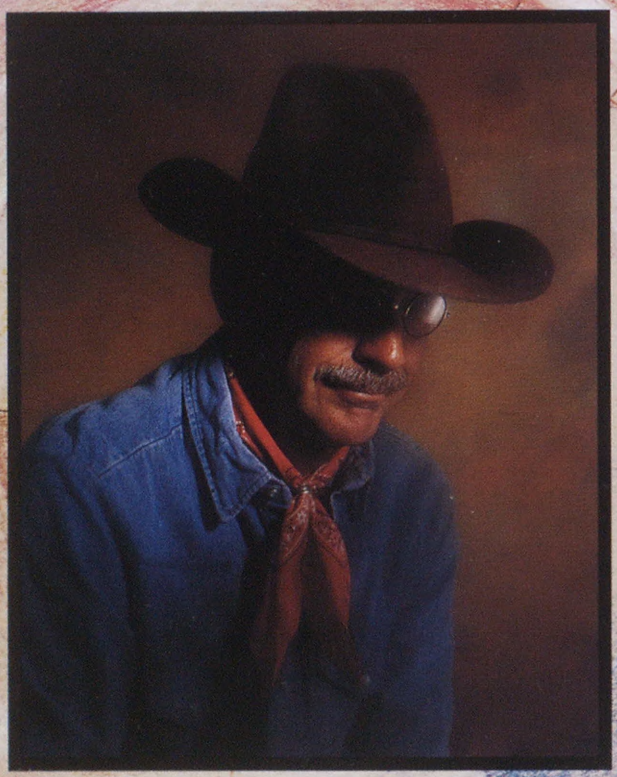
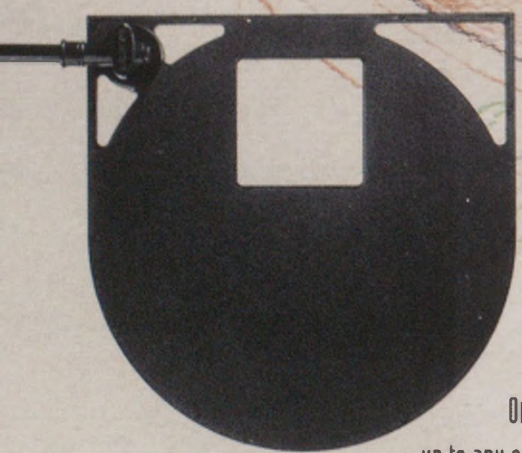
Professional Photographer®

September 1992 $4



HOSEMASTER PUTS A NEW SPIN ON PORTRAIT PHOTOGRAPHY.





INTRODUCING THE TURBOFILTER™

Light painting can bring warmth and mood to a photo that no other technique can duplicate. But it can also bring problems when your subject lives, breathes, and (gasp) even moves occasionally. Now, thanks to the TurboFilter, you can achieve beautiful light painting effects in portrait photography...Instantly!

Our high speed TurboFilter disk, with 3 built-in filtrations, its own power supply and encoder, sync up to any camera format. Just plug it in, place in front of the camera lens, and with modeling lights on, motordrive right through your roll of film. The results will send you spinning. For more information on the TurboFilter by Hosemaster.® call 1-505-986-2015. Or write us at Box 5799, Santa Fe, NM 87502.

HOSEMASTER

More info? Circle 25

Patent Pending. Copyright Baron Jones 1992.

We remove the risk in mail-order film.



You never gamble when you buy from Unique Photo.

Professional photographers have professional needs. And Unique Photo has created "AllPro Film Service" to handle them. Professionally.

You need brand-name, factory-fresh film you can count on. We stock them all and we stock them deep. Our multi-million dollar inventory has aisle after aisle, row after row of ceiling-high stacks of Kodak USA (no grey), Polaroid, Ilford, Agfa and Fuji in 35mm, roll and sheet.

You need film, paper and chemistry when you need them, not 2 or 3 weeks later. "AllPro Film Service" gives your orders same-day shipping (because everything is in-stock), and film orders over $500 get a ***free*** upgrade to 2nd day air delivery.

You need film that's cared for professionally. You get it: our films are stored at temperatures ***consistently below*** 55 degrees. And same film in same order is guaranteed same emulsion.

You need to lower your costs–"AllPro Film Service" ***guarantees*** you the ***lowest prices*** anywhere. Absolutely.

You need to use Visa, MasterCard or Discover. "AllPro Film Service" says "fine" and does not add the "penalty charge" some film dealers tack-on. You need courteous, professional treatment–you get it. We haven't stayed in business for over 45 years by being rude or making promises we don't keep.

"AllPro Film Service" from Unique Photo–try us once and the odds are you'll keep coming back for more.

- guaranteed lowest pricing
- free 2nd day air upgrade on film orders over $500.
- same-day shipping
- no surcharge for Visa, Discover or MasterCard.
- USA Kodak professional
- below 55° storage.
- same emulsion.

UNIQUE PHOTO

The professional film specialists.

1/800/631-0300

451 S. Jefferson Street, Orange, NJ 07050-1292
Tel: 201/673-0100 Fax: 201/676-7577

© 1992, Unique Photo

Kodak PROFESSIONAL PRODUCTS · ILFORD · Fuji · Polaroid · Kodak · Professional · Kodalux · AGFA

More info? Circle 26



When your work demands light stands and booms that can stand up to all kinds of conditions, the name to rely on is Bogen. We come through with a full line of stands, booms and accessories to meet your lighting needs.

For easy handling and portability, count on lightweight Bogen heavy-duty stands. Models include the popular 8 ft. Compact Stand and 13 ft. Master Stand as well as others ranging from 6 ft. to 17 ft. All feature high quality and durable construction for years of versatile performance.

Bogen also offers a wide range of booms. The 99 in. Super Boom handles up to 15 lbs. The 3-Piece Boom extends to 6 ft. 8 in. And check out our rugged Heavy Duty Boom (9 ft. 8 in.), space-saving Wall Boom and easy-handling Mini Boom.

For more information about Bogen professional light stands, booms and accessories, see your Bogen dealer or write: Bogen Photo Corp., 565 E. Crescent Ave., P.O. Box 506, Ramsey, NJ 07446-0506. (201) 818-9500.

What you put on a light stand is your business.

Keeping it there is ours.

bogen

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

Voted No. 1 Professional Photography Publication for 5th Consecutive Year

Professional Photographer®

The Business Magazine of Professional Photography

September 1992 / Volume 119 / Number 2164

Features

STUDIO SOFTWARE ROUNDUP / *Gregory Voeller*
Part 1: Helpmate computer programs are plentiful for professional photographers 24

IN PRAISE OF FORMAL PORTRAITURE
Three portrait photographers share their personal vision and philosophy of their art.....28

TIMELESS IMAGES / *Michael Glen Taylor*.....28

IMPRESSIVE SIMPLICITY / *Victor Avila*.....30

ELEGANCE IN PORTRAITURE / *Phillip Stewart Charis*.....32

VALENTINE'S DAY BLITZ / *Helen T. Boursier*
Marketing increases boudoir photography sales.....34

CHILDREN'S PORTRAITURE / *Jeff Lubin*
Part 3: Photographing youngsters.....38

10 MOST ASKED COPYRIGHT QUESTIONS / *Alfred DeBat*
PPA Copyright Hotline callers frequently made these inquiries.....42

SOLID STEPS TO BUILD STUDIO SUCCESS / *Greg Stangl*
Proven ways to achieve a prosperous photography business.....48



28

Columns

PRESIDENT'S MESSAGE / *Vangie Parker*..... 4
BEHIND THE COVER / *Lindy Robin Dempsey*.....16
YOUR BOTTOM LINE / *Dr. Henry J. Oles*.....52

Departments

DATELINES.....6
LETTERS.....10
NEWS.....12
IN DEPTH.....18
STATE OF THE ART.....54
NEW PRODUCTS.....56
PPA TODAY.....63
CLASSIFIED.....71

Professional Photographer

publisher
ANDREW N. FOSTER, JR.

editor
ALFRED DE BAT

senior editor
DEBORAH GOLDSTEIN

associate editor
GREGORY VOELLER

technical editor
DON EMMERICH

art director
DEBBIE TODD

production coordinator
TERESA GRASSINI

circulation director
CAROL NEUFELDT

circulation assistant
EILEEN GEIGER

director, advertising/conventions
DONNA R. McMAHON

advertising representatives
SCOTT HERSH, Southeast/East Coast
201-669-6775

NONA GELDERNICK, Midwest/West Coast
708-299-8161

classified advertising coordinator
TERESA GRASSINI

datelines coordinator
TERESA WIEGELMAN

Professional Photographer
1090 Executive Way, Des Plaines, IL 60018
708-299-8161; FAX 708-299-2685

Professional Photographer (ISSN 0033-0167) is published monthly for $24.50 in U.S., $40 to Canada, and $60 international per year, by PPA Publications and Events, Inc., 1090 Executive Way, Des Plaines, IL 60018; 708-299-8161; FAX 708-299-2685. Second class postage paid at Des Plaines, Illinois, and additional mailing offices. POSTMASTER: Send address changes to *Professional Photographer*, 1090 Executive Way, Des Plaines, IL 60018.

Copyright 1992, PPA Publications & Events, Inc.

Reprints available: Contact Reprint Services/*Professional Photographer*, 315 5th Avenue Northwest, St. Paul, MN 55112; 612-633-0578.

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

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

Subscription Rates: U.S.: $24.50, one year; $42, two years; $63, three years. Canada: $40, one year; $70, two years; $105, three years. International: $60, one year; $110, two years; $160, three years. Single copies $5. PPA membership includes $12.25 annual subscription. Send subscription orders to PPA Publications and Events, Inc., 1090 Executive Way, Des Plaines, IL 60018.

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

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

BPA



Photo: Joyce Wilson Holt

President's Message

By Vangie Parker, Cr.Photog., Hon.M.Photog., Hon.A-ASP

Use time wisely

Efficient time-management skills are as important as money management expertise, when operating a business. Time is an "equal opportunity employer". Each one of us has exactly the same number of hours and minutes available every day. Rich people can't buy additional hours, scientists can't invent extra minutes, and individuals can't save time to spend on another day.

With all this in mind, it should be noted that time is fair and forgiving. No matter how much time business owners may waste, they still have tomorrow to spend more productively.

Regardless of a person's profession, being organized and making every minute count is important. Years ago, as a Winona student, I was asked, "What is the most important thing in your life?" After considerable contemplation, I realized that organization is the most important thing in my life.

Without time-management, I could not organize time to spend with Mr. Parker, our children, my church, community service, friends, relatives, professional responsibilities, managing the business, and last but not least, being a photographer.

Success depends on using time wisely. Individuals must plan, and set priorities in their businesses and personal lives. The fact is, time is worth more than money, and by wasting it, we destroy our chances for success—so use time wisely.

Have a shot in Hell.

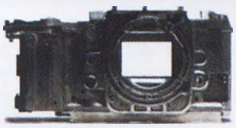
In a tiny village known as Nustar, somewhere between Croatia and Serbia, under the ear-shattering roar of MIG engines, bullets whiz by your head. Grenades are thrown at your feet. You fire back with a camera.

In the sticky swamplands of Dinokwe, Botswana, you're swatting mosquitos the size of hummingbirds while chasing a herd of wildebeests. You have three more weeks to go. And you're *out* of bug spray.

Ho hum, another day at the office.

For you, the professional photographer, we present the tool tough enough to take to work. The Nikon F4s.





Dante's Inferno? Well, almost. It's a steel mill outside of Belgrade. How did Steve McCurry earn this fun assignment? By taking other great shots like this. Matrix Metering, 1/125th, f/5.6, 24mm AF Nikkor. The die-cast aluminum chassis keeps the film plane and lens mount rigidly aligned. Here's why you should take it on your next trip to hell.

The camera for people who know what hell looks like and choose to share it with the rest of the world.

The camera that's been through wars, fires, riots, floods, hurricanes, tornadoes, earthquakes, sandstorms, Steve and Debbie's wedding.

"Isn't it time you took a shot of *this* side of the family?"

You get the idea.

The Nikon F4s has a rock-solid die-cast aluminum-alloy chassis. It's the armor that keeps the film plane and lens mount rigidly aligned for sharper pictures.

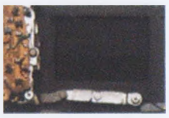
Something to remember when you're in the Serengeti and a charging 2000-pound rhino in heat thinks you're her boyfriend.

The shutter in the F4s is built with dual curtains for virtually impregnable light-leak protection, even when you lock up the mirror. The result: superior shutter accuracy *and* superior pictures. The pictures that put food on your dinner table. The pictures that put your kids through college. The pictures that land *you* the next assignment.

For quality assurance, shutters are selected and tested up to one hundred and fifty thousand cycles. A shutter balancer made of a high-density tungsten alloy absorbs the minute internal vibrations for improved sharpness in hand-held photography.

Truth is, this shutter may mean the difference between a Pulitzer and something you wouldn't show your mother.

The stainless steel lens mount is timeless. It's compatible with our new 300mm and 600mm AF-I Nikkors with internal AF motors. It's compatible with more than seventy F-mount Nikkor lenses. The largest integrated system on earth. The system seven out of ten pros who use 35mm carry anywhere they go. Anywhere.



On your right is the legendary Nikon F4s shutter. Note: we put it through all kinds of hell long before you do. Good thing.

In our test facilities, the Nikon F4s withstood heat up to 158°F and cold down to minus 32°F. For twenty hours straight.

We test it for dryness, vibration, moisture, dust and bright light. Even electrical noise.

But, the final test is the hell you put it through.

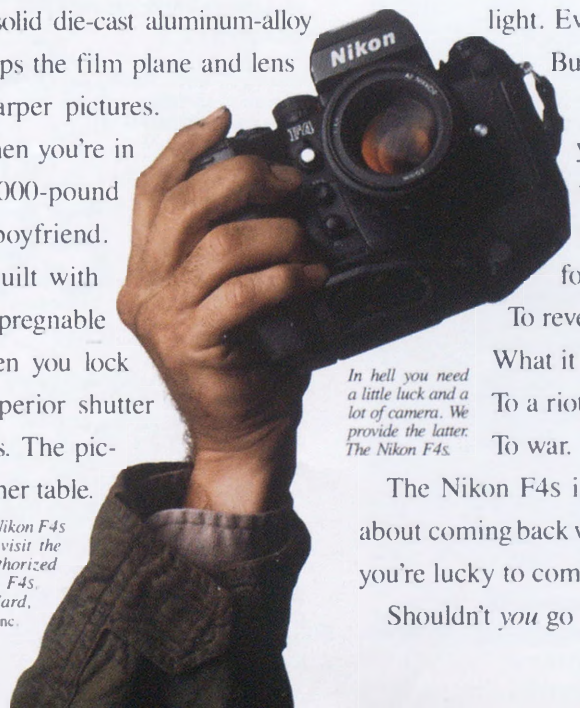
This is no ordinary camera. It's the tool you need to do your job. To show the world what the world really looks like. To put people in places they've never been before. To document a moment of history.

To reveal a truth never before told.

What it is, is the camera to take to a safari.

To a riot.

To war.



In hell you need a little luck and a lot of camera. We provide the latter. The Nikon F4s.

The Nikon F4s is all about survival. It's about coming back with the shot from places you're lucky to come back from at all.

Shouldn't *you* go with it?

Nikon
We take the world's greatest pictures.

To check out the legendary Nikon F4s in a more relaxed setting, visit the friendly confines of your authorized Nikon dealer. For more information about the F4s, and the benefits of the exclusive Nikon MasterCard, please call 1-800-NIKON-35. © 1992 Nikon Inc.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
1090 Executive Way, Des Plaines, Illinois 60018
708-299-8161 FAX: 708-299-2685
Membership Department: 800-786-6277

PPA BOARD
President
*Evangeline Chase Parker, Cr.Photog., Hon.M.Photog.Hon.A-ASP
1038 Pearl Street, Columbus, IN 47201
President-Elect
*Colbert P. Howell, M.Photog.Cr., CPP
5710 Glenwood Avenue, Raleigh, NC 27612
Vice-President/Treasurer
*John W. Alley, Cr.Photog.
626 East Wisconsin Avenue, Milwaukee, WI 53202
Chairman of the Board
*Gil Ford, M.Photog.Cr., Hon.M.Photog., CPP, ASP
1048 Greymont Avenue, Jackson, MS 39202
Directors
John T. Miele, Jr., M.Photog.Cr., CPP
215 Middlesex, Box 162, Turnpike, Iselin, NJ 08830
Jim R. Jernigan, M.Photog.Cr.
1820 East Silver Springs Boulevard, Ocala, FL 32671
William L. Martinelli, M.Photog.Cr., CPP
1118 Cypress Avenue, San Mateo, CA 94401
Marvel Nelson, M.Photog.Cr., F-ASP
Box 52678, Tulsa, OK 74152-0678
Paul Schulz, M.Photog.Cr.
7615 Edinborough Way, Suite 4201, Edina, MN 55435
Edgar Lobit, M.Photog.Cr., CPP
Box 316, Guymon, OK 73942
Ted Saylor, M.Photog.Cr., CPP
2312 Farwell Drive, Tampa, FL 33603
Helen Yancy, Sp.Photog.Cr., CPPS, A-ASP
824 Dover, Dearborn Heights, MI 48127
Industry Advisor
Mark H. Roberts
Art Leather, Elmhurst, NY 11373-2824
Group Liaisons
Advertising/Commercial—Marvel Nelson
Art/Tech—Jim R. Jernigan
Corporate/Industrial—William L. Martinelli
Electronic Imaging—Edgar Lobit
Portrait—Helen Yancy
Wedding—John T. Miele, Jr.
Publisher/Executive Director
Andrew N. Foster, Jr., M.Photog.Cr., CPP
Legal Counsel
Howe and Hutton
Chicago, Illinois
PPA DIVISION/GROUPS
Chairman—Colbert P. Howell
Vice Chairman—Jim R. Jernigan
PPA GROUP CHAIRMEN
Advertising/Commercial—William G. Krider, M.Photog., CPP
215 Walnut Street, Lawrenceburg, IN 47025
Art/Tech—Mike M. Kessler, Cr.Photog.
404 West Campbell Avenue, Roanoke, VA 24106
Corporate/Industrial—Duane Lundquist
Box 1113, Minneapolis, MN 55440
Electronic Imaging—Charles K. Strowd, Cr.Photog.
805 Ruggles, Box 26053, Raleigh, NC 27611-6053
Portrait—James L. Frieze, M.Photog.Cr.
3211 14th Street, Columbus, NE 68601
Wedding—Don Mitchell, CPP
3939 Cambridge Road #101, Cameron Park, CA 95682
PPA Executive Staff
Alfred DeBat, Director of Publications and Director of Copyright Affairs
Philip M. Kummerer, Assistant Executive Director and Director of Finance
Donna R. McMahon, Director of Conventions/Advertising
Lysette Pullman, Director of Communications
Cathleen J. Rounds, Director of Administrative Operations
Carolyn Wojak, Director of Standards
Winona International School of Professional Photography
Frank Cricchio, M.Photog.Cr., Hon.M.Photog., CPP, F-ASP
Director of Education
708-298-6770 FAX: 708-298-7939 Class Registration: 800-742-7468
*Executive Committee of the Board

Datelines

PROFESSIONAL PHOTOGRAPHER'S GUIDE TO SPECIAL EVENTS

Are you missing out?

If your organization's convention, workshop, seminar, or exhibition dates aren't listed in these pages, you may be missing potential revenue from would-be attendees. Submit your dates early, and include 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.

PPA events

JUNE 25-30, 1993
C: Professional Photographers of America, Inc., 102nd International Exposition of Professional Photography, 41st National Industrial Photographic Conference, Opryland Hotel and Convention Center, Nashville, Tennessee

Winona Calendar

Winona International School of Professional Photography, 350 North Wolf Road, Mount Prospect, Illinois 60058; 708-298-6770.

OCTOBER 4-8
Advertising Video Production, Week with Ralph Romaguera, Advanced Color Printing, Basic Professional Photography

OCTOBER 11-15
View Camera, Portrait I, Art and Science of Photographic Copying, Negative Retouching

OCTOBER 18-22
Composition and Design, Small Products Photography, Enhancement of Color Prints I

OCTOBER 25-29
Video Blitz, Advertising/Commercial/Corporate I, Week with Dan Busath, Fine Art of B&W Printing

1992 events

OCTOBER 4-6
C: PP of Nevada, Hilton Hotel, Reno, Nevada, Robert Love, Convention Chairman, Box 5666, Incline Village, NV 89450

OCTOBER 5
W: PPA of Massachusetts, Best Western Royal Plaza, Marlboro, Massachusetts, Helen Boursier, Vice President of Programs, 184 Jones Road, Falmouth, MA 02540

OCTOBER 17-19
W: Tennessee PPA, Regal Maxwell House, Nashville, Tennessee, Mike Laughlin, Seminar Chairman, Box 1374, Morristown, TN 37816

OCTOBER 18-19
W: PP of Mississippi-Alabama, Gulf Shores State Park Lodge, Gulf Shores, Alabama, Bob Cleere, 47-B McFarland Mall, Tuscaloosa, AL 35405

OCTOBER 18-19
W: APP of Illinois, Continental Regency, Peoria, Illinois, Mary Pierson, APPI Executive Secretary, 818 Washington Street, Lockport, IL 60441

future events

JANUARY 24-26, 1993
W: PP of Iowa, Best Western Westfield Inn, Coralville, Iowa, Jan Sigler, Executive Secretary, Box 3674, Urbandale, IA 50322

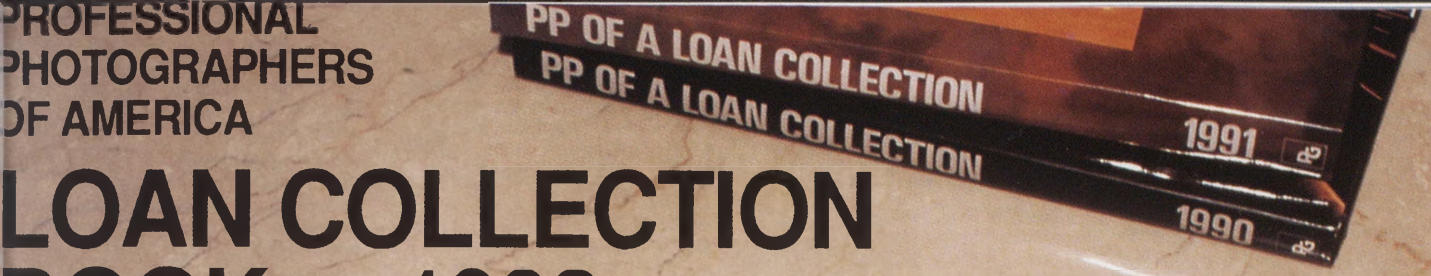
JANUARY 31-FEBRUARY 2, 1993
C: South Carolina PPA, Ramada Inn, Columbia, South Carolina, Jean Richardson, 825 Church Street, Georgetown, SC 29440

FEBRUARY 4-8, 1993
C: Rocky Mountain PPA, Hyatt Regency, Denver, Colorado, Duncan MacNab, Executive Manager, Box 638, Bozeman, MT 59771

FEBRUARY 5-8, 1993
C: Connecticut PPA, Stamford Mar-

PROFESSIONAL
PHOTOGRAPHERS
OF AMERICA

LOAN COLLECTION BOOK • 1992





Great Savings!

Low Subscription Price

$39.95 US (plus $5.00 shipping & handling)

(Retail Price $69.95 plus S & H)

Pre-Publication Special

$49.95 US plus S & H

Retail Price $69.96 US plus S & H

SAVE $20.00 BY PAYING IN ADVANCE OF PUBLICATION!

rchase your copy of the 1992 Loan Collection Book before
ovember 30, 1992 and pay the low pre-publication price.
k Editions available 1990 $49.95 US 1991 $59.95 US plus S & H

- The 1992 Edition Contains The Complete Loan Collection In Full Color
- 9" X 12" Hard Cover Coffee Table Book
- Photographs Are from The 1992 Loan Collection

Make cheque payable to: **PROGUIDE / HINES** (*Tax deductible for professional use.)

Phone Orders Call Collect: (416) 967-4319 or Fax (416) 964-1553

Mail to: **PROGUIDE / HINES**, 2 Prince Arthur Avenue, Toronto, Ontario, CANADA M5R 1A9

Datelines

riott, Stamford, Connecticut, Marie Curtis, Convention Chairperson, 216 Main Street, Box 246, Durham, CT 06422-2106

FEBRUARY 18-21, 1993
C: PP of West Virginia, Charleston House Holiday Inn, Charleston, West Virginia, Anthony Decapio, Convention Chairman, 317 Carolina Avenue, Chester, WV 26034

FEBRUARY 18-23, 1993
C: PP of Oregon, Monarch Hotel, Clackamas, Oregon, Shirley Holzinger, Executive Manager, Box 849, Grants Pass, OR 97526

FEBRUARY 26-MARCH 1, 1993
C: PPA of Massachusetts, Westford Regency Inn, Westford, Massachusetts, Helen Boursier, Vice President of Programs, 184 Jones Road, Falmouth, MA 02540

FEBRUARY 26-MARCH 1, 1993
C: PP of Oklahoma, Westin Hotel, Tulsa, Oklahoma, Rodd Wellington, Wellington Photography and Gallery, 102 East Main, Ada, OK 74820

FEBRUARY 28-MARCH 5, 1993
S: West Coast School of Professional Photography, Santa Barbara, California, Allen Roedel, Director, Box 395, Imperial Beach, CA 91933

MARCH 6-8, 1993
C: PP of Ohio, Hyatt Regency Hotel, Columbus, Ohio, Gene King, 1024 Dublin Road, Columbus, OH 43215

MARCH 12-16, 1993
C: Southeastern PPA, Radisson Hotel, Atlanta, Georgia, Randy Bradford, Executive Director, Box 3191, Spartanburg, SC 29304

MARCH 13-16, 1993
C: APP of Illinois, Ramada Renaissance Center, Springfield, Illinois, Mary Pierson, APPI Executive Secretary, 818 Washington Street, Lockport, IL 60441

MARCH 14-16, 1993
C: PP of North Dakota, Doublewood Inn, Fargo, North Dakota, George Dutton, Convention Chairman, 219 Central Avenue North, Valley City, ND 58072

MARCH 27-30, 1993
C: South Dakota PPA, Ramkota Inn, Sioux Falls, South Dakota, Joan Bertsch, Executive Secretary, Box 107, 118 East 5th Street, Miller, SD 57362

MARCH 27-31, 1993
C: Heart of America PPA, Park Place Hotel, Kansas City Market Center, Kansas City, Missouri, Stephen Harvey, Executive Director, Box 2705, Liberal, KS 67905

MARCH 28-31, 1993
C: PPS of New York, Ramada Renaissance Hotel, Saratoga, New York, Andy Lateer, 146 Academy Street, Johnson City, NY 13790

MARCH 28-31, 1993
C: PPA of Pennsylvania, Seven Springs Mountain Resort, Champion, Pennsylvania, David Hollinger, Convention Chairman, 6270 Lemon Street, East Petersburg, PA 17520

APRIL 24-27, 1993
C: Tennessee PPA, Park Vista Hotel & Convention Center, Gatlinburg, Tennessee, Hud Andrews, Convention Chairman, 2041 Winchester Avenue, Memphis, TN 38116

SEPTEMBER 11-15, 1993
C: Florida PP, Clarion Plaza Hotel, Orlando, Florida, Theresa Saylor, Executive Director, 2312 Farwell Drive, Tampa, FL 33603

SEPTEMBER 18-22, 1993
C: PPA of New England, Sturbridge Host Hotel, Sturbridge, Massachusetts, Roland Laramie, Executive Director, 98 Windham Street, Willimantic, CT 06226

FEBRUARY 3-7, 1994
C: Rocky Mountain PPA, Hyatt Regency, Denver, Colorado, Duncan MacNab, Executive Manager, Box 638, Bozeman, MT 59771

MARCH 5-7, 1994
C: PP of Ohio, Hyatt Regency Hotel, Columbus, Ohio, Gene King, 1024 Dublin Road, Columbus, OH 43215

SEPTEMBER 16-21, 1994
C: Florida PP, Clarion Plaza Hotel, Orlando, Florida, Theresa Saylor, Executive Director, 2312 Farwell Drive, Tampa, FL 33603

SEPTEMBER 17-21, 1994
C: PPA of New England, Sturbridge Host Hotel, Sturbridge, Massachusetts, Roland Laramie, Executive Director, 98 Windham Street, Willimantic, CT 06226

FEBRUARY 2-6, 1995
C: Rocky Mountain PPA, Hyatt Regency, Denver, Colorado, Duncan MacNab, Executive Manager, Box 638, Bozeman, MT 59771

MARCH 4-6, 1995
C: PP of Ohio, Hyatt Regency Hotel, Columbus, Ohio, Gene King, 1024 Dublin Road, Columbus, OH 43215

MARCH 25-28, 1995
C: South Dakota PPA, Ramkota Inn, Sioux Falls, South Dakota, Joan Bertsch, Executive Secretary, Box 107, 118 East 5th Street, Miller, SD 57362

SEPTEMBER 16-20, 1995
C: PPA of New England, Sturbridge Host Hotel, Sturbridge, Massachusetts, Roland Laramie, Executive Director, 98 Windham Street, Willimantic, CT 06226

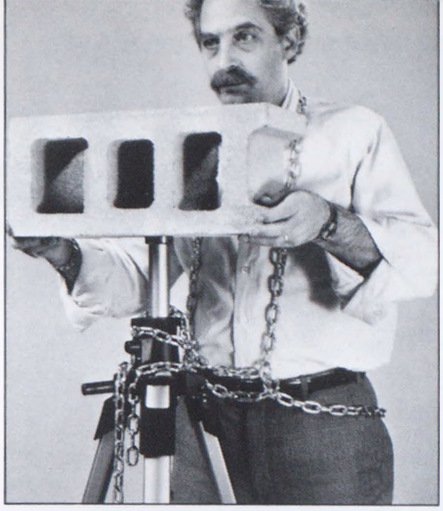
FEBRUARY 1-5, 1996
C: Rocky Mountain PPA, Hyatt Regency, Denver, Colorado, Duncan MacNab, Executive Manager, Box 638, Bozeman, MT 59771

MARCH 9-11, 1996
C: PP of Ohio, Hyatt Regency Hotel, Columbus, Ohio, Gene King, 1024 Dublin Road, Columbus, OH 43215

MARCH 8-10, 1997
C: PP of Ohio, Hyatt Regency Hotel, Columbus, Ohio, Gene King, 1024 Dublin Road, Columbus, OH 43215



More info? Circle 28



Shooting 6x7 with anything but a BRONICA GS-1 can feel like this.

Unnecessary camera weight is a pain in the neck.

With its superb 100mm Zenzanon PG lens, viewfinder and interchangeable back, the BRONICA GS-1 is the lightest and smallest of all full-featured, leaf shutter 6 × 7 medium format cameras. So, hand-holding a GS-1 is a practical reality that pays off with big performance dividends. In fact, it's *two pounds lighter than some other popular 6 × 7s*, so it's as easy to carry around all day as it is to instantly trigger into action.

Lost versatility is like having one hand tied behind your back.

Why give up important features to reduce weight, when the remarkable GS-1 has everything? Our interchangeable backs put 6 × 7, 6 × 6, 6 × 4.5 and Polaroid film right at your fingertips. The numerous viewfinders, viewing screens, speed grip, automatic extension tubes and bellows give you so many fine choices, it's like having a third hand helping on every shoot.

More than you need can chain you to a tripod.

Why buy a 6 × 7 with a rotating back that must really be 7 × 7? Just to rotate the back, instead of turning the camera? Does that really make sense? The added weight, larger size, and higher cost of a 7 × 7 can destroy your ability to maneuver nimbly through the twists and turns of today's photography market. But, the Bronica GS-1 is everything you could possibly want for outstanding 6 × 7 studio performance on a tripod, *and it is easily hand-held*. So, it also unchains your professional talent and lets you shoot with all the dexterity achieved with a 35mm.

Zenzanon PG Series Lenses let you see your way clear to the top.

For professional photographic achievements, you can also count on the GS-1's uncompromising lens system. Bronica designed the Zenzanon PG Series Lenses using computer-aided MTF technology, laser beam alignment and proprietary optical multicoating formulas. The result is a full range of exceptional leaf shutter lenses which produce outstanding images. Contrast, sharpness and color balance have reached new heights. And, aberration has been eliminated. Shutter speeds from 1/500th to 16 seconds all provide X-synch.

Built-in computer control.

With any of its metered viewfinders, the GS-1 microprocessor controls fully automatic exposure with amazing precision. Of course, you can select manual exposure control with half-stop accuracy whenever you want the nuances that make your own style so unique.

Many consider the GS-1 to be the perfect photographic instrument.

The Bronica GS-1 is a rugged, high-performance, lightweight engineering marvel that sacrifices nothing as it combines the image quality of a fine studio camera with the handling of a 35mm. Yet, it is surprisingly economical. No wonder more and more professionals wear their GS-1 with a smile.



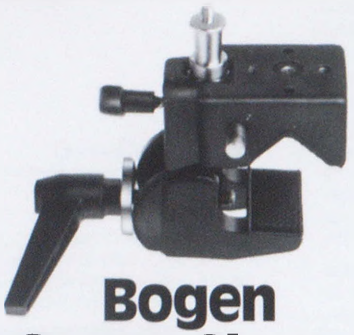
BRONICA

We build reputations, we don't live on them.

Distributed exclusively in the USA by GMI Photographic Inc.
Dept. PR09B, 1776 New Highway • P.O. Drawer U • Farmingdale, NY 11735
TEL: 516 752-0066 • FAX: 516 752-0053 • TELEX: 221637 GMI UR

Specifications subject to change without notice.

More info? Circle 29



Bogen Super Clamp

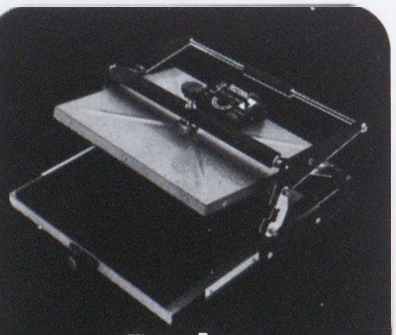
The gift of grab

The **Bogen Super Clamp** takes hold with 2" wide friction-lined, screw-operated jaws. Add a host of studs, holders and other accessories. It just may be the most practical buy you can make. For more information write: Bogen Photo Corp., 565 E. Crescent Ave., P.O. Box 506, Ramsey, NJ 07446-0506.

bogen

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

More info? Circle 62



Easier dry mounting with Bogen/Technal Presses.

Move the sliding bed out, away from the heat, position mounting material, slide in and close. Bogen/Technal Dry Mount Presses come in two models: the 560 mounts 16 × 20's on 20 × 24 boards and the 510 mounts 11 × 14's on 16 × 20 boards, both in one pass. See your dealer or write Bogen Photo Corp., 565 E. Crescent Ave., P.O. Box 506, Ramsey, NJ 07446-0506.

bogen

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

More info? Circle 63

Letters

Devastating moneymaking tips

After reading a *Cosmopolitan* article entitled, "40 Ways To Make Extra Money In The Shaky '90s," which recommended that readers interested in increasing their income could "take pictures" at weddings, I immediately wrote a letter to Cosmo editor-in-Chief Helen Gurley Brown.

Although the writer offered many worthwhile moneymaking tips, she professed that readers who can "handle a camera with exceptional flair," could post signs at camera supply shops and take out local newspaper ads to attract wedding clients, and charge $50, plus film and developing costs.

In my correspondence to Brown, I stated how devastating it is to encourage amateur photographers to take on wedding photography assignments. I went on to stress that professional wedding photographers are highly skilled image-makers who learn their craft through education and apprenticeships.

As a member of the professional community and PPA, I am disappointed that such a highly visible consumer magazine encourages inexperienced photographers to solicit professional photography clients. I am always concerned when anyone insinuates that professional photography can be created with little effort, and encourage every professional photographer to take action when such inaccurate information, which degrades the photography profession, is presented in the media.

Betty Huth, M.Photog.Cr.
San Jose, California

Traditional photographer rights

Recently, an electronic imaging retoucher informed me that she completed a project for a photographer who produced a photography book on lighthouses. Her job was to remove telephone poles from his images. Many image-makers may perceive this process as a way to create special effects photography, but as far as I'm concerned, it is not pure, genuine photography—and the viewing public should be aware of it.

The issue of copyright infringement, and where it fits in regards to electronic imaging, is another concern. As a traditional photographer, my only weapon for dealing with this matter, is to stamp a "circled P" on my photographic images, with the statement, "This is pure photography, not electronically enhanced."

I believe that traditional photographers must include this type of notification on their images, until large companies and organizations who employ electronic imaging services take appropriate action themselves.

Photo electronic imaging is a powerful, necessary, and valuable tool, particularly for the advertising industry. I am not against employing electronic imaging techniques as a creative expression—however, I strongly believe that the image-making profession is obligated to inform photography consumers and viewers when an image is a "pure" photograph, and when it is not.

James H. Schot
New York, New York

Sorry, "circle P" is already taken as a symbol. It signifies copyright of a phonograph record. But, your concern may be well advised. One group that wants all electronically manipulated images identified when published are press photographers and photojournalists. Currently, there is a worldwide movement to require digitally retouched or manipulated images be identified with an "M" symbol, when published for journalistic applications in newspapers and news magazines. This would indicate manipulation occurred and that the news photo is not visually accurate.

However, in portraiture, commercial, advertising, and illustration photography, image manipulation isn't new. You'll find that many photographers were creatively revamping images through darkroom manipulation, multiple exposure, photocomposition, and retouching before 1900. Looking back on the past 150 years, we wonder if there was ever a time when only "pure" photography was practiced. Whenever any creative controls are applied to an image—previsualizing through the viewfinder, darkroom cropping, or employing Zone System exposures—they affect the final results.—Editor

Drug-testing policy

After reviewing my June 1992 "Bottom Line," entitled "Drugs In The Workplace," I realized that readers may misinterpret information presented in the column. Therefore, I wanted to clarify one point: EPS Photographic has never identified any employee as a drug abuser.

Several employees expressed a belief that other staff members were using illegal substances. Although these suspicions were never confirmed, EPS Photographic instituted a strong "zero-tolerance" drug abuse policy. Since that time, a number of employees left the company. However,

we do not know whether the new anti-drug policy was the motivating factor, or not.

It is not our intent to "catch" drug users. Drug abuse experts advise me that the best way for a business owner to deal with the problem, is to authorize a policy that encourages abusers to leave the company *before* they are caught. A strong drug abuse directive can also be useful for discouraging drug users from applying for jobs. Some companies even go as far as including information regarding a "zero-tolerance" drug abuse policy and drug testing in "help wanted" ads.

Drug abuse is one of the most serious problems facing America today, and everyone must get involved. In my opinion, if all businesses established a strong drug abuse policy, the problem would be driven out of the workplace.

Henry Oles, Cr.Photog.
San Marcos, Texas

Kodak film choices

Kodak makes three ISO 100 Kodak Ektachrome Professional transparency films. What are the differences between them?

Fred Creedle
Bull Shoals, Arkansas

According to Eastman Kodak Company representatives, the company makes a variety of films to meet the different needs and personal tastes of photographers.

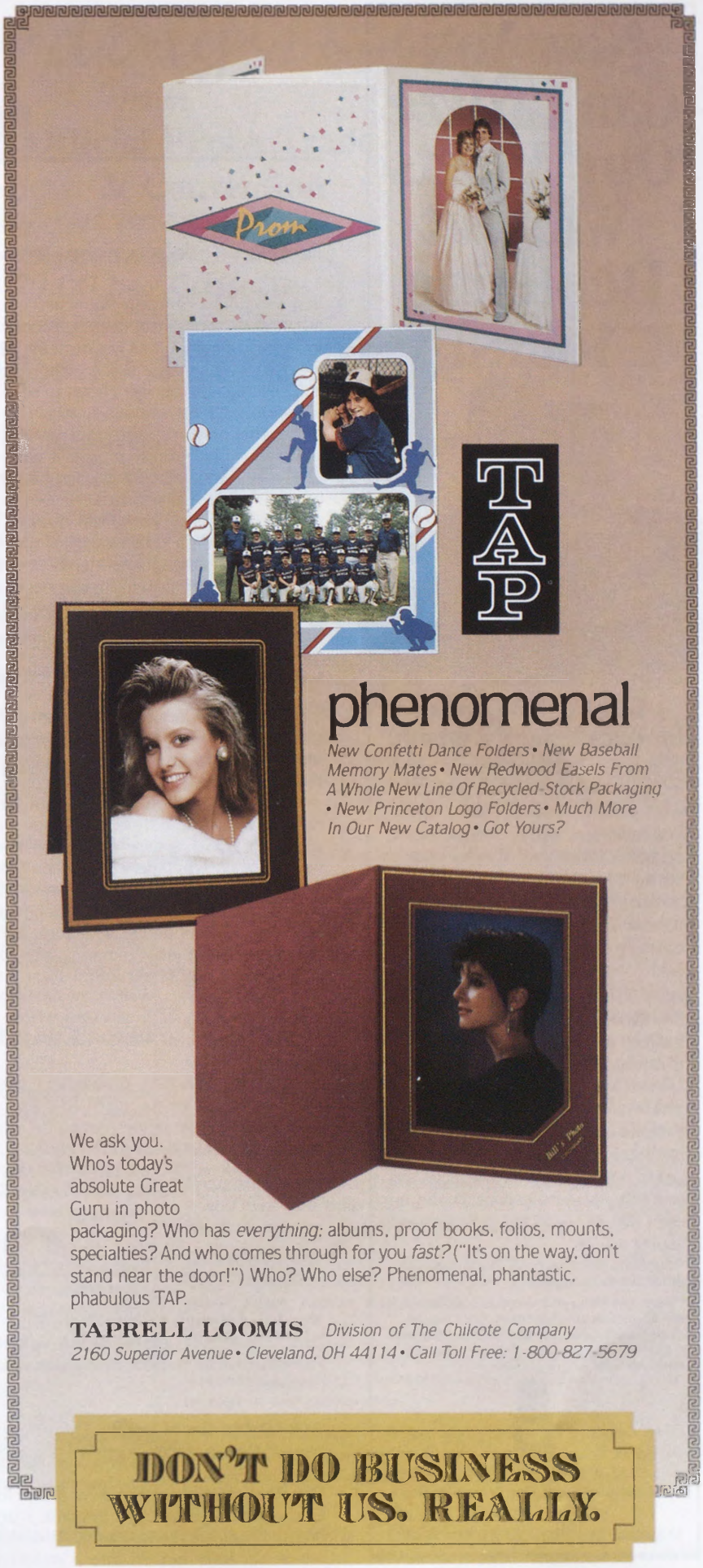
Kodak Ektachrome 100 Professional film is known for its accurate color reproduction and neutral characteristics. This film is recommended for photographing objects with colors that are difficult to reproduce, such as azo-dyed fabrics.

If a photographer wants enhanced color saturation, Kodak Ektachrome 100 Plus Professional film is recommended. This film has become popular for many industrial and commercial advertising and illustrative applications.

When warmer color balance and higher color saturation are required, Kodak Ektachrome 100X Professional film is suggested.

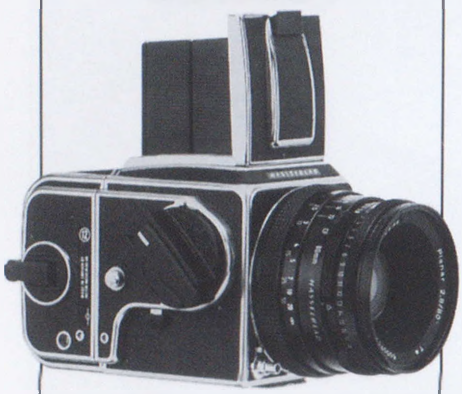
According to the company, all three films feature excellent tonal scale, superb contrast, high sharpness, and outstanding resolution. However, readers are urged to test each emulsion, to determine how each film meets the exacting demands of individual photographic assignments.—Editor

Opinions expressed in "Letters" do not necessarily reflect positions of PPA. Address letters to: Editor, Professional Photographer, *1090 Executive Way, Des Plaines, IL 60018.*



More info? Circle 31

Now You Can Utilize Our Assets Without Depleting Yours!



Lease a 500 Classic for only $88.00* a month!

As an established professional in today's fiercely competitive market, you need every possible advantage, including the best equipment. And in medium format, the best is Hasselblad. No other camera system can compare to Hasselblad's superb image quality, fast handling, unlimited versatility or "bullet-proof" reliability—the kind of high performance that can make a big difference in the quality of your work and your earning power.

Don't make do with less for lack of capital. With the new Orix Credit Alliance leasing program** designed exclusively for Hasselblad, a few dollars a month can put the world's finest medium format equipment in your hands ...right now when you need it most! Visit your Hasselblad Professional Dealer, or call 1-800-338-6477 for equipment and leasing options.

*Based on an average retail price for a 36 month term with 10% down. Prices may vary.

**Commercial leasing program open to professionals who are established business entities, have a business checking account, have established credit and have been in business for at least one year. Orix Credit Alliance is solely responsible for credit decisions.

HASSELBLAD
Our Cameras Change. Our Principles Don't.
Victor Hasselblad Inc.,
10 Madison Road, Fairfield, NJ 07004 © 1992

More info? Circle 33

News

Eastman Kodak launches teen portrait promotion sweepstakes

Eastman Kodak Company launched a national sales promotion designed to help increase summer portrait business, through the end of September. "Pair Up For A Portrait" encourages teenage clients to schedule portrait sittings with a best friend, and offers these young photography consumers an opportunity to win a pair of Chevrolet Cavalier Z-24 convertibles, or other valuable "pairs" prizes.

As part of the promotion, Kodak is also sponsoring a contest for "Times of Your Life" photographers. Members who enter their best "Pair Up" images become eligible to win a new Chevrolet S-10 Blazer, a year's supply of Kodak film, or a GE Audio System.

