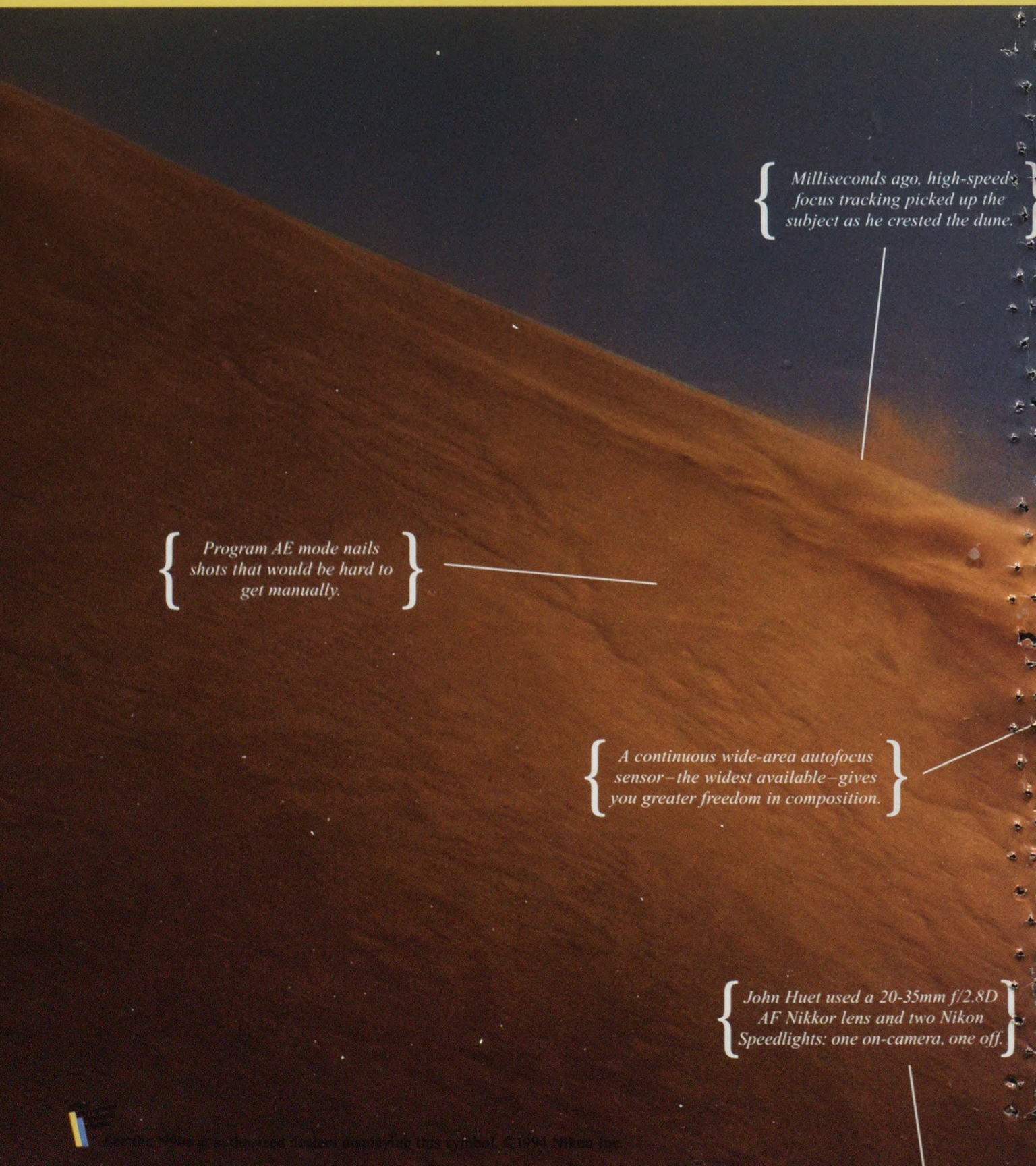
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The Business Magazine of Professional Photography

November 1994 / Volume 121 / Number 2190

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President's Message

By Marvel Nelson, M.Photog.Cr., F-ASP

Changing for the future

Change is everywhere. Change is all around us in every facet of our lives. History tells us changes are occurring with smaller and smaller cycles. It wasn't long ago we were marveling at the wonders of the electronic world. The myriad of high-tech equipment available to us makes it seem like an old science fiction book has come alive.

Today, the computer, facsimile, modems, CDs, and even e-mail are a part of our lives. Tomorrow, as telecommunications continue to be deregulated, the information highway, which may be completed by the turn of the century, will be the way we communicate. The Super Area Code 500 will be in place so we can be reached anywhere, at any time, via the number assigned to us. The computer chip and digital world have made our world easier and more efficient, yet, at the same time, harder and more confusing. We grapple with each unexplored technology—new to a pace that makes it seem impossible to stay abreast of the knowledge necessary to take advantage of the deluge of products available.

It sometimes feels like a creeping plague has invaded not only our business lives, but also our personal lives. Today, we are concerned about pixels in our images, not just grain. The constant pressure to learn, the urgency to remain competitive, the difficult role of making our lives secure create daily demands on our time. The future is exciting, challenging—and scary. This is not the time to be complacent. This is not the time to tell ourselves that, "None of this is going to affect me." This is the time to be open to change. President Roosevelt once said, "We have nothing to fear but fear itself." Change is growth. Our very future depends upon our willingness and ability to embrace change.

The market is wide open to those of us who are in touch with trends and technology. There are no roadblocks to those of us who are aware of the constantly changing needs of our clients; but the door is closing on those who do not keep up-to-date. PPA remains committed to making these exciting and challenging times a period of growth and success for us all. Therefore, the goals for PPA this coming year involve:

- **Education** to assist our members in the transition of the changing technologies.
- **Marketing** to increase public awareness of the advantages of using the services of PPA professional photographers.
- **Communication** with members, volunteers, and associates so that everyone is informed and involved.
- **Financial Security** for our association to make its future assured.

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Datelines

PROFESSIONAL PHOTOGRAPHER'S GUIDE TO SPECIAL EVENTS

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.

Send all Datelines additions or corrections to Debbie Todd, *Professional Photographer*, 111 Corsaire Lane, Schaumburg, IL 60173; 708-330-2802; FAX 708-330-2803.

PPA events

JANUARY 16-19, 1995
C: PPA 1995 Marketing and Management Conference, Las Vegas Hilton Hotel, Las Vegas, Nevada

JULY 28-AUGUST 2, 1995
C: PPA '95, Rosemont Convention Center, Rosemont, Illinois

JULY 12-17, 1996
C: PPA '96, Orange County Convention Center, Orlando, Florida

1994 events

NOVEMBER 6
W: PP of Colorado, Denver, CO, Beverly Arnold, Executive Manager, 713 S. Fir, Yuma, CO 80759

future events

JANUARY 14-16, 1995
C: PPA of Rhode Island, Westin Hotel, Providence, Rhode Island, Ruth Clegg, Chairwoman, 628 Ives Road, E. Greenwich, RI 02818

JANUARY 15-18, 1995
C: Arizona PPA, Wyndham Paradise Valley Resort, Scottsdale, Arizona, Donald Jack, Program Chairman, P.O. Box 54007, Phoenix, AZ 85078

JANUARY 26-29, 1995
C: PP of California, Pasadena Convention Center, Pasadena, California, Bill Thomas, Convention Manager, 1411 Bradley Street, Riverside, CA 92506

JANUARY 27-30, 1995
C: Kentucky PPA, Hyatt Regency, Lexington, Kentucky, Carol McCaslin, Executive Secretary, 1730 Normandy Road, Lexington, KY 40504-2225

JANUARY 28-31, 1995
W: PP of Iowa, Best Western Westfield Inn, Coralville, Iowa, Jan Sigler, Executive Secretary, Box 3674, Urbandale, IA 50322

JANUARY 29-FEBRUARY 2, 1995
C: PP of Hawaii, Hawaiian Regent Hotel, Honolulu, Hawaii, Floyd Honda, Convention Director, Four Waterfront, Suite 440, 500 Ala Moana Boulevard, Honolulu, HI 96813

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

FEBRUARY 17-19, 1995
C: PP of West Virginia, Radisson Hotel, Huntington, West Virginia, Ed Conner, P.O. Box 130, Winfield, WV 25213-0130

FEBRUARY 18-21, 1995
C: PPA of North Dakota Convention, Doublewood Inn, Fargo, North Dakota, Cecilia Gast, Executive Secretary, 822 10th Avenue, North, Fargo, ND 58102

FEBRUARY 24-27, 1995
C: PP of Oklahoma, Tulsa Marriott, Tulsa, Oklahoma, Mike Keller, President, 206 S. Perdue, Claremore, OK 74017

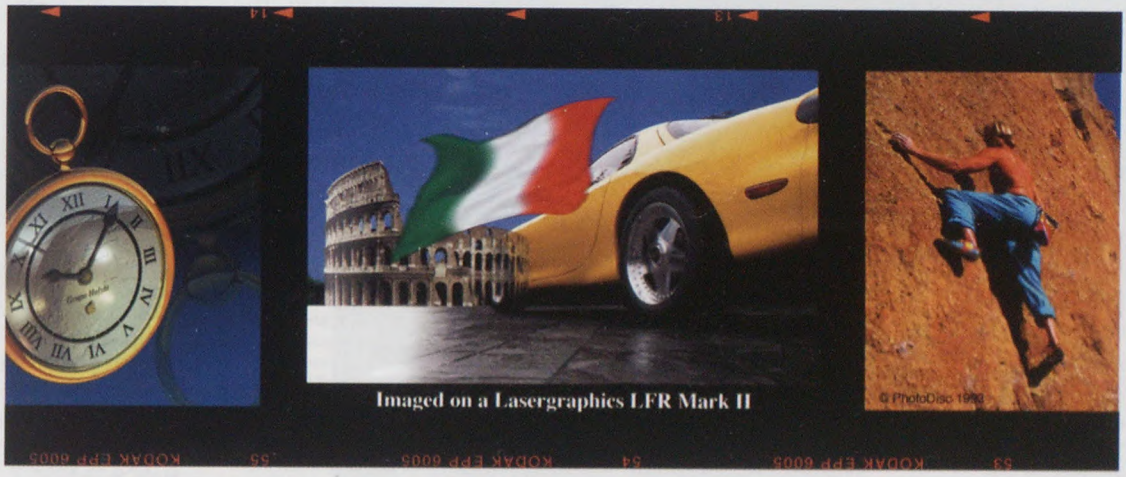
FEBRUARY 24-28, 1995
C: Wisconsin PPA, Embassy Suites Hotel, Green Bay, Wisconsin, Doug Foemmel, Convention Chairman, 2133 Main Street, Stevens Point, WI 54481

FEBRUARY 26-MARCH 3, 1995
S: West Coast School Photographic Workshops, Santa Barbara, California, Allen Roedel, Box 395, Imperial Beach, CA 91933

MARCH 1-6, 1995
C: PP of Ohio, Hyatt Regency Hotel, Columbus, Ohio, Gene King, 1024 Dublin Road, Columbus, OH 43215

MARCH 3-7, 1995
C: Southeastern PPA Convention, Georgia International Convention and Trade Center, Atlanta, Georgia, Randy Bradford, Executive Director, Box 3191, Spartanburg, SC 29304

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MARCH 5-7, 1995
C: PP of Idaho, Red Lion Downtowner, Boise, Idaho, Terry McGrew, Convention Chairman, Six Ogden, Nampa, ID 83651

MARCH 10-14, 1995
C: PP of Washington Convention and Western States Print Competition, Sheraton Tacoma Hotel, Randy dela Fuente, Executive Chairman, 3772 NE 4th Street, Renton, WA 98056

MARCH 11-14, 1995
C: APP of Illinois, Springfield Renaissance Center, Springfield, Illinois, Mary Pierson, Executive Secretary, 818 South Washington Street, Lockport, IL 60441

MARCH 11-14, 1995
C: Wyoming PPA, Casper Hilton Inn, Casper, Wyoming, Scott Horton, Executive Manager, 451 West Coulter Avenue, Powell, WY 82435

MARCH 12-15, 1995
C: PPSNY, Kutsher's Country Club, Monticello, New York, Gene Gardei, Convention Chairman, 3246 Evergreen Drive, N. Tonawanda, NY 14120

MARCH 16-18, 1995
C: Graphic Arts '95/The Charlotte Show, New Charlotte Convention Center, Charlotte, North Carolina, The Graphic Arts Show Company, 1899 Preston White Drive, Reston, VA 22091-4367

MARCH 17-21, 1995
C: PPA Texas Convention, Arlington Convention Center, Marriott Hotel, Doug Box, Executive Director, P.O. Box 321, Brenham, TX 77834

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

APRIL 1-5, 1995
C: PP of North Carolina, Omni Durham Hotel and Civic Center, Durham, North Carolina, Bob Boyd, Convention Chairman, 2613 W. Carver Street, Durham, NC 27705-2720

APRIL 1-5, 1995
C: Heart of America PPA, Holiday Inn Convention Center, Omaha, Nebraska, Stephen Harvey, Executive Director, Box 2705, Liberal, KS 67905-2705

APRIL 21-25, 1995
C: PP of Michigan, Holiday Inn South Convention Center, Lansing, Michigan, Ron Tocco, Executive Director, 15777 Eureka, Southgate, MI 48195

APRIL 23-25, 1995
C: New Hampshire PPA, Eagle Mountain House, Jackson, New Hampshire, Keith Raiche, Chairman, 305 Stark Lane, Manchester, NH 03102

APRIL 23-28, 1995
S: Texas School of PP, Sam Houston State University, Huntsville, Texas, Don Dickson, Director, 1501 W. 5th Street, Plainview, TX 79072

APRIL 23-26, 1995
C: PPA of Pennsylvania, Lancaster Host, Lancaster, Pennsylvania, Genevive Wilt, Executive Secretary, Box 307, Barton, MD 21521

APRIL 23-28, 1995
S: Georgia School of Professional Photography, North Georgia Technical Institute, Clarkesville, Georgia, Enoch Hicks, Director, 1720 Williams Circle, Cumming, GA 30131

APRIL 26-30, 1995
C: International Association of Panoramic Photographers, Little American Hotel, Flagstaff, Arizona, Richard Fowler, Executive Secretary, 1739 Limewood Lane, Orlando, FL 32818

APRIL 29-MAY 3, 1995
C: Tennessee PPA, Choo-Choo Holiday Inn, Chattanooga, Tennessee, Executive Secretary, 840 Holly Avenue, South Pittsburg, TN 37380

MAY 7-10, 1995
C: Minnesota PPA, Madden's Resort, Brainerd, Minnesota, Pam Carlson, Executive Secretary, 525 Tilden Street, Fairmont, MN 56031

JUNE 4-5, 1995
S: Kentucky PPA, Kentucky Dam Village State Park, Carol McCaslin, Executive Secretary, 1730 Normandy Road, Lexington, KY 40504-2225

SEPTEMBER 9-13, 1995
C: Florida PP, Inc., Sheraton World Resort, Orlando, Florida, Theresa A. Saylor, Executive Director, 2312 Farwell Drive, Tampa, FL 33603

SEPTEMBER 16-20, 1995
C: PPA of New England, Sturbridge Host Hotel, Sturbridge, Massachusetts, Roland Laramie, Exec. Dir., 98 Windham St., Willimantic, CT 06226

SEPTEMBER 23-27, 1995
C: Georgia PPA, Ironworks Convention Center, Columbus, Georgia, Valerie Markle, 1280 Rolling Green Drive, Acworth, GA 30102

OCTOBER 15-16, 1995
S: Kentucky PPA, Mammoth Cave National Park, Carol McCaslin, Executive Secretary, 1730 Normandy Rd., Lexington, KY 40504-2225

JANUARY 26-29, 1996
C: Kentucky PPA, Hyatt Regency, Lexington Kentucky,, Carol McCaslin, Executive Secretary, 1730 Normandy Road, Lexington, KY 40504-2225

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 23-26, 1996
C: APP of Illinois, Springfield Renaissance Center, Springfield, Illinois, Mary Pierson, Executive Secretary, 818 South Washington Street, Lockport, IL 60441

MARCH 29-APRIL 2, 1996
C: PP of Michigan, Radisson Plaza Hotel, Kalamazoo Center, Michigan, Ron Tocco, Executive Director, 15777 Eureka, Southgate, MI 48195

MARCH 30-APRIL 2, 1996
C: PPA of British Columbia, Grand Okanagan Hotel, Kelowna, British Columbia, Kent Wong, Publicity Chairman, 405 Laurier Drive, Kamloops, British Columbia, Canada V1S 1C2

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Photo by Douglas G. Gunder, M.Photog., CPP

MEMBERSHIP APPLICATION (Please print)

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☐ **I'm not sure if I want to join right now, but please contact me with more information.**

PROFESSIONAL ACTIVE (Check 1 only)

Group	US	Canada, US Poss. & Terr.
☐ Art/Technical	$232	$120
☐ Commercial Corporate/Advertising	$232	$120
☐ Electronic Imaging	$232	$120
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SS# _____

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(Indemnification not available)

☐ Sustaining	$320
☐ Colleague (not for professional photographers)	$225
☐ Student (must submit proof of enrollment & academic transcript)	$70
☐ International (US currency only)	$120
☐ Photographic Educator	$232

Produced by PPA Communications Department · November 1994

PPA TODAY

HEY PPA MEMBERS! WIN A NEW HASSELBLAD IN PPA'S MEMBERSHIP RECRUITING CONTEST

By Recruiting New Members, You Can Attend Winona Courses At a Discount

PPA is unveiling its new membership recruiting contest starting Dec. 1, 1994, giving current members fantastic opportunities for prizes and discounts to Winona courses.

The recruiting campaign runs through June 1995, with the grand prize being a new Hasselblad camera to the lucky winner. For each new PPA member, the recruiter's name is entered into the drawing for the Hasselblad camera. Prizes will be awarded at PPA '95, "Changing for the Future," in Chicago, July 28-Aug. 2, 1995, but you do not have to be present to win.

And there's an incentive for getting started right away, because the sooner you sign up new members, the more chances you'll have at winning the grand prize. If you sign up a new member, for example, you'll get seven entries into the drawing. The schedule is as follows:

December	7 entries
January	6 entries
February	5 entries
March	4 entries
April	3 entries
May	2 entries
June	1 entry

But that's not all. Recruiters will also receive discounts to Winona courses in Atlanta.

- If you recruit two new members, you'll receive a 20 percent disount on a traditional photography course.
- If you recruit three new members, you'll receive a 50 percent discount on a traditional course or a 20 percent discount on an electronic imaging course.
- If you recruit five new members, you'll receive a free traditional course or a 50 percent discount on an electronic imaging course.

For more information, contact the Membership Services Department at the PPA Resource Center at 1-800-786-6277. ●

PPA INDUSTRY RESOURCE COUPONS PACKAGE DUE OUT IN DECEMBER

The highly-anticipated PPA Industry Resource Coupons package is becoming a truly exciting event for many industry suppliers and firms that want to extend savings to you as a PPA member.

By renewing your PPA membership by **Dec. 31, 1994** (or the date your membership expires), you will receive the PPA Industry Resource Coupons package in December. At time of this publication, 65 firms throughout the industry have committed themselves to offering exclusive discounts and special rates to PPA members. The combined total savings value is projected to be several thousands of dollars. And PPA expects additional firms and suppliers to become part of the program.

Valid throughout 1995, these coupons are a value-added benefit for you and PPA's way of thanking you for your "on-time" renewal. More information about the PPA Industry Resource Coupons will be available in the coming months.

Early renewal is a tremendous help in giving PPA the resources, leverage, and knowledge to implement our plans for improved services and expanded educational opportunities.

For more information on your 1995 membership renewal package, plus membership benefits, please contact PPA Membership Services at 1-800-786-6277. ●

THANK YOU FOR MAKING SUPER MONDAY ANOTHER HUGE SUCCESS

Super Monday once again lived up to its reputation, making it a tremendous success for a number of professional photographers.

Held Oct. 24, professional photographers traveled to 131 Super Monday locations for day-long, information-rich courses and seminars.

PPA cordially thanks each and every hosting studio for donating their time, equipment, facilities, and expertise to this truly wonderful event.

And thank you to the hundreds of students who use this exceptional tool to improve their professional skills. ●

PPA CALENDAR DATES

January 15-19, 1995 · M&M '95, "Getting Down to Business!," Las Vegas, Nevada

July 28-August 2, 1995 · PPA '95, "Changing for the Future," Rosemont, Illinois

M&M '95, "GETTING DOWN TO BUSINESS!" PAVES YOUR WAY TO PROFITABILITY

Jump on the road to profitability and attend M&M '95, "Getting Down to Business!", Jan. 15-19, 1995, at the Las Vegas Hilton Hotel.

Well-known customer service expert **T. Scott Gross**, author of the widely-read book, "Positively Outrageous Service," highlights the conference as keynote speaker. M&M '95 also features noted children's photographer **Dennis Craft**, portrait marketing specialist **Mark Brandes**, electronic marketing whiz **John Hartman**, marketing virtuoso **Evelyn Lageman**, and legal expert **Jonathan Howe**, plus more big names that will help you boost your profitability. Make it to Las Vegas by Sunday, Jan. 15, for a special full-day program presented by management authority **Ann Monteith**.

*Attend this information-packed program for only $20 if you are registered for M&M '95.**

You are also invited to participate in up to 12 two-hour Early Bird clinics, featuring business programs from exhibitors and PPA. This value-added benefit is a great way to start your day at M&M '95. Plus there is the accompanying trade show, where you can see the latest marketing and management products and services.

And since M&M '95 is sponsored by PPA's Marketing & Management information program, its members receive a $30 discount, plus the opportunity to attend a special *members-only* rap session.

Conference fees are $295 for PPA members and $345 for non-PPA members if registered by Dec. 16, 1994. And if you register by this date, you'll also receive a special bonus gift from PPA!

After Dec. 16, 1994, fees are $320 and $370, respectively. Early Bird clinics, which include continental breakfast, are $20 each. *If you want to attend Ann Monteith's one-day seminar, but do not want to register for M&M '95, the fee is $100.

Look for the M&M '95, "Getting Down to Business!" brochure in this issue of *Professional Photographer*. ●

M&M '95
GETTING DOWN TO BUSINESS!
January 15-19, 1995
Las Vegas Hilton · Las Vegas, Nevada

WHY BECOME CERTIFIED?

1. "Certified" is the current buzz word for consumers seeking a reputable practicer of most services.

2. Certification requires regular updating of skills, thereby keeping you on the cutting edge.

3. It places the integrity and prestige of an international association on your side when consumers weigh you against competition.

4. It demonstrates the depth of your photographic knowledge and expertise.

5. It provides you with promotional materials to save you time and increases your prestige in the eyes of your potential clients.

6. It gains you admission to special Certification programs at PPA '95, "Changing for the Future" in Chicago.

7. You join a network of other Certified image-makers who can share their expertise and provide valuable connections to speakers, seminars, and other programming.

If you need additional information about Certification and the Standards Program, contact LaRee DiStasio at the PPA Resource Center at 1-800-786-6277. ●

CERTIFICATION EXAMS AND IMAGE JUDGINGS UNVEILED FOR 1995

A number of Certification exams and image judgings are scheduled for the rest of this year and 1995. Specific dates, locations, affiliate sponsors, and contact people for exams are as follows:

Nov. 6, 1994 · Denver, CO; Colorado PPA; Jack Avalos, 719-542-0188.
Nov. 16, 1994 · College Park, MD; Maryland PPA; Fred Silber, 410-484-4839.
Jan. 14-16, 1995 · College Park, MD; Maryland PPA; Fred Silber, 410-484-4839.
Jan. 15, 1995 · Phoenix, AZ; Arizona PPA; Jill Jonegward, 800-824-0490.
Jan. 22, 1995 · Richmond, VA; Virginia PPA; Polly Frye, 703-269-6121.
Jan. 28, 1995 · Coralville, IA; Iowa PPA; Barbara Grabill, 317-578-8566.
Jan. 29-30, 1995 · Auburn, AL; Alabama PPA; Ellis Chenault, 205-350-0958.
Feb. 2-6, 1995 · Denver, CO; Colorado PPA; Jack Avalos, 719-542-0188.
Feb. 24-28, 1995 · Green Bay, WI; Wisconsin PPA; Jim Nelson, 608-647-8180.
Mar. 4, 1995 · Columbus, OH; Ohio PPA; Sandy Pfohl, 216-499-0695.
Mar. 12-15, 1995 · Monticello, NY; PPSNY; Betty Steele, 315-393-4689.
Mar. 13, 1995 · Springfield, IL; APPI; Joe Weber, 708-398-6881.
Mar. 19-21, 1995 · Falls Church, VA; Virginia PPA; Polly Frye, 703-269-6121.
Apr. 24, 1995 · Lancaster, PA; Pennsylvania PPA; Jerry Costanzo, 412-678-7223.
May 7, 1995 · Montpelier, VT; Vermont PPA; Bob Lizzari, 802-223-7474.
June 4, 1995 · Phoenix, AZ; Arizona PPA; Jill Jonegward, 800-824-0490.
June 17-21, 1995 · Birmingham, AL; Alabama PPA; Ellis Chenault, 205-350-0958.
Oct. 9, 1995 · Lancaster, PA; Pennsylvania PPA; Jerry Costanzo, 412-678-7223.

Specific dates and locations for image judgings are as follows:

Jan. 14-16, 1995 · College Park, MD (Tentative)
Jan. 15, 1995 · Phoenix, AZ (Tentative)
Feb. 2-6, 1995 · Denver, CO
Apr. 1-5, 1995 · Omaha, NE
Apr. 22, 1995 · Lancaster, PA

If you need additional information about Certification and the Standards Program, contact LaRee DiStasio at the PPA Resource Center at 1-800-786-6277. ●

AFFILIATED ELECTRONIC IMAGING JUDGING SLATED FOR SEPPA IN MARCH

By Charles Strowd, M.Elec.Imag.Cr., CEI

Held in conjunction with the Southeastern Professional Photographers Association (SEPPA) competition, the PPA Affiliated Electronic Imaging Judging is slated for March 3, 1995, in Atlanta. Deadline for submitting entries is Feb. 28, 1995.

This electronic imaging competition is the only PPA-approved affiliated electronic imaging competition for 1995. The only other electronic imaging competition will be part of the annual PPA International Electronic Imaging Competition.

The affiliated electronic imaging competition determines those images/productions that excel both in technical proficiency and in the creative use of electronically created images to achieve the producer's/client's stated objectives.

The affiliated electronic imaging competition is open to any individual; however, only PPA members are eligible to receive a Seal of Approval and Exhibition Merits. Each entry scoring 80 or higher earns SEPPA's Seal of Approval, plus an Exhibition Merit when entered into the PPA International Electronic Imaging Competition. In addition, an entry can produce one additional Exhibition Merit if it is accepted into the PPA Loan Collection.

For this affiliated competition, an individual can enter a maximum of two cases; one in the Photographic judging and one in the Electronic Imaging judging. Each case is limited to a maximum of four entries. A case cannot be submitted with entries in both judgings. A separate and appropriate (either Electronic Imaging or Photographic) form and fee must be included with each case. For the PPA International Electronic Imaging Competition, an individual can submit three separate cases, each with a maximum of four entries, in each of the three competition categories (Photographic, Specialist, and Electronic Imaging).

The electronic imaging competition has three categories: (1) special events, i.e. weddings, bar mitzvahs, anniversaries, reunions, parties, etc.; (2) commercial/corporate/industrial, i.e. business, industry, advertising, electronic news gathering, documentary, training, still digital images, and other applications (excluding scientific/technical); and (3) electronic enhancement (must include before and after examples).

Application forms will be distributed in the SEPPA magazine. PPA members outside the SEPPA region can obtain application forms, which include complete rules, by contacting Richard Smith, North Georgia Tech, P.O. Box 65, Clarkesville, GA 30523; 706-754-7760; or Eric Richards, 405 Marseille Way, Riverdale, GA 30296; 404-460-1769. ●

NEGATIVE RETOUCHERS: DON'T LET YOUR TALENTS END AT STATE LEVEL

By Paul Tishim, M.Photog., M.Artist.Cr.

If you want to enter PPA negative retouching competitions so you can work toward the Master Artist degree, be sure you have **two** 8x10-inch guide prints made prior to retouching the negative.

Some state affiliate competitions supply you with an 8x10-inch guide print and the unretouched negative, or they allow you to enter your own 8x10-inch guide print and negative. Either way, have two 8x10-inch guide prints made so the time and talent you have in the negative does not end at the state level.

For example, you enter your state competition and one or more of your negatives receives a score of 80 or higher. Without an additional 8x10-inch guide print of those negatives, you could not enter them in the PPA International Print Exhibition judging or the Art/Tech Affiliated judging, scheduled for the Wisconsin PPA convention, Feb. 24-28, 1995.

According to PPA rules, an individual entering the negative retouching judging must send an unmounted 8x10-inch guide print and the retouched negative. PPA will print an 11x14-inch final print from your retouched negative. It will be sprayed and mounted on 16x20-inch board to fit thickness requirements. If your only 8x10-inch guide print was mounted at a state affiliate competition, it will not be accepted for PPA judgings.

The deadline to enter the PPA Art/Tech Affiliated judging is Jan. 28, 1995. For more information, contact Paul Tishim, 343 S. Central Ave., Marshfield, WI 54449; 715-384-5454. ●

COPYRIGHT INFORMATION PACKETS AVAILABLE FROM PPA

If you are involved in a copyright infringement dispute, or want information about copyright, PPA has an information-packed kit available upon request.

The kit includes articles on key copyright issues, a legal opinion from PPA copyright attorneys, a publication and registration forms from the U.S. Copyright Office, plus additional helpful pieces.

To receive a copyright kit, contact Greg Voeller at the PPA Resource Center at 1-800-786-6277. ●

GET WIRED! PPA SECTION ON COMPUSERVE OFFERS DIRECT ACCESS

Turn your computer into a photographic communications center through CompuServe. Dedicated to PPA members, the Photo Professionals forum features a members-only section where you can interact with your peers, keep up with important imaging topics, download valuable libraries and software, and contribute to on-line discussions. And if you have a question or comment about PPA or your membership, post a message and a PPA associate will get back to you.

PPA has a limited supply of start-up software to get you going on CompuServe. Available for both Macintosh and PC formats, they are available for $5. Once you've joined the network, you'll receive a $15 usage credit.

For more information, contact the PPA Resource Center at 1-800-786-6277. ●

NEWLY CERTIFIED CPPs

Alabama (1): Jimmy Sneed, Russellville. **Arizona (2):** John Coopey, Mesa; Jan Michael Yellin, Phoenix. **Colorado (1):** Erlene Finch, Littleton. **Connecticut (1):** Amy Parisi, Milford. **Indiana (1):** Cindy Stevenson, Greenwood. **Massachusetts (2):** Roland J. Silva, Jr., North Reading; Mary C. Stuart, Bedford. **Michigan (1):** George S. Brand, Hastings. **Missouri (2):** Tony L. Ehler, Jefferson City; Stephanie S. Schultz, Jefferson City. **New York (1):** Anthony Volpe, Marlboro. **Ohio (2):** Julie A. Smith, Worthington; Ted Newlin, Stillwater. **Pennsylvania (2):** Barbara A. Halloran, Erie; Joseph Korona, Pittsburgh. **Texas (2):** Mindy Morris, Abilene; Ron Shipman, Garland. **Virginia (1):** Jack Ecelberger, Richmond. **Malaysia (1):** Cheong Weng Loh. **Singapore (1):** Matthew Tan.

NEW MEMBER REPORT

The following applications for PPA membership were received during August, 1994. This list is published for all members in accordance with PPA Bylaw Rules on Membership. If no objection is received within 10 days of this publication, the membership of these individuals is automatically accepted.

Each state is listed with the number of new members from that state. Coding after member type states PPA Group designation: A/T, Art/Tech; C/C/A, Commercial/Corporate/Advertising; EI, Electronic Imaging; P, Portrait; W, Wedding. SUST indicates a PPA Sustaining Member, EDUC indicates a Professional Educator, and STUD indicates a Student Member.

PPA welcomes the following members:

Arkansas (2): Stephen Jay Bailey, P.O. Box 963, Bentonville, 72712, STUD; Edward K. Coyle, 111 S. Myrtle St., P.O. Box 945, Warren, 71671, P.

California (18): Lee D. Anderson, 23106 Vose St., West Hills, 91307, W; David R. Bennion, 89 Capistrano Ave., San Francisco, 94112, P; Doug Brannigan, 20969 Ventura Blvd., Suite 7, Woodland Hills, 91364, W; William E. Cheeseborough, 1700 Lida St., Pasadena, 91103, A/T; Eric J. Dean, 17545 Cross Rd., Prunedale, 93907, W; Sue Erickson, 45241 Saigon Ave., Lancaster, 93534, W; Gayle Gianfortune, 32640 Nantasket Drive, #2, Rancho Palos Verde, 90275, P; Thomas L. Livingstone, 2429 Bath Street, Unit A, Santa Barbara, 93105, STUD; Randy Mermell, 20969 Ventura Blvd., Suite 7, Woodland Hills, 91364, W; Chris Moerman, 20969 Ventura Blvd., Suite 7, Woodland Hills, 91364, W; Ninh A. Nguyen, 639 Tully Rd., Suite E, San Jose, 95111, P; Anthony L Porrello, 11411 Box Elder Pl., San Diego, 92127, C/C/A; Daniel C. Riebe, P.O. Box 7633, Tahoe City, 96145, P; Richlain A. Robinson, 1984 N. Main St., Loft 305, Los Angeles, 90031, A/T; Wendy B. Rosen, 1465 Church St., San Francisco, 94131, C/C/A; Shannon Treglia, 20969 Ventura Blvd., Suite 7, Woodland Hills, 91364, W; James R. Weatherford, 4106 Meadowbrook Ave., Orange, 92665, P; Scott Wilkinson, 20969 Ventura Blvd., Suite 7, Woodland Hills, 91364, W.

