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January 1996 \$5



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Monte Zucker, M. Photog., Cr., F-ASP
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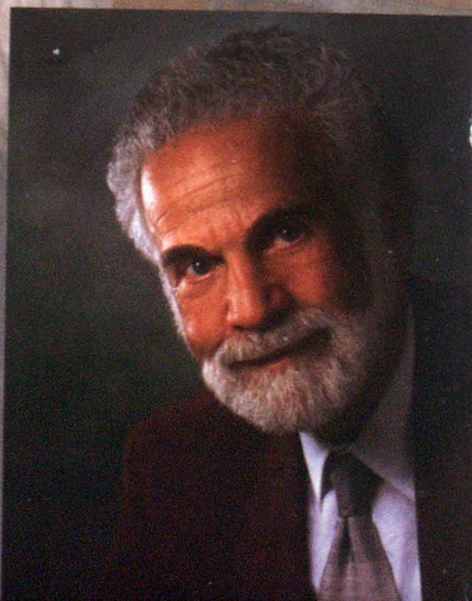
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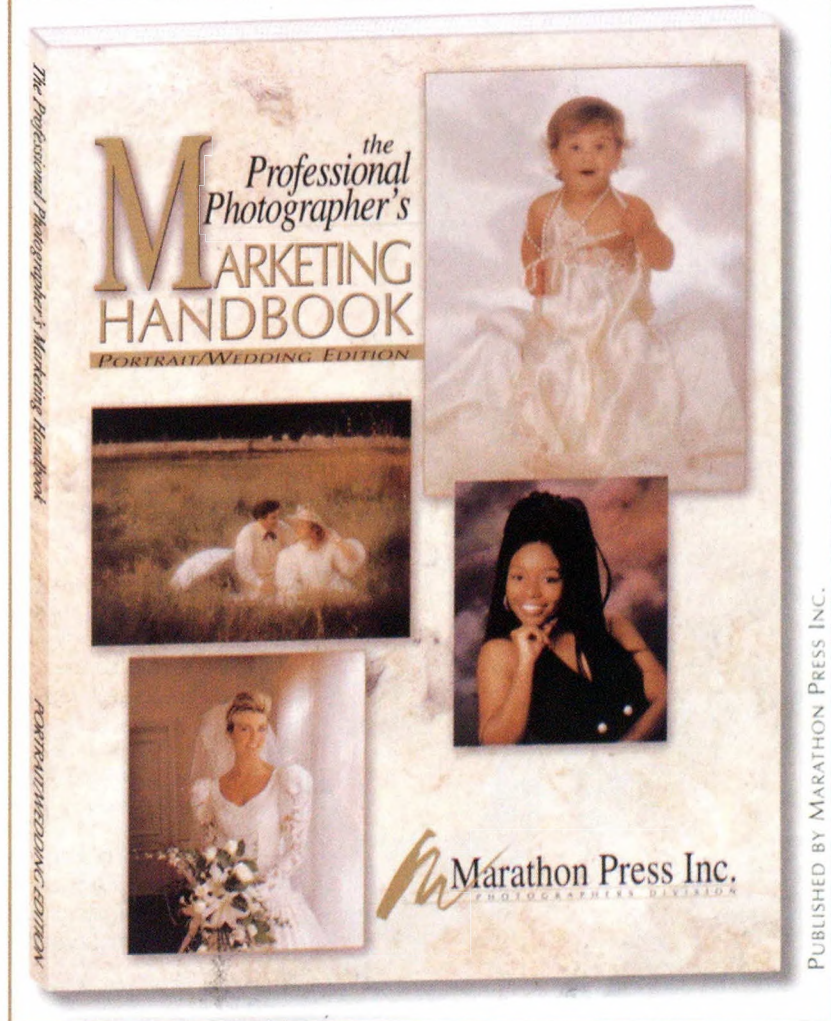
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See Us at PMA Show—Booth No. T-36

More info? Circle 27



Professional Photographer®

The Business Magazine of Professional Photography

January 1996 / Volume 123 / Number 2204

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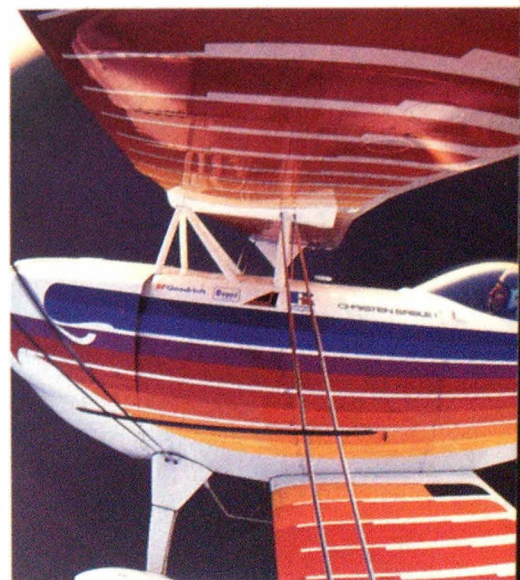
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PRESIDENT'S MESSAGE

By William L. Martinelli, M. Photog. Cr., CPP

One of the ways PPA helps its members compete in today's economy is by providing marketing assistance through education, research, and promotional goals. I think it's interesting to look at what other businesses and associations are doing. Here are two examples:

The American Institute of Certified Public Accountants (AICPA) will spend \$3 million for just six months of television, newspaper, and radio advertisements. Their consumer awareness campaign will continue for three to five years. Over 70 percent of the AICPA's state affiliate associations will contribute additional funds to this marketing effort—the Colorado State Society of CPAs will spend \$66,000.

Perhaps you've seen the nationwide 800-DENTIST commercials. The television campaign is a "soft sell" with a toll-free number that refers callers to dental professionals in their areas. Participating dentists pay from \$750 to \$1,500 per month, depending upon the size of their market area.

There's no guarantee that a particular marketing effort will result in immediate, tangible returns. No simple solution will instantly bring a constant stream of new customers to our doors. Responding to falling milk consumption, California milk producers have spent \$23 million on the "Got Milk" advertising campaign. The result has been only a 1 to 3 percent increase in sales, however, if a decline in sales has been reversed, this campaign has been a success. As you can see, these triumphs don't come cheap.

PPA's entire annual budget is only about \$6.5 million. According to a recent edition of the *Consumer Magazine Advertising Source*, a single insertion of a full-page color ad in *Parents* costs \$57,030; *Better Homes and Gardens*: \$151,550; and *Brides*: \$35,950. Under our existing budget, PPA simply does not have the money to carry on a high-profile, thorough campaign. Any national advertising effort would require considerable funds to be contributed by our members.

For PPA and its members, building consumer awareness of professional photography must be a combined effort. Here are some of the things PPA is doing to promote professional photographers:

- PPA has purchased a full-page color ad in *Martha Stewart's Weddings*, on sale January-March, 1996. This advertisement will be located next to a 10-page article on choosing a wedding photographer. More than 1.3 million readers will be informed of PPA's 800 number referral service and the

The Art of Marketing



advantage of selecting a professional to capture wedding memories.

- PPA distributes articles and press releases on professional photography through a national syndication service. In summer 1995, three different articles on portraiture were printed in an estimated 288 publications, representing PPA to more than 17 million readers.

- Thanks to PPA's proactive relationship with Kinko's copy centers, persons who want additional prints of professional photos are referred to PPA so that the creators can be located, resulting in protection of copyrights and additional revenue to the photographer. PPA will continue to seek cost-effective, creative solutions, but PPA cannot do it all. You must put to work the tools PPA provides—through your time, effort, and money.

- **Marketing.** The Once Upon a Lifetime consumer awareness program is designed to help studios compete for children's portraiture business. More than 1,000 studios now use this sales and marketing tool to increase sales.

- **Education.** Learn and apply new skills in sales and promotion. Participate in our annual Marketing and Management conference. Take advantage of PPA's Marketing & Management information program (at no charge for all professional active members).

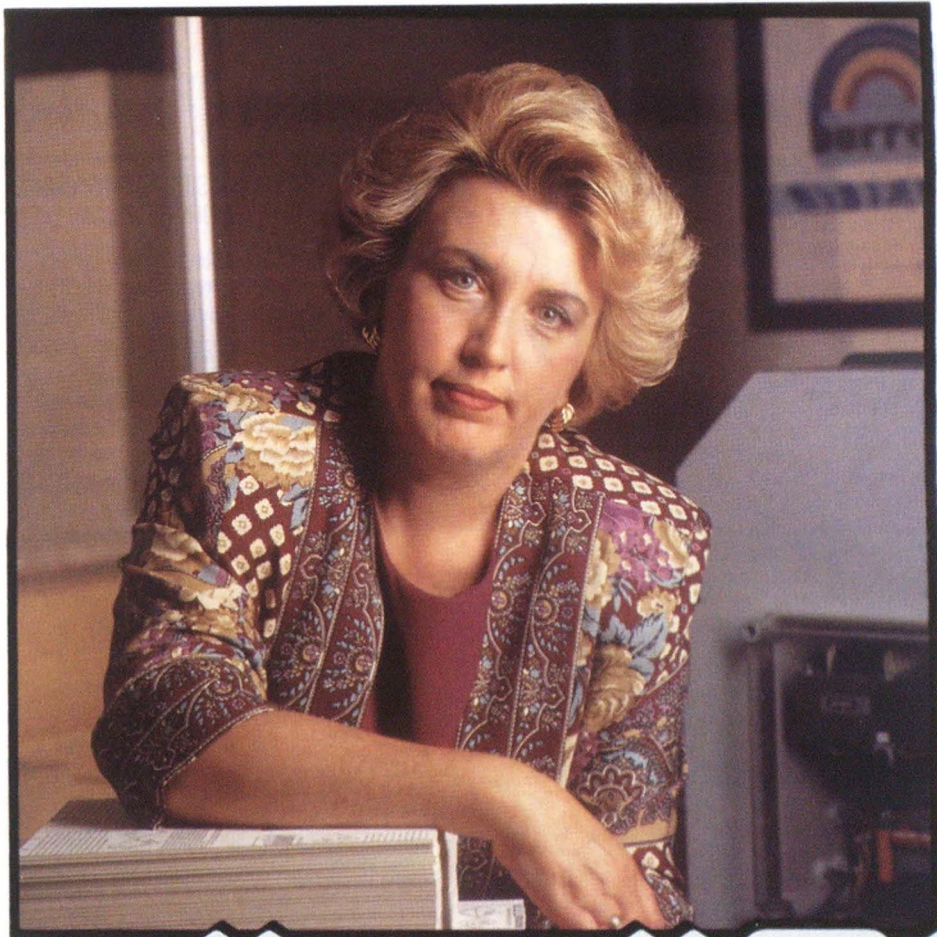
- **Research.** The full text of PPA's recent market research report will be available this month. This national consumer marketing survey targeted the photography buying habits of households with children. The majority of the respondents has annual family incomes of \$25,000 to \$75,000, which represents 65 percent of American households.

After reading the Winfield report, some members may want to reconsider their hours of business. Let's face it, portraiture is a luxury item. For many consumers, photography must occur during "free time." Smart retailers are open during the hours customers are willing and able to buy.

Over the years, I've telephoned many PPA members and found that many rely on answering machines—even during "business hours." I've often wondered how many potential customers are lost because someone did not answer the phone. Do your prospects leave you a message or do they call one of your competitors?

When was the last time you reviewed your company's marketing plan? Now, at the start of the new year, is a great time to take a look at your business strategies. As a member of your team, PPA will continue to help you with the many facets of the art of marketing. □

Bill Martinelli



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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:

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708-330-2802; FAX: 708-330-2803

PPA events

MARCH 1, 1996

E: Accepting Prints for International Print Competition

APRIL 1, 1996

E: Deadline for Negative Retouching for International Print Competition

APRIL 8, 1996

S: Super Monday. Studios around the United States, Canada, and Mexico.

APRIL 12, 1996

E: Deadline for all entries in International Print Competition

MAY 19-23, 1996

E: International Print Competition, Atlanta, GA

JULY 12-17, 1996

C: PPA '96, Orange County Convention Center, Orlando, FL

JULY 18-23, 1997

C: PPA '97, Las Vegas Convention Center, Las Vegas, NV

JULY 24-29, 1998

C: PPA '98, New Orleans Hilton Hotel, New Orleans, LA

JULY 23-28, 1999

C: PPA '99, Georgia World Congress Center, Atlanta, GA

1996 events

JANUARY-SEPTEMBER

S: Full-day Winona Classes, Frank Dispensa, 30 Brothers Road, Wappingers Falls, NY 12590

MARCH 1-4

C: PPA of Massachusetts, Sheraton Inn, Plymouth, Massachusetts, Nancy Green, Vice President, Programs, 46 Long Pond Road, Plymouth, MA 02360

MARCH 1-4

C: PP of Oklahoma, Clarion Hotel, Oklahoma City, Oklahoma, Sam Hyden, President, 4709 N. MacArthur Boulevard, Oklahoma City, OK 73122

MARCH 1-6

C: Tennessee PPA, Hyatt Regency, Knoxville, Tennessee, Christa Pasnell, Executive Secretary, 840 Holly Ave., South Pittsburgh, TN 37380

MARCH 9-11

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

MARCH 9-12

C: APP of Illinois, Springfield Renaissance Center, Springfield, Illinois, Mary Pierson, Executive Secretary, 579 E. 12th Street, Lockport, IL 60441

MARCH 16-19

C: Kansas PPA, Ramada Inn West Airport, Wichita, Kansas, John Alt, President, 8995 West Central, Wichita, KS 67212

MARCH 17-18

C: Triangle PA Inc., Marriott Greentree, Pittsburgh, Pennsylvania, Sam Palaia, Executive Secretary, 441 State Street, Baden, PA 15005

MARCH 24-29

S: New England Institute of PP, Sea Crest Resort, North Falmouth, Massachusetts, Serafino Genuario, 659 Sandy Lane, Warwick, RI 02886

MARCH 29-APRIL 2

C: PP of Michigan, Radisson Plaza Hotel, Kalamazoo Center, Michigan, Ron Tocco, Executive Director, 19276 Eureka, Southgate, MI 48195

MARCH 29-APRIL 3

C: Southwest PA, DFW Hyatt Hotel, Emile Navarre, Executive Director, 1200 West Causeway, Suite 19, Mandeville, LA 70471

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Big Print Special in effect January - April. Due to the extensive negative manipulation and finishing involved in producing competition prints we are unable to offer them as a part of the Big Print Special. * Dodging, cropping and burning in according to your specifications. Normal dust spotting included. Additional finishing services may be ordered, if desired, such as negative and print retouching, mounting, canvas spray, etc. at regular pricing.



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MARCH 30-APRIL 2

C: PPA of British Columbia, Grand Okanagan Hotel, Kelowna, British Columbia, Kent Wong, Publicity Chairman, 405 Laurier Drive, Kamloops, British Columbia, Canada V1S 1C2

APRIL 14-15

S: PP of Louisiana Inc., Holiday Inn Holidome, Lafayette, Louisiana, Emile Navarre, Executive Director, 1200 West Causeway, Suite 19, Mandeville, LA 70471

APRIL 19-24

C: PPA of Missouri, Hilton Plaza Inn, Kansas City, Missouri, Gerald Schlomer, Convention Chairman, 304 S. Ohio, Sedalia, MO 65301

APRIL 21-23

C: Intermountain PPA, Park Hotel, Pocatello, Idaho, Leon Larsen, Chairman, 312 N. Ridge, Idaho Falls, ID 83402

APRIL 21-24

C: PPA of Pennsylvania, Sheraton Inn Pittsburgh North, Mars, Pennsylvania, Jan Barnoff, Convention Chairman, RRI, Box 103A, DuBois, PA 15801

APRIL 27-MAY 1

C: PP of Iowa, Hotel Savery, Des Moines, Iowa, Deena Gowdy, Executive Secretary, P.O. Box 386, Johnston, IA 50131

APRIL 28-29

S: PP of Indiana Inc., Spring Mill State Park, Marshall, Indiana, Mack Porter, Executive Director, P.O. Box 1494, Martinsville, IN 46151

APRIL 28-MAY 1

C: Northern Light Regional Convention, Madden's Resort, Brainerd, Minnesota, Pam Carlson, Executive Manager, 525 Tilden Street, Fairmont, MN 56031

MAY 5-6

W: Wedding Photography Workshop—PPA Merits Course, John and Mary Beavers, 7510 Winters Chapel Road, Atlanta, GA 30350

MAY 26-29

S: The Wedding Style of Stephen Rudd—PPA Merit Course, Stephen Rudd, 218 Carlton Street, Toronto, Ontario, Canada M5A 2L1

JUNE 2-6

C: Mid America Institute of PP, University of Northern Iowa, Cedar Falls, Iowa, Charles Lee, Registrar, 220 East 2nd Street, Ottumwa, IA 52501

JUNE 10

W: PPA of Massachusetts, Radisson Inn, Marlboro, Massachusetts, Nancy Green, Vice President, Programs, 46 Long Pond Road, Plymouth, MA 02360

JUNE 23-25

S: PP of North Dakota, Medora, North Dakota, Jim Robideau, Chairman, 1462 194 Bus. Lp. E., Dickinson, ND 58601

JUNE 23-25

S: PP of Oregon, Inn of the Seventh Mountain, Bend, Oregon, Shirley Holzinger, Executive Manager, P.O. Box 849, Grants Pass, OR 97526

JUNE 23-26

C: PP of Mississippi-Alabama Inc., Ramada Inn, Tupelo, Mississippi, Charles Swimmer, President, 107 Front St., Iuka, MS 38852

JULY 28-29

S: PP of Nebraska, New World Inn, Columbus, Nebraska, Tom Sterba, Chairman, 5726 "A" St., Omaha, NE 68106

AUGUST 11-14

C: PP of Louisiana Inc., Royal Sonesta Hotel, New Orleans, Louisiana, Emile Navarre, Executive Director, 1200 West Causeway, Suite 19, Mandeville, LA 70471

AUGUST 11-16

W: PPSNY, Hobart College, Geneva, New York, Lew Rodabaugh, 34 N. Timber Lane, Almira, NY 14904

SEPTEMBER 7-11

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

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TRADITIONAL PHOTO COURSES

JANUARY 29-FEBRUARY 1
Portrait II, Course #56003; Instructor: Mark Allen, M.Photog.Cr., CPP

FEBRUARY 26-29

A Week With Don Blair; Course #56005; Instructor: Don Blair, M.Photog.Cr., A-ASP, F-ASP, CPP

MARCH 4-7

View Camera Techniques; Course #56023; Instructor: Ken Meade, M.Photog.Cr., CPP

MARCH 11-14

Advertising/Commercial/Corporate Photography; Course #56006; Instructor: Ken Meade, M.Photog.Cr., CPP

MARCH 18-21

High School Seniors; Course #56007; Instructor: Mark Allen, M.Photog.Cr., CPP

MARCH 25-28

Preparing for Certification Level 1; Course #56008; Instructor: Jim McDonald, M.Photog.Cr.