All professional portrait and school photographers can participate in the "Pair Up" sales promotion, but only "Times of Your Life" members can enter the portrait contest and receive a complimentary merchandising kit containing ad slicks, radio scripts, point-of-purchase counter cards, sweepstakes entry pads, direct mail stuffers, and tips on how to maximize sales during the promotion. For details on the "Pair Up For A Portrait" promotion or "Times of Your Life" membership, call 800-445-6325, Ext. 901.

Canon U.S.A. introduces commercial credit program lease

Canon's new Commercial Credit Program lease offers professional photographers an easy and affordable way to buy the Canon EOS-1 SLR camera system.

Professional photographers can visit any local Canon authorized dealer and select an EOS-1 system tailored to their needs. When equipment purchase prices are determined, the dealer or photographer contacts a Canon commercial credit program representative, who then handles the leasing arrangements after obtaining necessary credit information and explaining the leasing program to each customer. Virtually everything the customer needs to make the switch to the EOS-1 system can be included in the lease, such as additional bodies, lenses, speedlights, and other accessories.

Photographers can choose a 24-, 36-, 48-, or 60-month lease. After placing a security deposit, totalling two monthly payments, the equipment is delivered. At the end of the lease, photographers may purchase the equipment for $1 and receive a refund for the initial security deposit.

Don Blair's Caribbean Cruise Photo Workshop sails January 31

The all-new Don Blair Caribbean Cruise Photo Workshop, aboard the Royal Caribbean *Majesty of the Seas* cruise ship, is scheduled for January 31-February 7, 1993. Sponsored by Eastman Kodak Company; Victor Hasselblad, Inc.; Photogenic Machine Company, and Denny Manufacturing Company, Inc., Blair's program features elegant portraiture techniques. For information, contact Strictly Vacations, 108 West Mission Street, Santa Barbara, CA 93101; 805-682-6142, 800-447-2364.

in brief

Noritsu America Corporation, Buena Park, California, appointed **Joseph H. Panganiban** as national account sales manager.

★

S.O. Lindahl Photo Supply, Denver, appointed **Dennis Halley** as general manager.

★

EPS Photographic is the new name for **Environmental Projection Systems**, manufacturer of front projection backgrounds, which recently moved into a restored, historic 65,000-square-foot building, at The Old Mill, 101 Uhland, San Marcos, TX 78666. Photographers interested in attending EPS Photographic three-day workshops on special effects photography, scheduled for September 14-16, October 19-21, and November 16-18, can call a company representative at 800-647-3777.

★

Yashica, Inc., Somerset, New Jersey, recognized **Joe Ohashi**, executive vice presi-

Live Recordings! on Audio Cassette

from

TALENT MEETS TECHNOLOGY

1992 Official PPofA Trade Show & Convention

July 17 - 22, 1992 Orlando, Florida

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

$9.00 per Cassette

It's not too late to attend PPofA 1992

Don't Miss This Opportunity...Receive all the valuable information your peers have received... and rated...TOP-NOTCH!!!

❑ 010 **Dan Thornton** - "Big Dollars from Little People"... *Market to all ages of children including seniors; design your own promotional materials-save big bucks; building backgrounds & sets to save $$$$.*

❑ 020 **Jean Wacker** - "D.Y.E.S.-Determine Your Enhancement Skills"... *Examine both wet-brush and dry-brush techniques for dye application; how to gain a leading edge in competition prints.*

❑ 030 **Lisa Murphey** - "Creative Children's Portraits with Natural Lighting"...*Discover how to change traditional children's portraits into creative works of art by controlling backgrounds & natural lighting.*

❑ 040 **Sandra Kinsler** - "The Business of Stock Photography" *An overview of the stock photography industry and requirements for initial entry into the market.*

❑ 050 **Peter Dyer** - London, England - "European Masters Wedding Style"... *Create dynamic group photos and sensational bride and groom poses. Develop a style that is different from the studio down the road.*

❑ 060 **Marion Ward** - "The Poetry of Light"...*Master the elegant expression of creative lighting. Become a poet with light!*

❑ 070 **Bob Williams** - "The Mach I Studio"...*Examine the importance of well-kept equipment , the insides of what makes good chase photography, and the difficult environment and demands of chase photography.*

❑ 080 **Phillip Bermingham**- "Million Dollar Portrat Marketing"...*Learn the importance of identifying your nitch in photography and marketing your image through new marketing ideas.*

❑ 090 **Vic Rader / Richard Rader** - "Video Taping Weddings, the Simple, Easy, & Very Professional Way"...*Explore how to get started in wedding video and how it relates to the wedding photographer; special effects, editing, selling and packaging.*

❑ 100 **Joe Glyda** - "Creating Appetizing Food Photography" - *Food photography trends and visual effects created in the studio both today and in the past. Special effects using food, and product photography.*

❑ 110 **Joanne Pasley** - "Think, Feel and Be Positive About Your Negatives"...*Explore negative retouching techniques and how to run a profitable retouching service.*

❑ 120 **Tim Priest** - "Lighting Techniques to Make Your Commercial Work Look More Three-Dimensional"...*Explore techniques that will add more dimension to commercial work for both small portrait studios and large commercial studios.....camera masking and halo effects.*

❑ 151 **Jeff Blackman** - "The Customer Commitment: Service = Survival"...
152 *(Presented ontwo cassettes $18.00) This informative and results-oriented program focuses on how to maximize every contact you and your company have with customers. No academic theories or unrealistic solutions...just practical, proven, profit-producing tips and techniques.*

❑ 160 **John Hartman** - "HyperMarketing for the 90's"...*A variety of marketing options your can use to build your studio's traffic and motivate your target market to call or visit your studio.*

❑ 170 **Deweese Crockett** - "Person-to-Person Workshop: Basic Photography Business"..*A must for all studios This course examines photography business basics including understanding an investment and safe guarding it. Reading a P & L statement and determining prices for profit.*

❑ 180 **David Smith / Linda Smith** - **Back by popular demand** - "Aesthetics vs. Procedures"...*Create an environment that will ensure greater success as wedding photographers. This program includes techniques based on pratical experience.*

❑ 191 **Wedding Shootout** - *(Presented on two cassettes $18.00)*
192 **(Includes)**

Trace Clay - "Implementing Desktop Publishing in the Wedding Business"... *Learn the many applications of desktop publishing in the wedding photography business including using computers and desktop publishing in promotional materials.*

Alvin Gee - "The Marriage of Photographer and Wedding Couple"...*How to be a total professional in the eyes of the wedding client and how to book more weddings, create candids that sell and make your job easier and fun on the wedding day.*

Peggy McAteer - "Rainy Day Romance"...*Create beautiful romantic images even on a rainy day, using window and doorway light, or candles to capture special feelings of the wedding day.*

Gary Moor - "Wedding Photography Ethics"...*Examine the ethics and relationships a wedding photographer develops with the bride, groom, family, caterer, florist,and minister.*

Buddy Stewart - "The Wedding Love Story for Prestigeand Profit"...*Produce the wedding love story using multiple slide projectors and dissolve unit for increased bookings, added sales and greater prestige in your market area.*

❑ 200 **Michael McBride** - "Natural Light--Naturally"...*Learn how to use natural light photography to attract new clients & make your photography dramatically different.*

(Please See Reverse Side for Additional Sessions, Cassette Specials & Ordering Instructions)

☐ 210 **Women in Business Seminar** - Mary Beavers, Gay L. Benedict, Helen Ciallella, Elizabeth Ramsey, Linda Weaver & Evelyn Lageman - *Join these top professionals for a panel discussion of marketing and business operations. Many, many $$$$ ideas.*

☐ 220 **Dave Biehn** - "Capturing the Future Before it Captures You"...*Be an agent of change, rather than a victim of it...meeting customers needs, and mastering new technology.*

☐ 231 **Marc Hauser** - "Portraiture" *(Presented on two cassettes - $18.00)*...
232 *Learn how one of Chicago's top advertising professionals (McDonald's, United Airlines, Hasbro, CBS records et. al.) pulls together a studio shoot, directs his subjects, and captures his subject's true personality on film.*

☐ 240 **Bruce Hudson & Sue Hudson** - "Creating the Ultimate Wedding Collection"...*Ten elements involved in creating wedding photographs that your clients will love, and pay top dollar for.....$$$$*

☐ 250 **Carmen Schettino** - "Person to Person Workshop: Basic Portrait Lighting and Posing"...*Many years on the faculty of Winona...need we say more?*

☐ 260 **Monte Zucker/Clay Blackmore** - "Romantics"...*Needs no introduction. Two of today's premier wedding professionals explain their techniques for creating romantic wedding portraiture. Join them as they photograph bride, groom and family prior to an actual wedding.*

CASSETTE SPECIAL!!!

PURCHASE ANY 7 CASSETTES AND RECEIVE AN 8TH CASSETTE & STORAGE ALBUM

FREE!!!

To Order Cassettes: Simply check the sessions you wish to purchase on this form. Cassettes are priced at $9.00 each. **Some sessions require more than one cassette.** Fill in the Grand Total space and address block. **Please be sure to include Postage and Handling.** Mail or FAX the completed form (along with payment -*do not send cash)* to:

Mail:
CHESAPEAKE A/V COMMUNICATIONS
201 BLUE SKY DR., N.E.
MARIETTA, GA 30068-3511

Phone: (404) 973-0661

FAX: (404) 973-1410

YOUR GUARANTEE
All cassettes from Chesapeake A/V Communications - Atlanta are warranted to be free from defects in workmanship, and will be replaced upon receipt of defective materials.

____ Total Individual Cassettes @ $9.00 each $____

____ Total 8-Cassette Specials @ $63.00 each $____
(Includes 1 FREE Cassette & 1 FREE Storage Album)

____ Total Complete Sets @ $216.0 $____
(Includes 3 FREE Cassettes & FREE Storage Albums)

Sub-Total $____

Georgia Residents Add 5% Sales Tax $____

Postage and Handling* $____

Grand Total $____

***To Figure Postage For Cassettes:** *Add $1.00 per cassette to be shipped (minimum $3.00 - maximum $10.00). For shipment outside the U.S. $2.00 per cassette (minimum $10.00).*

ALL CHECKS MUST BE DRAWN ON A U.S. BANK
CHECK REQUIRED ON ORDERS UNDER $10.00
MAKE CHECKS PAYABLE TO: CHESAPEAKE A/V COMMUNICATIONS
A SURCHARGE OF $25.00 WILL BE APPLIED TO ALL RETURNED CHECKS
PLEASE PRINT CLEARLY - DO NOT USE ABBREVIATIONS

Name _____

Company _____

Street _____

City _____ State ____ Zip _____

Phone (____) _____

____ Business Address ____ Residential Address

PLEASE ALLOW 4 - 6 WEEKS FOR DELIVERY

(Please fill in your charge card information)

☐ VISA ☐ MasterCard ☐ Discover

CARDHOLDER'S NAME EXPIRATION DATE

SIGNATURE *(REQUIRED ON ALL ORDERS)*

(FOR OFFICE USE ONLY)

____ CREDIT CARD ____ CHECK (#_____)

Date Order Received _____

Date Order Shipped _____

____ UPS

____ 1st Class

____ Express (_____)

dent, for 30 years of outstanding contributions to the company, by presenting him with a Limited Edition Gold Contax T2 camera.

★

Hope Industries, Inc., and **Advanced Multimedia Systems, Inc.**, established a worldwide marketing and support system for high-end digital imaging technology. For information, contact Steve Daniels, Director of Marketing, Digital Imaging Technologies, Hope Industries, Inc., 3701 Moreland Road, Willow Grove, PA 19090; 215-657-5500, FAX: 215-657-7360.

★

The **National Association of Photographic Manufacturers, Inc.**, 1992 "Pollution Prevention" seminar on silver imaging systems, is scheduled for October 21-24 at the San Francisco Airport Marriott. For information, contact NAPM, 550 Mamaroneck Avenue, Harrison, NY 10528; 914-698-7603.

★

Lucht Engineering, Bloomington, Minnesota, announced three promotions: **Dave Williams**, former director of marketing, is vice president of engineering and marketing; **Chuck Lynch**, former senior product manager, is director of marketing, and **John Walentiny**, former international sales representative, is international sales manager.

★

Charles Beseler Company published a new owner's manual for the Beseler 45A enlarger light source. For copies of the $15 manual (Beseler Catalog No. 590-62-45), contact an authorized Beseler dealer or Charles Beseler Company, 1600 Lower Road, Box 4219, Linden, NJ 07036; 908-862-7999.

★

Calumet Photographic Inc., Bensenville, Illinois, announced the acquisition of Colonial Camera, a retailer of photographic equipment and supplies located at 104 West Burlington Avenue, La Grange, IL 60525.

★

McKenna Color Lab, Waterloo, Iowa, announced two promotions: **Frank Topinka** is vice president of operations, and **Karen Hagedorn** is the new sales manager.

★

Agfa TeleGraphix recently moved to 200 Ballardvale Street, Wilmington, MA 01887-1011. Sales, customer service, and technical support representatives can be reached at 800-451-4000, FAX: 508-988-0902.



The 3D ImageTrack™ System

A Whole New Dimension in Profit

Add a New Profit Source Using Any Rollfilm Camera to Take Professional 3D Photos

Increase your bookings by offering your clients something really different — the traffic stopping power of professional 3D images. The 3D ImageTrack™ System from Image Technology includes everything you need to start shooting high quality 3D right away:

- Patented track with calculation computer and carrying case. Simply mount any rollfilm camera to the track, set up your shot, and take multiple exposures at the correct points.
- Training video with step-by-step instructions on how to set-up and shoot 3D.
- Complete instruction manual explaining the 3D process.
- Custom printed 3D prints and transparencies available up to 40" x 60" from ImageTech Atlanta.

The 3D ImageTrack™ Sytem is ideal for P.O.P. displays, visual merchandising, and sales literature.

FREE! Call 1-800-862-8818 today.

1) To order your 3D ImageTrack™ System for only $249.95*
2) To receive a **FREE** brochure on the 3D ImageTrack™ System along with a **FREE** 3D print
3) To order just the ImageTrack™ video for a fully refundable charge of $25*

Visa and MasterCard accepted. *Plus shipping & handling

ImageTech

Image Technology International, Inc.
5172-G Brook Hollow Parkway
Norcross, GA 30071 USA
Phone: 404/416-8848 • Fax: 404/416-8847

Limited time offer — only $249.95!
As Featured on the Cover of "Professional Photographer" Magazine

More info? Circle 34



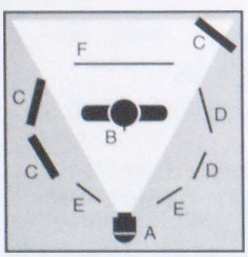
Behind the Cover

Cover photographer Lindy Robin Dempsey, M.Photog.

Resourceful artistry

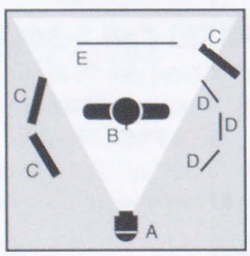


Dempsey created "Masquerade," a PPA General Collection print, with a Mamiya RB67 medium-format camera and 180mm f/4.5 Sekor lens, equipped with a Leon Kennamer brown vignetter, spray-painted black. Window light, reflected off a variety of photographer-designed reflectors, provided illumination. Exposure was f/4.5 for 1/8 second on Kodak Vericolor VPS III Professional film. DIAGRAM: (A) camera; (B) subject; (C) windows; (D) photographer-designed foil reflectors; (E) photographer-designed white foamboard reflectors; (F) photographer-painted background.





"Little Gypsy Girl," a PPA General Collection portrait, was photographed by Dempsey with a Mamiya RB67 medium-format camera and 180mm f/4.5 Sekor lens, equipped with a Leon Kennamer brown vignetter, spray-painted black. Exposure was f/5.6 for 1/60 second on Fujicolor Reala 100 Professional film. Window light provided illumination. Dempsey employed wet dyes to tone down hot spots on the image. DIAGRAM: (A) camera; (B) subject; (C) windows; (D) photographer-designed white foamboard reflectors; (E) photographer-painted background.



From creating her own hand-painted backgrounds and photographer-designed reflectors, to using accomplished print enhancement talents, cover photographer Lindy Robin Dempsey's artistic signature and passion envelope every visual component of her award-winning portraiture.

Dempsey avoids "stereotypical portraiture" by personally making or augmenting most of her photographic materials. For illumination, she relies exclusively on the natural window light that streams into her home-based studio in Fort Worth, Texas.

"I enjoy photographing distinctive portraits from scratch," Dempsey said. "The equipment I purchase is hardly ever used for its intended purpose. I hand-paint a variety of backgrounds, and scour the local thrift stores for unique fabrics that might visually add to my portraiture."

This artistic nurturing stems from Dempsey's passion and enthusiasm for photography.

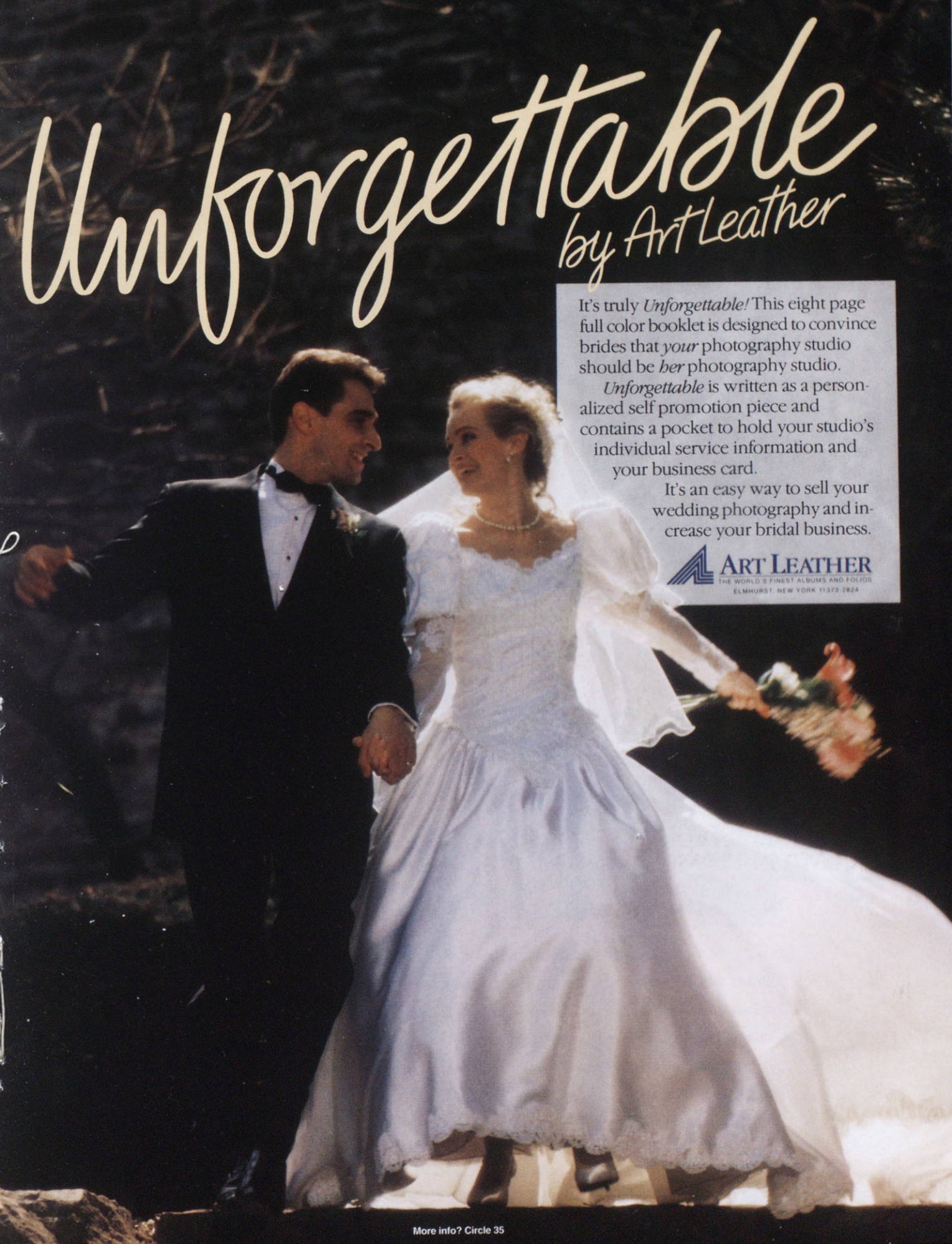
"I understand that professional photography is a way to earn a living, but to me, it is a deep foundation of my life," she explained.

Dempsey used her experience as a negative retoucher and oil colorist to embark on an image-making career in 1972. Since then, she has received more than 100 awards from local, state, and regional print competitions. The PPA member is also a Kodak Gallery Award recipient, and her portraiture has been displayed at Walt Disney World EPCOT Center in Orlando, Florida.

Competition has been a continuous guiding force for Dempsey's photography. She annually submits images into the PPA International Print Competition.

"The taste of competition excites me," Dempsey exclaimed. "First and foremost, I want my portraiture to please my clients. But I also want other knowledgeable photographers to critique my photography, because it feeds my ego."

Dempsey is a member of Metroplex PPA, Texas PPA, Southwest Photographers Association, and ASP.—*Gregory Voelier*



More info? Circle 35

MARC DID IT!



MARC HAUSER wasn't always one of the leaders in commercial photography. But through hard work, smart business decisions, and a membership in Professional Photographers of America, Inc., Marc has quickly become one of the industry's most successful commercial photographers.

Professional Photographers of America, Inc.—The commercial photographer's source for industry news, equipment and medical insurance, Copyright Advocacy Program, continuing education, and networking opportunities with other leading-edge professionals.

A NEW GENERATION BEGINS
PPA
Professional Photographers of America, Inc.

TO FIND OUT MORE ON HOW MARC DID IT, CALL:

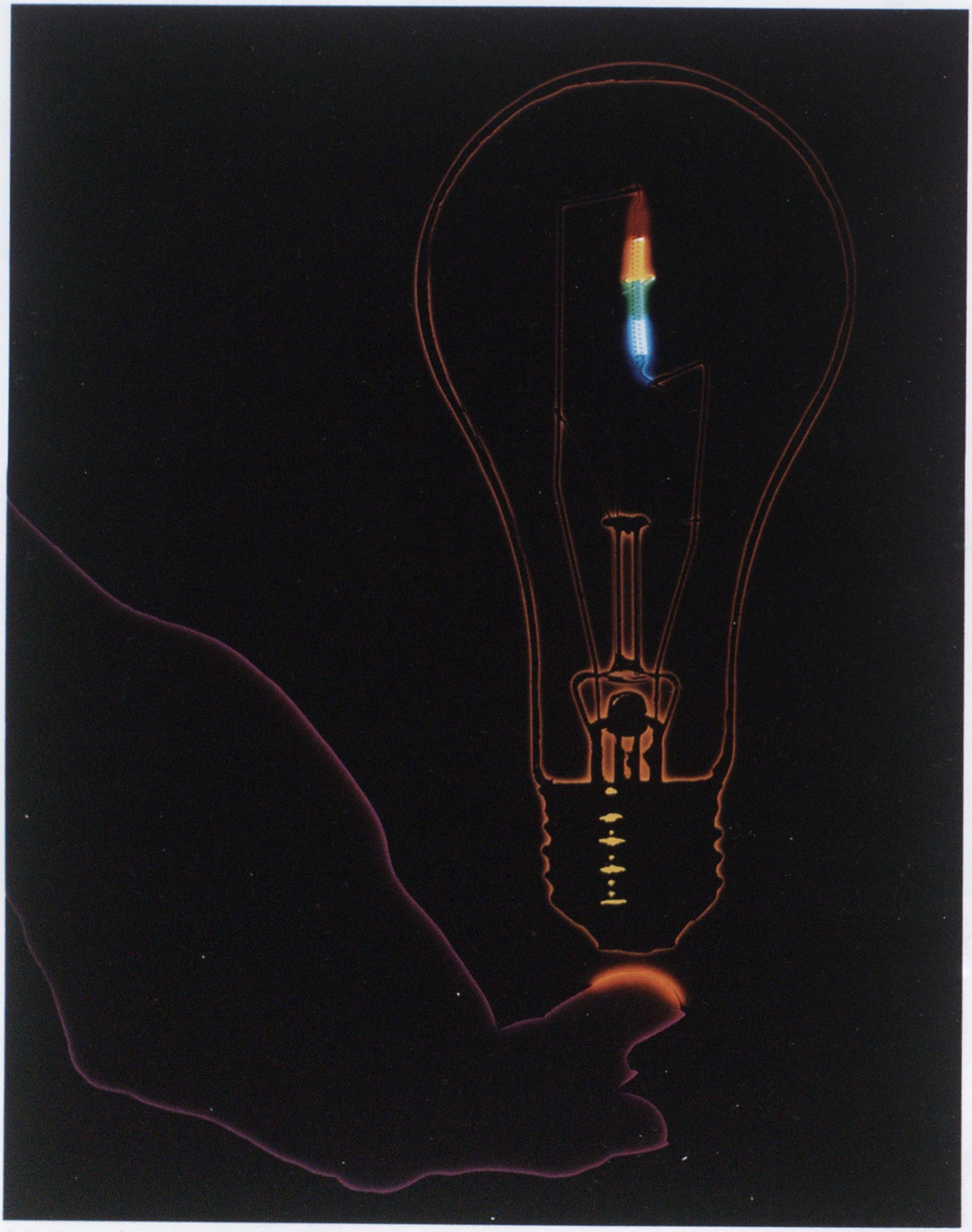
PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

1-800-786-6277, EXT. 210

In Depth



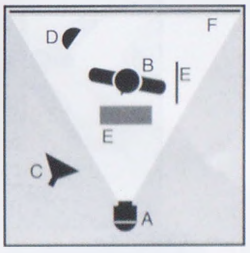
Terry Jo Tasche, of Terry Tasche Photography, Chicago, Illinois, created the PPA General Exhibit print, "Falls Refections," with a Zeiss Ikon Contaflex 35mm SLR camera and 115mm f/4 lens, equipped with a neutral density filter. The image was exposed at f/22 for 1/4 second on Kodak Ektachrome 200 Professional film, in ambient light.



Robert Payne, of Payne Photodesign, Austin, Texas, photographed "A Touch of Color," by creating a series of Kodalith negatives, using various Cokin color gel filters for each component. The final PPA General Collection image was produced with a Calumet 45N view camera and Schneider 150mm f/9 G-Claron lens, mounted to a Bowens Illumitran 3S copystand. Payne made five separate exposures on Ektachrome Professional 6118 film—each illuminated by a different number of 1/60 second "pops" from the Bowens Illumitran flash.



"La Fleur" is a PPA General Collection portrait created by Tom Emmerich, of Herb's Studio, Inc., Lawrence, Kansas. Using a Mamiya RB67 medium-format camera and 180mm f/4.5 Sekor lens, equipped with a Harrison No. 2 diffusion filter and Sailwind bellows, the image was exposed at f/11 for 1/125 second on Kodak T-Max film. Oil-colored paints were applied to enhance the original black-and-white image. DIAGRAM: (A) camera; (B) subject; (C) main light—200-watt-second Photogenic Studiomaster II strobe, with a 200-watt-second Studiomaster II AE04 booster, in a 54-inch-square F.J. Westcott Halo light modifier; (D) hair light—200-watt-second Photogenic Studiomaster II strobe; (E) two 42-inch-square Larson Reflectasol QC reflectors; (F) black seamless background.

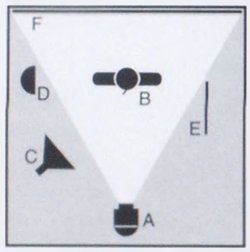


Donald D. Brent, M. Photog., of Brent Photography & Associates, Topeka, Kansas, photographed the PPA General Collection print, "Wedding Day," with a Hasselblad 500C/M medium-format camera and Zeiss 40mm f/4 CF Distagon lens. Exposure was f/5.6 for 1/4 second on Kodak Vericolor 400 VPH film, in ambient light.



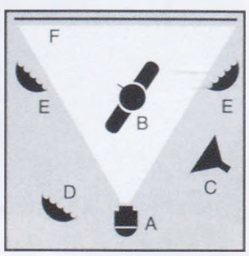


Royce Chenore, of Royce Photography, Munster, Indiana, created "Paint-N-Her Pinkies," a PPA Loan Collection print and Walt Disney World EPCOT Center photography exhibition selection. Chenore made the portrait with a Hasselblad 500C/M medium-format camera and Zeiss 80mm f/2.8 Planar lens, equipped with a Lindahl lens shade and Nikon Soft Focus No. 1 diffusion filter. Exposure was f/8 for 1/125 second on Kodak Vericolor VPS III Professional film. DIAGRAM: (A) camera; (B) subject; (C) 600-watt-second Photogenic Powerlight 600, set at 250 watt-seconds, in a 54-inch round F.J. Westcott Halo light modifier; (D) Photogenic Powerlight 600, set at 100 watt-seconds, equipped with a 7-inch reflector and barn doors; (E) 48x72-inch F.J. Westcott silver/white reflector; (F) white seamless background.





"Sweet Surrender," by Carrie Evenson, of Evenson Photography, Green Bay, Wisconsin, was created with a Mamiya RB67 medium-format camera and 180mm f/4.5 Sekor lens, equipped with Nikon and Yeary No. 2 diffusion filters. The glamour portrait, a PPA Loan Collection image, was exposed at f/8 for 1/60 second on Kodak Vericolor VPS III Professional film. DIAGRAM: (A) camera; (B) subject; (C) main light—600-watt-second Photogenic Powerlight, in a 24x32-inch Photoflex Multidome; (D) fill light—Photogenic Powerlight, in a 54-inch Photek umbrella; (E) back light—two 800-watt-second Speedotron D802 Brown Line units, in 32-inch Photogenic umbrellas; (F) background.



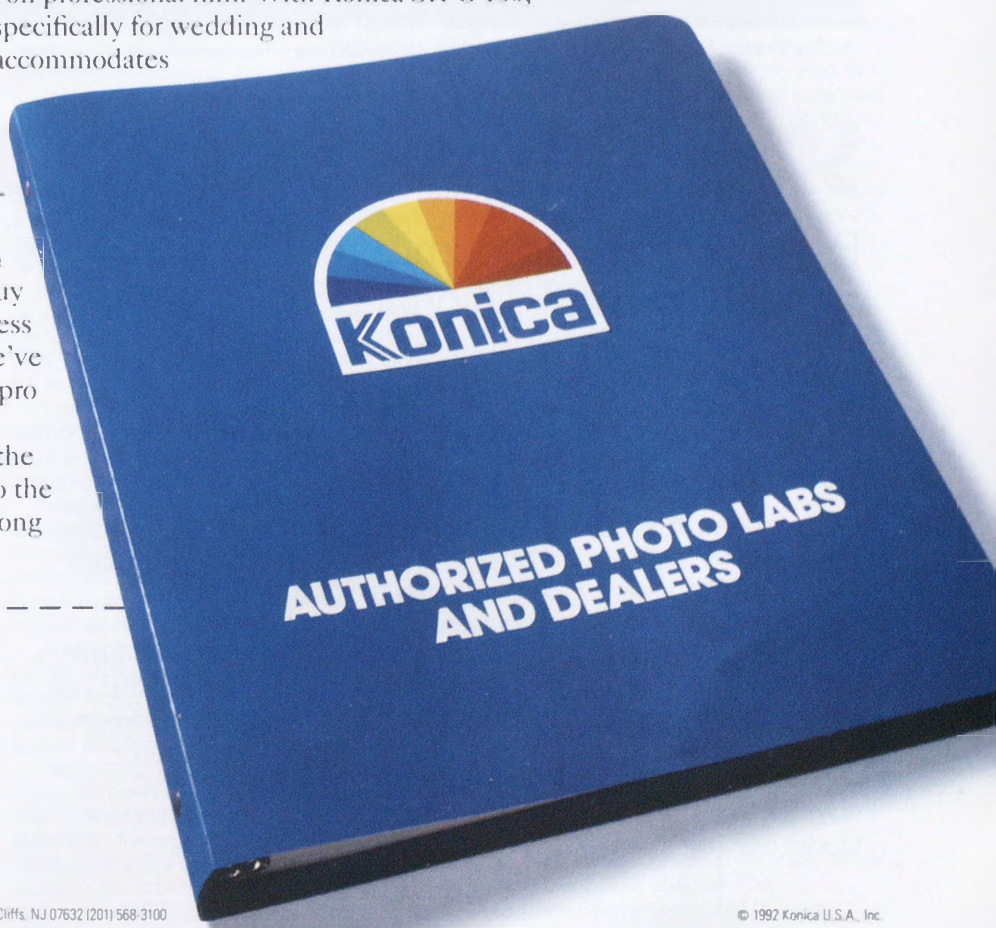
YOU LOVE THE FILM, NOW READ THE BOOK.



Konica continues to rewrite the book on professional film. With Konica SR-G 160, you get a *true* ISO 160 film, developed specifically for wedding and portrait photography. The extra speed accommodates a wider variety of lighting conditions. Lower contrast produces better textural detail.

Now we're offering a complete directory of authorized Konica professional film outlets and photo labs that perform as well as our film. Find out where to buy Konica professional film, where to process it, and where to get the best results. We've even included technical data on all our pro films for easy reference.

Haven't seen the film? Want to read the book? Just send us your business card to the address below. We'll send you a copy along with a FREE roll of SR-G 160 film.



Send Business card to:
Konica Authorized Photo Lab Directory
Attn: Eva Klidas
Konica U.S.A., Inc.
440 Sylvan Avenue
Englewood Cliffs, New Jersey 07632
Specify 120 or 35mm. Offer expires 12/31/92

Konica

Konica Professional and Consumer Products Division, 440 Sylvan Avenue, Englewood Cliffs, NJ 07632 (201) 568-3100

© 1992 Konica U.S.A., Inc.

More info? Circle 60



"Space Sharing Information," photographed by Andrew Fiume, West Hempstead, New York.

Studio software roundup

Part 1: Helpmate computer programs are plentiful for professional photographers

By Gregory Voeller

Computer-based assistance is predominant in the professional photography industry. An independent study revealed that 55.9 percent of *Professional Photographer* readers already own computer equipment and software, and that in the next year, nearly 25 percent more will purchase their first computer products.

Professional photographers' reliance on computerized technology will be further extended as they become more computer literate, prices decline, and more advanced photography-oriented software programs enter the market. Part 1 of this roundup summarizes software programs that image-makers employ for studio management and photo management purposes.

Studio Management Software

Aberfile Studio Manager 6.4

Abersoftware, Box 6099, Santa Barbara, CA 93160; 805-964-8931, FAX: 805-964-8621.

System requirements: IBM PC or compatible computer, 512K RAM, hard drive, and compatible printer.

Aberfile Studio Manager 6.4 provides detailed customer and sales information through an electronic file card system that continuously prompts professional photographers for input items. Program functions—most of which are implemented via one-key prompts—originate from client information stored on a "customer file card". An on-screen status window displays a client's market segment, according to studio-assigned categories; scheduled appointments; order, proof return, and pick-up dates, and account balance information.

The program creates itemized invoices of studio photo packages—if users swap or add units from regularly offered packages, *Aberfile Studio Manager* automatically re-figures the package price. All invoice orders and payments are posted to a balance ledger—the program also provides instant review of previous ledgers. Another window supplies a client's current photo lab data. The software prints mailing labels, correspondence, customer lists, status reports for specified time intervals, receipts, and appointment schedules.

All stored data can be sent to an ASCII file on disk for importing to other programs.

Aberfile Studio Manager 6.4 is priced at $895 for the single-user version, and $1,495 for the multi-user version.

Colleague 3.0

Colleague Business Software, Inc., 10000 Research Boulevard, Suite 210, Austin, TX 78759; 800-926-9965, FAX: 512-345-9965.

System requirements: Macintosh Plus, Classic, SE, or II series computer, 2.5MB RAM, hard drive, and compatible printer.

Created by a professional photographer, *Colleague 3.0* software integrates additional double-entry accounting features and faster operating time over previous versions. New accounting features include a profit-and-loss statement and balance sheet. The client entry function presents a one-screen snapshot of all current client information, including user-defined "keyword" categories, financial status reports, related contacts, note summaries, and buyer requests. Photographers create customized data "fields" for information storage.

"Job tickets" automatically transfer bids or purchase orders to invoices as work progresses, and provide the basis for monthly sales updates and other financial reports. Other printing capabilities include account statements, form letters, and mailing labels. A checkbook function writes and prints checks, while a calendar reminds users of important appointments and dates.

Colleague 3.0 is priced at $495, optional multi-user nodes are $175, and a demo program is available for $10.

Picture Perfect 1.1

Video World Software Services, 2063 South M-139, Benton Harbor, MI 49022; 616-925-9105.

System requirements: IBM PC or compatible computer, 512K RAM, 4MB hard drive, and MS-DOS 3.3 or later operating system software.

Designed for portrait, wedding, and commercial photographers, *Picture Perfect 1.1* is customizable to operator needs. The user-

friendly program displays information in single-key "look-up" fields, and offers an on-line help function and owner's manual for continuous assistance.

Picture Perfect features an invoicing function that handles accounts receivable payments and related information; client tracking for each stage of correspondence, prompting users when to contact customers, and a calendar function that simultaneously displays the current month and selected day's itinerary. The database searches information via five formats, and includes ancillary information such as special event dates or additional referral names. The program's pricing function is automatic, and permits prices to be modified when orders are placed.

Picture Perfect prints financial and status reports, balance statements, form letters, and labels—an internal graphics module creates accompanying pie or bar charts.

Picture Perfect 1.1 is priced at $399, and a demo program is available for $5.

Photofocus 7.0

Photo Point of Sale Systems, Inc., 32 Summer Street, Haverhill, MA 01830; 508-374-0373.

System requirements: IBM PC or compatible computer (386- or 486-chip based), 1MB RAM, 20MB hard drive, and XENIX, SCO XENIX, or MS-DOS operating systems.

Created for wedding, portrait, and high school senior photography studios, *Photofocus 7.0* is a multi-user, point-of-sale database manager that allows studio employees to enter all data as transactions/contacts occur. The multi-user, password-protected package supports up to 30 computer terminals.

Integrating more than 150 separate programs, the software features scheduling calendars for studio appointments and employee schedules. A bar code reader is used for order entry and transfers clients between status cells in batches. *Photofocus* generates daily sales/receipts journals, monthly and yearly category reports, status updates, and delivery date reports. Sales tax and accounts receivable reports, as well as daily transaction journals, are also produced. The program prints labels by order number, category, or zip code.

Photofocus 7.0 is priced at $4,995, and a demo program is available for $100.

Photo-One 3.1

PC Concepts, 110 Airport Road, Suite 205, Westfield, MA 01085; 413-568-7487.

System requirements: IBM PC, XT, AT, PS/2, or compatible computer; 640K RAM; hard drive; disk drive; IBM DOS 2.0 or later operating system software, and printer.

Designed for portrait, wedding, and commercial studios, *Photo-One 3.1* provides studio management functions for either a single-user or network environment. The basic system features the following add-on modules: Appointments/Scheduling, Candid Assignments, Mail Merge, Accounts Payable, General Ledger, and Report Writer. Photographers who operate satellite studios can employ the program's Multi-Studio Consolidation module, which gathers data via modem from multiple locations.

The password-protected program, which features more than 150 on-line help screens, files customer information in alpha-numeric categories. Client data is used to prepare labels, letters, mailings, custom forms, and price lists. Mailing responses and sales figures are also tracked.

Customer orders, cash receipts, and credit or debit memos can all be entered at the point-of-sale. Work orders and invoices automatically calculate tax and discounts. The program also generates a variety of cash, status, general, and financial reports.

Photo-One 3.1 is priced at $850 for the single-user version, and $1,495 for the network version. Optional modules are priced separately, and a demonstration packet is available for $10.

ProfitAbility Professional 1.6

Wetzel & Company, Inc., 147 East Rocks Road, Norwalk, CT 06851-1715; 800-635-7849, 203-846-2504, FAX: 203-846-2504.

System requirements: Macintosh II series computer, 2.5MB RAM, hard drive, and System 6.0.5 or later (including System 7.0) operating system software.

ProfitAbility Professional 1.6 combines accounting functions with a photography-oriented estimate/invoice module. The program runs in HyperCard 2.1, which is included with the software.

Made for small-sized business operations, the program presents summary snapshots of a studio's financial health, in customized profit-and-loss statements, balance sheets, capital statements, and line-item percentage calculation reports. General ledger entries are automatically transferred to appropriate journals for continuous maintenance. Invoicing, job estimates and orders, and payment schedules are tracked by the program—for image-makers, estimates and invoices are created via an optional module that provides photography-specific production worksheets. APA-approved worksheets and contract forms are geared for commercial photographers; however, portrait and wedding image-makers can useable these forms.

Other program features include payroll capabilities, a built-in phone-and-mailing list, and a daily planner.

ProfitAbility Professional 1.6 is priced at $249, the estimate/invoice module is $49.95, and a demo program is available for $40.

SilentPartner 7.0

The Medi Group, Ltd., 180 Black Rock Road, Oaks, PA 19456; 215-666-1955, FAX: 215-666-5911.

System requirements: The program runs on either a Macintosh, or IBM or compatible computer with Microsoft Windows (286-, 386-, or 486-chip based), 2MB RAM, and 10MB hard drive.

Designed for commercial photographers, *SilentPartner 7.0* combines data management and accounting functions in a multi-format program.

Detailed client and vendor information is stored in a number of user-coded categories. Driven by an Omnis 7 database engine—included with the software—the program generates such client reports as contacts, clients without contacts, sources, and activities.

Pricing and markup structures—installed by the photographer—are used to prepare quotes, bids, and invoices. The program produces reference lists for service records, open quotes, jobs in progress, and jobs by source.

Accounting functions are handled by three components: general ledger reports include chart of accounts, trial balances, profit-and-loss statements, transaction journals, and annual reviews; accounts payable reports include bank account listings, cash flow statements, payables listings, uncleared checks/deposits, cash requirements, check/deposit histories, IRS Form 1099 reporting, payroll, and payment listings, and accounts receivable reports include a compiled aging sheet, client statements, client histories, and invoices. The program maintains a two-year history of financial data.

Other program features include equipment/fixed asset tracking, calendar, and mail merging.

SilentPartner 7.0 is priced at $1,495, and a demo program is available for $35.

Studio Access 2.1

Access Computer Software Systems, Box 70067, Eugene, OR 97401; 800-633-9777, 503-367-8040, FAX: 503-689-7558.

System requirements: IBM PC, XT, AT, or compatible computer (386- or 486-chip based); 640K RAM; hard drive, and MS-DOS 3.3 or 5.0 operating system software.

Studio Access 2.1 is a password-protected program that guides professional photographers through its functions via pop-up menus. As a database that stores client information in multiple formats, the program tracks customer referrals, invoices, and order data.

The program's word processing capabilities create personalized contracts, invoices, monthly billing statements, account statements, and more than 30 financial, supply, and promotional status summaries. Price changes and monthly billing can be programmed for automatic execution.

Studio Access serves as the nucleus of a multi-module studio management package. Prospect Access creates telemarketing lists, sales call data, mail merge letters, and mailing labels; Schedule Access lists client appointments and employee schedules; Phone Access serves as an electronic rolodex; and Message Access records all inquiries. Checkbook Access is an optional component that writes checks and prepares profit-and-loss statements.

The Pro-Pak Special, which includes *Studio Access 2.1*, Prospect Access, Schedule Access, Phone Access, and Message Access, is priced at $999 for the single-user version, and $1899 for the network version. Checkbook Access is priced at $199, and a 45-minute instructional videotape, plus demo program, is available for $29.

Studio Manager

EPIX, Inc., 4861 Royalton Road, Cleveland, OH 44133; 216-237-0038, FAX: 216-237-7545.

System requirements: IBM PC or compatible computer (286-chip based or better), 1MB RAM, 40MB hard drive, and printer.

Studio Manager prepares invoices with sales tax automatically calculated; generates sales reports by the day, week, month, or year, and prints receipts, end-of-day reports, and mailings. A built-in appointment book allows photographers to arrange or change schedules and track specific information about clients. The program automatically sends letters to prospective clients, keeps track of all telephone calls, writes contracts and orders, and handles billing.

Studio Manager is priced under $1,000.

Photo Management Software

Caption Power 2.0

Power Software, 702 Gist Avenue, Silver Spring, MD 20910; 301-589-1690.

System requirements: IBM PC or compat-

Dust-Off®, the world's first chrome valve dusting system, has been the first choice of professionals for over 20 years. Trust Dust-Off to work its now-you-see-dust, now-you-don't magic in the darkroom and around the studio. Don't settle for anything less than the original Dust-Off name.

THE ORIGINAL DISAPPEARING ACT FOR DUST.

Dust-Off®
AMERICA'S FIRST FAMILY OF DUSTERS.



More info? Circle 36

ible computer, 512K RAM, hard drive, MS-DOS 2.0 or later operating system software, and dot-matrix or laser printer.

Caption Power 2.0 photo management software consists of three labeling components. Caption Labeler prints labels and stores caption information, which can be retrieved via "keyword," "quick search," and "embedded word search" functions. Often-used captions can be stored just once—a primary identification number is assigned for all unique captions, and a running count is recorded each time a caption is printed. Notes up to several pages long can be written, saved, edited, and printed for each photograph.

Negative Labeler prints labels in multiple sets, for convenience when working with negatives and contact sheets. Five Line Labeler prints five lines of data on labels, rolodex cards, or personalized mailing labels, on either a dot-matrix or laser printer.

An optional Stock Tracking module automatically tracks photos in a database. Its format includes space for a client's second address, fax number, and memo space; a photo delivery memo that stores up to eight terms and conditions, plus photo value; a sales history function, and a "loaned" photo marking system.

Also available is *Label Power II*, a program which performs labeling, captioning, and numbering functions.

Caption Power 2.0 is priced at $150, the Stock Tracking module is $150, *Label Power II* is $50, and a demo program is available for $5.

FotoFindr 3.25

Franklin Service Systems, Box 202, Roxbury, CT 06783; 203-354-8893, FAX: 203-350-9249.

System requirements: IBM PC or compatible computer, 512K RAM, hard drive, and MS-DOS 2.1 or later operating system software.