Florida (9): Robert Carlisle, P.O. Box 7109, Winter Haven, 33883-7109, P; H. Elliott Davis, 9420 U.S. 1, Sebastian, 32958, P; Paul Hershkowitz, 1380 SW 8th Street, Pompano Beach, 33069, C/C/A; Michael D. James, 909 S. Parrott Ave., #11C, Okeechobee, 34974, C/C/A; Chip Lloyd, 28 W. Beach Dr., Panama City, 32401, P; Luis Perez, 954 SW 176th Road, P. Pines, 33029, P; Karl Rehbaum, 3839-14 N. Monroe Street, Tallahassee, 32303, W; Vidal Sada, 1916 Saint Isabel Street, Tampa, 33607-6522, W; William T. Shriver, 114 Palmetto Place, Suite 7, Destin, 32541, P.

Georgia (3): Ralph E. Gaskins, Jr., 2390 Kimbrough Ct., Atlanta, 30350, C/C/A; F. Eric Hoover, 11721 Turner Road, Hampton, 30228, W; James E. Kelley, 1260 Old Highway 5, Lebanon, 30146, P.

Hawaii (1): Jerry P. Morneau, 92-1271 Kikaha St., Kapolei, 96707, P.

Idaho (2): John Berglund, 1260 Sylvan Circle, Burley, 83318, C/C/A; Charles Childers, 9551 Highway 95, P.O. Box 1375, Hayden, 83835, W.

Illinois (7): Susan J. Anderson, 901 N. Leavitt St., #1, Chicago, 60622-4808, C/C/A; Wendy Backes, 3415 Pacific Avenue, Gurnee, 60031, P; Laurel Bergren, 301 N. Division, Polo, 61064, A/T; Judith Butcher, Erie at Austin, Oak Park, 60302, P; Andrew Jessup, 1014 N. Plum Grove Road, #313, Schaumburg, 60173, P; Lawrence A. Kamps, 4247 Ruby, Schiller Park, 60176, W; William J. McMurtrey, Sr., 20 Mascoutah Avenue, Belleville, 62220, P.

Indiana (2): Jay R. Grumme, 11852 Somerset Way S., Carmel, 46033, P; Kevin Keister, 405 Navajo Court, Noblesville, 46060-4130, P.

Iowa (2): Clark Davidson, 112 First St., SW, Orange City, 51041, P; Jon C. Nylen, 6112 Four Seasons Dr., Sioux City, 51106, P.

Kansas (2): Joe Martin, 11348 Widmer Rd., Lenexa, 66215-4826, C/C/A; Bill Roenne, 2331 S. Ohio, Salinas, 67401, P.

Maine (1): Tom Doyle, 268 Main Street, Auburn, 04210, W.

Maryland (3): Stann F. Golden, 3716 Utah Avenue, Brentwood, 20722, W; Dick Renner, 638 Oak Hill Avenue, Hagerstown, 21795, W; Mitchell Woodward, 3427 Arcadia Drive, Ellicott City, 21042-3707, A/T.

Massachusetts (1): Sharon P. Coleman, 8 Garfield St., Walpole, 02081, STUD.

Michigan (4): Mark J Bradford, 901 Center, Bay City, 48708, P; Rick DeLorme, 1769 Pero Lake Rd., Lapeer, 48446, W; Becky Lindeman, P.O. Box 1330, Gwinn, 49841, P; Michael F. Prokopowicz, P.O. Box 1330, Gwinn, 49841, P.

Minnesota (2): Cherie Sabo, Rt. 1, Box 145, Glyndon, 56547, W; Tina Vairo-Tanchin, 5501 Norman Center Drive, Minneapolis, 55437, P.

Missouri (2): Stephen Huffman, 11524 N. Woodland Street, Kansas City, 64155, W; John W. Lewis, P.O. Box 63247, Saint Louis, 63163-3247, C/C/A.

Nebraska (1): Vince E. LaValle, 403 Chisholm Trail, Papillion, 68046, W.

New Jersey (1): Milt Techner, 1114 Crown Point Rd., Box 70, Westville, 08093, P.

New York (7): C. Blachman, 1584 Carroll Street, Brooklyn, 11213, SUST; Karen Furth, 790 Riverside Drive, Suite 1H, New York, 10032, C/C/A; Vernon A. Gibson, 100 Villa D'Est Dr., Ste. D15, Coram, 11727, P; David A. Jenkins, 160E Kearsing Pkwy., Monsey, 10952, W; Karl Peterson, 148 Henry St., New York, 10002, A/T; Betsy Pivover-Schiff, 160 E. 65 St., New York, 10021, C/C/A; Thomas A. Varano, 426 N. James St., Rome, 13440, W.

North Carolina (5): Mark E. Barnett, 609-B Park Terrace, Greensboro, 27403, W; Robert C. Cavin, 2806 Alderman Court, Greensboro, 27408, P; Gail W. Clark, 3619 Trent St., Charlotte, 28209, P; Myrna R. Cosby, P.O. Box 30112, Charlotte, 28230, P; Brenda Jarman Birtchette, 152 Weaver Dairy Road, Chapel Hill, 27514, P.

Ohio (1): Jim Criswell, Jr., 1316 S Main St., North Canton, 44720, W.

Pennsylvania (7): Kirk R. Hoffman, 57 South State Road, Springfield, 19064, P; Abe Holtz, 6337 Milton Street, Philadelphia, 19138, EI; Denton E. Knisely, 249 W. Main St., Dallastown, 17313, W; Melissa Murray, 842 5th Ave., Coraopolis, 15108, P; Martha A. Piper, 124 East Market St., Blairsville, 15717, P; Thomas A. Salvie, 842 5th Ave., Coraopolis, 15108, P; Amy B. Theorin, 6 Briarwood Ct., Landenberg, 19350, P.

Rhode Island (1): Byron A. Batty, 1379 Warwick Ave., Warwick, 02888, P.

South Carolina (1): Liston Truesdale, 327 N. Lee St., Bishopville, 29010, W.

Texas (9): William M. Boyer, 5814 Yorkgate Drive, Spring, 77373-7206, P; Lee Coronado, 2322 Park Farm, San Antonio, 78259, W; Robert E. Foster, 29431 Tomball Pkwy., Tomball, 77375, P; Peggy Kelsey, Route 1, Box 813, Elgin, 78621, STUD; Jerry Luoma, 107 Sabyan, San Antonio, 78218-4239, P; L. Perry Penna, 16335 La Luna, Houston, 77083, W; Joseph B. Sherwood, 2711 50th Street, Suite G110, Lubbock, 79413, C/C/A; Paul B. Steen, 6500 Knottingham Drive, Arliington, 76017, W; Stamm Todd, 122 S. Ridgeway, Cleburne, 76031, P.

Virginia (3): Pat Horton, 115 Calthrop Neck Rd., Yorktown, 23693, C/C/A; Melanie Rudinsky, 8 W. Southampton Ave., Hampton, 23669, P; Frank E. Zipperer, 801 S. Walter Reed Dr., #172C, Arlington, 22204, A/T.

Washington (4): David G. Boyette, Jr., 9827 Dekoven Drive SW, Tacoma, 98499, A/T; Dianna Clark, 422 Delafield, Richland, 99352, P; Warren Milo Mell, 5400 Carillon Point, Kirkland, 98033, P; Joel K. Sackett, 8053 NE Highschool Rd., Bainbridge Island, 98110, C/C/A.

Wisconsin (3): Steve Kalman, 3139 S. Herman St., Milwaukee, 53207, W; Randy Reber, 703 N. Main Street, Viroqua, 54665, P; Lori J. Schulke, 422 School Street, Waupaca, 54981, P.

Wyoming (1): Ila B. Rogers, Box 1508, Jackson, 83001, W.

Military (1): Mark A. Davies, Unit 6002, Box 713, FPO, AA, 34060-9998, P.

Puerto Rico (1): Angel Villanueva, P.O. Box 459, Arebico, 00613-0459, W.

Alberta, Canada (1): Robert Hewitt, 106 6th Avenue SW, Calgary, T2P 0P5, P.

Ontario, Canada (1): Preston E. Haskell, 1552 Regional Rd., 81 West, St. Catharines, L2R 6P7, C/C/A.

Mexico (11): Benjamin Alfaro Soto, Batalla C Gordo 247/Col Chap N , Morelia, 58260, W; Lic Octavio Beas, Av Universidad 1923 Eda, Dept 2, 04310, W; Jorge Dominguez Farias, Av 20 De Noviembre 12, Amecaneca, Edo Mex, 56900, P; Anny Fernandez, Xicotencatl 165, Veracruz, 91700, C/C/A; Jesus O. Gonzalez Medina, Ruperto Mtz 1901 Ote/E15 D5, Monterrey, 64000, C/C/A; Adolfo Gonzalez Soto, Hidalgo Ave 1102-A, Guadalajara, P; Miguel A. Lopez Crespo, Galeana Sur 342, Aguascalientes, 20000, P; Jose V. Parcerisa, Paseo de las Americas 22, Naucalpan, Edo Mex, 53120; Miguel Rodriguez Ramirez, Av Prf Enrique Corona Morfin 21, Villa de Alvarez, 28950, W; Remo E. Tognonato, San Antonio 36 P.O. Box 194, San Juan Del Rio Qro, 76800; Alejandro Velez Paz, Av del Taller Ret 18 No 23, Mexico, 15900, P.

Saudi Arabia (1): Samia El-Moslimany, P.O. Box 15133, Jeddah, 21444, W.

Taiwan (2): Hua-An Hwang, 27 Lane 206 Shew-Li Road, Tainan, ROC, P; Shing Chun Peng, Taipei Shien, Yung-Ho, ROC, P.

TOTAL NEW MEMBERS: 123

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News

PPA wins largest settlement in copyright victory over Linn Photo

Linn Photo, Cedar Rapids, Iowa, agreed to pay $115,000 to settle a PPA copyright infringement suit last month, one year after the appeal was turned over in PPA's favor. The settlement represents more than $28,500 per photograph.

"This is the biggest settlement yet," remarked PPA Executive Director Andrew N. Foster, Jr., M.Photog.Cr. in reference to the association's unblemished string of successful copyright litigations. Foster participated in a marathon bargaining session with Linn Photo under the direction of the federal court in Cedar Rapids, Iowa.

In fall 1993, the U.S. Court of Appeals in St. Louis ruled that Linn Photo had committed "clearly infringing" acts and had not acted in good faith. However, it had not set the amount Linn Photo had to pay. By settling, Linn Photo avoided a trial that could have led to statutory damages of up to $200,000, plus legal fees.

"The size of the Linn Photo settlement is significant for two reasons," stated PPA copyright counsel Thomas W. Kirby of the Washington D.C. law firm Wiley, Rein & Fielding. "First, Linn Photo had used 'permission to copy' slips, and these backfired, being treated as evidence of a bad faith effort to avoid the law. Second, Linn Photo had told PPA after suit was filed that it had stopped infringing, but that was too little too late," Kirby said. "The time to comply with the law is now."

Foster stressed that Linn Photo was not sued because of an accident or a good faith mistake. "Linn Photo was given repeated warnings and refused to comply with the copyright law," Foster noted. "This was willful infringement."

The Linn Photo case was the last of a series of joint efforts between PPA and Olan Mills, in which Olan Mills advanced half of the fees and costs. Olan Mills President Hamp Johnston expressed satisfaction with the sum, which he helped negotiate.

Foster thanked Olan Mills for its partnership and noted that PPA is open to working with other studios in confronting copyright infringers. He said that PPA will continue its copyright enforcement efforts, and, with the clear Court of Appeals ruling in *PPA and Olan Mills vs. Linn Photo*, it will press for even higher awards.

Kodak announces new programs for pro photographers

Like many airlines today, Kodak is offering its faithful customers extra incentive to remain brand loyal. The "Points of Excellence" program, available to professional photographers using specific Kodak film products, offers photo-related prizes ranging from office equipment to cruises and African photo safaris. In addition, the company has introduced a special single-use camera handout incentive called "Friends of the Bride."

Participants in Points of Excellence will receive a membership identification number and quarterly mailings that give point totals and announcements of special offers. The program is open to all photographers and studios that purchase Kodak Vericolor II, Pro 100, Pro 400, and Pro 400 MC film in 135, 120 and 220 Pro-Packs intended for sale in the United States. Points will be awarded for purchases that can be redeemed for prizes from a Points of Excellence catalog.

For information on Points of Excellence, photographers and studios should contact their Kodak technical sales representative or call the Promise of Excellence customer service center at 800-717-4040.

The Friends of the Bride program features two five-packs that contain special wedding edition, Kodak Fun Saver 35 cameras with flash and loaded with Kodak Pro 400 MC film. Each pack also contains matching table cards that encourage wedding guests to be "friends of the bride" by snapping candid photos of the reception. Boxes of "thank you" photo note cards the bride can send to her pictured wedding guests are also available. The wedding photographer collects the cameras after the reception and processes them, giving him an additional source of revenue.



Kodak's Friends of the Bride pack.

The recyclable wedding edition Fun Saver 35 cameras and tent cards have a rich, satin look and feature prominent display of the Promise of Excellence logo. The Friends of the Bride 10-camera package has a net price of $73.60. Wedding photographers can participate through Promise of Excellence member labs.

The last three sessions of **Hasselblad University's 1994 On Location Seminar Series** will be held in Phoenix, Arizona, December 3; Newport Beach, California, December 5; and Burbank, California, December 7.

On faculty is commercial photographer **Nick Vedros**; nature and wildlife photographer **Judy Holmes**; and portrait and wedding photographer **Clay Blackmore**. The program also features premiere Hasselblad specialist **Ernst Wildi** and **Rudy Guttosch**, worldwide electronic photography manager for Hasselblad. For registration information, call 800-338-6477.

♦

Joe Kozma Photography of Jacksonville, Illinois, received grand prize in **McKenna Professional Imaging's** national Tiny Tots & Big Kid Shots children's photography contest. The grand prize package includes a trip for three to Disney World for the winning child and parents, and a package of prizes for the photographer.

♦

Calumet Photographic of Bensenville, Illinois, won first place in the dealership category of **Beattie Systems Inc.'s** Intenscreen $10,000 Sweepstakes. Second place was awarded to **Adorama** of New York, and third place went to **KEH** of Atlanta. **Tim Williams** of Empire Camera in Colton, California, won first place in the Salesperson Sweepstakes. Other employee winners were **Joe Brody** of Adorama (second place) and **Peter Lipshitz** of Adorama (third place).

♦

Close-Up Expeditions offers New Zealand Gold, a photographic expedition, with New Zealand professional photographer **Geoff Mason** March 22-April 13, 1995. For more information call 800-995-8482.

♦

Horseman view cameras and large format accessories will be exclusively distributed in the United States by **Brandess-Kalt-Aetna Group**, Chicago.

♦

Ray Herold, Midwest regional manager of the Professional and Photofinishing Division, **Fuji Photo Film U.S.A.**, has been elected Supplier of the Year by the Photo Marketing Association International Great Lakes Division, Inc.

♦

Lerner Processing Labs of Santa Ana, California, recently opened its sixth processing lab in Waltham, Massachusetts, to service Northeast camera store dealers with same-day and next-day processing. **Cindy Zaring** will head the sales team and operations will be lead by **Bob Crisafulli**.

♦

21st Century Art invites photographers to compete in its **Art '95**, an annual open multimedia competition. The top 70 winners will have their work exhibited at Art 54 Gallery in New York July 20 to August 6. Requests for application forms must be postmarked by December 9, 1994, and mailed to Art '95, Photography Department, Room PPH, 275 Route 304, Bardonia, NY 10954; 800-278-7000; FAX: 914-623-0611.

♦

A one-day seminar titled **"Lighting, Posing and Promoting Yourself for the 21st Century"** will be held in Newark, New Jersey, January 8, 1995; Hartford, Connecticut, January 15; Philadelphia, February 12; and Washington, D.C., March 5. The seminar is given by **Art Ketchum**, commercial photographer, lecturer, and author of *Profitable Model Photography*. For more information, write Art Ketchum Studios, 2818 W. Barry Avenue, Chicago, IL 60618, or call 312-478-9217.

♦

Raymond M. Hibnick has been named general manager of **Bencher Inc.**, Wood Dale, Illinois.

♦

Pro Color Lab West, Inc., Gardena, California, has formed Pro Color Digital Imaging Service, the first full-service lab in the western United States to acquire the **Lucht Repri Digital Retouching System**. The service will be available by mid-November.



Letters

Editor's Note: We have received many letters since publishing "Take the money and run" (July 1994) by Larry Ellis. His letter espoused his belief that too many professional photographers are breaking the rules without producing photographs that justify it. The debate continues:

Would Ansel Adams cut the mustard?

Is it more important to make a "technically correct" photograph than to create one that is a telling revelation of the subject and touches the heart and emotions? Make no mistake about it, PPA judgings have great value, but I wish we could look at print rules as guidelines or starting points rather than the definitive end of all discussion, because they are not.

It would be interesting to hear a PPA judging of work by acknowledged masters such as Adams, Weston, Strand, or Karsh. My guess is that they would not do well. Which is preferable: photographs that are acknowledged masterpieces (many of which fly in the face of PPA print rules) or photographs that have little lasting value beyond the sentimentality of our clients?

In regard to print rules, two quotes come to mind. Robert Henri: "We are not here to do what has already been done." Edward Weston: "No one can teach another to see. If composition could be taught, anyone might become an artist. Composition is a way of seeing—strong or weak according to the individual. Rules of composition are deduced from the work of strong masters and used by weak imitators to produce nothing!"

At some point, we must set aside the print rules in our heads and photograph with our hearts. In the final analysis, the only thing that matters is the emotional impact and the staying power of the work, be it photography, painting, or any other medium of artistic expression.

Nathan McCreery, M.Photog., CPP
Clovis, New Mexico

Regressing to Instamatic snapshots

I don't especially like a technically perfect portrait that displays absolutely no soul, but it is far better than botched up lighting and lousy composition that is so often passed off by lazy camera operators as "artistic." We cannot always blend "technical perfection" with "artistic" portraiture, and thank goodness most of our customers will accept slightly flawed lighting in favor of great expression. This falls in the category that Mr. Ellis called "take the money and run." We've all done this, so we ought not to be ashamed of it. Indeed, some of our most memorable images fall short of "technical perfection."

But, we ought not present this as the goal we are striving to achieve, and when we do offer these imperfect images up for objective critique, we certainly ought not get our noses out of joint when someone honestly points out their weaknesses. If we continue to seek technical perfection, there will be no shortage of those serendipitous combinations of expression, pose, mood, and soul that so eloquently speak to a parent's or lover's heart, even while falling short of total perfection in lighting. And, every once in a while, we will produce that one-of-a-kind portrait that speaks not only to the people who know the subject, but to the photographic community at large. This is what I call "inspiration" and is what makes this profession so rewarding.

To the contrary, if we begin shooting from the hip in the misguided notion that inspiration will somehow happen and then ignore objective inputs about lighting flaws as being slavish to an obsolete "formula," then the profession will degrade to the equivalent of Instamatic images shot with big cameras.

Morris J. McRae, CPP
McRae's Photography
LaPorte, Texas

Teach both points of view

Through every facet of life, you can see people who are "livers" and those who are planners. There are people who play an instrument by ear and those who must study and practice religiously. During professional seminars, I have seen photographers who can grasp the concept and say to themselves, "Oh, I get it," already knowing how they may alter the concept for their studios, and those who ask, "Wouldn't that f/stop be 5.6827 instead of 5.6?"

I must conclude that this debate will never be settled. There will always be one side that says the impact of the image is the most important thing and the technical aspect is irrelevant. There will be the more technically specific photographers who will always observe that, if the shadow falls a quarter of an inch farther on the cheek than it is "supposed to," it will invalidate the entire portrait.

More than deciding which view is correct, I think we must just accept both points of view. The unfortunate thing is that Larry Ellis seems to be of the camp that insists that technically correct is the only correct. The better way for Mr. Ellis to proceed, in my opinion, would be to continue to use *Professional Photographer* as a learning tool, but to say that his preference would be for the loop to be different, explain why, but also to allow the possibility of other points of view. That would fulfill the needs for the technically and artistically oriented students he teaches.

Stacy Workman
Stacy's Studio Photography
Indianapolis, Indiana

Clarifying a point

It seems the message I was trying to impart in my last letter didn't get through; that is, if you're going to break the rules, you have to have a good reason. A positive result must occur. To screw up and say you did it to be "creative" is bull.

You want proof? Place the April and September (1994) issues of *Professional Photographer* side-by-side and compare the images in question in April's issue against any of the images in the September issue. Is there anybody out there that looked at "Terrible Twos" and didn't say, "Geez, I wish I had done that"? Did Karen Woodburn break any rules? You bet, but look at the results—magnificent!

Doesn't "Shaker-n-Oak" make you want to redecorate your kitchen? Look at the creative lighting. Look at the Kodak Gallery Elite photos "Dream Weaver" and "Do You Think They'll Notice." Awfully creative for not breaking a bunch of rules.

Besides being truly creative, the September photos have that illusive characteristic we all strive for: impact. Compare the portraits between the issues. Does the September issue have any photos with incorrect lighting for the facial characteristics of the subjects? Are there any wayward shadows that detract from the beauty of the subject? I don't find any.

Sure we sell emotion, but shouldn't we as professionals also sell our craftsmanship? Don't we owe it to our clients? Don't we owe it to ourselves to be the very best we can be? Isn't that what life is all about?

Larry Ellis
Monrovia, California

Software correction

In the September issue of *Professional Photographer*, Vertex Software's PhotoByte was designated as a Macintosh-based package. It is also available in the Windows environment.

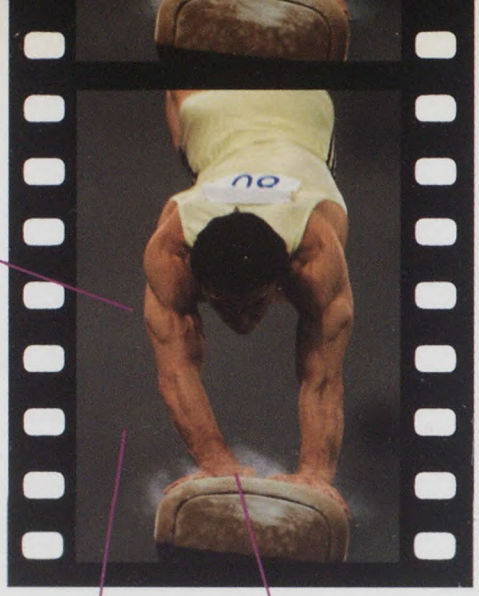
Opinions expressed in "Letters" do not necessarily reflect positions of PPA. Address letters to: Editor, Professional Photographer, *57 Forsyth Street, NW, Suite 1600, Atlanta, GA 30303. FAX: 404-614-6404.*

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NOW IT'S Canon



Your Bottom Line

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

Cents + cents = dollars

Is your business bleeding to death? Chances are that it is and you don't know it. Therefore, you're probably not doing anything to stop it. If your pail has a small hole in the bottom and you fill it with water, eventually the pail will be empty. Punch larger holes in it and the pail will go dry more rapidly, even if you are continually adding water. It's such a simple concept but, in the complex business world, you may not know that your business is springing leaks until it is too late.

To be successful in any business, it's critical that management maintain a vigilant search for smart ways to save on expenses. You must constantly be aware of the fact that the businesses you patronize are continously looking for ways to get more profit from you in ways that won't catch your attention. In some respects, it's like a game: He who gets the most for his money wins; he who lets too much slip through his fingers loses.

Some of the fundamental business necessities have innumerable financial traps. For example, your telephone can cost you more than it should. Once upon a time, telephone rates were pretty standard. Today, in the constant fight for customers among phone service providers, it may appear that consumers are getting lower rates. However, selecting a phone service provider is not as simple as it may seem. For example, you can't simply compare the rates between two companies for a three-minute call between Dallas and San Francisco. Some long-distance companies charge for service in 60-second increments, while others charge by the second. With some companies, if you talk for 61 seconds, you are charged for two minutes. With others, you are charged either by the second or in five-, 10-, or 15-second intervals. If you use a lot of long distance, this quickly adds up.

International rates for one carrier may be several times higher than those of another. Some carriers charge if you let it ring too many times and no one answers. Or, if you make a call, get a busy signal and don't immediately hang up, you are charged as if someone had answered. I hate paying the surcharges hotels often place on long-distance calls. I thought it would be smart to use my telephone credit card instead and beat the system, but I found that I was charged even more. Not only did the hotel charge a 50-cent access charge, but also the credit card company charged $1 per minute per call. I placed a couple of calls from England, which I charged to my Visa card, and later learned that I was charged $8 per minute. There was nothing to do but pay.

Because basic phone service is so competitive, companies try to make a profit on basic services, often charging as much as $100 per hour. When your business grows and you need extra phone lines, you are faced with a mountain of complex decisions. In the business arena, everything associated with telephone service can be as negotiable as buying a used car from Slippery Pete. If you keep dealing, you can save hundreds, even thousands of dollars each year.

Getting the best deal on telephone service is just one of many expenses you should carefully monitor. With almost anything you buy, there is almost always a better buy somewhere else without sacrificing quality. You must be willing to shop around and negotiate. Americans have become so accustomed to paying the "sticker price" for products and services that we seem to have lost a lot of our negotiating ability, thus making it easier for our suppliers to maximize their profits. For example, in the photo industry, many color labs negotiate their prices for large customers. The savings can be enormous. But, don't expect labs to offer you low prices if you don't ask for them.

Some people call me cheap. I prefer to use the term "frugal" or "cost-conscious." How did Sam Walton build his Wal-Mart chain—especially when Kmart and so many others were so well established? Primarily by making the right purchasing decisions and running a lean operation. Wal-Mart stores are not extravagant. They are designed to get the job done within the constraints of what the majority of the customers will accept. Wal-Mart Portrait Studios follow the same formula. They offer a quality product at reasonable prices without wasting resources.

This philosophy can be applied to any photography studio. That new $4,000 camera you have dreamed about owning may really have your adrenaline flowing. But, you need to decide whether that new camera is going to be cost effective and eventually pay for itself. Can you get by just as well with a $1,000 camera? If so, you can save $3,000.

Many years ago, I had my heart set on replacing my Mamiya C33s with the most expensive cameras used in wedding photography. But, after buying them, I noticed that my photography didn't automatically improve. I set up my high-price cameras and the C33s side-by-side and photographed a typical wedding scene in a quality-comparison test. I was terribly disappointed to find that I couldn't see a difference in the prints. The only benefit to me in acquiring the high-price cameras was pride of ownership. It did nothing for my company's bottom line, except reduce it. This is not to say that the high-price camera is not a good camera. But, one must ask whether or not it is four times better than a similar camera that costs only a quarter as much. If you have an excess of money, perhaps it doesn't matter. But, if you are in the growth phase of your business and money is tight, you can't ignore issues like this.

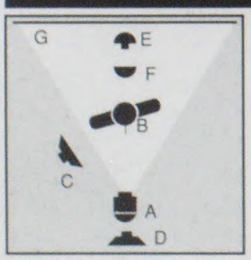
At the moment, I drive a 1984 diesel-powered Suburban with 175,000 miles on it. It still runs quite well. A similar replacement vehicle will cost $34,000. On a lease it will cost about $800 per month. I have to ask myself just how badly I want a brand new Suburban. With insurance and other incidentals, the new car will cost $10,000 to $12,000 per year more than what I am paying now. Is a new car worth that much? Eventually, I'll have to buy a new vehicle but, in the meantime, we're saving a huge amount of money.

Employees often think that when management pinches pennies the amount saved automatically goes into the owner's pocket. This is not usually the case. The greatest hindrance to business growth is lack of cash. Therefore, every dollar saved is a dollar that can be invested in the growth of the business. Advertising is a good investment when done correctly. It can transform the dollar you save into hundreds or thousands of dollars.

Every business leaks; some worse than others. The important thing is what you do about stopping the leaks. First, accept the fact that you have leaks. Second, make a concerted, all-out effort to find those leaks and plug them. Then, reinvest the savings into a solid business promotion plan and watch your bottom line grow.

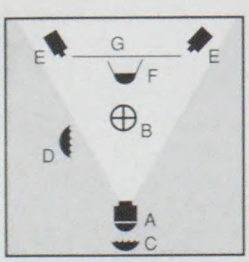
In Depth





"Jessica," a PPA General Collection print, was created by Ferdinand Neubauer, CPP, of Neubauer Photography in Whitehall, Pennsylvania. He used a Mamiya RB67 medium-format camera with a Sekor 180mm f/4.5 lens and a Leon Vignetter in a Lindahl lens shade. Exposure was 1/60 second at f/6.3 on Kodak VPS III Professional film. DIAGRAM: (A) camera; (B) subject; (C) main light—400 watt-second Speedotron Brown Line flash system with an 8.5-inch head in a 36x48-inch Chimera lightbank; (D) fill light—8.5-inch Speedotron 400 watt-second light unit bounced off the back wall; (E) hair light—5.5-inch Speedotron light unit set at 400 watt-seconds with mylar diffuser; (F) background light—Bogen Bo-Lite with black honeycomb; (G) background–created by Joe Proscia of The Backgrounders.

John L. Blom, Corona del Mar, California, photographed "Gap Denim" with a Mamiya RB67 medium-format camera using a 180mm f/4.5 lens with a No. 3 Harrison and Harrison Black Dot lens filter. The film was Fujicolor Reala exposed at E.I. 100. The exposure was 1/15 second at f/8.5. DIAGRAM: A) camera; B) subjects; C) two flash heads powered by a 1,000-watt-second Novatron 1000VR Power Pack in a Photoflex 48x70-inch Multidome soft box; D) Three flash units set at 500 watt-seconds each, powered by a Novatron Power Pack, in a Photek 48-inch umbrella; E) two heads with long snoots set at 500 watt-seconds; F) one flash head with barn doors facing the background and set at 500 watt-seconds; G) James Bright painted canvas background.







Robert Stewart, St. Clair Shores, Michigan, created the image "Enchanted Lake" in Yellowstone National Park as a personal project. He used a Linhof Master Technikardan 4x5-inch view camera and a Rodenstock 210mm f/5.6 lens with a No. 25 red filter. The film was Tri-X Pan Professional, rated at E.I. 250 and exposed for 1/8 second at f/32.

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SUCCESSFUL VIDEO PRODUCTION

High-quality presentations keep you one step ahead of the competition

BY MARK RASH



Rash believes the key to professional quality video presentations is professional quality video equipment.

As in any other facet of the professional imaging business, competition is heavy for professional videographers. The proliferation of affordable consumer and "prosumer" grade camcorders has made it relatively easy for anyone with a few thousand dollars to invest to offer "professional" video services. However, the key to building a successful video business is maintaining an edge on the competition; and the best way to do that is to invest in high-quality equipment. Not only will it enable you to produce wedding videos that are unmatched by the competition, it will also open up whole new markets in professional video production.

My father, Andy Rash, and I decided to offer video services in 1987, after taking a three-day course with Richard Radar at his studio in Fremont, Nebraska. My father had a traditional wedding and portrait studio in Granbury, Texas, and we thought this would be a good area for expansion. I took over the video end of the business in 1991. Now our studio offers not only wedding videography, but also produces cable television programming, videotapes local sporting events, makes corporate promotion and training videos, and provides a wide range of other professional services.

Equipment is the key

Many studio photographers who get into videotaping weddings purchase consumer- and prosumer-grade, one-chip video camcorders. While these cameras are okay for minimal results, it's best to invest in professional equipment if you want to produce high-quality videos. Today, more wedding videographers are beginning to use three-chip cameras. These cameras are capable of producing a broadcast-quality video signal that far surpasses the low-end models. It's much like using a medium-format camera rather than a 35mm camera for still photography.

When choosing a video camera, there are two important factors that should be taken into consideration: the camera's resolution and its signal-to-noise ratio. Resolution is measured in lines per inch. A camera that delivers more lines of information per inch has a higher resolution, therefore, better picture quality. The "signal" in signal-to-noise ratio represents the actual picture information in relationship to "noise," or interference. The signal-to-noise ratio is measured in decibels (dB)—the higher the decibels, the better the picture quality.

One-chip camcorders generally have low signal-to-noise ratios (around 45dB) and a maximum 500 lines of resolution. The picture quality is comparable to shooting ISO 400 speed film with a 35mm camera and blowing the print up to an 8x10-inch print or larger—it tends to be



Mark Rash videotapes the traditional portions of the couple's wedding day, as well as messages from family and special friends to the happy couple.

very grainy. A three-chip camera delivers as much as 700-750 lines of resolution and a signal-to-noise ratio of 62dB. Therefore, it gives better results.

The camera "chip" is actually a charged coupled device (CCD) made up of pixels. It's the pixels that record the information that makes up the video signal. The denser the pixels on the chip, the better the signal it will produce.

A three-chip camera records each of the three primary colors (red, green, and blue) on a separate chip and then combines the signals to create the full-color image; while a one-chip camera records the three colors on alternating pixels. Recently, a new technology has been introduced in video cameras called OCL (on-chip-lens). The OCL camera has an actual miniature lens on each pixel. Therefore, if you have 380,000 pixels on a chip, you have 380,000 lenses that focus the light right on the sensitive part of the pixel. It effectively gives you an extra f/stop of light.

The benefit of OCL is that you can get better pictures in low light, without compromising your signal-to-noise ratio. Sony Corporation, JVC, and Panasonic are all offering cameras with OCL. Some companies are also offering new digital enhancement or low-light enhancement modes. These cameras digitally enhance the video signal to boost the picture brightness.

Another term you should be familiar with when choosing video equipment is "lux." Technically defined, lux is a unit of measurement equal to the direct illumination on a surface one meter from a uniform point source of one candle intensity. Video camera specs include the minimum lux required to record an image. With new advances in chip design, this number has been dropping steadily. For example, just two years ago, a three-chip camera required 20 lux minimum illumination. Today, it is not uncommon for three-chip cameras to record as low as 3 lux.

However, one should not get caught up in minimum illumination figures, especially in one-chip cameras. Often, the very low 1-lux cameras compromise their signal-to-noise ratios and resolution in order to boost the picture brightness. This can cause a loss in color information. A three-chip camera that requires 20 lux illumination and has 9-18 gain selection to boost the brightness, while reducing signal-to-noise ratio, will produce a better color image than a one-chip camera with minimum 1 lux. When a camera starts out with 750-line resolution and 62dB signal-to-noise ratio, it can give up a lot before the picture begins to lose quality.