ELECTRONIC IMAGING COURSES

JANUARY 29-FEBRUARY 1
Advanced Adobe Photoshop 3.0; Course #56203; Instructor: Eddie Tapp, Cr.Photog., CPP

FEBRUARY 12-16

Adobe Photoshop 3.0; Course #56204; Instructor: Eddie Tapp, Cr.Photog., CPP

FEBRUARY 26-MARCH 1

Imaging in Government; Course #56205; Instructor: Gary French

MARCH 4-8

Adobe Photoshop 3.0; Course #56206; Instructor: Laurence Gartel

ON-LOCATION COURSES

FEBRUARY 19-21

Wedding and Portrait Photography; Course #56304; Instructor: Len Dixon, M.Photog.Cr., Minneapolis, Minnesota

FEBRUARY 26-29

How to Become a Certified Professional Photographer; Course #56305; Instructor: Mark Allen, M.Photog.Cr., CPP; Bay City, Michigan

FEBRUARY 26-29

Portraiture and Wedding for 1996; Course #56310; Instructor: Fabian Kraljick; Encino, California

MARCH 3-6

Contemporary Portraiture; Course #56303; Instructor: Clay Blackmore, Cr.Photog., CPP; Silver Spring, Maryland

MARCH 11-14

The Five Easy Steps to \$1,000 Portrait Sales; Course #56306; Instructor: Jon Wolf, M.Photog.Cr.; Tucson, Arizona

MARCH 18-21

Advanced Portrait and Strategic Studio Operations; Course #56307; Instructors: Rene Genest, M.Photog., and Joan Genest, M.Photog.Cr., Southington, Connecticut

Affiliate School Courses

JANUARY 21-26

The Triangle Institute of Professional Photography; Pittsburgh Greentree Marriott, Pittsburgh, Pennsylvania, Samuel Pelaia, 412-869-9281

MARCH 24-29

New England Institute of Professional Photography; Seacrest Resort, North Falmouth, Massachusetts, Serafino Genuario, 401-738-3778

APRIL 21-26

The Georgia School of Professional Photography; North Georgia Tech, Clarkesville, Georgia; Tom McCollum, 770-972-0619, or Louis Tonsmeire, 770-386-2702

APRIL 21-26

The Texas School of Professional Photography; Sam Houston State University, Huntsville, Texas; Don Dickson, 806-292-2276

APRIL 22-26

The West Coast School, Session One, Brooks Institute, Santa Barbara, California; Richard Giachetto, 800-439-5839

MAY-AUGUST 1996

Mt. Carroll Center for Applied Photographic Arts; Campbell Center for Historic Preservation Studies, Mt. Carroll, Illinois; Doug Bergren, 815-946-2370

MAY 12-17

The Wisconsin Photographers School at Treehaven; Treehaven, Rhinelander, Wisconsin, Dennis McGill, 715-369-2535

MAY 19-23

The Florida School of Professional Photography; Daytona Beach Community College, Daytona Beach, Florida; Theresa Saylor, 813-872-0532

JUNE 2-6

Kansas Professional Photographers School; Bethel College, Newton, Kansas; Dave Mencl, 316-662-7781

JUNE 2-6

Mid-America Institute of Professional Photography; University of Northern Iowa, Cedar Falls, Iowa; Janet Lee, 515-683-7824

JUNE 9-14

The Golden Gate School of Professional Photography; College of Notre Dame, Belmont, California; James Inks, Director, 800-442-0319

JUNE 9-14

Great Lakes Institute of Photography; Northwood University Midland, Michigan; Ronald Nichols, 517-627-2159

JUNE 16-20

Illinois Workshops; Pere Marquette Lodge, Grafton, Illinois; Bret Wade, 217-245-5418

JUNE 24-28

The West Coast School, Session Two; University of San Diego, San Diego, California; Richard Giachetto, 800-439-5839

JULY 29-AUGUST 2

The Long Island Photo Workshop; Dowling College, Oakdale, Long Island, New York; Ronald J. Krowne, 516-487-1313, or Alvin L. Friedman, 516-345-3756

AUGUST 11-16

Professional Photographers' Society of New York Inc. Photo Workshop; Hobart/William Smith Colleges, Geneva, New York; Lois Miller, 716-226-8351, Lew Rodabaugh, 607-732-0210

AUGUST 12-18

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NEWS

Kodak Awards Scholarships at Eddie Adams Workshop

Sarah A. Friedman and Shingo Waki, both of New York, were the recipients of \$2,500 scholarships presented by Eastman Kodak at Barnstorm: The Eddie Adams Workshop VIII.

The workshop was sponsored by Eastman Kodak and Nikon and held at Adams' Catskill Mountains farm in Jeffersonville, New York. Out of 1,000 entries, 100 were chosen to

participate in the workshop after a rigorous portfolio review by a panel of judges representing top publications, picture agencies, and news organizations. Adams, a Pulitzer Prize-winning photographer, has been conducting the workshops since 1988.

The scholarships were awarded based on the students' performances and attitudes during workshop assignments.

"Songs of My People" Exhibit Donated to Missouri University

"Songs of My People," an exhibition of more than 150 black-and-white photographs chronicling the African-American experience, has been donated to the historic collection of the Missouri University Museum of Art and Archeology. The exhibit was organized by the Corcoran Gallery of Art, developed for circulation by the Smithsonian Institution Traveling Exhibition Service, and sponsored in part by Time Warner Inc. in honor of J. Richard Munro.

D. Michael Cheers, University of Missouri-Columbia alumnus and photojournalist, donated the exhibit,



which received mass critical acclaim in its three-year, worldwide tour and resulted in a book and a TV special.

Events & Competitions

Florida Photocollectors is holding the 1996 **First Annual Gainesville, Florida, Camera and Photographic Show** at the University Centre Hotel on Saturday February 17 from 11AM to 5PM. The show will feature free camera repairs, new and used cameras, and darkroom equipment and accessories. For more information or a reservation form, contact Florida Photocollectors, P.O. Box 222, Ware, MA 01082, or call 904-854-9497.

Professional travel photographers **Lisl Dennis** and **Nevada Wier** will tour the country to conduct **Visual Journeys**, a one-day photo seminar on creativity and adventure in travel photography. The seminars will be presented in major cities, including Dallas, Seattle, San Francisco, and Los Angeles, from February 10-March 30. For more information and reservations, call 505-983-1400.

Santa Fe Workshops in New Mexico is offering new winter workshops in 1996. The two one-week sessions will run from

Feb. 25-March 2 and March 3-9. The sessions will cover subjects on studio and outdoor photography, including a course with **Paul Slaughter** called "Winter Passages Through New Mexico." For more information, browse the Workshops' home page on the World Wide Web (<http://www.nets.com/sfworkshop.html>), or write to Santa Fe Workshops, Box 9916, Santa Fe, NM 87504; 505-983-1400; FAX: 505-989-8604; e-mail: (sfworkshop@nets.com).

The **Vermont Professional Photographers** will hold their **1996 Annual Convention** May 4-6 at the Inn of the Six Mountains in Killington, Vermont. There will be various speakers at the three-day convention who will address such subjects as historical use of large-format cameras, digital imaging, and children's portraiture, as well as the association's annual image competition and awards banquet. For more information and entry forms, call Donna Goodhue at 802-775-2520.

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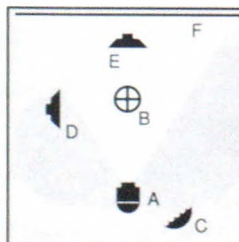
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IN DEPTH



This impressionistic vision of a charming flower box in the English countryside was made by Christina Perry of Perry's Photography in Kingsport, Tennessee. The image was created in two steps. First, Perry made the photograph in Woodstock, England, with a Nikon FE camera and a Nikkor 35-105mm zoom lens. She exposed Kodak Ektachrome 100 film at f/8 for 1/125 second. Then, using a rear projection system, she copied the slide through designer glass using a Hasselblad ELM with a Planar 100mm lens on Kodak PMC film. An 8013 filter was used over the projector lens to color correct the projector bulb. Perry created the Loan Collection piece, titled "English Charm," for Christmas cards and a self-promotion piece. It received a merit from SEPPA in 1994, and a merit and distinguished award from TPPA.

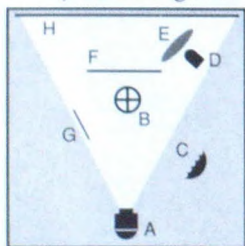
"Poetry in Motion" portrays the grace and passion of dancers engaged in their craft. Carrie H. Evenson of Evenson Photography Inc. in Green Bay, Wisconsin, created the image with a Mamiya RB67 medium-format camera with a Sekor f/4.5 180mm lens and a Nikon soft-focus filter. She exposed Kodak Vericolor Professional film (VPS) at f/8 for 1/60 second. The image of members of the Milwaukee Ballet was used for a promotional poster. The print scored a perfect "100" at the 1994 Wisconsin Professional Photographers State Convention and was awarded "Best of Show." It also received the Kodak Gallery Award. DIAGRAM: A) camera; B) subject; C) fill light—Photogenic 600 watt-second flash with a Photek Goodlitter II umbrella; D) main light—Photogenic 600 watt-second flash with a Photoflex Multidome soft box; (E) hair light—Tallyn Mini Porta-Lite with a Photoflex Multidome soft box; (F) background.





IN DEPTH

This PPA Loan Collection print by Neal R. Keach of Blair & Webber Photography in Plattsburgh, New York, was taken during a senior photo session. While photographing the young lady, Keach was struck by her classic beauty and decided to photograph her in black-and-white. Keach created "Marlena" with a Hasselblad 500 ELM medium-format camera with a Carl Zeiss Sonnar f/4 150mm lens. He exposed Kodak T-Max 100 film, rated at E.I. 80, at f/4 for 1/60 second. DIAGRAM: A) camera; B) subject; C) White Lightning Ultra 1800 flash with a 52-inch Larson Starfish; D) Bogen Monospot shot through a peacock wicker chair (E) for a background pattern; F) foam board archway; G) small Photogenic silver reflector; H) white background.



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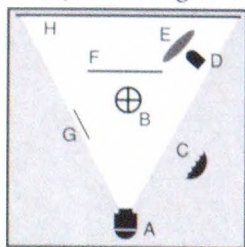
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This PPA Loan Collection print by Neal R. Keach of Blair & Webber Photography in Plattsburgh, New York, was taken during a senior photo session. While photographing the young lady, Keach was struck by her classic beauty and decided to photograph her in black-and-white. Keach created "Marlena" with a Hasselblad 500 ELM medium-format camera with a Carl Zeiss Sonnar f/4 150mm lens. He exposed Kodak T-Max 100 film, rated at E.I. 80, at f/4 for 1/60 second. DIAGRAM: A) camera; B) subject; C) White Lightning Ultra 1800 flash with a 52-inch Larson Starfish; D) Bogen Monospot shot through a peacock wicker chair (E) for a background pattern; F) foam board archway; G) small Photogenic silver reflector; H) white background.



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FRANK E. CRICCHIO, M. Photog. Cr., Hon., M. Photog., F-ASP, Hon., F-ASP Over the last 35 years, Frank Cricchio has earned more than 830 merits, the most merits by a PPA member. This legendary teacher and speaker has also been awarded the prestigious Gerhard Bakker award for his contribution to photographic education.

Frank has lectured many times at the Professional Photographers of America International convention and has given seminars internationally in such countries as England, Canada, Mexico, Spain, Japan, France, Switzerland, and the Republic of China.

Frank is now representing Fuji Film as a technical and marketing consultant. Frank's various degrees include Master Photographer, Photographic Craftsman, Honorary Fellow - American Society of Photography and is one of 40 members of the Camera Craftsmen of America. Frank's images have also been selected for the Photographic Hall of Fame Collection. Don't miss your opportunity to see this true photographic master!



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SONDRA L. AYERS AND JERROLD J. DECK

Sondra Ayers is the president and founder of POWER Enterprises, the parent company of POWER Consulting. She has a marketing and management degree and an extensive management background. In 1989, after working as a photographer, she founded POWER Enterprises to assist fellow photographers with their marketing, merchandising, sales training and client service.

Jerrold Deck is the Marketing Director of POWER Enterprises and POWER Consulting, as well as the editor of The Action Exchange Newsletter. Jerrold's formal education is in marketing, advertising and media studies. He opened his first photography business in 1977 and has operated multiple free standing and mall locations.

Ayers and Deck have coauthored 13 books on all aspects of the photographic industry and they have had articles published in *The Professional Photographer* and *RangeFinder* along with other business publications. They have spoken at numerous conventions and affiliate meetings, including M&M and WPPI. POWER Consulting operates POWER Training Academy in Las Vegas, NV where classes are held in business management, marketing, sales service and photography.

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Eileen Mason Studios specializes in wedding and portrait photography. The romantic English countryside is ideal for wedding portraits, such as this one taken at Ludlow Castle. The only difference between portraiture and wedding photography, said Mason, is "one is more environmental than the other."

Conquering Two Continents

Celebrated British Photographer Expands Her Professional Goals

By Lorna Gentry

Over photographer Eileen Mason of Walsall, England, was the first woman to be awarded the Fellowship of the British Institute of Professional Photography, Fellowship of the Master Photographers Association, and the Fellowship in wedding photography of the Royal Photographic Society (she remains the only woman with this qualification in wedding photography). She has served as a chairman of the Guild of British Portrait Photographers and is a Craftsman with Distinction of the Guild of Wedding Photographers, Great Britain. Mason has served on the admissions and qualifications panel of the British Institute, has judged awards for Kodak Ltd. in the U. K., and was chosen recently to be one of the selectors for the 149th annual exhibition of the Royal Photographic Society.

Now that she holds the highest photographic qualifications in the United Kingdom, Mason plans to do the same in the United States. She is working toward earning recognition and qualifications within PPA, of which she has been a member for three years. She is working toward a Craftsman Degree.

Mason runs a family photography studio she opened 18 years ago in Walsall, located about 15 miles north of Birmingham. A former art student, Mason worked first as an industrial/commercial photographer, then as a portrait/wedding photographer for a number of private studios, and finally headed off on her own as a freelance photographer.

When she met her husband, Bill Johnson, she was living over her studio. After they married, they turned the entire building into the studio and Bill became business manager. Mason has taken very little time off since opening her business, barely stopping even to have her three children, ages 16, 12, and 10. "I gave birth to two of them the day after I had photographed a wedding," she said.

Mason's studio specializes in



"I photograph about four horse photographs a year and always in autumn," said Eileen Mason. "I always look for leafy lanes and discuss clothing with clients that will give added romance to the portraits."



Every summer Eileen Mason Studios runs specials on children's sepia portraits. Young clients are dressed in charming clothing and photographed in front of specially designed and built sets.

weddings and portrait photography. "I like both, but portraiture is my first love. When I was working as an industrial/commercial photographer, my hobby was portraiture. From portraits I got into weddings. I don't see a lot of difference between wedding photography and portraiture. One is just more environmental than the other."

Her studio averages 2,000 por-

trait sessions and 60 weddings per year. Her business has grown so much over the years, that she now employs a staff of 13: two full-time and two part-time photographers, full- and part-time sales and office personnel, accountants, and photo finishers.

Mason's studio isn't the only one in town. In fact, there are many in Walsall, including an Olan Mills right down the street. But

competition doesn't bother her. "We concentrate on doing things they don't do." One of the things Eileen Mason Studios is known for are high-quality, beautiful, theme portraits. "In the summer, we run specials, such as sepia portraits of children dressed in Victorian clothing," Mason said. "We paint different canvas backgrounds, such as a barn or stable. We have lots of props that we put in front of the backdrops, like wagon wheels for the children to lean on, hay stacks, saddles, bridles, and bales of straw."

Mason has arranged her shooting schedule very efficiently to make optimum use of her studio time. Theme portraits are done once a week, with sessions booked every half hour throughout the day. Other days of the week are devoted to other types of photography, such as business portraits and glamour photography.

The studio also has a thriving baby photography business through their "Watch and Grow" program. "One or two mornings a week we photograph babies four months to two years old," she explained. "We take four to six shots of the baby every six months for two years. The parents buy a package of photographs about three times throughout the two years. After that, the children come in about once a year to be photographed."

"I've got three children of my own and I wouldn't want a wall portrait every year, but I do want them photographed regularly and I think other parents do as well," Mason continued. "We have lots of regular clients who have family portrait albums done through our studio. They come in three times the first year, spend a lot of money, and come in once a year thereafter. As they have more children, they add to the family album. So we court a regular trade among our clientele."

Mason's camera of choice is a Hasselblad. "It's circa 1954 and I've had it for years and years, but

it still takes great pictures. And the great thing about Hasselblad is that you can continue to buy pieces for it." She uses Kodak Gold film for portraits and weddings, using the 160 primarily for portraits and 400 for weddings ("England's typically dreary days call for fast film," she explained). For lighting, she uses Bowens lights.

Two years ago, Mason redesigned her studio, making it state-of-the-art. She put in central heating and air conditioning—unusual in England—and carpeting so that her clients would be comfortable. "It's very cozy and can ac-

commodate eight to 10 adults at one time. I wouldn't want it any larger than that. To me, that's optimum." She has a penchant for props and has them stashed in every nook of the studio, from Victorian bicycles and prams to antique and modern hats and clothing.

This month's cover photo started out as a wedding photograph. A young woman and her fiancée visited Mason's studio to inquire about wedding photography. When the bride-to-be, an equestrian, saw an autumnal portrait of a woman and her horse,

she wanted one taken of her with her horse, too. Mason suggested she use it as an engagement photograph.

The young woman was so stunning in her riding habit, Mason wanted to photograph her—sans horse—in front of an arched, Georgian-style doorway at the house of one of her clients. She used her Hasselblad with a 180mm lens, Kodak Gold 160 film, and available light with a reflector on the left. "The young woman chose one of the pictures with her horse for her engagement photo, but this one was my favorite." □



Mason's studio photographs 60 weddings a year. This bridal portrait is one of her favorites, partly because of its pastoral setting. "The bride told me later that she had always thought the hay wagon was 'a bit of a mess' and had considered throwing it away. Horror! I love old things."

The most important marriage is the film to the situation.

What makes Fujicolor NPS Color Negative Film ideal for weddings and portraits?

By Frank E. Cricchio, M. Photog., Hon. M. Photog., Cr. F-ASP



© W.S. McIntosh

Are there specific advantages to using Fujicolor NPS Color Negative Film for portrait and wedding photographers?

In addition to fine grain, smooth flesh tones, and pleasing color rendition, Fujicolor NPS produces greater shadow detail at higher lighting ratios than other ISO 160 films. In other words, the film records greater shadow separation in dark areas particularly when a photographer is using a single light source. For example, a bridegroom's black tuxedo lapels can be clearly discerned from a black tuxedo jacket in wedding photographs. The film is very forgiving in exposure due to its wide latitude. It can record a scene lighting range between 5 1/2 and 6 f/stops, compared to a range of 5 f/stops with other ISO 160 color negative films.