FotoFindr 3.25, an integration of FFoto and FFindr programs, uses cross-index files to quickly locate slides and negatives in up to 9,999 categories, prepares invoices, and tracks earnings and inventories. For stock photography sales inventory, all images can be retrieved by inputting words, phrases, or syllable "descriptors" up to 20 characters long. The software permits users to make entries for a single photo or multi-image series; create client files with names, addresses, and telephone numbers; automatically itemize invoices; maintain and check inventory; store transactions in financial modules, and employ password security.

Other complementary programs can be added to the basic software: *FFotoLab* stores processing, printing, and mounting information for commercial labs or corporate photography departments; *FFilit/FFindit* records photographic submissions and allows photo buyers to quickly access images, and *Labeler* stores captions in files and prints a single caption or range of captions from a single command.

FotoFindr 3.25 is priced at $495, *FFotoLab* is $519.95, *FFilit/FFindit* is $119.95, *Labeler* is $89.95, and a demo program is available for $10.

ImageAccess

Nikon Electronic Imaging Products, Division of Nikon, Inc., 1300 Walt Whitman Road, Melville, NY 11747-3064; 516-547-4200.

System requirements: Macintosh version-II series or better computer, 8MB RAM, and 80MB hard drive. PC version—IBM PC or compatible computer, 8MB RAM, 300MB hard drive, and Microsoft Windows.

ImageAccess is a user-configurable, relational database that provides data entry, searching, sorting, and organizational functions for the archival and management of images. The "imagebase" was designed by AXS of Berkeley, California, with input from Nikon.

Scanned images can be "acquired," either singly or by the folder-full, from the Nikon Digital NT-3000 Color Direct Telephoto Transmitter. The program works directly with the Nikon LS-3510AF Film Scanner and Autofeeder, allowing unattended scanning and automatic cataloging of up to 300 slides per session. While the original digital photograph file remains untouched, a thumbnail image is created that accommodates related data.

The program automatically records the file name, date of acquisition, location, size, dimensions, creation/modification dates, creator, and type for each image. Additional data fields are user-definable within seven 64-character alpha-numeric fields—indexed for rapid access when searching—and one long text field. File formats currently supported include TIFF, PICT, 8BIM, EPSF (with PICT preview), and JPEG.

Other Nikon peripherals compatible with the software are the HQ-1500C High Definition Still Camera System and the CP-3000 Full Color Printer.

ImageAccess is priced at $495.

Organize! Your Collection 5.0

HomeCraft Software, Box 974, Tualatin, OR 97062: 503-692-3732, FAX: 503-692-0382.

System requirements: IBM PC, XT, AT, PS/2, or compatible computer; 350K RAM; hard drive, and DOS 3.0 or later operating system software.

In its original version, created by a professional photographer, *Organize! Your Collection 5.0* exclusively managed photograph libraries. While the updated version now catalogs many collectible items, photo and slide management remains a prominent function. The menu-driven program is customizable, and features one-key entering of a line of information, storage space for up to 10 million entries, a built-in data file backup, quick data retrieval, plus label and report printing. The import and export dBase III file allows catalog files to be used by other software; the ASCII interface permits reports to be directly used by most word processing software.

Organize! Your Collection 5.0 is priced at $79.95.

Pic Trak 3.0

Glacier Software, Box 3358, Missoula, MT 59806; 800-234-5026, 406-251-5870.

System requirements: IBM PC or compatible computer, 512K RAM, hard drive, DOS 2.1 or later operating system software, and dot-matrix or laser printer.

Pic Trak 3.0 creates a data library for quick retrieval, indexing, and labeling of photos. The program saves information in library and album formats—each album holds data on up to 999 images, and each library holds data on up to 40 albums. *Pic Trak* offers flexibility in data entry and searching. Editing tools include "album move," "insert," "overwrite," and "word-wrap". The "name-macro" feature allows frequently used names and phrases to be entered with a single keystroke. With data fields created for month, year, roll number, location, names, and notes, photographers have a variety of input cues to find their images—the program understands the logical operators "and," "or," and "not". A new

cross-library search function examines all libraries at one time. Indexes, which can be printed in book-like fashion for off-line searches, are created via numeric and alphabetic sorting.

Pic Trak includes a flexible print labeling function that displays formatted labels before printing, and features 100 new formats, support for 2 1/4-inch transparency labels, and a custom memo field for copyright symbols or other information.

Pic Trak 3.0 is priced at $89.

SlideScribe

Image Innovations, 7521 Washington Avenue South, Minneapolis, MN 55435; 800-345-4118, 612-942-7909, FAX: 612-942-7852.

System requirements: Depending on the program, SlideScribe software operates on IBM PC, compatible and/or Macintosh computers.

SlideScribe software is a family of photo management packages.

QuickStock is a Mac-based program that prints two labels per image, has automatic numbering to 11 places, produces multiple label copies, and safeguards against duplicate number assignments. The program maintains inventory, allows rapid data retrieval, calculates photographers' commissions, provides a history of all transactions, and creates invoices and shipping memos.

Labelbase is an IBM PC/compatible-based program for the labeling and cataloging of 35mm slides. The program prints three labels per image, including a bar code label; features alpha-numeric image notation and automatic numbering to eight places, and stores information for up to 50,000 images on a 20MB hard drive. *Laserware* prints labels on laser printers, and runs on IBM PC/compatible and Macintosh computers. Label data can be stored, retrieved, deleted, edited, added to memory, or imported from other databases. *Labelmate* is an IBM PC/compatible-based program that generates six formats of labels for 35mm slides. Operating on IBM PC/compatible and Macintosh computers, *Labelware* prints 14 label formats in five sizes. The program does not record data. *Albumware* permits photography clients to create their own labels. The point-of-sale display item currently operates on IBM PC/compatible computers.

QuickStock is priced at $279, *Labelbase* is $179, *Laserware* is $79, *Labelmate* is $49, *Labelware* is $39, and *Albumware* is $9.95.

SuperSet 2.1

Rock Creek Software, Box 7892, Missoula, MT 59807; 800-222-4229, 406-728-5105.

System requirements: IBM PC or compatible computer, 640K RAM, hard drive, and printer.

An image filing and numbering system, plus a marketing module, are integrated into *SuperSet 2.1*.

For professional photographers wanting to market their images in visual markets, the software creates complete and professional packages of photographs, captions, and market letters. Once these packages are sent to visual editors, *SuperSet* features a sales tracking module that figures the profitability of images in specified markets. The program can track images from multiple photographers, and prints a variety of financial/status reports, plus transparency, print, and negative labels.

SuperSet 2.1 is priced at $89.95.

(Part 2 continues next month).

DAZZLE THEM WITH GLAMOUR.



Blue Gel Affects Background
Photography Courtesy of
Tony Licata

Denny

Create portraits that absolutely sparkle. Denny's popular new metallic-like background adds a shimmer of excitement—especially when lit with colored gels. Demand is high for this outstanding new product. Order direct and save. 1-800-844-5616. For 24 hour catalog service, press 2 on your touch-tone phone. Or write for a FREE catalog.

SIZE	INTRODUCTORY OFFER LIMITED TIME ONLY
7'x 6'	$92.00
7'x 8'	$120.00
11'x 8'	$160.00
11'x 10'	$190.00
15'x 8'	$203.00
15'x 10'	$250.00

The Denny Manufacturing Company
P.O. Box 7200 • Mobile, Alabama 36670 • 205-457-2388 FAX: 205-452-4630

More info? Circle 37

NEW A High Quality Projector For All Medium Format Transparencies...Up To 6x7.

Pro•Cabin 67Z There is no better way to enjoy the richness of color, the incredible intricacies of detail, the breathtaking life-like image quality which Mamiya 6x7 transparencies offer, when projected with the Pro•Cabin 67Z.

Compact, light weight and easily portable, the 67Z Projector accepts 85x85mm glass-mounted 6x7 or 6x6 transparencies in its "drop-in" slide holder. Conventional push-pull slide carriers for 6x7, 6x6 and 6x4.5, as well as 35mm slides, are optional accessories. A filmstrip carrier for unmounted transparencies is also available.

A 300w. Quartz-Halogen lamp projects a brilliant image through a high quality optical array which consists of a coated metal mirror reflector, a convex/aspheric double condenser system with heat filter and 150mm f:3.5 projection lens. (200mm f:4.5 lens is optional).

An efficient forced air system with air curtain and rotary fan cools the slide stage.

Introductory Offer:

2 FREE Twin Slide Carriers, choose between 6x7, 6x6 or 35mm, (Retail Value $160); or **FREE 120 Film Strip Carrier** (Retail Value $150) if you buy a new Pro•Cabin Projector between Sept. 16 and Dec. 15, 1992 and send us proof of purchase (dated sales slip, MAC bar code label, registration card.)



For fast information FAX your request toll-free 1-800-321-2205 or write:
MAMIYA AMERICA CORPORATION
8 Westchester Plaza, Elmsford, NY 10523 914-347-3300

In praise of formal portraiture

Portraiture is a gift from artists to mankind that began during the dawn of history, and over the many ages of human endeavor, rose to high cultural and personal appreciation. Today the skilled portrait photographer is the standard bearer of this art. Here are three leading contemporary practitioners of classic, formal portraiture, who share their personal vision and philosophy of their art.

Timeless images

By Michael Glen Taylor
M.Photog.Cr., F-ASP



When walking down a hallway, I became aware of the beautiful, vintage portraits my client, a grandmother, displayed on the walls of her home. This grand lady cherished family photographic portraits dating back to the 1890s. I had photographed two of her granddaughters in period costumes just a few moments before, so that she could add to her portrait collection.

Because I create portraits on location, I frequently see a large number of photographic portraits in the homes of my clientele. I marvel at the lighting, softness, esthetic quality, and, in particular, the *timeless character of the images.*

In essence, this is what I am trying to capture when I make a portrait—I strive to create an image which will be treasured for generations. I want my formal portraiture made on location to incorporate beauty, character, and timelessness.

My market area consists of affluent people in the Pasadena/San Marino district of Los Angeles County. It is a locale with a wonderful sense of community, family-oriented values, and a taste for the strongly traditional. My photographic style reflects the character of the community. The traditional style of portraiture that I create is also drawn from my own personal preference, which adds substance and validity to my work.

The making of a portrait on location is the art of portraiture in its finest and purest form. The marriage of the subject and environment presents the most depth and greatest storytelling impact for the subject.

When using a location as my "backdrop," I am able to give greater visual interest and esthetic quality to my images. By placing subjects in work, home, or play environments, viewers learn something important about the person. The location adds intrigue, creates uniqueness, shows beauty, and gives secondary points of interest which lends additional personality to the portrait.

These are qualities that are far more difficult to achieve in a studio portrait. In my portraiture approach, it is extremely important to have a sense of identity and character embodied in the image. My clientele must be able to see the warmth, love, and relationships in their portraits.

A portrait could have a beautiful subject, wonderful environment, and gorgeous lighting—however, it would be a totally bland image if the photographer did not capture any emotion, character, or feeling. In addition to surface beauty, a portrait must have the depth and soul of the subject captured on film. Otherwise, it is an empty shell.

I want, in essence, visual interest and emotional substance as significant characteristics in my work. When one studies the many portraits created by Rembrandt, Gainsborough, and John Singer Sergeant, you can see these features within the depiction of their subjects. There is a "timeless" quality to the portraits they made.

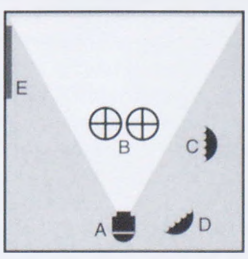
I want to capture the same universal quality in my interpretation of my subjects, and feel satisfaction when I am able to create a portrait that is both unique and original. I try to provide my clientele with a portrait sitting filled with a variety of poses. If I can produce a portrait with pictorial, interactive, and traditional elements, I feel I have succeeded. I will not succumb to trendy, contemporary styles, since this is not an avenue to lasting and classic images. In this way, my portraits are able to stand the test of time, holding their own with portraits of past generations.



Portraiture is about capturing a slice of time and preserving an image of that moment. I hope that all photographers share a sense of kinship and an appreciation for the uniqueness of their own individual vision. It is truly wonderful that each day they can bring the excitement of the cre-

ation of portraiture as a gift for future generations to cherish—portraits that will stand the test of time.

Michael Glen Taylor, M.Photog. Cr., F-ASP, operates Taylor Fine Portraiture, Inc., Glendale, California. Before graduating from Brooks Institute in California, Taylor had already earned a bachelor of arts degree in Religious Studies and Psychology from Westmont College, Santa Barbara. In addition to his PPA honors, he has been named Photographer of the Year eight times, by various photographer associations, and is a Group XXV member.



Michael Glen Taylor's portrait, "Sisters" was made on location in the client's home using a Mamiya RB67, with 127mm f/3.8 lens and Cokin Sunsoft filter. Exposure was f/8 at 1/15 second on Kodak Vericolor VPS III Professional color negative film. Window light provided illumination for the environmental background, and the subjects were lit by two Norman electronic flash units. DIAGRAM: (A) camera; (B) subjects; (C) key light—Norman strobe with 500-watt-second power pack bounced into a 42-inch white umbrella. (D) fill light—500-watt-second Norman unit in 42-inch white umbrella; (E) window providing background light.

Impressive simplicity

By Victor Avila
M.Photog.Cr.



Throughout my photography career, I've seen many photographs that are merely a superficial representation of an individual, camouflaged by attractive scenery and props. Although these images may be beautiful, they are not portraits.

Quality portraiture involves more than just documenting a subject on film. My definition of a genuine portrait is, "An interpretation of subject matter, which makes a sincere statement as to who a person is at a certain time in life—in art form." To me, a portrait should feature a recognizable subject and provoke the human eye to study it. If an image doesn't compel viewers to take a second look, it lacks impact.

An exceptional portrait incorporates sculptured lighting of a subject, and reveals the essence of a person. Viewers should feel as though the individual featured in the photograph is ready to speak the words "I love...". It is essential to illustrate this emotion in portraiture, because it creates the type of impact that keeps people interested in the art form of photography. For example, one of the primary reasons that the image, "Checkmate," holds viewer attention, is because the subject is saying, "I love the existence of being here."

Although I believe it is important for portraitists to expand their photographic concepts and styles and change with the times, I find that the most talented photographers yearn to create elegant portraiture—and always come back to the old masters for inspiration. Experimental portraiture concepts come and go, but traditional studio portraiture is the mainstay of the industry. I predict that in a few years, people will tire of experimental, environmental portraits—and professional photographers will return to good, old-fashioned formal portraiture.

When it comes to creating outstanding formal portraiture, simplicity breeds elegance. I'm not fancy—I'm a meat and potatoes kind of photographer who creates portraits based on what clients want. I don't have a specific style, because people don't want to buy my lifestyle, they want to take home an interpretation of their own.

I look upon each of my subjects as an unexplored island. And because everyone reacts to me differently, depending on sight, smell, and sound—first impressions are extremely important. Therefore, I make it my business to get to know subjects before I photograph them, and encourage them to become acquainted with me.

Often, clients are nervous about having a portrait made. Once I see them begin to relax during a pre-portrait consultation, I know they are ready to be photographed. Of course, some subjects require more time to get to know than others. It generally takes only 10 minutes to get to know a child well enough to create a beautiful portrait, because children are extremely honest with their feelings. With older people, it may take as much as 30 minutes, or longer, before the time is right to begin the photography sitting.

Once the photography session is underway, it is essential that photography subjects project the most positive emotions possible. If a client walks into my studio with a bad attitude—whether it results from receiving a traffic ticket or problems at home—I ask the individual to come back another day. It is impossible for subjects to project positive feelings for a portrait, if negativity is dancing in their minds.

It is also difficult to generate beautiful traditional studio portraits featuring a client who does not believe in me. If a client saunters into my studio with a cocky attitude, and says, "You can't make a good photo of me," I always agree. I'm only as good as my subjects allow me to be. In fact, if this scenario takes place, and I am unable to change the prospective client's attitude, I may suggest that he or she visit another photography studio, because I cannot please someone who does not like or respect me or my abilities.

Every day I ask myself, "Do I like what I see? Would I buy a used car from that man in the mirror? Would I trust him with my sister?" In order to effectively photograph other people, I must love myself.

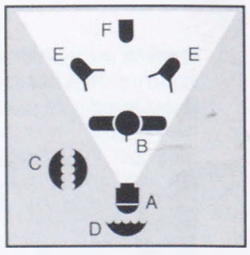
During a formal studio photography sitting, I light the mask of a subject's face. But first, i analyze facial features. Does this individual have inset eyes? Which side of the face is wider? Are teeth missing? Where is the subject's hair parted? I study subjects as I place words in their minds to elicit expressive reactions. I also ask questions about their likes and dislikes and find out who the portrait is for—but I never ask subjects to smile, nor do I pose them.

I don't want clients to smile unless they sincerely feel it. And if a big smile naturally appears, I wait until it tones down and evolves into a pleasant expression. Then, I search for a certain look in the subject's eyes, which indicates they are ready to say something, before making an exposure. Instead of posing subjects, I allow them to move naturally, then I refine their positions from an artistic point of view.

Good, classical portraiture involves analyzing subjects and being relaxed with composition and color harmony. Each subject's face must make a statement—it must grab you and force you want to stop and take another look. That's what I strive for in my photography.

Victor Avila, M.Photog.Cr., has been in the photography profession for 49 years. The owner of a successful San Diego-based portrait studio, he is a sought-after photography educator and international print judge, who has had many images featured in PPA print exhibits.

"Checkmate," right, was created with a Mamiya RZ67 medium-format camera and f/5.2 100-200mm lens. The image was exposed at f/11 for 1/250 second on Kodak Vericolor VPS III Professional film. DIAGRAM: (A) camera; (B) subject; (C) main light— 200-watt-second Norman strobe, in 52-inch Larson Starfish light modifier; (D) fill light 200-watt-second 5-inch Norman reflector, in 52-inch Larson white umbrella; (E) hair light—two 100-watt-second 5-inch Norman reflectors with barn doors; (F) background light—200-watt-second Norman 5-foot reflector.





Elegance in portraiture

By Phillip Stewart Charis
M.Photog.Cr., F-ASP



The creative thrust of a portrait photographer's career is making lasting images. It does not benefit one to be concerned with short-lived fashions or styles.

What approach will make photographers into a modern-day Gainsborough, Reynolds, Rembrandt, or DaVinci? Dozens of reputed artists were contemporary with these men, but they lacked the qualities that made these geniuses' work honored for centuries.

Consider avenues for creativity today, now that much individuality in darkroom technique and photo printing has disappeared. The only variable is the photographer's work in the camera room. Composition, expression, and lighting are the photographer's magic.

Portrait photographers can create recognizable, distinct styles that can be consistently repeated. They also must produce portraits that clients recognize as high artistic value, which permits consumer acceptance and established price, required to produce a finished portrait at that level of excellence.

Professional excellence must command a price worthy of the talent and training involved. In the final analysis, customers must want quality portraits badly enough to pay the price asked for them.

But, alas, the story only now begins. Today's easy technology permits both amateurs and professionals to produce inexpensive, recognizable likenesses of subjects, which dilutes the desire for truly fine and marvelous portraiture.

I apply all my artistry to create portraits so wondrous and decorative, so appealing and sentimental, that they will command a fine price and be desired by affluent consumers over other expensive products. Photographers have a competitive edge, when their product is both personal and unique.

Photographers possess a great power to preserve love and family in portraits, allowing generations of enjoyment. This story must be told over and over until customers realize the portrait's importance to them and their entire family. It is the basis of my style: Portraiture that is unique, loving, thoughttul, elegant, commanding, and unforgettable.

How does portraiture reach that height? The common denominator is simplicity—with the subject's face providing the primary accent and an expression that states who and what the person is. Lighting that sculpts the face, creates a feeling of depth in two dimensions. The quality of light and visual sharpness preserves the realism of the face and expression (viewers do not see in soft diffusion or grainy textures). Finally, the subject's pose and body language send a universal message to viewers.

In portraiture, many positive, yet complicated, elements must be dealt with. The body—which includes everything from chin to knee—must be carefully composed. Arms, hands, and even fingers, are of primary importance. Each element must be carefully and pleasingly arranged.

When an artist paints a portrait, the canvas is blank and every detail is considered, because he must decide upon every element. Photographers start with a beautifully clothed subject, then the composition miraculously takes form under his guidance, until it is refined.

All my energy and creativity is devoted to the exact pose, expression, and lighting nuances. The first exposure is taken within 5 minutes of my entering the camera room. If a photographer knew that the first exposure was a masterpiece, he could stop there. But, that is not possible, and I continue with six or eight poses.

This is calculated to create a single stunning portrait that a client "must" have. This is the art that establishes a photographer's reputation as a portraitist of classic elegance.

The one dominant ingredient in my work is the life-size portrait's emotional impact and stimulation. I have forged my reputation upon this premise, and it is the foundation of my success over the past 20 years.

Clients still say, "My, that looks like a painting." This is the greatest compliment they can pay me, but it also expresses their desire to have portraits that look like paintings.

A doorway to understanding has opened, and awaits all photographers to step through. Affluent customers desire 24x30-, 30x40-, and 36x48-inch prints. Do people compare an 8x10 to a painting? Of course not, because it lacks the life-size drama that for centuries has been the private domain of portrait painters. Only recently have life-size portraits been available to photographers. Now, custom labs can easily make full-length portraits with life-size faces.

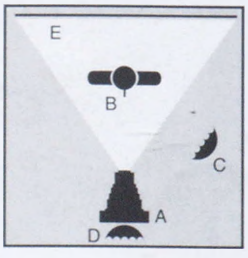
I use 5x7-format film to preserve the quality inherent in this size negative, no matter what size of print is ordered. This produces a realism almost impossible to attain with smaller formats.

Life-size portraits fit perfectly in the three mentioned sizes—which can easily hang in the homes of affluent patrons—if the subject was positioned in a three-quarter pose, or closer.

I believe there is a classic approach to my formal portrait methods. And, "classic" photographers have an opportunity to reach new creative heights through recognizable style, life-size images, and high customer recognition. Don't be a "desk-size" photographer, striving to sell as many portraits as possible. Become one of the select few who appeals to the privileged many.

Phillip Stewart Charis, M.Photog.Cr., F-ASP, operates Charis Inc., a nationally recognized portrait studio in San Juan Capistrano, California. Holding many top honors from PPA and affiliates, he is a member of Cameracraftsmen and a respected teacher of master-level portrait photography.

"Cerise," by Phillip Stewart Charis, illustrates his complete control of the medium. He used an 8x10 Ansco view camera—with 5x7 reducing back—and 300mm f/4.5 Kodak Ektar lens with a Photogenic vignetter. Exposure was f/11 at 1/60 second on 5x7 Kodak Vericolor III VPS Professional film. The subject, before a Proscia painted background, was illuminated by an 800-watt-second Norman strobe unit. DIAGRAM: (A) camera; (B) subject; (C) key light—set at 200-watt seconds, in 45-inch silver Norman umbrella, which is mounted on a wheeled light stand for quick positioning; (D) fill light—set at 400-watt-seconds and bounced off back wall; (E) background.





Valentine's Day blitz

Marketing increases boudoir photography sales

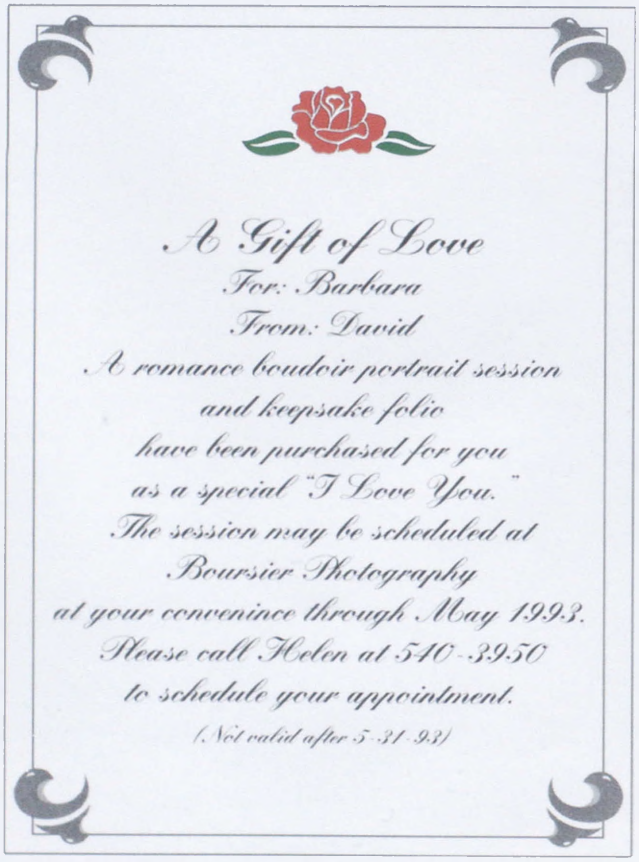
By Helen T. Boursier
Cr.Photog., CPP

Attracting boudoir photography clients during the last quarter of the year can be relatively easy, since consumers are more willing to spend their hard-earned dollars during the holiday season. But when the new year rolls around, portrait photographers must blow the dust off their marketing skills and employ every available weapon to fill their calendars with boudoir sessions. To achieve the boudoir photography client quota I establish for myself, I initiate the following marketing strategies during the first six weeks of every year:

Mail referral cards to Christmas portrait clients: I prepare a mailing for every boudoir client who visited my studio during the Christmas season, which includes six referral cards and a personal note requesting that they distribute the cards to friends. As an added incentive, I offer these clients a $50 credit toward a wall-size portrait, for each new client they refer to me. Credits may be accumulated for one lump savings, and the referral card promotion is active through February.

"Be My Guest" invitation to former portrait clients: After examining my customer files, I select up to 40 women who may be interested in setting up a boudoir portrait photography sitting. Then, I send personal invitations to each contact, offering a complimentary boudoir sitting, available through Valentine's Day. Follow-up phone calls are placed, to make sure they received the note and find out if the idea appeals to them.

Shopping mall display: A window display on an interior wall, near the main entrance of a local shopping mall, houses a portrait display which is rotated every season. During the last quarter of the year, and through February of each new year, my studio exhibits a wide variety of boudoir portraiture in the windows. Since the display is located near a Victoria's Secret lingerie boutique, I rely on the company's in-store promotional photographs as a guide for my own imagery. However, I choose more conservative sample images, since children often walk by this public location.



Mailing "Be My Guest" boudoir photo session invitations to former clients can significantly increase studio traffic during the idle business season.

Weekly newspaper ads: The women's section of the Sunday *Cape Cod Times* has been an excellent advertising source for boudoir portraiture. Every time I cancel the contract, because it appears to draw a minimal response, 10 women call the studio and inform my staff that they learned about my studio through the newspaper ads! The advertising copy varies slightly, but generally states the following: "Say, 'I love you' to the man of your dreams with a romantic boudoir portrait by Helen. Call about our specials through February 14."

Television Spots: Occasionally I run 30-second spots on local television stations. It is an excellent way for a multitude of people to see the quality of my images, because reproductions appear much better on television than newspaper print. Also, it is one of the few mediums available that presents the subtle tinting style I create on selected hand-colored black-and-white images.

Radio spots: A local radio station has a "market place" show for women every Tuesday morning, where the station conducts auctions for local retail store gift certificates, by accepting bids over the telephone. My boudoir certificates are included in the merchandise being auctioned. The bidding starts at half-price, and the radio station keeps the amount paid for the certificates. However, Boursier Photography accumulates advertising credits equal to the full value of the certificate for future radio spots.

Lingerie store drawings: Several non-competing lingerie stores throughout the Cape Cod area conduct drawings for a complimentary boudoir photography session and other free photographic gifts—such as a keepsake album, folio of eight 4x5-inch prints, or a wall-size portrait. Registrations are held during the first six weeks of the year, and the names are drawn on Valentine's Day. All other entries in each drawing become "second-

After the holiday season, photographers must conduct a variety of boudoir photography promotions to fill their calendars, during the slow months.





Master Photographer • **Jeff Lubin's**

"Success in Portraiture," Kit

Jeff Lubin's three-piece ***"Success in Portraiture"*** kit includes the 60-minute video ***"Child's Play"*** **($89)**, which details creative techniques for handling children of all ages; ***"Success in Photography"*** **($59)**, a 71-page book with money-making information on running a portrait photography business; and, ***"Images by Jeff"*** portrait guide **($95)** that includes 30 color photographs with diagrams in a spiral-bound format.

SPECIAL! Entire Set: $199.
(Save $44)

(Add $5 shipping). Call 800-528-0184 or send VISA or MasterCard number and expiration date, or check to:

JEFF LUBIN STUDIO
7985 Oak Bridge Lane • Fairfax Station, VA 22039

More info? Circle 38

Our First Born Was Just Reborn

The new L tames long-life, screw-base, MR-16 lamps with: clever Clip-on doors, diffusers, dichroics and gels. It uses Lowel Tota and ViP parts that many pros already own. Like our triple-patented Lowel-light (that changed location shooting in 1959), the L Gaffer-tapes to walls and windows and clamps, wedges behind or hangs around "impossible" places. Lowel L System — the ideal companion for all your ViPs, Omnis and Totas. And a real *light* investment.

Ask for the L-light brochure or the 1989 Lowel Catalog



Lowel-Light Mfg., Inc.
140 58th St. Bklyn., N.Y. 11220
(718) 921-0600 Fax: (718) 921-0303

lowel

More info? Circle 39



This lovely boudoir photograph was the result of a Valentine's Day marketing blitz promotion.

place winners," and receive a certificate for a half-price session, available through April. This promotion usually generates enough client interest to keep my calendar hopping through the slow months.

Offering gift certificates through hair salons: Since many of my boudoir clients are beauticians, I wanted to motivate these women into referring their clients to my studio. Several salons in the area sell my boudoir photography gift certificates during January and February, for half the usual sitting fee. The salon keeps the entire amount as a "commission fee," and I make profits from finished portraits. This special is exclusively available through selected hair salons, making each stylist's clients feel special. The certificates must be used by May, in order to maintain a full schedule during the slow business season.

Postcards: Blow the dust off of all studio client lists and schedule several mailings featuring boudoir portraiture promotional postcards, beginning January 2. These postcards can offer a Valentine's Day special, and/or include information about studio photographers and their portraiture style.

Covering all the bases is the key to any successful marketing campaign. Photographers who depend on only one source for business, often find themselves in trouble when it "dries up". The purpose of conducting a variety of promotions is to attract at least a handful of new clients with each technique. The more bases a photographer covers, the less a studio is affected when a particular marketing outlet no longer draws new leads.



Helen T. Boursier, Cr.Photog., CPP, is an avid believer in a well-rounded marketing program, and has presented seminars on this topic from Canada to New Zealand. She recently completed her third book, Marketing Madness.

© 1992 Nikon Inc.

21

You grew your hair long

because you could.

You shaved it all off

for the same reason.

Too young

to be respected.

Too old not to

be taken seriously.

INVINCIBLE

Fear was just a

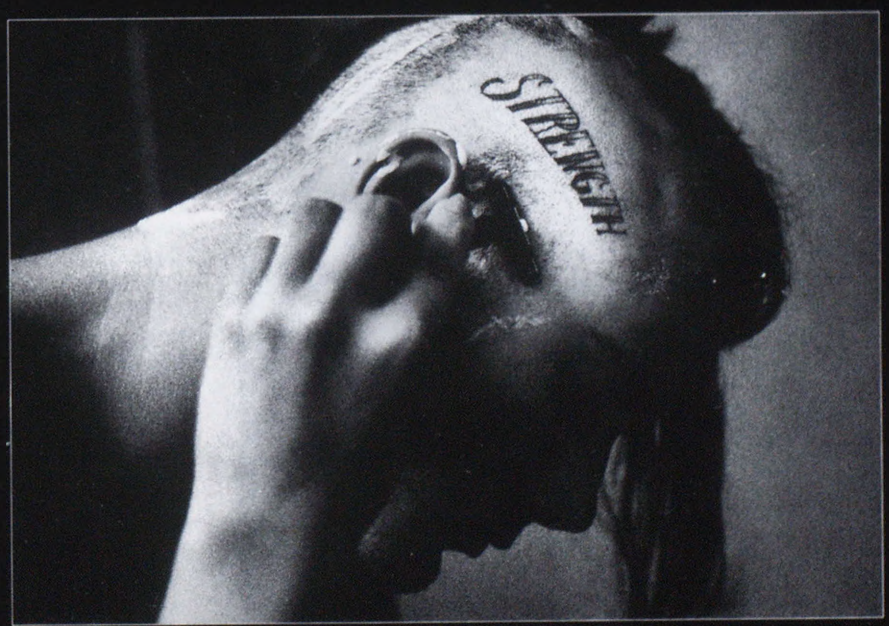
word in the dictionary.

Life was not a gift.

It was a right.

And death

was only a concept.



With his F4s, a Nikon/NPPA Sabbatical Grant and additional gear from Nikon, John Kaplan captured the essence of being 21 in America and a 1992 Pulitzer Prize for feature photography. Way to go, John.

Nikon

We take the world's greatest pictures.

CHILDREN'S PORTRAITURE

Part 3: Photographing youngsters

BY JEFF LUBIN
M.Photog.



Incorporating a child's hobbies and interests into a portrait sitting can add substance and result in great storytelling images—particularly if subjects are properly guided through posing directions.

By the time children reach the age of four, they have developed an identifiable personality and begin cultivating social skills for dealing with non-family members. To attain desirable portraits of four-to-seven-year-old subjects, photographers must be able to quickly and effectively encourage youngsters to "show their personalities" for the camera.

Four-to-seven-year-olds: Children in the four-to-seven age group generally spend time in a classroom setting, where they are exposed to group behavior and disciplines and become accustomed to taking direction from adults other than parents. So, in order to draw out and capture the personality of subjects at this age, photographers must acquire strong communication skills.

To be successful, portrait photographers must be willing to communicate with subjects at their level. Children must be convinced that a photographer is a warm, fun person, and the portrait experience will be enjoyable. To accomplish this, you must honestly appreciate being with children. Young people are not easily fooled. They intuitively know when adults have a genuine interest in them and when they don't.

Never assume that a child will do as you say. Photographers who dictate directions to children during photography sessions will often find themselves in a battle of wills, and it is the photographer who is destined to lose. This scenario can easily occur when a photographer is running behind schedule.

Get in the habit of clearing your mind before the next young subject walks through the door, because the first moment of a meeting on portrait day sets the tone for the entire session.

Asking four-to-seven-year-old children questions about their lives can help establish a gratifying relationship. During pre-portrait consultations, take notes when young subjects answer questions about their friends, pets, the color of their bike, their favorite food and television shows. Taking an interest in a child's world enables photographers to make conversation and hold a subject's attention during a photo session. Youngsters love to talk about their lives and appreciate when adults want to learn about them.

If you play your cards right, a youngster may begin to perceive you as a friend, not just another adult. And if you listen intently to a young subject, that child will begin to listen to you. I have surprised and impressed many parents by using this simple, but effective method of communication.

A child's hobbies and interests can add more substance to a portrait when they are included as personal props. I often ask subjects to bring their toys and musical

instruments to a session, and incorporate them into portraits. These photographs often result in great personal interactive storytelling images.

Generally, illustrative images require children to look away from the camera. Since there is no eye contact, photographers must be attentive to the lines and composition of a portrait, in order to achieve meaning and balance. In these situations, mood is the main ingredient for a successful image, which often requires guiding a subject who is holding a prop. Handle posing instructions as if you were directing a play. Say things like, "The car has a broken wheel. Can you turn it by hand?" or "Can you lightly touch your favorite flower in the basket?" When appropriate, the mood can be further enhanced with soft-focus and vignetting techniques.

Whenever I give specific posing directions, I always follow-up with encouraging remarks, such as "Wow, that was fantastic". It is important to praise a young subject for following simple instructions. Compliments, enthusiasm, and positive reinforcement effectively encourage children to accept even more directions. I produced an educational video, *Childs Play*, that demonstrates how to effectively handle verbal interaction with children in the camera room.

Once a child befriends a photographer, the portraitist is able to make more refinements during the portrait session. Children in this age group often allow photographers to adjust their clothing or hairstyle. Photographers may also be able to maneuver lighting equipment, without completely losing a subject's attention.

Although the number of exposures I make during a portrait session depends on a subject's attention span, client requests, number of clothing and set changes, and time allotment, I average two rolls of 220 roll film per session. When I create family portraits, I may use up to five rolls of film, to adequately capture individual and group portraits during a sitting. And, the creative fee always covers film expenses.

In most of my sessions, I create full-length, three-quarter length, head-and-shoulders, and closeup portraits. For full-length studio portraits, I employ a background that rolls out to 20 feet. For children's portraiture, I recommend photographing full-face, two-thirds view of the face, plus dramatically lighted profiles.

To encourage desirable expressions, I use voice inflections and compliment children during the session. When done correctly, closeup shots effectively reflect a child's feelings. You will know you have gotten the real personality on film when Mom and Dad are excited about your work.

Photographers must deeply care about their work to exert this kind of effort into every session. Life gives back what you put out. When you view every client as another dollar in the bank, you are cheating yourself out of the opportunity to build a strong reputation and raise your self-esteem. Photographers with a high self-image are likable, and therefore attract new business. Photographers are artists interacting with humans, not mechanics fixing engines. Treat every day as an opportunity to be excellent, and you will create an excellent life for yourself and your family.



To encourage desirable expressions from young subjects, learn to use voice inflections and compliment children during the session. Also remember to praise each youngster for following directions.

Eight-to-12-year-olds: Little wagons, bubbles, and tricycles are inappropriate for children past the age of five. Once youngsters are approximately eight years old, they begin to grow extremely fast. So fast, in fact, that they often feel uncoordinated and awkward. Their permanent front teeth may appear too large for their faces, and arms and legs are often out of proportion with their bodies.

Because girls generally mature faster than boys, they are often easier to work with during portrait sessions. Also, they have numerous fashion and prop possibilities available, such as a variety of dresses, lace, jewelry, baskets, flowers, and wicker designs.

A first communion portrait has extreme profit potential. The combination of white lace on dresses and veils looks beautiful amidst a medium-key setting. Subjects with a prayer book, rosary, locket, and necklace enable photographers to create and sell enough variety for an album and wall-size portrait.

Working with boys at this age takes more imagination. My favorite "boy" props are sailboats, cars, musical instruments, and airplanes. Investigate each subject's hobbies for additional ideas. I like to work with white, which is sometimes difficult with boys over eight years old. I photographed one nine-year-old little league player—dressed in a white pinstriped Yankee uniform—with a white glove and bat, which was painted in the studio. His mother loved the concept and purchased a wall-size portrait.

If a parent dresses a young boy in for-

mal attire, pay close attention to the shirt, tie, and jacket. I usually recommend a turtleneck under a jacket, in lieu of a button-down shirt and tie, to avoid an untucked, wrinkled look.

Depending on the season, outdoor portraits of boys at this age open new areas of interest. A trip to the park provides serene posing areas, such as a pond, where kids can fish, sail boats, or relax by the bank. If there is no water, search for paths, wood piles, or open fields. Old barns offer great background and posing areas.

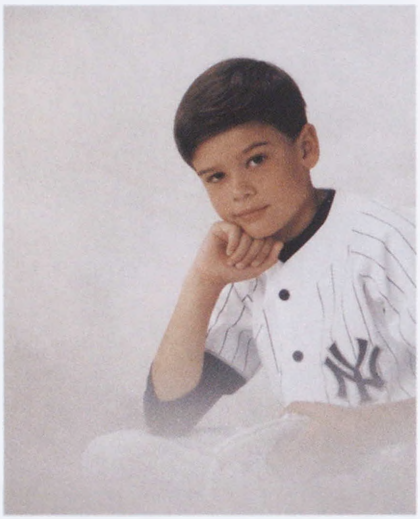
Just having the right clothes and photo concepts are not enough to encourage subjects to cooperate. Reactions of younger children are usually based on their current mood, which can change quickly and often. However, once children reach the age of eight, they begin "breaking away" from parents and become more independent—a stage which continues through the teen years, and often until individuals are in their 20s.

Youngsters want to establish their own identity, style of dress, and group of friends. Many parents, who are caught up in their own daily life, fail to recognize how quickly their child is changing both mentally and emotionally. Generally parents feel they are losing control when their child "uncharacteristically" refuses to cooperate with parental demands. You need to be aware of this when dealing with rebellious youngsters. If a parent requests a portrait depicting a formal mood, a defiant child can create an extremely challenging environment.

A photographer's goal is to gain cooperation from both the parent and child during the short business/personal relationship. Parents often want a specific type of portrait. But the subject may have other ideas regarding hair and clothing style. Meet with each child before the portrait session to establish a common ground. With the parents, consent, agree to photograph a portrait that matches their independent image such as a skateboarder, rock star, or athlete. In return, ask each subject to wear clothes selected by their parents.

Photographers should exert extra effort toward making a child want to make concessions. For example, if a parent tells you the child loves baseball, keep a few packs of baseball cards in the studio and offer to "trade" with them. This effective ploy has saved me a number of times. It also helps to play tapes of a child's favorite musical group. It is essential to be updated on what is "in" with kids. In order to capture natural expressions on film, photographers must encourage children to view them as a friend, not an authority figure.

Eight-to-12-year-old children often choose a role model other than a parent to emulate. At the same time, they develop an attitude based on how they feel they should act. Of course, there are many children at this age who are easy to work with, but you can not depend on always photographing a cooperative young subject. You can, however, count on children in this age group having opinions on a wide variety of subjects, and offering amusing and insightful viewpoints. A great variety of expressions are yours for the making, if you can get a child to open up and forget about the camera.



Working with eight-to-12-year-old boys requires imagination. Great "boy" props include sports uniforms, sailboats, cars, musical instruments, and airplanes. Investigate each subject's hobbies for additional ideas for creating portraits.

If a parent wants siblings close in age, to be photographed together, a skirmish may break out. Children who are a few years apart in age, are generally extremely competitive. Encouraging them to pose lovingly together can result in a combat zone. Something as simple as choosing a chair for the set could cause problems. If a photographer requests that an older child sit, while the younger one stands, a fight over who will use the chair for the next exposure may result. This scenario often ends with the younger child retaliating, then crying.

To avoid such problems, creativity is required. Make the session into a game by playing question-and-answer matches, where the child who correctly answers a question is allowed to sit in the chair for the next exposure. I often play "Name That Tune" with a kazoo. These exercises make the session more fun and help photographers entice salable expressions.

Before posing children for family portraits, encourage parents to allow you to photograph the children separately, first. This way chances are increased for creating quality portraits, in the event that you lose control of subjects during the group portrait session.

Children at this age desperately want to be recognized and feel important. This is why I emphasize the communication aspect of the portrait session. Ask each subject to help you during the session. Let them move chairs and props for you. Rather than turning your back on them to load film, sit next to the children and explain what you are doing.

Youngsters at this age are becoming self-conscious about everything. They are even aware of how they feel they should smile, which often appears to be forced. When a photographer wins a child's trust, smiles arise naturally. Subjects have reason to smile when they feel accepted and invited to share their opinions. We all have been snubbed or taken advantage of sometime in our lives. Children face this treatment more often than adults. Make young subjects feel important by turning your studio into a friendly, open area of fun and interest.

Working outdoors can become boring to children, if they must wait for you to move equipment. To make working outdoors interesting, I devised a hidden treasure hunt. Hide a map in each portrait location and let the child know that the game is to visit each location, locate the map, and follow it to find the treasure. (Choose a hidden treasure based on the subject's age.) Part of the agreement, however, is to take a few photographs before moving on.

Photographers can create interesting portraits of children who are searching for the map. Hide them in flowers, a basket, or under a bench. Then, instead of pushing a child to keep going, they will be encouraging you to move on! Before the child realizes what happened, you've created a variety of natural, spontaneous portraits parents will adore.

Working with children of different ages requires a variety of approaches to consistently create successful portraits. All photographers can learn to take more sensitive portraits of children by studying and understanding young subjects. This challenging and enjoyable segment of photography earns photographers rich memories and superb profits!

Jeff Lubin, M.Photog., operates a portrait studio in McLean, Virginia, specializing in fine children and family portraiture. PP of Maryland 1989 and 1990 Portrait Photographer of the Year, Lubin's award-winning work earned him a Master of Photography degree in only three years of print competition, with numerous photographs accepted into the PPA Loan Collection, and several selected for display at Walt Disney World EPCOT Center.

The Best Value In Medium Format...



Image quality must be your most critical consideration in a medium format system—why else would you step up from 35mm! That's why Hasselblad uses only Carl Zeiss lenses, unmatched for sharpness, color saturation and lens-to-lens consistency. And since image quality is determined at both ends of the camera, Hasselblad employs a patented film roller system, individually matched and aligned in each magazine to ensure optimum film plane flatness. Breathtaking image quality combined with precision engineering, "bullet-proof" durability, obsolescence-proof component interchangeability and unprecedented value appreciation, make Hasselblad your best buy in medium format!

...Just Got Better!

FROM NOW THROUGH DECEMBER 19, 1992, WHEN YOU BUY A NEW 500 CLASSIC CAMERA OR ANY ONE OF THESE CF LENSES: 40MM FLE, 50MM FLE, 100MM, 120MM OR 180MM, YOU GET AN A-12 MAGAZINE FREE! (A $600 VALUE)

And, if you buy a new 503CX or 553ELX complete with any new roll film magazine and any of the lenses above, you get a Proflash FREE! (A $700 VALUE)

For more information or the names of your nearest Hasselblad Dealers, call 1-800-338-6477.

HASSELBLAD

Our Cameras Change. Our Principles Don't.

10 most asked copyright questions

PPA Copyright Hotline callers frequently made these inquiries

By Alfred DeBat

PPA Copyright Hotline callers ask for assistance on many knotty copyright problems. Although the Hotline does not offer legal advice to PPA members, it does provide information about the U.S. Copyright Act and photographers' rights.

Since its institution 18 months ago, more than 1,500 PPA members have benefited from this free service of the PPA Copyright Protection Program, which encourages all professional photographers to enforce the creative and economic rights to their work.

The popular Copyright Hotline is one of the copyright benefits available only to PPA members—other benefits include the PPA Copyright Kit, a background informational package, and the PPA Copyright Infringement Warning Letter, which is sent directly by the association on member request to suspected copyright infringers, when reasonable documentation of infringement is presented.