Another advantage of professional video cameras is that they have aperture rings with manual override. The f/stop numbers are marked, just like a professional still model, so you can adjust the lens opening to properly expose your subject. Consumer-grade cameras have an automatic aperture. This can cause problems at a low-light reception where you have a bright light on the subject. The camera determines the aperture by averaging the subject and the dark background, which usually results in at least one f/stop over exposure. With a professional camera, you can look through the viewfinder and determine whether or not the subject is overexposed and then make the correct adjustment. You can use a 100-watt

PRO VIDEO TIPS

- Always fast forward and rewind any new videotape.
- Record at least 30 seconds of color bars and tone (if available) at the front of each tape.
- Play back the color bars and tone on a color monitor before starting a job to make sure the camera is recording video and sound properly.
- Record an additional 30 seconds of black at the front of the tape in case you have to add titles or other video later.
- Always monitor audio through a headphone (one or two ear).
- Constantly monitor audio levels, both Hi-Fi and normal track.
- Double check to make sure your camera is a) recording and b) recording in the correct mode (S-VHS not VHS or Hi-8 not 8mm).
- If your camera won't record, check to see if it is in the STANDBY mode.
- Always keep extra batteries for everything that uses them.
- When taping, look at different areas in the viewfinder to ensure that your shot is properly composed.
- Use the highest quality tape you can afford.
- Set your white balance manually unless you will be taping under constantly changing lighting conditions.
- Use AC power whenever you can to preserve your batteries in case of emergency.

light on the subject without a problem.

Of course, you will pay much more for high-quality video equipment. A three-chip camera ranges from $5,500 to $12,000 for Hi-8 or S-VHS models—the two preferred formats for wedding photographers. A professional one-chip camcorder is only $1,500 to $3,000. The advantage to paying the higher price lies in the final results. Most of our competition in Granbury uses one-chip cameras and they offer their business at a price far below what we prefer to charge. But, all we have to do is show potential customers the quality difference between the two cameras, and it's a relatively easy sell.

In addition to a good quality camcorder, you need a sturdy video tripod with a smooth fluid head and a quality wireless microphone. I use Bogen video tripods with a large video fluid head. The fluid head must be big enough to support the camera. The wireless microphone attaches directly to the groom's lapel and picks up the wedding vows, the minister's sermon, and whatever the couple whispers to one another during the ceremony. All of these things are a priceless part of the wedding video because the family members were unable to hear them during the actual ceremony. A one-camera wedding will require one wireless mike and the on-camera microphone to pick up ambient sound, like the organ music or choir.

Miking and sound quality is probably one of the last things that a videographer learns. There are several companies that market good quality shotgun microphones for ambient sound: Shure, Audio-Technica, and Senheiser. I also use a Radio Shack PZM microphone. Companies that make good quality wireless mikes include: Telex, Lectrosonics, Samson, and Shure. The biggest purchase you should make in terms of quality, besides the camera, is the wireless microphone. The cheap ones do not work consistently and can give you fuzzy sound from interference. Quality mikes are priced from $300 to $2,000.

At our studio, we sell approximately three two-camera weddings for every one-camera wedding. Again, by showing the customers the superior quality, they are more likely to go with the more expensive package. Often, I will position the single camera at the back of the church and direct it toward the altar. In a two-camera wedding, I have a camera in the back of the church and one in the front to the right of the alter facing the bride and groom. By positioning the front camera to the right of the alter, it is directed toward the bride's face. My rule is: "Beauty is in the eye of the checkbook holder." And, since the bride's family is usually paying the bill, I make the bride more prominent than the groom. I do offer a one-camera option where we position the camera at the front of the church instead of the back. The only thing you lose there is the processional down the aisle and the faces of the groomsmen when they come out. It's a tradeoff to get the close-up view of the bride and groom.

Lighting equipment is pretty basic. Lowel-Light has a 100-watt Pro-light and an i-Light that mount right on the camera and plug into a 12-volt battery worn around the waist. Anton Bauer makes 25-watt video lights that plug directly into an on-camera Anton/Bauer video battery pack. NRG also makes camera lights that plug into a 12-volt battery. And Ambico, Sunpack, and others make video lights that have their own batteries.

If you have a heavier three-chip camera, you should choose a light-weight light that won't wear you down when carrying the camera on your shoulder. The two most important considerations when selecting on-camera light is the power of the light (wattage) for your camera and your preference for power supply (on-camera, on-flash, or separate battery pack). On a low-lux camera, you don't want a light that is brighter than 50 watts. In most cases, I use between 50 and 100 watts on-camera. For the wedding ceremony, I only use the on-camera light while the bride is walking down the aisle. As soon as she reaches the altar, I turn it off and do the ceremony with available light. For the reception, I use on-camera light and I bounce a 750-watt Lowel Tota-light off the ceiling onto the dance floor. It boosts the overall ambient light. We don't use a flood light during the wedding ceremony.

Quality Presentation

According to a survey I read a few years ago, most brides and grooms like a certain kind of presentation in their finished video. Among their preferences are an opening title; a short segment of "growing up" pictures of the bride and groom as babies becoming adults and a few of the couple together during their engagement. All of these opening portions include special effects and music, and each is billed separately on the price list, so the couple can choose which segments they want to include, and which they do not. The next portion of the video includes wedding-day activities.

For my presentations, I go to the bride's dressing room about an hour before the wedding to videotape her with the bridesmaids. There is usually a lot of excitement, nervous laughter, and hugging. I also visit the groom and his groomsmen. I have a scene with the groom looking at his watch and taking off running, then the groomsmen bringing him back again. These two sequences are edited together into a three-minute highlight called the "getting ready" segment. This allows the bride and groom and other members of the family to see exactly what happened before the wedding began.

The ceremony can go different ways. Some videographers show only highlights of the ceremony, taking out parts that are too long. Then they give the bride and groom a tape with raw footage of everything included. I prefer to have the entire ceremony in the final edited version, with only minimal cuts. I normally begin with the first candle being lit or the first grandmother being seated. At the end of the ceremony, I fade to black and then go onto the reception.

I edit the reception sequence quite a bit. I videotape the bride and groom arriving and talking to all the guests. Then I tape the food table, the ice sculptures, the

wedding cake, and important decorations. These are all things that will be gone once the reception is over, so I record them in great detail, always using a different angle than the still photographer so I don't take away from his or her presentation.

Most of this taping is done with an ambient microphone. I also carry a wireless. After the cake cutting, first dance, and other traditional activities, I walk around and talk to all the family members, friends, and wedding party to get their comments, stories, and messages for the bride and groom. I always have them give their names and how they are related to the couple. This is a key seller. Everyone always likes this part of the video. Then, of course, there is the garter and bouquet toss.

The closing includes a three-minute segment of the day's highlights—starting with the bride walking down the aisle. This is where we add all the special effects, like slow motion, posterization, and fades. We do the post production on a JVC S-VHS editing machine and use a Newtek Video Toaster for the special effects.

While it is nice to do your own creative editing, there are a lot of companies that will do post production for you. I think that if someone wants to get into the video business, they should invest in very good video equipment and then send their tapes out for post production, rather than trying to stretch their equipment budget to include editing machines. A complete post-production editing system is at least $20,000.

Other video markets

Another major advantage to owning high-quality, professional video equipment is the number of business opportunities it affords. My biggest market, and the reason I initially purchased a three-chip camera, is television commercials. I got into them by accident through the local cable companies. Once I had the broadcast quality equipment I needed to do TV commercials, I found I could use that equipment in the wedding market and produce a product that nobody in central Texas could match, just because nobody else was using the same quality equipment.

Cable access is a good market; however, the money is not in selling programming to the cable companies. The most lucrative approach is to lease a channel, produce a show, and sell advertising on it. If you buy space on a cable station for $200 per hour and then go out and sell $1,000 worth of advertising, You have $800 profit. We produce a show called "Lake Country Perspectives." It is similar to "Good Morning America" but features community news and interviews with local officials, like the police chief or the chamber of commerce president. Another popular segment is to have someone from the animal shelter bring in dogs or cats and tell how viewers can adopt them.

We also videotape the local high school varsity football games—both at home and away. With these programs, we sell advertising, so we make money twice. First, the advertisers pay to have the commercials produced, then they pay to have them aired with the games. I have a salesperson who sells ads for these programs on commission, so all I have to worry about is the production.

Infommercials are another source of revenue in video production. These can be particularly lucrative because the companies often want multiple copies. Initially, we charge to produce the program, then we may have to run off 1,000 copies for the customer to distribute. For example, we did a tape that showed how to use a support belt to protect your back when lifting heavy objects. The manufacturer wanted to send a copy to each of the retail outlets buying the product. We have 10 video duplication machines (about $4,000 worth of equipment), so we were

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Weight w/reflector & stand adapter	5.5 lbs.
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*Flash readings were taken in a 20x20' studio with a 24' ceiling height using a Minolta Flash Meter IV positioned 10' from the center of a medium Chimera Super PRO Silver Bank. Results may vary in other studio environments using different meter or soft box. Each Travelite unit includes full ring flash tube, modeling light, flash tube cover, PC/sync cord and power cord.

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able to produce all the copies they needed.

Another market is producing informational videos for local chambers of commerce trying to sell their areas to businesses or home buyers. These tapes include information on prime real estate, utilities, city government, school systems, and hospitals. We put all the information together and stressed the quality of life in Granbury. We also did a similar production for the local school system. The school board was taking a real popularity hit and they couldn't pass a needed bond proposal. So, we made a video in the school that showed the problems—overcrowding, deteriorating building, etc. The school paid me to produce it, then they showed it at all the PTA meetings and ran it on cable to promote the bond proposal.

If you want to sell these kinds of videos to a chamber of commerce or school system, it's a good idea to videotape local activities to build up stock footage, such as the 4th of July parade, high school football games, water-skiing, and other seasonal events. Then, in the dead of winter when the chamber of commerce decides it needs a video to sell the area, you have all the footage you need already in the can. That gives you a distinct advantage over the competition.

High school graduations are another profit maker. We approach schools and ask to videotape graduation ceremonies. The schools usually ask that the tapes be made available to students at a reasonable price rather than taking a commission on the sales. We pass out order forms to graduates or parents during the rehearsal and they send them in with a check for a videotape of the graduation. Other popular events are dance recitals. Dance studio operators will either ask for commission off the tape sales or a free copy of the tape—it depends upon the size of the school. We do many of these types of jobs on speculation.

There is no limit to the market possibilities when you own quality video equipment. The investment pays for itself time and time again. Just keep in mind that the more accessible low-end equipment becomes, the greater your competition. The only way to operate a successful video production business is to gain the upper hand.

More info? Circle Reader Service No.:

Ambico, Inc.	**(150)**
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Bescor Video Accessories Ltd.	**(153)**
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PPA member Mark Rash operates Rash Video Productions in Granbury, Texas. He and his father, Andy, taught a seminar titled "Competing in Today's Video Market" at the 1994 PPA National Convention in Denver.

RASH VIDEO PRODUCTIONS EQUIPMENT LIST

Cameras
- 2 JVC KY-20 three-chip cameras docked to BRS-411U S-VHS recorders
- 1 JVC KY-20 three-chip camera stand alone
- 1 Panasonic AG-450 single-chip S-VHS camcorder

Tripods
- Bogen 3194 video tripods (3191 poles with 3066 heads)

Power supplies
- Bescor 12-volt Battery Belts with power cord (cigarette to four-pin XLR)
- 12-volt AC converting power supplies (four-pin XLR connectors)

Lights
- Lowel Tota-lights with umbrellas and diffusers (750 and 1,000 watt)
- Lowel Pro-lights (100 watt DC/230 watt AC)
- Ambico 30-watt battery powered light

Audio
- JVC Mono shotgun microphone for KY-20
- Senheiser ME-80 shotgun microphone
- Shure SM-58 vocal microphone
- ElectroVoice 635A omnidirectional microphone
- Lectrosonics wireless microphone system (M-185 transmitter and CR-185 receiver)
- Samson MR1 wireless microphone system with Sony 144 lavaliere mike
- Radio Shack PZM microphone (modified for XLR connector)
- Comprehensive MM-3100 electronic field production mixer
- One-eared and stereo headphones for audio monitoring

Miscellaneous
- Fuji H471S T-120 S-VHS videocassettes
- BNC to BNC coaxial cables
- XLR audio cables
- Extension cords with plug strips and ground adapters
- JVC TRM-9U 9-inch color production monitor
- Audio and video adapters

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PHOTOKINA 1994

Digital photography takes center stage at the international exposition

By Don Sutherland

The synergy between traditional photography and electronics was clearer, more seasoned, more mature than ever at Photokina 1994, held September 22-27 in Cologne, Germany. Digital cameras were in the spotlight, but their emphasis was different than what many people expected. Rather than competing with film-based systems, they competed more with one another. There were digital adapter backs from numerous sources, converting medium- and large-format cameras to "digital acquisition systems." There were intriguing new 35mm-style cameras with CCD chips, for electronic capture in the field. And, there were countless ways to get film images into the computer—in particular, new electronic scanning devices.

In addition to digital technologies, there were many new conventional film systems on display, as well as improved papers, films, and processing equipment. While there is not enough space here to cover all the new introductions, this article highlights some of the more significant seen at Photokina. Other products will be covered in upcoming issues of *Professional Photographer.*

Digital camera backs

Digital camera backs, designed to work with existing medium- and large-format camera systems, represent a growing option for studio photographers who foresee new opportunities in a digital "original." Several models have been introduced over the past several years, including the Leaf Digital Studio Camera Back, the Rollei Digital ScanPack, and the Arca Swiss CCD Sensor Module.

Most dramatically announced at this year's Photokina was the Kodak Professional DCS 465, an interchangeable camera back containing the Kodak M6 imaging chip, with a 3,060x2,036-pixel array that provides one-pass color exposures of six megapixels. This makes it the highest-resolution, single-pass digital back to date. Among the camera companies working with Kodak to adapt the DCS 465 to their equipment are Hasselblad and Sinar Bron. Targeted for distribution in early 1995, the DCS 465 captures 12 bits per red-green-blue (RGB) color, for a total of 36 bits, and has an equivalent ISO of 100. Images can be stored on removable PCMCIA-ATA Type III cards. In addition, the camera back has a built-in microphone for image annotation, allowing the photographer to record sound clips before or after exposing the image. The high-power battery pack delivers a minimum of 100 images per charge and can be recharged in one hour.



Kodak's DCS 465 interchangeable camera back, which contains the Kodak M6 imaging chip.

A new companion to the Rollei ScanPack was introduced at Photokina. The Rollei Digital ChipPack scans images at lower resolutions (2,048x2,048 pixels) than its predecessor, creating a smaller file that takes less processing time—a worthy consideration when speed is important and a moderate final output size (or cropping) will suffice.

The RGB filters that create the color image are incorporated within the back itself (instead of using a color wheel ahead of the lens, as in some systems) for which the manufacturer cites "full optical quality" due to the absence of stray light. Exposure time for the three 12-bit exposure passes is placed at about 30 seconds.

Also new in the 2,048-square-pixel digital format was the Leaf CatchLight, recording 14 bits per color in a single exposure. The CatchLight CCD uses color dyes applied in a new mosaic mask geometry to produce full-color images with a single exposure. Its predecessor, the Leaf Digital Camera Back, records three separate monochrome images through red, green, and blue filters and then combines them to form the final color image—making the camera inappropriate for photographing live models. Because the CatchLight requires only a single exposure, it is applicable to a wide range of photographic markets, including fashion and portrait.

The new Leaf camera is available with one of two software packages: the CatchLight-GA for commercial and catalog photography and CatchLight-P for portrait studios. Shown at Photokina in operation

on a Mamiya, the CatchLight is also compatible with Cambo, Fuji, Hasselblad, and Sinar cameras. By using an adapter, the product also works with the Camerz ZII portrait camera.

Scanning systems

Hasselblad introduced the Twinscan as a replacement for its former Dixel, a combination scanner/modem for transmitting film images digitally from the field. The *Twinscan consists of a notebook PC with* a pair of Nikon Coolscans built in. The design permits scanning two negatives (or transparencies) at once, thereby halving the preparation time before transmission.

Used in conjunction with Hasselblad's Pixolo image transmission software, the system enables scanning to a TIFF format, image editing and text for captions, JPEG compression, and transmission. The system permits editing or transmission operations to proceed with one image while others are being scanned.

One advantage to using a field transmitter for film images, compared to direct electronic capture with a digital camera, is that the scan can be made at the lower resolutions needed for transmission, yet the photographer still has the high-resolution film image available for more demanding reproduction. Hasselblad expects its Pixolo software, which currently supports only the Coolscan, to soon be compatible with Kodak RFS 2035 and Agfa Arcus scanners.

Although the unit has been shipping for several months, the Polaroid SprintScan 35 was a hot item at Photokina. The scanner offers 2,700 dpi resolution at a list price below $2,500. Using Polaroid-designed electronics and proprietary sensor technology, SprintScan 35 automatically corrects color and sharpens the image during the scanning process, according to the company. It scans 35mm transparencies or negatives, mounted or unmounted, in 30 seconds and captures 10 bits per color at 3.0 density range. Scanned images are output to the computer at 8 bits per color. SprintScan 35 is compatible via standard SCSI-2 interface with any Macintosh- or Windows-based personal computer.

The Dicomed Digital Camera appeared at Photokina as part of a system that enables it to double as a high-resolution film scanner. The unit is about the size and shape of a 4x5-inch film pack and inserts into a standard film holder for its "camera" applications. Inserted in a new base introduced at Photokina, the 6,000x7,520-pixel resolution camera is able to scan a film negative or transparency of sizes up to 4x5 inches.

Dicomed's figures specify that a 4x5-inch transparency scans to an 82MB file in about one-and-one-half minutes, or a 35mm frame at 3,000 dpi in about one minute. The single-pass unit is supplied complete with a 1GB hard disk, permitting "off-line" operation. The complete system lists for $17,950 and the scanner base, for those who already own a Dicomed camera, is $9,950.

Some steps for improving the assembly-line principle of scanning were seen at the Ilford exhibit, where the Leaf Lumina digital camera was displayed with two new accessories: the Slide Illuminator and the Automatic Slide Advance. The Slide Illuminator allows scanning of multiple film sizes from 35mm to 6x6cm, using fluorescent light to backlight the images, which are then captured and converted to digital files with the Leaf Lumina. The 35mm film can be rotated to any angle using a single rotating mount, or it can be loaded in strip or multiple slides.

The Automatic Slide Advance allows unattended scanning of 35mm slides mounted in a carousel or bulk loaded using a special attachment that can be purchased at photo supply stores. The Automatic Slide Advance uses a standard Kodak carousel projector, retrofitted with a special filter and diffuser to improve image quality and protect transparencies from excess heat. This permits as many as 140 slides to be "digitized" in one untended session, depending upon the carousel tray and available disk space.

Fuji's new Celsis 360 desktop scanner accommodates film formats to 6x7cm and scans at resolutions up to 6,583 dpi, using a magazine-load system for 30 images at a time.

Digital cameras

Kodak's DCS 460 was among the most prominent instant capture digital cameras at Photokina. The latest in the Kodak DCS series, the 460 has a Nikon N90 body with a digital back containing the same six-megapixel chip used in the DCS 465 large-format back. Other features include PCMCIA-ATA card support, a built-in microphone, and a rechargeable nickel hydride battery pack that delivers a minimum of 300 exposures per charge. The camera is available in three models: the DCS 460c (color), DCS 460m (black-and-white), and the DCS 460IR (infrared).

Nikon Inc. and Fuji Photo Film, U.S.A. showed two digital cameras, which they developed jointly and will market as the Nikon E2/E2s and the Fujix DS-505/515. One model—sold as both the Nikon E2 and the Fujix DS-505—captures one image per second. The second model—known as the Nikon E2s and Fujix DS-515—can capture six images per second in bursts of seven. Both models have a 1.3-megapixel (1,280x1,000 pixels) CCD and equivalent ISO speeds of 800 and 1600. EC-15 Memory Cards store 15MB (84 images) of compressed image data. Image capture is 10 bits per RGB color, for a total of 30 bits.

The Nikon/Fuji cameras are compatible with Nikon SLR interchangeable lenses, including the AF Nikkor 20-35mm, 35-70mm, 80-200mm zooms, and the AF-I Nikkor 300mm, 400mm, and 600mm. They also have a choice of autofocus and manual focus; an automatic exposure control system that includes Program, Shutter Priority, Aperture Priority, and Manual operation; and Nikon's through-the-lens controlled speed light system, with automatic balanced fill-flash operation.

Minolta Corporation showed the first three-chip digital still camera, based on a Maxxum 5000ci body. The camera's resolution is 1,528 x 1,146 pixels, or 1.7 megapixels, for each chip.

While high-resolution digital acquisition systems were a big hit at Photokina, low-res systems offer their own benefits—specifically, rapid transmission rate. Olympus Corporation showed its Deltis VC-1000 digital camera and VC-1100 digital "transceiver," each producing an image of about 380,000 pixels for a "TV quality" image. Although the Deltis VC-1000 should ship in the U.S. soon, definite plans for the VC-1100 remain to be announced. The two models differ in that the VC-1100 possesses integral equipment for modeming images directly from the camera. Depending upon compression, an image can be transmitted in one to six minutes.



Nikon and Fuji introduced the jointly developed E2/E2s.

Film-based cameras

Even with all the high-tech introductions at Photokina '94, there were a num-

ber of new film-based cameras introduced, including two professional-quality rangefinders.

The Contax G1, from Yashica Inc. includes autofocus (with three of the G1's four available lenses), aperture-priority AE, and a parallax-adjusting viewfinder. According to William Heuer, president of Contax, "We've created a whole new camera category by integrating the high reliability and system versatility of an SLR camera with the portability and mobility of compact cameras. The result is a unique, compact, electronic AF focal plane shutter camera...combining Contax's advanced features with the unrivaled image making quality of Carl Zeiss T* lenses."



The Contax G1 from Yashica Inc. includes autofocus, aperture-priority AE, and a parallax-adjusting viewfinder.

The G1 provides a Custom Function feature that allows the photographer to customize various aspects of the camera, including complete or incomplete film rewind, an auto EV lock, and order of bracketing with the A.B.C. system—an automatic three-frame continuous exposure compensation system. It has a passive autofocus system with an extended base length and a manual focus option. The quiet focal plane shutter has a range of 1/2,000 to 16 seconds and exposure metering, is accomplished with a through-the-lens, center-weighted average metering. There are four exposure modes from which to choose.

Leica Camera Inc. introduced the M6J, a 40th-anniversary edition of the M model limited edition rangefinder camera. The "instant collector's item" consists of an M6 with fittings such as a viewing and film-advance system based on the M3 model introduced in 1954. Improving upon the original viewfinder, the M6J displays brightline frames for 35mm, 50mm, 90mm, and 135mm lenses. The anniversary camera is fitted with a retractable Elmar-M 50mm f/2.8 lens, similar in appearance to the original, but fully redesigned optically and mechanically, according to the company.

Olympus Corporation also combined features from two of its models in the new OM-3Ti. It's described by the company as a tough little OM-3 combined with the flash capabilities and multi-spot metering of the OM-4. Its cloth focal plane shutter is mechanical at all speeds, retaining all-speed flash synch, with a range of settings from 1/2,000 second to one second. The OM-3Ti has off-the-film metering for flash photography with the Olympus F280 and other dedicated flashes.

Olympus also announced a new, high-performance Zuiko 35-80mm f/2.8 zoom lens with low dispersion glass to ensure high-quality reproduction, virtually free of chromatic aberration.

Among the new SLRs spotlighted at Photokina was the Canon EOS-1N, the latest flagship of the EOS line, with a Multi-Basis AF sensor (five selectable focusing points), improved focusing prediction, and five metering patterns including: evaluative, average, and spot coverage from nine to 2.3 percent. Motordrive speeds of up to six frames per second can be achieved with the Power Drive Booster E1.

The three focusing modes available with the EOS-1N include: One-Shot AF, AI Servo (moving object focus projection), and manual. The camera automatically locks in using a five-point autofocus system in the One-Shot mode and predicts the subject's location to focus on that point in the AI Servo mode. The wide-zone autofocus system allows the photographer to select any of the five focusing points to compose a scene, or the camera will make the selection.

The EOS-1N also features 16-zone evaluation metering, spot metering linked to each focusing point, and three-zone flash exposure metering; plus 14 custom function controls.

The Nikon N90s includes enhanced autofocusing for fast-changing action under variable lighting conditions, with focus tracking at four frames per second. The N90s metering system is Nikon's high performance 3D Matrix. The N90s system includes a DataLink card with which various shooting factors (data on aperture, shutter, and film type, for example) can be downloaded to a Sharp Wizard palmtop computer, and from there to a Windows-based computer using Nikon DataView Software. The N90s memorizes up to 35 rolls of 36-exposure film, with full exposure information.

Among Ricoh Corporation's new products was an interesting camera called the XR-Solar, a 35mm manual-focus SLR supported by solar power. The shutter, metering system, and optional data back are supported by sunlight through a built-in sensor. The company also showcased the XR-X 3PF, which is described as an "intelligent" 35mm SLR with its 24KB CPU controlling exposure in a variety of selectable modes, including flash. The camera may also be operated manually, at shutter speeds up to 1/2,000 second (1/3,000 second under auto operation).

Hasselblad introduced the 203FE, with aperture-priority auto exposure, selective area metering, automatic exposure bracketing, and through-the-lens flash metering with a fill-flash function. Its electronically controlled focal plane shutter accommodates exposures from 1/2,000 second to 34 minutes. Fully compatible with the complete Hasselblad system, the 203FE can be used with large-aperture FE lenses, and is battery independent with CF lenses. It has manual shutter speeds in one-half-f/stop increments and automatic in one-twelfth-f/stop increments. It has a built-in self-timer with two- to 60-second delay. The company also introduced an "entry level" Hassie, the 501C. Sold as a complete system, with the camera, lens, and film magazine, the 501C is compatible with the other Hasselblad equipment. It features an Acute Matte focusing screen and a rear plate with provisions to snap in 6x4.5cm or panorama-format masks.



Hasselblad introduced the 203FE, with aperture-priority auto exposure, selective area metering, automatic exposure bracketing, and through-the-lens flash metering with a fill-flash function.

Komamura Photographic Company Ltd. of Tokyo reintroduced its classic Horseman LE view camera. This entry-level model includes many of the deluxe features found on its more advanced and expensive cameras, including geared rise, fall, and shift mechanisms; lens and film axis tilt; and rack-and-pinion focusing. Like the other Horseman L cameras, the LE can fold flat for travel and storage. Debuting at Photokina was an infrared metering interface for the Horseman ISS Shutter that works with the Minolta Flash Meter IV. Horseman products are distributed exclusively in the United States by the Brandess-Kalt-Aetna Group.

Linhof GmbH announced an improved version of its Master Technika view cameras, the Master Technika 2000, which features electronic components designed to enhance image quality. An optional electronic range/viewfinder module, the Electronic Measuring System (EMS), establishes the correct object distance and monitors the bellows extension. It precisely controls focusing and framing, with all relevant information prominently displayed in the viewfinder and on a large LCD panel. This eliminates the mechanical rangefinder system that is a standard feature of the classic Master Technika 45 and converts total image control to the built-in groundglass.

An integrated wide-angle focusing track has also been added inside the camera housing, which allows the photographer to focus extreme wide-angle lenses smoothly without any additional accessories. The Master Technika 2000 will be available in the United States through HP Marketing's Linhof Division.

Films and chemistry

Eastman Kodak introduced an improved Ektachrome 100 (EPN) professional film, designed for critical advertising and product photography. According to the company, the new film has improved manufacturing, low process sensitivity for consistent roll-to-roll results, and longer raw stock keeping. Ektachrome 100 is recommended for photographing fabrics, textures, wood grain, and reflective surfaces in commercial applications.



Kodak introduced an improved Ektachrome 100 (EPN) professional film designed for critical advertising and product photography.

Agfa Division of Miles Inc. announced several new products for the professional lab. Among these were new Solid Chemicals for the AP 94 process and a bleach-fix bath for processing color paper. The SC 94 CD-LR and SC 94 BX-MR Solid Chemicals have been reduced in overall weight by 43 percent and packaging volumes have been reduced by 80 percent, simplifying package disposal. The 94 BX-MR professional bleach-fix bath is characterized by increased stability, which is advantageous during low throughput periods.

Don Sutherland is a well-known photo industry journalist based in New York and multimedia editor for PHOTO>Electronic Imaging *magazine.*

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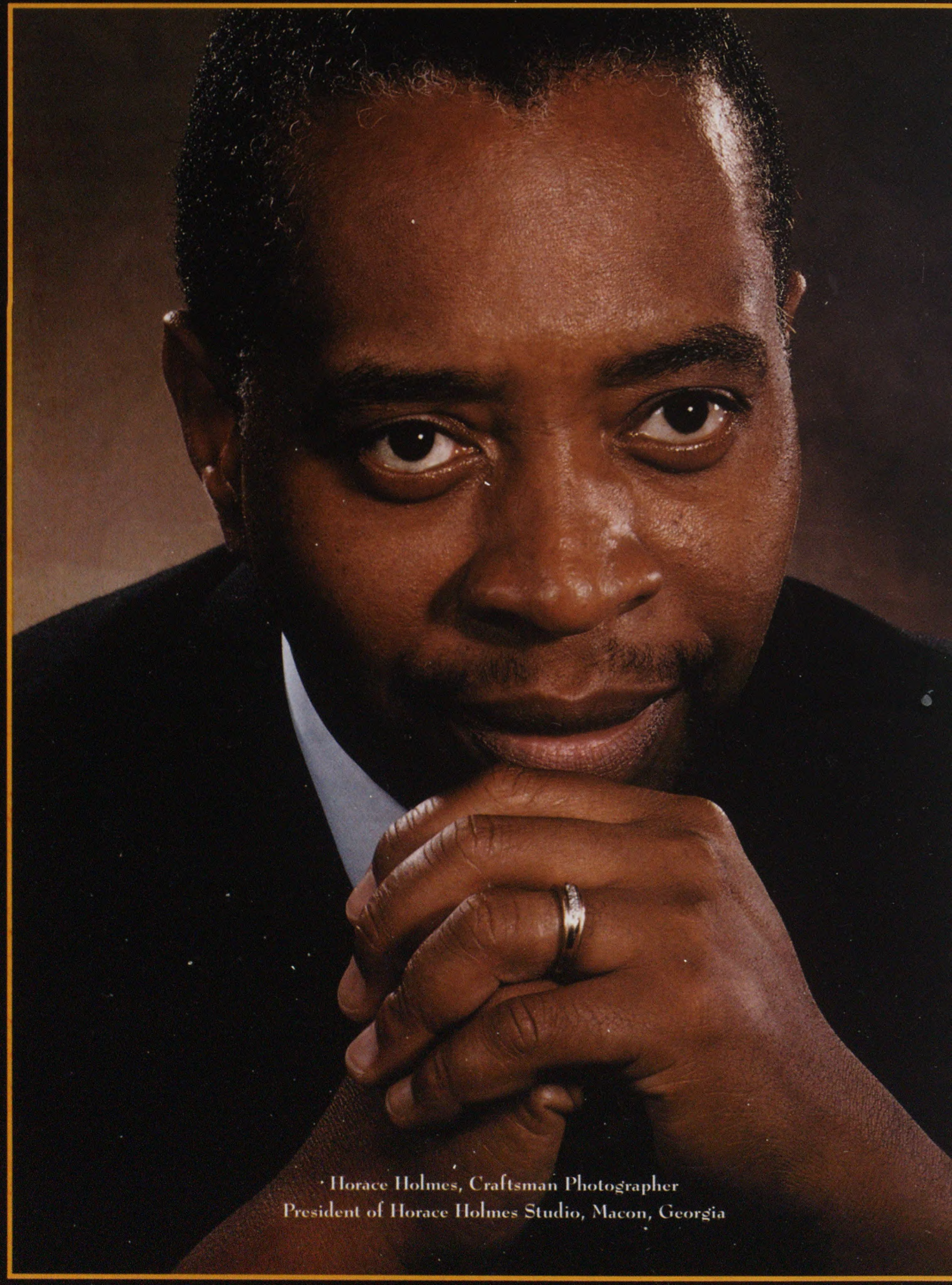


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Horace Holmes, Craftsman Photographer
President of Horace Holmes Studio, Macon, Georgia

Photo © Al Gilbert, 1994. KODAK Pro 400 MC Film.

A promise kept.

Horace Holmes is a man of his word.

He promised to pass on all that he had learned. So it was only a matter of time before he became founder and president of the Professional Photographers' Minority Network.

Of course, Horace knew he would need some help getting his network off the ground. So he looked to a few of the people he admired most, including Kris Zeltner, his local Kodak Technical Sales Rep.

Kris sat down with Horace to talk about what his goals and needs were, then put him in touch with the people who were in the best position to help him put everything together. One thing led to another, and before Horace knew it, the PPMN was well on its way to enriching the lives of hundreds nationwide. And Horace was on a first-name basis with an entire team of dedicated Kodak employees, from his area rep on up, from the Vice President of Marketing on down.