Fujicolor NPS also produces satisfactory color rendition at lower lighting ratios than most other

films. The film's unique four-layer light sensitive emulsion compensates for the greenish tinge caused by fluorescent lighting—a real advantage for wedding and portrait photographers working on location. This fourth layer also helps record colors with greater accuracy—particularly delicate, pastel hues, such as cyan and violet.

How does a film's ISO number relate to its actual exposure index?

A film's ISO rating is based upon sensitometric procedures that do not take into account variations in the performance of an individual photographer's equipment, studio environment, and processing variables. Fujicolor NPS Color Negative Film is a true ISO 160 emulsion. However, due to the individual characteristics of equipment (real-time shutter speeds, light transmission of lenses, accuracy of lens aperture markings, calibration of flash meters, and slight differences in processing speeds), photographers may find that a different exposure index (E.I.) must be used to produce the correct color negative density in order to match the printing characteristics of professional color paper. I use Fuji NPS at E.I. 125 in my studio setting, based upon detailed exposure tests that produced the correct D-max, D-min, and 18-percent Gray densities on the test color negatives.

Since Fujicolor NPS 160 Color Negative Film has higher shadow detail rendering capability, how should photographers make exposures for high-key photography?

Because Fujicolor NPS has a lower gamma, or contrast, than other ISO 160 portrait color negative films, the intensity of background lights for high-key portraiture should

be increased by one-third f/stop to retain an open, white background. Fujicolor NPS's color saturation technology produces more "colorful" high-key images and natural flesh tones, which are difficult to record with most other



conventional portrait color negative films. The flare-absorbing characteristics of Fujicolor NPS film also help capture more detail in high-key portraits, while reproducing neutral whites and clean tonal gradations.

How does Fujicolor NPS Color Negative Film's dye stability compare to conventional films?

It's been acknowledged in the photographic press that Fujicolor photographic papers have excellent dye stability. Fuji engineers have been able to incorporate similar dye stability technology into Fujicolor NPS film. Fujicolor NPS sets a new standard for color negative dye stability throughout the world. Therefore, photographers can rely upon Fujicolor NPS film for improved dye stability that ensures long-term "printability" for many years into the future.



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It was noted photographer Duane Michale who said, "Most photographers are afraid of being outcast by being creative. I keep asking for more . . . not only more from photography, but more from myself because I am the one that's my own work."

With this quote as my guide, last year I moved from being a small-town portrait and wedding photographer to a photographer working both locally and nationally in the fashion/advertising worlds from a major market city. Scared but confident, I sold my successful studio, which was 70 percent portrait/wedding and 30 percent commercial, in Fairmont, West Virginia, packed my bags and equipment, and moved to Chicago.

In Fairmont, I had always been creative in my photography and in my marketing techniques. When I was finished photographing high school seniors, they looked like they were in *Vogue* or *Teen* magazines. My marketing campaigns ranged from a "Toss the Teach" promotion, in which the winning/losing (depending on your perspective) teacher was thrown out of an airplane (with a tandem master skydiver attached, of course), to a television commercial that featured a woman dressed in only her husband's mining belt and T-shirt promoting two-for-one glamour/fantasy portraits. In another marketing campaign, I sent letters with sand in the envelopes to the art directors at the Pittsburgh Brewery to remind them I was ready to shoot their upcoming poster on a Florida beach and sent a 500-pound block of ice to an art director in Toronto, with a poem about breaking the ice with this photographer.

But to get attention in a highly competitive market like Chicago, I decided to start from scratch. I needed to quickly build credibility and name recognition, and attract attention to my portfolio. Direct mail seemed to be the best method. I

sought professional design help from an up-and-coming Chicago firm called Pivot Design. We came up with several good concepts, including a poster/puzzle promotional campaign.

I began the project by photographing a long-haired, bare-

Putting Together a Marketing



Plotting a Clever Direct Mail Campaign To Drum Up Business

chested, hip-looking male model wearing an open shirt and blue jeans. This model was chosen because he resembled a famous international jeans model. (It was yet another ploy for creatives to give a second look.) To accentuate the jeans, hair, and eyes, I chose Fuji Velvia film, because of its unique characteristic when overexposed. I intentionally overexposed the film to give it a dramatic, high-key look. I had the photo made into a 19x25-inch poster, with an image size of 18x18 inches. I left the black, notched film edges and coding for an added effect, and had it printed on white, heavy linen paper stock. We used fluorescent inks to give the color of the model's jeans more visual punch.

A total of 750 posters were printed, 500 of which were cut into six 6x9-inch, puzzle-like images, which were mailed separately in increments of two. I followed up with a mailing of the remaining 250 uncut, limited edition, signed, and numbered posters to those who qualified. On the back of the poster was printed the Audia logo at a diagonal angle black on black. A smaller reversed logo with my toll-free number was also printed on the back of the six puzzle pieces to serve as a return address. To add to the overall look, I used Marilyn Monroe postage stamps because the stamp's colors—electric blue, gold, and tan—complement the colors in the poster.

Before a single piece was mailed, I spent hours in the library with the SRDS Red book checking and qualifying names and numbers on a list I had purchased from Klik. I then called everyone on my list to make sure the name I had was the person responsible for hiring photographers, and to ask if they were interested in receiving a unique direct mail piece. I then selected 60 from the list of 300 and mailed the puzzle pieces.

I'm sure several of the first few puzzle pieces were tossed out, but I was confident that most art directors would begin to look at the image and wonder. Two weeks after the puzzle pieces were sent, I mailed the full-size poster with a letter attached that was typeset in a stylized way (See inset, page 27).

My wife designed the letter and I wrote it against the protest of the designer. (Sometimes your gut instincts are your best guide. One of the first calls I received after I had mailed the posters and letters was from a creative director who in-

"Denied" was derived from a model's portfolio session. Chicago photographer A. Paul Audia liked the way the two shadows spilled off the subject. The image was made with a Hasselblad ELM and a Zeiss 150mm lens. Exposure was one second at f/5.6 on Kodak Plus-X Pan Professional black-and-white film.



formed me it was the letter that prompted him to call.) I mailed the poster flat in an extra large, cardboard envelope in hopes of giving it a little more value. The next step was the most time consuming. I called everyone, asking if they had received the posters and were interested in seeing my portfolio. I also asked if I could keep them on my mailing list.

Sticking Out In A Crowd

To me the most important—and the hardest—part of any campaign is the continued follow-up. A creative director recently stated that he was happy with his current photographer and wouldn't hire a new one until the photographer was no longer able to produce the type of images he wanted. When I heard that, more than ever I wanted my

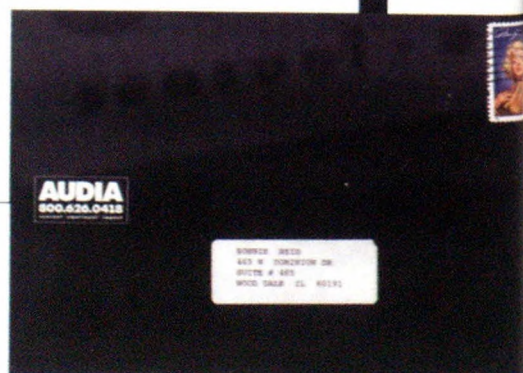
images to be on his desk because otherwise the chances are good that someone else will get the job.

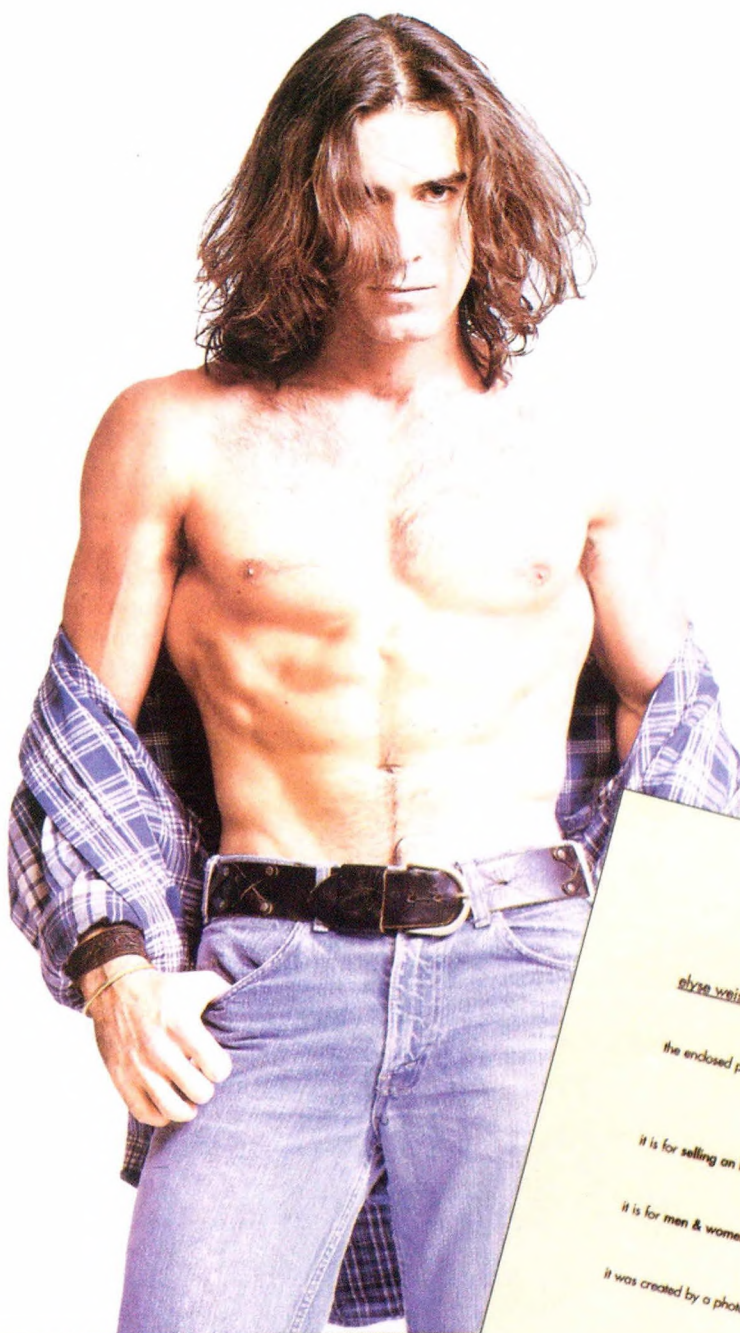
I sent a series of follow-up direct mail pieces to everyone I had sent the puzzle poster. I sent five different 4x5-inch prints mounted in heavy, clear 5x7-inch laminations. This idea stemmed from a brainstorming session I had with the designers after I made a trip to an ad agency. I had gone to DDB Needham in Chicago because they called and asked to see my portfolio for a possible job. When the art buyer met me, I noticed 20 to 30 books in the room that looked just like mine. One case, however, caught my eye. It was silver metal.

With that in mind, I designed two 12x18-inch aluminum cases. One is highly polished with brass corners, a name plate, and leather

straps. The other is dull, swirled, very industrial looking with erector set corners and red vinyl straps. (The price was right. A sheet metal manufacturer I shoot a swimsuit calendar for every year made them for me free of charge, and my brother-in-law put the finishing touches on them—also gratis.) The prints inside are of various sizes in 11x17-inch heavy, clear lamination. These new presentation cases are now being used to showcase my photography. I send them to creative directors when they request a portfolio. I knew that I had accomplished my goal when I arrived to pick up a book at its first viewing. The receptionist commented, "Wow, your case really stands out...everyone wanted to see your images!" Gauging by the responses and jobs that I'm now getting with

Audia designed a unique promotional campaign with the help of a Chicago design firm, Pivot Design. He made a poster-size image of a male model and printed 750 copies for distribution. Five hundred of the posters were cut into sections and mailed to potential clients with his logo imprinted on the back. He followed up with complete, full-size posters on the back. He followed up with complete, full-size posters to those prospects he felt had the most promise and launched a telephone campaign once his mailing was complete.





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This photograph of Pittsburgh model Nicole R. Ruf, was made for Lang's Fashion Inc., a chain of women's department stores in Pennsylvania, West Virginia, and Ohio. The camera was a Nikon N90s with a Nikkor 300mm f/2.8 lens. The film was Kodak T-Max P3200 Professional exposed at 1/4,000 second at f/2.8. A reflector provided fill light. The client used this and several other images as 30x40-inch posters to promote Guess Jeans and the store's new image.

this new set of presentation portfolios, I deemed it a success and well worth the extra effort and expense.

Marketing: An Endless Task

I have been working with some form of advertising since I quit college to work as a radio personality many years ago. I ran a small advertising agency where I learned the basics of marketing and advertising from my partner, a retired college ad professor. Even with all the knowledge in marketing I have acquired over the years, I continue to seek advice from professionals. There are two photographic marketing professionals I recommend highly: New York consultant Elyse Weissburg and author Maria Piscopo. Piscopo's book *The Photographer's Guide to Marketing and Self Promotion*, and her advice, have been priceless in advancing my career. Marketing yourself and your ideas should never stop, and neither should your pursuit to learn new techniques and ideas.

It's important to encourage clients to try new techniques, too. Recently, one of my long-time clients, Lang's, a fashionable women's department store chain based in Pittsburgh, finally took my suggestion to deviate from our usual high-key, color film sessions and allow me to shoot the fashion session on location in black-and-white. They loved it and used the image in all their direct marketing fliers. They also had the photo made into a 30x40-inch poster, which hangs in all their stores.

You know, when I first moved to Chicago, I hesitated to tell anyone I was from West Virginia. But I have discovered that good work doesn't come from anywhere, it comes from everywhere. What I create in my mind, on film, or a computer lives in me, no matter where I am. After all, we are our work. □

An advertising/fashion photographer living in Chicago, A. Paul Audia's work has appeared in publications worldwide.

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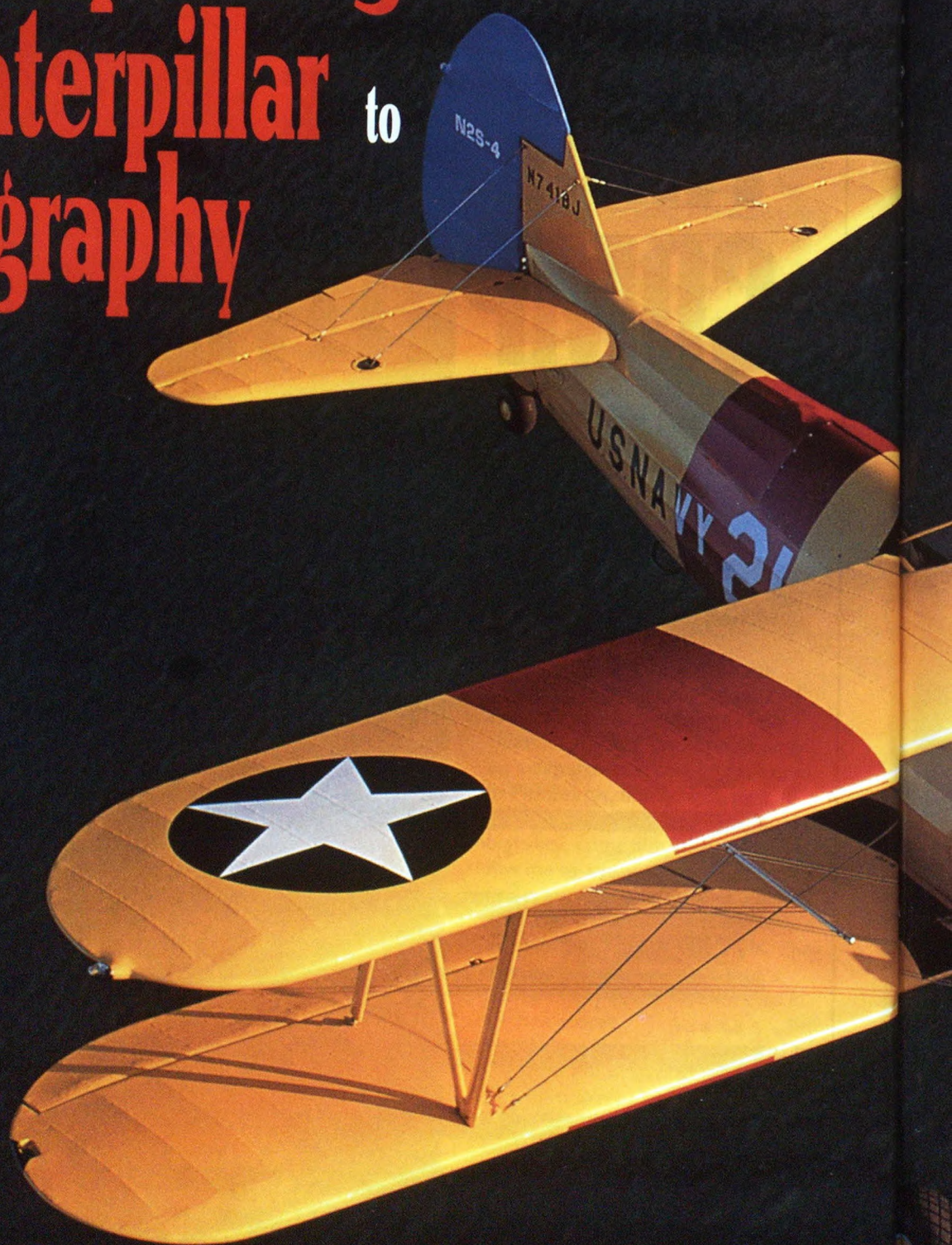
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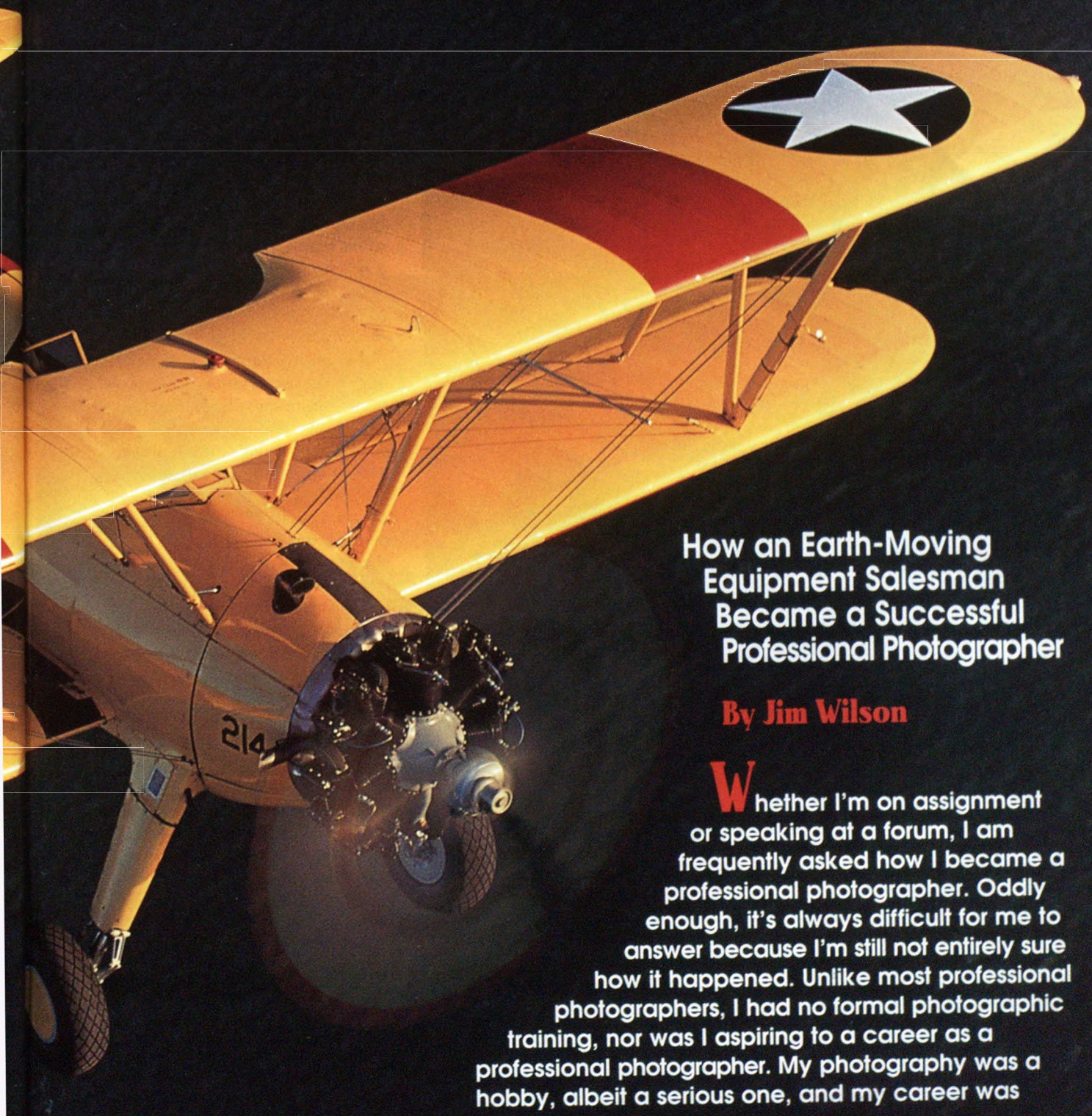
Shown with optional reflector

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Metamorphosing from Caterpillar to Photography



Texas photographer Jim Wilson turned his two favorite hobbies—flying and photography—into a business that is challenging, exciting, and boundless.