Here are the top 10 questions:

1. When do photographs have copyright protection?

A creator's work is copyrighted the instant it is created. In other words, the moment a photographer releases the camera shutter and an image is made, he or she has a copyright in the image. (If a photographer is a regular employee of a studio, then the studio owns the copyright; but more on that later.)

The Copyright Act grants to photographers and their estates the following exclusive rights:

a. to reproduce the copyrighted work in copies;

b. to prepare derivative works based upon the copyrighted work;

c. to distribute copies of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease, or lending.

d. to display the copyrighted work publicly.

In addition, creators of performance works (music, plays, video, motion pictures, and other audio-visual works, etc.) also control the public performance of their works.

These rights generally last for the life of the photographer plus 50 years. Where the work is created by an employee, the work is anonymous, or a pseudonym is used for the work, copyright lasts for the shorter of 100 years following creation, or 75 years following first publication.

2. How should the copyright notice appear?

There are three elements in a correctly applied copyright notice: First, the symbol "©," or the word "Copyright," or the abbreviation "Copr."—the simplest and most recommended is use of the © symbol. Second, the year the photograph was first published. When in doubt, it is generally safe to use the year the work was created. Although for works subject to the "75-year rule" previously mentioned, this may start the clock running before it is absolutely necessary. Third, the name of the photographer, or studio. Therefore, a correct copyright notice reads: © 1992 John Doe.

This simple notice correctly announces the creator's copyright ownership to the world. Thus, PPA recommends that photographers apply a copyright notice to every photograph leaving the studio. Otherwise, copyright "thieves" can too easily claim that they are "innocent infringers," after they use or copy photographs. Claims of innocent infringement can limit the remedies available to the photographer.

The copyright notice can appear on the front or back of a print, on a transparency mount, or on the transparency itself. Some wedding and portrait photographers include copyright notices on prints, and also emboss the notice on wedding portrait albums and folios.

Although photographers retain their copyright even when the copyright notice is omitted from photographs, the notice tells the infringer unmistakably that he copies at his own risk. Thus, notice can deter infringement and can provide significant advantages in litigation. In addition, the injunctions that PPA has obtained against persistent infringers have generally been directed to photographs bearing copyright notices. It should be a matter of professional pride to imprint copyright notices on images, and to register significant photographs with the Copyright Office in Washington, D.C.

3. What are the advantages of registering copyright of photographs?

Photographers must register their copyright before they can sue for infringement. But even if you do not know of any copyright infringement, there are substantial benefits to prompt registration. Registration of copyright with the Copyright Office, *before* the work is infringed, offers the work significantly more protection under the Copyright Act. This is one of the main reasons for initiating the $20-fee registration (which can include the simultaneous registration of multiple unpublished images for the same fee).

When the courts find willful copyright infringement of a photograph registered before infringement, the Copyright Act provides statutory damages up to $100,000, plus legal fees, for each infringed work, at the discretion of the court. These remedies are also available against the infringer of a published photograph if the work is registered within three months after first publication.

With a photograph registered after infringement, (or more than three months after first publication,) only damages for the photographer's actual losses and the infringer's profits, can be obtained. In such a case, the law does not permit recovery of attorneys' fees or "statutory" damages. Photographers may still obtain a court order (injunction) against future copying.

Regular, on-going copyright registration of significant photographs is prudent. If a photographer finds he or she is able to

B&H PHOTO-VIDEO

"THE PROFESSIONAL'S SOURCE"

TOLL-FREE ORDERS: **1-800-221-5662**

INFORMATION: 212 807-7474 | FAX: 212 242-1400 | CUSTOMER SERVICE: 212 807-7479

119 WEST 17TH STREET • NEW YORK, N.Y. 10011

MasterCard VISA DISCOVER

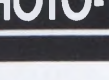
STORE AND MAIL ORDER HOURS:
• Sun 10-4:45 • Mon & Tues 9-6
• Wed & Thurs 9-7:30 • Fri 9-2

CLOSED SEPT. 27th-29th
OCT. 6th & 7th: OCT. 11th-19th

MEDIUM FORMAT CAMERAS, LENSES AND ACCESSORIES

Mamiya ...master of the medium

SAVE UP TO $380



- Buy an M645 Super with any lens, back and finder, B&H will sell you a 55/2.8 or 150/3.5 lens for only $100.
- Buy a 100-200/5.2 zoom lens for the RB-67 or RZ-67 camera, and get a Bellows Lens Hood G-3 for only $50.

645

M645 Super Body	899.00		
Waist Level	115.00	Prism Finder	335.00
AE Prism	679.00	Power Drive	399.00
120 Back	245.00	220 Back	245.00
35mm Back	373.00	Polaroid Back	298.00
35mm Insert			130.00
New 35mm Panorama Back			395.00
New Power Drive 2			429.00
Auto Bellows w Double cable			899.00
L Grip Super (Sm Med Large)			158.00
Soft Case	49.00	Diopters	ea. 19.95

MAMIYA LENSES w/HOOD

24 sf ULD C	1,495.00	35 3.5C	695.00
*45 f2.8 S	619.00	50 4 Shift	975.00
*55 2.8	479.00	*70 2.8	699.00
55 2.8 L S	1249.00	80 2.8 L S	1020.00
*80 1.9	439.00	*80 2.8	299.00
80 4 Macro	734.00	*110 2.8	519.00
*145 4.0 SFC	849.00	150 3.5	439.00
*210 f4 C	515.00	150 3.5 L S	1215.00
*300 5.6	944.00	300 2.8 APO	8589.00
*500 5.6			1,647.00
55-110	1,290.00	*105-210	1227.00

Vivitar 2x for 645 w case 169.95
Mamiya 2X converter w case 524.00

Accessories for 645 & 1000S

Deluxe L Grip Holder	99.00		
Accessory Shoe for Grip	30.95		
Pistol Grip	83.00	Power Drive	349.00
Revolving Tripod Adapter			389.00
AE Prism 645	635.00	Diopters	ea. 19.95

Accessories for 645 & 645 Super

120 or 220 Insert	72.00		
2X Magnifier (spec. camera)	70.00		
Revolving tripod adapter N	389.00		
Bellows Lens Hood	159.00		
Focusing Screens (spec. camera)	ea. 39.95		
Ext. Tubes 1, 2 or 3 ea	94.00		
Auto Macro Spacer	109.95		
Mamiya Aluminum Case w insert	189.95		

Mamiya 6

For the Pro on the Go

Mamiya Rebate $200 on Body, $100 on 50 or 150 Lens

6 Body	1145.00	50 4	1099.00
75 3.5	879.00	150 4.5	1229.00
Close up attachment			349.00

C-330s

C330s with W.L. Finder & Screen			737.00
C330s w 80mm F2.8			989.00
55 4.5	642.00	65 3.5	355.00
80 2.8	396.00	105 3.5	365.00
135 4.5	439.00	180 4.5	563.00
Prism Finder	525.00	250 6.3	575.00
Paramender II	105.00	Diopters ea	19.95
Grip Holder C330			79.00
Pistol Grip Model 2			99.00
330S Focusing Screens		ea.	21.95
330F Focusing Screens		ea.	44.95
Mamiya Pro Cut Aluminum Case			189.95

UNIVERSAL PRESS

Press Lens w/Shutter & Lens Hood

50 f3.5 w Optical Finder			595.00
75 5.6 w Optical Finder w o Hood			530.00
100 2.8	499.00	127 4.5	409.00
100 3.5	299.00	150 5.6	399.00
250 5	1049.00	Spacer Set	159.95
Telephoto Adapter			429.00
Extension Ring Set			129.00
Focusing Screen Holder			89.00
Plate Holder Type A or J			59.00
Roll Film Holder A			149.00
Roll Film Holder 6x7 or 6x9			249.95
M Adapter			64.95

PROFESSIONAL SHADES AND BRACKETS

LINDAHL

Vignetting Filters & Filter Holders

43-1220 Comp. Vignette System Stnd			282.50
43-1225 Comp. Vignette System Hass			218.95
43-1230 Vignette Only Standard			166.95
43-1235 Vignette Only Hass			182.95
43-1240 Vig. only dbl. slot std			199.00
43-1245 Vig. only dbl. slot Hass			209.00
19-5000 Harrison Diff. Effect Set			206.95
23-6100 3" Super Soft Kit			174.95
23-7100 4" Super Soft Kit			174.95
23-6000 3" Soft Kit Set of 3			109.95
23-7000 4" Soft Kit Set of 3			109.95
19-5100 Black Dot Texture Set			359.95
43-1205 ND Vignette Set of 4			48.95
43-1250 Vignette Low Kit (10)			41.95
43-1270 Soft Edge Vignette Kit			59.95
43-1286-7-8 Creativity Kit (Spec.)			36.95
43-1260 Hi-Key Vignette Comp. Stnd			69.95

Montagers & Bell-O-Shades

31-1320 Bell-O Shade Stnd	74.50
31-1375 Bell-O Shade Hass	89.95
31-1530 Double Slot Stnd	94.50
31-1535 Double Slot Hass	109.95
31-1330 TLR Montager Mamiya	69.95
31-1420 Fixed Montager Stnd	67.95
31-4500 View Shade	89.95

Adapter Rings f/Vignette or Bell-O-Shade

49mm 52 55 58 62 67	11.95 EA.
72mm 77mm	18.50 EA.

Bracket-Plus System

17-1010 Bracket 3500	69.95
17-1510 Bracket 6450	69.95
17-2010 Bracket 2225	69.95

Compendium II

44-1000 Compendium II	161.95
44-2000 Auxiliary Bellows	74.50
44-1050-1-2 Base Mounting (Spec.)	36.95
44-1053 Base Mntg. Mamiya 100-200	68.95
44-1069 Rail Mntg. (View Camera)	68.95
44-1070 GX-680 Mounting	36.95
44-1141-2 Hand Grip (Spec. R or L)	22.95
44-1145 Dual Grip	45.00
44-4011 Filter Holder w Pola	109.95
44-5209 Magic Wig	23.95
49-82mm Adapter Ring	23.95
44-5210 Opaque Wig	23.95

NEWTON BRACKETS

N3000	122.95	N3001	97.95
N4000	114.95	N6000	129.95

Dedicated FR Series

Bronica, Mamiya	114.95
Nikon, Canon	114.95
Nikon F4S	114.95
Canon EOS	114.95

Stroboframe

Complete with walnut side grip, cable release & flash mount (specify flash type)

NEW! VH-2000			59.95
SG-2000	74.99	RL-2000	84.95
R4 System	75.95	R7 System	74.95
R66 System	59.95	RLC System	69.95
Mamiya/B Custom Bracket Only			67.95
LP Macro Flash Bracket			89.95
LEPP Dual Flash Macro Bracket			79.95
LEPP Deluxe			94.95
Quick Flip 350 or 120			37.95
Auto Quick Release			59.95
Vertaflip PHD			29.95

AMBICO

Shade 1 for 35mm & 645	49.95
Shade 1 2-1/4 & 6x7	59.95
49mm thru 77mm adapters	8.50
Vignette, Montage, 3x3 filter set or multi-expo	ea. 12.50

BRONICA

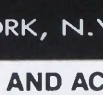
ETRSi

ETRSi w/120 Back Ef			945.00
ETRSi w/120 Ei 75/2.8 W.L. Finder			1,534.00
W.L. Finder	90.00	Prism Finder	323.00
AE Prism	649.00	Rotary Finder	358.00
High Eyepoint	499.00	Sports Finder	359.00
ETRS Screens	39.00	Diopters ea	28.00
40/4 D PE	899.00	50/2.8 PE	799.00
75/2.8 E			369.00
75/2.8 PE			499.00
100/4 Macro PE	899.00	150/3.5 PE	799.00
150/3.5	639.00	100/4 Macro	759.00
200/4.5 PE	849.00	250/5.6	999.00
2X Conv. E	539.00	500/8	2,199.00
2X PE	589.00	1.4X PE	589.00
120 or 220 Backs Ei w/insert			259.00
35mm Back w/insert			299.00
Film inserts			177.00
Polaroid Back	239.00	Speed Grip E	158.00
Pro Lens Hood	248.00	Orig Hoods	28.50
Motor Drive	399.00	Winder E	329.00
Auto Bellows	999.00	Ext. Tube ea	269.00

GS-1

GS-1 w/120 Back			1,299.00
GS-1 w/120 100/3.5 W.L. Finder			2,046.00
W.L. Finder	98.00	Prism Finder	418.00
AE Prism Finder	708.00	AE Rotary Prism	778.00
GS-1 Screens	59.95	Diopters ea	28.50
50/4.5	1,049.00	65/4.0	949.00
100/3.5	649.00	110/4.0 Mac	1,099.00
150/4.0	949.00	200/4.5	1,049.00
250/5.6	1,099.00	500/8	6,995.00
Bronica 1.4X or 2X Converter			619.00
120 or 220 Film Back w/insert			312.00
Polaroid Back	298.00	Orig. Hoods	46.95
Pro Lens Hood	298.00	Ext. tube ea	329.00
Film Inserts	179.00	Speed Grip G	238.00
G-1 Flash	298.00	Bellows	1,098.00

Call For Specials On Bronica Outfits



SQ-Ai, SQ-AM

SQ-Ai w/120 Ai Back			1,298.00
SQ AM Body			1,059.00
W.L. Finder	98.00	ME Prism	558.00
AE Prism	688.00	Prism	398.00
High Eye Point Finder			585.00
SQ-Ai motor drive			549.00
SQ Screens ea.	39.50	Diopters ea.	27.95
40/4 PS			1,099.00
50/3.5 PS	999.00	1.4X PS	599.00
80/2.8 PS	659.00	65/4 PS	899.00
150/4.0 PS	999.00	110/4 PS	999.00
200/4.5 PS	1,049.00	500/8.0	1,999.00
250/5.6 PS	1,099.00	2X PS	599.00
120 or 220 Film Backs w/insert			299.00
120 or 220 Ai Back			349.00
35mm Back w/insert			379.00
Film inserts			209.00
Polaroid Back	279.00	Speed Grip	178.00
Pro Lens Hood	278.00	Orig Hoods	52.00
Auto Bellows	998.00	Ext. Tube S18	298.00
Ext. Tube S36			329.00

EXAKTA 66

B&H SPECIAL

66 Model II w/W.L. & 80/2.8 999.95

66 Body Model II w/W.L. Finder			799.95
Prism	399.00	TTL Prism	899.00
60/3.5	1,579.00	80/2.8	776.00
150/4	1,580.00	250/5.6	1,849.00
2x	1,229.00	Pro Strap	24.95
75-150	4,049.00	140-280	4,150.00

Polaroid

600 SE Camera with 31 4x4 1x4 Back 339.95
75 5.6 with Viewfinder Attachment 507.95
127 4.7 314.95 150 5.6 377.95
Spare pack film Back 600SE 84.95
Propack Camera 74.95
Propack Kit with Flash 133.95
Halftone Kit for Propack 19.95

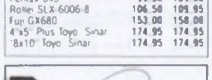
PASSPORT & I.D. CAMERAS

Polaroid Miniportrait Cameras

New 203/2 lens camera with back & built-in flash 595.00
*Rebate from Polaroid—Buy 203 & receive 5 Double Packs 669 film free.
*454-4 lens camera (4x5 film) 594.95
New! 455-4 lens camera (4x5 film) 729.95
Polaroid 550 Back required 124.50
*Rebate from Polaroid—Buy 454 or 455 & receive 10 Packs 559 film free.
Polaroid 403 4 lens I.D. Camera 759.95
Supplementary Lenses for 203 403
454 455 specify camera 74.95
Spare Back for 203 403 84.95
AC Adapter for 203 403 89.95
242 Die Cutter 279.95

Beattie-Intenscreens

	Plain	w/Grid
Hass 500CM ELM-X	132.50	139.95
Hass Split Image	159.50	171.50
Mamiya RB67	119.50	125.95
Mamiya 76	129.50	134.95
Mamiya 645	129.50	134.50
Mamiya 645 Super	119.95	124.95
Mamiya C330S	106.00	109.95
Bronica SQ SQ-A	187.95	107.95
Bronica ETRS, ETRSi	118.50	124.50
Bronica GS-1	103.95	108.95
Pentax 6x7	119.50	129.95
Pentax 645	99.50	109.50
Rollei SLX-6006-8	106.50	109.95
Fuji GX680	153.00	159.00
4"x5" Plus Toyo, Sinar	174.95	174.95
8x10" Toyo, Sinar	174.95	174.95



SPECIAL!
Buy a GX-680 body with any lens and a roll film back & receive from B&H 100 rolls of ILFORD Professional XP-1 120 film FREE!

GX680 SYSTEM

GX 680 Body			1,549.95
120 or 220 Back			484.95
AE Finder	1,239.00	Polaroid Back	744.95
65/5.6			1,699.00
80/5.6	1,225.00	100/4	829.00
125/5.6	765.00	135/5.6	766.00
150/4	985.00	180/5.6	879.00
190-8 Soft	1,175.00	210/5.6	865.00
250/5.6	915.00	300/6.3	1,309.00
NC Battery	92.00	Charger	258.00
Wide Bellows	68.00	Long Bellows	68.00
Bellows Lens Shade			358.00
Ext. Rail	85.00	Strap GX	285.00
RC Release 1 meter			109.00
RC Release 5 meter			152.00

LENS SHUTTER CAMERAS

GS 645S	558.00	GW-670 III	774.95
GW690 III	778.95	GSW690 III	824.95
G-617 Panorama			2,599.00
Center Filter for G-617			249.00
Lens Hood for G617			79.00

Rollei

We are full stocking dealer & authorized USA dealer

21:4 Series C

6002 6006 6008 Body		A
6x4 5 or 6x6 120 Back		L
6x4 5 or 6x6 220 Back		L

Zeiss Lenses for 6002 6006 6008 C

40/4	50/4	60/3.5	A
80/2.8	120/4	150/4	L
250/5.6	350/5.6	2x	L

Schneider Lenses f/6002 & 6

60/3.5	80/2		A
80/2.8	150/4		L
180/2.8	55.4 PC		L

B&H SPECIAL

6006 w 6x6 120 Back, 80/2.8 W.L. Finder and Polaroid back 2,895.00

SL66X SL66SE Body			CALL
Zeiss Lenses f/SL66X SL66E			C
30/3.5	40/4	50/4	A
60/3.5	80/2.8	120/4	L
150/4	250/5.6		L

3001 & 3003 Outfits (35mm series)

Zeiss Lenses			C
25/2.8	28/2	35 1.4	A
35/2.8	50 1.8	50 1.4	L
85 1.4	135/2.8		L

NPC POLAROID BACKS
FREE! Fanny Pack with Purchase

MF-1 for Hasselblad			184.95
MF-3 for Mamiya RB-67			144.95
MF-4 for Mamiya RZ-67			149.95
MF-6 (SX-70) for RB-67			239.95
MF-5 for Bronica ETRS			122.50
MF-14 for Bronica SQ			144.95
MF-15 for Bronica GS-1			184.95
MF-16 for Fuji GX680			179.95
Proback for Pentax 6x7			899.95
Proback for Mamiya 6			949.95

PENTAX 645

645 Body w/grip, screen, strap			1049.00
120 (15 Exp.) Film Holder			128.50
220 (30 Exp.) Film Holder			128.50
70mm film holder, eye piece			619.95

SMC-A LENSES w/case & w/o

35/3.5	472.50	45/2.8	433.50
55/2.8	374.50	75/2.8	249.50
75/2.8 LS	472.50	120/4 Mac	504.50
135/4 LS	587.50	150/3.5	341.50
200/4.0	374.50	300/4	2,133.00
600/5.6 ED	2,977.00	80-160/4.5	872.50
1.4X	305.00	2X	345.00

Adapter for 6x7 lens to 645 89.95
Auto extension tube set 224.95
Auto Bellows 645 689.00
Helicoid extension tube 89.95
Reverse adapter set 76.95
58mm Close Up Lens S-33 69.95
58mm Close Up Lens S-56 69.95
Pentax 2X magnifier 49.95
Right Angle Finder 156.95
645 Quick Shoe Set 89.95
Remote Battery Pack 49.95
645 AF 400T Bracket 39.95
Focusing screens ea 33.95
Pentax rubber lens hoods 645 22.95
Pentax carrying case 60.95
Pentax metal system case 645 259.95
Pentax 58mm circular Polarizer 54.95
Pentax 67mm Circular Polarizer 69.95
Pentax 77mm Circular Polarizer 99.95

PENTAX 6 x 7

6x7 Body Mirror Lock up			749.95
TTL Penta Prism Finder			328.50
Penta Prism Finder			178.50
Rigid magnifying hood			182.95
Folding Focusing Hood			64.50
2X Magnifier	56.95	Diopters	14.95

6x7 LENSES w/CASE w/o

35/4.5	796.95	45/4	556.95
55/4	572.95	75/4.5	382.95
75/4.5 Shift	1,375.00	*90/2.8	1019.00
*105/2.4	353.95	120-3.5 soft	445.00
135/4 macro	382.95	165/2.8	411.95
165/4 LS	499.95	200/4	441.95
300/4	828.50	400/4 ED	3,879.95
500/5.6	1,727.50	600/4	3,141.00
800/4	5,482.50	1000/8	4,851.00
M*800/6.7 ED w/1.4X conv.			6,888.00
Pentax 1.4X	459.95	2X	466.95
Vivitar 2x w/case			144.95
Right Angle Finder			169.95
Auto Bellows	629.95	Slide Copier	399.95
Ext. tube Inner	119.95	Ext. Outer	59.95
Helicoid extension tube			99.95
Hand Grip	72.95	6x7 lens hood	34.95
Quick Focus Ring A or B ea.			14.95
Remote Battery Cord			22.95
Pentax 6x7 metal trunk case			218.95
Pentax 6x7 camera case			84.50
6x7 77mm Body or UV (Bayonet)			34.95
6x7 95mm Sky or UV			74.95
6x7 Close Up			79.95

SAVE UP TO $620

HASSELBLAD

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



500 CLASSIC PROMOTION: Purchase a 500 Classic and receive a free A-12 film back ($572 value) or

CF LENS PROMOTION: Purchase a 40mm FLE, 50mm FLE, 100mm, 120mm, or 180mm lens and receive a free A-12 film back ($572 value) or

Purchase a new 503CX or 553ELX complete with any of these same lenses and any film back, and receive a FREE ProFlash ($620 value)

Offer Direct From Hasselblad

NEW! TCC SYSTEM

205 TCC Body			6,684.00

TCC LENSES

50 2.8	3,564.00	80 2.8	1,752.00
110 2	3,528.00	150 2.8	3,080.00
250 4	3,300.00	350 4	7,436.00
A12 TCC	1,128.00	A24 TCC	1,165.00

500 Classic Outfit Chrome or Black			2,295.00
500 CM Body			1099.95
501 CM Body			1,437.00
503 CX w/80 f2 BCF & A12			3,334.00
503 CX Gold Assy. Outfit As Above			4795.00
553 ELX Body			2,172.00
553 ELX w/80 f2 BCF & A12			4,066.00
903 SWC w/Finder & Lens			4,027.00

CF LENSES w/Case | **w/o hood**

30 3.5	4,468.00	*40 4	3,339.00
40 4 FLE	2,168.00	60 3.5	1,855.00
80 2.8	1,325.00	100 3.5	1,974.00
105 4.3 UV	12,058.00	120 4	2,214.00
135 3.5	1,898.00	150 4	2,126.00
180 4	2,433.00	250 5.6	2,398.00
250 5.6 Super Achromat			3,885.00
*350 5.6	3,328.00	*500 8	4,373.00
*140-280 5.6/3 Varioson			4,956.00
NEW! 1.4X Mutar Shift Converter			2,899.00
2x Mutar Teleconverter			1,799.00
Vivitar 2x for Hass. w case			184.95

F LENSES w/case

110 F	1,999.00		
150 F	1,799.00		

Roll Film Backs & Finders

A-12 Mag	572.00	A-16	631.00
A-24 Mag	931.00	70 Mag	911.00
Hass Polaroid Back 100			381.00
Standard Focusing Hood			194.00
Peterson 6x6 Magnifying Adapter			109.95
Magnifying Hood #70994			299.00
PM Prism	749.00	RM-2 Prism	975.00
PME-3 Prism			1,099.00
PM-5Prism	843.00	PME-5	1,330.00
New 903 SWC Viewfinder			503.00

Extension Tubes

Ext Tube B	265.00	Ext Tube 16	246.00
Ext Tube 32	265.00	Ext Tube 56	302.00
Variable 64-85 extension tube			696.00
Hass. Auto Bellows			1,225.00
Lens Shade for Bellows			302.00

Hass. Accessories

New Pro Shade for All Lenses			280.00
Mounting Ring 60	43.00	70	78.00
Mounting Ring 93			99.99
500 CM Body			1099.95
501 CM Body			1,437.00
80/2.8 Compostite Pro Shade			199.95
Series 93 Pro Shade			333.00
Flash Gun Bracket (ELM & ELX)			323.00
Flash Gun Bracket #45072 (CM)			306.00
Over the Lens adj. ext. arm			39.95
Pro Flash 4500	620	Macro Flash SI	966
85344 Flash Adapter			42.00
85352 Bracket Adapter			61.00
Tripod Quick Coupler			91.00
Knob w Exposure Meter			265.00
Ground Glass Adapter #41029			208.00
Matte Focusing Screen			185.00
Acute Matte w Grid			221.00
Quick Focus Handle 1 CF 40-80			39.95
Lynn C & CF Focus Handle (spec.)			28.95
Lynn Uniformer 29.00	SCA390		154.00
Range Battery for ELM & ELX			79.00
Diopters (specify)			36.95
Contoured Strap 50.00	Wide Strap		29.00
Medium Format Photography by Wade			32.95
Hass. Manual 37.00	500 Case		39.95
500 Case Conv.	527.00	553 Case Conv.	527.00
540 Case 495.00	712 Case		687.00

Hasselblad Filters

Series	60	70	93
UV SKY Color	93.00	108.00	132.00
Color Balance	93.00	108.00	132.00
Polarizer	282.00	314.00	291.00
Proxar (0.5 1.2)	135.00	—	—
Softar (1.2 3)	157.00	175.00	—
41530 Filter Adap. 60 to 67mm			41.00

PCP 80 Side Projector			2,495.00
35 3.5	999.00	150 3.5	469.00
250 4	1199.00	80 Tilt	96.00

sinar

B&H SPECIAL
Free shipping in Continental U.S.A.

NEW! Sinar 4x5 A1			CALL
4x5 F1	1,265.00	4x5 F2	1,899.00
NEW! A1 Image Kit w 150mm Lens			1,995.00
NEW! A1 Image Kit w 210mm Lens			1,895.00
F1 4x5 Image Kit w 150mm lens			2,275.00
F1 4x5 Image Kit w 210mm lens			2,558.00
F2 4x5 Image Kit w 150mm lens			2,825.00
F2 4x5 Image Kit w 210mm lens			3,095.00
P2 4x5 Camera			6,396.00
New! P2 4x5 Expert Kit			9,225.00
New! P2 4x5 Pro Kit			18,695.00
F1 8x10	3,199.00	P2 8x10	8,990.00
New! P2 8x10 Expert Kit			12,150.00
New! P2 8x10 Pro Kit			13,830.00
Sinar 5x7 Standard Bellows			725.00
4x5 Wide Angle Bellows			226.00
4x5 Extra Wide Angle Bellows			360.00
8x10 W.A. Bellows M.B.			509.00
4x5 Light Hood w/Light Drop			145.00
Binoc. Magnifier Board			179.00
Binoc. Reflex Mag. Housing			599.00

	Ext. Rails Chrome		Ext. Rails Black
6"	126.00	6"	136.00
12"	156.00	12"	164.00
18"	215.00	18"	233.00

TOYO-VIEW

Complete With All Accessories Supplied by Mfg

45D	529.00	45C	745.00
45A	1395.00	45GB	1695.00
Robos 4x5	3299.00	8x10GB	3395.00
*45GX	2999.00	810m	2,995.00
23G Pro Camera			1699.00
Drilled Board for Toyo			30.00
Toyo Standard Drilled board			45.00
Toyo W.A. Lensboard			54.00
Toyo Drilled Board for 45AR			45.00

Polaroid

8x10 Processing System

3580 8x10 Polaprinter			1,149.00
81-12 8x10 Processor			729.00
81-06 8x10 Film Holder			169.00
81-09 8x10 Loading Tray			117.95

Sinaron 150 5.6 Copal 587.00
Sinaron 210 5.6 Copal 797.00
4x5 Fresnel is Holder 168.00
8x10 Fresnel M.B. 311.00
Format Changing Set 4x5 1,195.00
Format Changing Set 8x10 M.B. 2,995.00
8x10 M.B.-4x5 Reducing Adapt 964.00
Front Standard 4x5 F1 605.00
Front Standard 4x5 F2 793.00
Varia Format Holder 4x5 1,895.00
Zoom Multiformat Holder 2,295.00
Auto Aperture Shutter 1,699.00
Digital Shutter 4,025.00
Recad Pack - charger for Digital 995.00
Sinar Sx-1 Sensor Digital 899.00
Booster 1 (min. Flash IV) 899.00
Minolta Meter Holder 61.00
4x5 Meter Cassette 199.00
Sinar Color Filters 103mm ea. 136.00
Pan Tilt Head 567.00 Joint Rod 180.00
Bellows Hoodmask I 95.00
Sinar Blank Lens Board 51.00
Sinar Drilled Lens Board 68.00
Drilled Lens Board For Sinar 47.95
Photo Know How Book 29.00

ARCA SWISS

6x9F 6x9F-C 6x9M			CALL
4x5 4x5F 4x5F-C 4x5M			CALL
8x10F 8x10F-C 8x10M			CALL

LARGE FORMAT CAMERAS, DEARDORFF . . .CALL

WISNER

4x5 Technical	CALL
4x5 Traditional	CALL
8x10 Technical	CALL

WISTA

Complete with jet accs. as supplied by mfg

45-DX Cherrywood w/shift			889.00
45-DX II Rosewood			1019.00
45-DX Rosewood w/shift			1065.00
45-DX	2325.00	45-SP	1629.00
45-VX			1349.00
8 x10 Cherrywood dlx ext			1629.00

HORSEMAN
Authorized U.S.A. Dealer

VH	CALL	VH-R	CALL
ER-I	CALL	45 FA	CALL
4-45E	CALL	L45	CALL
4-45ER	CALL	LM	CALL
LM-C	CALL	LR	CALL
LX-C	CALL	810(N)	CALL
LB	CALL	LD	CALL

SUPER ER LENSES IN STOCK CALL

BACKS for VH, VHR, ERI

6x9 Holder 120 1, 2, 3, 4 ea			298.00
ER 6x9 Holder 120 2			369.00
ER 6x7 Holder 120 2			369.00

BACKS FOR 4x5 CAMERAS

6x7 (spec. 120 or 220)			329.00
6x9 (spec. 120 or 220)			329.00
6x12 Panorama			649.00

ACCESSORIES

Universal Zoom Finder 6x6 or 4x5			599.00
WA Bellows 4x5			199.00
Extra Long Bellows 4x5			259.00
Focus Hood 4 5			116.95
Bellows Lens Shade II			439.00
Binocular Direct Viewer			399.00
WA Bellows 8x10			549.00
Angle Viewer			219.00
Fresnel Screen Kit			64.95

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

make contact sheets or videotapes of large numbers of photographs as they are produced, on-going registration of "unpublished collections" deserves consideration. Where this is not practical, photographers should consider registering other images immediately upon discovery of infringement.

Although photographers will not actually launch copyright infringement actions in most cases, copyright registration of images usually offers more leverage in subsequent negotiations for out-of-court settlements.

4. Can photographs be published in newspapers or advertisements without photographer's permission?

Although the act of publication may seem the same, there may be a tremendous difference between publishing a photographer's copyrighted photograph as news, compared to an advertisement.

The doctrine of "fair use" permits use of copyrighted materials under certain circumstances for purposes such as criticism, comment, news reporting, teaching, or research. Whether a particular use is "fair" requires consideration of the specific facts of each case and the balancing of criteria, such as the nature of the work, the purpose of the use, the amount of the work used, and the effect on the market for the work. When a newspaper publishes a photograph as a part of a news story without the photographer's permission, it may not be infringement. Photographers should discuss the facts of the case with a copyright lawyer. At minimum, the newspaper is likely to fight the photographer's claim.

Often, as a courtesy, publications are pleased to give credit lines to photographers or studios when publishing a photo as a part of a news story. (Many photographers negotiate satisfactory arrangements with local newspaper editors for credit lines—particularly, if they are also advertisers. But, credit lines are not automatically given.)

Conversely, the use of a photograph without the photographer's permission, for commercial purposes—such as advertising (even if published in a newspaper), trade show displays, sale posters, or simply because it serves as a useful illustration—is rarely fair use. For example, if a businessman commissions a photographer to make a family portrait, then later decides to use the photo in his firm's advertising campaign, the company must obtain the photographer's permission to legally use the image in the ad.

In this case, the photographer could license the photograph's use for the ad. A licensing agreement can be verbal or written—however, a written document is always preferred in order to avoid later disputes.

Copyright offers photographers an opportunity to license infinite bundles of uses. For example, one could license only one-time use in a sales brochure, or month-long use in newspaper ads and billboards, or all print and broadcast media, indefinitely.

A typical agreement might offer exclusive publication rights for one-year in English-language, North American print media. Later, if the client decided to use the image for European billboards, additional payment could be required by the photographer.

5. What court has jurisdiction over copyright?

U.S. Federal District Courts have exclusive jurisdiction over copyright cases. State courts have no jurisdiction over copyright cases, but they may take jurisdiction over certain cases arising from a breach of a copyright license. Photographers should consult a copyright lawyer, because this division of jurisdiction can be very technical. Readers may find that even state courts sometimes do not realize that they have no jurisdiction over copyright infringement.

A copyright case is serious, long-term, and expensive business—not to be entered into lightly. The PPA's Washington-based attorneys are involved in a series of legal actions against willful copyright infringers. These efforts provide an on-going, active program against blatant copyright offenders. Since PPA legal strategies are scheduled many months in advance, the association cannot join with individual members in copyright litigation. However, informational support is available to members contemplating copyright litigation on their own behalf. In some instances, PPA arranges for up to one hour direct consultation with the association's copyright attorneys for PPA members in unusual or non-routine cases, as a member benefit.

6. When does the work-made-for-hire rule apply to photography?

Under the Copyright Act, the copyright in a work created by an employee acting within the scope of his or her employment is owned by the employer. This principle is called the "work-made-for-hire" rule. The most common example of this principle in the context of photography is its application to full-time studio employees who work as photographers. As employees, they do not own the copyright in the images they make. The employer (studio) owns the rights.

This "work-made-for-hire" rule applies only to regular employees. It does not apply to commissioned works or works created by independent contractors. Thus, in the common situation where a subject hires a photographer to take his or her portrait, or where a magazine hires a free-lancer for a day shoot, the photographer, not the subject or the magazine, owns the copyright. Nor can this relationship ordinarily be changed by a so-called "work-made-for-hire" agreement.

Under copyright law, an independent photographer generally cannot enter into a "work-made-for-hire" agreement for photography only. The Copyright Act of 1976 limits work-made-for-hire agreements between independent contractors and hiring parties to nine specific categories—and photography *per se* is not included.

The nine categories are: a translation, an atlas, a contribution to a collective work, a compilation, part of a motion picture or other audiovisual work, a test, answer material for a test, a supplementary work (such as, an introduction or commentary on another work), and an instructional text.

These are the only nine categories listed by the Copyright Act that can be included in work-made-for-hire agreements by independent contractors. Therefore, in all other categories, independent creators are the copyright owners of their work. They can, of course, enter into a written agreement transferring (assigning) the copyright to the hiring party.

The unavailability of "work-made-for-hire" agreements could present complications for studios employing independent photographers on a part-time basis. However, the situation can easily be resolved by written contractual agreements regarding the exclusive use of images, negatives, and prints by the studio, or by actual written transfers of copyright to the studio as part of the work agreement.

7. Can photographers "lose" copyright to their photographs?

Under the Copyright Act, it is nearly impossible for independent photographers to accidentally "lose" copyright ownership of their images. Photographers can transfer copyright ownership in writing to another party. In this case, the photographer would have no rights to the images for at least 35 years after the transfer. It would be as if the transferee was the original photographer. Photographers concerned about the future should note that transfers of many photographs and copyrights may be terminated 35 years after the transfer.

Also, possession of negatives, prints, and transparencies, have no relation to copyright. For example, an advertising client could physically retain an independent photographer's color transparencies. And, even though the photographer was hired to make the images, the company cannot legally reproduce the photos without his or her permission. Photography use rights are usually negotiated in advance, and a verbal or written license is agreed upon before the photographs are made. But beware; permission may be implied in certain circumstances.

B&H PHOTO-VIDEO

"THE PROFESSIONAL'S SOURCE"

TOLL-FREE ORDERS: **1-800-221-5662**

INFORMATION: 212 807-7474 | FAX: 212 242-1400 | CUSTOMER SERVICE: 212 807-7479

119 WEST 17TH STREET • NEW YORK, N.Y. 10011

MasterCard VISA DISCOVER

STORE AND MAIL ORDER HOURS:
• Sun 10-4:45 • Mon & Tues 9-6
• Wed & Thurs 9-7:30 • Fri 9-2

CLOSED SEPT. 27th-29th
OCT. 6th & 7th: OCT. 11th-19th

STANDS, SUPPORTS, LIGHTING CONTROLS & ACCESSORIES

HAND PAINTED BACKGROUNDS

CANVAS

Renaissance—Creamy Tan Ctr. Brn. Border
Wellington—Blue Grey Ctr. w Blue Black Bdr
Essence—Pastel Mauves, Shades of Grey Wht
Med. Grey—Overall Texture without Border
5'Wx7'H 119.95 6'Wx8'H 149.95
7'Wx8'H 174.95 8'Wx9'H 269.95
42"x42" (Blue or Green only) 49.95

MUSLIN

Scandia—Combines Cool Blues Light Greys
Tuscany—Warm Tans, Browns w/Grey Accents
Allegro—A Multitude Light Shades of Grey
Roma—Pleasant Texture w/Medium Grey Tones
10'wx10'H 139.95 10'wx20'H 259.95

PHOTOFLEX

LITEDOME

On Camera XTC (51 pc Specify Flash) 19.95
Extra Small 12"x16" (Hardware Extra) 42.95
Small 16.5"x22" 63.95
24"x32"(M) 82.50 36"x48"(L) 119.99
Extra Large 54"x72" 224.99

MULTIDOME

16.5"x22" (S) 101.95 24"x32" (M) 142.50
36"x48" (L) 199 54"x72" (XL) 330
Gold Panel Insert Med 27.95
Large 38.95 XL 59.95

HALFDOME

Sm 9"x35" 101.50 Med 15"x55" 157.95
Large 21"x85" 206.25

BRITEDOME

30" 82.50 45" 119.95 60" 157.95

LITE PANEL

Frame Only 39"x39" 27.95
39"x72" 39.95 77"x77" 67.95

Fabric	39x39	39x72	77x77
Black	15.95	20.95	34.95
Translucent	15.95	20.95	34.95
White	17.95	21.95	37.95
White Black	23.95	33.95	56.95
White Silver	32.95	40.95	66.95
White Gold	32.95	40.95	66.95

T-Clamp 19.94
Legs 24.95
Carry Bag 34.95

UMBRELLA

	30"	45"	60"
Hot Silver	29.99	52.50	78.75
White Satin	11.99	17.25	—
Adj. Reflex	26.99	41.25	—
Convertible	22.50	33.75	41.25

LITEDISC

	12"	22"	32"	42"	52"
White Trans	15	23	34	49	70
White Gold	15	27	45	57	75
White Silver	15	27	45	57	75
Silver Black	15	26	44	53	75

NEW! Heavy Duty Litedisc Holder 44.95
41x74 White Gold Oval Disc 94.95
41x74 White Silver Oval Disc 94.95

Flexfill
Collapsible Reflectors

	20"	38"	46"	60"
White	37.95	64.95	82.95	106.95
Silver White	37.95	63.95	83.95	107.95
Gold White	37.95	63.95	83.95	107.95
Translucent	37.95	64.95	84.95	107.95
Black Net Single	38.00	64.95	83.95	107.95
Silver Black	37.95	63.95	83.95	107.95
Black Absorb	—	68.95	88.95	115.50
Silk	36.95	63.95	83.95	107.95

Adjustable Holder 43.95
NEW! Head Shot 82.95

PARAMOUNT Sync Cords

26C, 86C, V4C, SP 5' Coiled 12.95
2-16C, 816C, V16C 16' Coiled 21.95
215S, 815S 15' Straight 13.95

STUDIO LAMPS

BRL	14.95	DYH	19.00	DYS	16.95
EHC	35.00	EHF	35.00	EHT	19.95
EKB	19.95	EKD	28.95	EMD	23.00
ESP	17.50	ESS	17.50	ETB	24.50
ETC	17.95	ETF	26.95	ETG	17.95
FBX	22.00	FBY	34.95	FCM	17.50
FDN	19.95	FEL	29.95	FHM	19.95

Plume

WFX Press 75 197.95
WFX 100 257.95 WFX 140 322.95
Wafer 75 (22"x30"x10"D) 268.95
Wafer 100 (30"x40"x14"D) 344.95
Wafer 140 424.95 Wafer 200 604.95
Hexoval 100 324.95 Hex 140 394.95
Hexoval 180 659.95
Wafer Strip 100 332.95
Strip 140 419.95 Strip 200 639.95
Most Speed Rings 69.95

CHIMERA

SUPER PRO BANK X-S (spec. fabric)

16"x22" 114.75 24"x32"(S) 165.75
36"x48"(M) 255.00 54"x72"(L) 403.75
9"x36"(S) 169.95 14"x56"(M) 259.95
21"x84"(L) 419.95

PRO BANK X-S

16"x22" 85.00 24"x32"(S) 127.50
36"x48"(M) 191.25 54"x72"(L) 318.75

PRO II BANK X-S

16"x22" 57.00 24"x32"(S) 102.00
36"x48"(M) 167.00 54"x72"(L) 282.00
9"x36"(S) 114.95 14"x56"(M) 169.95
21"x84"(L) 184.95

ADAPTERS FOR ABOVE BANKS

Feet Strap Set 23.95
Speed Ring CALL

MINI MAXI BANKS	Silver	White
MiniBank 12"x16"	59.00	56.00
MaxiBank 16"x22"	80.00	68.00
MiniBank Convertable 12"x16"	63.00	—
MaxiBank Convertable 16"x22"	93.00	—
Most Speed Ring (spec flash)		41.00

PHOTOGENIC ECLIPSE

45" Shoot Through 21.00
32" with Black Cover 29.95
45" with Black Cover 34.95
45" with Blue Cover 55.00
45" with Gold Cover 55.00
45" with Silver Cover 55.00
45" w Gold-Silver Cover 55.00

westcott

NEW! ED Pierce Signature Umbrella 199.95

Halo Round or Sq. (Specify)

32" 64.95 45" 75.95
54" 133.95 NEW! Halo Mono CALL

Halo Pro Plus

45" Round or square (Spec.) 93.95

Halo Keylite (Round or Sq.)

32" 67.95 45" 78.95

Flat Reflector Screens 30"

Silver White 28.95 Gold White 28.95

ILLUMINATOR BACKGROUNDS

55"x72" Crushed Velour (6 Colors) 124.95
60"x72" Cloudscape Muslin (7 Colors) 134.95
60"x72" Splattered Muslin (5 Colors) 134.95
55"x72" Specialized (Midnight Frost) 164.95
60"x72" Specialized (3 Colors) 164.95
60"x72" Do Your Own Design 109.95
60"x72" Shower Cap (6 Colors) 52.95
Background Support Arm 49.95

APOLLO

Mini Apollo 47.95 Micro 34.95
24" 76.95 28" 79.95
24" Rec 83.95 28" Rec 93.95
50" 214.95
24" or 28" Louvers 144.95
Mono 28" 92.95 28" Recessed 103.95

Monte's Illuminator

with ARM (specify color)

20" 72.50 30" 81.50 42" 99.50
30"x40" 114.95 48"x72" 134.95

WITHOUT ARM (specify color)

20" 26.95 30" 44.95 42" 53.95
30"x40" 64.95 48"x72" 109.95

UMBRELLAS

	32"	43"	45"
White Satin	18.50	25.50	21.00
Silver w Black Backing	18.50	25.50	21.00
White w Removable Black Backing	—	—	34.95
Silver-White Zebra	—	—	59.95
Gold-White Zebra	—	—	59.95

Light Tent 54" x 40" 65.00
Light Tent 48" x 60" 117.00
Tri Flector 319.95

Photek

40" 39.95 54" 47.95
68" 68.95

COMPACTS

14/39 36.95 18/51 45.95
Diffusion Grid 40" 24.95 68" 42.95
Converta Bank For 54" 45.00 For 68" 55.00

"BACKGROUND IN A BAG"
(Brown, Black, Grey, Red, Blue, White, Pastel Blue, Green)

6x7' 109.95 8x12' 159.95
Background Support System w/case 129.00
Crossbar Set 29.95

LIGHTFORM
LIGHT WEIGHT PANEL SYSTEMS

P6 = 30x30" P15 = 42x42"
P22 = 42x78" P32 = 42x110"
P42 = 78x78"

LIGHTFORM OUTFITS
(Consists of frame & fabric)

	P6	P15	P22	P32	P42
Black or Trans	32	39	44	67	78
White	36	42	52	76	85
Silver or Gold	44	49	67	107	118
Black/White	37	43	57	83	103

FRAMES

P6	P15	P22	P32	P42
26	31	33	49	56

FABRICS

	P6	P15	P22	P32	P42
Black or Trans	8	12	19	26	34
White	11	18	27	36	46
Silver or Gold	22	27	40	68	83
Black/White	12	20	31	42	55
White Wind	—	29	49	65	79
Black Wind	—	22	37	46	56
Trans. Wind	—	22	37	46	56

LIGHTFORM ACCESSORIES

6160 EC-1 Clamp 18.95
6161 P22-L Legs (set of 2) 35.95
6162 DC-6 Double Clips (set of 6) 13.95
6165 TC-6 T Clip (set of 6) 13.95
6166 TS Turf Spike (2) 9.50
6167 TB2 Travel Bag (med) 44.95
6168 TB3 Travel Bag (large) 55.95
6172 UC Universal Clamp 33.95
6174 12"x12" Mirror 31.95
6300 Bounce Box Kit 619.95
6170 Crossbar 17.95

SAVAGE WIDETONE

Polevault 74.95 Multi 3 Polevault 199.95
Savage 53" x 12 yards Paper 15.50
Savage 107" x 12 yds w/core 38.95
Velveline 52"x20 Ft 29.95
RVS 52" x 12yd (Black or White) 11.50

rosco

(All Cinegel & Roscolux Colors in Stock)

Roscolux Cinegel 20"x24" ea. 4.95
Buy 6 or more gels ea. 4.45
VD Gelly Roll for gels 39.95
Jungle "Safari" Filter Kit 25.50
Diffusion Filter Kit 24.50
Creative Color Kit 25.50
Tungsten Correction Kit 24.50
Roscopak D, F, G, W ea. 16.95
Cinefoil (specify color) ea. 24.95
1300 Fog Machine w/remote 449.95
1500 Fog Machine w/remote 684.95
Diffusion Fog Spray 9.95

Slaves

Wein

Peanut 13.95 L8 A C 17.99
HS Hot Shoe 23.99 XL (500') 47.99
XL-8 38.95 HS-XL (500') 59.99
SSL (2000') 59.99 SF-200 Micro 59.99
SST 89.99 SSR Cordless 135.00
PS-500-4 Channel Protected 285.00
PS-500-2 Channel Protected 240.00
PS-500-2W Channel Protected 288.00
For "E" Series Slaves Add 15.00
Quantum Radio Slave 4 CALL
Quantum Master Slave 51.95
Normark Tiger Eye 49.95
Cullman SL28 Slave Flash 44.95

Pic Prof.