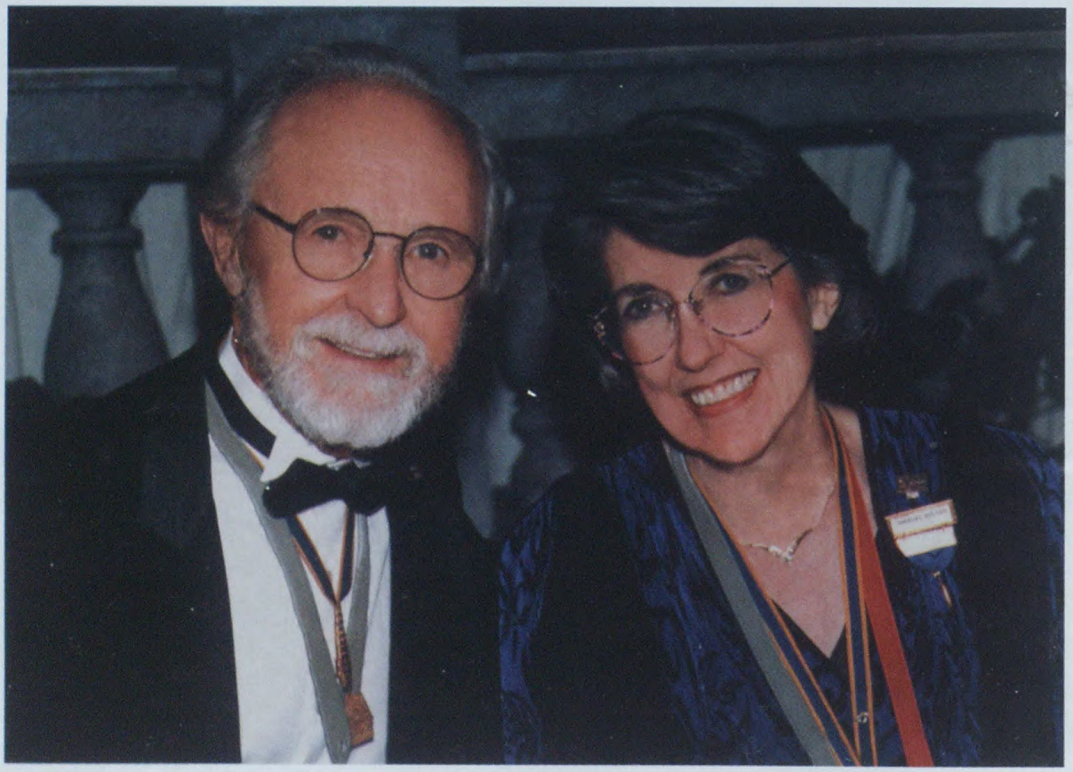
And while we know that, ultimately, the credit for the success of the PPMN lies squarely in the hands of Horace Holmes, we're proud that we were able to be part of the process that turned his dream into a reality.

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NEW DIRECTIONS



PPA gains a president with vision, bravery, and strength

By Lorna Gentry

Marvel Nelson, M.Photog., Cr.F-ASP, Hon.F-ASP, Hon.A-ASP, of Tulsa, Oklahoma, is PPA's 114th president and one of its proudest members. For nearly 25 years, Nelson has been involved with the organization and she is enthusiastic about PPA's future. "My husband and I discussed, many times, how our involvement with PPA made the difference in our success. Our relationship with PPA was responsible for setting our high standard of photographic quality, and the education shared with us made the success possible."

Nelson, who has operated a portrait/commercial photography studio in Tulsa since the 1950s, said she got involved with PPA because the president of the Oklahoma affiliate asked for help with his convention. "It eventually led to our being interested in the PPA print competition because PPO members were encouraging us to join PPA and to enter prints. We both had several prints accepted the first time and we were hooked from that time on.

"We continued to enter prints and realized how much we were learning by going through the process and seeing our images displayed with other professionals," she continued. "As we learned from entering our work and listening to convention programming, we too became involved with lecturing and teaching. It gave us the opportunity to return the favor to new, upcoming photographers for all the educational help we had received from those who had gone before us."

More than 18 of Nelson's prints are part of the PPA Loan Collection in the portrait, commercial, wedding, and illustrative categories. She is also a qualified PPA international print judge, jury chairman and a past chairman of the Photographic Exhibition Committee.

She holds a fellowship, an honorary fellowship, and an honorary associate from the

PPA President Marvel Nelson, pictured above with her late husband Glen at the 1993 PPA convention in Nashville. At right, Nelson was photographed in the garden of her home by Robert Van Deventer, M.Photog., CPP.





Marvel Nelson said she had an ordinary life with ordinary ups and downs. Then, in April 1991, a tornado destroyed her home and everything in it. Pictured above in the only area of the house where there was even part of a wall left are (left to right) Nelson, her daughter Loree, son Douglas, and Glen, who holds a clock stopped at 8:24, which was when the tornado ripped through the house. Miraculously, no one was hurt.

American Society of Photographers, an organization of PPA masters, craftsmen, and specialists. She is a past president of that association as well as the Professional Photographers of Oklahoma. Nelson was given the prestigious PPA National Award by the American Society of Photographers, Professional Photographers of Oklahoma, and Southwest Professional Photographers Association.

She has had her work exhibited in the Photographic Hall of Fame and the New York World's Fair, and it has been published in books and magazines. Nelson taught a variety of classes—portraiture, children's portraiture, business, composition, use of color—at the Winona International School of Professional Photography and the West Coast School. She is also well known in PPA for her appearances at convention programs in the United States, Mexico, and Canada.

Nelson has been involved in photography since her freshman year in high school when she worked as an apprentice in a studio. "The owner of the studio—which was the only studio in town—also owned the newspaper, so we photographed fires and weddings. I learned to do sittings so I could fill in when my boss wasn't there. It was a wonderful experience. In college I studied music and art and minored in photography. My first job was in a Wichita, Kansas, portrait studio in a downtown department store. My assignments gradually evolved into doing black-and-white children's portraits in their homes. The manager of the studio later became my husband."

She and Glen moved to Tulsa, where they opened a studio and reared two children. Their son Douglas, who has a master of social work degree, is the Oklahoma ADAPT project director, a program designed to keep pregnant women off drugs and alcohol. Their daughter Loree owns Artis Consultancy. Her company specializes in high-end computer graphic images for major firms in the New England area.

The last three years in her life have been marred by tragedy. A tornado destroyed her home and everything she owned. She and her husband Glen were in the house at the time and miraculously survived. The force of the wind was so strong that it sucked the shoes off Glen's feet. Soon after the tornado, Glen developed health problems. He died last year. While grieving her loss, Nelson had to redefine her business because she and Glen were partners in their studio.

As she rebuilds her life, Nelson views the last few years as a catharsis. "Until all these things happened, I had an ordinary life with ordinary ups and downs," said Nelson. "More tragedies have happened to me in the last three years than usually happen in a person's lifetime. When tragedies occur, we find that we are stronger than we thought possible. With God's help and guidance, and with all my wonderful friends and family, I have tried to take one day at a time so as not to get overwhelmed.

Nelson feels very positive about her recent experiences. "I am allowing the loss and suffering to work for me as an agent of growth. It has forced me to develop talents and strengths that I had allowed to become stagnant. Change creates opportunities. At first, you think you don't want these opportunities and you resent them. But then you realize that you are growing, stretching, and you know you never would have done so otherwise. It's easy to become complacent. I wouldn't wish what happened to me on anyone, but we need things to shake up our lives. Do something crazy that you would never dream of doing. If you don't, I don't think you ever really grow."

Personally and professionally, Nelson knows what it is like to negotiate unfamiliar territory, which makes her uniquely qualified to guide PPA as its next president. With all the changes that the photography industry is experiencing, she said, PPA members need to band together to chart the unexplored waters. "Change can be whatever you want to make of it," she said. "With change you get opportunities. It can be exciting or it can be scary. The world is changing and our profession is changing whether we like it or not. Ignoring that fact won't make it go away.

"I think professional photography is at a crossroads with challenges greater than at any time in history. As new technology



Nelson's photographic studio in Tulsa where Glen and Marvel were partners.

advances, the pressure to learn and grow will be greater than many can comprehend or keep pace with. Education will be key.

"There must be more emphasis placed on marketing our products to consumers, on client retention, and on becoming more financially responsible in our businesses," Nelson continued. "I do not think we will be a filmless society; at least, not in our life time. The greatest threat in the next few years will be to the small portrait studios because they are unable to afford or are reluctant to experience the excitement of changing technology."

Nelson believes there will continue to be opportunities for creative commercial or advertising photographers and for low-volume, high-quality portrait studios. "There will continue to be a need to record families, children, and weddings. There always will be a need for professional images. As professional photographers, our responsibility lies in continuing education, marketing ourselves to the public, and striving to be the best we can be. The rewards can be great. This is not the time to be complacent."

Assertiveness marks Nelson's strategy for PPA in the next year. "PPA needs to become close partners with its members and affiliates. We need each other. Competition is not appropriate; partnership and understanding are the answers to growth in the future. PPA needs to continue to streamline and eliminate time-consuming activities and benefits that do not serve the majority. PPA has taken a big step in educational partnership with the affiliates. It is important to develop a plan to market consumer awareness on using a PPA photographer. If we had done this years ago, we would not need membership drives today. With the changing times, PPA also needs to accept responsibility for educating our members in the new technology."

Nelson said she believes PPA has tried to be too many things for too many people. "We need to establish whom we are serving. It's important to retain the integrity of PPA. We set the standard for professional photography in the world today. Even those people who go to the discount photography studios realize that those photographers are not professionals. They can compare professional photos with the others and see the difference. That's why our print displays are one of the most important things that we do."

In her *President's Message* (see page 4), Nelson chose to write about change. "'Changing for the Future' was the theme I chose because PPA is embarking on a challenging year ahead. It certainly can also be my personal battle cry. Change is movement. Change creates opportunities. I share with PPA the excitement of a new direction and continued success."

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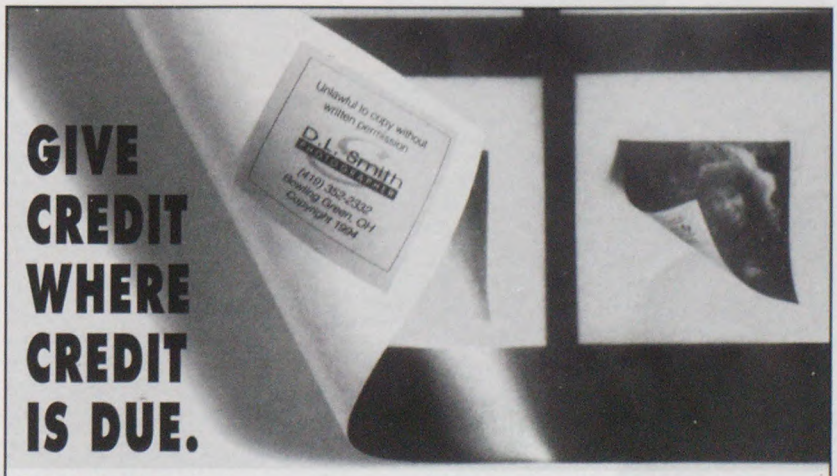
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Capturing the essence of greatness





Behind the cover

William S. McIntosh, M.Photog.Cr., F-ASP, has dedicated his career to raising portrait photography from a recording medium to an art form. The style that he has spent nearly five decades developing is beautifully illustrated in this month's *Professional Photographer* cover image of PPA President Marvel Nelson. "This has been one of my prime motivations," McIntosh said. "I have really pushed it a great deal in my lifetime."

McIntosh stresses the importance of the environment in which the portrait is to be made. The clothes the subject will wear are equally as important. Together, these elements should present the subject in a manner that says, "This is who I am; what my personality is like; and what I enjoy doing."

McIntosh's beginnings in photography were simple. He was a high school senior in 1946 at the end of World War II. When he turned 18, he joined the Army and traveled with the occupation forces to Japan for almost two years. During his tour of duty he purchased a Clarus 35mm camera with an f/2.8 50mm lens. "I started taking pictures of the type of thing I wanted to bring home and they turned out quite well. As a matter of fact, I sold 200 prints from my first roll of film," he said. This was before 35mm film was really sold commercially and he had been able to get his hands on one roll.

When he returned to the United States, he went back to finish high school and began a photography career, though he didn't realize the latter would happen. "I was the photographer for the school yearbook. The advisor was a genteel woman in her 60s and she didn't like the man who held the contract for our senior portraits," McIntosh said. "Finally, she suggested that I start a business and make all of the senior portraits. It was the largest school in Virginia—750 seniors—and it frightened me a little." After considering the alternative careers available in 1948, he took a chance.

That chance paid off again and again in the years that passed. The number of high school seniors increased by approximately 20 percent every year and he held a virtual monopoly on their portrait business for 31 years. He opened three studios in area shopping malls and branched off into wedding and family portraiture.

In 1964, McIntosh finally made the transition from portrait photographer to portrait artist. He had photographed 28 of the top artists in Virginia. The portraits appeared in an exhibit with several examples of the artists' works at what is now the Chrysler Museum in Norfolk. McIntosh's portraits received a full page in the Sunday arts section of the local newspaper, which was the first time a portrait photographer had received such an honor. "The museum director saw the write-up and, considering the other photographers being featured in museums at the time—Richard Avedon, Yousuef Karsh, and Arnold Newman—he decided to experiment and show my work," he said.

In 1981, McIntosh sold his portrait studios, in which about 240 people were photographed each day, and moved to Dallas where he became a photographer without a studio. After the oil bust in 1984, he moved back home and dedicated himself to individual custom sittings.

To keep his name in the public's mind, he has constantly exhibited his work in malls, bank lobbies, libraries—anywhere with the space to show them. Today, McIntosh portraits can be found in corporate annual reports, several colleges and universities, and in the halls of the Naval and Coast Guard academies. It is the tradition of the military to commission painters to do portraits of their leaders. Recently, however, many have opted for a McIntosh photographic portrait instead.

One of his recent projects has been photographing 15 women of accomplishment as part of an exhibit that will be held at the Nor-

Dr. Katherine Treherne, chairman of dermatology for the National Medical Association, was photographed in her Portsmouth, Virginia home. McIntosh preferred the image of an elegant, warm, sophisticated woman in a comfortable background to that of a doctor in a white lab coat in the sterile office environment. The sofa was positioned so that Treherne would be framed by the cabinet mirror in the background. The flowering plant was added to echo the color and design of the sofa. The wall reflected in the mirror was lit by a Multiblitz 100-watt-second flash unit with barn doors placed to the right rear of the photo area. The right side of the cabinet was lit by a similar unit placed in the middle-rear area. Another unit placed in the middle area was used to light the left side of the cabinet. And, one unit was placed in the left rear and directed on the subject to separate her from the background. The main light was a 200-watt-second Bowens Monolite in a 31-inch umbrella placed at a 45-degree angle to the subject. A similar light was used for fill and placed directly behind the camera. He used a Mamiya RZ67 Pro II with a 65mm f/4 lens set at f/11 for 1/8 second. The film was Fujicolor NPS 160 Professional.



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PPA Nelson was photographed in the lobby of the new PPA headquarters building in Atlanta. The circa 1910 building features a gothic architecture and a rotunda on the main floor with several two-story arches. These arches were used to frame the portrait. The column on her left was balanced with the large plant on her right. The background was illuminated by soft daylight coming through the second floor windows. A 200-watt-second Multiblitz flash unit with a seven-inch silver reflector was positioned to the left of the picture area to give the archway some texture and depth. A similar unit was placed in the archway far to the right to light its interior. Another 200-watt-second flash unit with barn doors was placed at the right rear of the lobby and directed on Nelson to light her left side and separate her from the background. The main light was a 200-watt-second unit with a 31-inch white umbrella placed 45 degrees to her right and the fill was a similar light placed directly behind the camera. McIntosh used a Mamiya RZ67 with a 65mm f/4 L-A lens.

folk State University art gallery. It will also be featured on a local cable television interview program.

Today, McIntosh travels the U.S. and Europe photographing civic, business, and cultural leaders, as well as their families. His locations have included national parks, manor houses of the European nobility, and aircraft carriers. He now photographs approximately three people a week, and travels about three months of the year.

In addition to his portraiture, McIntosh presents a series of lectures at Winona International School of Professional Photography, as well as PPA affiliate locations across the country. He also attends several shows and conferences throughout the year.

"I make portraits to put up on the wall; portraits with a timeless quality," McIntosh said. "It is challenging. It has color harmony and design. It forces you to be innovative." *Cynthia Ryals*

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Santa's secret visit

Peek-a-boo portraits take the nightmare out of Christmas

By Brian Andrews

Small children are in complete awe of Santa Claus. They can stand at a distance and be completely enthralled by his presence, or look with wonderment at a multitude of drawings, books, and pictures. But, when it comes to getting close to this lovable fellow, that is something altogether different. Let's face it, small children are afraid of Santa Claus. When placed upon his jolly lap, they will scream, kick, and produce a flood of tears.

At Andrews Photography, we have found a way to make this holiday tradition easier and more enjoyable. Four years ago, we began offering a "Peek-a-boo" sitting for "Portraits With Santa." Parents were shown sample prints of a traditional pose sitting on Santa's lap and our Peek-a-boo—95 percent chose the Peek-a-boo. The time spent on each sitting was dramatically reduced when compared to the traditional lap pictures.

We work with Santa ahead of time on where to stand and how to pose. When our little friends come in they are already excited seeing all of the Christmas decorations, which makes it easier to keep them on the set. Once they are in place, we give Santa a cue and he quietly slips into place for the photograph without the children seeing him. When the sitting is over, not only are the little ones very surprised to learn that Santa is in their picture, but we have an equally excited set of parents. Yes, a few of the little ones still cry when they see Santa, but the sitting is over by then.

"Portraits With Santa" are made only by appointment so that we can control the traffic in the studio as much as possible. We also do not want to foster an atmosphere of tired, cranky children that will hinder the excitement being created in the camera room. Christmas music and plenty of toys are a must, as well as wet wipes, spare combs, and a mist bottle with water for short hair rumpled by winter hats.

We promote these as a one-pose special. This is a challenge, but not impossible. Once the child has seen Santa, the element of surprise is lost and many of the children start to cry. We want to keep our time productive and make the portrait when the excitement level is at its height. We have found that trying to make a second and third exposure subconsciously weakens the parent's confidence in the finished product—especially if the child doesn't do as well for additional exposures. However, if the child blinks, we make another exposure immediately.



Brian Andrews avoids the tears common at sittings with Santa and small children by hiding the jolly old elf in the background. Afterward, the child can sit on Santa's lap.

These packages have become so popular, we don't have to spend any money advertising this special. A sample portrait is put in our display window and the calls start pouring in. A number of customers have asked to book their appointment a year in advance to ensure that they will get in—they know we have to turn a number of people away once the schedule is full. We do keep their names on a call list in the event of cancellations. We now set aside three days to photograph with Santa and the sessions are held in the middle of November.

Another way we have enhanced our reputation through these sittings is by changing the set and color scheme from year to year. This calls for an investment in Christmas trees and decorations but, once the stock is there, you can draw upon it with little or no further investment.

The Peek-a-boo also offers our clients an alternative to the Polaroids done at the mall and other packages sold as Santa portraits. This eliminates price comparisons between our work and the routine Santa pictures.

We pre-sell our packages, encouraging our customers to combine packages or order more than one. They are not as likely to reorder prints after the excitement of Christmas is over. Persons scheduling appointments are mailed cards confirming their appointments and listing all available packages. This gives them time to decide to whom they want to give prints. We don't want them to forget anyone. But, we don't take their order until after they have gone into the camera room to watch the child being photographed. We have found that these preparations produce the largest sales for several reasons: the parents are impressed by the background, they are confident in the expression on their child's face, and are excited to see the final prints. They will be ready in time for Christmas gifts and cards, of course.

Using this method to photograph children with Santa means we don't cringe and reach for an aspirin bottle on November 1. Our days go by quickly and we actually get to enjoy our time with the kids. The best part is, everyone walks out with a smile!

Brian K. Andrews, CPP, and his wife Marilyn own and operate Andrews Photography in Decatur, Indiana. They specialize in children and wedding photography. He is a member of PPA, Professional Photographers of Indiana, and is active in Michiana Professional Photographers Association, where he is currently membership director. He has won a number of awards including the Kodak Gallery Award and his prints have appeared in the PPA Loan Collection.

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All bodies especially N90, N8008s, N6006, F4S, F3HP, F3, FA, FE, FE2, FG, FM2, FM2(N). All AIS lenses; especially AF lenses. Flashes, motor drives and accessories. Also Nikonos lenses.

Leica
All clean Screwmount and Leica M, especially M1-M6 bodies. All lenses and accessories needed.

Minolta
All bodies especially Maxxum, and X700's. All MD lenses. Especially need I and XI lenses for Auto-focus. All accessories.

Pentax 35
All bodies, especially K-1000, SF and PZ series. A-lenses and accessories also needed.

Contax
All bodies especially RTS, RTS II, RTS III, and T2. Looking for lenses and accessories.

Olympus
All OM1 thru OM3, OM4T, OMPC, OM2S. Especially need lenses and accessories.

Mamiya
All clean RB67 Pro S and Pro SD equipment, especially backs and viewers. RZ67, and RZ67 Pro II. Mamiya 6 lenses. All bodies, lenses and accessories. All M645, Super and Pro bodies, lenses and accessories.

Canon
All bodies especially EOS. ALL EF and FD lenses. Most accessories, including motor drives, winders and flashes.

Medium Format
Fujica GS645, 670 and 690. Plaubel 67, Makina and Pro-Shift. Brooks Veriwide, Widelux, Yashica Mat 124G. All lenses and accessories.

Large Format
All Calumet, Wista, Omega, Cambo, Zone VI, Tachihara, Toyo and Wisner bodies. All Rodenstock, Nikkor, Schneider, Fujinon and clean Dagor lenses. All accessories!

Collectibles
All Nikon Rangefinder and Canon Rangefinder bodies, lenses and accessories. Tessina, Pentax Submini, Minox and Rollei TLR, Zeiss, Contarex, Olympus Pen.

Bronica
All ETR/ETRS/ETRSi, SQA/SQAi, GS-1 bodies, lenses, and accessories.

Sunpak & Metz
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2. Nikon N90, 8008S, FM2(N), N6006 with AF Lenses, SB24, SB25, AIS Zooms
3. Canon EOS 1, EOS 10S, EOS A2E, EOS Elan with Late Lenses, FD Zoom Lenses
4. Leica M – M1thru M6, with Black & Chrome Lenses
5. Mamiya M645 Bodies – all styles, M645 Backs and Inserts, and 80 F2.8 Lenses
6. Pentax 645 75 & 150mm Clean Lenses, K-1000

* Based on written cash offer from any legitimate camera dealer.



Digital imaging primer

Preparing the scanned image

By E. Sapwater

Readers who have been following the Digital Primer series have learned a few electronic imaging basics and should now be ready to begin working on image retouching. Therefore, this installment will cover some common sense approaches to properly preparing an image after it has been scanned to create an electronic file.

While Adobe Photoshop 3.0 will be used as our sample software, any other image editing software should operate similarly. And, rather than use control or command key options for Windows and Macintosh computers, this article will illustrate where the menu commands are located on the screen. For example, Image>Rotate>90° CCW indicates that you should first open the Image menu, then the Rotate submenu, and finally, select the 90° CCW command. Remember to save your work frequently. In the event a mistake occurs, the previously saved version can be opened.

Photoshop allows users to perform retouching and editing tasks using a number of different methods, so it's difficult to say that any one is better than another. For this exercise, we will concentrate on only one method.

This particular assignment was to create an aerobics wear catalog. All images were captured conventionally on transparency film and most were typical of the image used to illustrate this article. In this particular image, the model was photographed against a white background and the developed film confirmed that correct exposure settings were used (see Illustration No. 1).

Selected chromes from the photo shoot were scanned by a service bureau and converted to three-color (RGB) TIFF-format electronic files. However, for no apparent reason, the electronic file for our sample chrome came back with different values than the original. Instead of a white backdrop and pure black straps on the aerobics costume, the white was gray and the black was muddy (see Illustration No. 2). This kind of problem does occur from time to time due to scanner calibration and/or operator error.

At first glance one might assume that the electronic file was unusable. But, this was not the case. If it had been a photographic print, we might consider a number of contributing factors, such as exhausted chemistry, incorrect exposure, or poor contrast. Based on these observations, we could take the proper steps to correct the print. In electronic imaging, we have tools to correct these problems in the computer and our approach is not that much different from the darkroom. However, before you begin, it is always a good idea to work on a duplicate rather than the original file. Therefore, select Image>Duplicate.

Now, look at the image on the calibrated screen. Under the Window menu make sure *Show Info* is active (see Illustration No. 3). The Info palette is a densitometer providing readings in different modes, including RGB and CMYK. Anywhere your cursor moves in the image (without holding down the mouse button), Info provides mathematical readouts based on the color values of pixels.

In the RGB image editing mode, a pure white value is 255 and the blackest black produces a reading of 0. Any number in-



Courtesy of Maxi Modo

Illustration No. 1



Illustration No. 2

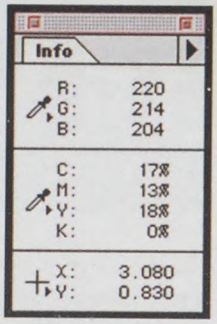


Illustration No. 3

between these values are colors and tones. Based on this information, a middle gray would produce a reading of 128. Remember, the backdrop is white and, therefore, should have RGB readings somewhere in the vicinity of 255. Whenever the cursor is placed just to the side of the model's left shoulder on the backdrop, the readings are R 220, G 215, and B 206. This is not close enough to the desirable value of 255, which is why the white does not appear as bright white. Similarly, the black straps read R 48, G 45, B 39 instead of our desirable value of 0. Skin tones read R 214, G 178, and B 143. The visual image looks way off and the Info readings back this up.

Next, go to Image>Adjust>Levels. Position the Levels dialog box so that it does not obstruct your open image document. The open Levels dialog box displays a histogram for the image (see Illustration No. 4), which plots the brightness values of the image based on the number of pixels at each level from 0 (black) all the way to 255

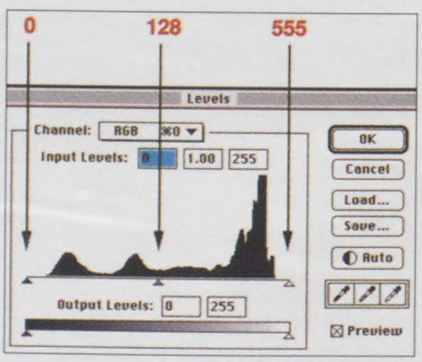


Illustration No. 4

(white). The histogram looks like mountains drawn in black ink. Actually, the mountains represent the pixel layout in the image. The more vertical black ink found in the histogram means there are more pixels with that numerical value.

Directly under the histogram are three triangles. The black triangle on the left is in the numerical position of pure black (value 0) and represents shadows; the gray triangle represents midtones; and the white triangle on the right is in the numerical position of pure white (value 255) and represents highlights. By looking at the histogram, we see that the greatest concentration of pixels is near the white triangle, making it a lighter image.

We have drawn three vertical arrows on the Levels dialog box to provide reference points (see Illustration No. 4). For this exercise, leave the top Channel setting on

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Offers good from September 1 to December 31, 1994. Your old camera must include revolving back adapter, focusing screen, and waist level finder.

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RGB. By analyzing the histogram, we see that there is no black ink above the black triangle. This means there are no value 0 pixels in this graphic. Likewise, above the white triangle there is no representation of value 255 pixels. In order to perk the image up, we place our pointer on the black triangle and slide it to the right. Make sure the Levels preview button is on in order to see immediate visual feedback.

By sliding the black triangle to the right we are increasing contrast in the shadows. Move the slider in small increments. Every time the blacks are adjusted, run the cursor over the black straps in the picture to check the Info window. (If you make a mistake, you can pull the triangle back or hold down the option key and press the Cancel button to Reset, which allows you to start over.)

There will now be two sets of numbers. The first one represents the pixel values of the image before the levels were adjusted and the second represents the proposed changes. When the proposed number hits 0, we've achieved our blackest black. Once this is accomplished, move the white triangle to the left, constantly checking the Info readings. Place the cursor on the white backdrop just beyond the model's left shoulder. When you begin to get readings of around 250 or so you should be close enough. Adjust the gray triangle for good



Illustration No. 5

skin tones if necessary. When finished, click OK for the changes to be accepted. Photographers should easily know how to obtain good readings both visually and numerically based on years of experience.

Because the final piece is to be printed in a brochure, we must make sure all the colors contained within the image are printable. Go to Mode>CMYK Preview. Photoshop builds new color tables to provide you with a soft CMYK preview of your RGB data. Next, go to Mode> Gamut Warning. A gray mask will appear on any part of the image that is out of gamut (unprintable). In this case, there are just a few small places that need to be modified (see Illustration No. 5).

In many cases, all one needs to do is bring back the Levels dialog box (Image> Adjust>Levels). At the bottom of the dialog box is the adjustment for Output Levels (see Illustration No. 4). Place your pointer on the black triangle and gently move it to the right until the box above it reads somewhere between 5 and 10. This softens the blacks a little. Click OK. If gamut problems persist, select the new Sponge Tool. On the options palette select Desaturate and begin with a pressure of 50 percent. Choose a brush size from the brush palette and, by holding down the mouse button, gently rub the gray masked areas until they disappear. If you rub the area too much all color is stripped down to gray.

Now, it's time to change the RGB file to CMYK (Mode>CMYK Color). The file size will increase because of the addition of a fourth channel. RGB has three channels and CMYK has four.

At this point, almost everything is in place. Duplicate the image once more (Image>Duplicate). With the new duplicate open, use the Unsharp Mask Filter (Filter> Sharpen>Unsharp Mask) to sharpen those areas where colors vary abruptly and need to be tightened. This is your last step. In the event that more retouching is needed go back to the last saved version without the Unsharp Mask having been applied. Finish retouching, then duplicate the image and, finally, apply the Unsharp Mask filter.

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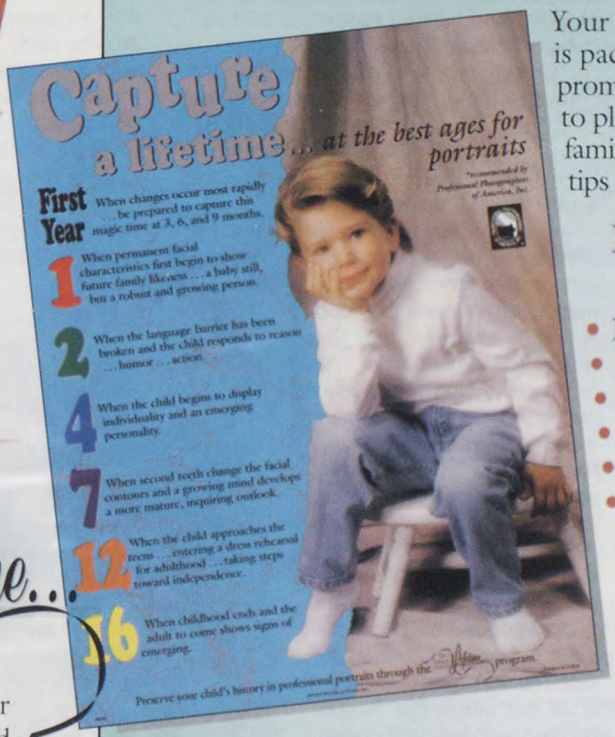
Once Upon A Lifetime...

PPA's powerful new consumer awareness program is designed to help your studio compete for children's portraiture–one of the most desirable of all portraiture markets–because it creates customers for life!

Now, you can join together with hundreds of other quality-minded independent studios to assure that you gain your share of the country's #1 portraiture market.

Act now to add your voice to the highly-focused message that all parents need to hear. With PPA and its member studios throughout the country promoting the concept of a portrait history for each child, *Once Upon A Lifetime* will change and multiply the buying habits of parents who will discover the value of quality portraiture and personalized service.

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Your *Once Upon A Lifetime* Program Guide is packed with marketing information and promotions that show you – step-by-step – how to plan and execute a year-round children's and family portraiture program, as well as technical tips to improve your photography.

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- Newspaper, magazine & radio ads
- Quarterly newsletter
- Counter card/poster for displays
- Logo sheets
- Certificate of membership
- Initial supply of advertising products shown below

Your Membership Investment $89

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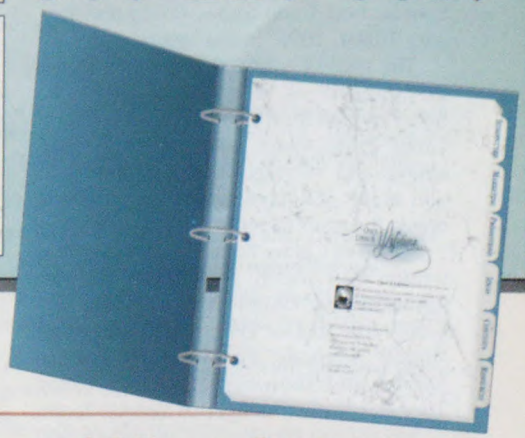




Here's How to Enroll

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PPA will be sending news releases throughout the country . . . telling parents why their children should be photographed at a PPA *Once Upon A Lifetime* member studio. Enroll by March 15th to insure that your studio is listed as a *Once Upon A Lifetime* studio in your local area.

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Marketing & Management Conference

Discover the secret to "Positively Outrageous Service"

By Sylvia A. Small

What do companies like Red Lion Hotels and Inns, Southwest Airlines, Nordstrom, and Fuddruckers have in common? At first glance, it seems very little. Give up? Fans of T. Scott Gross, a best-selling author, consultant, and videographer, know the answer: each offers its customers "positively outrageous service."

Professional image-makers can learn more about Gross' techniques for creating customers for life when he keynotes Professional Photographers of America's 13th Annual Marketing & Management Conference and Trade Show, scheduled January 15-19, 1995, in Las Vegas.

The goal of M&M '95 "Getting Down to Business!" is to enable attendees to better market their photographic services. Gross joins seven other credible marketing and management speakers who will teach studio owners how to speed down the road to profitability.

Based in Center Point, Texas, Gross has written four widely read books on customer service: *Positively Outrageous Service, How to Get What You Want From Almost Anybody, Positively Outrageous Service and Showmanship,* and *Leading Your Positively Outrageous Service Team.*

He defines "Positively Outrageous Service," or POS, as "a random, unexpected service event that is so out of proportion to the circumstance and so involving of the customer that it results in compelling, positive word-of-mouth." Substituting the word "negative" for the word "positive" results in a definition of outrageous, or awful, service.

Well known in the hospitality industry, Gross uses true business stories to illustrate important customer service principles. Although his presentation is often humorous, he has a serious message for today's studio owners: Selling quality products and treating customers well will not guarantee business success.

"Quality products will become, in the course of the unfolding decade, the norm. Everyone will provide quality products," Gross explained. "It will be service, Positively Outrageous Service, that will set the winners apart from the crowd."