How an Earth-Moving Equipment Salesman Became a Successful Professional Photographer

By Jim Wilson

Whether I'm on assignment or speaking at a forum, I am frequently asked how I became a professional photographer. Oddly enough, it's always difficult for me to answer because I'm still not entirely sure how it happened. Unlike most professional photographers, I had no formal photographic training, nor was I aspiring to a career as a professional photographer. My photography was a hobby, albeit a serious one, and my career was



When Wilson started his business, he built a client base by targeting areas in which he had expertise. His experience working in the building industry helped him communicate with architects and developers. Now 70 percent of his work is architecture, advertising, and corporate photography.

sales. I didn't put the two together until early 1980.

For eight years, I had been a heavy equipment salesman when I was offered what appeared to be a great opportunity with the Caterpillar dealer in Dallas. I accepted, but it didn't take long for me to discover it was neither great nor an opportunity. A thousand miles from home, I found myself in some very frustrating circumstances, and

my photography became much more than a hobby. It was therapy, as well as a way to generate some extra income.

The Southwestern landscape, architecture, and light captured my imagination. I spent much of my free time photographing the fascinating people and places in the great state of Texas, which is very much home to me now. I must be a slow learner because I still wasn't seeing

my photography as a possible career. Eventually, through the faith and encouragement of my spouse and a few close friends, I began to actively show my work. Within a matter of months, it became obvious that my photographic work load was going to exceed my weekends and evenings.

We all know that there is a big difference between making a few extra bucks with your hobby and supporting a wife and two kids on it. With an Olympic-size leap of faith, one day I walked into my sales manager's office and handed him the keys to my company car. Along with them went my salary, expense account, and hospitalization insurance. After clearing up any misconception he might have had about the quality of his management style, I called for a ride home. Thus began my career as a professional photographer.

Over the next 14 years, I learned more than I ever dreamed about photography, running a business and, most important, about myself. In the beginning, I had to be honest with myself and recognize that my photographic skills were nowhere near as strong as my marketing background. Hungry as I was for new clients, I could sell a bigger, more complex assignment than I could successfully complete. I had to control myself and leave those on the table for a later date. Better to decline an assignment until your skills and equipment are up to it than to attempt it and lose a client forever.

A side benefit of entering a new field like I did is the fresh perspective you bring. Many times, those who are reared or educated in a particular field have a technical edge, but they also have traditional ways of looking at the profession. Marketing photographic services is an excellent example. When I started, I was surprised (and petrified) by the number of extremely talented photographers who seemed to have difficulty staying booked. I thought, "If these people can't make a go of it, I'm way down the food chain and have just made a terrible mistake."

However, a little research showed that many of these artists, while gifted creatively, are very uncomfortableable searching for business. So foreign

and distasteful is the idea of selling their services that they either entrust the task to someone else or don't do it at all and hope the business finds them. Any sales-oriented person knows you can have the greatest product on Earth but, if you can't package and present it, you're out of business.

Our product is a very personal one. In essence, we are packaging and presenting ourselves to potential clients. If a client said, "Gee, I don't think that Caterpillar is the product for me," I would do my best to convince him otherwise. I didn't conceive and manufacture that product, I just sold it. It's difficult to maintain the same objectivity when someone goes through

your portfolio and says, "Next!" Being gifted creatively also makes us a little more sensitive to the rejection that most marketing folks just shrug off as part of the territory. We need to get over that and realize that this is a business like any other. We are the manufacturer, the client is the consumer, and we need to tailor our product to each client's need and market it and ourselves daily to keep the production line rolling.

One of the things that took some getting used to when I started my own business was that my territory went from a relatively narrow market of people who were interested in purchasing big, yellow earth movers to a market of every small, medium,

and large company in the world. That's right, no matter whether the product is tangible, intangible, solid, liquid, or gas, every company needs our services. Wow! What a sales territory we professional photographers have. There aren't very many businesses that can claim the market potential we do.

As I began to build my client base, I decided to target those areas in which I had some interest and expertise because it would give me a competitive edge. For example, my experience in the building industry helped me tremendously in communicating with architects and developers. By the same token, 25 years as a pilot also made aviation a natural niche for me. About 70 percent of my work



In addition to Fortune 500 clients, Wilson has a growing aviation clientele, including aircraft manufacturers, magazines, and aviation events nationwide.

Goose Bump Photography

The aviation photography I do can be divided into several overlapping segments. There's corporate, which includes manufacturers of aircraft, aircraft-related components, and companies that provide service to aircraft owners. Another segment is editorial, which is comprised of aviation publications, both trade and general interest. Last, but not least, are the assignments that I do for the air show teams, aviation museums, and aviation events throughout the country.

One would think that there wouldn't be much competition in this category. Not true. My competition is every enthusiast and aviation "wannabe" with a camera. Most of my museum, air show, and flight demonstration team clients are inundated with photographers who will shoot endless pictures for free just to be able to hang out with these guys and smell airplanes. How does one move into markets like this and convince clients that you're worth well over \$1,000 a day for something they're getting for free? The answer is a combination of tenacity, professionalism, and luck.

Without a doubt, this is some of the most exciting and challenging photography. Flying through gold and magenta skies, skimming the top of a cloud deck with a vintage fighter so close you could almost reach out and touch it, well, to quote the TV beer commercial, "It just doesn't get much better than this!"

When I decided that I wanted to do more of this type of work, I began marketing. I approached it like any other sales challenge. First, I analyzed the competition, then I showed clients what I had to offer. The competition thinned when I asked how many of these guys could shoot striking, color saturated, razor sharp images while hanging out the open side of a photo plane though

sands of feet up, bouncing along at 160 knots. Sounds like a good formula for bringing your lunch home in a bag, doesn't it?

This type of shooting takes a very specialized set of skills. Some are instinctual,



Photographer Jim Wilson as photographed by George Bukota.

like knowing when the aircraft looks best, and others come with the experience of flying, such as knowing when and how to capture the very essence of flight. Some of the techniques necessary are learned. It takes time to be comfortable sitting at the open side of an aircraft with another plane formed up next to you. The task of shooting something that's moving from something that's moving also requires some experience and a particular talent. Safety is a primary concern. These assignments can be performed safely, but it takes an experienced crew and meticulous pre-flight planning. Anything less and you are courting disaster.

Combine all of the above with the fact that you're photographing aircraft that are valued from several hundred thousand dollars to millions—if they even could be replaced. Add to that the fact that hourly operating costs range from \$500 to \$5,000 and it's plain to see the need for professionalism. Once the client realizes you can plan and perform the mission safely and concisely, and get him "goose bump" images in the process, the competition fades to but a few and they are honorable company to be in.

—Jim Wilson

is architecture, advertising, and corporate photography. The balance is aviation photography, and it's growing rapidly (See Sidebar).

Most commercial photographers haven't had the opportunity to spend as much time in the corporate business environment as I have. I understand what my corporate and annual report clients are trying to convey with the images

they want me to create. This gives me a big advantage because, typically, when you're racing through six cities in four days shooting like crazy, there isn't time for miscommunication. Pinpoint your strengths, the things that set you apart or give you an advantage, and use them to locate markets where you can serve clients better than the competition.

There are numerous methods for assembling a perspective client list, including mailing lists and professional directories. The best and most economical sources are the Yellow Pages and your local newspaper business section. Once you have your initial contact list compiled, you need to decide how many of those people you can contact each day. Four to eight potential clients a day is realistic. This is where most photographers fail. Cold calling is a difficult thing to do, even for the best marketing people. Don't think of this as phone solicitation. The calls you make are different from the calls you get during dinner from companies advertising specials. You are a talented, creative professional and these people need your help to promote their businesses; they just don't know you yet. They're never going to if you don't call and introduce yourself. Try making these calls for a week. By the end of those five days, you'll have met somewhere between 24 and 40 new people who have the potential to make you a busy photographer.

All the people you speak with in your marketing effort won't see you immediately. Some may not see you at all, but some will. A number of appointments will grow from these marketing calls and assignments will grow from those meetings. Believe in yourself and your ability to serve these new potential clients, and they'll be able to hear it in your voice.

If someone takes time from his or her busy schedule to meet you and review your work, be respectful enough to arrive on time and have a professional presentation prepared. A number of images in your presentation should directly relate to the client's needs. Be prepared to discuss the intricacies of how you created these images and what problems were solved in the process. It's nice to have a promotional piece that you leave with potential clients but, until you get rolling, you may not be able to make that investment. Be patient. Your resources will grow in time.

When I began my business, I was

told to never put anything in my presentation that doesn't directly relate to that particular client's needs or application. Well, I can't tell you the number of times a wonderful, rapport-building dialogue has grown from a striking landscape photograph or an image that puts the client nose to nose with a Siberian Bengal tiger. No, these images shouldn't be the bulk of your portfolio, but a little variety and versatility can really spice up your presentation.

After the meeting, don't forget to write a short follow-up note thanking the client for his time. I have a number of blank note cards with some of my most striking images printed on them that I use for this purpose. Clients enjoy the photographs and it's much more unique than a thank you on letterhead stationery.

Professionalism sets you apart from a great deal of your competition right out of the starting gate. Professional quality should begin with the initial client contact and be carried through to the invoice for the assignment. Be prepared for the task at hand, be early, bring your talent, a positive outlook, and back up equipment for your back up equipment. Clients like professionalism. They like to be proud of who they bring in to shoot their ad campaigns or annual reports. An assignment done well reflects not only on you, but on the person who was insightful enough to choose you for the job. Make them proud of their choice and anxious to hire you for the next project.

Professional associations and continuing education are invaluable. Never allow your talent to become stagnant. Read every trade and technical publication you can get your hands on, such as *Professional Photographer*. Each month there are dozens of fresh ideas and techniques in this publication. Invest in yourself because you are your product. Take advantage of the many seminars and workshops that are offered around the country. This investment is no different than buying a new camera or lighting equipment. It all goes in to the making of a quality product and there is

always a market for a quality product.

These procedures take time and effort, and require organization and self discipline, but they are also tried-and-true routes to a successful career. If you believe in your product and follow a good marketing plan, you will be successful, regardless of the competition, the economy, or any of the other excuses people use to keep them

from going after what they really want for their lives and careers. □

Jim Wilson owns Jim Wilson Photography in Richardson, Texas. He specializes in commercial, aviation, and architectural photography for such clients as Trammell Crow, The Marriott Corporation, American Airlines, and aerial performers the Blue Angels and the U.S. Air Force Thunderbirds. Wilson frequently lectures independently and for companies, such as Fuji Photo Film U.S.A. Inc., on marketing and motivation.

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More info? Circle 34

Recently, I received electronic mail (e-mail) on my computer that read, "Hi, Tony. It's been a long time. Guess who?" I didn't

er with a modem and one of the many software programs that allow you to leave the office and step into a new dimension.

as much as you want to get involved. There are a lot of people who are shy and choose to just read the conversation instead of partici-

Simplify Your Life:

Get Online

Camaraderie, Education, and Networking Via the Internet

By **Tony L. Corbell**
Cr.Photog.

recognize the initials of the sender. A postscript told me that if I wanted a clue about the sender's identity, I should find a current issue of a particular magazine that contained his work.

I didn't have a copy of the magazine because it is not one of the publications I read regularly. So I clicked on an area of my screen called "Get a Member's Profile" and discovered not only the identity of the messenger, but also that he had been a student at Brooks Institute of Photography when I was working there. I also learned that he had married another student, whom I knew well, and that they are living in a city in the West. I was delighted to hear from them and sent them a message right away.

For those of you who know what I'm talking about, no doubt you have had similar experiences. For those who don't have a clue as to what I'm talking about, read on. "Cyberspace" can change your life, professionally and personally. Talking to people all over the world with similar interests, visiting family members regularly, retrieving important technical information about products or services, asking for help with a particular problem—these things and more can be accomplished easily if you have a comput-

"Photographers have specific chats regularly on different topics thanks to a few dedicated individuals who organize the times and details. I have attended chats that featured Monte Zucker, Gary Fong, Denis Reggie, and Wendy Saunders. Even Hasselblad participated in a Chat Room called Hasselblad University Live that was conducted from a hotel room in Jacksonville, Florida."

The number of photographers getting online is increasing at an incredible rate. There are groups who get together at specific times in "Chat Rooms," where many people who have similar interests can "talk." Often Chat Rooms are similar to attending a mini seminar or program. You come and go as you wish and participate

pating. Usually, they will become comfortable and add to the discussion.

There is a world of opportunities that opens up to those who are online. After watching *Edward Scissorhand* on TV recently, I logged on to the computer and discovered the star of the movie, Johnny Depp, answering questions in a live Chat Room.

Photographers have specific chats regularly on different topics thanks to a few dedicated individuals who organize the times and details. I have attended chats that featured Monte Zucker, Gary Fong, Denis Reggie, and Wendy Saunders. Even Hasselblad participated in a Chat Room called Hasselblad University Live that was conducted from a hotel room in Jacksonville, Florida. *Professional Photographer* columnist Claude Jodoin was featured recently in a photography Chat Room discussing technical information about lighting and film. These types of chats are saved in files for people to access later if they are unable to attend. What a great tool for photographers. Those who participate can have immediate answers to their questions by professionals, and those who can't attend have long-term access to the conversation.

If a Chat Room isn't for you, try browsing the message boards. In

the Kodak areas of America Online (AOL) there are as many different bulletin boards as there are groups of photographers, formats of film, and associations.

PPA members will find a PPA bulletin board where members regularly visit to read and post information that might be helpful to other photographers. In fact, one PPA member who is online has 150 confirmed PPA members in her address book, and about 600 non-members who read regularly bulletin boards, including AOL, CompuServe, and Prodigy. There is a spirit of camaraderie online. If you have a specific question about a lab, an unusual film processing technique, a camera, or are looking for information about upcoming workshops around the country, you can find it on these bulletin boards.

While preparing to write this article, I logged on to AOL and posted a message in the PPA bulletin board that I was looking for comments about this technology and how it has helped PPA members. The response was overwhelming. Here is a sampling:

- "I have bought and sold over \$7,000 worth of used photo gear and all the deals were fair on both sides."
- "It has kept me aware of the issues on the minds of photographers all over the country."
- "Knowing what your peers—from the famous to the unknown—are doing always gives one a more informed and objective perspective as well as some new ideas."
- "Since I live out West and most East Coast companies close by 3 PM in my time zone, I have switched to

e-mailing to photographic vendors."

- "Truly, our world has become so small it can fit into my 14-inch monitor."



Working in the worlds of America Online, CompuServe, Prodigy, and the World Wide Web on the Internet is like instantly having an unlimited amount of information in your home or office.

- "While the [information] superhighway has given photographers the ability to communicate and get help instantly, it's also a 'speed trap' for out-of-control opinions."

Companies mentioned in this article:

America Online (120)
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While the anonymity of the user can be a positive feature, it also can be very negative and destructive. Irresponsible opinions are often made

to look like facts and give the 'rumor mill' a mask of totally inaccurate credibility."

- "Anyone from a student to a master of photography has the same opportunities to enjoy the information available."

Working in the worlds of America Online, CompuServe, Prodigy, and the World Wide Web on the Internet is like having instantly a truly unlimited amount of information in the comfort of your home or office. Of course, there are a few dangers involved. I would not suggest giving anyone online a credit card number, Social Security

number, or home address. Common sense should be your guide. However, I am firmly convinced that our children will use the information superhighway the way we use the Yellow Pages, trade publications, and conventions. They'll have access to all these resources in one simple package.

As photographers we are communicators, and technology has given us another avenue with which to communicate. All of us need to use it responsibly, but the key is to use it.

Tony L. Corbell, Cr.Photog., is manager of Corporate Communications for Hasselblad USA Inc. and serves as chairman of the Winona International School of Professional Photography Board of Trustees. He has taught workshops and seminars nationally and internationally on lighting and photographic techniques and has written numerous articles and books.

TESTING YOUR PHOTOGRAPHIC

I.Q.

PART 2

BY JAMES A. McDONALD,
M.PhotoG.Cr.



Once you've made the decision to apply for the certification examination, the next step is to plan an effective strategy. Training and preparation are key to achieving most goals, both personal and professional, and certification as a professional photographer is no exception. Whether you're a newcomer to this field or a veteran, committing to a clearly defined timeline and study plan in preparation for the examination will greatly enhance your chances of success the first time around.

Depending on your available free time for reading and study, you may choose to allot from three to six months or even a year in which to implement your plan. If possible, you may want to arrange your schedule to include participation in one of the new PPA certification courses being offered at Winona International School of Photography and elsewhere around the country. Contact the PPA Standards Administrator for more information on the courses available and specific dates.