Heavy Duty Black Stands

7 ft 59.95 8 ft 64.95
9 ft 64.95 11 ft 89.95
9 ft Air Cushioned 88.95
11 ft Air Cushioned 118.95
13 ft Air Cushioned 128.95

SP PRO STANDS

6' 3 Section Black 24.95
90" 3 Section w Center Brace (LS) 38.95
132" 3 Section w Ctr Brace (S13) 49.95
8' 4 Section Pneumatic 59.95
14' 5 Section Pneumatic 79.95
Backlight Stand 23.95
Boom Arm w Clamp & Weight 54.95



ULTIMATE SUPPORT SYSTEMS
BG-12PT 249.95
UB-08PT 204.95
UB-12PT 254.95
For Black Kits add 29.00

arkay
STUDIO STANDS

Senior II Series

6 MS II 713.95 8 MS II 747.00
10 MS II 774.00 12 MS II 803.50
6 MS 360 804.50 8 MS 360 837.00
10 MS 360 864.00 12 MS 360 895.50

BOGEN

STANDS	CHROME	BLACK
3095 Back-Light Stand	—	19.95
3104 Adjustable Pole 3095	17.95	24.95
3089 6' Bantam Stand	36.73	39.25
3353 7' w retractable legs	39.90	47.90
3097 7½' light weight pro	37.97	44.94
3071 7½' Steel cine w cast	119.07	—
3086 8' Stand	43.04	44.94
3377 8' Quick Lock	—	46.95
3383 Stand Bag 34"		74.95
3070 8' Wind-up w casters	325.00	—
3351 8' Air Damped	53.83	55.95
3073 10½' Steel cine	110.20	—
3072 12' tall steel cine	111.47	—
3075 12' Wind-up Stand	468.67	—
3078 13' Stand	72.20	79.95
3082 13' Stand w casters	91.83	98.14
3352 13' AC w casters	108.93	111.95
3384 Stand Bag 40"		94.95
3079 16' Super Stand	173.53	191.27
3076 17' 6-section stand	87.40	—
3109 Extension	28.95	32.95

BOOMS	CHROME	BLACK
2945 Mini Boom Kit	44.00	—
3077 Wall Boom Arm	79.80	—
3085 Boom Assem. 3 pc	74.78	82.40
3087 Heavy Duty w 3071	210.00	—
3090 Super Boom w 3071	342.00	349.95
3394 Super Boom w 3070	538.33	—
3395 Super Boom w 3075	718.00	—
2950 Auto Pole Set	108.95	118.95
3381 8 lb. Water Bag		18.95
3382 16 lb. Water Bag		26.96
Casters 3088 28.95 9545		36.95

BOGEN STUDIO CAMERA STANDS

0720 CS-1 239.95 0815 Mini 489.95
0836 1149.00 0841 1475.00

BOGEN AVENGER CENTURY STANDS

A205 40" Double Riser (339564) 110.95
A215 A205 w Sliding Leg (339565) 123.95
A225 A205 w Turtle Base (339758) 119.95
A235 30" Double Riser (339561) 112.95
A245 A235 w Sliding Leg (339562) 125.95
A255 20" Double Riser (339574) 106.95

PRO EQUIPMENT CASES

TENBA AIR CASE

Multi • Medium Format •
Head 2 • Head 3 • Head 4
View 4 x 5 • View 8 x 10
Dynalite • Norman
Speedotron • Broncolor

LIGHTWARE

Portfolios • Pod Pack
Head Pouches • Trunk Case
Cargo 24 • Cargo 32 • Cargo 42
Cargo 52 • Cargo Flip Lid B
Soft Side Speedotron • Norman
Multiformat 1623 • MF 1420 • MF1217
Multiformat 912 • MF 1015
Small Format Attache
View Camera Case
Single, Double, Triple Compartment
Speedotron • Norman • Balcar
Dynalite • Comet • Strobehead

CALL FOR PRICES

KODAK BLACK / WHITE AND COLOR FILMS

PROF. COLOR NEG. / EKTAPRESS

	VPS 160	VPH 400	VPL 100T	VHC 100	PHR 25	PPA 100	PPB 400	PPC 1600
135-24	3.29	—	—	—	—	—	—	—
135-24P	9.20	—	—	—	—	—	—	—
135-36	4.19	5.69	—	—	5.25	2.69	3.79	5.39
135-36P	11.99	13.64	—	—	13.20	10.64	11.74	13.34
135-100	42.89	42.39	—	—	—	—	—	—
120	2.80	3.39	—	—	3.59	—	—	—
120 PP	13.99	16.99	14.45	14.20	—	—	—	—
220 PP	27.99	35.95	—	—	—	—	—	—
4x5-10	13.99	18.95	13.99	14.20	—	—	—	—
4x5-50	65.99	—	65.99	65.99	—	—	—	—
5x7-10	—	—	28.95	—	—	—	—	—
5x7-50	124.95	—	—	—	—	—	—	—
8x10-10	53.95	—	53.95	64.95	—	—	—	—
8x10-25	—	—	—	—	—	—	—	—
8x10-50	—	—	—	—	—	—	—	—

PROFESSIONAL BLACK & WHITE

	PLUS-X 125	TRI X 400	VP 125	TECHPAN 25	INFRA RED	KODALITH ORTHO
135-24	2.05	2.09	—	—	—	—
135-24P	8.04	8.04	—	—	—	—
135-36	2.85	2.85	—	4.69	6.49	4.65
135-36P	10.84	10.80	—	—	—	—
135-100	26.95	29.95	—	150' 44.95	—	26.95
120	—	1.95	2.05	3.79	—	—
120 PP	11.89	12.75	—	—	—	—
220 PP	24.75	24.99	—	—	—	—
4x5-25	12.49	12.49	—	29.50	36.45	—
4x5-100	47.95	47.95	—	—	—	31.95
5x7-100	76.95	76.95	—	—	—	54.50
8x10-25	41.95	41.95	—	89.50	—	—
8x10-50	79.95	79.95	—	—	—	—
8x10-100	—	—	—	—	—	107.95

B&W T-MAX FILMS / TUNGSTEN SLIDE

	TMX 100	TMY 400	TMZ 3200	KPA 40	EPY 64 6118	EPT 160	EPJ 320
135-24	2.25	2.29	—	—	—	—	—
135-24P	8.20	8.30	—	—	—	—	—
135-36	2.95	3.09	3.95	7.69	5.85	7.15	8.95
135-36P	10.90	11.04	11.94	11.28	9.58	10.74	—
135-100	29.95	29.95	—	—	67.95	74.95	124.95
120	2.09	2.15	—	—	3.39	3.55	—
120 PP	10.45	10.75	—	—	—	17.75	—
220 PP	—	—	—	—	—	—	—
4x5-25	13.75	13.99	—				
4x5-100	49.95	49.95	—	4x5-10	14.49	—	—
5x7-100	79.90	79.95	—	4x5-50	68.95	—	—
8x10-25	43.50	43.95	—	5x7-50	123.95	—	—
8x10-50	—	—	—	8x10-10	56.95	—	—
8x10-100	—	—	—	8x10-50	250.95	—	—
11x14-10	—	79.95	—				

PROFESSIONAL COLOR SLIDE

	EPR 64 6117	EPP 100 6105	EPZ 100 7024	EPX 64	EPN 100 6122	EPD 200 6176	EPL 400	EES 1600
135-36	5.69	6.49	6.99	6.29	6.29	6.99	8.99	8.45
135-36P	9.28	10.08	10.58	8.90	9.98	10.58	—	—
135-100	68.95	74.95	—	—	74.95	74.95	—	—
120	3.39	3.69	3.85	3.49	3.75	3.89	5.79	—
120 PP	18.90	18.45	—	—	18.75	19.45	28.95	—
220 PP	38.04	39.90	39.95	—	39.95	42.99	—	—
4x5-10	14.49	14.99	16.95	—	14.99	15.95	—	—
4x5-50	67.90	69.96	69.96	—	69.96	72.95	—	—
5x7-10	28.00	29.96	—	29.95	—	—	—	—
8x10-10	54.95	56.96	—	—	—	58.95	—	—
8x10-25	—	—	—	—	54.50	—	—	—
8x10-50	259.95	259.95	274.95	—	247.95	285.00	—	—

4x5 READY LOAD

Holder 41.25 64 Tungsten 44.95 100 Daylight 45.95

INTERNEG & DUPLICATE

	5072 SO279 4111	6011	4112 or 4114	ESO 5071 6121	8071 7121	SO366
135-24	—	—	—	—	—	—
135-24P	—	—	—	—	—	—
135-36	5.89	—	—	5.89	7.49	5.99
135-36P	—	—	—	13.84	11.08	9.58
135-100	58.95	68.95	—	36.95	45.50	57.95
120	—	—	—	—	—	—
120 PP	—	—	—	—	—	—
220 PP	—	—	—	—	—	—
4x5-10	8.29	—	15.99	—	—	—
4x5-50	—	—	67.50	59.50	68.95	—
5x7-10	—	—	29.70	—	—	—
5x7-25	—	—	—	61.95	—	—
8x10-10	29.50	—	54.99	—	—	—
8x10-25	—	—	—	117.95	143.00	—
8x10-50	137.79	—	255.00	218.00	277.00	—

FUJI

PROFESSIONAL PRINT FILM / NEOPAN B&W

	NSP 160 (D)	NLP 160 (T)	NHG 400	CDU DUPE	ITN	Neopan 100	Neopan 400	Neopan 1600
135-24	—	—	—	—	—	1.69	2.15	—
135-36	3.95	—	4.89	—	—	1.99	2.49	3.49
100	38.90	—	—	36.95	67.95	—	26.95	—
120	2.59	2.85	3.39	—	—	1.99	2.29	—
220	5.74	—	6.65	—	—	—	—	—
4x5-10	—	—	—	—	14.95	—	—	—
4x5-20	24.50	24.95	—	—	—	—	—	—
4x5-50	—	—	—	56.95	66.49	—	—	—
8x10-10	49.50	49.25	—	—	54.95	—	—	—
8x10-50	—	—	—	212.95	254.95	—	—	—

PROFESSIONAL SLIDE FILM

	VELVIA RVP 50	RFP 50	RDP 100	RHP 400	RSP II 1600	RTP 64
135-24	4.35	—	—	—	—	—
135-36	6.45	4.49	4.49	5.75	7.99	6.39
100	94.95	64.99	69.95	89.95	—	64.99
120	3.65	3.29	3.39	4.99	—	3.59
220	8.29	—	7.49	—	—	—
4x5-10	15.49	13.95	13.99	—	—	13.99
4x5-20	—	—	—	—	—	—
4x5-50	69.95	59.99	67.95	—	—	63.95
8x10-10	56.95	52.95	56.49	—	—	53.50
8x10-50	284.95	244.95	259.50	—	—	249.75
Quickload	52.95	—	49.95	—	—	—

POLAROID FILM & HOLDERS

NEW! Spectra High Definition (10sh) 9.49
600 (10 sheets) 8.75 SX-70 (10sh) 8.70

Pack Film 4x5
552 13.85 554 13.85 550 19.95
559 21.89 641 Bulk 550.00

Film Holders
405 74.95 550 124.50
545 142.95

Instant Sheet Film 4x5
52 (20sh) 31.95 54 (20sh) 32.99
55 (20sh) 33.99 59 (20sh) 50.95
Prochrome (16) 37.49 641 56.95

Instant Pack Film 3-1/4x4-1/4 (8 Exp.)
664 7.59 665 8.39 667 5.69
668 8.69 669 8.25
NEW 100d 10.49 641 10.49

Sheet Film 8x10
803 (15sh) 108.95 804 (15sh) 108.95
809 (15sh) 108.95 809 (45sh) 303.00

AC SLAVES AND AC STROBES

Rokunar SP STUDIO SYSTEMS

KITS

Starter Kit

CONSIST OF:
1-SP920MDL STROBE 1-SP100 STROBE
1-SPBRACK - SWIVEL BRACKET
1-SPHOLD - AC SOCKET
1-SPCLAMP - AC SOCKET CLAMP
1-RSTAND LIGHTSTAND -72"
1-36" UMBRELLA **184.95**

Home Studio Kit

CONSISTS OF:
2 pcs SP100 2 pcs SPHOLD
1 pc SP72 2 pcs SPBRACK
1 pc SPBARN100 1 pc SPCLAMP
1 pc SPSOFT
1 pc 36" UMBRELLA
2 pcs PMLS 90" LIGHTSTAND
1 pc CORPLAS CASE W HANDLE **314.95**

Commercial Kit

CONSIST OF:
2 pcs SP150 STROBE 1 pc SP100 STROBE
1 pc BARN DOOR 1 pc 42" UMBRELLA
1 pc SNOOT ATTACHMENT (SP 100)
2 pcs SWIVEL BRACKET
1 pc AC SOCKET W CLAMP
2 pcs PMLS 90" LIGHTSTAND
1 pc CORPLAS CASE W HANDLE **489.95**

Home Portrait Kit

CONSIST OF:
2 pcs SP920 MDL STROBE
1 pc SP100 STROBE
1 pc SNOOT ATTACHMENT
1 pc BARN DOOR
2 pcs 36" UMBRELLA 2 pcs AC SOCKET
1 pc AC SOCKET W CLAMP
2 pcs SWIVEL BRACKET
2 pcs PMLS 90" LIGHTSTAND
1 pc CORPLAS CASE W HANDLE **399.95**



Location Kit

CONSIST OF:
2-SP150 STROBE 2-SP147VP STROBE
2-SPBRACK - SWIVEL BRACKET
2-SPCLAMP - AC SOCKET CLAMP
2-PMLS LIGHTSTAND - 90"
1-SPBARN150 1-42" UMBRELLA
1-CORPLAS CASE **589.95**

Special

TSM Meter w Kit 89.95 Reg. 104.95

FLASH HEADS

100 AC Strobe 49.95
920 MDLVP AC Strobe 89.95
147 VP Super Strobe w/Varipower 84.95
72 AC Strobe 22.95
72 PC AC Strobe 25.95
Bare Bulb AC Strobe 39.95
150 4 Tube Flash w/Model Lite 119.95
Mini Slave Strobe w/Suction Cup 19.95
Wide Angle Strobe Mini Slave 24.95

ACCESSORIES

Barn Door F/150 24.95 B.D. F/100 18.50
Soft Box F/150 72.50
Snoot F/920 MDLVP 19.95



STUDIO PRO SP-200 PRO
160 W.S. FLASH HEAD WITH QUANTUM TURBO PIN POWER CORD **249.95**
• Full Power F16 • Half Power F11 •
• Interchangeable Reflectors w/Norman or Lumedyne • Bare Bulb Flash Capability •
• Built in Slave •

ACCESSORIES

6" Reflector w/Model light 43.95
10" Reflector w/Model light 43.95
200 W/S Bulb (spare) 33.95
200 W/S Bulb UV 41.95
Bare Bulb Extension Cord 8' 79.95
High Power Ring Flash 160 W/S 179.95

Morris

AC Slave Specialist Studio Flash - 150W (GN110) - Built in Slave **149.95**
AC Slave II (GN66) 24.95
Master AC Slave w/PC Cord 32.95
AC Super Slave (GN72) 34.95
Wide 100 AC Slave (GN36) 36.95
AC Bare Bulb Slave (GN26) 36.95
Mini Slave (Black or White) 19.95
Midi Slave (Black or White) 39.95
Mini Slave Wide 24.95
Popular Shoe Slave Adapter 24.95
3-Way AC Slave 29.95

Britek

AS-20 (GN 66) 19.95
AS-32 (GN 100) 39.95
AS-45 (GN 110) 59.95
AS45B 64.95
3340 Master Bank (4-Socket) 49.95
AC Power Pack for Slaves 72.50
HS-1000 (220 W.S.) Self Contained 189.50
HS-55 (162WS) 169.95

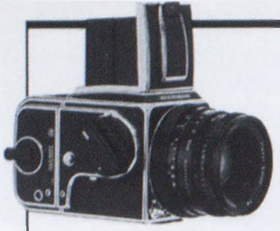
HS ACCESSORIES

3611 STD Ref (170MM) 21.95
3627 Barn Door (STD Ref) 32.95
3628 Color Filters FR B D 13.95
3630 Honecomb (STD Ref) 59.95
3612 Narrow Ref (90MM) 23.95
3613 Flood Ref (300MM) 52.95
3615 Snoot 19.50
3616 Filter Holder F/Snoot 24.95
3629 Filter Set F/Snoot 13.50
3632 Honeycomb F/Snoot 16.50
3642 Soft Box 12" x 12" 42.50
3643 Soft Box 24" x 24" 72.95
3655 15' Sync Cord 8.95
3620 Power Pack (HS55) 94.95

AS45 ACCESSORIES

3213 Light Holder 13.50
3217 Clamp Light Holder 18.50
3218 Twin Light Holder 24.95
3222 Triple Light Holder 39.95
3328 Color Filter Set 9.95
3332 Snoot 12.95
3333 Honeycomb (Snoot) 9.95
3334 Barn Door 15.95
1213 Multi Sync 19.95
4117 Med. Tilt Swivel Holder 16.95

Minimum shipping USA (Except AK & HI) $7.00 up to 3 lbs. Add 60¢ for each additional lb. For ins. add 50¢ per $100. Prices valid til Sept. 20, subject to supplier prices. ©1992 Photo-Video



Lease The World's Finest, Interest-Free!

Offer Expires Nov. 25, 1992.

Your Hasselblad Dealer, in cooperation with Orix Credit Alliance Inc., is offering you a great opportunity to lease the world's finest medium format camera equipment for 12 months interest-free*! This is a limited time offer, so visit your Hasselblad Dealer today, or call 1-800-338-6477 for equipment and leasing options.

*Requires a 10% deposit that may be used as a lease-end purchase option. Offer expires November 25, 1992 and is limited to qualified applicants only. Not available in Texas, Hawaii, Alaska or Arkansas. Orix Credit Alliance is solely responsible for credit decisions.

HASSELBLAD

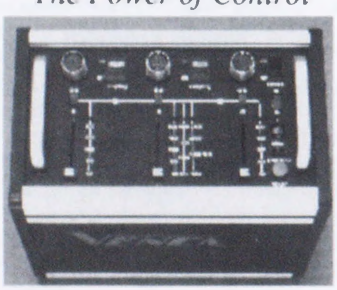
Our Cameras Change. Our Principles Don't.

Victor Hasselblad Inc.,
10 Madison Road, Fairfield, NJ 07004 © 1992

More info? Circle 42

VENTA

The Power of Control



- 1200 or 2400 WS for Portrait and Commercial Photography
- Three independently variable channels from Min/Max Power
- Non Arcing, Fan Cooled Heads All Metal Construction
- Made in USA by European Craftsman

Don't Forget to ask about our Radio Slave

6537 Cecilia Circle
Minneapolis, MN 55439
1-800-688-3622

More info? Circle 43

8. Can "public-domain" photographs be copyrighted after restoration?

Restoration work upon a public-domain (out-of-copyright) photograph, which incorporates significant changes through retouching or manipulation, may permit the new image to be copyrighted depending on the nature of the changes and the impact on the appearance of the work. The original "antique" image, however, cannot be re-copyrighted and remains in the public domain.

The restoration's copyright belongs to the retouching artist, who completed the restoration of the photograph as an independent contractor for the client.

9. Can photographs be used as the basis of another work without photographers' permission?

It's been well established in the courts that a photographer's permission is necessary to legally create another work based upon a copyrighted photograph that incorporates any of the protected expression of the photograph. This includes painting, sculpture, photo composition, and all other art forms. Therefore, a fine-art portrait artist cannot copy a photographic portrait to produce an oil painting without photographer permission. In such cases, the new product would be a derivative work, the creation of which is prohibited by the Copyright Act in the absence of permission.

Copyright protects the expression of an idea and covers specific images; an idea cannot be copyrighted. For example, if Rembrandt were living today and had just created his painting, *Woman at the Half-door*, that painting would be protected, making reproduction of the artwork illegal without his permission. However, copyright would not prevent other painters and photographers from using the idea of depicting models posed behind a Dutch-style half-door.

10. How can photographers effectively eliminate illegal copying by photo labs/color copier services?

The PPA believes that—combined with the association-directed copyright protection litigation in federal court against selected willful, copyright infringers—grassroots copyright educational programs and moral persuasion by locally affected photographers are the most economic and effective approaches to bring photo labs and color copier services into conformation with the law.

Many individuals are truly ignorant of their copyright law responsibilities. Educational efforts usually require direct contact with lab and copy service operators and managers, when copyright violations are discovered. Individual photographer and local groups of photographers can cordially explain that any unauthorized reproduction of images are not permitted under copyright law.

The PPA Copyright Kit offers legal memoranda, drafted by the association's copyright attorneys, that explain copyright law in layman's terms, and cite recent court decisions that produced $100,000-plus judgments against infringers. This information and other accompanying educational material are often sufficient to deter infringers from future illegal acts.

It is important to underscore that permission to reproduce an image must be given by the photographer or studio. Photo labs and copy services should not rely upon waivers regarding the copying of professionally made photographs signed by lab customers, since these customers rarely, if ever, have authority over the photographer's copyright. Photo labs and copy services are accountable for their actions and cannot abrogate their legal responsibilities to a second party.

Most Americans are law-abiding and the association finds that once lab and copy service operators understand they are breaking federal law by making unauthorized copies, they quickly stop infringements—particularly after learning of the serious penalties involved.

When local educational programs do not produce immediate results, the association's Copyright Infringement Warning Letter usually does. The Warning Letter places photo lab and copy service operators or other photo users on official notice that their copyright infringement activities are documented. This also indicates that evidence has been gathered identifying the company as a violator of federal law, while the decision is being made as to possible further action.

For information on PPA membership, telephone the Membership Department, 800-786-6277. PPA members requesting a free PPA Copyright Kit, call Teresa Wiegelman, 708-299-8161. PPA members with copyright questions can call the PPA Copyright Hotline, 708-299-8161.

Professional Photographer Editor Alfred DeBat also serves as PPA Director of Copyright Affairs. During a 10-year publishing career with one of America's top-10 consumer magazines, he frequently worked with many of the nation's foremost copyright attorneys protecting publication and photographer rights. Today, DeBat regularly consults with the PPA's Washington-based legal counsel.

B&H PHOTO-VIDEO

"THE PROFESSIONAL'S SOURCE"

TOLL-FREE ORDERS: 1-800-932-1977

INFORMATION: 212 229-1306

FAX: 212 242-1400

CUSTOMER SERVICE: 212 807-7479

119 WEST 17TH STREET • NEW YORK, N.Y. 10011

MasterCard VISA DISCOVER

STORE AND MAIL ORDER HOURS:
• Sun 10-4:45 • Mon & Tues 9-6
• Wed & Thurs 9-7:30 • Fri 9-1

CLOSED SEPT. 27th-29th
OCT. 6th & 7th: OCT. 11th-19th

SONY

BUSINESS AND PROFESSIONAL GROUP

SONY VHS VCR'S

SVO-1410

Features:
- HQ circuitry for high quality picture
- Dual azimuth 4 head design
- SP/LP/EP modes for both recording and playback
- Noiseless clear Still
- Auto repeat, Index search
- Key inhibit switch, Anti-theft hook
- Control-S (input only)

SVO-160

Has most features of the SVO-1410 *Plus*—
- High speed rewind of a T-120 tape in less than 2-1/2 minutes
- Hi-Fi stereo recording system for a wide dynamic range of 90 dB and a frequency response from 20 Hz to 20,000 Hz
- Front panel audio and video inputs
- Mic Mixing—lets you mix a narration over the soundtrack during playback or recording. The audio level of the mic can be adjusted from the volume control
- Accepts three different control signals, control 'S' and 'P' for multiple VCR operation. Up to 50 VCR's can be controlled simultaneously. Also control 'L' communications protocol will interface with almost any control track edit controller

SONY U-matic

VP-7020 U-matic Player

- High quality U-matic picture and sound
- High speed picture search at 5x normal speed in both forward and reverse
- Noiseless still picture in the pause mode
- External sync input for synchronization with other machines. Allows for smooth multiple VTR playback operation
- LED real time counter provides accurate indication of the tape running time (up to + 99 minutes 59 seconds)
- Capable of Frame Code Operation (6 digit absolute address code) with optional FCG-700 Frame Code Generator
- RS-232C interface capability with optional BKU-701 Computer Interface Board. Using the interface with the frame code you can control the VP-7020 from an external computer for accurate auto search, auto repeat, precise random access and other sophisticated program operations
- Features a self-diagnostic function which indicates various errors and defects
- Digital hour meter which indicates on the LED counter the actual head usage time. The counter advances in 50 hour increments and it can indicate up to 9,950 hours

VP-7040 U-matic Player

Same machine as the VP-7020 *Plus*—
- Features PAL, SECAM and NTSC 4.43 playback capabilities and is very useful for worldwide communication systems which use videocassettes that have been recorded in different signal formats

VP-9000 U-matic SP Player

All features of VP-7020 *Plus*—
- The VP-9000 SP (Superior Performance) can handle more detailed information than conventional U-matic VTR's due to the higher recording frequency (3.8-5.4 MHz vs. 5.0-6.6 MHz) and higher luminance resolution (330 lines). The chroma sub-carrier remains unchanged maintaining full compatibility with conventional U-matic s
- SP mode circuits incorporate state-of-the-art circuits such as noise canceler, Y/C separator and CCD based dropout compensator
- Dolby C-Type Noise Reduction System for superior sound quality
- XLR balanced audio connectors for audio inputs/outputs to enhance the audio quality and system flexibility even further
- Search dial for still, 1/30, 1/10, 1/5, 1/2, 1, 2, 5 times normal speed in the forward and reverse directions

VO-7600 Player Recorder

- Same as VP-7020 *Plus*—
  Record capability and audio dubbing on Channel 1

VO-9600 SP Player/Recorder

- Same as VP-900 *Plus*—
  Record capability and audio dubbing on Channel 1

CI-1000 Vbox

COMPUTER/VIDEO INTERFACE

The Vbox computer/video interface from Sony provides the key to integrating camcorders, VCR's, and even monitors into the personal computer environment. With the Vbox interface, you can use software that incorporates the "VISCA" protocol to control major functions of camcorders and VCR's that include Sony Control L. You can also control Sony A/V selectors and a limited number of functions on Sony monitors and TV's that have a Control S port. With software that incorporates VISCA the Vbox interface provides direct and more accurate control over millions of Sony video machines connected to your computer. Now you can search for and identify specific video footage, then let using a video encorder board integrate your full-motion video into multimedia presentations. Additionally you can use the Vbox as a presentation tool. Up to 7 Vbox units can be daisy-chained and connected to a computer through a single serial port allowing multiple video devices to be cued and controlled during a multimedia presentation.

CVD-1000 Vdeck

Hi-8 COMPUTER VIDEO DECK

The Vdeck is the first Hi8 VCR designed from the ground up a multimedia computer peripheral. The Vdeck is connected directly to your computer's serial port letting you control its functions using software that incorporates VISCA. With VISCA software and the Vdeck you can seamlessly integrate audio, video, text and graphics to create polished multimedia presentations and desktop videos.

Features:
- Reads and writes Sony RC Time Code (even to existing tapes) allowing you to search for a specific frame of video.
- Reads RC Time Code even in fast forward or rewind modes so you don't have to switch to playback mode to read time code allowing even faster search of specific frames.
- Has AFM Hi-Fi stereo track plus PCM digital audio track letting you dub digital audio background music or hi-fi narration.
- Hi-8 format features over 400 lines horizontal resolution in record and playback modes.
- Includes one S-video input and two composite video inputs plus inputs for two stereo audio sources. The built-in switcher lets you switch between these sources for transparent integration of multiple audio and video sources.
- Using the Vdeck you can mix your audio and mono microphone sources onto the AFM and/or PCM tracks.
- The Vdeck reads and writes data code allowing date and time information to be stored on the tape as data. Moreover it's the first video product that allows you to search for a specified date and time on your tapes.
- Make transitions cleaner by fading in or out of audio and/or video during playback to give your presentation a more professional look. You can also fade live video. You can create special effects by fading color to black and white (or vice-versa).

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 Hi8 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 insert/ins., program edit, preview/review, slow motion/freeze edit, and title recording capabilities are integrated into the EVO-9700.

Features:
- Compact, dual deck design—total weight 26 lbs.
- Built-in 8mm Time Code Reader/Generator for absolute frame accuracy.
- Two PCM + monaural AFM audio tracks.
- Does all edit modes—Assemble, Video Insert and Audio Insert all automatically.
- Up to 99 scenes can be stored in memory including 25 pages of title information.
- Preview/Review Function—confirm the appearance of a program before and after an edit. You can monitor the results of a simulated or actual edit.
- Built-in Digital Chrominance Noise Reducer—improves chrominance S/N ratio for superior dubbing quality.
- Tape Jitter/Skew Corrector—field memory used in the noise reducing process also at same time eliminates jitter to give clear, stable pictures. (Using EVO-9700 with Video Toaster requires no TBC.)
- Slow Motion/Freeze Edit—noiseless 1/5 times normal speed slow motion pictures and a clear freeze frame can be played back during editing.
- JOG-SHUTTLE Dial—frame accurate picture search from - 1/7 to + 1/9 times normal speed.
- One monitor editing capability—press the P in P button and pictures from both the player & recorder can be viewed simultaneously on a single monitor—no need to use two monitors.
- Separate PCM and AFM audio level volume controls.
- S-video in/out connectors.
- Supplied Title Keyboard—titles, captions, and any other info can be created and recorded onto moving pictures, freeze picture or background color (7 different colors, four character sizes are available).
- Includes RM-E9700 Edit Controller—Quick Edit, Program Edit, Video & Audio insert are controlled from the supplied RM-E9700 controller.

EVW-300

3-CCD Hi-8 PROFESSIONAL CAMCORDER

Sony's video Hi-8 camcorders have been well acclaimed for their ability to capture high quality images in field applications. Their compactness, lightweight, high mobility and long recording time are definite advantages of shooting in the video Hi-8 format. Now Sony introduces the latest addition to its Hi-8 camcorder series the EVW-300. The EVW-300 is a complete one-piece camcorder which includes a variety of innovative and advanced operational features. So whether your shoots require basic recording capabilities or premier performance, the EVW-300 offers a wide range of features and remarkable recording quality to best suit your needs.

Features:
- Equipped with three high density 1/2" IT Hyper HAD image sensors. Combining this advanced CCD technology with advanced optical technology, an excellent sensitivity of F8.0 at 2,000 lux, high S/N of 60 dB, and over 700 lines of horizontal resolution is achieved.
- Provides high quality PCM digital stereo and single channel AFM Hi-Fi recording. Has XLR balanced audio connectors with LINE/MIC switching.
- Quick start 1.5" viewfinder with 550 lines of resolution, plus Zebra pattern video level indicator, and color bar generator.
- Quick-start recording—takes only 0.5 seconds to go from REC PAUSE to REC MODE for immediate recording in the field.
- Built-in 8mm Time Code generator records absolute addresses. (Either non-drop frame or drop frame mode may be selected.) Furthermore the EVW-300 incorporates a variety of time code features such as Time Code PRESET/RESET, REC RUN/FREE RUN and User Bits.
- A variety of automatic adjustment functions for different lighting conditions are incorporated into the EVW-300. ATW (Auto Trace White balance)—with conventional professional video cameras white balance has to be adjusted before shooting every time the light source is changed; with ATW white balance is automatically corrected by control of the microprocessor in real time when ATW is turned on, so optimum white balance is always ensured during recording, even for changes in color temperature. Conventional white balance adjustment is still provided with the Auto White Balance Function.
  AGC (Automatic (Gain Control)—in addition to manual Gain up the EVW-300 has AGC which provides linear gain up in the range of 0 dB to 18 dB.
  Intelligent Auto Iris—for situations where the lighting between subject and background is different (subject is underexposed) the Intelligent Auto Iris automatically examines the scene and adjusts the lens iris for proper exposure.
- In addition to the automatic adjustments the EVW-300 features auto white balance, auto black balance and black set-up level. With this and three-position color temp conversion filters you can shoot in almost any lighting conditions.
- Selectable Gain-up from 1 dB to 18 dB in 1 dB steps for Mid & High positions.
- Clear Scan function—provides a variety of selection of shutter speeds ranging from 60-200 Hz allowing recording of almost any computer display without flicker.
- Compact, lightweight (12 lbs. with NP-1B battery) ergonomic design provides well balanced and extremely comfortable operation.

COLOR PRODUCTION MONITORS

PVM-8041Q

- AC and DC operation (with NP-1A or 1B batteries)
- Underscan, Pulse Cross, Blue only mode
- Comb filter for improved luminance/chrominance separation
- Analog RGB inputs plus component input
- NTSC/PAL/SECAM/NTSC 4.43 multi system playback
- External sync input also sync on green
- S-video input minimizes cross color/dot interference
- Built-in speaker for sound monitoring
- High durability and rack mountable
- Features built-in carrying handle
- Optional VF-505 ENG kit contains a monitor hood and cord reel for operational convenience in the field

PVM-1341 (13")

Similar to PVM-1340 with beam current feedback circuit, color temperature selection, blue only mode, comb filter, dark tint CRT. Same audio/video inputs *PLUS*

Additional Features:
- Underscan—Shrinks the scanned area of the picture tube approximately 5% enabling you to review the entire image area.
- H/V delay or "pulse cross"—displays horizontal and vertical blanking interval information, sync timing and skew error.
- Choice of internal or external sync via front panel switch.
- Accepts digital RGB with D-sub 9-pin input.

PVM-1342 Q (13")

Has *all* the features of the PVM-1341 *PLUS*

Additional Features:
- Super Fine Pitch delivers over 600 lines horizontal resolution via video inputs, better than 900 x 200 pixels via RGB inputs.
- SMPTE Type C color phosphors permitting the most critical evaluation of any color subject.
- Accepts PAL, SECAM, NTSC and NTSC 4.43 video signals—automatically senses and adjusts for each color system.

PVM-1942 Q (19")

- Same monitor as PVM-1342 Q but with 19" diagonal screen, plus has auto/manual degaussing to correct color impurities caused by magnetism in the picture tube.

COLOR PRESENTATION MONITORS

PVM-1340 (13")

- Dynamic Picture circuitry adjusts gain to achieve better contrast in bright highlights and dark shadows.
- Auto white balance uses beam feedback circuit to maintain stable and accurate white balance.
- Line A or B, VTR (8-pin), analog RGB and Y/C (S-Video) inputs.
- Better than 450 lines horizontal resolution.
- Switchable color temperature - 6500°K for broadcast standard, 9300°K for the most pleasing picture.
- Blue only mode switch for ultra-precise color and hue adjustment.
- Built-in speaker for audio monitoring (4 audio inputs).
- Standard EIA 19" rack mount capability.

PVM-1380 (13")

- Line A and B inputs with BNC connectors.
- Built-in speaker for audio monitoring.
- Sub-panel controls for hue, color, brightness & picture.
- Sleek cosmetic design suitable for point-of-purchase displays, boardroom, etc.

PVM-1390 (13")

- Fine pitch picture tube for superlative resolution.
- Line A or B (VTR or S-video) inputs.
- Digital RGB input with D-sub 25-pin connector.
- High resolution 450 lines horizontal resolution, 640 x 200 pixels via RGB input.
- Comb filter extracts maximum picture detail, eliminates color spill.
- Sleek white cabinet with angled screen for desktop monitoring.
- Built-in speaker for audio monitoring.

CUBIC COLOR PRESENTATION MONITORS

PVM-2030/2530

- "Cubic Style" 20 or 25".
- High resolution 560 TV lines, 640 x 200 pixels (RGB).
- Beam current feedback circuit for stable color balance.
- Line A or B input, VTR (8-pin) Y/C and Analog/Digital RGB inputs.
- Last memory function makes the monitors retain the same control settings used before power was turned off.
- Manual degaussing to assure accurate reproduction of color.
- Through the optional 2-way speakers (APM-X5A) dynamic sound can be obtained.

PVM-3230 (32") CUBIC

- Even higher horizontal resolution of over 650 lines, 640 x 200 pixels RGB.
- Includes sophisticated programmable wireless remote control.
- Internal or external sync input/output.
- Switchable notch filter to reduce dot interference.

MULTISCAN MONITORS

GVM-2020 20"

- 20" fine pitch Trinitron multiscan color video computer monitor.
- Automatic locking for computer signals (15 KHz - 36 KHz).
- 560 lines resolution (video), 720 x 480 (RGB).
- Line A, B, Y/C, RGB A (Analog/Digital), RGB B (Analog).
- RGB H/V size adjustment and H shift capability.

CALL FOR PRICES

AUTHORIZED SONY BUSINESS AND PROFESSIONAL GROUP— CALL FOR BEST PRICE & BEST SERVICE

More info? Circle 41

SOLID STEPS TO BUILD STUDIO SUCCESS

Proven ways to achieve a prosperous photography business

BY GREG STANGL
Cr.Photog., CPP

After drawing upon more than 20 years of professional photography experience as a photojournalist, newspaper photo department head, commercial photographer, and most recently, a wedding and portrait photography studio owner—I discovered some "universal truths". These recommendations apply to any business operation, but specifically, successful photography studios. Though I originally developed the following tips for Winona students entering the photography profession, they are helpful to all photographers who want to prosper in this competitive profession.

1. Build a solid foundation with a strong education. College-level photographic courses do not guarantee business success in the intense 1990s marketing climate. Therefore, it is essential to study business, marketing, and sales. Photographers can produce beautiful images created with perfect lighting ratio and dynamic composition—but, if nobody wants to purchase them, a studio is destined to crumble.

Therefore, learn all you can about the business side of professional photography. I strongly suggest that photographers earn at least a bachelor of arts degree in business management or marketing. To enhance photographic expertise—and maintain a cutting edge on lighting and posing techniques—photographers can attend Winona International School of Professional Photography to advance their picture-making skills.

2. Obtain adequate financing. According to the U.S. Chamber of Commerce, one of the primary reasons businesses fail is lack of adequate financing. Therefore, photographers who plan to leave a full-time photography position to open their own studio, have a tough road ahead, if they are heavily loaded with debt.

Financial consultants agree that a new business owner cannot rely on earned profits during the first three years of operation. Therefore, new studio owners must have enough money in the bank to sustain themselves for that length of time.

It is important to establish credit early and make payments on time. Then, when it's time to start your own business, a financial institution will more likely support the endeavor. After launching his own studio, it took one photographer three years before he could pull a $50,000 salary. However, he first spent 10 years working for a portrait studio and "learning the ropes," before going out on his own. Remember the saying, "People don't plan to fail, they fail to plan".

3. Wear your business on your sleeve. Although the dry cleaning business is not as creative or romantic as photography, my friend Steve built a successful operation over the past 30 years. His secret for success involves informing everyone he meets, wherever he goes, that he is in the dry cleaning business.

When customers walk into his store, Steve is the first and last person they see. His services are generous and he is always willing to help out a customer when possible. Steve is proud of his business and lets everyone know it, resulting in a loyal customer base. Photographers who open a new studio, should tell everyone they encounter about their profession and services, and how they satisfy clients.

4. Ask questions, conduct research, and then listen to your heart. When it's time to introduce a new studio product or service, I generally review the ideas with my staff and sometimes discuss them with friends. It is essential to research a new idea before implementing it into studio operations. Olan Mills has found success by conducting market research and establishing test studios before introducing a new concept into its 1,000 studio locations.

Talk to other photographers who are familiar with the product you want to introduce. Get reactions to the concept from your most faithful clients. Study marketing data at a library and talk to people at local chambers of commerce.

Explore the concept from every vantage point, then listen to your heart. It is up to each individual studio owner to make the right decisions. Abraham Lincoln once said, "I do the very best I know how, the very best I can; and I mean to keep on doing it to the end. If the end brings me out all right, what is said against me will not amount to anything. If the end brings me out all wrong, ten angels swearing I was right would make no difference."

5. Spend time with successful photographers. It is easier to emulate successful studio owners when you spend time with them. Mingle with strong mentors in the photography profession for motivation. Form a network of professional photographers and talk to each other.

6. Keep an eye on market trends, not fads. Most studios operate on a fairly tight budget, with few funds available for experimentation. For example, consider glamour photography. I have a wedding-based family portraiture business in Aurora, Illinois, a town of 100,000 people. Although I toyed with the idea of introducing glamour photography into the advertising budget, I realized that this photographic style is not appropriate for my customer-base. Instead, my studio invests advertising dollars exclusively for wedding and family portraiture.

Glamour photography is a great concept, but it is a specialized market which requires a major commitment. I don't want to risk losing the strong client-base my studio established. Therefore, if I decided to offer glamour photography services, it would be to my advantage to launch a separate location with a different name.

Although this move would probably be successful, glamour photography is a fad for my market. Market research shows that there will be a growth in the wedding, child, and family portrait segment of my business in the next 20 years. These are the trends I will continue to follow.

7. Put something away for tomorrow. I don't want to sound like a lecturing parent, but it is essential to save for a rainy day—particularly for your golden years. Experts say that Social Security funds will be limited by the time today's yuppies reach retirement age. And I don't know many photography studio owners who are able to sell their operations for big dollars on the open market. It's less costly for entrepreneurs to start a business from scratch. Therefore, it is important to invest in your future. Begin by depositing at least 10 percent of your gross income into a tax-free Keogh account.

8. Be aware of photography business cycles. Like most wedding/portrait studio own-

ers, I am extremely busy from May through December 24, when brides and seniors keep walking through the studio doors. Also, like most wedding/portrait studios, my slow business period runs from January through April.

Plan a yearly calendar one year in advance. Schedule employees for fewer hours and avoid making major purchases during the first quarter, when business is slow. Use a lab that offers rebates based on volume—that money can help a studio make it through slow periods. Work weekends and evenings during busy intervals and take the month of January off. It will revive you for the peak season.

9. Believe, believe, believe. I can't give you a life-changing, motivational discourse in one paragraph, but I can promise that if you believe in yourself and your abilities as a professional photographer and business manager, you will succeed. As the axiom goes, "If you believe that you can, or believe that you can't, you are right." There is a deep down, personal motivator in each and every one of us. If you can feel it in your gut, you are on the way to prosperity.

10. Persistence creates winners. Set goals and consistently work toward achieving them. In 1985, I told myself I wanted to attain a PPA Master of Photography degree. Today, I am close to accomplishing that dream. I also decided to publish a book on professional portraiture. The first edition is scheduled to be printed this year. As long as I am alive, there will always be a fresh goal and the drive to achieve it. Set aspirations of your own. But, don't make them too easy. The harder the battle, the sweeter the victory!

11. The test for success. Each night, before going to bed, look in the mirror and honestly answer the question, "Did I do everything to my best ability today?" Were you honest when dealing with friends, employees, and customers? Did you deliver excellent value and service for the money earned? Did you tell the people closest to you how you feel about them? If you can consistently pass this test each and every night, you are moving toward success.



Greg Stangl, Cr.Photog., CPP, has owned and operated The Village Photographer, a portrait and wedding studio in Aurora, Illinois, since 1980. A 22-year photography veteran, he has a number of prints featured in the PPA Loan Collection, is a frequent instructor at Winona International School of Professional Photography, vice president of PPA of Northern Illinois, and a member of Associated Professional Photographers of Illinois.

BOWENS PROLITES
Shaping the future of professional flash.

The system is new...the performance, legendary.

Bowens Prolite Studio flash units offer a unique combination of leading edge technology, outstanding versatility and solid value. The choice of top professionals around the world, Prolites are available in six rugged, dependable models with light output specifications from 150 ws to 1000 ws.

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



bogen

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

More info? Circle 44

MOTORIZED ROLLER SYSTEMS

EACH ROLLER LIFTS UP TO 85 LBS!



35% off

3 Year Motor Warranty

2-Roller $399/4-Roller $639

UNIQUE PRO BOOM ARM



$299 Reg. $428

30% off

Light stands are a hassle! This boom arm will SIMPLIFY your studio LIGHTING adjustments WITH A ONE-HAND TOUCH.

2¼" x 3¼" WALLET PHOTO CUTTER

-CUTS both PAPER SHEETS and ROLL PAPER IN its ORIGINAL CONDITION.



