signature Wallets**—Free!
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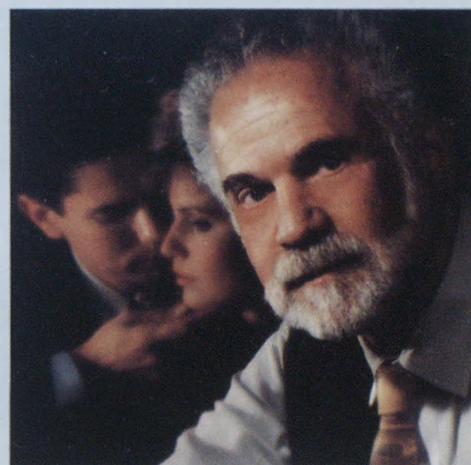
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- **Unique Canvas Mounting Process**—The best you have ever seen

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Promotional products and discounts that will continue until further notice. Feel free to use them in your marketing plans.

- **Volume Discounts**—More profit for you
- **Advertising Rebates**—Helps reduce your ad costs
- **Winter Bank Rebates**—Checks sent in February when you really need them most
- **Wallet Reorder Special**—Added senior sales
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R E A L I T Y

*Dream.Maker portrait of photographer Jay Stock
as Buffalo Bill, recorded on Kodak Vericolor 400 professional
film, recommended foul-weather gear for high quality environmental
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