However, even if you attend for-

mally scheduled and structured training courses, a personal study plan is important and necessary. The knowledge and understanding you need to qualify for certification is simply too comprehensive to be obtained within the framework of a four-day crash course. "Knowing the how and why of the basic photographic principles tested on the examination, and their application to real-life photography, implies a deeper grasp of knowledge and understanding by the certification candidate," said Joseph Weber, M.PhotoG.Cr., CPP, certification liaison for the Northern Illinois PPA affiliate. Finding knowledge and working toward a deep understanding should be the goals of your certification study plan.

Since the new, comprehensive certification exam, in its several versions, has been in use more than a year, those responsible for administering and grading it have made a few observations about the areas that appear to be the most troublesome for candidates. For example, the greatest areas of difficulty seem

to be basic photographic principles relative to:

- the behavior of light and the inverse square rule;
- optics and image formation with lenses;
- guide numbers used for calculating flash exposure;
- light ratios for portrait photographs;
- the arithmetic of photography, such as f/stops, focal lengths, and magnification rates;
- calculating proper fill flash methods;
- the basics of black-and-white photography, including exposure, processing, and contrast;
- the principles of color theory, such as recording and reproducing color, additive and subtractive mixing of colors, dyes, and light.

It has been noted also that some candidates depend on autoflash exposure systems, autofocus cameras, and color labs to solve their problems, instead of learning and applying the basic principles of the craft. Other candidates for certification seem to be uncomfortable with the

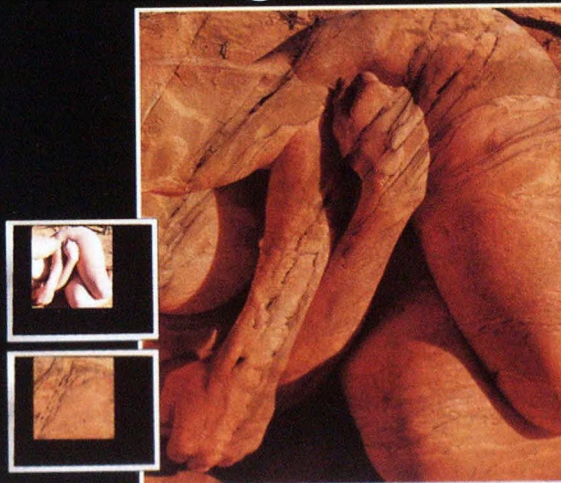


Attending scheduled certification training programs is a great way to prepare for the examination. At left, Jim McDonald, M.Photog.Cr., is pictured conducting a special one-day certification overview program at a Super Monday special hosted at the Calumet Photographic facilities in Bensenville, Illinois.

fact that the new exams include questions on digital imaging. However, these questions involve simple definitions, all of which can be found in the basic prescribed textbooks. It's a reasonable requirement that professional image makers should have some knowledge of basic digital imaging.

If you're uncertain about where to find information on these topics—and many more—there are a number of sources that are highly recommended, including *Photography* (fifth edition), by Barbara London and John Upton, which is the basic text for certification. All questions relating to photography in the 100-question mandatory section have been drawn or interpolated from this primary source. It's available from the PPA Standards Administrator and should be considered must reading for all candi-

Previews Of Coming Abstractions.



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Study Tips & Techniques

•Read and take notes. As you read a section of the basic textbook or other reference materials, immediately take notes to summarize key points. Use your own words to restate the concepts stated in the text.

•Take it "one bite at a time." When reading or studying, limit your study period to one topic at a time. Trying to cover too much ground in one sitting creates confusion. By focusing attention on a single concept, you'll be better able to refine and distill it in your mind before going on to the next topic.

•Try out what you've learned. As you discover new areas of knowledge, take time to experiment with the concept using your own equipment. For example, test the inverse-square rule with your exposure meter, or experiment with guide numbers using Polaroid instant materials. This will help you understand and remember each concept better.

•Get a second opinion. Reinforce your

knowledge by delving into other publications and sources of information. A second opinion may state the same principles, but use another approach or different words to express them. This is a great way to deepen and strengthen your knowledge of a subject.

•Share your knowledge with others. Once you feel you've grasped a specific subject, talk about it with business associates, friends, and fellow professionals. You'll find your efforts to clarify what you've learned deepens your understanding.

•Create your own exams. Writing a simple 10-question, multiple-choice exam about the particular area of photography you've been studying is a challenge that will make you think about right and wrong answers and consider why one answer may be better than another. This is a particularly good skill to develop before taking the certification exam.

•Teach someone what you've just learned.

If you want to step into the lion's den, arrange to teach an informal class on a topic you've just learned. Nothing will motivate you to learn faster and better than taking on the responsibility of teaching others.

•Study with a buddy—or three or more. Buzz group learning sessions really work. Typically, the sum of the group's knowledge and experience is greater than that of any one individual. Join or organize a study group with others who share similar professional goals and you'll expand the scope of your knowledge quickly. Scheduled shop talk sessions with specific subjects for discussion are an effective and fun way to learn.

•Apply your new found knowledge at work. As you learn new photographic concepts and techniques, be sure to apply them in your day-to-day business activities. This is the best possible way to make new knowledge your own and to build your skills as a professional photographer.

dates. Kodak publications (Pixel-Saunders Press, Rochester, New York, 800-388-6257) cover a variety of subjects, including *Professional Illustration Techniques*, *Photography With Large-Format Cameras*, *The Portrait*, *Black-and-White Darkroom Techniques*, *Electronic Flash*, and *Using Filters*.

Other reference books available at most public libraries are *View Camera Techniques*, by Leslie Stroebel, Focal Press; *Using the View Camera*, by Steve Simmons, Amphoto; and *The Focal Encyclopedia of Photography* (third edition), by Stroebel and Zakie, Focal Press. Other excellent references are product "stuffer" sheets that come packaged with professional film, paper, and chemical products, and owner's manuals for photographic equipment.

Strategic Tips for Exam Time

Despite all your preparation, it's likely that when the big moment arrives and the proctor announces, "You may now open your examination," you'll experience a moment or two of anxiety. For obvious reasons, no reference or outside materials are allowed during the examination. Your working tools are a sheet of scrap paper supplied to

you for figuring and calculating, a simple non-programmable calculator, sharpened pencils, and the knowledge you bring in the room with you.

However, there are a few strategic tips from those who have been there that can help you work faster, more effectively, and more accurately as you proceed from question to question. For handling arithmetic problems, some photographers who have successfully completed the exam say they used their scrap paper to string out from memory a list of significant numbers in photography before tackling any of the questions in order to create a reference-type exposure meter. A typical list of these reference numbers might look like the chart below.

Other candidates say that, when the exam began, they immediately drew a color wheel on the scrap paper, knowing that they would be asked about color theory, dye mixtures, and mixing colored light and filters. They drew upon memorized phrases, such as, "Big Cows Get You Really Mad," to recall the correct sequence of the six colors around the color wheel blue, cyan, green, yellow, red, and magenta.

Committing some basics about light ratios to memory can help you solve any light ratio problems that may come up on the exam. A complete understanding of the inverse square rule can help as well. As a final tip, you should be aware that the new exam doesn't refer to f/stops in a "digital" fashion. Full f/stop

Durations	f/stops	Film Speeds	Guide Numbers	Light Levels
2 sec.	f/45	1600	640	4,000 units
1 sec.	f/32	800	450	2,000 units
1/2 sec.	f/22	400	320	1,000 units
1/4 sec.	f/16	200	220	500 units
1/8 sec.	f/11	100	160	250 units
1/15 sec.	f/8	50	110	125 units
1/30 sec.	f/5.6	25	80	64 units
1/60 sec.	f/4	12	56	32 units
1/125 sec.	f/2.8	6	40	16 units

numbers are used in their correct and accurate linear fashion. The reason is that digital f/stops, while convenient to the makers of exposure meters and auto-exposure control systems, do not properly express what f/stops are all about. Digital f/stops are not usable when working with guide numbers, nor with a whole variety of basic optical or exposure problems.

A Worthwhile Goal

PPA has positioned certification as a significant gateway to further recognition. Part of the logic of this requirement ties in with the significance of other degrees of recognition. The assumption is that photographers entitled to wear those



When the proctor says, "You may open your envelopes," you'll find an official booklet of questions, an answer sheet, and a challenge to test your knowledge of the principles of professional photography.

gold medals and colored ribbons and place those coveted initials after their names are not only qualified to produce professional images, but also honor-bound to share their knowledge and skills with others. Without the prerequisite of being certified first, there would be no control over the quality and consistency of the knowledge being shared with enthusiastic students and aspiring professionals.

In many professions the recognition conferred by becoming certified is significant, indicating that an individual's knowledge, skills, and performance have been tested and meet the highest standards. Attain-

Close Encounters Of The Macro Kind.



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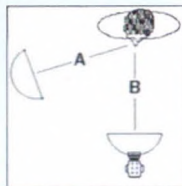
Grade Your Quiz

If you took the sample quiz in Part 1 of "Testing Your Photographic I.Q." (December 1995, page 44), you can check your answers with the correct responses below.

1. Effective marketing, advertising, and promotional activities are more successful when you . . . **(B) start with market place research and a critical analysis of your products and services.**

2. In the lighting schematic at right, the main light ("A") is 5 feet (1.7m) away and the fill light ("B") at camera position is 8 feet (2.4m) away.

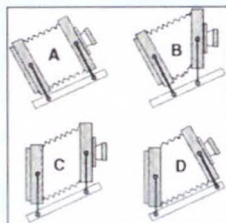
Both lights are equal in power, output, and reflector size and quality. The light ratio produced is . . . **(D) 3 to 1.**



3. Penelope gets perfect flash exposures using an ISO 400 film and a guide number of 220. When she switches to an ISO 100 film, her new guide number should be . . . **(A) 110.**

4. Visible light is best defined as being . . . **(D) electromagnetic radiation that's limited to wavelengths between 400 and 700 nanometers.**

5. All four of the cameras shown in the schematic at right are pointed up at a tall building. Which camera is properly adjusted to produce parallel perpendiculars and a perpendicular plane of focus? **(C) camera C.**



6. In black-and-white photography, a scene with an expansive brightness range can be compressed to a lower contrast level by . . . **(A) overexposing the film and underdeveloping the negative.**

7. A "pixel" can be best described as . . . **(C) a sampling point from the original photograph forming a picture element.**



An important new addition to the certification program is a complete manual for qualified instructors and affiliate liaison personnel. Training Programs for Certification contains everything that an instructor might need to conduct sanctioned training programs. Much of the material in this ring-binder is designed to be copied and distributed to students as learning devices.

ing the title of "Certified Professional Photographer" or "Certified Specialist" from the Professional Photographers of America makes a bold statement to everyone about your abilities as a professional.

"In a world where marketing makes all products seem equal, certification can tip the scales in your favor," said Mark Allen, M.Photo.Cr., CPP, chairman of the PPA Standards Committee. "It says you have passed rigorous standards, and it tells your clients, 'You can trust me to solve your photographic problems.'" Allen said he believes that certification can be a powerful marketing tool that can give your business a competitive edge. "Certification is a 'do-it-for-yourself' project that gives you confidence to handle the day-to-day problem solving you face as a professional photographer. Those who pass the certification exam know they are well prepared for anything."

Joseph Weber, M.Photo.Cr., CPP, agreed that certification represents a major achievement for a photographer. "Certification is an attainable professional goal for all PPA members. It's a goal worth working for because the process helps you grow both personally and professionally, through motivation and study, application and implementation of new knowledge and skills." □

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Leica

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

Minolta

All bodies, especially Late Maxxum, and X700's. All MD and MD zoom lenses. Especially need I and XI lenses. All accessories.

Pentax 35

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

Contax

All bodies, especially G1, 167 MT, RTS, RTS II, RTS III, S2, ST, T2 and TVS. 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 viewfinders. 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!

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- 3 Canon EOS 10S, EOS A2E, EOS IN, EOS Elan with Late EF Lenses, FD Zoom Lenses
- 4 Leica M - M1 thru M6 with Black & Chrome Lenses
- 5 Pentax 645, 6x7 Lock-up Bodies and Lenses, K 1000's

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PEOPLE Treating Flowers Like People PHOTOGRAPHY

By Gary Bernstein

"I believe that every link in the photographic chain—including, but not limited to, expression, posing, wardrobe, makeup, hair styling (when appropriate), lighting, backgrounds or locations, composition, camera angle, lens selection, contrast ratios, and film selection—is of equal importance. If any single element fails, the final image will be less than successful and less than appealing to the client, a fact that is as valid in the commercial photography world as it is in portraiture."

Even though you're looking at photographs of flowers in a column titled "People Photography," read on. I promise a logical connection between the two, and a brief dissertation on why a people photographer should learn the whys and wherefores of product work.

Many years ago, I had the pleasure of studying classic portraiture under the legendary Joe Zeltsman. Joe's approach to photography and his system of lighting and posing are cornerstones of the majority of portraiture today. He stressed that subjects in a photographic portrait should be arranged like flowers. As each person is added to the composition, a balance of positive and negative areas must be maintained—just as in flower arranging—if each subject is to be seen to his or her best advantage. Joe said that, next to expressions—which he believed could be enhanced to the maximum by proper posing—composi-

tion was the most critical photographic element. (Joe also pointed out—and I agree wholeheartedly—that people may not know why they like or dislike an image, but they are not the least bit shy about telling you what they think.)

I believe that every link in the photographic chain—including, but not limited to, expression, posing, wardrobe, makeup, hair styling (when appropriate), lighting, backgrounds or locations, composition, camera angle, lens selection, contrast ratios, and film selection—is of equal importance. If any single element fails, the final image will be less than successful and less than appealing to the client, a fact that is as valid in the commercial photography world as it is in portraiture.

The fact that each of the critical elements provides an infinite number of variations is to our benefit. It's what makes our art an art. It's what enables 10 photographers to

©1995 Gary Bernstein



For special client Elaine Schram, Gary Bernstein took this "family" photo of her Made of Money line of products. The background, which was made by Denny Manufacturing in Mobile, Alabama, makes the flowers look like trees in a winter field.

walk into a room with the same box of props, lighting, and equipment to photograph the same subject and create 10 completely different images. With all of us using the same equipment, film, and



lighting, it's uncanny just how different the results can be.

When talented Elain Schram, owner of Made of Money in Tarzana, California, called recently and asked me to photograph her product, I had an opportunity to put Joe's philosophy and my knowledge of photography to work in an unusual situation. Elain was familiar with my flower photography

collection, which was sold on the QVC Network last year, and wanted portraits of her "flowers," which are made of money. Based on our phone conversation, I had a feeling she wanted her flowers to be treated with the same creative courtesy I dedicate to my living, breathing subjects. In other words, to paraphrase Joe Zeltsman, she wanted me to treat her flowers like people.

The "family shot" was produced first. I used a 1,200 watt-second main light from a pan-reflector on a boom stand. It was centrally positioned to illuminate the flowers evenly at f/11 on Kodachrome 25 film. It was raised to a high 60-degree angle to create depth via extreme highlight and shadow. Next, I added an edge light—another 1,200 watt-second head—placed in a narrow

bell reflector with a wide grid spot. It recorded a stop and a half more light than the main light.

I love the background, which was painted for me by Denny Manufacturing in Mobile, Alabama. It gives the feeling of a field in winter and the flower arrangements look like trees in the field. I let the light fall off a stop and a half. All readings were taken on incident mode. The images were made with a 55mm macro lens with my camera mounted on a tripod.

The single shot of "Daddy Flower" (who's usually the one who has to fork over the money), was produced using the same exposure relationships. In each photograph, I gave the image a lot of air (negative space) to enhance the elegance and importance of the pieces. I use this same technique in my classic portraits of people. No tight cropping here. Naturally, as with any fami-



Bernstein treated the portrait of "Daddy Flower" like he would a person's portrait by giving it a lot of negative space to enhance its elegance and importance.

ly, the greatest difficulty was getting everyone to look great in the same shot. Trust me, that was no problem with this shoot.

After the session, I ordered Made of Money arrangements for each of my top clients. That should open their eyes and create an extra bit of always-desired dedication. Apparently, I'm not above bribery. □

The Made of Money line of products may be ordered by writing the company at 19528 Ventura Boulevard, Suite 103, Tarzana, CA 91356.

A native of Washington, D.C., Gary Bernstein graduated from Penn State University with a degree in architecture. Since opening a studio in New York and a studio and production company in Los Angeles, he has produced advertising design and editorial photography for clients worldwide.

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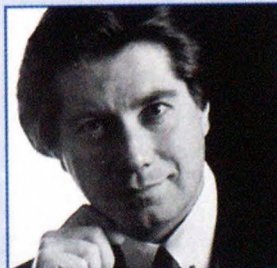
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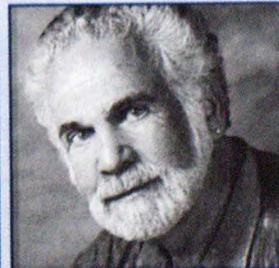
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Product Performance

The Lightweight, Razor-Sharp Mamiya 7

By Peter Kotsinadelis

When you pick up the Mamiya 7, you notice two things. First, the camera is exceptionally comfortable to hold. Second, it is much lighter than you expect—only 2.5 pounds with the standard 80mm lens. The camera uses 120 or 220 film, which provides 10 or 20 exposures respectively. When equipped with an optional 35mm panoramic adapter, you can make 16 panoramic images on a 36-exposure roll. For 35mm photographers looking for a lightweight camera able to produce razor sharp 6x7cm negatives, look no further.

The Mamiya 7 is an electronic rangefinder camera that operates on a six-volt battery. There are four interchangeable lenses available, each equipped with its own shutter, providing flash-sync at any shutter speed, from 1/500 second to four seconds. Since the camera does not use a reflex mirror, when you change lenses, you must close the built-in dark slide by turning a small dial on the bottom of the camera to prevent film fogging. If the dark slide is not closed, the lens cannot be removed. Once a lens is installed, you slide a small release switch to open the dark slide and you are ready to shoot. Consequently, if you forget to release the dark slide, the shutter will not operate.

Loading the film is very much like loading a 35mm SLR, but it takes a few times before you can do it quickly.



Kotsinadelis took this photo with the new Mamiya 7, an electronic rangefinder camera. The image, taken at the Lake Washington Ship Canal outside Seattle, illustrates the camera's razor-sharp optics.

To open the back door, press and hold in the latch safety button and slide the latch release down. Once opened, you can select 120 or 220 film by rotating the pressure plate. This will change the film type indicator on the back of the door. Inside the camera, a small orange button under each roller releases the roller studs so you can quickly drop in and thread the film. An empty take-up spool must be installed on the right side. With the film now in place, push in the roller stud buttons on the camera's bottom. Wind the advance lever until the starting arrow on the film lines up with the start indicator in the camera. Close the back door, wind the film advance lever until it stops, and you are at the first exposure ready to shoot.