55% off

Open ended, heavy-duty table top design

Now $249/Reg. $558

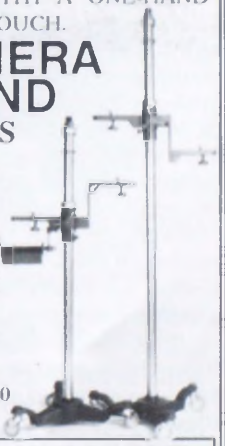
PASSPORT CUTTER: $110

CAMERA STAND

HEAVY-DUTY 77CS

MIN. HEIGHT: 0.5"

-The best way to support your KODAK PRISM, HEAVY FRONT PROJECTION, and LARGE format cameras.



30% off $637 Reg. $910

ECONOMIC STAND 33PCS/$269

Union & Brothers
5950 So. 300 W. SLC, UT 84107
Phone:(801)265-2362 Fax:(801)265-2355

More info? Circle 45



Your Bottom Line

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

Competition can be healthy

Recently, a professional photographer asked me how he should deal with another photography studio opening an business just a block away from his established location. He was worried that this nearby competitor might pose a serious threat to his photography business.

Often, the intimidation of competition creates fear in studio owners. Such fear is justifiable; however, competitive situations can also create healthy business environments that vigorously stimulate studio profitability. The key factor for photographers is to approach competition as a positive influence.

Many years ago, when we first opened a studio in San Marcos, Texas, there was a major problem. Street-front locations were not available in the downtown area, and shopping centers on the perimeter of town didn't exist. This lack of space smashed our dream of owning a first-floor, "Main Street" studio. Instead, the photography business was initially housed in a dingy, second-floor room of a side-street building.

Still wanting to land a prime location, where we could prominently display studio photography in order to attract potential clients, we continued searching. During this fruitless hunt, we noticed two large, virtually empty, display windows fronting an ideally located downtown beauty parlor. We offered to rent one of these windows, to exhibit images and advertise photography services, and the beauty parlor jumped at the proposal.

Fortunately—or unfortunately, depending on one's viewpoint—this display window was located next door to a long-established portrait studio. Although this enterprise—a branch operation of a 12-studio chain—created lackluster photography, it maintained a profitable business. Admittedly, I felt queasy about the display being so close to a competing studio, but it was the best opportunity in town for promoting our business.

The display window's attractiveness immediately became a threat to the neighboring studio. At that point, this studio had two options: Improve its photography and displays to become more profitable, or continue to lose business. Within one year, the studio packed up and left town. Even though it was established for a number of years, attracted a solid customer base, and enjoyed the strength of a 12-studio chain, this business still chose to fold. We then took over its abandoned lease and opened a new portrait operation. Eventually, the adjacent beauty parlor went out of business, offering us an opportunity to incorporate that building into our operations as a camera store.

While these events ended positively for us, the other studio could have reaped benefits if it was ready for a competitive challenge. The display window could have increased this studio's business by creating portraiture interest among consumers. Passers-by might have thought our display window belonged to the next-door studio.

Established studios who are prepared for all challenges can discourage potential competitors from entering their market areas. I still question the ethics of placing the competitive display so close to another studio. But if the owners of this operation produced quality photography and did their homework, we probably would not have considered renting the display window. Our major reason for opening a studio in San Marcos, was because the general photography standard was poor in the area.

A lack of competition is actually one of the bigger problems studio owners must face because photographers can become lackadaisical. It is also important to realize that competition does not originate just from other studios. Photographers must remember they are constantly competing with a variety of non-photography businesses for consumers' discretionary income.

Competition is a healthy influence if it:

- Motivates photographers to think of new ideas, approaches, and marketing schemes.
- Encourages image-makers to create new styles of photography that might attract more clients.
- Presents studio owners with a daily challenge.
- Provides photographers with a specific threat that demands a response.

When there is minimal competition in their areas, photographers generally lack the motivation to create a better product. Competition usually forces studio owners to generate outstanding photography and improve marketing strategies, which result in attracting more business and warding off potential competitors.

Competition drives studio owners from a psychological standpoint. It is exciting to run a competitive race and have a "disliked" competitor in the area. Overt competition can greatly spur a studio's development.

Another competitive advantage occurs when several businesses rival one another and create enough consumer interest collectively for all to prosper. For example, if a town has six portrait studios that aggressively market their services, the studio owners might do better together than if any one of them existed as a stand-alone operation.

Instead of fearing competition, studio owners must view it as a challenge, feed on it, and turn it into an opportunity to earn new profits. That's how healthy competition makes a bottom line grow.

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

Why Buy From Vidicomp

In Business Since 1984!

Largest Supplier Of Professional & Broadcast Video Equipment!

Se Habla Español

Export Inquiries Welcome! ***Please Call For Our Full Line Catalog!***

10 Good Reasons To Buy From Vidicomp

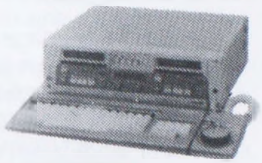
1. We believe in going the extra mile to satisfy our customer needs. Customer satisfaction is our goal.
2. We are an authorized service center for almost everything we sell. We can service your equipment in and out of warranty.
3. We carry a large inventory of popular items in stock to fill your order promptly.
4. We evaluate every product we sell strictly on the basis of quality and the value for the dollars spent. We will only recommend products which are best values.
5. We believe in developing a long term relationship with our customers, therefore we always appreciate our customers comments on how to improve ourselves to serve you better.
6. We sell extended warranties on most products at a reasonable cost to avoid unexpected expensive repairs.
7. Vidicomp will replace all stocked items if they are defective within 10 days of receipt of the goods by the customers (not applicable to special order items).
8. We are an authorized GSA supplier which means we are authorized by major manufacturers to sell their products to the federal government on special contract pricing.
9. We are proud of our sales force. The combined sales experience of all the sales personnel is over 100 years.
10. Two years in a row Vidicomp has been chosen as one of the top 100 fastest growing companies in the Houston area and we thank our customers for helping us achieve this award.

We Will Beat Any Authorized Stocking Dealer's Price On Any Product We Carry!

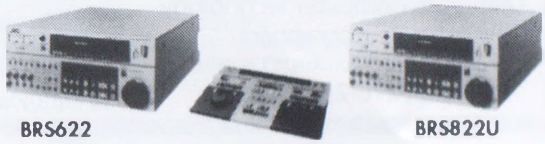
Canon A-1
HI-8 CAMCORDER



SONY. EVO-9700
HI-8 EDIT SYSTEM



JVC PROFESSIONAL
EDITING SYSTEM



BRS622 RMG810U BRS822U

Panasonic
EDIT SYSTEM



AG-1960



AGA96

AG-1960





VIDEO PROJECTOR

Panasonic
SVHS CAMCORDER

AG-450



SONY.



DXC 325L
3 CCD PROFESSIONAL CAMERAS
Wide Selection

AMERICAN EXPRESS · Discover · MasterCard · VISA

232 West 38th Street, Houston, TX 77018
Order 1-800-622-6599 USA & Mexico
Order 1-800-833-1970 Canada

Open Monday - Friday 9:00 a.m. - 7 p.m. Central Time
Houston & Customer Service 713-694-6400
Fax 1-800-833-1960 or 713-699-6700

PANASONIC JVC SONY PROFESSIONAL / INDUSTRIAL / CONSUMER AUTHORIZED DEALER SERVICE CENTER

All merchandise shipped with manufacture supplied accessories. Extended warranties available on some products. We ship within one working day via UPS or Federal Express. Prices quoted over the phone are for mail order only. In store prices may be slightly higher. All prices quoted are F.O.B. Houston & all sales are final. Defective merchandise must be exchanged within 10 days of receipt of goods. Please call for exchange authorization. All prices subject to change without notice. Vidicomp is an authorized GSA Supplier.

More info? Circle 46



Earn More Profits and Reduce Expenses.

Album Arranger™
Eliminate paper proof costs completely while you increase profits and impress clients. Layout wedding albums page by page on a color monitor.

Studio Manager™
Take and track orders.
Make appointments.
Schedule weddings.
Automatic prospect correspondence.

EPIX

Leaders in Computer Technology for Photographers
Attractive lease packages available.
Call 216-237-0038

More info? Circle 47

CONTROL



AC Slave Specialist

- Rated at 150 watt-seconds
- Triggered by a built-in slave sensor or sync cord
- Mounts on optional bracket, light stand or tripod
- Flash duration: 1/8000 to 1/500 second
- Includes AC power cord and sync cord-uses 1 PX28 6V battery (not included)

The Morris Co.
1205 W. Jackson • Chicago, IL 60607
312/421-5739 FAX 312/421-1586

More info? Circle 48



State of the Art

ProMavica MVC-7000 Still Video Camera
A three-chip still-video color camera designed for commercial and corporate photographic applications was introduced in June, by Sony Corporation of America. The $14,000 MVC-7000 ProMavica Still Video Camera Recorder features high-band still-video technology, providing improved image resolution with an integral 2-inch floppy disk recording system.

The three-sensor system incorporates three interline-transfer CCD chips, which record red, blue, and green (RBG) colors separately. Each chip records 380,000 pixels and utilizes Hole Accumulated Diode (HAD) technology. The chips are accurately mounted on a prism optical block, employing special Sony spatial offset mounting technology. The camera records 500-line horizontal TV resolution images that can be viewed on color TV monitors—as well as the internal viewfinder. Electronic photographs can be transmitted over telephone lines by a portable Sony image transceiver without additional equipment.

The battery-operated MVC-7000 has three autoexposure modes—programmed, shutter-priority, and aperture-priority—plus manual, with center-weighted and spot metering modes. Shutter speeds range from 1/8 to 1/2,000 second. Selectable sensitivity range equals ISO 100, 200, or 400 in frame mode, which permits 25 images to be recorded on the reusable 2-inch floppy disk at a rate of 2.5 images per second. In the lower resolution, 50-image field mode, the sensitivity range is ISO 200, 400, or 800. Recorded images can be erased by the camera and new exposures added.

Three new MVC-7000 lenses are listed below—with the 35mm-format focal-length equivalents in parentheses: MCL-710H 7.5-75mm f/1.8 (40-400mm) 10X zoom lens; MCL-806H 8-48mm f/1.8 (40-250mm) 6X zoom lens, and MCL-05H 5mm f/1.8 (27mm) wide-angle lens. The MVC-7000 can also use Sony MVC-5000 still-video camera lenses.

The 3-pound, 7x5x6-inch camera also records date, time, aperture, and shutter speed, or an 11-digit ID number with each image for future reference.

"The MVC-7000's improved performance offers enhanced capabilities in professional photography applications for industry, government, and law enforcement, as well as emerging corporate applications in computer graphics and electronic publishing," commented David MacWhorter, vice president, Sony Electronic Photography and Publishing.



Sony ProMavica MVC-7000 Still Video Camera with the 7.5-75mm f/1.8 MCL-710H 10X lens.

More info? Circle 200

Compact exposure meter
Minolta Corporation introduced the Auto Meter IV F, a compact handheld exposure meter for measuring ambient and flash illumination. Featuring a new design and power-efficient circuitry, the unit operates on a single AA battery.

Features include continuous ambient light measurement and flash measurements with or without a cord. When the unit is in the "cord" mode, a photographer can press the measuring button to simultaneously fire and measure flash output. When in the "non-cord" mode, the measuring button is depressed, placing the meter in "standby" mode, instructing the unit to wait for a flash to be fired manually.

For both cord and non-cord modes, the meter's sync speed can be set between 1/500 second to 1 second in one-half f/stop increments—enabling a photographer to use the meter with large-format leaf-shutter lenses and fast-sync focal-plane SLR cameras, and set up slow shutter-speed flash-synchronized exposures.

In addition to the most basic light measuring functions, the Auto Meter IV F includes extra features that expand its flexibility. For example, the "meter brightness difference" feature enables a photog-

rapher or cinematographer to quickly and accurately view the difference between two readings digitally, with one-tenth f/stop repeatability. This is helpful when setting up lighting ratios or determining subject contrast. Multi-data memory and average functions allow an operator to further analyze light conditions.

A large LCD panel displays exposure readings in one-tenth f/stop increments. In addition, an analog scale, from f/1.0 to f/90, displays current exposure measurement and memorized data in one-half f/stop increments. The data panel also displays selected mode and ISO film speed settings.

More info? Circle 201

B&W prints developed in color process

Eastman Kodak Company produced a prototype technology which allows the processing of black-and-white prints in RA-4 chemicals. The experimental system uses a special paper, with separate red-, green-, and blue-sensitive layers, to produce true neutral gray tones regardless of the color of light used to expose an image.

The new technology will allow professional labs to produce both color and black-and-white prints from color negatives, or black-and-white prints from black-and-white negatives, and process all prints in the same RA-4 cycle without process modifications.

Single-load 4x5 sheet film

Sized for use with a Polaroid Model 545 holder, or similar film holders, Fuji Photo Film U.S.A., Inc., introduced QuickLoad single sheets of 4x5 film. Available in 20-sheet boxes of Fujichrome Velvia or Fujichrome 100 Professional D film, each sheet of QuickLoad film is sealed in a sturdy lighttight, three-layer envelope for daylight loading and unloading of film.

The lighttight envelope eliminates a need for direct film-handling, therefore avoiding fingerprints, crimping, or scratches on the emulsion. The middle layer of the three-layer envelope is made of polyethylene, to protect film from water damage, and the interior is wax-coated, to prevent the scratching of film surfaces. The emulsion side of each envelope is clearly marked, to avoid exposure errors, and the type of film is labeled on the handling end of the envelope.

More info? Circle 202

Can you afford to mount and overlaminate?

With Coda...you can!



Coda's NEW
Cold-Mount® Press
FOR PRESSURE SENSITIVE MOUNTING

Previously the ability to mount and overlaminate was reserved for the big guys with large volume...and large pocketbooks. Now for a fraction of the cost, mount and overlaminate with one machine.

- 26", 34" and 38" models
- Separate adjustments for board thickness and roller pressure
- Large diameter rubber-coated rollers maintain even constant pressure
- Available hand-operated or motorized, with a choice of rubber or silicone rollers
- Accepts material up to 2" thick
- Try Coda's adhesives, overlaminates and coated boards

CODA

Coda, Inc.
194 Greenwood Avenue
Midland Park NJ 07432 USA
(201) 444-7755

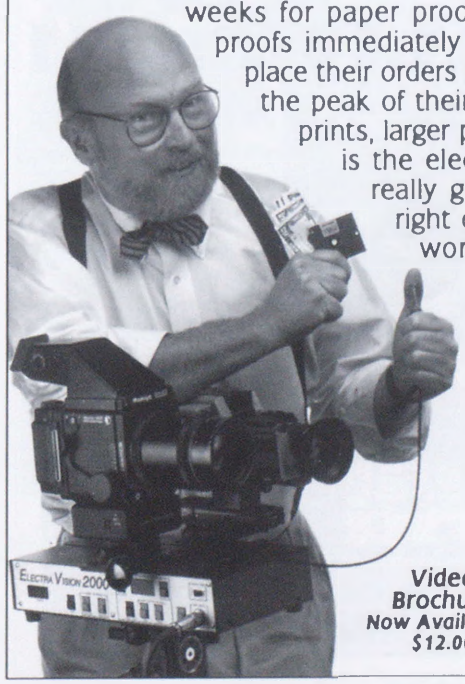
Cold-Mount is a registered trademark of Coda, Inc.

More info? Circle 49

Profits Back
In 2.4 Milliseconds

With electronic proofs from Denny Electra Vision, your cash-flow and profits improve at once. Instead of waiting days or weeks for paper proofs, customers see electronic proofs immediately on a color TV monitor. They place their orders before leaving your studio – at the peak of their enthusiasm. You'll sell more prints, larger portraits. Denny Electra Vision is the electronic preview system that'll really get your profits moving in the right direction–in a hurry! And it'll work with almost every studio camera currently in use.

Call today for a FREE brochure.



Video Brochure Now Available - $12.00

Denny
ELECTRA VISION CO., INC.
an affiliated company of
THE DENNY MFG. CO., INC.
1-800-888-5616 (Mobile, AL)
1-800-325-1358 (St. Louis, MO)
P.O. Box 7200, Mobile, AL 36670

More info? Circle 50

New Products

albums & mounts

SLIDE ARCHIVAL SYSTEM
Multiplex Display Fixture Company, 1555 Larkin Williams Road, Fenton, MO 63026; 800-325-3350, FAX: 314-326-1716: The Journal 24 modular archival system safeguards slides during storage or transport. The system features 8 1/2x11-inch clear acrylic cassettes that hold 24 mounted 35mm slides. Fastening strips lock in slides and keep out dust and dirt. Self-adhesive labels identify slides. The Journal 24 Box stores six easy-opening cassettes, for a capacity of 144 slides. The A-V Box protects individual cassettes in transit and provides space for other presentation materials.

More info? Circle 235

Speedotron Brown Line:

Flash Lighting Systems meeting professional needs with 6 power supplies from **200-1600** watt-seconds and 7 different flash heads.



FLEXIBILITY - M11

Perfectly matched to our range of power supplies, the compact M11 series light units are flashes of insight for the versatile photographer. Supplied with a twist off 11.5" reflector, the M11 changes character as the situation demands with one of three optional reflectors: 7" (for umbrella use) 16" and 20" reflectors.

Mount it into a soft box or go bare (bulb). A full line of light control accessories allow you the flexibility to take your best shot. From portrait to products, in the studio and on the road, the reliable Speedotron Brown Line delivers power and flexible control that's affordable.

Speedotron®

Contact your local dealer

310 South Racine Avenue, Chicago Illinois 60607

312/421-4050 FAX 312/421-5079

PHOTO GREETING CARDS



The PhotoStamp Company, Inc., Box 251, Glencoe, IL 60022; 708-835-8809: The PhotoPost line of free-standing photo greeting cards employs a self-adhesive strip to secure photographs in a quality greeting card. Available in 10 holiday season designs, the cards hold either a vertical or horizontal 3 1/2x5- or 4x6-inch photo. The manufacturer also offers personalized card imprinting.

More info? Circle 236

MOUNTING TISSUE

The Saunders Group, 21 Jet View Drive, Rochester, NY 14624-4996; 716-328-7800, FAX: 716-328-5078: All-Mount Premium Dry Mount Tissue is a multi-purpose, permanent bonding tissue for mounting color, black-and-white, fiber, or resin-coated photographic papers. Available in 8x10-, 11x14-, and 16x20-inch sizes, and a wide range of roll sizes, the tissue is sold in 30- and 110-sheet packages.

More info? Circle 237

CALENDAR MOUNT

Surmacz Originals, Box 317-PRF, Granger, IN 46530-0317; 219-277-6531: The "Frame 12" 1993 calendar features a framed area above each month to display 8x10 photos. Printed on pewter gray paper, Frame 12 is preassembled and bound with a spiral binding that permits the 11x11-inch pages to be flipped as each month expires. Available with all horizontal or vertical frames, or a combination of both formats.

More info? Circle 238

PHOTO HANGERS

Stuart Industries, 2699 East 28th Street, No. 406, Long Beach, CA 90806; 310-325-7976, FAX: 310-490-7303: Hook-Ups are adjustable photo hangers which provide a secure, two-point mounting system that supports up to 100 pounds. The hangers, which can be installed on wood or metal frames, work with standard wall fasteners to level images at the touch of a finger, without removing the photo from the wall. Hook-Ups are available in conventional and security versions.

More info? Circle 239

PHOTO PROOF BOOK

Taprell Loomis, 2160 Superior Avenue, Cleveland, OH 44114-2148; 800-827-5679: The Big Bargain Proof Book displays up to 300 photographs in easy-turning leaves. Designed for large volumes of wedding photography proofs, the binder features a three-ring format that allows leaves to be flipped smoothly, without hang-ups or bends. The book also features individual side-loading leaf pockets and order forms for each photo. Book versions exclusively hold up to 210 same-sized photos, in 3 1/2x5-, 4x5-, 4x6-, and 5x5-inch formats. Extra leaves increase photo capacity.

More info? Circle 240

cameras

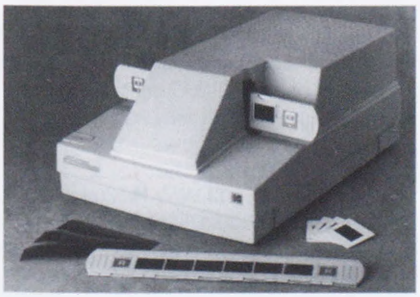
BATTERY-POWERED ID CAMERAS

Optical & Electronic Research, 11501 Sunset Hills Road, Reston, VA 22090; 703-471-1645, FAX: 703-471-5993: The manufacturer's line of battery-powered instant passport and identification cameras shoot up to 200 images on a single charge. The PC-10, ID-40+, and ID-40 cameras, which can also be powered from electrical wall outlets, feature a built-in flash, double-exposure prevention, manually adjusted aperture, specialized film indicators, and multi-frame capabilities.

More info? Circle 241

electronic imaging

35MM FILM SCANNER



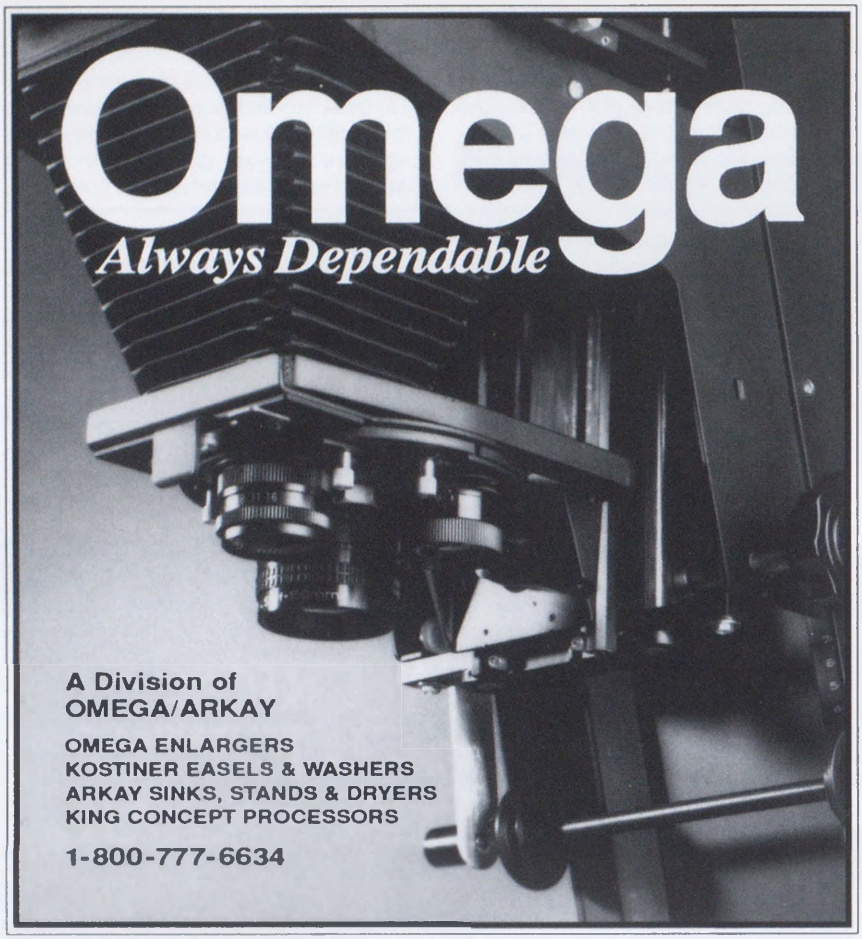
Eastman Kodak Company, 343 State Street, Rochester, NY 14650-0519: The Kodak professional RFS 2035 film scanner produces high-speed scans of 35mm negatives or slides using 10 bits per channel RGB color analog to digital conversion. Compatible with both IBM and Macintosh computers, the desktop unit features a scan area of approximately 24x36mm, and includes controls for autoexposure, auto-color balance, autofocus, plus fixed and adjustable film channels. The scanner's film gate accommodates a strip of six negatives or four slides. Providing a 2,000 dpi maximum image resolution, the unit stores up to six million pixels of resolution in an 18MB, 24-bit color image file. A 1,000 dpi, 4.5MB full-frame scan is also available, as well as 500 dpi and 250 dpi resolutions. Full-frame scan times range from 33 seconds to 2 minutes. The 13 1/4x17x8-inch scanner features plug-in acquire modules for popular image management software programs, including Adobe Photoshop and Aldus PhotoStyler.

DIGITAL PROCESSING SOFTWARE

Ilford Photo, West 70 Century Road, Paramus, NJ 07653; 201-265-6000, FAX: 201-265-0894: The Ilford Digital Photo Imager, which produces continuous-tone prints, overhead transparencies, and 35mm slides from computer-based digital input, accepts additional Macintosh and PC-based software interfaces. Macintosh soft-



More info? Circle 51



More info? Circle 52

Have you placed your classified ad yet?

All classified ads cost $1.10 per word (includes two words in bold face caps), minimum $24.00. Additional bold face caps, $1.80 per word. Reply Box word count and handling charge, $13.75 per ad.

Closing date for new advertising, corrections, payment for continued classified ad, and cancellations of orders must be received by the 15th of the second month preceding issue date. (i.e. October 15th for December issue.)

Classified order MUST have payment accompanying order. Classified ads will not be billed.

Mail ads with remittance to: *Professional Photographer*, 1090 Executive Way, Des Plaines, IL 60018, Attention: Classified Ad Department.



BEAUTY AND THE BEAST

If you're looking for some beauty in your prints, but, your backdrops are real dogs, it's time you talked to us about a new painted background. We offer both canvas and muslin backgrounds. Plus, we have background support systems, props, and accessories. Call or write for our free catalog.

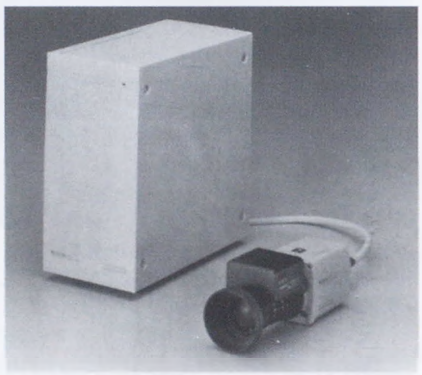
SD STUDIO DYNAMICS
1667 East 28th St. • Long Beach, CA 90806
(213) 595-4273

More info? Circle 53

ware packages compatible with the unit include Aldus Persuasion, Freehand, and PageMaker; Adobe Illustrator and Photoshop, and Microsoft PowerPoint. Macintosh file formats accepted are PostScript, PICT, EPS, and Scrapbook. PC graphic software packages compatible with the unit are PowerPoint, CorelDRAW, Arts & Letters, and Micrografx Designer. PC file formats accepted include CGM, SCODL, DXF, and HPGL.

More info? Circle 242

DIGITIZING CAMERA



Fuji Photo Film, U.S.A., Inc., 555 Taxter Road, Elmsford, NY 10523; 914-789-8145: The Fujix HC-1000 high-definition digitizing camera system utilizes three 2/3-inch, 900,000-pixel CCDs to provide a total resolution of 2.7 million pixels. Images are transferred to a Macintosh II computer in 24-bit color and can be displayed on an HDTV monitor through the Fujix HV-1 High-Resolution Monitor Interface Card. The system includes both a camera head and controller, exposes high-resolution still photographs, has flash-synchronization capability, and accepts Fujinon lenses for use as a 35mm to 4x5-inch transparency scanner. The controller also outputs to a NTSC monitor, permitting users to balance color, adjust focus, or crop an image before recording. Hard copies are produced through the 284 dpi Fujix Pictrography 2000 digital printer.

More info? Circle 243

THERMAL DYE PRINTER

Nikon, Inc., 1300 Walt Whitman Road, Melville, NY 11747-3064; 516-547-4355, FAX: 516-547-0305: The Nikon CP-3000 full-color printer features high-speed digital image processing and state-of-the-art sublimation dye transfer printing technology to reproduce color photographs at a resolution of 1,024x1,280 pix-

els. The printer prints a 5x6.3-inch print or transparency in 2 minutes, 40 seconds.

More info? Circle 244

lab equipment

FULL-FORMAT LENS KITS

Charles Beseler Company, 1600 Lower Road, Box 4219, Linden, NJ 07036; 908-862-7999, FAX: 908-862-2464: Four full-format lens kits are available for use with Beseler 67 and 23C series enlargers. The kits include either a Beseler 50mm f/3.5 lens or Beseler 50mm f/2.8 high-definition lens, lensboard, and 35mm negative carrier.

More info? Circle 245

PACKAGE PRINTER/PROCESSOR

Hope Industries, Inc., 3701 Moreland Road, Willow Grove, PA; 215-657-5500, FAX: 215-657-7360: The Package-Pro 8-inch Printer/Processor produces automated package prints from 35mm or medium-format negatives. Finished sizes include wallets, 3 1/2x5-, 4x5-, 5x7-, and 8x10-inch prints. More than 150 print sizes and quantity packages can be programmed into the unit. Other features include a back printer, optional spot analyzation, and remote service diagnostics via computer modem.

More info? Circle 246

COLOR/EXPOSURE ANALYZER

Jobo Fototechnic, Inc., Box 3721, Ann Arbor, MI 48106; 313-995-4192, FAX: 313-995-8886: Capable of measuring color and black-and-white negatives or slides, the Colorstar 3000 color/exposure analyzer features eight-program memory, automatic programming via test strips, paper slope correction, multiple-spot averaging, exposure interrupt and resume, and a densitometer.

More info? Circle 247

ILLUMINATED FILM REWIND

Lightworks, 1541 Simpson Way, Escondido, CA 92029; 619-747-6250, FAX: 619-747-6286: Available for photo labs that process long-roll films, the Lightbox Editor is an illuminated film rewind that reverses for right- or left-handed use, and adjusts to any viewing angle. The rewind handles 200-foot spools of 35mm to 70mm film formats.

More info? Circle 248

lenses

EOS SLR AUTOFOCUS LENSES

Canon U.S.A., Inc., One Canon Plaza, Lake Success, NY 11042; 516-488-6700: Canon added two new lenses to its line of EOS SLR autofocus optics. The 20mm f/2.8 USM super wide-angle lens and the 85mm f/1.8 USM short-telephoto lens both employ ultrasonic autofocus motors that operate from the minimum focus distance to infinity in 0.3 second. The lenses feature rear-focusing with a floating-element design—which eliminates front-lens rotation and permits easy positioning of polarizing filters. Both lenses offer manual focus operation in the autofocus mode or can be switched to manual focusing. The 3 1/16x2 3/4-inch, 17.5-ounce 20mm wide-angle lens' minimum focus distance is 9.8 inches, and the 2 5/16x2 13/16-inch, 15.4-ounce 85mm short-telephoto lens' minimum focus distance is 2.8 feet. Both lenses accept polarizing filters.

More info? Circle 249

lighting and studio equipment

BACKGROUND SUPPORT SYSTEM

Desmar Corporation, 1109 Grand Avenue, North Bergen, NJ 07047-1628; 201-319-1100, FAX: 201-319-1104: A compact, heavy-duty system for both studio and location photography, the BoSS background support system features a pair of Tre-D Delta IV stands that extend to a height of nearly 11 feet. A 43-inch-diameter base ensures stability at full stand extension for up to 50 yards of seamless background paper. The double-telescoping, interlocking crossbars are designed



More info? Circle 54

durst®
Set out to make the best paper processor



They did it!
The new Durst
PICTOR 5

A processor with the future built into it.
Every variable under computer control, it can even read test strips. Roll and sheet papers at same time. Advanced!

Fast FAX reply 708 564 7725

Nutek® Send for the Durst!
3182 MacArthur Dr., Northbrook, IL 60062
Phone 708 564 3070

More info? Circle 55

WEDDING ALBUMS
FOLIOS • FRAMES
PHOTOMOUNTS
For Studio, Wedding and Portrait Photographers.

PRO-CRAFT
TOPFLIGHT
DIMENSION
RENAISSANCE
HOLSON
LEATHERMARK
MARQUISE
CAMILLE
YANKEE PLAK
SUREGUARD

FAST! Orders shipped SAME DAY!
TOLL-FREE ORDERING
1-800-662-1000



•We accept VISA, MasterCard and COD orders.

SIX LOCATIONS TO SERVE YOU BETTER
Cleveland • Atlanta • Hartford
Chicago • Dallas • Anaheim

CALL OR WRITE FOR OUR FREE
160 PAGE WHOLESALE CATALOG

ALBUMS INC.
Dept. PRO-B
P.O. Box 81757
Cleveland, OH 44181

More info? Circle 56

New Products

so that the weight-bearing surfaces contact the load-bearing stands. The device packs into a 42-inch nylon case for transport.

More info? Circle 250

LIGHT PAINTING SYSTEM



Fiber-Lite, Division of Dolan-Jenner Industries, Inc., Box 1020, Woburn, MA 01801; 617-935-7444, FAX: 617-938-7219: At the heart of the manufacturer's professional light painting system is the Ambrose Light K3200 illuminator. The lightweight, rugged light source delivers a consistent 3,200°K color temperature. The 6-foot Light Guide and Light Link handpiece serve as the painting device, and feature controls for the lamp/metronome switch, filter retainer, and locking interface for lenses and accessories. Two focusing lenses and a metal studio stand complete the system. A full line of accessories is available.

More info? Circle 251

ADJUSTABLE LIGHT PANEL

Scrim Jim, 135 Ocean Drive, No. 212-A, Miami Beach, FL 33139; 800-477-9397: The adjustable 42x72-inch Scrim Jim light panel is constructed of 3/4-inch-square aluminum tubing, joined by molded nylon corners and connectors, and a variety of fabrics that fasten by Velcro straps. By removing two pieces of tubing from the standard form, the panel area reduces to 27x42 inches. Adding two pieces of tubing enlarges the panel to 72x77 inches. A 5/8-inch light stand mount is available.

More info? Circle 252

GOLD/SILVER REFLECTOR

The F.J. Westcott Company, Box 1596, Toledo, OH 43603; 419-243-7311: Constructed of alternating gold and silver threads, the Sunlight reflector produces light similar to a late afternoon, autumn sun. The collapsible reflector folds into a hand-held circle. An optional mounting arm positions and adjusts the unit, and the reflector's socket end fits on light stands with 3/8- and 5/8-inch threads. The reflector is available in 30- and 42-inch-square sizes.

More info? Circle 253

photo accessories

PLASTIC MATERIAL

D & F Photo Albums, Inc., 2315 de la Province, Longueuil, Quebec, Canada, J4G 1G4; 800-361-3621, 514-670-5151, FAX: 514-670-3871: For use in photo albums, Enviroplast plastic is an alternative to PVC plastic. Landfill-safe and non-toxic when incinerated, the durable, recyclable material resists temperatures as low as –67°F without cracking. Easy to print and hot stamp, Enviroplast does not change color or deteriorate from prolonged exposure to sun or light, and won't stick to photocopy paper or printed text.

More info? Circle 254

TRIPOD PLATFORMS

Karl Heitz, Inc., Box 427, 34-11 62nd Street, Woodside, NY 11377; 718-565-0004, FAX: 718-565-2582: A 3 1/4-inch-diameter tripod platform, for camera height positions of 5 inches or less, is available for the Gitzo Pro Reporter and Inter Pro Studex tripods. A 4-inch diameter platform provides the same extra-low camera positions for the Gitzo Pro Studex and Tele Studex tripods.

More info? Circle 255

INTERCHANGEABLE DIE CUTTER

Neil Enterprises, Inc., 940 Forest Edge Drive, Vernon Hills, IL 60061; 800-621-5584, 708-913-8866, FAX: 708-913-8872: The interchangeable photo cutter accepts seven different dies, permitting users to cut a variety of sizes from 2 1/4- to 3-inch diameters. The laser-cut dies punch through photographic paper, magnetic materials, or pressure-sensitive paper, and fit most of the manufacturer's photo cutter products.

More info? Circle 256

CAMERA BAG

Photoflex, 541 Capitola Road, Suite G, Santa Cruz, CA 95062; 800-486-2674, 408-476-7575, FAX: 408-476-2715: The Galen Rowell Signature Chest Pouch ex-



THEY WANT A **CHOICE**

WHY SHOULDN'T **YOU!**

SEE THE **EPS INSTANT PROOFING** FAMILY

EPS PHOTOGRAPHIC

P.O. DRAWER 1745
SAN MARCOS, TX 78667

CATALOG AVAILABLE
(800) 647-3777 (512) 353-3111

STILL VIDEO
FREEZE VIDEO
SPECTRAFLEX
INSTANT TRANSVIEWS
AND MORE....

More info? Circle 57

Puzzled by marketing?

Marketing Professional Photography has the solutions!

Marketing Professional Photography is a unique program designed to help give your studio the competitive edge. From one-on-one telephone consultations to a library of successful studio promotions, members can take advantage of such benefits as:

- Forms/Promotional Materials Exchange
- *The Blue Sheet*—a bi-monthly journal of marketing and management strategies, step-by-step portrait, wedding and commercial promotions, targeted camera-ready brochures and ads, plus how-to marketing guidelines and techniques
- *Generic Studio Policy Manual*
- NEW! Winona business course discounts
- NEW! Marketing Professional Photography business seminars
- *Picture This/Creative Imagery*—direct mail newsletters you can mail to clients. We supply the articles, layout and artwork . . . and all you have to do is add your own photographs, logo and mail! **NEW** for 1992, *Picture This/Creative Imagery* text will be available on 3.5- and 5.25-inch computer disks.
- *Letter Exchange*
- Plus much more!

NEW . . . Join Marketing Professional Photography now and receive the reference guide, *Developing A Business Plan: A Studio Owner's Reference Guide*, absolutely free!

▶ **Marketing Professional Photography provides the information and individual assistance you need to be a success! For more information contact:**

MARKETING PROFESSIONAL PHOTOGRAPHY
1090 Executive Way • Des Plaines, IL 60018 • (708) 299-8161 • FAX: (708) 299-2685



"Photographers Specialized's posing cylinders are the most versatile props in my studio," says ***Daniel E. Thornton, Master Photographer, Cr., CPP.*** *"They're lightweight yet sturdy and easier to work with than posing blocks. Plus they store inside one another using next to no storage space. Best of all, they give my photography the look clients buy. I'd hate to do a session without them."*

Set of three 18", 24"and 30" high cylinders in Black, Marble or White $129. Only $109 thru October 15, 1992

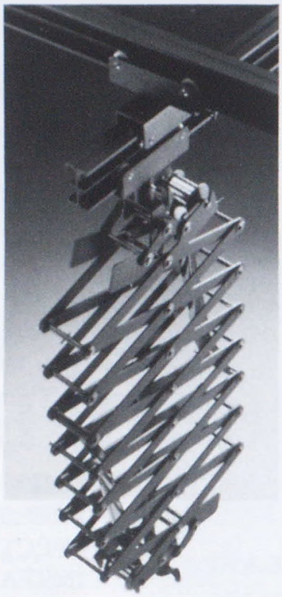
Photographers Specialized Services, Inc.
Order Toll-Free at 1-800-558-0114

More info? Circle 58

Bogen
Pro Studio Rail System
The suspense continues.

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

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



See your dealer or write: Bogen Photo Corp., 565 East Crescent Avenue, P.O. Box 506, Ramsey, NJ 07446-0506.

bogen

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

More info? Circle 59

Moving?

Allow 8 weeks for change of address.

Place magazine label here. Print new address below.

Annual Subscription Rates: $24.50 in the USA, $40 to Canada, $60 International, U.S. funds only. PP of A membership includes a subscription to *Professional Photographer*.

- ☐ Start my new subscription
- ☐ Renew my subscription
- ☐ Change my address
- ☐ Payment enclosed
- ☐ Charge my Visa
- ☐ Charge my MasterCard
- ☐ Bill me
- ☐ Send me information about PP of A benefits
- ☐ Send me a Winona catalog

Signature _____

Card No. _____

Expiration Date _____

Name (print) _____

Studio/Company _____

Address _____

City _____

State _____ Zip _____

Telephone _____

Category (Check One)

- A ☐ Portrait Studio (includes wedding and all religious ceremonies, baby, school, animal, art studio, fine arts)
- B ☐ Commercial Studio (includes aerial, architectural, general and occasional commercial, convention, publicity)
- H ☐ Independent (Freelance)
- I ☐ Newspaper/Magazine/Illustrative and Advertising
- N ☐ Video/Video weddings
- C ☐ Industrial (includes in-plant photo depts., motion pictures, illustrations, scientific and technical, electronic production, government and military)
- D ☐ Manufacturer
- E ☐ Distributor
- F ☐ Finisher
- G ☐ Specialist (includes direct color and processing, direct color for trade)
- K ☐ Legal/Biological/Evidence/Medical
- J ☐ Educator/Student/Library
- L ☐ Other (please specify) _____

Title (Check One)

- A ☐ Owner (including self-employed)
- B ☐ Manager
- C ☐ Staff Photographer
- D ☐ Technician
- E ☐ Support Staff
- G ☐ Student/Teacher
- H ☐ Other (please specify) _____

Date ____/____/____

Professional Photographer

Dept. CN, 1090 Executive Way, Des Plaines, IL 60018 • 708-299-8161 • Fax 708-299-2685

New Products

pands to hold a Nikon F4 SLR camera and 105mm lens, or compresses to tightly encase any 35mm camera. Supported by a shock-absorbing neck strap, the pouch attaches to the upper torso with a quick release strap—it can also be worn as a fanny pack, or turned to the side to keep the chest area free. Available in black with teal or purple trim, the camera bag features a removable lid, Velcro closures, and elastic loops for storing four rolls of film.

More info? Circle 257

HAND-OPERATED PHOTO MOUNTER

Pres-On Merchandising Corporation, 1020 South Westgate, Addison, IL 60101; 800-323-1745, 708-543-9370, FAX: 708-543-4414: Designed to facilitate the mounting of photos, graphic prints, and reprographic papers onto either Hi-Tack or Lo-Tack coated substrates, the photo mounter consists of a smooth, flat, cotton loop fabric burnishing surface, 1/4-inch foam center, and a sturdy handle. The photo mounter eliminates air pockets trapped under the surface of the photo. A "How to Mount" brochure, packaged with the mounter, provides detailed mounting instructions.

More info? Circle 258

video accessories

VIDEO FILTERS

Schneider Corporation of America, 400 Crossways Park Drive, Woodbury, NY 11797; 516-496-8500: B+W video filters fit virtually all video camera lens diameters, and are produced in UV, neutral density, and polarizing formats. All filters are tested for flatness and parallel thickness, and feature Schott optical glass, anti-reflection coatings on both sides, and black anodized brass mounts. Multi-coating is available at an additional cost.

More info? Circle 259

VIDEO EDITING STAND

Wheelit, Inc., Box 352800, Toledo, OH 43635-2800; 800-523-7508: Model 8801 Mobile Video Editing Stand features a 24x28-inch editor platform, 13x28-inch monitor shelf, and two 20x24-inch VCR platforms—the laminated platforms can be configured to user needs. Constructed of tubular steel, the 39 1/2x24x52-inch stand moves on four locking, 2-inch swivel casters.

More info? Circle 260

PPA TODAY
Volume 16, Number 9 September 1992

Eastman Kodak donates money and equipment to Winona



Winona International School of Professional Photography received a $50,000 donation from Eastman Kodak Company. The financial contribution will help support Winona's extensive course offerings in image-making education. From left, Dr. James Patton, Kodak general manager, United States and Canada, and vice president, Professional Imaging division, presents the check to Andrew N. Foster, Jr., PPA executive director and publisher, and Frank Cricchio, Winona director of education.



Eastman Kodak Company donated a System 40 Minilab unit to Winona, and Noritsu America Corporation installed the equipment. Making the presentation are, from left, Rob Grotdahl, Noritsu technical service representative; Lauri Ahlman, Kodak professional photography specialist; Dr. James Patton, Kodak general manager, United States and Canada, and vice president, Professional Imaging division; Andrew N. Foster, Jr., PPA executive director and publisher, and Frank Cricchio, Winona director of education.

Eastman Kodak Company continued its support of Winona International School of Professional Photography by donating $50,000 and a second System 40 Minilab to the school.

Used to provide quick turnaround times for all school courses, the minilab units process film and print photographs from student assignments in less than four hours. The equipment is also utilized for teaching purposes in Winona's lab processing courses.

Winona Director of Education Frank Cricchio, M.Photog.Cr., Hon.M.Photog., CPP, F-ASP, thanked Kodak for its contribution.

"Kodak's fantastic support is another reason why Winona continues to provide students with the finest in professional photography education," Cricchio said. ■

PPA members win honors in Art Leather competition

PPA members submitted four of the seven winning entries in the Art Leather 1992 Marketing Ideas Competition. The competition recognizes proven marketing techniques that boost photography studio profits and sales through the use of Art Leather albums and folios. Winners received full-tuition scholarships to Winona International School of Professional Photography.

Entries were divided into two marketing idea categories: Consumer Promotion and Business-to-Business Programs.

Consumer Promotion category winners include: PPA members Wess Gray, CPP, Wess Gray Portraits, Enid, Oklahoma, and Mark D. Till, Till Photography, Waltham, Massachusetts.

Business-to-Business Program category winners include: PPA members Mark Karlsberg, Studio Eleven, Inc., Newton, Massachusetts, and Carol Riley, CPP, Photographic Expressions, Houston. ■

Calendar notes

September 16-22—Photokina '92, Cologne, Germany.

December 1—Deadline for submitting entries to 1993 PPA Mr./Ms. Photogenic Contest.

June 25-30, 1993—Professional Photographers of America, Inc., 102nd International Exposition of Professional Photography, 41st National Industrial Photographic Conference, Opryland Hotel and Convention Center, Nashville, Tennessee.

Newly Certified CPPs

CALIFORNIA (1)—Frank Diaz, Victorville.
GEORGIA (1)—Edward L. Griffith, Gainesville.
IOWA (1)—Dale E. Van Donselaar, Pella.
NEW HAMPSHIRE (1)—Philip Churas, Hampton Falls.
NORTH CAROLINA (1)—John Fuller Royal, Whiteville.
NORTH DAKOTA (1)—James N. Robideau, Dickinson.
SOUTH DAKOTA (1)—Jeffrey J. Veire, Sioux Falls.
TEXAS (1)—Benjamin Smusz, Houston.
PUERTO RICO (1)—Roberto Del Valle, San German.