Photographers need to realize that the difference between excellent service and poor service is a matter of customer expectation. For example, the Nordstrom department store chain has a reputation for excellent customer service. Therefore, an individual who visits a store, regardless of its location, expects a memorable shopping experience. "Often when people leave Nordstrom, however, they leave disappointed...not because the service wasn't good because it almost always is, but because the service did not achieve the level of the fables that Nordstrom customers have come to believe. On the other hand, if customers arrive not expecting much and you keep that promise, it's not likely that they will complain," Gross said.

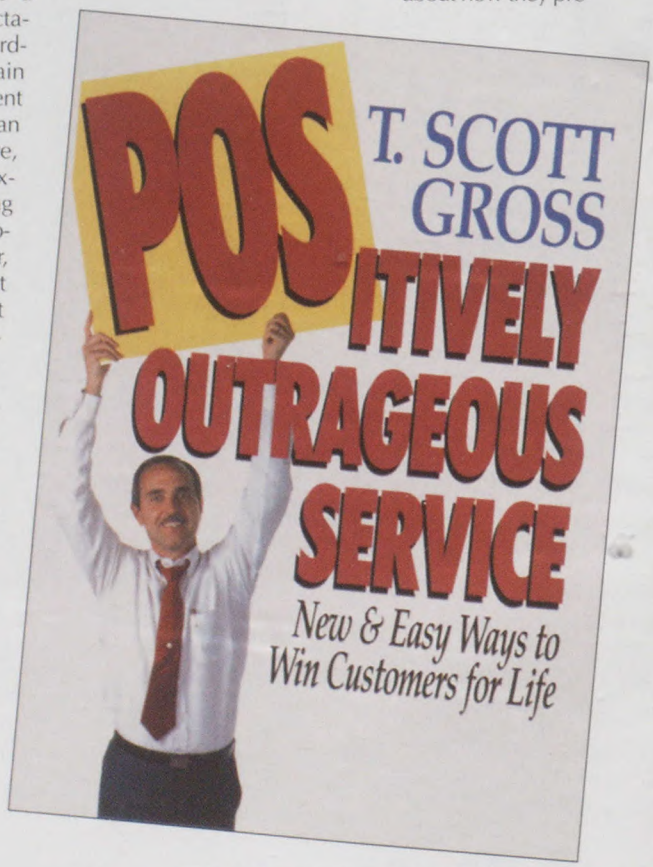
"Customers will talk when they perceive that they got something they didn't expect, or perhaps pay for, or if they think that somehow they have been cheated out of the service they deserve," he added. Positive word-of-mouth advertising and increased customer loyalty occur when a business goes a step beyond its normally good service and delivers service beyond the customer's expectation. That qualifies as POS, according to Gross.

To succeed in today's competitive business environment, studio owners need to learn how to make their customers say, "Wow! I never expected that from a photography studio."

Surprising one's customers too often can backfire, however, resulting in a "crisis of expectation." "Whatever your level of service is, hold something in reserve to use when the occasion is right for making a customer say, 'Wow!' Only when the reality is different from the expectation will people talk," said Gross.

Competing on the basis of service is the best way to win the battle against mass market photographers. Offering free or discounted photographs is not the solution. "Items become commodities when they are overly or too frequently discounted," he said. "Get the customer involved with a great product and there is no need to sell because the product and the experience do the selling."

In his books, Gross stresses the importance of two-way communication. Customer feedback is indispensable to operating a profitable business. He advises photographers to listen to their customers for tips about how they prefer to be served. Listen to what they say, how they say it, and what they fail to say.



T. Scott Gross, author and speaker, will keynote PPA's 13th Annual Marketing & Management Conference and Trade Show.

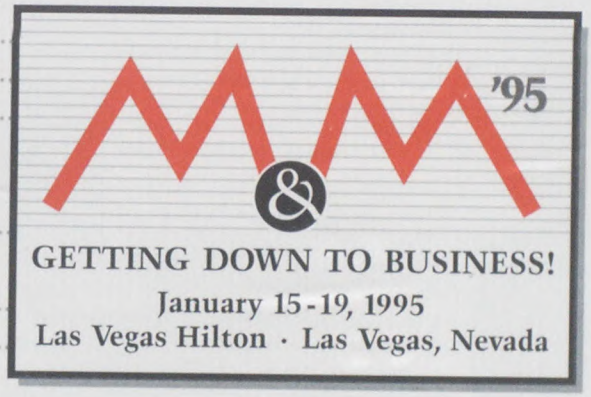
At the end of a customer transaction, do not ask closed-ended questions like, "Was everything all right?" Ask questions that require more thoughtful responses. Some of the questions Gross suggests are:

- "What could we do to make your visit more enjoyable?"
- "What could we do to get you to come in more often?"
- "Who do you think is our biggest competitor? Why?"

Photographers should always strive to leave their customers happier than when

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they walked through the studio door. "Re-



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Presented by PPA and its Marketing & Management Program

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Fees

The base fee structure for M&M '95 includes great savings if you register in advance. Postmark your registration by Dec. 16, 1994 and you'll receive $25 off the regular conference fees and an early bird gift!

- PPA members: $295 advance fee; $320 after Dec. 16, 1994
- Non-PPA members: $345 advance fee; $370 after Dec. 16, 1994
- Early Bird Clinics: $20 per program. *On-site registration only.*
- Ann Monteith's "How to Take Control of Your Photography Business" program: $25 if registered for M&M '95; $100 otherwise

*Also, members of PPA's Marketing & Management program receive a $30 discount savings on their conference fees.

NOTE: Workshop fees include admittance to the trade show and three lunches (Monday, Tuesday, Wednesday), as well as daily refreshments.

There is a $25 administration fee for cancellation after Dec. 16, 1994. There is a $20 service fee for returned checks.

ence receive two achievement merits that they can apply toward a PPA degree. For additional details about M&M '95, see the brochure inserted in this issue of *Professional Photographer.*

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PROFITABILITY

It's what you shoot for. But how do you get there? Is it luck? Hardly. By knowing who and what you are as a business, and understanding where your business is going, you can speed down the road to profitability.

M&M '95 "Getting Down to Business!", Jan. 15-19, 1995 in Las Vegas, features an outstanding lineup of speakers who will share their expertise and experiences with you. And with additional sessions such as Early Bird Clinics, the Trade Show, and other special events, you'll gain valuable insights into the latest studio marketing and business management techniques, all in one comprehensive conference.

PROGRAMS



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"How to Take Control of Your Photography Business"
Ann Monteith, M.Photog.Cr., A-ASP

Do you run your business, or does your business run you? If you don't know what's ailing your business, let Ann's workshop show you. This program covers solutions to marketing and management problems, the requirements for operating a studio as a profitable business, and a variety of other business topics. Participants receive Ann's Business Plan Workbook, which contains all the materials you need to take control of your business.
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NOTE: Ann Monteith's full-day program on Jan. 15 is available for an additional $25 for M&M '95 registrants, or $100 for non-registrants.



Keynote Speaker
"Positively Outrageous Service"
T. Scott Gross

The conference's keynote speaker, Scott is the well-known author of the popular book, *Positively Outrageous Service: New and Easy Ways to Win Customers For Life.* Scott's Positively Outrageous Service (POS) participative marketing techniques will help you identify what your customers really want, capitalize on trends new and developing, identify opportunities to serve outrageously, and invite the customer to play and create compelling word of mouth. *Sponsored by Eastman Kodak Company.*

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Children's Portraiture
"How to Sell Your Children"
Dennis Craft, M.Photog.Cr., CPP

Dennis will share how to develop and promote a successful children's portrait business. The noted children's portrait photographer will discuss how to discover your market, as well as how to create and apply marketing and promotion tools, to build a profitable children's business. As a spokesperson in PPA's *"Once Upon A Lifetime"* national marketing program, Dennis will also cover sales methods specifically for children's portraiture.

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Portrait Value

"Rare Insights: The Creation and Marketing of Fine Portraiture"
Mark Brandes, M.Photog.Cr.

Mark will share with you ways that photographers can stimulate their own creative process, apply this to their own work, and in doing so, set themselves apart from their competitors. If a photographer's images cannot be distinguished from their competitor's, then the price charged becomes the means by which the client decides who will create their portrait.



Technology

"Profitable Uses for Today's Technologies"
John Hartman, M.Photog.Cr., CPP, A-ASP

Tap into the digital revolution with John, who has harnessed the power of technology to triple his business in six years without additional staff. He'll demonstrate how he creatively uses computers to design compelling marketing pieces, run his studio, increase sales, demonstrate product lines, and prospect for new business. In this interactive multimedia program, you'll also see real-world uses for digital imaging in the small portrait photography studio.



Marketing

"Management and Marketing That Equal Profits"
Evelyn Lageman, Cr.Photog.

Evelyn's program highlights techniques that will excite studio owners about the potential for success. This marketing virtuoso will discuss the "P's" that equal profits, such as pricing strategies, promotions for most product lines, product value, public relations, and personnel.



Weddings

"Operating a Successful Studio on a Shoestring"
Mark Karlsberg

Take a tour of Mark's award-winning designed home/studio in this presentation. Mark will demonstrate a clear approach to work flow management, and how computers have helped increase individual wedding order sales, cut operating and advertising expenses, and allow time for business expansion and image projection. The program also explores his approach to establishing positive vendor relations and referrals.
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Legal Issues

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Jonathan Howe

It's no surprise to say that we live in a litigious society, with more lawyers in the U.S. than any other country in the world. Having served as PPA legal counsel for more than 15 years, Jonathan will provide you with a working knowledge of the law in areas such as independent contractor status, copyright, wage and hour laws, basic corporate law, liability issues involving breach of contract, and other subjects.

ence receive two achievement merits that they can apply toward a PPA degree. For additional details about M&M '95, see the brochure inserted in this issue of *Professional Photographer.*

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Are you a PPA member? ☐ Yes ☐ No

PPA Member #

Are you a PPA M&M Program member?* ☐ Yes ☐ No

Do you want to attend Ann Monteith's "How to Take Control of Your Photography Business" program on Jan. 15?
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- Ann Monteith's "How to Take Control of Your Photography Business" program: $25 if registered for M&M '95; $100 otherwise

*Also, members of PPA's Marketing & Management program receive a $30 discount savings on their conference fees.

NOTE: Workshop fees include admittance to the trade show and three lunches (Monday, Tuesday, Wednesday), as well as daily refreshments.

There is a $25 administration fee for cancellation after Dec. 16, 1994. There is a $20 service fee for returned checks.

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M&M '95 INFORMATION

Early Bird Clinics

You are invited to take advantage of up to 8 two-hour, continental breakfast-included sessions, featuring business programs from exhibitors and PPA. For example, the Las Vegas chapter of the Public Relations Society of America will present a program on the value of public relations in your studio. This value-added benefit is a great way to start your day. *On-site registration only.*

Trade Show

The M&M '95 "Getting Down to Business!" trade show features the latest marketing and management products and services, from a wide array of exhibitors.

For PPA M&M Program Members Only!

As a member of PPA's Marketing & Management information program, you receive a discount to attend this conference, plus can take advantage of a special members-only rap session where you can discuss specific business questions and concerns.

Location/Accommodations

M&M '95 will take place at the Las Vegas Hilton Hotel in Las Vegas. You can take advantage of a special discounted room rate of $75 per night. Housing cards will be sent to conference participants upon receipt of their conference registration.

Transportation

United Airlines is the official airline for M&M '95. Special fares are available through the United Airlines Meeting Services Desk. To take advantage of this offer, you or your travel agent can call United Airlines' toll-free number at 1·800·521·4041 and ask for Star File #551AZ.

Allstate Car Rental has been selected as the official car rental provider for M&M '95. Special discounted rates have been arranged for all attendees. Allstate Car Rental discount registration cards will be sent to conference participants upon receipt of their conference registration.

Achievement Merits

PPA members attending M&M '95 receive two Achievement Merits which can be applied toward a PPA degree.

Recertification Credits

PPA Certified Professional Photographers attending M&M '95 qualify for two days of attendance credit which can be applied toward CPP recertification.

PP of California Photographic Business and Arts Degree

PP of California members attending M&M '95 receive credit which can be applied toward receiving the affiliate's Photographic Business and Arts Degree.

M&M '95

GETTING DOWN TO BUSINESS!

January 15-19, 1995

Las Vegas Hilton · Las Vegas, Nevada

SCHEDULE OF EVENTS

Saturday, January 14
3:00pm - 6:00pm · Registration

Sunday, January 15
7:30am - 6:00pm · Registration
8:30am - 5:00pm : Ann Monteith

Monday, January 16
7:00am - 6:00pm · Registration
9:00am - Noon · T. Scott Gross
Noon - 1:30pm · Lunch
12:30pm - 3:00pm · Trade Show
3:00pm - 5:00pm · T. Scott Gross

Tuesday, January 17
6:00am - 6:00pm · Registration
7:00am - 9:00am · Early Bird Clinics
9:00am - Noon · Dennis Craft
Noon - 1:30pm · Lunch
12:30pm - 3:00pm · Trade Show
3:00pm - 6:00pm · Mark Brandes

Wednesday, January 18
6:00am - 6:00pm · Registration
7:00am - 9:00am · Early Bird Clinics
9:00am - Noon · John Hartman
Noon - 1:30pm · Lunch
12:30pm - 3:00pm · Trade Show
3:00pm - 6:00pm · Evelyn Lageman
7:00pm - 8:30pm
M&M Program Members Rap Session

Thursday, January 19
9:00am - Noon · Mark Karlsberg
Noon - 2:00pm · Lunch (on your own)
2:00pm - 5:00pm - Jonathan Howe

they walked through the studio door. "Remember, you are only as good as your customer's last visit," he said.

In addition to Gross, other M&M '95 speakers include: Dennis Craft, M.Photog.Cr., CPP, who will share his secrets for developing and promoting a successful children's portrait business; John Hartman, M.Photog.Cr., CPP, A-ASP, who will demonstrate how he creatively uses computers to design compelling marketing

M&M '95
GETTING DOWN TO BUSINESS!
January 15-19, 1995
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pieces, run his studio, increase sales, and prospect for new business; and Evelyn Lageman, Cr.Photog., who will discuss pricing concepts, personnel, promotions for product lines, and public relations.

Joining them on the program are Mark Brandes, M.Photog.Cr., a portrait marketing specialist; Jonathan Howe, PPA's longtime legal counsel, who will talk about several legal issues facing photographers today; and Mark Karlsberg, winner of Art Leather's Marketing Award in 1992.

The registration fee for PPA members is $295 before December 16, 1994, or $320 after that date. Members of PPA's Marketing and Management Program receive a $30 discount. The fee for non-PPA members is $345 before December 16 or $370 afterward. For an additional fee of $25, conference registrants can attend a full-day workshop on Sunday, January 15, taught by Ann Monteith, M.Photog.Cr., A-ASP. Anyone not registered for M&M '95 can attend this special program for $100.

Monteith's presentation, "How to Take Control of Your Photography Business," covers solutions to the marketing and management programs that she sees most frequently in her work as a teacher and consultant to hundreds of studio business owners. It includes important insights into the requirements for operating a studio as a profitable business as well as tips that will improve your business skills immediately. As a special bonus, workshop participants receive a free copy of Monteith's *Business Plan Workbook*.

PPA members who attend the conference receive two achievement merits that they can apply toward a PPA degree. For additional details about M&M '95, see the brochure inserted in this issue of *Professional Photographer*.

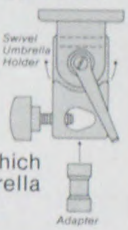
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Multicontrast Classic

A look at Agfa's new warm-tone, fiber-based multigrade paper

By Don Emmerich
M.Photog.Cr.



This photograph titled "Morning Mist," was printed on Afga's new Multicontrast Classic variable-contrast, fiber-based, black-and-white paper. In a side-by-side comparison, Don Emmerich printed the same photograph on Agfa Insignia single-grade, warm-tone paper. The results showed no discernible differences. Multicontrast displayed excellent tone reproduction, impressive shadow detail, and a delicate gradation in highlights.

Black-and-white photographs make a personalized statement of the photographer's interpretation of tones. Great efforts are made in printing to capture tones correctly; therefore, photographic paper is of fundamental importance. After all, an image is only as good as the paper it's printed on. There are a number of new black-and-white papers on the market today, many of which give images more depth and warmer tones than ever before. None that I've tried are as good as Agfa's new Multicontrast Classic.

Multicontrast Classic is a fiber-base, variable-contrast, black-and-white paper that gives exceptional warm tones and versatility—a unique quality in a variable-contrast, fiber-based paper. Agfa has combined the best qualities of Multicontrast RC paper, which features a good variable grade range, with the warm tones of fiber-based Insignia paper. The result is a paper with a variable grade range of No. 0 to No. 5, and an emulsion that is sensitive to blue and green light, giving it excellent contrast.

What I like best about Multicontrast Classic is that it produces a photograph very similar to one printed on Agfa Insignia paper. I have always liked the warm tones of Insignia in scenics and portraits, and this new paper delivers the same fine qualities. For a side-by-side comparison of the two papers, I printed my illustration "Morning Mist" on Multicontrast and Insignia papers. After making the prints, I couldn't discern a difference between them. I had to check my marks on the back of each print to see which was which.

The "Morning Mist" that was printed on Insignia displays excellent technical qualities: a delicate gradation in the highlights, good separation throughout the middle tones, and details in the shadows as well as deep black areas. The image is further enhanced by the warm-tone characteristics of the paper.

Notice the excellent tone reproduction in the print made on the Multicontrast Classic. Like the Insignia, it has a very nice delicate gradation in the highlights. The diffused highlights of the mist is separated tonally from spectral highlights, which are reproduced as white paper. Multicontrast Classic held the fine detail throughout the highlights, middle tones, and shadows. It achieved detail in the middle-tone, shadows, and kept the blacks black. This gives the print a three-dimensional quality.

The variable speed of the Multicontrast paper enables it to better handle detail from an underexposed, flat, or very thin negative. In fact, it delivers exceptional quality over a wide range of negatives, producing crisp, vibrant whites, a full scale of grays, and rich, warm blacks.

Processing

I usually target my processing times between two and six minutes. I don't advise processing in a shorter period of time because it tends to reduce the D-Max capabilities of the paper. The beauty of Multicontrast Classic is that it doesn't require any "split developing" to get one-half or one-quarter grades. You can simply dial the color head to achieve it. The days of split development are almost a thing of the past, thanks to the improvements with the variable speed papers.

Choose exposure times that will produce prints with optimum density in the given developing time. Slightly longer developing times (up to a maximum of three minutes) are not critical as a rule. If possible, the specified fixing times should not be exceeded. The Adaptol, Agetol Liquid, and Metinol developers, and the Acidofix fixer can also be used, but bear in mind their special features. Other standard black-and-white paper developers and fixers are also suitable.

Although fixing times should not be shortened from the manufacturer's recommendations, excessive fixing undermines print tone and produces bleached highlights. Wash time is extremely important. Depending on agitation, temperature, and water displacement rate, the wash times should be 15 to 30 minutes with a hypo clearing agent; 20 to 40 minutes without one. I believe all fiber papers should be toned, if not to neutralize color casts, at least to ensure that you will have an archival-quality print.

Agfa's recommended processing times for Multicontrast Classic

	Process Solution	Process Time 68°F	86°F
Developer	Multicontrast Developer Standard Dilution 1:4	90 ± 10 sec.	70 ± 10 sec.
	Multicontrast Developer Economy Dilution 1:6	110 ± 15 sec.	90 ± 10 sec.
	Neutol Liquid 1:7	90 ± 15 sec.	60 ± 10 sec.
	Neutol Liquid 1:11	120 ± 15 sec.	90 ± 10 sec.
	Neutol neutral/warm	90 ± 15 sec.	60 ± 10 sec.
Stop Bath	2 percent Acetic Acid	30 sec.	
Fixer	Agefix 1:9 Agefix 1:7	240 ± 60 sec. 120 ± 60 sec.	
Wash	Running water over 50°F Running water under 50°F	20-30 min. 30-40 min.	

Toning

I prefer to use Kodak Rapid Selenium Toner, which changes the image into a silver selenide salt, and usually increases the D-Max and contrast whether there is a change in color or not. Some photographers use selenium toner with neutral or



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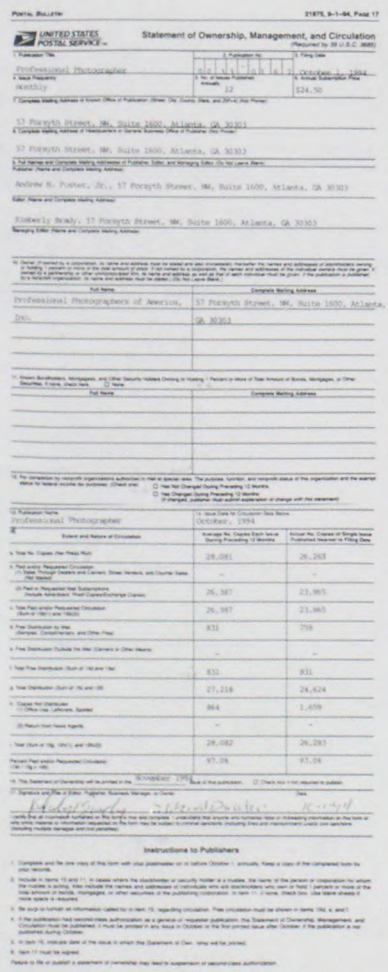
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Instructions to Publishers

warm black image tone papers to increase tonal scale. I recommend using a toning solution made up of one part Kodak Rapid Selenium Toner and 20 parts hypo clearing agent at working solution strength.

The print tone is primarily a characteristic of the emulsion. It depends on the size and structure of the processed image silver. Large grains of silver produce a colder print tone and finer grain structures produce a warmer tone. The tone of black-and-white photo papers can be varied within narrow limits by the development and special treatment.

According to Agfa, the print tone of Multicontrast Classic can be varied within limits. In cold-tone developer (Neutol BL), Multicontrast Classic produces a slightly cold tone. In neutral-tone developers (Multicontrast developer), Multicontrast Classic has a neutral tone. In warm-tone developers (Agfa Neutol liquid wash), it has a more warm-black tone.

However, I found little difference in the print tone of the image when using a cold-tone developer versus a warm-tone developer. The Multicontrast Classic tone is a function of the paper base the emulsion is coated on. The paper base is the same as Insignia's, which really lends itself to warm tone.

Agfa recommends toning with Agfa Viradon. It has an advantage over other toning solutions in that the contrast of the prints is unaffected. Agfa recommends using its Viradon 1:50 (1 part Viradon to 50 parts water) Stop bath—necessary to prevent post-toning in the wash—for one to 10 minutes (depending on intensity needed), and wash for two minutes.

After the Viradon, prints should be stabilized with Agfa Sistan. It protects them from environmental pollution, which causes a reddish to yellowish-brown discoloration in the highlights. It can eventually destroy a print by changing the image silver into colloidal silver.

After the final wash, the prints should be placed in a solution of 25ml Sistan + 975ml water for one minute, then dried. I use Selenium toner, which changes the color of the print slightly, depending on the amount of toning time and the dilution of the toner, but intensifies the black and makes the print less susceptible to deterioration by various pollutants.

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

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102	275.95	103 B	274.95
104	449.00	105	866.95
206 VF			409.00
202 VF			346.95
Zoom Spot Projector			719.95

BLACK LINE KITS

405 Economy Location System	1079.95
805 Economy Location System	1309.95
805 Deluxe Location System	1499.95
1205 CX Travel System	1999.00
2401CX Flash System	2599.00
2403CX Flash System	2799.00
2405 CX Flash System (3 lights)	2799.00
2405 CX Air Travel System (2 lights)	2499.00
Color Corrected Kits Add 20.00	

BLACK LINE ACCESSORIES

14220 7" Univ Reflectors	18.95
14221 7" Black Reflectors	18.95
14219 7" 45° Reflector	22.95
14225 11 ½" Reflector	21.95
14230 16" Reflector	25.95
14231 16" Sports Reflector	42.95
14235 20" Reflector	36.95
14619 7" Grid Set	95.00
14608 11¾" Grid Set	80.00
OMNI Case	84.95

POWER PACK UNITS

VENTA

PACKS
2433 (2400WS) 1233 (1200WS)
1234 (1200WS) 0033 HEAD

COMET

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POWER PACKS

CX-124A	CALL	CA-1600	CALL
CI-1250	CALL	CX-244A	CALL
CA-3200			CALL
CU-600 Bi-voltage			CALL
CU-1200 Bi-voltage			CALL

FLASH HEADS

CX-24III w/CX-P2 Protective cover	CALL
CL-50 Bi-tube flash head	CALL
CA-32 Flash head	CALL
CLK-25 Flash head	CALL
All above are available in kits	CALL

NOVATRON
The High Efficiency Studio Lights

POWER PACKS
— AVAILABLE IN 220V —

120	176.00	150	160.00
240	208.00	400VR	328.00
440VR	384.00	500VR	348.00
600VR	440.00	1000VR	660.00
1200VR	760.00	1600	760.00

NEW UV HEADS—with Flashtube & Modeling Lamp

# 2000C Standard Head (120/500)	116.00
# 2100C Standard Head (550/1000)	124.00
# 2010C Head w/1 Stop Reducer (120/500)	140.00
# 2110C Head w/1 Stop Red (550-1000)	148.00
# 2020C Head w/2 Stop Red (120/500)	140.00
# 2120C Head w/2 Stop Red (550-1000)	148.00
# 2140C Head w/3-Way Switch	160.00
# 2030 Bare Tube Head	99.00
# 2030C Bare Tube Head	109.00
# 2130C Bare Tube Head	119.00
# 2150C Bare Tube Head	176.00
# 2153C Bare Tube Head w/Switch	188.00
# 2160 Soft light Head (550/1000)	160.00
# 2150 FC 1600WS Fan Head	240.00
4 ft. Stand	43.20
10 ft. Stand	47.20
34" Umb	36.00
45" White	29.95
46" Umb	40.00
52" Umb	37.95
Snoot	31.20
Adj. Snoot	48.00
2-Way B.D.	49.60
4-Way B.D	62.40
6101 Standard Carrying Case	156.00
6301 Compact Case	119.95
6801 Large Carrying Case w/casters	209.00
FM02 Flashmeter	71.95

NOVA KITS W/UV COATED FLASHTUBES

K-152 Fun Kit 150 W.S.	399.00
K-242 Fun Kit 240 W.S.	447.00
60-150-2C Fun Kit 150 W.S.	447.00
60-240-2C Fun Kit 240 W.S.	500.00
60-404VR 2C Mini Pro 400 W.S.	639.20
61-440VR-3C Pro Kit 440 W.S.	959.20
61-500VR-3C Pro Kit 500 W.S.	920.00
61-600VR-3C Pro Kit 600 W.S.	1020.00
68-1040VR-3C Pro Kit 1000 W.S.	1400.00
68-1240VR-3C Pro Kit 1200 W.S.	1504.00
68-1640-3C Pro Kit 1600 W.S.	1504.00

NOVA KITS WITH COMPACT CASE

63-400 VR-3C	796.00	63-500 VR-3C	879.20
63-600 VR-3C			988.00
NEW! 63-600 VR-2C			845.75
NEW! 63-1000 VR-2C			930.75
NEW! 63-1000 VR-2BC w/bare tube heads			1062.50

broncolor

B&H SPECIAL
Free freight on Broncolor equipment, shipped in the Continental USA

POWER PACKS

NEW! Primo Bi Voltage	1790.00
NEW! Primo A Bi Voltage	2090.00
NEW! Primo 4	2495.00
Opus 2 (1600 ws)	3495.00
Opus 4 (3200 ws)	5100.00
Opus A2 (1600 ws)	4525.00
Opus A4 (3200 ws)	6290.00
Opus A8 (6400 ws)	7690.00
Pulso A2 (1600 ws)	6490.00
Pulso A4 (3200 ws)	8390.00

LAMPHEADS
(w/Flashtube & Model Lamp)

Primo	590.00
Primo 4 Lamp Base	780.00
Pulso	825.00
Pulso 4	1275.00
Pulso Twin 2	1675.00
Pulso Twin 4	1850.00
Focusing F2	995.00
F4	1395.00

REFLECTORS

P70 Pulso	150.00	P50	395.00
P65	185.00	P45 Pulso	290.00
P120			80.00
Pulso Umbrella Reflector F2-F4			99.00
Softlight			340.00

ACCESSORIES

2 Wing Barn Door (P70)			199.00
4 Wing B.D. (P70)	269	(P65-P45)	485.00
Honeycomb Softlight			150.00
H.C. (P70)	249	(P65 P45)	399
Pulso Spot 4			2395
Lens Att. 100mm	1590	150mm	1690
Optical Spot	1160	Fresnel Spot	1125
Pulso Floater 'S'			1955.00
I.R.S Infrared Transmitter			405.00
FM Flashmeter			485.00
FCC Color-Flash Duration Meter			1235.00
Pulsoflex	CALL	Starflex	CALL

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PACKS
P404 • P808 • P800D • P1212
P2000D • P2000PS • P2020 • P4000PS
NEW! P2424

CLOSEOUT SPECIAL!
P800SL Pack — 729.95

HEADS
LH500 • LH500B
LH2000UV • LH2000BUV
LH2400UV • LH2400BUV
LH4000 • LH4000UV
TL450 • TL500 • TL900
• NEW FS6 • NEW FS10

elinchrom

FULL AUTHORIZED DEALER



POWER PACKS

10223 1500 Classic	1261.00
10225 3000 Classic	1768.00
10227 6000 Classic	2518.00
NEW 10241 EL1500AS	2768.50
NEW 10243 EL3000AS	3312.00
NEW 10245 EL6000AS	4319.95

FLASH HEADS

20136 S2000	488.00
20146 S3000	592.00
20144 A3000	624.00
20142 X8000	1040.00
20161 R2000	636.00
20163 R4000	756.00
NEW 20173 S1500N	479.00
NEW 20167 A3000N	592.00
NEW 20177 S3000N	588.00
NEW 20183 X8000N	1040.00

For All Other Accessories CALL

BALCAR
Clearance Specials

PACKS

10208 Strobe 1	1949.00
10210 Starflash 2	2099.00
10212 Starflash 3	3299.00

HEADS

10551 2STD Z Head	549.00
10505 LHD Bi-Tube Head	899.00
10555 LHD Z Bi-Tube Head	995.00

SELF CONTAINED

Monobloc 2	1295.00
Tetraflash 1	359.00
Tetraflash 4	739.00

PORTABLE

10402 PZ w/Battery	829.00
10404 Spare Battery	239.00
10403 Battery Charger	249.00
10405 PSV-2 (500 W.S.) Head	299.00

ACCESSORIES

20208 32" Umbrella white	49.95
20209 32" Umbrella zebra	49.95
20201 41" Umbrella white	69.95
06048 8" Stand	49.95
20501 4 Black 7" Grids	129.95
20827 Pyramid 33	46.95
20829 Pyramid 71	79.95
Ball Head Kit	190.00

Plus many other accessories 20-30% Off

Photogenic

FLASHMASTER PACKS & HEADS

AA06	669.95	AA08			749.95
AA10	214.95	AA11			199.95
AA12-14	279.95	AA12-16			284.95
AA12-20	384.95	AA-12-24			329.95
AA13					289.95
8050UMB					219.95
8050MA					169.95
8050MAHL					179.95

PHOTOMASTER PACKS & HEADS

PM04	299.95	PM08			444.95
PM11	139.95	PM12-14	209	PM12-16	209
PM12-20	238	PM12-24	290	PM13	249.95
PM 10-6	131.95	PM10-60			174.95
System 400 PM-72 Kit					739.95
System 800 PM-82 Kit					844.95
System 800 PM-82Q Kit					899.95
System PM90 Kit					569.95
System PM 90Q Kit					699.95

GENERAL ACCESSORIES

7800A Spotlite	116.95
Tony Posing Table	164.95
Tony Posing Table w/Casters	164.95
Posing Stool PG 341B	73.95
Folding Pneumatic Stool PG 341A	169.95

MONOLITE SELF-CONTAINED UNITS

novatron

With UV Coated Heads

Mono-Lite200	240.00	400	324.00
120 M-S	180.00	240 M.S	240.00

Multiblitz

NEW! Minilite 300 (2 light kit)	1229.95
NEW! Mini Studio Mikom 252 Kit	1950.00
SPECIAL! Larson Softbox 17" x Less	39.95

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B&H SPECIAL
FREE FREIGHT ON BRONCOLOR EQUIPMENT SHIPPED IN THE CONTINENTAL USA

IMPACT FLASH HEADS
Complete w/ Power G Sync. cords w/Flashtube & Model Lamp

Impact 21	449.00	Impact 41	759.00
Impact S40	990.00	Impact S80	1290.00

IMPACT KITS

Executive Kit	1499.00
Super Executive Kit	1799.00
Classic Kit	2975.00
Expert Kit	3995.00
Travel Kit	2490.00
Classic Kit	4690.00
Expert Kit	5590.00

ACCESSORIES

Umbrella Reflector	95.00
Standard Reflector (Silver or White)	48.00
Wide Angle Reflector	70.00
Honeycomb Grid Set	115.00
Barn Doors (STD Ref)	36.00
Softlight Reflector	265.00
Honeycomb for soft ref	150.00
Barn Doors (Softlight Ref.)	135.00
Spot Attachment	599.00
Impaflex 60	265.00
80	315.00
Impastrip	345.00
Conic Snoot	68.00
Impact Stand (8 ft.)	144.00
Impact Backlight Stand	69.00
IRI Transmitter	235.00
Color Filter Set	36.00
Diffuser Set	15.00
Silver Umbrella	110.00
White or Translucent Umb	75.00

BRONCOLOR PRO
(w/ Flashtube & Model Light)
Accepts Most Pulso-Flashman Access.