A hot shoe permits the quick addition of a flash or, if you use a handle-mount flash, X-sync is pro-

vided through a PC terminal on the camera body. For those who prefer brackets, Stroboframe has designed a flip packet specifically for the Mamiya 7 that keeps the flash directly above the lens when shooting horizontally or vertically. The bracket has cutouts to provide access to all controls on the bottom of the camera without the need to remove the camera from the bracket.

With electronically controlled shutters in each lens, you can use flash sync at any shutter speed, which is especially useful for fill flash. Without a reflex mirror, you gain the advantage of quiet operation, desirable when you need to be unobtrusive. The rangefinder design affords the photographer a bright viewfinder not dependent on lens aperture and the ability to see the subject at all times, including at the moment of exposure. The focusing method employed by the

Mamiya 7 is a double image superimposing rangefinder system that works quickly and accurately even in poor lighting situations.

When a lens is mounted on the camera, the field of view is indicated by a frame inside the viewfinder. The size of the frame depends on the lens installed and will automatically index when you attach a 60-, 80-, or 150mm lens. Only the 43mm lens includes a separate viewfinder that mounts on the camera's hot shoe. You still focus with the built-in viewfinder, but you can look through the separate viewfinder to see the complete field of view.

To turn on the camera, you move a small, well-placed switch—located directly next to the shutter release button—from red to the white indicator. A very light touch on the button activates the camera's electronics, while pressing a bit harder trips the shutter.

The camera can be set to one of three different exposure modes using the shutter speed dial located on top of the camera body. You can select Automatic Exposure (A), Auto Exposure Lock (AEL), or Manual by setting specific shutter speeds. In both automatic modes, the camera uses an aperture priority metering system. You select the aperture on the lens and the camera will select the appropriate shutter speed indicated by the LED inside the viewfinder. The difference between the two automatic modes is that setting the camera to (A) allows the meter to continually read exposure up to the instant the shutter is fired. In AEL mode, the shutter button locks the shutter speed in place and you are then able to recompose your photograph before pressing a bit harder to trip the shutter. In manual mode, you select both aperture and shutter speed with the selected shutter speed indicated by an LED in the viewfinder.

The light weight and easy handling of the camera is particularly appealing. Since the camera is a rangefinder type and not an SLR, the need for a relatively fast lens to aid focusing is not a major con-

cern. I used the 80mm f/4 and 65mm f/4 lenses, both of which use low dispersion glass in their designs. They were not only surprisingly lightweight, but were among the sharpest optics I have used. My slides were extremely sharp with excellent contrast.

The photo shown on the previous page was taken at the government locks located in the Lake

Washington Ship Canal outside Seattle. Using a 10X loupe, not only was I able to see the detail in the fishing nets but, to my surprise, I could also see the stars on the American flag in the background.

The center-weighted metering system is accurate and truly designed for the professional. In other words, you can use it to determine the exposure range of a pho-

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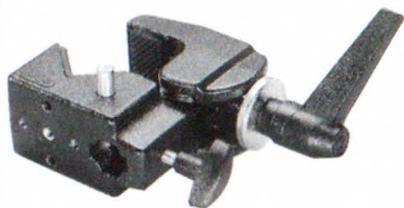
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Mamiya 7

tograph by simply pointing the camera at various areas. I prefer this in situations where an exposure based on experience is required. For example, when using the camera in manual mode, an LED in the viewfinder would indicate my selected shutter speed. The shutter speed determined by the camera's meter would also would be shown, but as a blinking number. This feature allowed me a means of quickly determining the exposure range within my photograph.

When fill flash was necessary, the camera's hot shoe afforded me quick mounting of my Vivitar 285 flash, which I could use at any shutter speed. The added benefit of a PC terminal was welcome when using studio lighting, as was a cable release socket beside the shutter button. The cable release operated in the same manner as the shutter button, with a light touch activating the electronics and a bit more pressure tripping the shutter. It was nice to see the subject through the viewfinder when the flash was fired, allowing me an opportunity to note any problems such as light reflections. The more I used the Mamiya 7, the more I liked it. For photographers

who take Polaroid shots, an NPC Polaroid back is now available.

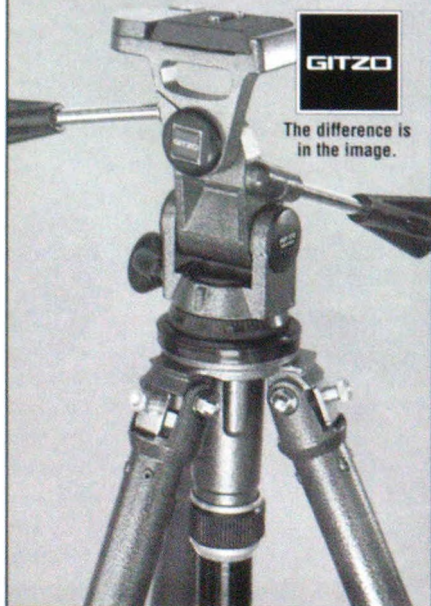
Although the Mamiya 7 does not allow for multiple exposures, this feature is something I can live without since I seldom have use for it. Most professionals I have shown the camera to, especially wedding photographers, note the absence of a removable back for fast film changes. However, one successful photographer said he would simply carry two bodies to get around this problem. Each would be loaded with 220 film, he said, providing a total of 40 shots before reloading. Expensive? Not really. He explained that when he was on location, shooting a wedding, for example, he always carried an additional body as backup and, therefore, he saw the Mamiya 7's light weight as a major advantage, since two Mamiya 7 bodies weigh about the same as one of his current camera bodies, and the cost for the body is comparable. With a lighter load on the shoulder, razor sharp optics, and 6x7cm format, the idea of using the Mamiya 7 is worth serious consideration. □

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Instructors of the Month

Horace and Yvonne Holmes operate a full-service studio in the historical district of Macon, Ga. Both hold Photographic Craftsman degrees from Professional Photographers of America. They have lectured at Winona, PPA's national convention and other conventions in Georgia, Tennessee, Alabama and Florida.



Yvonne serves as vice president and manager of Horace Holmes Studio. She is a past president of Networking for Women in Business, a charter member of the Professional Photographers Minority Network and a recipient of the Woman of Achievement Award for Macon's Business and Professional Women's organization.

Horace is president of Horace Holmes Studio and the PPMN, a life member of the Greater Macon Chamber of Commerce and an honorary faculty member at Georgia College.

Gary Fong just completed a 29-city seminar tour. He has been described as "that rare combination of photographer, innovator and educator who is at the forefront of shaping the way studios will do business in the future."



Gary started his "Storybook" weddings-only operation 12 years ago in a bedroom of his parents' small apartment. Today, the company operates from a high-rise building in Los Angeles' exclusive west side. Gary services about 90 society weddings a year, with an average sale of over \$6,000. He accomplishes that with no advertising and an unlisted telephone number!

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TECHNICAL EDGE

By Claude Jodoin, CPP

Last month, we touched on the basic premise of digital technology. We discussed the breaking up of available analog information into pieces so small they are not obvious to the human senses. Assigning numbers to the pieces, and thereby managing them, is the basis of digital technology. This month we will concentrate on the pieces, or bits, of information and how they work.

The numbering system we commonly use today is based on the fact that humans have 10 digits on their hands. This is how the base 10, or decimal system, was created. The decimal system has a range of symbols from zero to nine. The number 10 is not a symbol unto itself, but a combination of a one and a zero.

This base 10 system of whole numbers begins with the smallest, least significant digit on the right and builds to the left with additional digits. Each digit is called a column and each column represents an increase of the digit by 10. In other words, if the digit "one" appears in the second column (10) it means that the digit represents 10 times (or one order of magnitude) greater than if the digit "one" appears in the first column (1). If the same digit "one" appears in the third column (100), it has a value of 10×10 , or two orders of magnitude greater significance of quantity. All the numbers in all the columns add together to represent a total quantity (for example $100 + 10 + 1 = 110$). If we apply the same reasoning and methodology to computers, it will serve to illustrate the difference between the human base 10 (decimal) system and the computer's base two (binary) system.

As discussed in last month's "Technical Edge," modern digital computers are based on the Von Neumann model, essentially containing millions of wires and dynamic switches that represent changing numbers. Their complexity can be summarized as a "multitude of simple things." On the machine level, they can use only ones and zeroes as digits to represent the "on" or "off" state of a switch. These are referred to as "bits," which is an abbreviation for "binary digits."

Shades of Bits, Bytes, and Bases

The base of a number system is the multiplier for the incremental increase in value of each additional column from right to left. As explained above, the human decimal system has base 10, while the computer's binary system has a base two. If we use the previous example of multiplying each additional column by 10 to determine the incremental increase in value of the columns from right to left in the decimal system, then the respective value of the binary digit *doubles* each time you add a column.

Any number from the base 10 system can also be represented in base two. However, it will take many more columns to do so, since adding an additional column only doubles a value rather than multiplies it by 10. In other words, since binary is only two symbols deep rather than 10 symbols per column, it must be widened to compensate. Also, the digit of least value, in any base, is always to the right. Therefore, in the world of computers the far right digit is called the "least significant bit" (LSB). The digit at the far left is referred to as the "most significant bit" (MSB).

If *Sesame Street* were to teach kids to count one to 10 in binary rather than base 10, it would go something like this: 0001 (one), 0010 (two), 0011 (three), 0100 (four), 0101 (five), 0110 (six), 0111 (seven), 1000 (eight), 1001 (nine), 1010 (10). These binary equivalents are determined by calculating the sum of all four columns, from right to left, in the binary number group. The first column represents either the presence or absence of a one. The second column represents the presence or absence of a two. The third represents a four. The fourth represents an eight, and so on.

If we were to look at the binary number 1001 in terms of the total value of its columns, we would find that it represents the base 10 number "nine," because it has a "1" in the

eight column, a "0" in the four column, a "0" in the two column, and a "1" in the one column. Since $8 + 1 = 9$, the base 10 number nine is represented in binary equivalents by 1001.

This method of combining numbers into groups (much like letters are combined to make words) is used to store information in computers. Each respective column is referred to as a "bit." These bits are grouped together, with spaces between each group, so that they cannot be confused by the computer. Binary numbers grouped in fours are known as 4 bit numbers. (These used to be known as a "nibble.") Eight bits grouped together are known as a "byte," 16 bits as a "word," 32 bits as a "double word," and 64 bits as a "quadruple word" (although the term "word" is not common in computer magazines). While bits don't always have to be grouped this way, it has proven to be a useful and orderly method to design computers so that the chips can all "talk" to each other. A "megabyte" is eight million bits, because "mega" means million and there are eight bits in a byte ($1,000,000 \times 8 = 8,000,000$).

This grouping method is used to move information through a computer's circuits. In recent history, the most common grouping for bits has been in increments of eight. Since 8 bits equals 1 byte, and gives us eight columns to work with, we can represent 256 different numbers from 0 through 255 (00000000 through 11111111 in binary). Each time we add a column to our grouping, we can double the numbers represented. Therefore, by adding 1 bit to make a 9 bit grouping, we can represent 512 different decimal numbers from 0 through 511. In the case of a 10 bit grouping, we can represent 1,024 different numbers. By the time we get to 16 bit groupings, we can represent 65,536 different numbers. So, if we were on *Sesame Street* counting with an 8 bit system, it would go something like this: 00000000, 00000001, 00000010, 00000011, etc.

The incremental increases in personal computer performance have been by factors of two with each successive generation. Moving informa-

tion (or data) 16 bits at a time, rather than 8 bits, means twice the throughput. Our first computer systems were 8 bit, then 16, 32, and 64. (There's even talk about video cards with 128 bits.) Most systems today run 32 bits at a time, which is a fourfold increase in performance over the original 8 bit system. Then there were also increases in megahertz (MHz) clock speeds (a megahertz is a radio frequency unit equal to one million cycles per second). Current systems running 200 MHz are 40 times faster than the original models. This multiplies out to a total speed improvement (data throughput) of 160 times.

How does all this relate to making pictures digitally? Well, if we take an eight-and-one-third-f/stop density range (2.5 density units) and subdivide it into 256 different levels, ranging from pure black to pure white, we would have an incremental density step of .01 (very small). This is finer than the resolution of most densitometers on the market.

If we create a step wedge with these 256 incremental .01 density gray level steps, and line them up end to end, it would look like a stripe with a smooth, continuous tonal change from black (0) to white (255). Remember what I said last month about breaking up things into small enough pieces to manage them digitally? Well, here's a real good example. A .01 density unit change is not visually discernible to the naked eye, so for display purposes, an eight-bit tone depth is sufficient for any print.

Now, if we add two more 8 bit groups of numbers to the system, we'll have a total of three groups. But, instead of a monochromatic representation of 256 levels of gray, we can add red, green, and blue and have 256 levels of each color. This is how we get 8 bit color depth, or 256 different shades of red, green, and blue. By combining the 8 bits of red, green, and blue, we have a total of 24 bits to describe a given color. When we multiply 256 shades of red by 256 shades of green by 256 shades of blue, we get 16,777,216 possible different color combinations. Best of all, each one of these 16 million-plus colors is repeatable and manageable because each has a unique 24 bit number combination to precisely describe it. Now you know what is meant by "24 bit color."

Next month, we will continue this discussion and introduce picture elements, or "pixels," and how they relate to the management of digital photographic information. □

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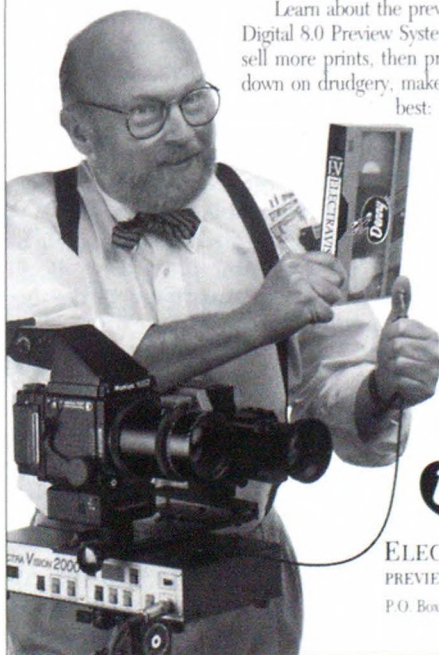
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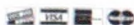
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ART\TECH REVIEW

By JoAnne Pasley, M.Artist.Cr., CPPS

Are Your Problems Being Processed?

So there you were, smack dab in the middle of the busy season, trying to keep up with the flood of negatives, when wham! all of the sudden you come to a negative that won't absorb the dye. Are you crazy, is it your imagination, or is there something wrong? Could it be your brush or dye? You clean your pallet, add new dye, and change your brush, but the problem persists. You try every trick you know but nothing seems to help; the film just won't absorb the dye. Then you pick up the next negative and just as quickly as it appeared the problem is gone.

We all know that films differ in the way they handle retouching, but if this seems to go beyond film-type variations, chances are it's not the film but the way it's being processed. According to Kodak, improper processing can cause hard film or leave a residue that makes it difficult to absorb dye. The company cites that 80- to 90-percent of the hard film complaints are due to improperly dried film. A dryer that is too hot or a line speed that is too slow will dry the film too fast, causing the surface to become hard or "glazed." This makes the film surface difficult if not impossible to retouch. Excessive hardener can also create problems; however, this is unlikely because the hardener is pre-mixed in the chemistry and one would have to replenish the fix at more than twice the recommended rate to cause a hardening problem on the film.

Another problem is residue left on the negative after processing. If the negative won't absorb any of the dye, and you notice it sitting on the surface in a puddle that just won't go away, this may be the problem. Your brush will drag across the surface rather than glide smoothly. If you continue to work on the area, the dye may suddenly soak into the negative as if you've broken through a barrier. You may also notice that you are tracking, leaving dark trails everywhere your brush has been. This is caused by the residue that is attached

to your brush with each stroke. Eventually you will have removed enough residue so that the dye will be absorbed by the negative. The tracking will show up as small white spots or lines on the prints and create additional

work for the print finisher.

Although it is better to cure the problem than treat the symptom, as negative retouchers, correcting the problem is not usually an option. We have to react once the problem has been discovered and do the best we can with the tools we have. If you were to call the film manufacturer and ask for technical advice for this type of situation, you would most likely be told to wash the negative and allow it to air dry. This will remove any residue and soften the surface of the film so the dye will absorb better.

Realistically, however, there is not enough time to wash every negative before retouching. So what should you do? One possible solution is to swab the area with a five-percent acetic acid solution. In most cases, this will soften the surface of the film sufficiently to accept the dye. Since the emulsion side has a tendency to waterspot, I would recommend that you only apply this solution to the base side of the film. Be careful when applying dye after using this solution because it may increase the absorption properties of the film, resulting in too much dye being applied to the area. If you have determined that the problem is residue on the film, you can remove it by swabbing the area with a five-percent ammonia solution, followed by clean distilled water. Please note that you should always use distilled water in any mixture that will be used on negatives. □

If you have any other retouching suggestions or solutions that might help others, we would like to share them with our readers. Please send your information to JoAnne Pasley, Box 512, Denver, IA 50622.