In brief

PPA receives inquiries from organizations asking for a list of possible speakers for their events. Professional photographers wanting to be included on such a list should contact the association.

■

Merits are not official until the validation form has been received by PPA headquarters. Merit recipients should remember to remove the validation form from the merit certificate, obtain all appropriate signatures, and forward the form to the PPA Merit Coordinator.

■

A Standard Studio Forms packet is available at no cost for all members. The PPA- and ASMP-endorsed packet features a variety of forms, including model releases, job estimate worksheets, copyright information, and press releases. Contact PPA headquarters to receive a packet. ■

June PPA New Members Report

The following applications for PPA membership were received during June, 1992. This list is published in accordance with PPA Bylaw Rules on Membership. If no objection is received within 10 days of this publication, the membership of these individuals will automatically be accepted.

ALABAMA—Paul Heimer, Box 310264, Birmingham, 35231; Wayne R. Vickers, 2502 Claybrook Drive, Apartment 23A, Tuscaloosa, 35404. **ARIZONA**—James A. Blasdell, 120 North 44th Street, Phoenix, 85034. **ARKANSAS**—Scott Harness, 615 Summit Street, Sherwood, 72116. **CALIFORNIA**—Richard Armstrong, 3843 East Colorado Boulevard, Pasadena, 91107; Terri Cannon, Box 348, Riverside, 92502; Nancy Carr, 950 Elm Avenue, San Bruno, 94066; Tina Cavagnaro, 300 East Yosemite Avenue, Number 101, Manteca, 95336; Norine M. Cepernich, 1136 Elm Street, San Carlos, 94070; Nancy A. Collison, 1535 Termino, Long Beach, 90804; Nancy Edgerly, 2853 Park Avenue, Soquel, 95073; Debra J. Falco, 7777 West 9th, East 3138, Playa del Rey, 90293-8354; Joy Fischer, 3192 McKillop Road, Oakland, 94602-3526; Mary Gathers, 2289 Fordham Drive, #A, Costa Mesa, 92626; Judy Houston, 301 8th Street, Number 201A, San Francisco, 94103; Kirsten C. Lyons, 2536 Titan Way, Castro Valley, 94546; Arthur L. Mayer, 844 1/4 Laguna Avenue, Los Angeles, 90025; Randall L. Miyazanki, Box 612170, San Jose, 95161-2170; Michael Peterson, 2090 South Grand Avenue, Santa Ana, 92705; Richard A. Rendon, 2829 Maricopa Street, Torrance, 90503; Delora Richmond, Box 1968, Chula Vista, 91912; Juan Solano, 20008 Ventura Boulevard, Woodland Hills, 91364; Mark J. Wilson, 3204 Corvallis Court, Bakersfield, 93309. **COLORADO**—Jerry Kirshenbaum, 4730 South El Camino Drive, Englewood, 80111. **CONNECTICUT**—David Halek, 126 Stony Hill Village, Brookfield Center, 06804. **FLORIDA**—Lynn Piercey Abbott, 701 Southwest 34th Avenue, Boynton Beach, 33435; Joseph Gallagher, 621 North University Drive, Plantation, 33324; Richard A. Gunther, 1025 Coma Court, Winter Springs, 32708; James V. Keifer, Building 501, Room 243, MacDill, 33608; Budde King, Box 2175, Hobe Sound, 33475-2175; Dale Kirk, 2620 Southwest 4th Street, Boynton Beach, 33435; Alan T. Male, 630 South Broad Street, Brooksville, 34601; Betty J. McDonald, 2929 Avenue, Winter Haven, 33880; Gregory Merritt, 1109 Windhurst Ridge Drive, Brandon, 33911; Emrique Munoz, 2498 Southwest 8th Street, Miami, 33135; Luis R. Nova, A-323, 2898 Northwest 79th Avenue, Miami, 33122; Ronald Peterson, 3613 Cold Creek Drive, Valrico, 33594; Vivian M. Rodriguez, 2498 Southwest 8th Street, Miami, 33135; William Rogers, 4741 Poseidon Place, Lake Worth, 33463; Jesus Ruiz, 729 Southeast 3rd Street, Belle Glade, 33430; Marci A. Sandler, 1214 East Silver Springs Boulevard, Ocala, 32678; Joseph Semenuk, 2709 Laurel Drive, Plant City, 33567-6781; Don G. Sproat, 6220 South Orange Blossom Trail, Orlando, 32809; Lynda Summer, 621 North Dixie Highway, Lake Worth, 33460-3091; Edwardo Travieso, 2498 Southwest 8th Street, Miami, 33135; Gus Wilder, 2113 Swan Lane, Safety Harbor, 34695; Gene A. Wolfe, 502 East Morrell Drive, Plant City, 33566. **GEORGIA**—Cynthia Berger-Parent, 77 East Andrews Drive, Atlanta, 30305; Craig Cooper, 2520 Webb Girth Road, Gainesville, 30507; Charles Dyess, 135 East Jackson Street, Thomasville, 31792; Larita Hulsey, 14 Fairway Drive, Statesboro, 30458; J. Robert Jackson, 6462 Warren Drive, Norcross, 30093; Willard M. Patty, 1342 Brays Mill Trace, Lawrenceville, 30244-2936; Brad Ward, 97 Church Street, Taylorsville, 30178-0139; Tom R. Wiley, Box 1168, Dalton, 30722. **HAWAII**—Wilber Bergado, 1403 Glen Avenue, Wahiawa, 96786; Alfredo E. Furelos, Box 2281, Kamuela, 96743. **ILLINOIS**—Barbara M. Bailey, 407 Main Street, Germantown, 62245; Anita Bellis, 1032 Maine Street, Quincy, 62301; Katrina Chan Larsen, 1137 Flonmond Drive, Elgin, 60123; Allan J. Demuth, 6220 Northwest Highway, Crystal Lake, 60014; Mark D. Dressler, 900 West Warrior Drive, Round Lake Heights, 60073; Jim Jett, 107 Broadway, Normal, 61761; Joe Medina, 1536 North 16th Avenue, Melrose Park, 60160; James R. Nonneman, 1609 North Wolcott, Number 106, Chicago, 60622; David G. Taylor, 2901 Scottlynne Drive, Park Ridge, 60068; Eliseo Valdes, 1310 Mt. Vernon Drive, Bloomington, 61704. **INDIANA**—Dennis L. Alderson, 701-1 Fox River Road, Valparaiso, 46383; Judy A. Beacham, 128 South Main Street, Elkhart, 46516; Charles E. Haines, Box 1008, Indianapolis, 46205; Marie A. Quick, 46 Public Square, Angola, 46703; Garry St. Martin, 7849 Taft, Merrillville, 46410; Gina St. Martin, 7849 Taft, Merrillville, 46410. **IOWA**—Joseph A. Bishop, 1301 1st Street, Box 52, Keosauqua, 52565; Bernard C. Dheere, Box 488, Lakeview, 51450; Lisa J. Murphey, 506 South 2nd Street, Clinton, 52732. KANSAS—Larry L. Ruder, 8708 Woodward, Overland Park, 66212. **KENTUCKY**—David Davis, 10177 Closterwood Drive, Louisville, 40229; Ronnie Logue II, 318 East Lexington Avenue, Danville, 40422. **LOUISIANA**—Chitty Darrell, 939 Highway 80 East, Suite 6, Haughton, 71037; Ken W. Purcell, 239 Northwood Drive, West Monroe, 71291. **MARYLAND**—Robert B. Green, 5408 Randolph Road, Rockville, 20852. **MASSACHUSETTS**—Al Rogers, Box 9, Bridgewater, 02324-0009. **MICHIGAN**—David C. Kibby, 25235 Dequindre, Madison Heights, 48071; John R. Massman, 11900 Farmington Road, Livonia, 48150; Mary K. Osterhout, 3054 Riverside Drive, Sault Ste. Marie, 49783; Ruth Parbel, 1020 First Street Northwest, Grand Rapids, 49504; Karen L. Peterson, 1250 West Woodrow Road, Shelby, 49455; Thomas Shaw, 4246 Sudbury, Warren, 48092; Daniel Wojciechowski, Box 662, Bay City, 48707. **MINNESOTA**—Penny J. Christenson, 3396 Yankee Doodle Lane, Eagan, 55121; Marti M. Carlson-Twite, Box 224, Spicer, 56288; Hudson R. Nichols, 3526 Skycroft Drive, Minneapolis, 55418. **MISSOURI**—Rod Blackburn, 428 Ward Parkway, Kansas City, 64112; Darryl Hicks, 1901 North 7 Highway, Blue Springs, 64015; Jack Rinehart, 2349 Grissom Drive, St. Louis 63126; Rick Wadlington, 3108 South Ten Mile Drive, Jefferson City, 65109. **MONTANA**—Dennis Clark, 629 Grand Avenue, Billings, 59101. **NEBRASKA**—Bill Saulsburg, 514 North Washington, Lexington, 68850. **NEW JERSEY**—Allan H. Berenbach, 45-47 East Main Street, Bergenfield, 07621-2121; Arthur F. Gallant, 125 Northfield Avenue, Apartment A1-2C, West Orange, 07052-4734; Peter Gamgochian, Box 247, Ridgewood, 07451; Chris Kerslake, 9 Gull Way, Keyport, 07735; James P. Lapp, 328 Legion Court, Pitman, 08071; Rocco Sansone, 277 Melrose Street, Brick, 08724. **NEW MEXICO**—Richard Adams, 100 East Manana, Suite 11, Clovis, 88101. **NEW YORK**—Harvey Augenbraun, 1306 Waring Avenue, Bronx, 10469; Michael Chan, 245 West 29th Street, 6th Floor, New York, 10001; Christopher Ciaccio, 33 West 17th Street, 4th Floor, New York, 10011; Jan Fund, 810 Lexington Avenue, New York, 10021; Selwyn I. Fund, 810 Lexington Avenue, New York, 10021; David Goldsmith, 1700 Dewey Avenue, 8th Floor, Building 69, Rochester, 14650; Eugene J. Listi, 319 Westchester Avenue, Crestwood, 10707; Joseph Minella, 77 Harmony Road, Pawling, 12564; Anthony Prudente, 130 Front Street, Hempstead, 11550; Stone Business Services, Inc., 15 Seaman Avenue, #5E, New York, 10034; Deborah L. Troia, 469 Rocket Street, Rochester, 14609; James Uzzo, 2018 Hone Avenue, Bronx, 10461. **NORTH CAROLINA**—R.N. Sane, 912 Morrow Avenue, Forest City, 28043. **NORTH DAKOTA**—Kathy Enghauser, Box 517, West Fargo, 58078; Jim C. Westerbeck, Box 517, West Fargo, 58078. **OHIO**—Kenneth Boyd, 313 North Herman Street, New Bremen, 45809; Buckeye Color Lab, 5143 Stoneham Road, North Canton, 44720-1596; John Kieger, 2213 North St. James, Cleveland, 44106-3330; Doreen Mathews, 5730 Kiefer Court, Cincinnati, 45224. **OKLAHOMA**—Scott J. Johnson, 1918 East 11th Street, Tulsa, 74104. **OREGON**—Jett Berthold, Box 5995, Portland, 97228; Robert G. Griffen, 3022 North Ainsworth, Portland, 97217-4006. **PENNSYLVANIA**—Farhad Daghigh, 724 Old York Road, Jenkintown, 19046; Jim Dennis, 724 Old York Road, Jenkintown, 19046; Kevin Fallon, 724 Old York Road, Jenkinton, 19046; Ted Greenegun, 724 Old York Road, Jenkintown, 19046; Keith Harris, 724 Old York Road, Jenkintown, 19046; Frank W. Heny, 347 South Fairmount Street, #2, Pittsburgh, 15232; Padrig C. Heraghty, Jr., 1450 Scalp Avenue, Johnstown, 15904; Farley M. Hill, 233 South Allen Street, State College, 16801; Dennis Maloshc, 724 Old York Road, Jenkintown, 19046; Mark Poleologo, 724 Old York Road, Jenkintown, 19046; David Rapal, 724 Old York Road, Jenkintown, 19046; Carol Vaughan, 724 Old York Road, Jenkintown, 19046; Richard Wagner, 724 Old York Road, Jenkintown, 19046; Herb Zetenberg, 724 Old York Road, Jenkintown, 19046. **SOUTH CAROLINA**—Kathleen J. Cleary, 5804 Country Club Drive, Myrtle Beach, 29577; Robbalee Nafziger, 118 Lee Avenue, Hampton, 29924; Tyler Nafziger, 118 Lee Avenue, Hampton, 29924. **TENNESSEE**—Lamar Crumly, 705 East Avenue, Athens, 37303; David M. Harbsmeier, Box 1381, Hendersonville, 37077. **TEXAS**—Dudley A. Chatham, 2760 Santa Fe, Corpus Christi, 78404; Ed Erwin, 12515 Meadow Lake Drive, Houston, 77077; Jack A. Hollingsworth, 2401 South Ervay Studio, Dallas, 75215-2173; Charles C. Leva, Route 1, Box 145X, Crockett, 75835; Janet S. Morgan, 4025 Wesley Street, Greenville, 75401; David R. Ortolon, 1140 Christy, Angleton, 77515; David Postma, 2106 Restridge, Houston, 77055; Ron Shipman, 722 Long Beach Drive, Garland, 75043; Peggy Anne Welsh, 4634, Reynaldo Drive, Springs, 77373. **UTAH**—Nathan Holliday, 701 East South Temple, Salt Lake City, 84102. **VIRGINIA**—Catherine Lane, 1600 Oxford Road, Charlottesville, 22903; Kristine Lane, 1600 Oxford Road, Charlottesville, 22903; Fayyadh Yusuf, 1600 Oxford Road, Charlottesville, 22903. **WASHINGTON**—Stacy J. Bittler, Box 10208, Spokane, 99209; Craig Franklin, 8 North 8th Avenue, Yakima, 98902; John N. Yeager, 1695 Blodgett Road, Mt. Vernon, 98273; Robert C. Yearwood, 1115 West Pioneer, Puyallup, 98371. **WISCONSIN**—Jorge Bello, 5726 West Oklahoma Avenue, Milwaukee, 53219; Scott Carstens, 5726 West Oklahoma Avenue, Milwaukee, 53219; Tom Devich, 6654 West Lisbon Avenue, Milwaukee, 53210; Scott P. Stankovsky, 1917 Empire Drive, Waukesha, 53186; Ken Walf, 6654 West Lisbon Avenue, Milwaukee, 53210. **PUERTO RICO**—Ruben Marrero, Gonzalea Padin, Plaza las, Hato Rey, 00918; Nydia Yolanda Palomo, Vistamar #21, Mayaguez, 00680. **BRITISH COLUMBIA, CANADA**—Colleen D. Lacharity, 3631 Douglas Street, British Columbia, V82, 3L6; Yun Fu Yen, 7758 Munroe Crescent, Vancouver, V5S 3J9. **MANITOBA, CANADA**—Greg Morgan, 727B 10th Street, Brandon, R7A 4G7. **ONTARIO, CANADA**—Walter Harris, 253 Hazel Street, Sudbury, P3C 1J1; Cliff Skinner, Box 1, Queensville, L0G 1R0; Gareth I. Thomas, 10 Susan Place, Barrie, L4N 5P3. **BAHAMAS**—Helena Lightbourn, Box SS5537, Nassau; Paul Roberts, Box 5175, Nassau. **JAPAN**—Toshihiko Kotani, 400 2 Chome 14 Minaniguchi, Takarakuka. **MEXICO**—Ruiz Juan M. Cortes, Photoset AP 708 Admon 2, Queretaro, 76120; Rafael de la Vega, Avenida Morelos #51, Tlalnepantla Edo; Jesus Oscar Gonzalez Medina, Nahua 133 Ote, Guadalupe, 67150; Ma de Lourdes Vaca de La Torre, Avenida San Jeronimo 630, Local 33, Mexica, 10200; Steck David M. Philippe, Apariado Postal 708, Admon 2, Queretaro, 76120. **SAUDI ARABIA**—Tariq Sardar, Box 5519, Riyadh, 11432. **VENEZUELA**—Ruben Bretto, Canoilito, Ed Dincal, #8A, Caracas; Marines J. Caraballo, Avenida Blanco Ed. Industrial 2D, Caracas; V. Nelson a. Cardenas, Avenia Blanco Ed, Industrial 2D, Caracas; Axcel A. Marins, Vollmer Edf Vic Local 2, Caracas.

TOTAL NEW MEMBERS—194

Something Here You Need

Attention advertisers: A monthly listing here will give your products and services national exposure at a cost tailored to the smallest budget. For rates and more information, write to: **Professional Photographer**, Advertising Department, 1090 Executive Way, Des Plaines, IL 60018.



SCHOOL DRAPES
Phone 213-467-8123

SEND $2.00 FOR BROCHURE
Refunded With First Order

Maureen of Hollywood
1308 N. Wilton Place #A
Hollywood, California 90028

20 FASTEST GROWING MARKETS IN PHOTOGRAPHY

Ashton Photo's specialty products and 50 years of quality and service will help you expand your business and increase your profits from these hot photography markets.

We Do It All . . . Just Ask!

ASHTON PHOTO
3548 Empress Way NE
P.O. Box 7077
Salem, OR 97303-0011
1-800-547-9165

PHOTO-ONE
Photography Studio Software

- Very User Friendly Point & Shoot
- Fits The Way You Do Business
- Seniors, Weddings, Portrait, Commercial
- Customer, Lab, Item, and Order Labels
- Package Layout w/Auto Pose Entry
- Fast Name Entry From Mailing Lists
- Prints Work Orders and Invoices
- Appointment Book / Calendar
- Be A Photographer Again
- Accounting Ready
- IBM Compatible/Network
- Conversion From Masterpiece
- Free Demonstration Pack

PC Concepts 110 Airport Road Westfield, MA 01085
For More Information Write or Call (413) 568-7487

More info? Circle 65

Wicker By Design™

2705 Newquay Street
Durham, NC 27705
919/383-6212

Baby Bench $129.00



Photo by Jeff Lubin / McLean, VA

Supplying Studios with over 100 Products

"SPECIAL" OF THE MONTH
Increase your sales by projecting proofs!

Only $259.
Reg. $359

Order toll-FREE
1 (800)-876-0607



EnnaScop PROJECTOR

LATEST MODEL #2000
Free '92 Catalog
Far West Industries
3790 Highland Dr. • Holladay, UT 84106

Far West Industries
3790 Highland Dr.
Holladay, UT 84106

LEATHER ALBUM DESIGNS

WEDDING ALBUMS
Handcrafted, Genuine leather albums imported from Italy. Library bound. No pages to buy or assemble. Wide selection of mats.

1-800-263-6892
P.O. BOX 2428 NIAGARA FALLS, NEW YORK 14302
In west coast region call:
James Frames North
P.O. Box 669, Goshen CA 93227
1/800-821-4797

A VIDEO CLOSE UP...



This unique instructional video guides you through all aspects of being a professional photographer's assistant. You'll see interviews with leading photographers, studio managers and photo assistants. Develop your career with this outstanding video today. And get the big picture of success.

...ON HOW TO BE A PHOTO ASSISTANT

For Information Call
1•800•528•3994

TRAINED PHOTO EMPLOYEES

Trained with the Employer In Mind

- Portraiture
- Corporate
- Medical
- Commercial
- AV/Video
- Lab Tech

Graduate Placement

Ohio Institute of Photography & Technology
Dept. 61 • 2029 Edgefield Rd.
Dayton, OH 45439-1984
(513) 294-6155

Training serious photography students for over 20 years.

CREATE YOUR OWN CUSTOM CALENDARS



Mount your own 8"x10" photos in preassembled 1993 calendars.

One-photo calendar with framed top. $7.50 each or $78.00 per dozen. Select horizontal or vertical. Pewter gray or deep blue.

Twelve-photo calendar has framed mounting space above each month. $24.95 each or $240.00 per dozen. Select horizontal or vertical. Pewter gray.

Sample kit is available: includes (1) Twelve-photo calendar and (2) One-photo calendars. Cost: $34.95

Add shipping $4.50 ($6.50 to Canada). Check, M.O., MC, VISA (include exp. date). Free brochure.

SURMACZ ORIGINALS
P.O. BOX 317-PF
GRANGER, IN
46530-0317
(219) 277-6531

More info? Circle 66

Marquise · CAMILLE · TAP · Topflight · nielsen · HOLSON · YANKEE · DF · RENAISSANCE · LEATHERMARK

Supplier of Wedding Albums, Photo Mounts, Memory Mates, Proof Books, Wall & Easel Frames, Nielson Framekits & Miscellaneous Studio Supplies such as Mounting Boards & Retouch Sprays.

We ship promptly via UPS. Complete catalog available on request.

michel COMPANY

4664 N. Pulaski Road Chicago, IL 60630
312-736-0440 Toll Free 1-800-621-6649

More info? Circle 67

SATISFY YOUR CUSTOMERS'

Copy & Restoration NEEDS

Every photograph ever taken is your prospect for copy and restoration. Increase your profits year 'round and build customer loyalty. CMI can help because we do it better:

- Our skilled professionals provide full service — from 'as-is' copy to restored prints and transparent/opaque oil painting
- Order arrival confirmed by mail
- Our easy-to-understand pricing helps you accurately quote your prices at time of sale
- On restorations, we return both the original work print and negative

CALL OR WRITE

VISA and MasterCard accepted

CMI PRO COLOR

CMI PRO COLOR, INC.
ONE HORTON AVENUE
PORT CHESTER, NEW YORK 10573-3397
914-939-5391
Toll-Free 1-800-252-6611 (outside N.Y. State)

More info? Circle 69

NEWEST SPIN RING BACKPLATE TECHNOLOGY

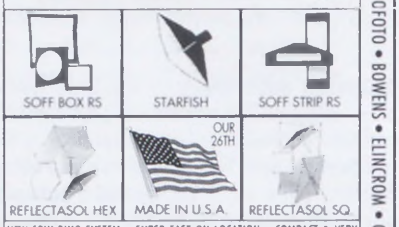
WHT LT ULTRA • DYNALIGHT • PROFOTO • BOWENS • ELINCROM • COMET • BALCAR

LARSON

50% BUY DIRECT DISCOUNT

Call now 50% prices end Sept. 31st

1-800-227-5533 365 So. Mountainway Dr. Orem Utah 84058



NEW SPIN-RING SYSTEM • SUPER FAST ON LOCATION • COMPACT & VERY LIGHTWEIGHT. 1/2 STOP LOSS • INTERCHANGEABLE FRONTS • LOUVERS & BARN DOORS • ALUM. CONST. • INTERNAL BAFFLE • RECESSED SCREEN • FEATHERED EDGES • REFLECTASOL, SOFFBOX, STARFISH ORIGNATORS

SPEEDOTRON • BRONCOLOR • MULTIBLITZ • PHOTOGENIC • NOVATRON • NORMAN

WE DO NOT SELL STROBES

More info? Circle 72

THE ART OF *The Backgrounders*

JOSEPH M. PROSCIA

BACKGROUNDS FOR DISTINGUISHED PHOTOGRAPHERS
(818) 508-8908
4751 Cartwright Avenue
North Hollywood, CA 91602

BEHIND THE SCENES

HANDCRAFTED BACKGROUNDS

Muslin, Canvas, Pedestals

104 S. Formosa Ave. • Los Angeles, CA 90036
(213) 937-0390 • (800) 327-0946

FILE IT. . . MAIL IT. . . DELIVER IT. . . in an APEC ENVELOPE!

All sizes PHOTOMAILERS • KRAFT • GLASSINE stocked for IMMEDIATE DELIVERY

APEC STUDIO PROMOTION AIDS for brides, babies and special occasions . . . also, studio business forms. FREE CATALOG ON REQUEST

AMERICAN PRINTING & ENVELOPE COMPANY
900 Broadway, New York 10003
TOLL FREE 800-221-9403 NATIONWIDE

More info? Circle 68

COMPUTERIZE

And get your Studio

InFocus™

The Best Value in Software for the Professional Photographer

- Customized Package and Price Definitions
- Invoice Preparation
- Automatic Accounting
- Job Tracking
- Workload Status
- Mailing List Manager
- Form Letters
- Appointment Books
- Reminders
- Lab Labels
- Pop-Up Calculator
- Incredibly Easy-to-Use
- Much, Much More

Available for IBM and compatible Computers

Only $465 plus $6 shipping

Demonstration Disks — $10
(applicable towards InFocus purchase)

TIANA ENTERPRISES
1331 Tiana Place
Santa Ynez, CA 93460
(805) 688-1415

More info? Circle 70

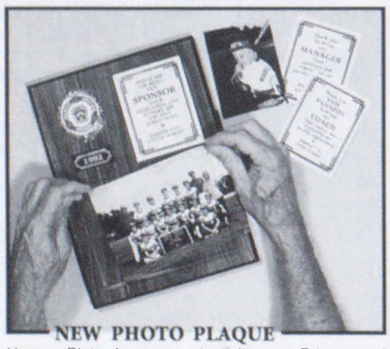
Sports Photographers!

Is your present lab satisfying your needs? Are the photos you sell **Snappy**? Do they **Sparkle**? Excel Photo would like to give you the edge that can really make the difference. We offer a full line of products to give you that competitive edge; **Magazine Covers**, **Trading Cards** (standard or custom), **Memory Mates**, **Superimposed** and **Title Groups**, **Buttons** and more! We take pride in the quality of our products while providing friendly, efficient and timely service.

For the discerning photographer it's

EXCEL PHOTO

For more information, please write or call.
EXCEL PHOTO, INC.
PO Box 7043, Salem, Oregon 97303
Toll Free in the Western States 1-800-922-3686 (FOTO)



NEW PHOTO PLAQUE

Versa Plak features plasticlips. Prints and personalized cards are mounted in seconds. Lift, insert, and release. No nails required. Designed like a memory mate folder for sports photographers, each Versa Plak can be used as a sponsor, coach, manager, or player plaque. Activity decals are available for most sports. Versa Plak measures 9"x12" (5/8" thick) and holds one 7x5 group picture and one 3-1/2x4-1/2 individual print or one of many available personalized cards. For details call:

JORDAK 1-800-397-9136

Take The Challenge, We Dare You!!!
To Make The *Executive* Folder Decision

Dave Sirken Distributors, Inc.
P.O. Box 606, RR 3, Monticello Rd., Rochester, IN 46975
Out of State: 1-800-348-2510
Indiana: 1-800-22-FRAME (or 1-800-223-7263)



THE EXECUTIVE EBONY by WINTHROP-ATKINS CO., INC.

Pound For Pound, Folder For Folder *Executive* Is Still The Best Buy

The Executive!

This economical folder is available in ebony only. The Executive features are: 1. A smooth finished paper stock; 2. Double gold border; 3. Die cut decimal edge; 4. Fantastic savings; see below...

	100	1000	2500	5000
3x5	$21.50	$20.43	$19.35	$18.28
5x3	24.50	23.28	22.05	20.83
4x5	22.50	21.38	20.25	19.13
5x4	27.00	25.65	24.30	24.00
5x5	28.00	27.55	26.10	24.65
5x7	27.00	25.65	24.30	22.95
7x5	28.00	27.55	26.10	24.65
8x10	48.00	45.60	43.20	40.80
10x8	54.00	51.30	48.60	45.90

Call Or Write For Free Sample

YOU MAY STAMP ANY QUANTITY

More info? Circle 71

WOODEN NICKEL ALBUMS, INC.

71 North Main
Benton, KY 42025

CAMILLE · Topflight · TAP

BUY TEN GET ONE FREE

You select the item
Wedding Albums – Inserts
Proof Books – or Folios

We ship the same day
Order toll-free: 1-800-325-5179
FAX: (502) 527-0444

More info? Circle 73

TURN MEMORIES INTO MASTERPIECES.

Make sure your photographs look picture-perfect with Penn Photomounts. We manufacture and distribute photomounts direct for fast service and great prices. We also stock Holson and Topflight albums.

Let us frame your masterpieces.



For a free catalog and samples call or write to:

PENN PHOTOMOUNTS

Concord & Tryens Roads • Aston, PA. 19014
215-459-8303 800-228-7366

More info? Circle 74

The JL2000

A Portable Studio Designed By A Master !!

Limitless Uses
** Underclass**
Glamour
35mm
Business Portraits
Passports

Use In Studio or on Location

Peters *JL Originals*
P.O. Box 587
London, Ohio 43140



We Now Offer Custom Props

As Low As $10.00

Custom made products of durable gator foam are now available in a variety of sizes & styles!

Call Us Today For A Complete Brochure and Ordering Packet.

478 South Yearling Road
Columbus Ohio 43213
1-614-236-5872

MUSLIN BACKGROUNDS

Hand Painted • Lowest Prices • Highest Quality
Unlimited Colors • Fast Delivery

9'x9'-$59.00 9'x15'-$109.00
9'x21'-$149.00 12'x18'-$199.00

Call or write for sample photos: **STEVE KAESER**
1333 Tower Square #1, Ventura, CA 93003; 805-642-7162

Add A New **Dimension** *To Your Photography*
WITH
Backgrounds by David Maheu
483 STEERE FARM RD. HARRISVILLE, RI 02830
800-237-1883
CANVAS PROPS
MUSLIN LIFT SYSTEMS



Mini-Ultimate
The only Front Projection System that ends black-line problems

For Portrait and Commercial Studios
The Mini-Ultimate is a tool that will save you time & money
Call or Write for your FREE INFORMATION PACKAGE
(206) 582-5767
10613 Sherwood Drive
H&H CAMERA PRODUCTS Tacoma, Washington 98498



FINISH WHAT YOU START
INCREASE YOUR PROFITS

MOUNT & MAT PORTRAITS WITH THE RESULTS OF A PRO - NO SPECIAL TOOLS REQUIRED (NOT EVEN A RULER)

CALL FOR FREE SAMPLE
PRESTO MATS, INC.
1-800-447-2916

More info? Circle 76

TOP QUALITY
COPY & RESTORATION
By *Venetian Arts*
B&W • COLOR • AIRBRUSH • OILS — CANVAS • FADING • DAMAGE REGROUPING — VIRTUALLY ANYTHING FROM ANY TYPE ORIGINAL
Call **813-925-7459**
ESTIMATES / PRICING GUIDE *NO CHARGE*
6970 BENEVA ROAD
SARASOTA, FL 34238

More info? Circle 75

SHOW YOUR PROOFS *IMMEDIATELY*
after the sitting on Still Video! Contact
VIDEO PROOFS



103 Baylor Dr., Tyler, Texas 75703
800-835-2948 or 903-561-7104

The Stock House, Inc.

Same day shipping, Freight paid on qualifing orders!

TAP RENAISSANCE & Photogenic VENECA

for all your photographic needs, call toll free...

Bloomington, MN 1-800-333-8124
Omaha, NE 1-800-777-0517
New Berlin, WI 1-800-999-0013

WEDDING ALBUMS
FOLIOS • FRAMES
PHOTOMOUNTS
For Studio, Wedding and Portrait Photographers.

PRO-CRAFT LEATHERMARK YANKEE PLAK
TOPFLIGHT MARQUISE SUREGUARD
DIMENSION CAMILLE
RENAISSANCE
HOLSON

FAST! Orders shipped SAME DAY!
TOLL-FREE ORDERING
1-800-662-1000



• We accept VISA, MasterCard and COD orders.
SIX LOCATIONS TO SERVE YOU BETTER
Cleveland • Atlanta • Hartford
Chicago • Dallas • Anaheim

AJ ALBUMS INC.
CALL OR WRITE FOR OUR FREE 160 pg. WHOLESALE CATALOG
P.O. Box 81757- Dept. PRO
Cleveland, Ohio 44181

Studio Access
Studio Management Software



Try *Studio Access*
for 30 days for $29.00
Plus $10.00 shipping and handling.

You'll receive a full working program of *Studio Access* to run your studio for 30 days. You'll agree *Studio Access* is the most complete, and easiest to use, studio management program available. *Studio Access* has been running photography studio's for over 2 million hours.

"Fantastic! Studio Access Organized my business. I can't say enough good things about it".
Tony Florez Laguna Hills, California

Call Toll FREE (800) 633-9777
for a FREE Brochure or to place an Order

ACCESS inc. *Access Computer Software Systems*
P.O. Box 70067 Eugene, OR 97401, Business Office & Fax (503) 367-4549

More info? Circle 77

TAP
Folios at Rock Bottom Prices!

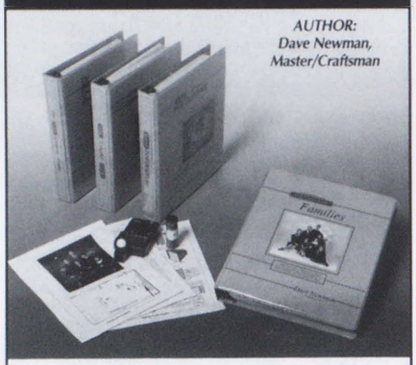
- Buy 5, Get 1 Free
- Immediate Delivery
- No Limit

Prices Good Thru 12/31/92

Tyndell PHOTOGRAPHIC AND ART SUPPLIES, INC.
13035 Wayne Road
Livonia, MI 48150
CALL TOLL FREE
1-800-82-SMART
A National Supply House

THE MASTER SERIES
NEW IV "Families"

I. "Portrait Camera Room," *Studio design/color photos, $89*
II. "Couples," *Posing-lighting/color photos, $79*
III. "Bridal Portraiture," *Studio bridals/color photos, $98*
IV. "Families" (PCR-II), *Subject: families/color photos, $119*



SAVE! Master Series Set only $345
CALL 800-876-0607 OR 801-272-8221

Serving Professional Photographers Since 1956



- WEDDING ALBUMS
- PROOF BOOKS
- MOUNTS • FOLIOS

SHIPPED SAME DAY!

• DIMENSION • TOPFLIGHT • TAP
• HOLSON • LEATHERMARK • CAMILLE RENAISSANCE

Visa, Mastercard or COD
For FREE Wholesale Catalog write or phone
19438 BUSINESS CENTER DR.
NORTHRIDGE, CA 91324
(818) 886-5100

Merit Albums, inc.

More info? Circle 79

BE A BIG FISH IN A SMALL POND
COME ON IN -- THE WATER IS FINE!

SPORTS NURSERY PACKS!
TRADING CARDS
4.40 DOZ DATA BACKS / 3.30 DOZ PLAIN BACKS
2-3x5 INDIV. 1-7x5 TEAM 1.80

PROMS
$1.20 PER 8x10 Unit
30 PLANS OR SELECT-A PACK!

SENIOR PACKAGE PRINTING
1st 8x10 Unit 3.35
2nd & 3rd Unit 2.70
All add'tl. Units 1.70

48 WALLET SPECIAL
$6.00 after first 3 units

WRITE TODAY FOR FREE CATALOG

Shore Color
9378 Calumet Avenue
P.O. Box 3229
Munster, Indiana 46321
TOLL FREE 1-800-422-2575
SHORE COLOR LAB

STUDIO MANAGEMENT AND WEDDING SOFTWARE

for photographers who mean business

ABERSOFTWARE
P.O. Box 6099
1-805-964-8931
Santa Barbara, CA 93160
MC & VISA

PHOTO BUSINESS CARDS
ONE WEEK IN LAB
$22.50 for 250
$40 for 500
$15 first time set-up fee
Free UPS shipping on prepaid orders
MATTE OR GLOSSY
MAJOR PROFESSIONAL LAB QUALITY
WHITE OR BLACK TYPE (same price)
35mm, 645, 6x7 crop cards

PHOTO Images inc.
554 Park Drive
Jackson, MS 39208
1-800-637-1440 LAB
601-932-5216 FAX

Delta 1
$50 Water Temp
$235 72" x 28"
Water Mixer From $168.95
Exhaust Fans & Air Scrubber From $110
$229.95
Call or write for FREE catalog
CPM, Inc.
10830 Sanden Dr.
Dallas, Texas 75238
(214) 349-8778
Answered 24 Hours
Over 500 Products • Made in USA
Immediate Shipment

TAP! FAST & EASY!
Free 36-Page Catalog!
1-800-827-0363
ALBUMS - FOLIOS MOUNTS
Reliable mail order service brings you Taprell Loomis quality packaging *fast!*
Samples! All major credit cards! Since 1967!
CROWN PRODUCTS
Division of The Chilcote Company
2164 Superior Ave. • Cleveland, OH 44114

New..."Classmates"
PHOTO PENNANT FOR SCHOOL PHOTOS!



Plus:
Sports Pennants: Baseball, Football, Hockey, Soccer, etc. Sample kits available.
And licensed major league baseball and NFL teams! Free price list. MAGCO PRODUCTS, Box 4146, Newark, OH 43058. Toll Free 1-800-362-4260

James Frames North
CALL 800-821-4797

New Contemporary and Traditional Styles for the 90's
•
Featuring QUALITY SERVICE SELECTION

All Frames Proudly Made in the U.S.A.

Mario Acerboni Collection
RENAISSANCE
TAPRELL LOOMIS

More info? Circle 78

WORLDS *FASTEST—58 Sec.*
EASIEST, CHEAPEST *COLOR* & BW PRINT PROCESSOR



Model 11 up to 11x17	$1,199
Model 20 up to 20x23	$2,999
6x7 Dichroic Enlarger	$399
Chemical Kit for 1000 8x10	$45
50 shts 11x14	$35

58 Sec. processing lets you make the best color prints in the world.

CHALLENGE—We will bet anybody in the world that we and the "Pragmatic Processor" can consistantly make better prints than anyone else and any other processor!

VIDEO INSTRUCTION •LIFE TIME GUARANTEE• SHIPPED FROM MICHIGAN•TWO CONTRAST GRADES OF COLOR PAPER•PORTABLE 24X18X10
Also sold as a 58 sec. enlargement center franchise. All equipment and know how from 3000. Make as much as 100 per day

BUY DIRECT & SAVE $$

Environmentally Safe Evaporation System. Zero Pollution
PRAGMATIC PRODUCTS
2983 Cherry Hill • Port Huron, MI

1-800-347-7724
BE A REAL PRO. CONTROL YOUR OWN MONETARY & ARTISTIC DESTINY
INFORMATIVE VIDEO $5.00 SHIPPING & HANDLING

Westcott Sale
Halo 45" - $73.00
New Halo Mono - $73.00
Illuminator Backgrounds
Specialized (3 Colors) $165.00
Apollo Mono 28"R $100.00
Photogenic
Power Light 600 - $433.00
NEW ITEMS
Posing Stool - $85.00
Glamour Posing Table - $174.00
Call for prices on other sale items
No extra cost for same day or next day shipping.

SIBERN INTERNATIONAL INC
P.O. Box 546, Rochester, In 46975
Out of State 1-800-348-2510
In Indiana 1-800-223-7263

More info? Circle 80

GOLD GOLD GOLD

HOT STAMP MACHINES FOR:
LOGO IMPRINTING,
NAME IMPRINTING,
FOLDER IMPRINTING.
FREE INFORMATION

GOLDRITER PENS,
PROOF SUPPLIES, AND MORE

THE BEST SINCE 1961

VEACH CORPORATION
14535 ARMINTA ST., BLDG. N
VAN NUYS, CA 91402-6001
(818)780-6587 OR (800)523-9944
FAX: (818)780-4334

More info? Circle 81

SOLID OAK DISPLAY FRAMES



location display
studio display
easy set up

only $199.95

Jack's Camera
300 E. Main
Muncie, Indiana
1-800-365-0174

THEY ALL STAND UP. *OURS* STAND OUT.

AMERICA'S #1 STATUETTES!



When looking at all the choices for statuettes, one name stands out from the rest. The Statuette Factory. Only the Statuette Factory can deliver this quality, this service and the fastest turnaround time available. So when your customers demand a stand-up product, demand the one that stands out.

THE STATUETTE FACTORY
A DIVISION OF MIDWEST SPORTS

1-800-837-1901
Home of the 72-Hour Statuette

MIDWEST PROFESSIONAL PHOTOGRAPHIC LAB

Designer Folios at Unbelievable Low Prices!

D&F DESIGNER SERIES FOLIOS

Quantity	Price
1-99	$5.95 ea.
100-199	5.50 ea.
200 plus	4.99 ea.
Extra Boxes	.49 ea.

Four Colors:
Black • Gray
Blue • Burgundy

DF

Offer valid thru 12-31-92

Tyndell
PHOTOGRAPHIC AND ART SUPPLIES, INC.
A National Supply House

13035 Wayne Road
Livonia, MI 48150
CALL TOLL FREE
1-800-82-SMART
Ask for Dave

Is this Your Idea of Paper Work?



If so, then we have an idea you'll love COLLEAGUE's no nonsense Business Software for the Macintosh. And it's affordably priced at just $495. In Feb. 1992 MacUser magazine said "For those looking for a universal approach to running a business, COLLEAGUE 2 is definitely worth major consideration." Just call and we'll send you proof, a free brochure or a dynamite $10 Demo. COLLEAGUE takes care of your business so you can get back to the paperwork you know best.

COLLEAGUE™

10000 Research Blvd., Suite 210, Austin, Texas 78759
512/345-9964 ★★★★½ MacUser Rating

Call Toll-Free 800/926-9965
for Free Brochure or $10 Demo Kit

HAND PAINTED BACKGROUNDS



By PIERCE For Professional Results!

25 color pictures (billfold size) plus 24 page Catalog. Studio, wedding supplies. Glamour drapes, toys, mounts, poly bags. Send $2.00 for Catalog — we include $2.00 refund coupon to apply on order.

THE PIERCE COMPANY
Dept. PR
9801 Nicollet Ave., Minneapolis, MN 55420
(612) 884-1991 Since 1941

MUSEUM QUALITY *PERMANENT*

CARBON-PIGMENT

500 YEAR COLOR PRINTS

Quality color photographic prints with brilliant saturate color and outstanding highlight and shadow detail. Better color reproduction than Cibachrome with no contrast gain. Sharper prints than Dye Transfer. Color prints that will not fade or change color while on display. Color photographic prints more permanent than the best archivally processed B&W fiber based print.

INFO: WRITE OF CALL (916) 933-3403
COLOR PRINTS BY NORDSTROM
576 POWERS DRIVE
EL DORADO HILLS, CA 95762

More info? Circle 82

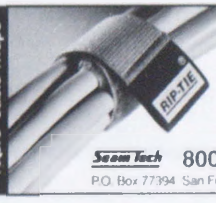
PhotoSculptures by FotoArt

For the finest quality, service, and support for photographic sculptures call:

FotoArt
729 West 16th Street, Suite C2
Costa Mesa, CA 92627
714/645-3686 • Fax: 714/499-6835

RIP-TIE

Velcro® Cable Wraps



FAST
EASY
TIDY

SeamTech 800·348·7600
P.O. Box 77394 San Francisco, CA 94107

More info? Circle 83

DIE CUTTER

CUTS BORDERLESS WALLETS

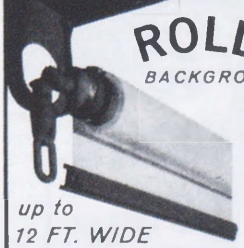
Four at a time from 4-up or 8-up units, three at a time from 9-ups in sheets or rolls up to 11" wide. Custom made for your wallet units. Studio and large lab tested for over 14 years. Tough durable accurate and fast. Easy to use. Write or phone for free brochure.



RUECKL PHOTO PRODUCTS (414)739-3748
2233 Sunrise Dr., Appleton, WI 54915

Complete Background Control

MODEL W
ROLLEASY
BACKGROUND CONTROL



up to 12 FT. WIDE

Full line of TECH-SEAMLESS Background paper in stock—4, 6, 9 and 12 ft. widths. Time proven—first in the profession and still first choice of leading photographic installations.

Write for information.

PHOTO-TECH
P.O. Box 9326
North St. Paul, MN 55109
612-771-4438
800-525-6486

WE SHIP FAST!

FRAMES
ALBUMS • FOLIOS
PHOTOMOUNTS

RENAISSANCE TAP Topflight

FREE WHOLESALE CATALOG

TLC
THE LEVIN COMPANY
Serving all 50 states since 1920.
800-345-4999
FAX 213-608-7418

More info? Circle 84

CREATIVE BACKDROPS

NOT JUST ANY MUSLIN WILL DO, SO MUSLIN IS ALL WE DO.

Each backdrop we create is washable and reversible. All are handcrafted and painted with photographic scenery paints. Be an original, own an *ORIGINAL*. Prices start at $276.00. Call 714-546-4785.

More info? Circle 85

High School Mailing Lists For Graduation Pictures



Contact us for a new view to an age old problem—American Student List Corporation has been providing High School student mailings lists to hundreds of satisfied portrait photographers since 1971.

High school seniors and juniors are available on pressure sensitive labels from your marketing area.

Contact us for additional information!

AMERICAN STUDENT LIST COMPANY
330 Old Country Rd, Mineola, NY 11501
Phone (516) 248-6100

A Subsidiary of American List Corporation

More info? Circle 86

YOUR PICTURE BUSINESS CARDS

$39.50/1000

Send neg or print and $39.50 & rough layout and we'll do the rest!

Then we'll send you our complete marketing program to make you

$ $ $

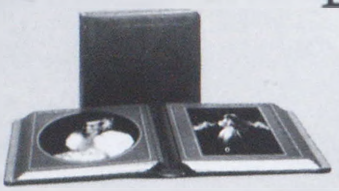
Send today to:

American Picture Card Est. 1946

P.O. Box 5217
Sherman Oaks, CA 91413
818-980-2404

More info? Circle 89

RENAISSANCE



With over 25 professional album distributor locations to serve you. Immediate delivery at "Factory Direct" prices.

For information on distributors near you, catalog, etc., call or write:

AlbumX Corp. • 5 Grace Church St.
Port Chester, N.Y. 10573
(914) 939-6878

SPORTS & SCHOOL PHOTOGRAPHERS

DOUBLE YOUR PROFITS

COMPLETE PROGRAM

PROMOTION TO PACKAGING



QUALITY INNOVATION PRODUCTS

FAST EFFICIENT SERVICE

Separate yourself from the rest, choose the best, GCS PHOTOGRAPHY

call 1-800-383-5619 for information

More info? Circle 87

ZEFF PHOTO SUPPLY

We Carry A Large Inventory To Meet Your Professional Photographic Needs.