Miniplus 40 (300 ws)	1190.00
80 (600 ws)	1490.00

elinchrom

WE ARE A FULL STOCK DEALER
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SELF CONTAINED UNITS

20547 Prolinca 1250	319.95
20549 Prolinca 2500	367.95
20550 Prolinca 1250 Loc. Kit	976.95
20552 Prolinca 1250-2500 Loc. Kit	1020.00
20554 2500 Loc. Kit	1069.00
20702 Elinchrom EL-250	479.00
20707 Elinchrom EL-500	584.00
20708 Elinchrom EL-1000	916.00
20710 Elinchrom EL-250R	696.00
20711 Elinchrom EL-500R	799.00
20712 Elinchrom EL-1000R	1236.00
20769 Elinchrom Loc. Kit w/2-EL 250	1277.00
20768 Elinchrom Loc. Kit w/1 EL 250 & 1 EL 500	1389.00
20772 Elinchrom Loc. Kit w/2 EL 500	1492.00
20773 Elinchrom Loc. Kit w/2 EL 1000	2132.00
20774 Elinchrom Loc. Kit w/1 EL 500 & 1 EL 1000	1816.00
26148 27"x27" Softbox	214.95
26150 39"x39" Softbox	229.95
26154 28"x68" Recta Lightbank	539.95
26156 57"x57" Quadra Lightbank	579.95
26158 74" Octa Lightbank	624.95
26160 13"x68" Strip Lightbank	579.95

SUNPAK

Comp. w/flash tube & model lamp

MS-4000	319.95

BASIC SYSTEM

Consists of Monolite 6" Reflector Umbrella	
MS 4000 Basic System	379.95

LOCATION SYSTEMS

Consists of (2) Monolites (2) 6' Reflectors
(2) Flashtube Covers (2) Folding Stands
(2) Umbrellas (1) Standard Carrying Case
MS 4000 Location System 949.95

PRO STUDIO SYSTEMS

Consists of (2) Monolites. (2) 16" Reflectors
(2) 16" Barndoors (2) 16" Diffuser Holder
(2) Caster Stands
MS 4000 Pro Studio System 1179.95
DC Conv. (Req. Lumedyne Battery) 149.95

MONOLIGHT ACCESSORIES

6" Reflector			29.95
12"	54.95	16"	69.95
6" 4-way Barndoor			89.95
12" 2-way	84.95	16" 2-way	99.95
12" Filt. Holder	54.95	16" Filt. Holder	59.95
6" Grid	54.95	12" Grid	84.95
Snoot	39.95	Flashtube Cover	21.95
Modeling Lamp Repl.			22.95
Standard Carrying Case			99.00

Photogenic

POWERLIGHT SYSTEM

PL06-A Powerlight 600 (avail in 220V)	429.95
PL06-AC Powerlight 600 w/UV Tube	439.95
New! PL 750	365.00
New! PL 375	299.00
Powerlight Case w/Purchase of PL06	26.00
DC Case F/2 Powerlights	189.00
NEW! DPC Plastic Case F/2 Powerlights	90.00
Flash Tube Protector	12.00
PL-70 Kit	465.00
PL-71 Kit	589.95
PL-72 Kit	1069.00
PL-90 Kit	589.00
A10166	23.95
A10157	48.95
AE 65	69.00
AE 66	69.95
AE 67	76.95
AE 79	139.95

Britek

PRO-500 STUDIO FLASH

• 500 w/s(GN280) • Full, 1/2, 1/4 Power • 1/900 sec. Duration • Built -In Slave • inc. Umbrella Reflector, Protective Lamp Cover, 100W Modeling Lamp, AC & PC Cords 349.95

PRO-750 Same as above w/750 w/s 429.95

ACCESSORIES f/PRO STUDIO FLASH

3035 Narrow Reflector	39.95
3033 400mm Flood Reflector	69.95
3034-300mm Flood Reflector	59.95
3081 Snoot or 3075 Honey Comb t/Snoot	34.95
3267 Barndoors f/Umb. Reflector	26.95

PRO STUDIO FLASH OUTFITS

8020 PRO TRAVEL KIT

Consists of: 2-Pro 500 Monolights w/umbrella reflectors, 1 - HS-500 Monolight w/umbrella reflector, 2- 8' Light Stands, 1- 10' Light Stand, 2- 43" Silver Umbrella, 1- Standard Reflector, 1- Barndoor, 1- Set of colored filters, 1- Light Stand Bag, 1- Kit Carry Case 999.95

HS MONOLIGHTS & ACCESSORIES

HS-1000 • 220 w/s (GN 150) • 4 sec. Recycling Time • Full & Half Power • Built-in Slave • includes: Umbrella Reflector, Protective Lamp Cover, 100W Modeling Lamp , AC & PC Cords 189.95

HS-500 • 200 w/s (GN 135) 159.95

ACCESSORIES f/ HS MONOLIGHTS

3611 Standard Reflector (170mm)	17.95
3627 Barndoors f/ Standard Reflector	26.95
3628 Color Filter Set f/ Barndoors	13.95
3613 Flood Reflector	44.95
3615 Snoot	23.95
3641 1 5 x 1.5 ft. Softbox	59.95
3643 2 x 2 ft. Softbox	69.95
3079 1 x 1 Rigid Softbox	34.95

8000 TRAVEL KIT (440 w/s)

Consists of: 2-HS1000 Monolights, 1-AS-36 AC SLave, 2-8 ft. Light Stands, 1-E27 Light Holder, 1-6 ft. Light Stand, 2-43" Silver Umbrellas, Barndoor, Snoot, Honeycomb & Filter Set f/AS 36, 1-Carry Case 594.95

BATTERY POWERED PORTABLE UNITS

Metz

U.S.A. Warranty Complete as supplied by manf.



32Z-1	109.95	32Z-2			129.95
32 MZ-3	153.95	40MZ-2			314.95
45CL-1	202.95	45CL-3			259.95
45CL-4					299.95
Above Units with Ni-Cad add					45.00
5308 Ni-Cad for 45 SER					59.95
Charger F/45–60–402					19.95
60 CT-1 w/Dry-Fit Batt					459.95
60 CT-4 w/Dry-Fit Batt					574.95
60 CT Units with Ni-Cad add					20.00
5320 Dry-Fit for 60 SER					56.95
5322 Ni-Cad for 60 SER					99.95
Metz filter Kit (spec. flash)					24.95
Tele attachment (spec. flash)					69.95
Reflex Screen					43.95
Dedicated Module for AF's					79.95

Full line of Metz acc. in stock

Lumedyne

COMPLETE OUTFITS

244N (200 W.S.)					427.95
244X Fast recycle					487.95
468X (400 W.S.)					614.95
468XE (800W.S.)					944.95

PACKS

065 (200 W.S.)	258.95	065 L			349.95
065X Fast recycle					318.95
067X (400 W.S.)	446.95	067L			477.95

FLASH HEADS 800 W.S. RATED

001E Straight Cord Head					99.95
002E Coiled Cord Head					112.00
003 Modeling Head					139.95
004 Coiled Modeling Head					143.95

QUARTZ HEADS 2400 W.S. RATED

001Q	184.00	002Q			199.00
003Q	225.00	004Q			229.00

BATTERIES

024	67.95	024C			79.95
025	127.95	025C			139.95
026	187.95	026C			199.95

FAST CYCLERS

L53Q	124.95	L53R			149.95
L53X	189.95	L53Y			209.95

BOOSTERS & MODULES

071 200 W.S. Booster	134.95
072 200 W.S. Booster w/Outlet	155.95
073 400 W.S. Booster	229.95
074 400 W.S. Booster w/Outlet	314.95
054 Hi Speed Module	127.95

CHARGERS & AC MODULES

014 Single Trickle Charger	13.95
011 Multi Trickle	59.95
013 Vehicle Quick Charger	79.95
017 Quick Charger	38.95
017W Worldwide Charger	59.95
018 Ultra Quick Charger	79.95
018W Worldwide Ultra Quick Charger	94.95
058X AC Power Mini Module	99.95
058M AC Power Module Model Heads	127.95
058H AC Fast Power Supply	127.95
058L Model Lamp Adapter f/058H	97.95

ASCOR 1600 II ACCS.
Rechargeable Battery 59.95

COMET

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BATTERY POWERED PMT-1200

PMT-1200 Power Supply	CALL
PMT-12 Flash head	CALL
NB-2413 CALL NC-24	CALL
PMT 1200 Outfit Bi Voltage	CALL

norman

We are a full stock authorized dealer

OUTFITS • 200C, 400B	CALL
HEADS LH2 • LH52 • LH4A	CALL

QUANTUM
Q-FLASH

- 150 w.s
- Variable power settings in 1/3 stops
- Power Range 3" – 114"

Available in 3 types
(Turbo, Norman 200/400, Lumedyne)

Minimum shipping USA (Except AK & HI) $7.00 up to 3 lbs. Add 60¢ for each additional lb. For ins. add 40¢ per $100. Prices valid until November 20, subject to supplier prices. ©1994 B&H Photo-Video

New Products

albums and mounting

HOLIDAY GREETINGS
Pakor Inc., 6550 Wedgwood Road, Maple Grove, MN 55311; 800-472-3999: The 1994 PhotoGreetings Litho Set includes 25 holiday themes. These lithos allow labs to offer designs from traditional holiday to contemporary themes. Each is supplied in both horizontal and vertical formats and is compatible with most contact type greeting card attachments. These greetings can be customized as they are printed via the PhotoClip Digital Lettering Machine, which produces a reverse type litho label that is placed over a specially designed window on a PhotoGreetings Litho. Envelopes and other add-ons are also available.

More info? Circle 200

LATEST IN FOLDER FASHION



Taprell Loomis, 2160 Superior Avenue, Cleveland, OH 44114-2184; 800-872-5679; FAX: 800-276-2572: The Avanti is the latest folder offering from Taprell Loomis. Its design reproduces elegant black marble and is a classy alternative to conventional, solid-color folders. The black marble design flows from cover to cover, inside and out. They are ideal for senior, glamour, and other special portraiture, and are available in seven sizes—vertical and horizontal.

More info? Circle 201

PHOTO PENNANTS
Magco Products, Box 4146, Newark, OH 43058-4146; 800-362-4260; FAX: 614-587-3427: Three new pennants have been added to Magco's product line, in addition to new die cuts that will accommodate more print sizes. "Volleyball" holds a 5x7-inch vertical or horizontal team photo and 3.5x5-inch wallet or trading card size. "Sponsor" and "Baseball" hold 10x8-inch horizontal photos. Softball, football, soccer, and other sports pennants are available, as well as cheerleading and super stars.

More info? Circle 202

camera accessories

MULTI-MIRRORED VIGNETTER
Photographers Specialized Services, 650 Armour Road, Oconomowoc, WI 53066-0046; 414-567-8047; FAX: 414-567-8479: The Multi-Mirrored Vignetter is easy to use and keeps subjects in sharp focus amidst diffused colorful reflections. Its multiple mirrors creatively arrange the colors surrounding the subject in soft, complementary patterns. The vignetter attaches to the

The Famous Photogenic PowerLight Is Now a Trio...
3 Distinct Models

Now You Have a Broader Choice in Professional Monolights to More Precisely Fit Your Usual Shooting Requirements.



The NEWEST PowerLight Model
Guide No. with ISO 100 is 200

The new PowerLight 375 delivers 150 WS in full power, 150 Joules, which covers most general requirements, and it weighs only four pounds. It is infinitely adjustable to 1/16 power, 105-125 volts AC, 50/60 Hz, flash duration 1/1000 second at full power, 1/4 second to two seconds recharge, voltage regulation for repeatable light output, 100-watt adjustable quartz modeling light and independent infinite power control. Remove the reflector for bare bulb capability, vertically or horizontally. The PowerLight 375 has all the quality engineered features of the original PowerLight 600 which includes PMC Quick Change mechanism and all the Photogenic accessories fit the new 375. The new unit also has the Dual Misfire Alarm, both audible and visual. The audible warning lasts three seconds and the warning light stays on until the unit fires.

$325.00 MODEL PL375
INTRODUCTORY PRICE

The PowerLight 750

This model matches every performance feature of the Model PL375 except in three categories: light output, physical dimensions and weight. WS delivered are 300, 300 Joules. Weight is only five pounds.

There is superiority engineered into the new stand adapter and its provisions for fitting from 3/8" to 5/8" stands, for accepting accessories such as umbrellas, for shifting everything to balance the load on the stand. There is superiority engineered into the misfire alarm and the modeling light. There is superiority engineered into the Photogenic Quick-Change mechanism to receive all Photogenic reflectors and other accessories.

Your hands will tell you, this is the equipment for you, for better photography. Write or phone for full details.

Highlight Features:
• 300 WS, 300 Joules • Exclusive new Misfire Alarm • Professional plug-in flashtube • Quick-Change mechanism • Guide No. 270 (ASA 100) • Complete with flashtube protector.

$395.00 MODEL 750
INTRODUCTORY PRICE

Photogenic's Original PowerLight

Photogenic's powerful alternative to bulky, clumsy, overly complicated lighting apparatus—The PowerLight. This six-pound unit provides compact, single-case portability.

The PowerLight (600WS, 600 Joules) has a plug-in professional flash tube, 100-watt adjustable quartz modeling light, and bare bulb capacity both vertically and horizontally. In addition, the PowerLight is fitted with Photogenic's Quick-Change Clamp and, thus, instantly accepts every Quick-Change reflector and accessory Photogenic makes.

This attractive, protective carrying case is discounted to only $26 with your purchase of the Model PL06A PowerLight.



$495.00 MODEL PL06A
Suggested List Price

Designers of Fine Lighting Equipment Since 1921
Photogenic MACHINE COMPANY
P.O. Box 3365 • Youngstown, OH 44513
Phone (216) 758-6658
Toll Free 800-682-7668

More info? Circle 50

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Canon
RC-570
Still Video Camera



Features:
- 1/2" CCD with 410,000 pixels records in the frame mode razor sharp images with 450 lines of horizontal resolution
- Built-in 3:1 continuous zoom lens. The 8-24mm lens is equivalent in 35mm format to a 43-130mm zoom. For interior shooting there is an optional wide angle lens which gives you an equivalent 28mm lens.
- The RC-570 functions as still video player and recorder (No need to buy any other components). It can record still images from any video source such as camcorders, VCR, TV, and (if you have an encoder board) from a PC. It can also play back to a monitor TV or VCR.
- If your PC is properly equipped use the RC-570 as import/export device. For eg. send your video floppy disk images into your PC for manipulation and then re-record them to floppy disk (video).
- Optional Canon FA-C57 film adapter lets you copy slides or negatives directly to floppy disk.
- Interval shooting with preset intervals of from 1 to 99 minutes. Interval playback lets you playback images automatically at an interval of 4 seconds per image.
- Record in field or frame modes. Up to 50 images per disc in field mode. 25 images in frame mode when higher resolution is called for.
- Continuous shooting of 2.5 images per second.
- Automatic recording for track number year, month, day, hour and minute.
- Built-in flash can also be used during daylight shooting to fill in backlit shooting situations for better over-all exposure balance.
- Optional FB-C57 flash bracket for attaching Canon 430 EZ flash when extra illumination is needed.
- Edit out images you don't want by simply erasing them. The Auto Edit function fills in the empty tracks while maintaining those left in the order you shot them.

Kodak
DCS-420
Professional Digital Camera



Building on the success of its predecessor the DCS-200, the new DCS-420 takes resolution, speed and flexibility to new heights. With new features like 36-bit color, removable image media cards, voice recording and expanded battery operation, it is unmatched for image quality, ease of use and portability.
- Consists of the Nikon N-90 camera body and the Kodak camera back which replaces the standard camera back. The DCS-420 is available in both color and monochrome models as well as a special order infra-red model.
- To capture images, simply compose, focus and shoot. The camera does the rest. A short external cable using the serial port (remote terminal) on the front of the N-90 establishes communication between the camera and the back.
- Delivers highest quality digital images for professional results. Its 1.5 million mega-pixel CCD sensor (1524x1012 pixels) ensures highest resolution frame capture. The DCS-420 also captures images in 36-bit color (12 bits per color) providing much greater shadow and highlight detail.
- Allows removable image storage media for extraordinary flexibility and portability. Includes a Personal Computer Memory Card International Association type III slot (PCMCIA-ATA compatible). This allows you to plug in hard hard disk cards or flash memory cards directly into the camera. PCMCIA hard disks up to 105mb are available. To download the images you need a PCMCIA-ATA compatible card reader (for Mac or PC) or you can use the camera as a card reader.
- The DCS-420 allows single or continuous shooting. By simply holding down the shutter button up to five shots can be taken in a little over 2 seconds. The camera also supports self-timing and all flash modes.
- The camera can capture up to 1000 images per full battery charge. A dead battery can be fully recharged in just 1 hour. An AC adapter/battery charger is included.
- A built-in microphone allows sound to be recorded with individual images. Each sound file is associated with the image preceding the recording; or with the first image if recorded before shooting.
- Once recorded, the sound file provides a convenient record that remains with its respective image on the storage medium or wherever it may be transferred. The files can be played back on a Mac without additional hardware. PC's require a sound board of Microsoft software driver.

Nikon
ELECTRONIC IMAGING
COOLSCAN



COMPACT 35mm SLIDE SCANNER

The new Nikon Coolscan 35mm Slide Scanner provides a state-of-the-art solution to digital imaging. With its combination of optical definition, color sensitivity, efficiency, economics and reliability - it sets the new standard for quality and value in desktop film scanners.
- Achieves high resolution scans up to 2700 dpi
- Easy to use. Simply insert a 35mm slide or negative and select a desired resolution up to 2700 dpi and Coolscan does the rest.
- Scans any 35mm film - color or monochrome, positive or negative
- Unlike traditional scanners which rely on fluorescent or tungsten illumination and generate large amounts of heat, Coolscan operates on a patented solid-state, LED illumination.
- Patented solid-state illumination technology makes it exceptionally compact & quiet with low power consumption.

MICROTEK
ScanMaker 35t
35mm Slide & Filmstrip Scanner

Big on performance, small on price, the Microtek ScanMaker 35t is the ideal desktop solution for scanning 35mm slides and filmstrips into your Macintosh or PC.The ScanMaker 35t advances film scanning to another dimension. A dual-purpose 35mm film and filmstrip scanner, the 35t is versatile, convenient, and practical. Both affordable and portable, the ScanMaker 35T provides high resolution 24-bit color scanning that's perfect for desktop publishing. Whether scanning strips of film or individually mounted slides, every photographer, animator, and graphic designer will find the 35t ideal.
- Sharp, crisp images w/ 16.7 million colors or 256 shades of gray
- High resolution up to 1828 dpi (dots per inch), providing image quality not normally found with a desktop slide scanner
- With software interpolation achieves high resolution scans of 3600 dpi on the Mac and as high as 7300 dpi on the PC
- Captures an image exactly as it is positioned in the Scanner. Just drop in a mounted slide and scan in either Portrait or Landscape mode. Plus, the 35t's special filmstrip holder secures and positions images for a perfect scan.
- With a footprint smaller than a sheet of paper, and weighing less than 5 lbs., the 35t is one of the most portable, practical, and cost-effective scanners anywhere.
- Macintosh version includes Adobe Photoshop LE (Limited Edition) software and easy to install, feature rich ScanMaker Plug-in 2.0 Module for Photoshop
- PC version includes Microtek's PhotoStar archiving and image management software for Windows. PhotoStar enables instant access of electronic images from a library of several thousand. Also includes Microtek's TWAIN Compliant Windows Scan Module which allows direct scanning into any image-editing, word processor, spreadsheet, database, or other application supporting the TWAIN standard.

Panasonic

AG-EP80
Color Video Printer

NEW!



The AG-EP80 is a color video printer that creates high quality prints from a variety of video sources. It features state-of-the-art technology to deliver prints with outstanding picture sharpness, vivid colors, and accurate skin tones. In addition to its superb picture quality, the AG-EP80 has a host of special print modes that make it a valuable tool for business, security, law enforcement, and educational applications. With the addition of the optional foot pedal or thumb trigger, it is absolutely ideal for medical and dental applications.



AG-810
Still Video Player/Recorder

The AG-810 packs an enormous communications punch yet in an easy-to-use, compact video format. With the AG-810 you can record up to 50 color pictures on a single 2" floppy disk, and use any TV set or monitor to present high-resolution color stills. The metal particle formulation of the disks provides extremely detailed, high-resolution color pictures. Any standard NTSC video signal can be used to record an image on the AG-810, be it from a video camera, camcorder, VCR, or cable/ broadcast TV signal.

Features:
- A video picture "frame" on your TV screen is made up of two "fields". The AG 810's switchable Frame/Field recording capability lets you record each picture as a field or as a frame. This means you can record up to 25 high-quality frames, or as many as 50 sharp, clear field pictures on a single disk.
- Mix field pictures and frame pictures on the same disk, and it automatically plays them back in the appropriate mode.
- The AG-810 offers you the convenience of checking a picture automatically, as soon as you've recorded it.
- The AG-810 will play back your entire video "slide show" automatically, one picture at a time. Each picture will be displayed for about 4 seconds. Or, you can use the optional Wireless Remote Control Unit (AG-A80) to set the pause time from 1 to 8 seconds.
- You can set the AG-810 to cycle through all the pictures on a disk for continuous play. To protect the disk, playback stops automatically after about 12 hours.
- Dual video outputs/S-Video output let you present a picture on up to three screens at once.

AG-EP60
Color Video Printer



The AG-EP60 provides outstanding color quality using 256 gradations each of yellow, magenta and cyan to print nearly 16,780,000 different color tones. Advanced circuitry optimizes picture sharpness, and proprietary Adaptive Contrast technology enables outstanding accuracy in reproducing skin tones. Lets you make on the spot high quality color prints from your TV, VCR, computer or camcorder.

Features:
- Multipicture Print – This function gives you prints divided into 4, 9, 16 or 25 squares – with the capability of reproducing a different image in each square.
- Strobe Print – Prints consecutive images to capture movement in sequence dividing the print into 4, 9, 16, or 25 squares.
- Dual Print – The Dual Print function gives you one normal size print plus a 1/9th-normal size print of a different image in the bottom right hand corner.
- Zoom Print – With this function you can enlarge any part of an image four times and print the enlarged detail.
- Card-sized (Split) Print – This Split Print function divides the print down the center for two duplicate card-sized prints. This can also be used to crop landscape format shots into the portrait format.
- Wireless Remote Control – With the wireless remote control you can control all basic operations – including print mode selection – without touching the AG-EP60.
- Parallel Control Port – The 14-pin parallel connector maintains compatibility with many existing 14-pin parallel controllers. This makes it easy to integrate the AG-EP60 into wired control type systems.
- Versatile System Connectability – The multiple connection facilities of the AG-EP60 include composite BNC, analog RGB and S-Video inputs for crystal-clear image reproduction from a variety of sources.
- Superimpose – Using the AG-EP60 with the optional VW-CG5 Character Generator lets you add titles to your prints.
- Picture adjustment controls for sharpness, brightness, tint and color.

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TAMRON
FOTOVIX
FILM VIDEO PROCESSOR



Applications:
- Film can be stored by recording on videotape using a VCR.
- Film can be analyzed without having to be printed, thereby saving you money.
- Important elements of a picture can be carefully inspected.
- Replace overhead, opaque and slide projectors with enjoyable viewing on your TV.
- Schools, Corporations and law enforcement can use Fotovix as an audiovisual aid.
- Film retrieval system for hospitals, libraries, real estate, etc.
- Designers and painters can use **FOTOVIX** to create images.

FOTOVIX III-S
- Manual 3X Power Zoom Lens
- S-Video out delivers over 400 lines resolution
- Automatic white balance
- Dynamic cropping and magnification of any part of the picture you want.
- Negative/positive conversion switch.
- Exclusively for 35mm slide or negative transfer.
- Color prints and live scenes can be reproduced on the TV screen using the **FOTOVIX** just like using a video camera.
- Still pictures can be recorded by connecting the **FOTOVIX** to a VCR.
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- Turn daylight scenes into sunsets.
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- S-Video out delivers over 400 lines resolution
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- Auto 6:1 Motorized Zoom lens
- Automatic and manual override of iris and white balance
- Negative or positive film images can be reproduced instantly on the TV screen
- Dynamic cropping of a chosen area can be done by zooming up to six times
- Pictures can always be shown upright, thanks to the vertical horizontal rotation
- All size films 35mm, 120, 4x5 and 8x10 can be viewed and recorded.
- Auto Gain-up switch
- Negative positive conversion switch
- Can be used to capture existing slide and negatives on any computer system.
- Store up to 1,500 slides on a 2 hr. video tape.
- Color balance control – enhances each of the primary colors (red, green, blue) will help a weak negative or slide. Also great for special effects like turning a daylight scene into a sunset.
- Color saturation control – saturation level can be controlled for optimum intensity separate from the hue control. You can even create a B&W image from the original. Plus, by using in combination with color balance can create classic sepia tone images.

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More info? Circle 52

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New Products

lens with the appropriate adapter ring for the camera and it can be rotated to reflect different patterns and designs. Made of sturdy ABS plastic, the vignetter is available in two sizes to accommodate both 35mm and medium- and large-format cameras.

More info? Circle 203

PRISM FINDER

GMI Photographic Inc., 125 Schmitt Boulevard, Farmingdale, NY 11735; 516-752-0066; FAX: 516-752-0053: The AE-III Prism Finder for the ETRSi 6x4.5cm System Camera presents a laterally correct and upright image. Its streamlined styling utilizes three silicon photocell (SPC) light receptors, providing either full area average TTL measurements using two SPC receptors or a 7.6 degree angle of acceptance spot reading utilizing the third SPC. This model offers a four-stop sensitivity increase over the AE-II, has an ISO coupling range from 25 to 6,400, and exposure compensation of +/-EV in one-third f/stop increments.

More info? Circle 204

electronic imaging

DIGITAL COLOR PRINTER



Eastman Kodak Company, 901 Elmgrove Road, Rochester, NY 14653-6305; 800-235-6325: The Kodak XLS 8600 PS printer features a dual functionality that prints both Adobe PostScript Level 2 and raster image files in a single device from virtually all presentation and image-editing software. It offers the fastest line time of any thermal dye transfer printer and produces prints three to five times faster than the Kodak printer it replaces. And, it can print on a range of print and transparency media. The 8600 PS ships with built-in support for SCSI, Centronics, and LocalTalk for network compatibility.

More info? Circle 205

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JVC GY-X2
3-CCD S-VHS CAMCORDER

- Three 1/2" CCD image sensor delivers 650 lines of horizontal resolution
- New micro-lens technology provides exceptional sensitivity of F7.0 at 2000 lux and new LOLUX mode lets you shoot with almost no light! Now you can shoot superb footage with excellent color balanced at a mere 3 lux illumination
- Variable Scan View allows flicker-free shooting of a computer monitor.
- Quick Record Mode - when turned on the camera is set to the auto iris even if lens is set at manual. Also activated is (ALC) Automatic Level Control and EEI Extended Electronic Iris which provide both variable gain and variable shutter. Shoot continuously from dark to light without adjusting gain, iris or ND filter.
- Full Time Auto White circuit lets you move into different lighting without changing white balance or the filter wheel.
- Genlock input allows synchronization with other cameras.
- Dual output system allows camera output to be connected directly to an external recorder

TOSHIBA
TSC-200
3-CCD Hi-8 Camcorder



- Three 1/2" CCD chips mounted with spatial offset technology delivers superb resolution of 700 horizontal lines
- New LNA (low noise amplifier) delivers a S/N (signal-to-noise) ratio of 62dB - the highest achieved for this type of camera
- 26-pin connector outputs Y/C or component video signal allowing hook up to a portable S-VHS, MII or Betacam recorder and simultaneously record with Hi-8.
- Quick-start 1.5" viewfinder needs no warm up time. Zebra pattern in the viewfinder alerts operator to excessive video levels.
- Built-in 8mm time code generator.
- Genlock capability allows synchronization with other cameras.
- Variable high speed shutter from 1/60 to 1/2000 second
- High-performance back electret condenser mic records to all 3 audio tracks. Low cut filter eliminates wind noise.
- Very low power consumption - draws only 16 watts per hour.
- Low noise design provides extreme sensitivity of F8.0 at 2000 lux. Min. illumination 7.5 lux with excellent color reproduction

SONY
EVW-300
Hi-8 3-CCD CAMCORDER



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. Has an excellent sensitivity of F8.0 at 2,000 lux, high S/N of 60 dB, and delivers over 700 lines of horizontal resolution.
- Provides high quality PCM digital stereo and single channel AFM Hi-Fi recording. Has XLR balanced audio connectors.
- 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.
- ATW (Auto Trace White Balance) – when ATW is turned on 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.
- AGC (Automatic Gain Control) – in addition to manual Gain Up AGC 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.
- Selectable Gain-up from 1 dB to 18 dB in 1 dB steps for Mid & High positions.
- Clear Scan function – Variety of shutter speeds from 60-200 Hz allow recording of computer display without flicker.
- Compact, lightweight (12 lbs with NP-1B) ergonomic design provides well balanced and extremely comfortable operation.

EVO-9720
Hi8 Dual Desktop Editing Machine



BUILT-IN EDITING CAPABILITIES

- The EVO-9720 provides two ways for assemble editing when using the supplied RM-E 9720:
  - Quick-Edit - By simply pressing the EDIT button at the desired point on the source tape, pressing END at the outpoint and repeating the process, a program is easily assembled, segment-by-segment on the master tape.
  - Program Edit - assemble video segments that are not adjacent to one another on the source tape. Memorizes up to 99 program events and realizes automatic sequential editing of pre-assigned scenes. To change an event in the program, simply recall it and modify as desired. The editing list of the programmed time code data can be stored in the data area of the source tape. The data can also be recalled, added to, inserted or deleted as desired.
- Insert Editing - The EVO-9720 provides separate editing of the video and audio signals.
  - Using the video insertion function, video and AFM audio segments can be edited into an existing PCM (Pulse Code Modification) digital sound track. A simulated edit can be monitored by pressing the PREVIEW button.
  - Allows audio dubbing on the PCM tracks. Music or commentary can be added or inserted into the PCM sound track. Audio from an external microphone can be mixed with the original audio from a player or from LINE IN and recorded on both the PCM and AFM audio tracks.
- Incorporates a digital field memory, allowing noiseless 1/5 normal speed slow motion pictures and a clear freeze picture to be played back during editing. This makes it possible to create a program with special effects.
- Has a built-in 8mm time code generator and reader. When using a tape without time code, you can easily stripe time code by simply pressing the Time Code Write button. (Post striping of 8mm time code will not affect any of the video and audio signals) Can also read RC (Rewritable Consumer) time code.

SUPERIOR PICTURE QUALITY

- The player portion of the EVO-9720 employs a digital noise reducer for luminance and chrominance signals, providing superior picture quality. Noise reduction levels are selectable from an on-screen display in accordance with picture conditions, CNR (Chrominance Noise Reduction) offers High, Middle, Low, and Off positions. YNR (Luminance Noise Reduction) offers High, Middle Low, Very Low and Off positions. Jitter and skew are eliminated at the same time to give clear, stable pictures.

A/B ROLL EXPANSION CAPABILITY

- When you've outgrown the cuts-only functionality of the machine, the EVO-9720 lends itself to A/B roll expansion capability. Both the player and recorder have RS-232 serial ports that allow for external control. They can be directly connected as Source A and B to an external computer and/or the Sony FXE-100 Video Editing System.
- To further allow configuration into an A/B roll system there are external sync input terminals for both the player and recorder. When the external sync mode is set to Auto, the EVO-9720 synchronizes itself with the incoming reference signal.

ADDITIONAL FEATURES

- To provide for smoother transitions from scene to scene, the EVO-9720 has a video fader. Black or white fading can be selected as well as a duration time of 0.5 or 2 seconds.
- There is a GPI (General Purpose Interface) output with timing adjustment for controlling external devices. External devices like the Video Toaster or Character Generators can be controlled. GPI timing of between 00 and 60 frames is selectable.
- The EVO-9720 incorporates both PCM (Pulse Code Modification) stereo and AFM (Audio Frequency Modification) stereo recording for superb sound quality. PCM audio can be inserted or re-recorded for audio only edits in the Audio Insert mode.

Panasonic
Broadcast & Television Systems

AG-3
3-CCD S-VHS-C Camcorder



The AG-3 is an industrial 3-CCD camcorder. Don't be fooled by its size. It delivers extra precise color reproduction in addition to its excellent mobility making it ideal for almost any professional application. The AG-3 utilizes technology and engineering used in Panasonic broadcast cameras. A few examples; the capstan motor is coated with evaporated diamond-like carbon to provide the optimum smoothness/friction balance for positive traction and uniform tape tension. The AG-3 features high performance laminated amorphous pro heads which are far superior to those of conventional ferrite heads. The AG-3 uses a newly-developed 8-group/10-piece lens system that includes two double-sided aspherical lenses (4 sides). It is highly resistant to aberrations caused by flare, color fringing and other distortions that diminish contrast.

Features:

- Three 1/3" CCD image sensor system delivers over 530 lines of horizontal resolution
- New 10:1 2-speed zoom lens (see above) 6-60mm F1.6 with automatic and manual zoom. Also features 20:1 digital zoom.
- High resolution color viewfinder lets you preview and shoot scenes exactly as they are
- Built-in digital TBC (Time Base Corrector) eliminates jitter and skew and assures stable, distortion-free playback
- **Digital Mix** – for soft fade-over between memorized still and moving images
- **Digital Still** – lets you freeze a particular scene for as long as you like, without interrupting sound recording
- **Digital Gain-Up** – delivers clear, distinct images in low-light levels, even down to 1 lux!
- **Digital Strobe & Digital Wipe** – add professional effects to your shooting.

AG-455
2-Hour S-VHS Camcorder



- S-VHS system – records and plays back over 400 lines horizontal resolution
- Laminated amorphous heads assure exceptional picture quality, high resolution, superb color reproduction, and high signal-to-noise ratio
- 12:1 power zoom lens with variable speed zoom
- Hi-fi stereo and linear track for recording. "Audio Out" select switch for Hi-fi/Normal/Mix combinations
- High performance stereo zoom microphone features three different settings : Wide, Telephoto or automatic zoom.
- Built-in VITC (Vertical Interval Time Code) time code generator gives absolute address to each frame of video for frame accurate editing (with specific edit systems)
- **Digital Mix** – for soft fade-over between memorized still and moving images
- **Digital Tracer** – to add an after-image effect to moving subjects
- **Digital Still** – lets you freeze a particular scene for as long as you like, without interrupting sound recording
- **Digital Zoom** – Thanks to digital processing, you can enjoy shots with ultra-high magnifications of up to 100:1
- **Digital Gain-Up** – delivers clear, distinct images in low-light levels, even down to 1 lux!
- **Digital Strobe & Digital Wipe** – add professional effects to your shooting.
- Audio/Video Fade-In and Fade-Out for smooth, professional scene transitions
- Automatic Iris plus manual control for fine adjustment
- Variable high-speed shutter from 1/50 to 1/8000 second.