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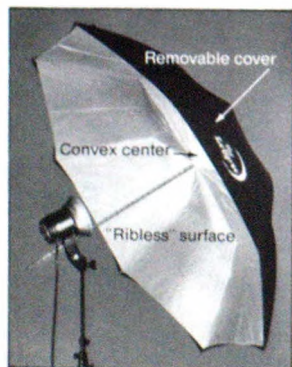
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W/P = with Kodak Processing

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FORTE BLACK & WHITE

	100	200	400	100	200	400
36 exp	2.99	2.99	2.99	120 roll	2.49	2.49

COLOR PRINT

	100	200	400	640T
36 exp	2.75	3.39	4.99	6.49
36 w/KP	11.44	7.78	9.38	10.88
36 w/P		6.88	8.48	9.98

KONICA COLOR PRINT FILM

	XG 100	XG 200	XG 400	SRG 1600	SRG 3200	Infrared
24 exp	—	—	—	3.19	6.19	5.99
24 w/KP	—	—	—	9.51	12.51	10.77
36 exp	2.19	3.93	4.41	4.09	7.49	4.95
36 w/KP	10.88	12.62	13.10	12.78	16.18	13.64
120	2.55	3.11	2.69	5.09	3.69	6.95
220	—	—	—	6.19	5.19	—

FUJI BLACK AND WHITE AND COLOR FILM

FUJICOLOR PRINT									SUPER G PLUS PRINT								
	CN	100	200	400	CH	1600	CS 100	Reala	NEW!	CN	100	200	400	CH	1600	CS 100	Reala
24	1.89	2.06	2.59	3.99	2.65				24	2.79	3.99	3.79	3.19				
24 w/KP	8.21	8.38	8.91	10.31	8.67				24 w/KP	9.11	9.71	10.11	9.51				
36	2.19	2.42	3.69	5.19	3.39				36	3.29	3.99	4.49	3.79				
36 w/KP	10.88	11.11	12.38	13.88	12.08				36 w/KP	11.98	12.68	13.28	12.78				
120	—	—	—	—	—	2.59			120	2.79	—	—	—	—	—	—	—
220	—	—	—	—	—	—			220	—	—	—	—	—	—	—	—

NEOPAN B&W PRINT

	100	400	1600	NPS	NPL	NPL	NPL	NHG	CDU	DUPE	ITN	INTERNEG
135-24	1.79	—	—	135-36	4.59	—	—	5.99	4.29	—	—	—
135-24 w/KP	8.11	—	—	36 w/KP	13.28	—	—	14.68	12.98	—	—	—
135-36	2.19	2.59	3.79	120	2.69	—	—	3.79	3.05	—	—	—
36 w/KP	10.88	11.28	12.48	220	6.09	—	—	6.99	6.59	—	—	—
100m	—	32.40	—	4x5-10	15.29	15.39	—	—	16.99	—	—	—
120	—	—	—	4x5-50	69.95	69.95	—	—	64.95	74.95	—	—
220	—	—	—	8x10-10	56.95	56.95	—	—	61.95	—	—	—
	—	—	—	8x10-50	—	—	—	—	239.50	278.95	—	—

Kodak Point Awards valid on USA film only

KODACOLOR COLOR NEGATIVE PRINT

	GA-100	GB-200	GC-400	IMP.	USA	IMP.	USA	IMP.	USA
24	2.19	3.19	2.79	4.09	9.31	10.37			
24 w/KP	8.51	9.51	8.11	10.57	11.91	13.91			
36	2.79	3.99	2.99	4.59	3.39	4.99			
36 w/KP	11.48	12.68	11.68	13.28	12.08	13.68			
120	2.07	2.99	—	—	—	—			

ROYAL GOLD PRINT

	RA-100	RA-200	RA-400	RC-400	RF-1000	IMP.	USA	IMP.	USA
24	4.29	3.65	4.35	4.65	5.59				
24 w/KP	10.41	9.91	10.51	10.91	11.91				
36	4.99	4.59	5.39	5.79	6.99				
36 w/KP	13.68	13.38	14.08	14.48	15.68				

EKTAPRESS PRINT

	PJA-100	PJ2-200	PJB-400	IMP.	USA	IMP.	USA	IMP.	USA
36	2.49	3.57	4.25	3.79	4.89	4.79	6.15		
36 w/KP	11.18	12.26	12.94	12.48	13.58	13.48	14.84		

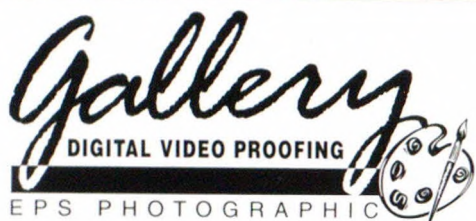
EKTACHROME SLIDE

	Elite EA-50	Elite EB-100	Elite ED-200	Elite EL-400	ET-160	INFRARED	IMP.	USA	IMP.	USA
24	—	—	—	—	—	—				
24 w/KP	—	—	—	—	—	—				
36	5.90	6.36	4.29	6.35	5.79	7.60				
36 w/KP	10.29	10.77	8.68	10.74	11.79	11.89				
36 w/P	9.39	9.87	7.78	9.84	9.28	11.08				

PROFESSIONAL EKTACHROME COLOR SLIDE

	EPK-64	EPK-100	EPK-160	EPK-200	EPK-250	EPK-320	EPK-400	EPK-500	EPK-640	EPK-800	EPK-1000	EPK-1250	EPK-1600	EPK-2000	EPK-2500	EPK-3200	EPK-4000	EPK-5000	EPK-6400	EPK-8000	EPK-10000	EPK-12500	EPK-16000	EPK-20000	EPK-25000	EPK-32000	EPK-40000	EPK-50000	EPK-64000	EPK-80000	EPK-100000	EPK-125000	EPK-160000	EPK-200000	EPK-250000	EPK-320000	EPK-400000	EPK-500000	EPK-640000	EPK-800000	EPK-1000000	EPK-1250000	EPK-1600000	EPK-2000000	EPK-2500000	EPK-3200000	EPK-4000000	EPK-5000000	EPK-6400000	EPK-8000000	EPK-10000000	EPK-12500000	EPK-16000000	EPK-20000000	EPK-25000000	EPK-32000000	EPK-40000000	EPK-50000000	EPK-64000000	EPK-80000000	EPK-100000000	EPK-125000000	EPK-160000000	EPK-200000000	EPK-250000000	EPK-320000000	EPK-400000000	EPK-500000000	EPK-640000000	EPK-800000000	EPK-1000000000	EPK-1250000000	EPK-1600000000	EPK-2000000000	EPK-2500000000	EPK-3200000000	EPK-4000000000	EPK-5000000000	EPK-6400000000	EPK-8000000000	EPK-10000000000	EPK-12500000000	EPK-16000000000	EPK-20000000000	EPK-25000000000	EPK-32000000000	EPK-40000000000	EPK-50000000000	EPK-64000000000	EPK-80000000000	EPK-100000000000	EPK-125000000000	EPK-160000000000	EPK-200000000000	EPK-250000000000	EPK-320000000000	EPK-400000000000	EPK-500000000000	EPK-640000000000	EPK-800000000000	EPK-1000000000000	EPK-1250000000000	EPK-1600000000000	EPK-2000000000000	EPK-2500000000000	EPK-3200000000000	EPK-4000000000000	EPK-5000000000000	EPK-6400000000000	EPK-8000000000000	EPK-10000000000000	EPK-12500000000000	EPK-16000000000000	EPK-20000000000000	EPK-25000000000000	EPK-32000000000000	EPK-40000000000000	EPK-50000000000000	EPK-64000000000000	EPK-80000000000000	EPK-100000000000000	EPK-125000000000000	EPK-160000000000000	EPK-200000000000000	EPK-250000000000000	EPK-320000000000000	EPK-400000000000000	EPK-500000000000000	EPK-640000000000000	EPK-800000000000000	EPK-1000000000000000	EPK-1250000000000000	EPK-1600000000000000	EPK-2000000000000000	EPK-2500000000000000	EPK-3200000000000000	EPK-4000000000000000	EPK-5000000000000000	EPK-6400000000000000	EPK-8000000000000000	EPK-10000000000000000	EPK-12500000000000000	EPK-16000000000000000	EPK-20000000000000000	EPK-25000000000000000	EPK-32000000000000000	EPK-40000000000000000	EPK-50000000000000000	EPK-64000000000000000	EPK-80000000000000000	EPK-100000000000000000	EPK-1250
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- Full Time Auto White circuit lets you move from incandescent to fluorescent to outdoor lighting without changing white balance or the filter wheel
- Genlock input allow synchronization with other cameras
- Dual output system allows camera output to be connected directly to an external recorder

SONY EWS-3000 Hi-8 3-CCD CAMCORDER

- Equipped with three high density 1/2" IT Hyper HAD image sensors. Has an excellent sensitivity of F8.0 at 2000 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
- Built-in 8mm Time Code generator records absolute addresses. (Either non-drop frame or drop frame mode may be selected)
- Also incorporates a variety of time codes such as Time Code PRESET/RESET, REC RUN/FRE, RUN and User Bits
- A variety of automatic adjustment functions for different lighting conditions are incorporated into the EWS-3000
- 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 - provides a variety of selection of shutter speeds ranging from 60-200 Hz allowing recording of almost any computer display without flicker
- Compact, lightweight (12 lbs with NP-18) ergonomic design provides well balanced and extremely comfortable operation

SVO-2000 S-VHS Hi-Fi Editing VCR

The new SVO-2000 is a powerful, yet easy-to-use S-VHS Hi-Fi editing recorder. Two SVO-2000 recorders combined with the optional RM-250 Edit Controller forms a cost-efficient cuts-only editing system - with full assemble, video insert, audio dub and program editing capability.

Superb Video and Audio Performance

- S-VHS format delivers 400 lines of horizontal resolution and consistent, clear image reproduction for superior editing results
- Adaptive Picture Control (APC) System for optimum picture performance. In record mode, APC automatically tests an inserted tape and checks the condition of the video heads. It then adjusts the VCR recording circuitry to capture images that are as clear and crisp as they can be. In Playback mode, APC automatically sets the ideal balance of picture sharpness and clarity
- Hi-Fi stereo recording system has a wide frequency response of 20Hz to 20kHz and a superb 90dB dynamic range, and individual control of recording levels for the left and right channels
- Editing Features:**
- Has a Control-Edit Spin remote terminal that allows it to be controlled externally. Connects directly to RM-250 for easy setup
- With Control-S input and output terminals, two SVO-2000s can be connected for sync editing, without the RM-250
- RM-250 also offers program editing capability, which allows automatic sequential editing of up to 20 pre-assigned scenes



Convenient Functions

- Both the SVO-2000 and the supplied remote control have a dual mode shuttle dial for slow motion playback, frame advance and picture search in either forward or reverse
- Automatic repeat enables it to repeatedly playback a program At the end of the program or the tape, the VCR automatically rewinds and restarts the program from the beginning
- Auto head cleaner prevents head clogging which could lead to deterioration of picture quality
- Has an on-screen set-up menu for easy set-up of tuner, clock and timer programming as well as VCR and cable box control



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 EXE-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 fade. 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 90 and 60 frames is selectable
- The EVO-9720 incorporates both PCM (Pulse Code Modulation) stereo and AFM (Audio Frequency Modulation) 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-456 2-Hour S-VHS Camcorder



- S-VHS system - records and plays back over 400 lines horizontal resolution
- Now includes Manual Zoom Control
- Laminated amorphous heads assure exceptional picture quality, high resolution, superb color reproduction, and high signal-to-noise ratio
- 12.1 power zoom lens with continuously variable speed zoom
- Hi-Fi stereo and linear track for recording. Also has "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 VTC (Vertical Interval Time Code) time code generator gives absolute address to each frame of video for frame accurate editing
- 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 - freeze a 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 100x
- 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/fade-out for smooth, professional scene transitions
- Automatic iris & manual control for fine adjustment



AG-DP800 SUPERCAM S-VHS 3-CCD Digital Signal Processing Camcorder



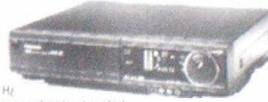
- Three high-density 380,000 pixel CCDs with half pitch pixel offset achieves over 700 lines of horizontal resolution, a S/N ratio of 60dB and remarkable sensitivity of 18 at 2000 lux. Additionally the Frame Interline Transfer (FIT) CCDs minimize vertical smear, so you may have impressive picture quality even in very bright illumination
- Digital Signal Processing circuitry provides four valuable benefits:
 - 1) Consistently reliable up-to-spec performance
 - 2) Fine adjustment of a wide range of parameters
 - 3) Memory storage and instant recall of specific settings
 - 4) More flexible and higher quality image processing, as well as easier maintenance

- Some of the DSP circuits and their functions:
 - DARK DETAIL - Determines optimum degree of contrast enhancement in dark areas to deliver crisp, natural-looking images
 - HIGHLIGHT COMPRESSION - Expands the dynamic range of the highlighted areas and prevents halation. The highlight compression circuit allows a wide dynamic range producing detailed images even against bright background or daylight
 - FLARE CORRECTION CIRCUIT - Compensates for unwanted black caused by light or by a subject's movements
 - Six Scene File modes. There are two user modes for custom digital parameter settings including Horizontal Detail, Vertical Detail, Chroma and Dark Detail and Color Correction. The four preset modes are normal, fluorescent, special and sparkling. In addition to regular AGC (Automatic Gain Control), Supercam has a Super High Gain mode. At F1.4 this enables shooting under illumination as low as 2 lux while retaining detail and color balance
 - Syncro Scan function allows flicker-free shooting of computer monitors. Electronic shutter increments can be set variably from 1/61 seconds to 1/253 of a second
 - Built-in internal time code generator lets you record with SMPTE LTC/VITC (Longitudinal/Vertical Interval) time code
 - Two hi-fi stereo audio channels with a dynamic range of 80 dB, as well as two linear audio channels with Dolby NR. Normal Hi-Fi recording is selectable. Uses XLR connectors to further insure high quality sound
 - Phantom power can be supplied to an optional microphone. Power can be switched off to prevent battery drain when not in use

NEW!

AG-1980 S-VHS Hi-Fi Editing VCR

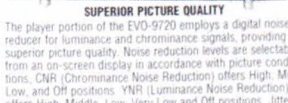
- Significantly higher picture quality due to digital signal processing
- Third generation picture quality has never been at this price level
- Uses Amorphous video heads which are superior to conventional ferrite heads and deliver rich, vibrant color reproduction and a high S/N ratio
- Built-in Digital Time Base Corrector effectively eliminates jitter and distortion. Playback is high quality, stable and with natural colors
- Two Hi-Fi stereo tracks with a frequency response from 20Hz to 20,000 Hz and a 90 dB dynamic range. (Has one linear audio track.) Also has stereo recording level control
- Headphone monitor terminal and mic input terminal
- Independent input and output for the linear audio track
- 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
- Joystick Dual 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 cueing and quick confirmation of audio recording
- What makes the AG-1980 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



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 original source tape. The EVO-9720 can memorize up to 99 program events and realizes automatic sequential editing of pre-assigned scenes. To change a certain event in the program, simply recall the event and modify as desired. The editing list of the programmed time code data can be stored in the data area of the original source tape. The data can also be recalled, added, 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 Modulation) digital sound track. To verify the edit, a simulated edit can be monitored by pressing the PREVIEW button before the edit is actually done
- Allows audio dubbing on the PCM tracks. Background music or commentary can be added or inserted into the PCM sound track. During editing, 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 (Re-writable Consumer) time code



- 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 EXE-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

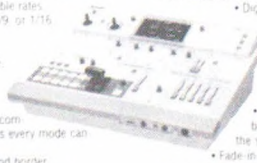
- To provide for smoother transitions from scene to scene, the EVO-9720 has a video fade. Black or white fading can be selected as well as a duration time of 0.5 or 2 seconds
- There is a GPI (General Purpose Interface) output with timing adjustment for controlling external devices. External devices like the Video Toaster or Character Generators can be controlled
- GPI timing of between 90 and 60 frames is selectable
- The EVO-9720 incorporates both PCM (Pulse Code Modulation) stereo and AFM (Audio Frequency Modulation) stereo recording for superb sound quality. PCM audio can be inserted or re-recorded for audio only edits in the Audio Insert mode

WJ-MX30 Digital A/V Mixer

- Combination of 7 basic keys creates 158 different effect patterns
- Two-channel digital field synchronization allows special effects in each of the A/B program busses
- Automatic Take button with adjustable transition rates
- Wipe boundary effects: soft/border 18 matte colors available
- Can fade to and from white, black or any of 8 colors
- Automatic fade button with adjustable rates
- Picture-in-picture function - 1/4, 1/8, 1/16, size of a full screen
- Digital effects include strobe, still mosaic/scramble, negative/positive, paint, monochrome, AV synchro
- Audio follow allows audio mix to be synchronized to A/B rolling
- Double picture-in-picture function can process both A and B sources. Plus every mode can be trimmed with hard/soft edges, borders, shadow and border
- Joystick positioner allows moving eye location
- Video, Audio & Titles can be individually or synchronously faded
- Has eight separate memories that enable virtually instant recall of frequently used effects
- Color corrector enables adjustment of color
- Built-in four channel audio mixer with four audio level adjustments. Also has visible LED audio level meter

WJ-MX50 Digital A/V Mixer

- Two channel digital frame synchronization permits special effects in each of the A/B busses
- Combination of 7 basic patterns and other effects creates 287 wipe patterns
- External edit control input for RS-232 or RS-422 serial control. Also has GPI input
- Digital effects including strobe, still mosaic, negative/positive, paint, monochrome, strobe trail, and AV synchro
- Real Time compression - the entire source image is compressed inside a wipe pattern
- Non Additive Mix (NAM) selects between A and B sources, passing only the signal with the highest luminance value
- Fade-in and fade-out video, audio, titles individually or synchronously faded
- Down stream keyer with selectable sources from character generator or external camera
- Incorporates 8 separate memories that enable virtually instant recall of frequently used effects
- 8 preset effects
- Audio mixing capability of 5 sources with 5 audio level adjustments



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NEW PRODUCTS

Essence of Childhood by Lisa Murphey, is a book on children's photography that focuses on examples of posing, lighting, creative techniques, and innovative props. The text emphasizes the need for photographers to use diversity in every sitting and offers hints for marketing images. Murphey is a Master Craftsman Photographer with many awards to her credit.

FOME-COR LITERATURE

Fome-Cor Xtra Graphic Arts Board, International Paper, Dept. 198, Box 1839, Statesville, NC 28687-1839; 800-438-1701: The qualities and technical information of Fome-Cor Xtra board are described in two new literature pieces from International Paper. *Looking for a Foam Board for a Little Something Extra?* (95-FCGA-3348) is a two-page, four-color flier that describes the product characteristics of Fome-Cor Xtra board.

Fome-Cor Xtra Graphic Arts Board: Technical Bulletin (95-FCGA-3347) is a two-page flier, that provides helpful production tips for mounting, cutting, printing, and painting operations with Fome-Cor Xtra board.

PHOTO CD-ROM

DFO Interactive Inc., 4008 El Cid Place, Fort Worth, TX 76133; 800-555-4756: The new interactive CD-ROM *i-SIGHT* explores the creative imaging of Michel Tcherevkoff using camera, darkroom, and computer imaging techniques. The gallery can be explored or the viewer can travel with Tcherevkoff and learn why and how the images were made. Both Macintosh and PC versions are available. Tcherevkoff is an internationally recognized photographer who has created ads for such companies as AT&T, General Motors, Prescriptive Cosmetics, and Eastman Kodak Company. Discounts are available to PPA members.

PHOTO MATH MANUAL

Photo-Ed, Box 80303, Minneapolis, MN 55408-8303: A new manual of photographic math, *Circles of Confusion*, named after a photographic optical phenomenon, provides accurate, on-the-spot calculations of exposures, fractional f/stops and ISO, metric conversion, angle of view, lighting ratios, depth of field, and common logarithms in photography. The manual has 52 pages of formulas, tables, graphs, and text.

LEICA BOOK

Silver Pixel Press, 21 Jet View Drive, Rochester, NY 14624-4996; 716-328-7800; FAX: 716-328-5078: *Leica: The First 70 Years*, by Gianni Rogliatti and published by Hove collector Books, UK, is the latest in the Leica book series. This edition is presented in a larger format and is the most comprehensive book on Leica history to date. □

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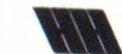
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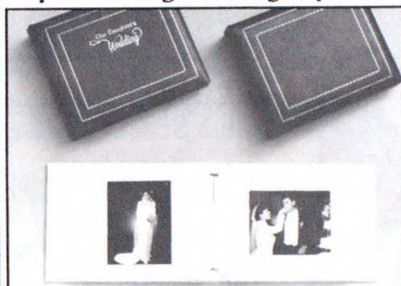
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1	18	35	52	69	86	103	120	137	154	171	188	205	222	239	256	273	290	307	324	341	358	375	392	409
2	19	36	53	70	87	104	121	138	155	172	189	206	223	240	257	274	291	308	325	342	359	376	393	410
3	20	37	54	71	88	105	122	139	156	173	190	207	224	241	258	275	292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

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13	30	47	64	81	98	115	132	149	166	183	200	217	234	251	268	285	302	319	336	353	370	387	404	421
14	31	48	65	82	99	116	133	150	167	184	201	218	235	252	269	286	303	320	337	354	371	388	405	422
15	32	49	66	83	100	117	134	151	168	185	202	219	236	253	270	287	304	321	338	355	372	389	406	423
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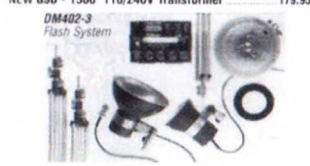
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3584 12" w/Casters (BK) 79.95 3590 Super Boom BK 371.50

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Digital Imaging

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DIGITAL IMAGING

KODAK DCS 420 The High Performer

The New Kodak DCS-420 Expands the horizons for Hand-Held Digital Imaging. Enhanced Features include expanded battery operation, voice recording, removable image media cards, 36-Bit color, and high resolution CCD Sensor.