Zeff Photo Supply Co., Inc.
Belmont, MA (617) 489-3311
FAX (617) 489-5270
1-800-343-5055



LIGHTWARE

Lightweight, Airline Shippable Cases for Camera and Strobe Equipment.

Please write or call for our free catalog.

Lightware, Inc.
1541 Platte Street
Denver, CO 80202
303/455-4556



Buying/Selling Photolab Equipment?

Call me FIRST!

708-541-4351

MIDWEST PHOTOLAB EQUIPMENT

PHOTOGRAPHER'S ID STAMP

encore™ Re-inkable/Pre-inked Stamp

Prints your studio name, address, phone & copyright information on photographs (front and back) and

DRIES IN SECONDS



Satisfaction Guaranteed
Send for FREE brochure.

Superior RUBBER STAMP & SEAL Inc.
PO Box 2258 / Wichita, KS 67201
(316) 682-5511 FAX (800) 242-9312

More info? Circle 90



A Profit Maker . . . saves many hours!

Adams RETOUCHING MACHINE

Ask any Adams user. Then multiply the number of hours saved by the hourly rate you pay!

(It might exceed the cost of the machine in the first year)

$590.00 F.O.B. Denver

Write for free literature on the Adams Retouching Machine, and other accessory items.

Adams Retouching Machine Co.
1036 W. 8th Avenue • Denver, Colorado 80204
303 534 6789

FRAMES

Wholesale Prices . . . Direct From The Manufacturer

Hardwood Frames™ OF AMERICA

P.O. Box 2426 • Cleveland, TN 37320
615-472-9593 Toll Free, 1-800-426-1933

More info? Circle 88

SICK & TIRED

of not getting pics back on time. Next time try Roberts Photo for Trading cards, magazine covers, memory mates, minimagazine covers, buttons, quick turnaround + volume discounts - call:

TOLL FREE (800) 999-2595 or write for info:

ROBERTS PHOTO
BOX 19301
JACKSONVILLE, FL 32245

Save Big on this Special European Overrun.
Rock bottom pricing as low as...

$3.99*

8 Opening Designer Folios
(with box)

COLORS:
Black/Gold • Gray/Gold
Blue/Gold • Burgundy/Gold
* Offer good while supplies last!

1-49	$4.50 ea.
50-99	4.25 ea.
100 plus	3.99 ea.

Tyndell
PHOTOGRAPHIC AND ART SUPPLIES INC
A National Supply House

13035 Wayne Road
Livonia, MI 48150
CALL TOLL FREE
1-800-82-SMART
Ask for Bill

Joyce Wilson
Video Guide
NEW RELEASE
V 35MM – PORTRAIT MAGIC
I FAMILIES FOR FUN & PROFIT
II COUPLES – A LOVE STORY
III PICTORIAL & GLAMOUR PORTRAITS
IV KIDS – PURE & SIMPLE
$75.00 ea. - All 5 - $325.00 (Add $5.00 Shipping)
Visa & Mastercard Accepted
Order from Joyce Wilson
7440 Madison Ave., Indianapolis, IN 46227
317-786-1769

More info? Circle 91

********** NEW **********
Texturizing for your Portraits
Revolutionary flexible plastic plates deliver deeper texture on your machine or ours.
MERIT-TEX: fast, simple, compact, durable. Canvas, linen, brush stroke, many others.
FREE texture offer...
Send 12 8x10 prints with $4.00 for postage.
Find out more: MERRETT SMITH
2016 Kerwood Avenue
Los Angeles, CA 90025 • (213) 277-0827

SUPER QUALITY.
•No Overlays
•Sharp Photos
•Vivid Color Graphics
SEND CHECK WITH ORDER
Orders less than $40.00 add $2.75 for postage, packing and handling.
1-800-237-6429
Pro Photo
213-219 Tyler Ave., P.O. Drawer 777
Lakeland, Fl 33802

1 Group—5"x7"
2 Individuals 3 1/2"x5"
1 Folder
12 Super Sport Cards with Data Backs
No. 590 ..... $7.30

1 Group—8"x10"
2 Individuals 5"x7"
1 Folder
12 Super Sport Cards
No. 580 ..... $8.30

12 Super Sport Cards
No. 571 ..... $5.50

Add Film Developing
120,135; 24 exp. $1.50
220,135; 36 exp. $2.50
120-220-35mm
NEW! Peel & Stick Prints
Extra Sales Extra Profits

Classified

All classifications $1.10 per word (includes two words bold face caps) minimum $24.00. Additional bold face caps, $1.80 per word. Reply Box word count and handling charge, $13.75 per ad.

Closing date for new advertising, corrections or cancellation orders, 15th of the second month preceding issue date. Remittance must be received with order.

Mail ads with remittance to: PPA Publications and Events, Inc., Classified Ad Dept., 1090 Executive Way, Des Plaines, IL 60018.

Replies to ads with box numbers should be addressed as follows: Reply Box _____, *c/o Professional Photographer.*

BACKGROUNDS

THE DENNY Mfg. Co. Inc. is the world's largest manufacturer of hand painted canvas and muslin backgrounds. Send or call for a FREE full color catalog with complete information on backgrounds, props, manual and motorized support systems along with various studio accessories. The Denny Mfg. Co., Inc., P.O. Box 7200, Mobile, Alabama 36607; 1-800-888-5616 or 1-800-235-7012. See Display Advertisement for additional information. Backgrounds for that individual **LOOK**!

BACKDROP FABRICS—Wide Seamless Muslin—33', 17', 16', 10', 9'. Wide Seamless Canvas—12', 10', 8', 7', 6'. Fabrication of any size within 24 hours. Fabric Dyes in Bulk w/free, easy instructions. Blackout fabrics, vinyls, grommets and much more. Our prices can't be beat!! **CHICAGO CANVAS & SUPPLY**, 3719 W. Lawrence Ave., Chicago, IL 60625; **312-478-5700**.

PIERCE Hand Painted Portrait **BACKGROUNDS**. Thousands in use. 25 color pictures (billfold size). Studio, wedding supplies. Glamour drapes, toys, mounts, poly bags. Send $2 for Catalog, includes $2 refund coupon. (Since 1941). Pierce Company, 9801 Nicollet, Minneapolis, MN 55420; 612-884-1991.

OWEN'S ORIGINALS, Photographic Backgrounds. Hand painted on Fredrix artist canvas. Lowest prices. Example: 6'x8', any color combo—$69.95. Laser and scenics also available. Satisfaction guaranteed. Visa, Master Card, C.O.D.'s accepted. 409 B Street, Washington, KS 66968, 913-325-2026.

CUSTOM BACKGROUNDS hand painted by Esther Beitzel. Ask about New Fluorescent Backgrounds. Call or write for free color brochure. Esther, RD 3, Box 198B, Meyersdale, PA 15552, 814-634-5424 or 1-800-634-3686.

MUSLIN BACKGROUNDS—Paint or Dye your own and save. 10x20 Seamless Muslin as low as $35.00. Other fabrics and sizes available. 919-782-3606. Instructional video $29.00.

BACKDROP OUTLET, Hand painted muslin backgrounds, all sizes & colors, seamless, fast delivery, custom orders. **10'x12'-$99.00, 10'x21'-$149.00. 16'x21' Seamless $295.00**. Raw muslin available. For catalog, 2818 W. Barry St., Chicago, IL 60618; 312-478-1755; 1-800-466-1755.

SWEET 16 Backgrounds to choose from on canvas or muslin. In stock and ready to go at **PHOTO SERVICES INTERNATIONAL, INC.** "The Camera Store for the Portrait Photographer." 1-800-346-3631.

THE EUROPA COLLECTION of handpainted muslins from **STUDIO DYNAMICS.** Exquisite. Call for a free catalog. 310-595-4273.

BETTY'S GALLERY: Custom hand-painted backgrounds on heavy-duty artist canvas (any size). Window shade BG and rollers 5x7, 6x7. Increase your profits. Ask us about our popular OM 105. Free Brochure. Betty Scott, 2901 Pleasant Grove Rd., Cleveland, TN 37311, 615-478-2747.

FREE SWATCHES OF "ROCKS ON ROLLS" Stone patterns printed on seamless paper. Green marble, rose marble, gray fossilized slate. 5'x20' rolls. Low glare, low cost: $29.95/roll; all 3 only $74.95. Free sample swatches. Photolith Graphics Co., 1 S. Franklin St., Fleetwood, PA 19522 215-944-9729.

SALE! OMNI Summer Special. Mention this ad while buying a 10x24 muslin and get another for 1/2 price. The company who FIRST gave you washable white canvas and colofast muslin backgrounds. Omni also has Manual and Automatic background lifts, posing stools, lables and rails. Omni Photographic Mfg., Co., Inc., 6441 Hwy. 90, Theodore, AL 36582; 1-800-444-6771 or 205-653-6771.

MUSBUCKIT TREK. Go where no muslin has gone before. Create your own beautiful muslin background with our complete kit. Special introductory price of $59.95. **PHOTO SERVICES INTERNATIONAL, INC.** 1-800-346-3631.

BUSINESS OPPORTUNITIES

LET THE GOVERNMENT FINANCE your new or existing small business. Grants/loans to $500,000. Free recorded message: 707-448-0330. (ON1)

WEDDING PHOTOGRAPHERS—Cash in on the video market. We edit your tapes with custom-made introduction and opening. $20 for information and sample tape (refundable with first order) MC/VISA - 305-493-7340.

TRENDS MAKE YOUR RICH
Be part of a billion $ trend. We have the most powerful products ever created for the reduction of FAT & CHOLESTEROL. Endorsed by doctors and major publications! Need 10 people, PT or FT for 1992 Sales Explosion. Easily integrates with studio or freelance business. John Hershey 1-800-753-1891.

JOIN THE TEAM...sales distributors... sales representatives...M.I.K. Photography Systems has opportunities available in the Midwest and on the West Coast for aggressive and motived sales staff to represent the most innovative software program available for todays professional wedding photography studio and photo lab...A positive approach, wedding photography experience and some computer knowledge important, plus we provide qualified sales leads...EXCELLENT OPPORTUNITY. **Contact MEL KORNBERG 1-800-635-9414.**

PHOTOGRAPH MODELS for world's largest model search. Fashion/swimwear. Excellent Income. Send $2 (P&H) to: ICMS, 3150 Bristol, #240P, Costa Mesa, CA 92626, 714-540-9203.

CAMERA REPAIR

MAMIYA SPECIALISTS. FAST, DEPENDABLE REPAIRS for professionals. RICHARDSON CAMERA SERVICES, 2609 West Baldwin Rd., McHenry, IL 60050; 815-344-3674.

HASSELBLAD OWNERS. David S. Odess is a factory trained technician who specializes exclusively in the repair of the Hasselblad system. Previously with Victor Hasselblad, Inc. Fast service, low prices. All repairs guaranteed six months. 28 South Main St., Suite 104, Randolph, MA 02368; 617-963-1166.

DOCTOR DOCTOR!! Is your long roll camera in need of a CHECK-UP? **PHOTO SERVICES INTERNATIONAL, INC.** offers an in house technician to help revive your Classic, SLR, Nord or Beattie. 1-800-346-3631.

CAMERAS FOR SALE

BACK TO SCHOOL. Are you ready for the school rush? We have Camerz SLR's, Classics and Nords all with ID in stock and ready to go at **PHOTO SERVICES INTERNAITONAL, INC.** "The Camera Store for the School Photographer." 1-800-346-3631.

COMPUTER/SOFTWARE

PICTURE PERFECT is the BEST and LEAST EXPENSIVE software you can buy! Multi or single user. 100% money back GUARANTEE. $399 total price. Fully functional demo $5. 616-925-9105.

EQUIPMENT FOR SALE

EQUIPMENT NEW AND USED LOWEST PRICES ...BEST SERVICE! CAMERAS; Photo Control ZII, Beattie, Mamiya, OER. LIGHTING; Photogenic, Norman, Venca. ACCESSORIES; Denny Backgrounds and Props. TRIPODS; Majestic, Arkay, Davis and Sanford, Union Brothers. VIDEO; Panasonic, Denny Electra Vision...Call 1-800-325-1358 Fax 314-432-8502. For Free Catalog write to: SCHWARTZ PHOTOGRAPHIC SALES, 11736 LACKLAND INDUSTRIAL DRIVE, ST. LOUIS, MO 63146.

SCHOOL PHOTOGRAPHERS - Long roll camera and lighting equipment. Get the latest on Photo Control Camerz, Photogenic lights, and Davis & Sanford tripods. Call **VINCE GALLO @1-800-284-1947, NATIONAL COLOR LABORATORIES**, 306 West First Avenue, Roselle, New Jersey 07203-0900.

NORMAN 200B battery 200/200ws flashes. New battery $74.95, includes S&H. Uses Norman charger. Kirkham's Studio, 235 N. Getty, Uvalde, TX 78801. 512-278-4416.

PORTRAIT STUDIO LAB—Lucht RSP package printer with D, A and G lens decks (wallet to 11x14). Colenta 20" processor. Spotalyzer color analyzer and ESECO densitometer. 502-886-2919.

LENS CLUSTER, Poormans Automation one 8x10, two 5x7, 1 4x5, eight wallet lenses. Omega D-5500 enlarger and controller, two Hawk 70mm film backs for RB67, RZ67 with PD prism and two 120 backs. Phone 717-761-6103.

ACCENTUATE THE POSITIVE With a Camerz ZII! In-stock and ready to go at **PHOTO SERVICES INTERNATIONAL, INC.** "The Camera Store for the Promotional Photographer." 1-800-346-3631.

MAMIYA RZ67 like new. 110 & 65mm lens', PD Prism Finder 120 & 220 backs, motor winder, Zero Halliburton case. Make me an offer. Call 919-244-1896.

HASSELBLAD, RB, RZ, ETC. BUYING, SELLING OR TRADING. JACK BLEIMAN 609-235-8905 (NJ).

EQUIPMENT WANTED

DON'T JUST LET IT SIT THERE! We will pay you top dollar for your Classic, Nord, SLR, ZII, Beattie, Speedotron, Novatron, and Photogenic equipment. **PHOTO SERVICES INTERNATIONAL, INC.** "The Camera Store for the Professional Photographer." 1-800-346-3631.

FINISHING

70mm, 120 and 220 Vericolor III film processing and proofing. Two day in-plant service. Complete senior finishing, custom portrait, candid and commercial finishing service. Wallets through 40x60s. **Camera Art** Professional Finishing Division, Box 100, Lewiston, MN 55952, 507-523-2101.WATS 800-533-8030. Camera Art, 12221 Riverwood Dr., Burnsville, MN 55337; 612-890-2200. WATS 1-800-328-2924.

PRINTS FROM SLIDES. 8x10 **$3.00**. Fast reliable service. S&H $3.00. **Image Photo Services**, 5631 Cahuenga Blvd., No. Hollywood, CA 91601. 1-800-531-4944.

SCHOOL PICTURE PROCESSING: Complete service available including format packages from split 70mm or 46mm and 35mm film. Proms, Deluxe Memory Mates, Classroom Group Pictures, and Hand Lettered Composites, Elementary and Junior High Memory Books and Church Directories. Fast service and higher quality. **Camera Art**, Box 100, Lewiston, MN 55952; 507-523-2101. WATS 1-800-533-8030. Camera Art, 12221 Riverwood Dr., Burnsville, MN 55337; 612-890-2200. WATS 1-800-328-2924.

PACKAGE PRINTING: UNDERCLASS Store promotions. Developing included from 35mm unperforated or 45mm long roll Computer Color Lab, Inc., 3597 Lee Rd., Cleveland, OH 44120. 216-491-9292.

FURNITURE, PROPS

SEND FOR free catalog of environmental props. We have stumps, rocks, fences, etc. Also chairbacks and now a complete line of Victorian furniture and stack-stools. Write or call The Denny Mfg. Co., Inc., P.O. Box 7200, Mobile, AL 36607; 205-457-2388.

EXCITING AND INNOVATIVE PROPS that will attract new clients and increase their order sizes! This new line of versatile sturdy wood props are perfect for seniors, children, and families. For free information, call **THE PROP CO.** at 1-800-274-6861 or 513-456-2122.

HELP WANTED

GITTINGS/SKIPWORTH, INC. with studios in Texas, Tennessee and Arkansas needs a **LEADER**. A photographer with seven (7) years experience or PPA Masters Degree with management experience. Candidate must be able to produce first class portraits in studio and location environments. Also, must have managed four (4) to six (6) people before. Salary range $30,000 to $60,000 and depending on experience and ability. Paul Skipworth or Ken Stolte at 214-638-6500 or write to 1714 Post Oak Blvd., Houston, Texas 77056.

STUDIO PHOTOGRAPHERS: Photograph models for profit! Model sales handled by our experienced representatives. Free details/color brochure. SASE: Glamour Models, P.O. Box 1002-SP, Charleston, IL 61920, 217-348-1211.

WEDDING PHOTOGRAPHER, Phila, Bucks, Montco Area. Expanding, hi-quality studio looking for experienced wedding photographers. Call Don Marsh, 215-674-5564 or send brief letter of introduction to: P.O. Box 175, Hatboro, PA 19040-0175.

"Top **PORTRAIT PROFESSIONALS** - Earn up to $100,000 yearly.Great too for married couples (photographer and sales person). Must be willing to travel. No capital investments required. Only fully qualified and experienced applicants will be considered. Send resume to PLG Limited, 4309 N. 16th St., Phoenix, Arizona 85016. Attn: Paul Gittings."

INSTRUCTION

The Power of Composition **by Frank Kristian, M.Photog.Cr., A-ASP:** This book is an absolute requirement for understanding composition, design, and use of negative-positive space in portraiture and commercial photography. Price $28., including shipping. Frank Kristian, 74 Daudelin, Kirkland, Quebec, Canada H9J 2J6. Tel: 514-426-2737.

EXOTIC SEMINAR The fantasy of photographing gorgeous nude models on tropical islands comes true. You'll sail the enchanting British Virgin Islands aboard luxury yacht with instructor Al Fess, M.Photog.Cr., CPP creating exciting images nude, wedding gown, swimsuit and lingerie. 7 glorious days $1300. pp dbl.occ. October 23-30, 1993 dates: February 16-23, March 16-23, and March 24-31. Al, 216-243-5683.

WEDDING PHOTOGRAPHY: the Business is a new comprehensive guide to making money in wedding photography. Details in FREE brochure from P & P Publishing, 955 Center St., #16A, Manteca, CA 95336.

VERONICA CASS ACADEMY—Specializing in the instruction of Photographic Retouching Arts including, Negative, Print, Photo Airbrushing, B&W Restoration, Photo Oils, and Transparency Retouching. **EDUCATIONAL VIDEO TAPES** also available: Print Retouching, Color Negative Retouching, and B&W Restoration. NEW! "Foundations in Photography" with Master Photographer Bruce M. Evensen, One week workshops. Write or call: Box 5519, Hudson, FL 34667; 1-800-472-9336.

FREE! THIS MONTH'S ISSUE OF THE "LENS", the country's leading photographic newsletter. 16 pages of photographs and articles by the industry's most outstanding, successful photographers. To receive your free sample, call 800-537-8399, ext. 6624.

DON BLAIR CRUISE SEMINAR. January 31, 1993, on *Majesty of the Seas* to Western Caribbean. Limited space. Call now. Rates begin at $1,250/pp including air! 1-800-447-2364.

GARY BERNSTEIN'S "THE MAGIC OF PHOTOGRAPHY," video: Experience first-hand the lighting, metering, background, and lens techniques that has carved Bernstein an unparalleled reputation as one of the world's highest-paid celebrity and commercial photographers. $29.95 plus $3.50 S&H. Mike Craven Productions, Box 4012, Hollywood, CA 90078.

JOYCE WILSON * SAM GRAY
DONNA BRAMAN * D. MICHAEL RIDEOUT
APRIL 16-24, 1993 SS,Costa Riviera. Technical, Aesthetic, Business and Image Workshops. Wedding Safari. A seminar with sincere, creative, and innovative talent, one you'll never forget! "Early Bird" discounts & payment plans. 1-800-484-7279 code 8790 or 603-692-6233. Information packet $5.00 S&H. 15 Tremont St., Somersworth, NH 03878.

LAB SERVICES

ALSTON SCHOOL PHOTOGRAPHY. CHECK OUT THESE FEATURES FOR ESTABLISHED SCHOOL PHOTOGRAPHERS.
- •High-quality Kodak products
- •3-4 week delivery
- •Unique photo packages
- •4-color home/school literature
- •Free sales seminars
- •Co-op ad support
- •Equipment loans
- •Financial planning
- •Volume discounts
- •Wholesale prices on equipment
- •Convention materials

To find out more, call Ray Cournoyer at 1-800-766-FOTO, or write to 54 Brunswick Avenue, Edison, NJ 08817.

LET NATIONAL MAKE YOUR DAY - For a fraction of the price offer your customers the quality of video analyzed proofs. **TO LEARN MORE ABOUT OUR O.P.S. (OVERNIGHT PROOF SERVICE) CALL 1-800-284-1947**, or write Dept. O.P.S., National Color Laboratories, 306 West First Avenue, Roselle, New Jersey 07203-0900.

SCHOOL PHOTOGRAPHERS - All your package needs from 35mm unperforated, 120/220, and 46mm/split 70mm formats. Call **VINCE GALLO @ 1-800-284-1947**, or write 306 West First Avenue Roselle, New Jersey 07203-0900.

BLACK & WHITE DARKROOM SERVICES - Finest quality enlarging, proofing, toning, and more. Free information and sample 8x10. Jonathan Penney, 6 Adelaide Park, Center Moriches, NY 11934. 516-874-3409.

FREE PRINTS with our candid Exta Step Program. Proofing, Sports, School, Prom packages. Trader Cards and Photobuttons. Film sizes 35mm through 6x7cm. Machine and Custom printing. Full Service Professional Lab. Call 1-800-467-2222 x200 or 1-404-876-2222 x200 for **FREE CATALOG**. ISI Photoservices, Inc., Box 105341, Atlanta, GA 30308-9990.

LONG-ROLL PACKAGE FINISHING. Consistent quality, competitive prices, excellent editing and spotting. Kodak or foreign paper. Volume discounts available. 1-800-631-6247. Ask for Richard Walker.

IMPRINTED PROOFS—Studio name and copyright. Proofs and negatives numbered free. Complete "people lab" services including candids, package printing, custom, and murals. Excellent internegatives. Negative sizes 35mm to 6x7. LASERCOLOR, Box 24614, West Palm Beach, FL 33416-4614, 1-800-848-2018.

SENIORS—CANDIDS—DELUXE PROOFS, numbered and ©. Experts in B/W, retouching/artwork. New England Color Lab Inc., P.O.Box 669, Lynn, MA 01903, 1-800-486-9645.

LA CLAIRE LABORATORIES. We've been printing and finishing exceptional portraits for exceptional photographers for over 40 years. We're a full service lab that specializes in **DYE TRANSFER, CUSTOM FUJICOLOR** and **ULTRA STABLE** carbon printing. Write 6770 Old 28th Street S.E., Grand Rapids, Michigan 49546 or phone 1-800-369-6910.

DANCE STUDIOS MADE EASY
Let Kolorkraft's new computerized finsihing, collation, and delivery system turn your Dance Studio headaches into an easy, profitable business. No complex graphs and charts to keep. No fuss and bother with delivery delays. No customer complaints from mix-ups in sorting. Just fill out the sitting cards we furnish and our computer does the rest. Your packages come back identified, in order, and complete for delivery. When you're booking Dance Studios this Fall for Spring shooting, book time on Kolorkraft's computer. It's the easy, modern method for both you and your customers. Split-70mm or 46mm. Kodak or discounts on foreign paper. Equipment loans or rentals. Seminars available. Consistent quality in lab finishing—editing, spotting, inspection. 1-800-631-6247. Ask for Richard Walker.

LET ACADEMY PRODUCTIONS HELP YOU INCREASE YOUR VOLUME, SALES, AND QUALITY. •New services available...such as Sports Trader Cards, Daycare Memory Cards, Wallet Proofs, and much more! •Marketing assistance and materials for volume programs. •Free photography seminars. •Assistance on photography and equipment problems. •Photography manuals and training videos. •#1 customer service. •Package reprinting availabe from 46mm, split 70mm, 120-220 film. •Four day in plant service. •Complete professional department for weddings and proofing services. FOR MORE INFORMATION ON HOW WE CAN HELP YOU CALL: 1-800-421-3523 and ask for the Sales Department.

MISCELLANEOUS

GRAPHIC/GRAFLEX Camera Sales and Service. Cameras - repairs - literature - accessories. W.D. Service, 675 Fairview Dr., #246-249, Carson City, NV 89701. 702-882-5777. "MAIL ORDER ONLY"

ECONOMIZE with **"TARGONE", SAVE** Developer, equipment, labor cost. No messy scrubbing of tar. No dumping. Targone works during production. Add to RA4, EP2, E6, R3, C41—all Color Developers. More than pays for itself! **REMESAT LABORATORIES USA**, Austin, Texas 1-800-654-1448.

NEED SOMETHING? You need a classified ad. Place your ad today and get results.

PROPS

SANTA CLAUS IS COMING TO TOWN!!! Do you have your suit? Deluxe velveteen Santa suit includes coat, pants, hat, belt, and boot covers. **PHOTO SERVICES INTERNATIONAL, INC.** "The Camera Store for the Promotional Photographer." 1-800-346-3631.

PUBLICATIONS

NEED MODELS? Find them through **MODELING COAST TO COAST.** Sample $4.00. Twelve issues $30.00. Jackson Publications, 7601 Ramada, Huntsville, AL 35802-PRP.

RESTORATIONS

DISSATISFIED WITH present service? Try our restorations in Brush Oils. Also Light & Brush Oil Portraits. Free estimates and price list. Custom B&W and Sepia printing. Irene Houle, 41 Edgewood Ave., Walpole, MA 02081; 508-668-4767.

LIFE LIKE RESTORATIONS, Air brush, Brush Oils and Transparent Oils. Custom black-and-white lab. Good service. Free estimates. Betty Royse, Cr. Photog., Sp.Photog., CPP, PH-L. Royse Graphic Color Service, P.O. Box 85, Shelby, OH 44875.

WHOLESALE COPY & RESTORATION GUARANTEED QUALITY or money refunded. **CURRENTLY** 2 weeks in our shop, 3 weeks for oils. Instant, binding estimates by phone **BEFORE** you send your jobs. Free Brochure. **PHOTOS RESTORED**, 4545 Ft. Worth Dr., Argyle, TX 76226; Ph. 817-382-2138.

CONVEX PHOTOS at reasonable prices. We can now make the old convex prints, size 19 3/4 by 13 3/4. Convex glass and frames for sale. Services include: copy-restorations, hand oils, airbrushing, print/negative retouching. Miller & Associates, 12200 East Cornell Ave., Suite T, Aurora, CO 80014; 303-755-3993.

RESTORATIONS & ART SERVICES - airbrushing, print retouching, oils, negative retouching. Black & White printing and toning. Custom House Photography, 5306 East Dr., Baltimore, MD 21227. **1-800-338-8165**.

RETOUCHING

NEGATIVE & TRANSPARENCY RETOUCHING with high quality dyes. Will accept 35mm. Call for details. Stokes Imaging Services, 7000 Cameron Road, Austin, Texas 78752, 512-458-2201 x152.

NEGATIVE RETOUCHING—Fast, dependable service, reasonable rates. Contact Joan E. Olmstead, Box 154, Bonney Rd., Hamilton, NY 13346.

NEGATIVE RETOUCHING: 5 years experience, quality work. For more information, contact Jonie Keysser, Rt. 1, Box 202-D, Nixa, MO 65714, 417-485-8289.

SALES AIDS

POLYURETHANE PLAQUES AND FRAMES on a contract or per order basis. Any style, any size. Call or write Denny Manufacturing Co., Inc., P.O. Box 7200, Dept. PA, Mobile, AL 36607; 205-457-2388.

ALBUM PERSONALIZATION: Enrich Your Albums—Custom Engraved Solid Brass Plates—The "Up-Scale" alternative to imprinting—Available in three sizes and five finishes to suit every need—Fast Service. **FREE** Literature Kit. Yankee Plak Company—Call Monday-Friday, 8 a.m.-5 p.m., **Eastern Time**—Tel-1-800-635-2495.

WEDDING ALBUMS - Studio and Wedding photographers send for catalog or call **1-800-284-1947 AND ASK FOR MARIA** or write National Color Laboratories, 306 West First Avenue, Roselle, New Jersey 07203-0900.

BOXES—Portrait presentation—**BOXES.** Finest quality at wholesale prices. 4"x5", 5"x5", 5"x7", 8"x10", 11"x14", 16"x20", 20"x24". Purchse in small quantities. 4"x5", 5"x5", hold 125 proofs. Send $1 for free sample. Aufenger Box, 223 W. York St., Norfolk, VA 23510.

Classified

WEDDING ALBUMS, PHOTOMOUNTS, PLAQUES and FRAMES. Same day shipment to studio, wedding and portrait photographers. Name brands—Pro-Craft, Topflight, Dimension, Renaissance, Holson, Leathermark, Marquise, Camille, Yankee Plak, Sureguard. **FREE** 160-page wholesale catalog. MasterCard/Visa. **ALBUMS, INC.**, Box 81757, Dept. PRO-C, Cleveland, OH 44181. SIX locations: Cleveland, Atlanta, Hartford, Chicago, Dallas, Anaheim. **TOLL FREE ORDERING 1-800-662-1000**.

SCHOOL PHOTOGRAPHERS: New Wood School Plaques and Mirrored Acrylic Easel-Back Frames with graduation "Year-Date" etched Inscriptions. Also Traditional Plaque-Frames with 3-D "Year-Date" Numerals. **FREE** Literature Kit—**1/2 Price** Sample Kit—All products **Made In U.S.A.** Yankee Plak Company—Call Monday-Friday, 8 a.m.-5 p.m., **Eastern Time**—Tel-1-800-635-2495.

YOU WANT THE SCOOP ON THE RESTORATION BUSINESS. NCL'S Copy and Restoration Service Marketing Sales Kit sets the standard for comparison. For fast response call **JEAN BECKMAN @ 1-800-284-1947**, or write **ATTN: DEPT 92CR, NATIONAL COLOR LABORATORIES**, 306 West First Avenue, Roselle, New Jerey 07203-0900.

WEDDING ALBUMS, FOLIOS, PLAQUES, PHOTOMOUNTS. Nationwide distributor for Renaissance, Camille, Holson, Taprell Loomis, Yankee Plak, and Sureguard. Gold Stamping. FREE Catalog, Fast Delivery. ALBUM HOUSE, INC., 214 Cherry St., Dept. PP, Norristown, PA 19401; 1-800-727-7662, FAX 215-272-5732, COD and Master Card/VISA.

NEED QUANTITY PRINTS? 8x10-30x40. Call us first! We excel in computer imaging & title slides also. Kessler Color 1-800-537-5227.

PHOTOGRAPHERS—we have what you need! Beautiful polystyrene frames in all sizes and 10 finishes. Perfect for enhancing your portraits. Call for free brochure. **WAYNE FRAME PRODUCTS**, Toledo, Ohio, 1-800-331-5265. Made in the U.S.A.

FREE BROCHURE describes how you can make more money **NOW!** Just out. Brand new. Audio tape series lets you eavesdrop on the greatest wedding salesman today: George Pappas, Cr.Photog., in **ACTION!** Associates, Dept. 7, 40 Topaz Drive, Freehold, NJ 07728.

STUDIO FOR SALE

HIGH QUALITY Portrait, wedding & commercial studio for sale in N. Carolina. Well established & newly renovated. Great location, low overhead, well equipped. Owner financing, reasonable terms. Willing to assist in transition if desired. Reply Box Z-361, c/o *Professional Photographer*.

AERIAL/COMMERCIAL able to fly in aircraft W/O door. Extensive aerial stock file. Established 45 years. Will train. Enfield, CT 203-741-0400.

WASHINGTON, D.C. suburb. Portrait, commercial, framing studio. Established 94 years. $360,000 gross. Located in prime business area of wealthy community of 1,000,000. Private parking lot. 301-652-0033.

BEAUTIFUL COLORADO. Custom Portrait studio in Denver Area—long established. Will sell with or without real estate. Owner wishes to retire. Reply Box W-356, c/o *Professional Photographer*.

COLORADO FRONT RANGE, Areas leading School and Portrait studio for over 30 years. School Picture contracts in place-fully equipped turn-key operation, annual gross of almost 1/4 Million - unlimited potential - Owner retiring - Terms and transition negotiable. Reply Box N-403, c/o *Professional Photographer*.

Immediate sale needed for profitable studio with excellent reputation in Springfield/Branson area of **MISSOURI OZARKS.** Turn key operation. Average gross $70,000. Reply: Studio, 1526 S. Kentwood, Springfield, MO 65804.

Choice **MINNESOTA STUDIO** with reputation for high quality and service for over 40 years. All new building and good equipment. With or without color lab equipment. Live in the lake country yet be only one hour from Mpls.-St. Paul. Terms available to qualified buyer. Reply Box P407, c/o *Professional Photographer*.

ARCHITECTURAL M.PHOTOG. In midwest will train experienced commerial photographer so I can retire. Cash for equipment and supplies, will finance balance with no payments for year. Downtown business address, operate from suburban home. A proven money maker. Reply Box 410, c/o *Professional Photographer*.

ST. PUAL, MINNESOTA. Established 15 years with excellent reputation specializing in weddings and portraits. $300,000 gross. Turn key operation-**GREAT** profit. 612-731-8891.

MOVING? Advertise your studio or business in the classified section of *Professional Photographer* and get the results you are looking for.

HOME & STUDIO for sale, Northern California—portrait/wedding, computerized client lists—established 9 years—video tape available—price negotiable. 916-972-0669.

SANTA BARBARA STUDIO. Weddings & portraits, video & invitations. In paradise! Successful couple leaving industry—will sell to quality, caring couple. Does 200K+/yr. now. Serious only: 805-682-1022.

WEDDING/PORTRAIT Studio. Computerized gross over 1/4 million dollars annually. Established 9 years same location, affluent northwest suburb of Chicago. Studio 2400 sq.ft. corner location, very busy intersection. 1993 wedding contracts in place, owner will stay on during transition, for remaining. Owner nets $80,000 per year documented. Can increase income if motivated. Totally remodeled 1989 over $60,000 invested in space. Serious inquires only! Reply box R450, c/o *Professional Phtographer*.

MIDWEST SUBURBAN portrait studio. Specializing in senior portraiture. Owner retiring after forty plus years. Good reputation and customer base. Its been good to us, it can be good for you. Studio only or with real estate including 3BR 2 1/2 BA home. For details, Reply R525, c/o *Professional Photographer*.

ADD YOUR NAME to a 60 year old established, 100K volume studio, doing seniors, families and weddings. New studio addition on home. Terms and transition negotiable. Write Photographers, Box 904127, Tulsa, OK 74105.

TROPICAL PARASIDE—TEXAS COAST. Large studio located on grounds of beautiful historic Mexican-style hacienda. 3 acres of lush green lawns, century old trees, flowers, fountains and pond. Grand archways, tile, stucco, wonderful windows, beautiful, light. $250,000.00 sales with unlimited growth potential. Live and work in paradise. $175.00.00 Call: 713-442-3354.

STUDIOS 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 Eric.

Advertising Index

PROFESSIONAL PHOTOGRAPHER
SEPTEMBER 1992

Aaron Jones ..... Cover II
Abersoftware 68
Access Software 67
Adams Retouching 70
AlbumX 70
Albums Inc. 62,67
American Picture Card 70
American Printing & Envelope 66
American Student List Co. 70
Art Leather 16a-b,17
Ashton Photo 65
B & H Photo Corp. 43,45,47
The Backgrounders 66
Backgrounds by David Maheu 67
Behind The Scenes 66
Bogen Photo Corp. 2,10,51,62
CMI Pro Color 66
CPM Custom Photo Mfg. 68
Coda 55
Colleague Business Software 69
Color Prints by Nordstrom 69
Coppinger 77
Creative Backdrops 70
Crown Products 68
Dave Newman 68
Denny Company 27
Dynalite 59
Eastman Kodak ..... Cover IV
Electra Vision Co., Inc. 55
Environmental Projection System 61
EPIX 54
Excel Photo 66
Falcon Safety 26
Far West Industries Products 65
Fine Art Color 8
Foto Art 69
Foto-Figures 67
GCS Photography 70
GMI 9
H & H 67
Hardwood Frames of America 70
Hasselblad 12,37,41
Hegenwald 65
Image Technology International 15
JL Originals 67
Jack's Camera 69
James Frames 68
Jeff Lubin 36
Jordak 66
Joyce Wilson Studio 71
Konica 23
Larson Enterprises, Inc. 66
Leather Album Designs 65
Levin Company 69
Lightware 70
Lowel Light 36
Magco Products 68
Mamiya 27
Maureen of Hollywood 65
Merit Albums Inc. 68
Merit-Tex 71
Michel Company 66
Midwest Photo Lab Equipment 70
Midwest Sports 69
Morris Co. 54
Nikon 5,37
Nutek 60
Ohio Institute 65
Omega/Arkay 58
Omni Manufacturing 60
PC Concepts 65
Penn Photomounts 67
Photo Images 68
Photo Tech 69
Photographers Specialized Services 81
Pierce Co. 69
Pragmatic Products Div. 68
Presto Mats 67
Pro Photo 71
Roberts Photo 70
Rueckl Photo Products 69
Seam Tech 69
Shore Color Lab 68
Sibern International 66,68
Sinar Bron 57
Speedotron 56
Steve Kaeser Backgrounds 67
The Stock House, Inc. 67
Studio Dynamics 58
Superior Rubber Stamp 70
Surmacz Originals 65
Taprell Loomis 11
Tiana Enterprises 66
Tyndell Photographic 68,69,71
Union & Brothers 51
Unique Photo Supplies 1
Veach Corp. 69
Venca 46
Venetian Arts 67
Video Proofing 67
Vidicomp Distributors 53
Wicker by Design 65
Wooden Nickel 68
Zeff Photo Supply 70

Professional Photographer™

READER SERVICE CENTER

For more information, mail this card today!

Simply circle the numbers corresponding to the advertised products, new products listings, editorial features, and the Professional Photographers of America Services in this issue.

FOR FAST REPLY:

Use ink or typewriter...provide all information requested on form... mail or FAX card before expiration date. FAX number is 312-922-3165. Your request for information will be forwarded to the appropriate party who will send full information to you— quickly...free...and without obligation.

Need to know more about the services offered by PP of A? We're here to help you—just circle ON THE CARD the same number as shown against our list of services below:

1. Membership
2. Degree Program
3. PP of A Group Insurance
4. International Exhibition of Professional Photography
5. PP of A International Convention
6. *Who's Who in Professional Photography* Directory
7. Directory Advertising
8. Winona International School of Professional Photography
9. Certification
10. Magazine Subscription
11. Magazine Advertising
12. Direct Response Cards
13. Marketing Professional Photography
14. Qualification
15. Education Seminars

PROFESSIONAL PHOTOGRAPHER — **SEPTEMBER 1992 A**

Please send information on items circled below: — **Void after November 30, 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

Get More Facts Free

PLACE STAMP HERE

Professional Photographer

READER SERVICE CENTER
650 South Clark Street
Chicago, Illinois 60605-9903

Professional Photographer™

READER SERVICE CENTER

For more information, mail this card today!

Simply circle the numbers corresponding to the advertised products, new products listings, editorial features, and the Professional Photographers of America Services in this issue.

FOR FAST REPLY:

Use ink or typewriter...provide all information requested on form... mail or FAX card before expiration date. FAX number is 312-922-3165. Your request for information will be forwarded to the appropriate party who will send full information to you— quickly...free...and without obligation.

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 105 DES PLAINES, IL

POSTAGE WILL BE PAID BY ADDRESSEE

Professional Photographer
READER SERVICE CENTER
650 South Clark Street
Chicago, Illinois 60605-9903

Get More Facts Free

PROFESSIONAL PHOTOGRAPHER
Please send information on items circled below:

SEPTEMBER 1992 B
Void after November 30, 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

Need to know more about the services offered by PP of A? We're here to help you—just circle ON THE CARD the same number as shown against our list of services below:

1. Membership
2. Degree Program
3. PP of A Group Insurance
4. International Exhibition of Professional Photography
5. PP of A International Convention
6. *Who's Who in Professional Photography* Directory
7. Directory Advertising
8. Winona International School of Professional Photography
9. Certification
10. Magazine Subscription
11. Magazine Advertising
12. Direct Response Cards
13. Marketing Professional Photography
14. Qualification
15. Education Seminars



SENIOR SUCCESS!

Announcing CPQ's New And Expanded Line Up Of Services Designed To Help You Earn Your Share Of The Senior Market

Currently the senior portrait market is one of the most dynamic and creative areas of professional portrait photography. And, with the tremendous spending power today's teens enjoy, it can be one of the most profitable, too!

CPQ Colorchrome is here to assist your studio in achieving senior success with an extensive assortment of product and service options... all competitively priced, with consistent quality and on-time delivery.

for The Times of Your Life

New From CPQ...

Deluxe Senior Packages. This service provides an extra measure of quality by combining skilled negative retouching, state-of-the-art printing and tasteful print finishing to provide seniors with an extraordinary finished portrait selection. The superior result can have a very positive impact on your profit picture.

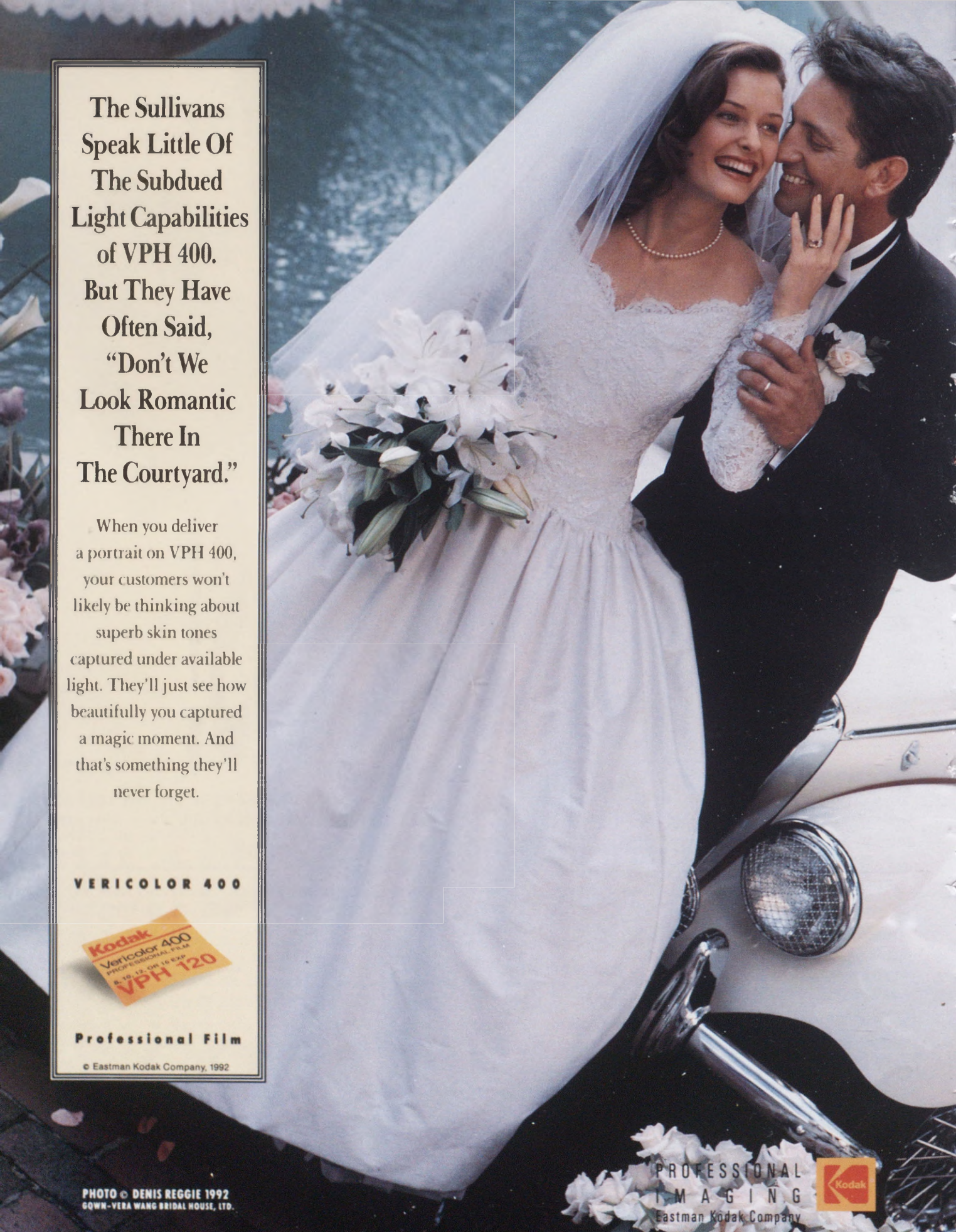
3 Pose Package. Design your own package, by using any 3 negatives from a single sitting to create a combination of 18 - 8x10 units and 1 - 16x20 (or 2 - 11x14's). Plus, for an added touch of elegance, *large display size portraits are canvas mounted FREE.* And best of all the entire package is only $50.95.

Call your representative today, toll free 1-800-537-8399 for complete details on CPQ's formula for senior success and be sure you're getting your share.

CPQuality
Colorchrome Corporation
1525 Hardeman Ln / Cleveland, TN 37320
615-479-5481
A division of Coppinger & Affiliates.

Portraits courtesy of Bill Goff Photography, Zanesville, OH.

More info? Circle 150



The Sullivans Speak Little Of The Subdued Light Capabilities of VPH 400. But They Have Often Said, "Don't We Look Romantic There In The Courtyard."

When you deliver a portrait on VPH 400, your customers won't likely be thinking about superb skin tones captured under available light. They'll just see how beautifully you captured a magic moment. And that's something they'll never forget.

VERICOLOR 400

Professional Film

© Eastman Kodak Company, 1992

PHOTO © DENIS REGGIE 1992
GOWN-VERA WANG BRIDAL HOUSE, LTD.

PROFESSIONAL IMAGING
Eastman Kodak Company