AG-1970
S-VHS Hi-Fi Editing VCR



- Playback and record in S-VHS, which delivers 400 lines of horizontal resolution and exceptionally detailed images.
- Uses Amorphous video heads which are clearly superior to that of conventional ferrite heads because the magnetizing strength of the amorphous head is much greater. The Amorphous video heads deliver rich, vibrant color reproduction and a high S/N ratio.
- Built-in Digital Time Base Corrector effectively eliminates jitter and distortion. Playback is high quality, stable and with natural colors.
- Built-in digital filter which helps the AG-1970 achieve even more accurate Y/C separation. Also a noise filter is included in the circuitry.
- Features Hi-Fi stereo sound with a frequency response from 20Hz to 20,000 Hz and a 90 dB dynamic range. Besides nearing CD quality audio the AG-1970 also has stereo recording level control, headphone monitor terminal and mic input terminal.
- Does assemble edit, video insert and audio dub. Flying erase head for smooth, clean, seamless edits. 5-pin edit terminal makes it easy to set up an editing system.
- Jog/shuttle Dial for varied playback from slow motion to high-speed search (shuttle) and frame-by-frame picture control in forward and reverse (Jog).
- Outputs the audio track during search operations for cuing and quick confirmation of audio recording.
- What makes the AG-1970 the perfect editing VCR? The advanced dual-loading mechanism features a quick response time, exceptional tape protection, remarkable tape control accuracy - all make for outstanding editing precision and ease.
- Automatic head cleaner removes dust and other particles from the heads to help maintain optimum performance.

WJ-MX30
Digital A/V Mixer



The Panasonic WJ-MX30 A/V Digital Mixer is designed for use in producing special-effect images by utilizing the built-in frame synchronizer and other digital processing circuits. In addition to the mix effect of the conventional digital A/V mixer, the WJ-MX30 offers such features as luminance key function, digital effect, downstream key effect, wipe effect, fade control, memory and many more. With the WJ-MX30 and your imagination, there are many possible function combinations which are left to your creativity.

- Combination of 7 basic keys creates 108 wipe patterns.
- 2-channel digital field synchronization allows special effects in each of the WJ-MX30's A/B program busses.
- Automatic Take button with adjustable transition rates.
- Wipe boundary effects: soft/border w/18 matte colors.
- Automatic fade button with adjustable rates.
- Picture-in-picture function allows 8-bus picture to be compressed in selectable 1/4, 1/9, & 1/16 size.
- Digital effects including strobe, still, mosaic/scramble, negative/positive, paint, monochrome, and AV synchro.
- Double picture-in-picture function compresses both A and B sources. Plus every mode can be trimmed with hard/soft edges borders, shadow, shadow and border.
- Joystick positioner allows moving wipe location.
- Audio Follow allows audio mix to be synchronized to A/B rolling.
- Has eight separate memories that enable virtually instant recall of frequently used effects.
- Color corrector enables adjustment of color in images from A or B bus.
- Built-in four channel audio mixer with four audio level adjustments. Also has visible LED audio level meter.
- Fade to and from white, black or any of 8 matte colors.
- Video, Audio and Titles can be individually or synchronously faded.

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More info? Circle 53

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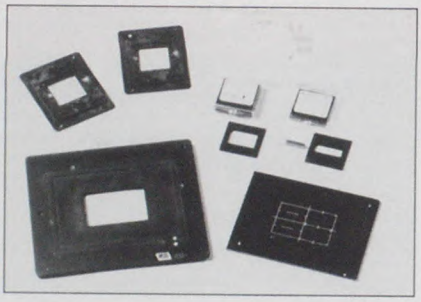
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New Products

lab equipment

COMPOSITING TRANSPARENCIES



Wess Plastic Inc., 70 Commerce Drive, Hauppauge, NY 11788-3936; 516-231-6300; FAX: 516-231-0608: The Matrix 24 was designed for use with existing equipment to produce multiple images on a single 35mm transparency. Two vertical and/or horizontal images, four horizontal images, or a combination of all these formats are possible. The Matrix 24 includes the Matrix 24 Base, specially designed slide mounts to accept the original images, a focusing/alignment plate, and space bar.

More info? Circle 206

TURBO PROCESSOR

Colex Photo Processing Equipment, 347 Evelyn Street, Paramus, NJ 07652; 201-265-5670; FAX: 201-265-7093: The P3X Cibachrome processor was designed to handle the expected new P3X Classic (Turbo) process. The P3X and P3X Turbo models are available in 20-, 26-, 32-, 42-, and 55-inch widths. Both include a new infrared dryer assist that is programmable to the different dryer temperatures necessary for each paper and film emulsion. These processors incorporate self-cleaning crossovers, sealed tank concept, submerged racks, and staggered rollers, with a straight chain drive system out of solution.

More info? Circle 207

TRIPOD LINE

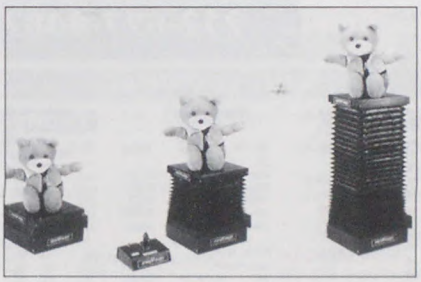
H. Wilson Company, 555 West Taft Drive, South Holland, IL 60473-2071; 78-339-5111, 800-245-7224; FAX: 800-245-8224: The WT8000 line consists of sturdy, lightweight tripods made of heavy-duty aluminum and feature fluid heads with bubble levels. They can be used with both video and still photography cameras. Convenient lateral leg locks make setup quick and breakdown easy. They are equipped with sliding tilt and pan adjustments controlled by separate vertical and horizontal

fluid friction controls. The W-DY dolly accommodates most tripods comfortably.

More info? Circle 208

lighting & studio accessories

LIFT FOR TABLETOP SHOOTING



Innovision Optics, 1318 Second Street, Santa Monica, CA 90401; 310-394-5510; FAX: 310-395-2941: The Lift is a newly developed component of the Mini-Mover line of motion control products from Innovision. It offers 18 inches of vertical travel for a variety of tabletop motion control applications. The Lift features accurate joystick control and the micro-stepping motor provides variable speeds of up to four inches per second with a weight capacity of 60 pounds. It can be used to move either the subject or the camera.

More info? Circle 209

SCENIC MUSLIN BACKDROPS

Backdrop Outlet, 1524 S. Peoria, Chicago, IL 60608; 800-466-1755; FAX: 312-733-7702: This new line of classic backdrops is available in an assortment of colors. These scenic muslins are muted with branches and leaves in tone-on-tone colors and are available with or without a window frame border.

More info? Circle 210

new literature

FOME-COR BROCHURE

International Paper, Department 198, Box 1839, Statesville, NC 28687-1839; 800-438-1701; FAX: 704-878-2708: The quality features and proven performance of original Fome-Cor are proclaimed in a new six-page, four-color brochure from International Paper. Titled "Fome-Cor® board. The registered trademark says it all," the brochure describes a wide range of industry uses for the product, including point-of-purchase and window displays, picture and specialty framing, and studio photography. Die cutting, embossing, dry mounting, vacuum mounting, cold mounting, and screen printing are also discussed.

More info? Circle 211

REAR PROJECTION CATALOG

Da-Lite Screen Company Inc., 3100 North Detroit Street, Warsaw, IN 46581-0137; 219-267-8101, 800-622-3737; FAX: 219-267-7804: Da-Lite Screen Company has released a 20-page dedicated catalog to heighten awareness of its rear projection screen product line. The brochure explains the features of each model while providing valuable information on the overall traits of the screens and their installation. According to Da-Lite, it is the mission of the brochure to eliminate the myths that surround the installation of rear projection screens.

More info? Circle 212

CUSTOM-MADE PORTFOLIOS

Brewer-Cantelmo, 116 East 27th Street, New York, NY 10016; 212-685-1200; FAX: 212-689-6457: A brochure is available on the wide line of Brewer-Cantelmo custom-made portfolios. These are handcrafted by an artisan who selects the finest materials available. Each is one-of-a-kind. This line also includes on-the-shelf presentation materials such as binders, easels, and boxes.

More info? Circle 213

PHOTO DISPLAY CATALOG

Exposures, 1 Memory Lane, Oshkosh, WI 54903-3615; 800-222-4947: The Exposures Catalog offers new ways to decorate the home with photographs as well as gift ideas for the coming holidays. The catalog's offerings include: Oh Christmas Tree—a Murano glass tree photo ornament that holds a one-inch photo; Gallery of Greetings—velvet-covered holiday card hangers in green



The Rollei 6008 is the world's most advanced medium format camera. And when you buy a new Rollei 6008 camera complete with body, grip, battery, charger, any Zeiss or Schneider lens, and any 120/220 back, take your choice of Gift 1 or Gift 2** below and become a most gifted photographer.*

**Between October 1, 1994 and January 31, 1995 from an authorized Rollei dealer.*
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***Gift 1:** With no additional purchase, your choice of any **two** Rollei accessories in Column A, **plus** any **single** accessory from Column B. Total retail value is up to $582!*

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Rollei Metz Adapter Kit 093115	Rollei Tripod Quick Release 096725
Rollei Quick Focus Handle 098029	Rollei Spare Battery 097995
Rollei RC 120 2.5' Remote Cord 098874	Rollei MRC 120 Multiple Exposure 098875
	Rollei 80-250 Hood 096741

*or **Gift 2:** $300 rebate from HP Marketing when you make an **additional** purchase of your choice of a Rollei 6000 45° or 90° prism; or another Zeiss or Schneider lens; or another 120/220 film back.*

HP Marketing Corp. 16 Chapin Rd. Pine Brook, NJ 07058, 201/808-9010

Rollei fototechnic

We're looking at things from your point of view.

More info? Circle 54

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Prof. Lighting

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Speedotron

DM402-3 Flash System



BROWN LINE

POWER SUPPLIES

604 220 Volt	449.95	1204 220 Volt	619.95
D202 200 ws	164.95	D402 400ws	293.00
D604 600ws	381.95	D802B 800ws	424.95
D1204 1200ws	544.95	1604 1600ws	636.95
Tri Level Control	89.95	Le Volt Sync Adapt.	28.95

LIGHT UNITS

MW3R	86.50	MW3U	119.95
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1204 Syst. c/c	1109.00	1604 Syst. c/c	1299.95

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402 System c/c	781.95	604 System c/c	899.00

4 LIGHT SYSTEMS

402 System c/c	818.95	604 System c/c	958.95
802 System c/c	1149.95	1204 System c/c	1295.00
1604 System c/c	1389.00		

SPEEDOTRON ACCESSORIES

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Barn Doors for 7" Reflector	26.95
16" Grid Reflector	26.95

BLACK LINE

POWER SUPPLIES

NEW 1205CX	986.50	2403 CX	1479.95
2401 B	1298.95	2405 CX	1479.95
		4803CX	1974.95

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202 VF	346.95	NEW 206 VF	409.00

TRAVEL SYSTEMS

NEW 805 Deluxe Location System c/c	1499.95
NEW 805 Economy Location System c/c	1309.95
NEW 405 Deluxe Location System	1079.95
1205CX 2-Lite Kit c/c	1999.95
2403C 3-Lite Kit c/c	2799.95
2405 CX 2-Lite Kit c/c	2499.95

BLACK LINE ACCESSORIES

11.5" Grid Reflector			21.95
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11.5 Grid Set			79.95
New 4-Way Barn Door			59.95
New Light Sox Diffuser			26.95

NEW ZOOM SPOT PROJECTOR

Zoom Spot Projector	719.95

dyna-lite

New UNI 400 Monolight			Call
Dynalite 500XL	Call	Dynalite 800E	Call
Dynalite 1000XL	Call	Dynalite 2000XL	Call
New 2000E	Call	4040 Head	Call
4080 Head	Call	2040 Head	Call
4080SP Head	Call	1010 Head	Call
1020 Head	Call	Accessories In Stock	Call
Dynalite Barn Door Set			Call
Dynalite Grid Spots (3 pc)			Call
Dynalite 14-ft. Head Ext. Cable			Call

Portrait and wedding systems

1 Pack, 2 Heads, Stands, Umb. and Case, etc.

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M812L-PS	Call	M112L-PS	Call
M53DT-PS 3-Heads	Call		

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M123C-PS	Call		
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X6000	976.00	R2000	636.00	R4000	712.00

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		EL-250	448.00
EL-250R	652.00		
EL-500	548.00	EL-500R	752.00
EL-1000	868.00	Sport 1000R	1160.00

LOCATION OUTFITS

2 EL-250	1198.00	2 EL-500	1400.00
2 EL-1000	2000.00	EL-250/EL500	1304.00
EL-500/EL1000	1706.00	2 Prolinca 1250	976.00
2 Prolinca 2500	1068.00	Prolinca 1250/2500 Kit	1020.00

novatron

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#2110 Head w/1 Stop	148.	#2120 Head w/2 Stops	148.
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#2144C Quad Head 4000 w/s maximum			340.00
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#10-500-VR 500 WS Volt. Regulated			348.00
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#10-1000-VR 1000 WS Volt. Reg. w/Alarm			660.00
#10-1200-VR 1200 WS Volt. Reg. w/Alarm			760.00
#10-1600 Model 1600 WS			760.00

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K1522C 1500w/s	399.00	K2422C 2400w/s	447.00
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MINI PRO KIT #60-404 VR 2C			639.00

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New 63-400 VR-3C	796.00	63-600 VR-3C	980.00
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61-600VR-3C	102	68-1040-VR3C	1400.
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#PM1216	184.95	#PM8050D Snoot Set	41.95
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LH2K	Call	LH2KML	Call

SERIES 500

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P808 800ws Pack	Call	P404 400ws Pack	Call
LH500	Call	LHS4	Call
LHS2	Call	LHS2K	Call

SERIES 900 PACKS

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				P2000D	Call
P800-D	Call	TL900	Call		
P12/12 1200 WS		Call	P24/24		Call

SERIES 900 HEADS

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12" Gel Holder			54.95
16" Gel Holder			59.95
6" Snoot			39.95
6" Grid	54.95	12"	84.95
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Modeling Lamp Repl.			22.95
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Ultra Chrgr worldwide 018W	94.95
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EMD	22.95	FCZ	11.95
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With Bag & Heavy Strap

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30" 39.95

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Speed Rings			Call
New All Metal Rings			Call

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Soft Lite (S2-10)	Call
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V-Lite (V1-10)	Call
P-Lite (P1-10)	Call
I-Lite (I1-10)	Call
New L-Light (L1-10)	Call
For Other Accs.	Call

LOWEL KITS

Trans Kit (T1Y2)	Call
Action Kit (D1Y2)	Call
DP-3 Kit (D293)	Call

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SV

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A-50,A-80,A-100			46.95
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K82 Photoflood Kit			154.95
K83 Photoflood Kit			229.95

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Q-605G	59.	7005G	65.
7505G	155.	7105G	125.
7205G	139.	7405G	149.
MS Mini Spot			111.95

QUARTZ KITS

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K628	249.	K638	329.

westcott

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Halo Pro plus 45"	96.95		
HALO Signature Edit.	159.95		
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24" Recessed	90.95		
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43"	24.95

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Trifector	244.95
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20"	24.95	30"	39.95
42"	49.95	30x40"	64.95
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Illuminator Arm			44.95

ZEBRA UMBRELLAS

Gold/White

Flexfill®

PORTABLE REFLECTORS

20"	37.95	38"	64.00
48"	83.95	60"	108.00
28"x58"			79.95
Head Shot			82.95
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LIGHTFORM

OUTFITS

	Trans	Gold	B&W
P6	38.	42.	49. 42.
P15	45.	49.	56. 50.
P22	55.	61.	75. 63.
P32	70.	78.	107. 84.
P42	80.	94.	124. 103.

FABRICS

P6	11	15.	22.	15.	
P15	13.	19.	27.	20.	
P22	21.	28.	40.	31.	
P32	26.	36.	64.	39.	
P42	36.	48.	83.	55.	

FRAMES

P6	29.	P15	34.	P22	37.
P32	49.00	P42	49.00		

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6172 Univ Clamp	33.90
6161 Legs (6)	38.95
6165 T Clips (6)	13.95
6162 Double Clips (6)	13.95
6167 Med Travel Bag	44.95
6168 Lrg Travel Bag	55.95
6174 12" Mirror	31.95

plume WAFER

Wafer 75 (22x30")	229.95
Wafer 100 (30x40")	309.95
Wafer 140 (40x54")	374.95
Wafer 200	549.95
Wafer Express 75	174.95
Wafer Express 100	229.95
Wafer Express 140	269.95
Hexoval 100	299.95
Hex 140	349.95
Hex 180	529.95

Domke Light Panels

To order select a *Hardware Kit* * and a *Fabric*

* **Hardware Kit**	includes Pole Frame Set ; Carry Case and Legs or Clamp as specified		
15"x15"	**Frame Kit** w/Clamp		46.95
42"x42"	**Frame Kit** w/Clamp		48.95
42"x78"	**Frame Kit** w/set of clip on panel feet		59.95

Fabric	15x15	42x42	42x78
Hazy Sun (Shoot Thru)	8.95	16.95	22.95
Open Shade (Refl.Wht.)	8.95	16.95	22.95
Bright Sun (Silver Blk.)	8.95	16.95	22.95
Sunset (Gold White)	8.95	16.95	22.95
Cloudy Bright (Diffusion)	8.95	16.95	22.95
Zippered Panels			29.95
Pole Adapter Clamp			16.95

Rosco $4.75

20"x 24" Gels (Min. of 3 Filters)	5.25 Ea.	for 6 or More only	Each
Jungle Safari Kit	32.50	**Creative color kit** 10-10"x 12"	32.50
Cinegel Sampler Kit	32.50	Swatch Book	2.50
Diffusion Kit 19-10"x12"	32.50		

Min. Mail Order 3 Filters –No Return on Gel Filters

LIGHT STANDS and UMBRELLAS

BOGEN LIGHT STANDS

3095 Backlight Stand	19.95	3078 13' w/o Casters	72.20
3104 Adj. Pole 9'/3095	19.95	3364 13' w/o Casters (Blk)	79.95
3089 6' Bantam Stand	38.75	3365 13' w/Casters (Blk)	98.14
3375 6' Bantam Stand Blk	40.50	3079 15.9' Super Stand	181.50
3353 7' Retractable	39.90	3379 Super Stand (Blk)	191.27
3373 7' Retr. black	47.95	3076 17' Stand	89.07
3097 7.7' Liteweight Stand	41.50	3369 35 to 92" Extention	32.95
3372 7.7" Lt. wt. Stand Blk	46.50	3380 Light Stand Holder	29.95
3071 7.5' Steel w/Casters	119.07	3383 Light Stand bag 34"	74.95
3351 8' Air Cushion	55.50	3384 Light stand bg 40"	94.95
3362 8' Air Cushion Black	56.50	3088 Casters f/3086/3076	28.95
3086 8' Stand	43.04	9545 Casters	36.95
3361 8' Blk. stand	44.94	3382 Water Bag (16 lbs)	26.95
3360 8' Stand w/3/8" Stud Special Sale	42.95	**CAMERA/STUDIO STANDS**	
3073 10 1/2' Steel	110.20	0720 CS-1	289.95
3072 12/1/2' Tall Steel	124.50	**BOOMS**	
3075 12' Wind Up	489.95	2945 Mini Boom Kit	45.95
3352 13' AC w/casters	108.93	3085 Boom Assembly	77.50
3361 13' AC Blk. w/casters	111.95	3385 Blk. boom assembly	84.95
3082 13' w/Casters	91.83	3077 Wall Boom	85.50

arkay

STUDIO STANDS
Senior II Series

6 MS II	683.	8 MS II	711.	6 MS 360	748.
10 MS II	741.	12 MS II	770.	8 MS 360	777.

MATTHEWS

STUDIO EQUIPMENT

C STANDS

3395564 40" DBL Riser	119.95
3397580 40" D.R. C+	129.95
8387477 "Kit" Stand 9'	47.95
8387485 "Maxi" Stand 10'	69.95
8387490 "LtsHeavy" Stand 13'	94.95
NEW 387485 Stainless Steel Maxi (chrome) 10'	79.95

DOTS, FINGER, FLAGS, SCRIMS

MOUNTING

429590 R.A. Baby Plate	12.95
8209631 Mafer Clamp	23.95
427802 Mini Matth Boom	109.95

GRIP HEADS & ARMS

349575 2¼" Grip Head	23.95
680004 40" Ext. Arm	36.95
680006 20" Ext. Arm	34.95

DESMAR

Compact light stand	49.50
New Sofitter 60"	84.95
New portable posing bench	84.95

photek

OPAQUE w/REMOVABLE BLK CVR & 2 LIGHT DISCS

40"	39.95	54"	47.95
New 60"	67.95		
Compact 14/39			39.95
Softlite 40"			47.95
Softlite 54"			59.95
New Softlite60"			84.95
New Portable Posing Bench			99.00

Pic Pro AIR-CUSHION

11 feet AC 118.95

PHOTOGENIC ECLIPSE

32" w/White cover	19.95
45" w/White Cover	24.95
45" Blue	39.95
32" Silver	24.95
45" Silver	29.95

ADORAMA'S ADVERTISED PRICES INCLUDE ALL MFR. ACCESSORIES & ARE FULLY WARRANTIED. ORDERS SHIPPED PROMPTLY

More Info? Circle 57

Professional Film Temperature MAINTAINED at a Chill 55º



AT ADORAMA WHEN IT COMES TO FILM, YOU CALL THE SHOTS.

At Adorama, selecting the right film is as simple as 1, 2, 3.

USA ***(Roch.)***, Great Saving: Respooled ***(GS)***, Direct Import ***(DI)***. *YOU CHOOSE.* And of course, whatever you order comes with Adorama's chill 55º quality film control — at no extra cost.

Slide films are now available with ***Kodak*** or ***Fuji*** Pre Paid Processing

ILFORD

35mm	ASA	24 Exp.	36 Exp.	120	220 ProPak	100' Bulk
PanF Plus	(50)	—	3.40	2.29	—	29.95
FP-4	(125)	—	—	1.29	—	—
FP4 Plus	(125)	2.25	2.80	2.29	25.95	28.20
XP-1	(400)	—	—	—	—	—
XP-2	(400)	2.59	2.99	2.35	—	34.65
HP-5 Plus	(400)	2.20	2.85	2.12	25.69	29.89
Delta	(100)	2.40	3.49	—	—	—
Delta	(400)	2.59	3.43	—	—	33.85
Delta 400	(135-20)	1.49				

ILFORD SHEET FILM

		4x5 25	4x5 100	8x10 25
FP4 Plus	(125)	12.49	47.49	41.49
HP5 Plus	(400)	12.49	47.49	40.95
XP-2	(400)	14.90	57.89	49.79

ILFORD HP5 PLUS ProPak 50 Rolls 36X 135-12 **107.95** **32.95**

POLAROID

New! Captiva, Single (10) 9.80
Time Zero (SX70) (10) 9.49

INSTANT PACK FILM 3X4

88 Single (8) 9.19
665 Single (8) 8.59
New 667 Single (10) 7.79
691 Single (8) 11.75
Pro 100 Twin (16) 17.75
Polapan Pro 100 / 664 Twin (20) 16.99
Fuji FP 100C (10) 14.65

Spectra HD (10) 8.99
600 HD (10) 8.79
108 Single (8) 9.79
667 Single (8) 7.79
669 Single (8) 8.99
Pro 64T Twin (16) 17.49
Plus 100 Twin (16) 16.95

PACK FILM 4x5 (Images)

552 (8) 13.75
553 (8) 13.85
559 (8) 21.69

552 Bulk (240) ..... 379.
554 (8) 13.75
559 Bulk (240) 619.95

PRO 4x5 Instant Film (20 / 200)

52 ..... 32.00 /
53 ..... 33.75 /
55 ..... 35.00 / 339.
59 ..... 52.00 / 499.
Polacolor Pro 100 ..... 56.75 / 529.

Polapan ISO 400 ..... 34.75/ 329.
54 ..... 33.75 / 329.
57 ..... 37.95 / —
Prochrome (100D) 37.25
Polacolor 64 T ..... 56.75 /

SHEET FILM 8x10 (Images)

803 (15) 119.95
809 (15) 112.95
804 (15) 112.95
809 (45) ..... 329.
808 (45) ..... 359.

METERS

Complete w/MFR. Access.

PENTAX

Spotmeter-V w/Case — Call
Digital Spot w/Case — Call

Vivitar

EFM-2 Flash Meter — 99.95

SHEPHERD

DM 170 — 97.70
FM880 — 85.00
FM 990 — 107.25 — FM1000 — 148.00

SEKONIC

New L164 C Marine — 229.95
L188 w/UW Housing — 84.95
L398M Studio w/c — 129.00
New L308 Dig. Flashm. — 209.95
L318 Digi Light — 164.95
L318 w/5° Viewfinder — 199.00
L328 Digi Lite F — 264.00
L718 Digi Pro — 429.00
L778 Spot Flash — 549.00

SEKONIC ACCS.

L-418 10° Viewfinder — 19.95
L318/328 5° viewfinder — 84.95
L398 Slide set (11) — 39.95
L718 5° viewfinder — 84.95

CALCU-LIGHT

Calcu-Light X-P Digital — 94.95
Calcu-Flash 2 — 159.95
Calcu-Flash S — 98.95
Photometer 1 — 99.95

Accessories

DX 1 Flat Diffuser — 9.95
FOX 1 or 2 Fiber O. Probe — 34.95

GOSSEN

COMPLETE W/CASE & STRAP

Pilot-2 — 66.95 — Scout-3 — 44.95
Luna Pro F — 244.95
Luna Pro S — 174.95
Luna Pro SBC — 214.95
New Luna Pro Digital — 154.95
Luna-Star F Digital — 264.95
5° Attach. for Star-F — 74.95
S F/Stop Ext. 15Star-F — 16.95
Ultra Pro — 569. — Ultra Spot — 469.95
Multi Pro — 319.95
ColorPro 2F — 509.95
ColorPro 3F — 749.95
Vari Angle Attachment — 63.95
Enlarging Att. — 48.95
Multi Beam/Spot Attach. — 349.95
Flash Meter Attachment — 139.95
Microscope Attachment — 29.95
Repro Copy Attachment — 46.95

WEIN

500B Flash Meter — 62.99
1000 Flash Meter — 94.50

MINOLTA METERS

INCLUDES MFR'S PACKED ACCESS.

Auto Meter III — 164.95
Auto Meter IV F — 259.95
Flash Meter IV — 464.95
New Color Meter 3F — 849.95
Spot Meter F — 379.95

METER ACCS.

Booster II Set — 204.95
Viewfinder 10°II w/Cs — 74.95
Viewfinder 5° w/Cs — 89.95
Flat Diffuser — 16.95
Mini Receptor — 99.95
Synchro Cord III — 27.95

HAND PAINTED MUSLINS

Stitched Loop on Top for Easy Hanging

Splatter Patterns 10ft. x 12ft. **179.95** 10ft. x 24ft. **269.95**
Availble in: Gray, Blue/Gray, Brown, Eggshell, Pastel and Blue/Gray/Lavender

Solid colors 10ft. x 12ft. **139.95** 10ft. x 24ft. **219.95**
Availble in: Black, Blue, Navy, Lt. Gray, Brown and Maroon

SEAMLESS BACKGROUND PAPER

OVER 50 COLORS IN STOCK

SPECIAL **53x12** *White only* **$9.95**
107x12 **$24.95**

No Extra Charge for Shipping Tube

53"x12 Yards 12.95
Buy 3 or more ..... Each @**11.95**
107"x12 Yards 26.95
107"x50 Yards 79.95
140"x100 feet *White* ..... 89.95 *Black* .. 104.95

STANRITE BACKGROUND STAND • The industry standard for years • Steel leg base • Over 8 ft. Height • Width 60–115" 79.95
Multiple Background Stand (For 3 Rolls) 199.95
Savage Polevault ..... 89.95 **Savage Port-A-Stand** 109.9
70" Carry Bag for Background Stands 39.95

KODAK FILM

COLOR PRINT FILM

New Royal Gold Film	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
Ektar	(25)	–	*4.29	–	*10.61	4.65	*5.07	13.34	*13.76
Ektar	(100)	2.70	*3.65	9.02	* 9.97	3.19	*4.77	11.88	*13.46
Ektar	(1000)	–	*5.73	–	*12.05	5.39	*7.29	14.08	*15.98
GA	(100)	1.84	3.19	8.16	9.51	2.49	4.09	11.18	12.78
GB	(200)	2.49	3.75	8.81	10.07	3.15	4.65	11.84	13.34
GC	(400)	2.75	4.05	9.07	10.37	3.45	5.07	12.14	13.76
GF	(1600)	4.79	5.19	11.11	11.51	5.99	6.59	14.68	15.28
Special GA 36 50 Pack						119.95	199.95	549.95	629.95

KODAK DISPOSABLES

	w/o Proc.	w/Proc.		w/o Proc.	w/Proc.
Funsaver w/o Flash	6.15	13.99	Funsaver Panoramic 35	8.75	16.29
Funsaver with Flash	10.69	17.95	Funsaver Telephoto	11.35	16.49
Funsaver Weekend 35	9.49	16.89	Funsaver Portrait	14.95	22.49

PRO COLOR PRINT FILM

	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	GS 24	GS 36	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
PHR	(25)	–	–	–	–	–	–	5.39	5.49	14.08	14.18
VPS	(160)	3.39	3.69	9.57	9.99	2.59	3.35	3.69	4.75	12.38	13.44

		135-36	135-36 Proc.	GS 24 - 36		135-36 PP	135-36 PP/Proc.
VPH	(400)	4.99	5.29	13.68	13.98	2.99	3.99	23.95	25.95	64.99	66.99
PPA	(100)	2.69	3.59	11.38	12.28	–	–	13.45	17.95	54.95	59.95
New PJZ	(200)	4.59	4.79	13.28	13.48	–	–	22.95	23.95	66.40	67.40
New PMC	(400)	4.89	4.99	13.58	13.68	–	–	24.45	24.95	68.40	68.90
PJB	(400)	3.85	4.99	12.54	13.68	–	–	19.25	24.95	62.70	68.20
PPF	(400)	5.09	5.65	13.78	14.34	–	–				
PPC	(1600)	4.99	6.15	13.68	14.84	–	–	24.95	30.95	68.40	71.40

120 / 220 / BULK COLOR PRO PRINT FILM

	ASA	120 DI	120 Roch.	120 PP DI	120 PP Roch.	220 PP DI	220 PP Roch.	100'
PHR	(25)	3.59	3.99	–	–	–	–	–
New PRN	(100)		3.15	14.95	15.75	33.95	34.95	–
GA	(100)	2.09	2.99	–	–	–	–	–
VP	(120)	2.05	2.49	–	–	–	–	–
VPS	(160)	2.72	2.98	13.60	14.95	27.15	27.40	43.99
VPL	(160)	3.15	3.20	15.75	15.95	–	–	–
VPH	(400)	2.79	2.99	13.95	14.95	31.69	32.95	42.95
New PMC	(400)	3.05	3.15	15.25	15.75	30.95	32.49	45.95
PPF	(400)	3.19	3.19	15.45	15.95	32.29	32.49	–
Kodalith 6556 100"		28.95	5072-100'	58.95	5325-100'	76.49		

KODAK COLOR PRINT SHEET FILM

	4x5 10	4x5 50	5x7 10	5x7 50	8x10 10	8x10 50
4106 (VPS)	15.39	69.90	–	124.89	57.69	–
4108 (VPL)	15.49	70.95	28.95	–	57.95	–
4111 (Vericolor Print)	9.95	–	–	–	32.95	146.95
4112 (Verclor intrng)	15.95	72.95	29.95	–	59.95	279.95
4325 (Comm Inst.)	16.99	69.95	–	–	62.95	–
4329 (VHC)	15.49	67.95		131.50	59.95	

FUJI FILM

FUJICOLOR HR PRINT

	ASA	24	w/p	36x	w/p	120
CN	(100)	1.79	8.11	2.09	10.78	2.55
Super G	(100)	2.79	9.11	3.35	12.04	—
CA	(200)	2.15	8.47	2.59	11.28	—
Super G	(200)	3.15	9.47	3.89	12.58	—
CH	(400)	2.48	8.80	3.50	12.19	2.95
Super G	(400)	3.59	9.91	4.25	12.94	—
Super G CZ	(800)	—	—	5.50	14.19	—
CU	(1600)	3.40	9.72	5.40	14.09	—

FUJI MAILERS for Color Slide 36 Exp. 3.49

FUJI DISPOSABLES
Quick Snap 4.99
w/flash 9.39
Waterproof 10.79
New! Panorama w/Flash 135-24 ..... 17.95
220 ..... 6.45

FUJICHROME SLIDE FILM

		24	w/Proc.	36	w/Fuji Proc.	w/Kodak Proc.
RF	(50)	3.35	6.25	2.99	6.48	7.24
RD	(100)	2.19	4.99	3.99	7.48	8.24
RD Sensia	(100)	–	–	4.75	9.34	8.24
RM Sensia	(200)	4.49	7.88	5.99	9.48	11.24
RH	(400)	4.79	7.78	5.75	9.24	10.00
RH Sensia	(400)	–	–	7.49	10.98	12.24

FUJI PROFESSIONAL SLIDE FILM

Fuji		135-36	120	GS 36	GS 220	100'
RVP	(50)	6.09	3.60	4.99	8.45	82.95
RFP	(50)	3.99	3.49	3.99	–	67.95
RTP	(64)	6.39	3.69	4.99	–	69.95
RDP	(100)	5.49	3.99	4.39	7.75	73.95
New Provia	(100)	7.49	4.65	–	8.99	–
New RHP	(400)	7.50	5.70	–	–	99.00
New Provia	(400)	9.49	–	–	–	109.95
RSP Provia	(1600)	9.99	–	–	–	–
NSP	(160)	3.89	2.29	–	4.99	38.39
NLP	(160)	–	2.82	–	–	–
NHG	(400)	4.50	3.19	–	6.29	–
Neopan	(400)	2.69	2.09	–	–	32.50
Neopan	(100)	2.09	–	(1600) 135-36		3.45
CDU Duplicating		–	–	3.29	–	39.95

SHEET FILM	4x5 10	4x5 50	8x10 10	8x10 50
RVP (50)	16.99	75.90	62.99	292.00
RFP (50)	14.49	69.95	56.95	259.95
RTP (64)	14.95	66.30	57.95	257.95
RDP (100)	–	–	56.95	–
New Provia (100)	17.50	79.50	64.95	305.95
NSP (160) 20 Sh.	24.45	–	49.95	–
NLP (160) 20 Sh.	24.45	–	49.45	–

Fuji Quick Load Provia 52.95 RVP 52.89

Fuji Professional

Scotch 3M

COLOR PRINT

135-24	w/Proc.
100 2.08	7.99
200 2.59	8.38
400 2.59	8.68
135-36	**w/Proc.**
100 2.75	10.94
200 3.07	11.26
400 3.45	11.64

COLOR SLIDE

135-36	w/Proc.
100 2.99	6.99
400 4.99	8.08
640 T 6.49	9.58

KODAK SLIDE FILM

	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	36X w/KODAK PR. DI	36X w/KODAK PR. Roch.	36X w/FUJI PROC. DI	36X w/FUJI PROC. Roch.
KM	(25)	4.23	4.69	7.49	7.98	5.89	6.29	10.24	10.54	9.38	9.78
KR	(64)	4.18	4.69	7.47	7.98	5.89	5.95	10.20	10.54	9.38	9.44
Elite EA	(50)	4.59	4.69	7.88	7.98	6.19	6.38	10.44	10.63	9.68	9.87
Elite EB	(100)	3.95	4.49	7.24	7.78	4.89	6.38	9.14	10.63	8.38	9.87
ET	(160)	4.99	5.49	8.28	8.78	5.99	7.64	10.24	11.89	9.48	11.13
Elite ED	(200)	4.79	5.49	8.08	8.78	5.99	7.64	10.24	11.89	9.48	11.13
XL	(200)	5.29	5.54	8.58	8.83	7.10	7.65	11.35	11.90	10.59	11.44
Elite EL	(400)	5.09	6.50	8.38	9.79	6.49	8.80	10.74	13.11	9.98	12.29
EL 135 100 ft.		99.95									

PRO SLIDE FILM

	ASA	DI	135-36 Roch.	GS	36X w/KODAK PROC. DI	36X w/KODAK PROC. Roch.	36X w/FUJI PROC. DI	36X w/FUJI PROC. Roch.	Bulk 100'
PKM	(25)	6.99	7.19	–	11.24	11.44	10.48	10.68	–
KPA	(40)	8.49	8.99	–	12.74	13.24	11.98	12.48	–
EPY	(64)	5.49	7.15	4.89	9.74	11.54	8.98	10.64	73.85
EPR	(64)	5.39	7.15	4.89	9.64	11.40	8.88	10.64	72.50
EPX	(64)	5.49	7.15	–	9.74	11.40	8.98	10.64	–
PKR	(64)	6.70	7.15	–	11.24	11.40	10.19	10.64	94.45
EPN	(100)	6.25	7.87	5.19	10.50	12.12	9.74	11.36	82.49
EPP	(100)	6.20	7.87	5.19	10.45	12.12	9.69	11.36	79.95
EPZ	(100)	5.30	7.87	–	9.55	12.12	8.79	11.36	–
LPP	(100)	6.69	6.79	–	11.08	11.18	10.28	10.48	109.75
LPZ	(100)	6.69	6.79	–	11.08	11.18	10.28	10.48	–
EPT	(160)	6.69	8.63	4.99	10.94	12.88	10.18	12.12	79.95
EPD	(200)	6.95	8.63	5.59	11.20	12.88	10.44	12.12	82.99
PKL	(200)	8.29	8.77	–	12.54	13.02	11.78	12.26	–
EPJ	(320T)	8.45	9.89	7.99	12.70	14.14	11.94	13.38	119.29
EPL	(400)	7.79	9.99	–	12.04	14.24	11.28	13.48	–
EPH	(1600)	9.59	10.59	–	13.84	14.84	13.08	14.08	–
5071	(DUP)	6.09	6.49	3.99	10.34	10.74	9.58	9.98	39.45
HCS	(EKTA)	4.49	4.55	–	8.74	8.80	7.98	8.04	–
Type K	(8071)	7.59	7.69	–	11.84	11.84	11.08	11.18	49.49
5036		6.49	6.55	–	10.74	10.85	9.98	10.04	57.99
5027		6.20	6.29	–	10.45	10.54	9.69	9.78	–
IE		15.75	15.95	–	–	–	19.24	19.44	–

120 / 220 SLIDE FILM

	ASA	120 Single DI	120 Single Roch.	120 ProPak DI	120 ProPak Roch.	220 ProPak DI	220 ProPak Roch.
EPY	(64)	3.25	3.79	–	–	–	–
EPR	(64)	3.18	3.99	15.90	19.95	38.99	39.95
EPX	(64)						
3.47	4.09	17.35	20.45	–	–		
With Processing	9.88	10.28		PKR (64)		4.29	4.69
			EPN	(100)	4.20	4.35	21.00
21.75	42.49	44.49					
			EPP	(100)	3.39	4.27	16.25
21.35	38.99	43.95					
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PX	(125)	2.05	2.57	8.37	8.89	1.69	2.25	2.69	3.59	11.38	12.28
TX	(400)	2.05	2.56	8.37	8.88	1.85	2.29	2.75	3.55	11.44	12.24
TMX	(100)	2.29	2.62	8.61	8.94	1.75	2.29	2.89	3.69	11.58	12.38
TMY	(400)	2.25	2.76	8.57	9.08	1.90	2.49	3.05	3.84	11.74	12.53
TMZ	(3200)	–	–	–	–	–	–	3.74	4.54	12.43	13.23
TP	(Copy)	–	–	–	–	–	–	4.89	5.19	13.58	13.88
HIE		–	–	–	–	–	–	6.89	6.99	–	–

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TMX	(100)	2.09	2.45	10.45	11.99	–	–	27.70
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50/1.8 **82.95** IF "D" **Call** 80-200/2.8 "D" **Call**
50/1.4 **234.95** 600/4 IF "D" **Call** TC14 E **Call**
60/2.8 "D" **Call** New 20-35/2.8 D **Call** TC20 E **Call**
85/1.8 **294.95** 24-50/3.3 **339.95** TC-14 AF-I/Nk **79.95**
New 85/1.8 D **Call** 28-70 "D" **329.95** 2x AF I/Nk **79.95**

NIKON FILTERS

Nikon Filter 39 Screw	52	62	72	77	82	95
L37C (UV)	16.95	23.95	33.95	49.95	64.95	74.95 94.95
L1BC (Sky)	19.95	26.95	37.95	49.95	—	— —
Circ. Polar	—	63.95	92.95	124.95	144.95	— —
Color Filters	22.95	19.95	34.95	44.95	59.95	— —
ND	24.95	20.95	—	49.95	—	— —
Close Up	—	33.95	49.95	—	—	— —
Soft Focus	—	52.95	76.95	84.95	—	— —

122 L37C ... 149.95 160 L37C ... 179.95 52mm Close Up #0 **19.95**

Nikon

NIKON AI-S LENSES (*Includes Case)

15/3.5*	1749.95	85/1.4	689.95	600/4 EDIF*	6399.00
16/2.8	679.95	105/1.8	599.95	600/5.6 EDIF*	4249.00
18/3.5	929.95	105/2.5	329.95	1000/11,Fltr*	1569.95
20/2.8	489.95	105/2.8 Micro	584.95		
24/2	449.95	PC 28 Tilt	1149.95	28-85/3.5-4.5	479.95
24/2.8	219.95	135/2.8	299.95	35-105/3.5-4.5	379.95
28/2.8 DA2	294.95	180/2.8 ED	1149.95	35-200/3.5-4.5	799.95
28/3 SPC*	899.95	200/4 Micro	769.95	TC 201	249.95
35/1.4	849.95	300/4.5	1179.95	TC 301	519.95
35/2 RPC*	579.95	135/2.8	314.95	TC 14A	249.95
50/1.2	399.95	400/5.6	3799.95	TC 14B	524.95
55/2.8 Micro	294.95	600/5.6 ED	669.95		
85/2	1049.95				

F2 VIEW FINDERS
MB-20 ... 44.95 MB-21 ... 139.95

FILTER ACCESSORIES
UR-1 **129.95** 77-72 **329.95**
HN-12 **109.95** 77-77 **22.95**
AF-1 **109.95** 77-82 **49.95**
HN-26 Hood for 62 **29.95**
AF-2 **299.95** Holder **59.95**
HN-13 Hood **119.95** M52-52 **414.95**
HN-29 Hood **34.95** 52-52 **54.95**
CA-1 **89.95** Pouch **21.95**

NIKON HOODS

HN-1, 2, 3, 9, 25, 27	13.95
HN-22,23	19.95
HS 7, 9	21.95
HS-10	19 35
HS-12, 14	23.95
HK 1, 11	22.95
HK 2, 11	12.95
HK 14	29.95
HK 15,16	29.95
HB-1, 2, 3, 4, 5, 6	13.95
HB-7	29.95
HB-8	29.95

NIKON STRAPS
NS-1 ..... 12.95
NS-4 soft strap 13.95
AN1 ..... 14.95 AN4 ..... 13.95
AN6 Y or W **22.95**

Some prices based on Parallel Import Products

Nikon Accessories

NIKON FLASH

SB16A	279.95	SB16B	259.95
SB-17	179.95	SB-20	209.95
SB21A	409.95	SB22	129.95
SB21B	404.95	SB23	104.95
SB-25	Call		

New! **SK-6 Power Bracket** **269.95**
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SD-8 Hi-Pwr Pack **119.95**
UR-3 Adapt Ring **24.95**

F3 VIEW FINDERS
DA2 ..... 299.95 DE3 ..... 194.95
DW3 ..... 84.95 DW4 ..... 179.95
DG2 ..... 39.95
DR3 Right Angle Finder 104.9

F4 ACCESSORIES
MB-20 ..... 44.95 MB-21 ..... 139.95
MB-22 ..... 129.95 MB-23 ..... 329.95
MN-20 ..... 109.9 MH-20 ..... 234.95
DA-20 ..... 569.95 DW-20 ..... 169.95
DW-21 ..... 279.95
MF22 ..... 119.95 MF23 ..... 414.95
AH-4 Hand Grip 54.95
CF42 F4 case 89.95
CF43 F4 case 149.95
F-4 Screen 34.95

NIKON STRAPS
NS-1 ..... 12.95
NS-4 soft strap 13.95
AN1 ..... 14.95 AN4 ..... 13.95
AN6 Y or W **22.95**

AS-1	24.95	AS-15	17.95
AS-2, 3	9.90	SC-7	2.95
AS-4, 5	24.95	SC-14	49.95
AS-6	39.95	SC-15	17.95
AS-7	67.95	SC-17	54.95
AS-8	134.95	SC-18	27.95
AS-9	114.95	SC-19	32.95
AS-10,11	33.95	SC-24	54.95
AS-12	199.95	SW2, 3	7.95
AS-14	189.95		

NIKON MISC. ACCS.
AP2 Panorama Hd. **79.95**
DB2 Anti cold pk. **44.95**
DB5 Anti cold pk. 8008 **79.95**
DB-6 for N90 **209.95**
AR-2 9.95 AR3 **12.95**
AR4 29.95 AR7 **36.95**
AR10 **59.95**
F3 Focusing Screens **25.95**
F3 Focusing Screen "S" **9.95**
FE2 Focusing Screens **19.95**
N90 / 8008-S Screens **25.95**
N8008 Screens **19.95**
Correction Eyepieces **13.95**
Cable Release 8008/9020 **26.95**
MB-3 AA Battery Holder for N2000 **19.95**

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Zoom Touch 470	149.95
Zoom Touch 600	214.95
New Zoom Touch 105VR	Call
Zoom Touch 800 ED	339.95
New 35 Ti AF (Special Edition)	Call

MOTORS & ACCS.

MD-4	369.95	MC-22	47.95
MD-12	279.	MC-23	54.95
MH-2	109.	MC-25	49.95
MN-2	109.	MC-26	49.95
AH-3	27.95	MK-1	129.
MC 4-A	30.	ML-2	314.
MC-10	35.	ML-3	154.95
MC11,14	9.	ML-1	165.
MC-12A	50.	MR-1	31.95
MC-17	39.95	MR-3	31.95
MC-20	94.95	MF-6B	89.95
MC-21	59.95	250 Loader	189.

DATABACKS

MF-14 (F3)	179.95
MF-16 (FE2,FM2,FA)	174.95
MF-18 (F3)	299.95
MF-20 8008	81.95
MF-21 Ctl Back 8008	164.95
MF-25 (N90)	Call
MF-26 Multi Cntrl (N90)	Call

NIKON LENS CASES

CL13A	24.95	CL38	29.95
CL15S	29.95	CL23	12.95
CL30S, 31S, 34A			21.95
CL32S, 33S, 29.95		CL15A	9.95
CL36	39.95	CL40	29.95

NIKON CASES
CS-13 Blimp Case 79.95
CS-39L Case f/8008S 39.95
FB8 ..... 79.95 FB11-A 129.95
FB16 ..... 69.95 FB17 ..... 59.95

CLOSE UP ACCS.

PB-6	229.95	PS-6	134.95
PB-6E	149.95	PB-6M	39.95
PB-6D	46.95	PK-13	58.95
PF-4	549.95	PK-12	53.95
BR2A,3	17.95	PG-2	149.95
BR-4	32.95	PK 11A	51.95
BR-5	18.95	PN-11	84.95
BR-6	49.95	PC-3	69.95
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Panasonic Professional / Industrial Video

New AG-455
S-VHS Camcorder

S-VHS system with over 400 lines of horizontal resolution. • Laminated amorphous video heads for assures brilliant color reproduction and high SIN signal to noise ratio. • Variable high speed shutter up to 1/8000 of a second. • Built in vertical interval time code (VITC) generator • Hi-Fi stereo w/3 position zoom microphone • 2 speed 12x power zoom lens full digital effects digital mix strobe still tracer wipe. • Digital gain-up enables you to shoot in low light up to 1 lux

Rent Me for as low as $59 per day

AG 195 VHS Camcorder

• 2 speed 8x power zoom lens with digital zoom function up 100x variable high speed shutter. • Full digital effects, Digital Mix, Tracer, Still, Strobe and Wipe. • Digital gain-up enables you to shoot in low light *situations up to 1 lux.* • *Includes 10 watt* light audio video fade-in and out.

NEW SUPERCAM 3-CHIP VHS CAMCORDER
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Panasonic Edit VCRs



AG-7750 S-VHS Hi-Fi Editing Recorder/Player

• Built-in time base corrector • Digital noise reduction circutry • 3-line comb filter • 4-channel audio with dynamic range of 90db • 32X viewable search speed • Built in synch generator.

AG-7750 Hi-Fi Editing Rec./Player...Call

AG-7650 S-VHS Hi-Fi Source Player

AG-7650 Hi-Fi Source Player.....Call

VIDEO MONITORS

CT-1331Y B Over 420 lines of resolution comb filter for extra charity front panel speaker built-in audio amplifier. S-Video and VTR inputs.

CT 1384Y S-Video in/out inputs over 420 line of resolution headphone and external speaker jack.

CT 1384 VY Same as above but w/tuner.

CT 2010TY Same as above but in 20'

CT 2083Y S-video input and output • on screen display of picture, brightness, tint color controls. Audio Video out terminal • over 450 lines of res.

CT 2084 VY Same as above but w/tuner. Automatic head cleaner • Built-in 99 channel tuner **Call**

AG 1970
S-VHS Hi-Fi Editing VCR

With laminated amorphous video heads deliver rich and vibrant colors. Over 400 lines of resolution built-in digital time base corrector for a jitter free picture. 12x variable speed zoom lens jog shuttle search jog dial allows frame precise searching. The shutter ring varies playback in forward or reverse from very slow speed to high speed search Hi-Fi stereo sound with frequency response from 20 hz to 20,000 hz and a 90 DB dynamic range • Flying erase head for clean seamless edits. • 5 pin edit terminal for easy use with professional edit controllers • Audio dub assemble edits insert edits. Advanced dual loading mechanism features a quick response time. All this make the AG 1970 the ideal editing deck.

AG-1280 VCR

Super-4-Head Video System - delivers smooth slow playback, Field Still, virtually noiseless and jitter-free double speed playback and frame advance. • Digital Tracking • Quick Play It takes only 2 seconds for the picture to appear when going from stop to play/rec. mode. • On-Screen Display • High Speed Search, can search at 9x normal SP playback speed, and 27x normal SLP speed. • Book mark search • S-VHS Quasi Playback Permits playback of S-VHS tapes at standard VHS resolution.) • Auto repeat playback tape end / video end

AG-1740 VHS-VCR

Same features as AG-1270 plus Hi-Fi stereo system with a dynamic range of 90 DB with advanced high speed circuit for switching between heads.

SPECIAL CAMCORDER CLOSE-OUT SECTION

RCA CC-517 VHS	559.95
Ricoh R-176 8mm	839.95
Nikon VN330 8mm	689.95
Nikon VN340 8mm	729.95
JVC GRA-X10 VHS-C	579.95
Sony FX-420 8mm	569.95
Sony FX-510 Camcorder	549.95
Sony FX-520 8mm	619.95

DIGITAL A/V MIXERS

Panasonic WJ-MX30



Panasonic redefines affordable special effects with the WJ-MX30 Digital AV Mixer--permitting two channel digital field synchronization that allows special affects in each of the WJ-MX30's A/B program busses. Three sources plus Matte generator can be switched, and, any two of them routed to the program busses. The A/B program busses can be monitored at the A/B program outputs while the mixed picture is monitored at the Preview Output.• External remote control input for RS2332C serial control and GPI input.

- **Digital Special Effects**
- **WIPE/MIX SECTION**
- **Down Stream Key**
- **Color Correction**
- **Special digital effects**
- **108 Wipe Patterns**
- **Fade-in/Fade-out**
- **Automatic Prog/Effects**
- **Audio Mixing Capability**
- **Audio Mixing**

Panasonic WJ-MX50
Professional A/V Digital Mixer
IN STOCK

AG-W1 Universal VCR

•Record and playback video tapes in any TV broadcast system–NTSC, PAL or SECAM without costly system conversion • Videotapes recorded in any TV broadcasting system in the world can be played back on any video monitor in the world.• Operates anywhere in the world on a 110-127-229-240 volt AC, 50-60 Hz power source. • Recording is possible in any TV broadcasting system in the world • Recording and playback in VHS Hi-Fi mode • Development of a dedicated field memory chip and control LSI has enabled compact.

Sony RM-E1000T
Editing Controller with RC Time Code and A/B Roll

• Controls up to 3 input (player sources) • A/B Roll for Multiple Player Edit • 8mm RC Time Code for accurate editing • Auto Edit Programming allows editing up to 99 scenes using and 8mm RC time code camcorder or 20 scenes using a regular player deck/camcorder with control L • Program Edit Storage using external memory (F/D) • Learning remote with 10 presets for use with different manufacturers VCR's • On Screen menue for easy operation. • 10 page digital superimposer.

Panasonic AG-3
3-CCD S-VHS-C Camcorder



Now for the first time you can have a real compact camcorder without compromising on professional quality. The AG-3 uses the same technology found in broadcast cameras like 3 CCD Chips, high performance Amorphous heads and a new lens system which consists of an 8 group 10 element lens with 2 double sided aspherical lenses to reduce abbarations caused by flare, color fringing.

Features: 10X, 2-speed zoom lens with manual focus with a 20X digital zoom. Built-in timer, Base corrector that eliminates jitter for distortion free playback. 3-CCD Head deliver over 520 lines of horizontal resolution. Digital effects. Digital Mix, Fade between live images and memorized images. • Digital Still- let you freeze a scene without interrupting sound • Digital Strobe and Digital Wipe • Digital Gain Up - lets you shoot in low light levels down to 1 lux.

Rent a Camcorder for as low as $49 a day!
Call our Rental Dept.
(212) 627-8487

Toshiba TSC-200
3-CCD Hi-8 Camcorder

3 1/2 inch CCD chips deliver remarkable 700 line resolution. Low noise high s/n design provides sensitivity as high as f8 at 2000 lux. min. illumination 7.5 lux. • New type low noise AMP deliver a s/n ratio of 62 db. • Quick start electronic view finder , lets you start shooting just one second after turning on camera. Zebra pattern in VF alerts you to excessive video levels. • 26 pin connector for external portable VTR (component or Y/C signals selectable). • Variable high speed shutter from 1/60 to 1/2000 sec. • Built-in 8mm time code • Digital records the absolute position of the track for easy editing.

Panasonic WJ-AVE7
DIGITAL A/V MIXER



- External Wipe/Luminance Key
- Wipe/Mix
- Digital Effects
- Color Corrector
- Auto Take/Auto Fade
- Picture-in-Picture
- Superimpose
- Audio Follow
- Audio Mixer

Built-in, digital field synchronizer which permits special effects on both the A and B buses. Connect up to 3 video sources and add a background color, switch among them, and route any of them to the program buses. Or compare the original inputs with the processed output. 2 outputs provide connection to VCRs, monitors, or the video processing equipment. 96 wipe patterns to choose from. The luminance key superimposes one high contrast video image upon another. Built-in audio mixer can combine the stereo audio signals from sources 1 and 2, as well as stereo auxiliary input and a mono microphone input.

Sony RM-E700
Editing Controller with 8mm RC Time Code Capability



• 8mm RC Time Code capable for accurate editing. • Auto Edit Programming allows editing of up to 99 scenes using an 8mm RC time code camcorder or 20 scenes using a regular camcorder with control L. • 2 independent Jog/Shuttle Dials and function keys for player and recorder • Built-in color generator for superimposing titles • Independent timing adjust for both player and recorder • 4-page digital superimposer with scroll and reverse capability • Built-in wireless emitter for wireless operation • S-Video input and output for editing with Video Hi8, or S-VHS formats. • Built-in memory command for decks without control L and S. • Preview feature permits rehearsal of segment prior to editing • Large LCD display.

JVC PROFESSIONAL VIDEO



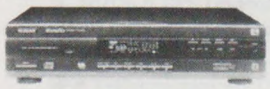
GY-X2 3-Chip Camcorder

FEATURES

■ Rugged Single Piece Construction
■ Full Size Professional S-VHS format with JVC Professional S compatible Auto Video. Signal Equalization and ALU Chroma Noise Reduction system ■ SoLux mode for shooting in Full Color *when it is hard to see with the naked eye!*
■ Optional Internal SMPTE VITC/LTC Time Code Generator ■ Quick Record Mode ■ Insert Editing ■ Variable Scan for Shooting Computer Displays ■ Independent Channel 1 normal/3 Hifi and 2 normal/4 Hifi Audio level Adjustment
■ Built in Speaker for record, playback and warning Audio level Adjustment ■ Advanced Power System • optional Studio type Remote Trigger/Zoom and Focus controls.
• Electronic shutter speeds from 1/60 to 1/2000 sec
• Superb quality Hifi Audio and switchable Limiter
• Viewfinder On Screen Status and Backlit LCD Audio/VTR function display
• Edit Search, Preroll and Flying Erase head functions, combined with a full size head drum for seamless pickup edits

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DPT 36	33.95	DPT 24	20.95
PKT 36	25.95	PKT 24	16.95
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SONY ACCESSORIES

Sony XV-D1000
Digital Special Effects Generator



• Digital frame synchronizer for combining 2 sources • Double frame memory for high resolution images • Digital Y/C (Luminance / Chrominance) separation • Noise reduction for both color and picture signals • 77 wipe patterns for scene transitions • Digital effects: Zoom, Mosaic, Multi-Picture, Strobe • Picture art, still, monotone • 10-Program memory for easy editing with presets • 3 video/audio inputs,

SONY XV-M30
LCD VIDEO MONITOR



• 3"Diagonal high quality picture with TFT active matrix LCD panel
• Four power sources can be used - AC, Dry cell, rechargeable and car battery.
• Can be used with Sony NP-55 or NP-77 batteries.

Call

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II XE incl. full version of Photoshop 2.5

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35mm slide scanner



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Easy to use: Accepts 35mm slides or negatives. Color or monochrome.
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CANON STILL VIDEO

CANON RC-570 STILL VIDEO



1/2" CCD with 410,000 pixels records up to 450 lines or resolution to ensure extra crisp images.
• Input images directly from various sources. VCR, Film adapter, Computer, • The Canon 3X Zoom Lens makes multi-function shooting feasible. • Superior image quality is great for Desk Top Publishing or Multi-media. • Easy on-screen editing adds to usability. • Easy recording and playback- you can record, playback or erase images directly on the RC-570. no other equipment is necessary. • Date function • Interval Shooting and Playback.

CANON RC-360 STILL VIDEO

1/2" CCD with 200,00 pixels. Records and plays up to 400 lines of resolution. Built in 9.5mm lens focuses from 3 ft. to infinity. Macro mode focuses down to 10". Four shooting modes. Delete images one at a time or the entire disk. Capture images from 35mm slides or negatives with optional FA-CZC film adapter. Built-in flash fires automatically in low light.

CANON RP-733 COLOR VIDEO PRINTER



Brilliant color prints from video and computer sources.
• 16 million colors with 256 gradations. • Outstanding image quality • Multi-source compatibility • Single and multi-image printing • Built-in character generator • Captures motion video into memory • Parallel data for input from computers • High quality prints in only 70 seconds.

CANON RE-650 VIDEO VISUALIZER



The RE-650 and a TV monitor or video projector all that's needed for presentation of documents or 3D objects. • 450 TV line resolution • 8X power zoom lens • Auto focus • Positive/negative conversion • Auto: exposure and white balance. • Built-in light arms • Portable, folds and weighs 22 lbs.

Sony CPJ-7
LCD VIDEO PROJECTOR



- For use with Handycam Camcorders, VCRs
- Image projection up to 100" diagonal
- Recommended projection size 6' to 40'
- Stereo sound with built-in speakers
- Audio output to stereo headphones or external speakers
- Compact lightweight design for easy portability
- AC/DC power capability

SONY EDIT STUDIO
XVT-33 Video Sketch Titler



- Draw your own pictures
- Over lap them on live video
- Video work shop
- Compatible with all formats

CALL

PC BASED VIDEO EDIT CONTROLLERS

FUTURE VIDEO



EDIT LINK 2000 SERIES

Your IBM PC/AT/386/486 compatible can be turned into a powerful video tape editing workstation with Future Video's Edit Link 2000 Series plug in card edit controllers. All Edit Link models read Sony's RC time code.

EDIT LINK 2200
2 frame accuracy is achieved with low end industrial VCR like pana AG-1960 - AG-1970. Edit between any combination of VCR's using pana 5 pin remote terminal and VCR's equipped with Sony control L (lanc) remote terminal .it also controls selected RS232 industrial VCR's use with edit list manager 2000 software or other compatible software like Matrox Personal Producer, has programmable GPI trigger. **Call**

EDIT LINK 2200TC
Same as 2200 plus has professional SMPTE time code reader. **Call**

EDIT LINK 2000 TCG
Same as 2200TC plus generates and reads professional SMPTE time code **Call**

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More info? Circle 56

New Products

and burgundy that come with 11 brass clips from which to hang photos or greeting cards; and Noël Nouveau—Nouveau Water Lily frames made of solid maple, overlaid with black metal castings depicting a stylized water lily.

More info? Circle 214

software

VIDEO GRAPHICS PROGRAM
Matrox Electronic Systems Limited, 1055 St. Regis Boulevard, Dorval, Quebec, Canada H9P 2T4; 514-685-2630; FAX: 514-685-2853: Matrox recently announced the Super F/X option for Matrox Studio. This option offers users two benefits: 2-D DVE capability on the graphics layer of Matrox Studio and the potential to control a special version of the Pinnacle Alladin Media Printer from within the Matrox Studio editing environment. Users are now able to soft key graphics over video and perform 2-D DVEs on the graphics layer, including the alpha channel, at the same time. All Matrox Studio models equipped with Super F/X have independent, high-quality DVE scaling units for each of the four available video and graphics layers providing tremendous effects flexibility and creative potential.

More info? Circle 215

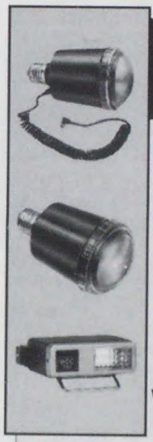
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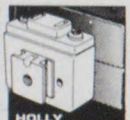
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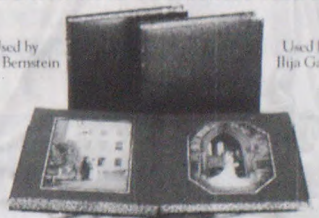
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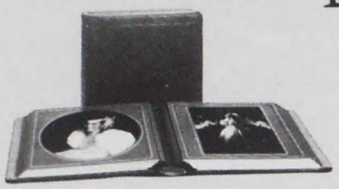


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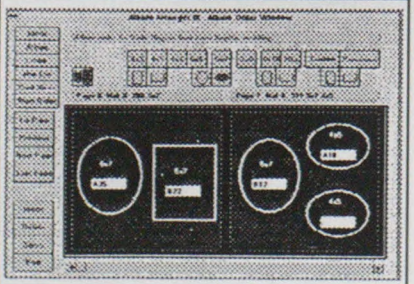
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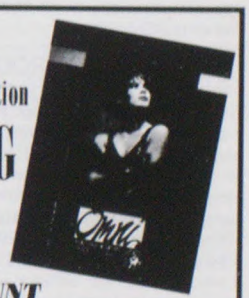
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6 Merit and Degree Program
7 Certification
8 Magazine Advertising
9 Direct Response Card Advertising
10 Print Exhibition Competition
11 *Who's Who in Professional Imaging* Directory
12 Winona International School of Professional Photography

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Void after February 28, 1995

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

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2 $25,001-$50,000
3 $50,000-$100,000
4 Over $100,001

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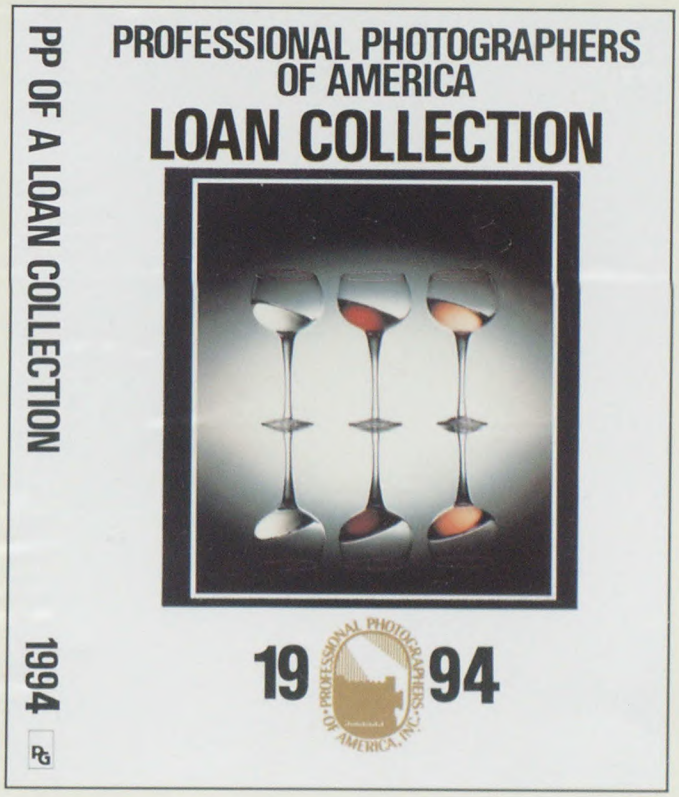
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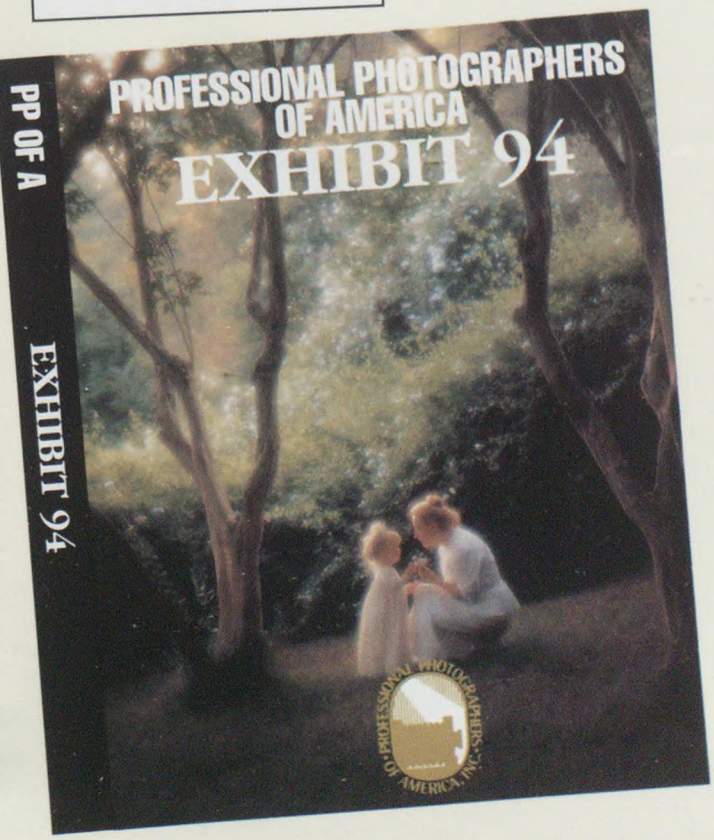


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