- Composed of the famous Nikon N90 and the Kodak digital back. The models are available: Color, monochrome, and a special order Infra-Red model
- Just compose, focus, and shoot. The camera does the rest! Self-timer, Flash modes, Single or continuous (2.3 FPS)
- High resolution 1524x1012 pixel chip (1.5 Million Pixels) Deliver crisp clear images with 36 bit color depth for greater shadow and highlight detail
- Removable storage media. Increased flexibility via standard PCMCIA ATA Card Slot (Type III). Both hard disk and flash card types are supported offering up to 105 MB of storage capacity
- Sound File Recorder for use in documentation and/or photojournalism
- Uses standard Nikon mount lenses



KODAK DC 40

The Kodak DC-40 is an entry level digital camera intended for use in Desktop Publishing. Offering a higher resolution than competing models (756x504 pixels),

- 756x504 pixels, 24 bit color (16.7 million)
- 48 high or 96 low resolution images • ISO 84 equivalent • Auto exposure, auto flash, manual override • Shutter speeds 1/30-1/175, 1/2 R 1/16
- Twin interface (Windows) • Photo enhancer-stand alone image processor
- 37mm accessories



Nikon /Fuji E2/E2S Digital Still Cameras

Digital Cameras offer the photographer superior image resolution. The E2/E2S cameras use Nikon SLR AF lenses and accessories which allows seamless expansion from conventional to digital photography. Images are stored in the JPEG format on PCMCIA type I/II memory cards. The built in reduction optics system keeps the field of view of the lens exactly as it appears in 35mm film format.

- High resolution 1.3 million pixel CCD • Autofocus, Auto Exposure, Auto White Balance • E2S model has high speed function: 7 frames at 3 fps. • E2 1 fps continuous.



Phase One Studio Kit

In addition to the standard configuration phase one offers its digital camera back, in an attractive package known as the Studio Kit.

Studio kits include 2 Flicker Free Fluorescent light boxes ballasted for daylight (5,300K), Macintosh Nexus Plug-in Card, software to control the camera back as well as display and process the images, all required cables, and the camera back.

Phase One Studio Kit Backs feature 1020 pixels per inch resolution. Maximum file size for the following cameras: Hasselblad 18mp, Mamiya RZ 67 - 20mb, 44s - 25mb. For most catalog format applications. This represents an optimal file size.



FARGO Pictura 310

Dye Sub/Wax
Thermal Tabloid
Size Digital Color
Printer



- Unique dual-function capability lets you print with either wax thermal transfer or dye-sublimation.
- The standard 12"x20" (305x508mm) page size allows a wider range of format sizes to be printed.
- Supports most popular color matching systems, including Agfa FotoTune, Apple ColorSync, Kodak Color Matching System (KCMS) and DayStar Digital ColorMatch
- True Continuous Tone, 24-Bit Color Dye-Sublimation Output
- 300x300 DPI Print Resolution For detailed Photos and Graphics as well as crisp, razor-sharp text.
- Macintosh or Windows Compatible Specify the one that's right for you. Third party drivers are also available or under development for UNIX, AIX and several other specialized platforms.
- Optional Adobe PostScript Level 2 (Macintosh or Windows)

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DICOMED Digital Camera Back

- 4x5 High Resolution (over 2100 D.P.I.)
- Digital Camera Back
- Integral 1 GB Drive
- Battery Operation for field use.
- Mac Use



Nikon LS-100 Super Coolscan

Speed: 2700 dpi full frame 35mm scan in just 40 seconds. Auto focus

- Life: 36 bit color scanning with 12 bit a/d conversion - 24 bit output
- 2700 dpi in 40 seconds • Auto focus (manual override) • Scan in 36 bit output to 24 bit • Ultra reliable LED light source • Slides or negatives, color or monochrome
- 3 mb/sec. max transfer rate • SCSI II interface • Optional Auto Slide Feeder

With the optional Auto Slide Feeder scan 50 slides in less than an hour.



Nikon Cool Scan



35mm Slide Scanner

This state of art DIGITAL SCANNER scans color or monochrome positive or negative film. Simple to operate with little or no formal training needed. Provides full definition, full color images efficiently and economically

FEATURES:

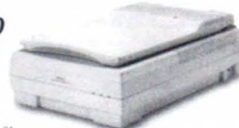
High Resolution: Up to 2700 dpi **Efficient:** New led single pass technology runs cooler, and quieter than conventional units **Easy to use:** Accepts 35mm slides or negatives. Color or monochrome. **Economical:** Solid state led illumination offers single pass full color scanning with Lower Power Consumption. - Save time And Money!

TWO MODELS AVAILABLE Internal Fits in half height drive slot **External** - 6"x13" Foot Print Control software includes Adobe Photoshop, or stand alone ver. Available for MAC or PC **CALL for our REDUCED PRICES**

Nikon AX-1200 Scantouch

The Nikon AX-1200 Flatbed scanner offers high speed and flexibility without sacrificing performance. Documents up to 8x14" or (with an optional adapter) negatives and transparencies up to 4"x5". Photo-realistic color fidelity (over 1 billion colors) and Nikon's world renowned optics produce sharp, accurate reproductions making the Nikon AX-1200 ideal for graphics work and the ultra sharp edge definition gives superior text result.

- Optical resolution is 565x1200 DPI 1200x1200 DPI with software interpolation for very fine image detail. All in 30 bit color (over 1 billion colors)
- High speed preview - A4 (letter size) documents require only 12 seconds for a color preview
- Three scanning modes offer the user the choice of speed VS. quality. A4 size in normal mode takes only 60 seconds; fast mode only 30 seconds and in high quality mode 120 seconds.
- PC or Macintosh Versions Includes Photoshop Plug-In and Twin compliant Drivers. PC version includes a SCSI II Controller Card
- The optional AT-45 transparency unit permits scanning of transparencies and negatives 35mm - 4"x5" at up to 1200 DPI



Nikon LS-3510AP (Professional) Film Scanner

The Nikon LS-3510AP Film Scanner sets a higher standard for quality, speed and economy. Boasting 3185 Pixels per inch and up to 12bit per color scanning, the Nikon LS-3510AP produces extremely accurate color reproduction at very high resolution. An 8MB Scan is performed in 110 seconds including autofocus and emulation type adjustment. The Scanner learns each new emulation type. Then stores the information in its non-volatile memory - A Nikon EXCLUSIVE - Positive or Negative/Color or Monochrome up to 40x40mm - 3185 pixels per inch 8bits per color (12bit option)



Agfa StudioScan

The Agfa StudioScan is an entry level Desktop Color Scanner, featuring low cost, reliability, speed and quality.

- Handles flat and 3D objects with its 8x14" bed
- Optical resolution of 300x600 dpi. 2400x2400 dpi achievable via software interpolation.
- FotoSnap software automatically adjusts scanner controls to set high-light and shadow levels and performs Unsharp Masking to enhance fine details.
- Automatic Descreen function to remove mire patterns from scanned printed materials.
- Agfa FotoTune LE Color Management for color fidelity.



CHINON ES3000

The new Chinon ES3000

- Color Electronic Still Camera has many features not found on other entry level digital camera.
- Built in 3:1 zoom lens
- Autofocus • Auto Flash with override • Multiple resolution option
- 410,000 pixel imager • 8 bit color • PCMCIA type card expansion • 5, 10, 40 image depending on resolution set
- SRAM flash memory card • 3 mode flash • Self timer



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PROFESSIONAL VIDEO

Panasonic Professional / Industrial Video



AG-DP800
New Supercam 3 Chip S-VHS Camcorder

Equipped with three 1/2" FIT CCDs with 380,000 pixels each, Supercam achieves 700 lines of horizontal resolution with minimum smear.

4-Channel Audio The AG-DP800 features two hi-fi stereo audio channels, with a dynamic range of 80 dB, as well as two linear audio channels with Dolby B NR.

Built-In Time Code Generator (VITC/LTC) An internal time code generator lets you add SMPTE time code (LTC/VITC) to the recording. So the recorded tapes can be loaded for high-precision time code editing.

Backup VCR Connector (26 pin) The AG-DP800 features a 26-pin connector for direct signal output from the camera section.

Quick, Precise Adjustment Auto Iris Control/Super Iris Mode

Besides center/normal zone switchable Auto Iris Control, there is a Super Iris mode for backlight compensation.

Lightweight/Low Power Consumption Digital image processing circuitry contributes to light weight of only 9.9 lbs. (4.5 kg).

Easy-to-See Large Diameter (50mm) EVF Camera operators will appreciate the 1.5" EVF with 550 line horizontal resolution.

Other Features

- Variable Electronic Shutter
- Built-in Speaker
- Shoulder Strap Supplied
- REC REVIEW FUNCTION
- ROTARY ERASE HEAD allows clear, noise-free transitions between scenes
- Warning Message Indicator
- Power Save Function
- Digital zoom up to 100x
- Digital Gain down to 1 lux.



New AG-455 S-VHS Camcorder

S-VHS system with over 400 lines of horizontal resolution.

- Laminated amorphous video heads assures brilliant color reproduction and high SIN signal to noise ratio.
- Variable high speed shutter up to 1/8000 of a sec.
- Built in vertical interval time code (VITC) generator
- Hi-Fi stereo w/3 position zone microphone
- 2 speed 12x power zoom lens.
- Full digital effects, Tracer, Still, Strobe and Wipe.

Digital Mix, Strobe, Still, Tracer Wipe.

- Digital gain-up enables you to shoot in low light up to 1 lux
- Audio video insert
- 5 pin edit terminal
- Auto iris and white balance with manual control

New Panasonic AG-456 S-VHS Camcorder

Similar in features to the AG-455 with Manual Focus Capability

Panasonic AG 195 VHS Camcorder

- 2 speed 8x power zoom lens with digital zoom function up to 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.



JVC PROFESSIONAL VIDEO
GY-X2 S-VHS 3-Chip Camcorder

- Rugged Single Piece Construction
- Full Size Professional S-VHS format with JVC Professional 5 compatible Auto Video Signal Equalization and ALU Chroma Noise Reduction system
- LoLux 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 Hi-Fi and 2 normal/4 Hi-Fi 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 control
- Electronic shutter speeds from 1/60 to 1/2000 sec
- Superb quality Hi-Fi Audio and switchable

DIGITAL A/V MIXER



VIDEONICS
The Video Editing Company

MX1 DIGITAL VIDEO MIXER

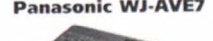
Mixes images from any two sources. Achieves broadcast quality specs. It meets the RS 170A standard and corrects non standard video signals

- Composite and S-Video inputs on all four channels use any combination
- Built in color generator creates color backgrounds and colored wipe edges. You can build a moving image from solid color rectangles, lines and borders, and capture still images with the composite feature



Panasonic WJ-AVE7 DIGITAL A/V MIXER

- Over 200 Special Effects like wipes fades slides, dissolve zoom, PIP, picture flip, mosaic, strobe, freeze, postposition, solanization, color inverse
- Built in TBC Synchronizes 2 Video Sources to allow transitions and dissolves. The TBC is a dual field corrector with broadcast quality. All video sources are corrected from all jitter and glitches
- Mix of fade audio with video.



Panasonic WJ-MX50 DIGITAL A/V MIXER

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

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Video Equipment accepted in trade. Top dollar paid for Pro Equipment
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On premises Video Format Conversions - PAL to NTSC or NTSC to PAL

SPECIAL CAMCORDER CLOSE-OUT SECTION

Sony FX-310 8mm	499.95	Sony FX-430 8mm	559.95
Canon ES20	519.95	Sharp VLL-63U VHS	529.95

PC BASED VIDEO EDIT CONTROLLERS

V STATION 2200 for Windows Editor

Turn your IBM PC or compatible in to a powerful editing tool. Controls 2 VCR's using Panasonic 5 pin or Sony control L (line), simply install the v-station vcr transport controller card and connect the vcr's. The cards multi-tracking design enables your commands to be carried out precisely. Reads RC time code for the most precise editing. Optional SMPTE time code reader/generator for the most professional results. Easy to read software design. You can cut and paste events from various EDL lists. Has professional GPI trigger.



880 Power-Pro+

A unique combination of po and comfort. It features int ry free, quick-charge-capable, silver-plated power packs, a power chassis with dual inputs for pack change without shutdown. Dual power outputs, 7 stage multi-color power indicator, and electronic protection for connected equipment. Each system includes Power-Pro+ Belt & power chassis, 12V, 65 WH quick-charge capable cell pack, 600 series standard charger.



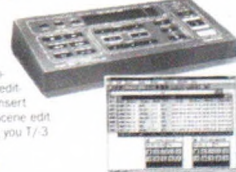
FUTURE VIDEO

EC1000 Pro Mark II Edit Controller

- Professional performance with low end VTRs
- Compatible with a wide variety of VCRs and camcorders with either Panasonic 5 Spin or Control-L editing terminals
- Perform assemble, insert, video insert and audio dubs
- Edits with equal precision
- 8-Scene edit memory
- Reads Sony 8mm RC Time Code, giving you T/3 Frames
- Accuracy up to 2 frames

EC1000 Pro/TC MKII

Call



SONY ACCESSORIES

Sony CPJ-100 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



RM-E1000T Remote Editor

8mm RC Time Code compatible: When used with an RC time code camcorder or deck the RM-E1000T allows precision control of the edit points of the camcorder

- A/B roll for controlling 2 source players simultaneously for multiple player edits
- 3 AV inputs, 1 AV output for controlling up to 3 decks for multiple source editing
- Fully assemble editing capability allows you to select the beginning and ending of your scenes and record them in your desired order



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 wire less 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 permits rehearsal of segment prior to editing



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 set, still, monochrome
- 10 Program memory for easy editing with presets
- 3 video/ audio inputs



Sony Edit Studio

- XVT-33 Video Sketch Titrer
- Draw your own pictures
- Over lap them on live video
- Video work shop
- Compatible with all formats



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.



CANON STILL VIDEO

CANON RC-570 STILL VIDEO

1/2" CCD with 410,000 pixels records up to 450 lines of 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 200,000 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 disc. Capture images from 35mm slides or negatives with optional FA/CZ film adapter. Built in flash fires automatically in low light



PHOTO CD MAILERS

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PKT 24	16.95
DT 36	22.95
DT 24	13.95

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PCD-250	99.95
PCD-850	199.
PCD-870 New CD Photo player	219.
PCD-5850 Programmable photo player	269.
PCD-M50 Port. CD photo player	269.
PHOTO CD SOFTWARE	
Photo CD Access + Mac or Win	48.95
Acquire Module Photoshop	57.95
Shoe Box Image Mgr Mac or Win	129.95

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At Adorama, selecting the right film is as simple as 1, 2, 3. USA (Roch.), Great Saving: Bulk loaded (GS), Direct Import (DI). **YOU CHOOSE.** And of course, whatever you order comes with Adorama's chill 55^o quality film control — at no extra cost.

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

KODAK FILM

COLOR PRINT FILM 35mm

Film	ASA	135-24	135-24	135-24	135-24	135-24	135-24	135-24	135-24
		Di	Di	Di	Di	Di	Di	Di	Di
GA (100)	1.99	3.19	8.31	9.51	2.40	3.99	11.09	12.68	
GB (200)	2.79	3.75	9.11	10.07	2.99	4.59	11.68	13.28	
GC (400)	2.99	4.05	9.31	10.37	3.39	4.99	12.08	13.68	
Ektar (25)	3.39	—	9.71	—	4.29	—	13.19	—	
Ektar (100)	2.99	—	8.95	—	2.99	—	11.65	—	
Ektar (400)	4.25	—	10.57	—	5.49	—	14.08	—	
Royal Gold RZ (25)	—	4.29	—	10.61	—	4.99	—	13.68	
Royal Gold RA (100)	—	3.65	—	9.97	—	4.69	—	13.38	
Royal Gold RB (200)	—	4.35	—	10.67	—	5.39	—	14.08	
Royal Gold RC (400)	—	4.65	—	10.97	—	5.79	—	14.48	
Royal Gold RF (1000)	—	5.59	—	11.91	—	6.99	—	15.68	
Special GA 36 50 Pack	—	—	—	—	112.49	199.95	546.99	634.45	

DISPOSABLES

Disposable Camera	without Proc.	with Proc.
KODAK FunSaver	5.69	13.54
FunSaver w/Flash	9.29	17.04
FunSaver w/Flash	9.29	17.04
Panoramic 35	6.95	14.80
Weekend 35	8.49	16.34
Telefoto 35	9.95	17.89
Wedding Pack (5)	42.95	—
Fuji Quick Snaps	4.99	13.54
Quick Snap with Flash	8.99	16.84
Panoramic	8.45	16.34
w/Flash 135-24	14.95	25.74
Water Proof	10.49	18.54

PRO COLOR PRINT FILM 35mm

Film	ASA	135-36	36X w/Proc.	135-36	36X w/Proc.	120 Single	120 ProPack	220 ProPack	100' Reels
		Di	Di	Di	Di	Di	Di	Di	
Pro (25)	5.29	5.75	13.98	14.34	—	3.44	4.15	—	6556 29.95
Pro (100)	2.99	3.57	11.68	12.26	14.95	17.85	—	—	5072 67.39
Pro (400)	5.35	—	14.04	—	26.75	—	3.30	16.50	34.99
GA (100)	—	—	—	—	2.87	2.99	—	—	VPS 43.85
VP (120)	—	—	—	—	2.04	2.38	—	—	PMC 45.95
VPS (160)	3.55	4.95	12.34	13.64	—	2.99	2.67	3.15	13.35
VPL (160)	—	—	—	—	3.10	3.20	15.50	15.95	—
Pro (200)	4.25	—	12.94	—	21.25	—	—	—	VPS 135-24 (160 ASA) Di 3.39 3.87
Pro (400)	5.35	—	14.04	—	26.74	2.79	—	12.00	—
VPH (400)	4.49	5.29	13.18	13.98	23.95	25.95	—	12.95	—
PB (400)	3.79	4.89	12.48	13.58	18.95	24.45	—	—	—
PPV (400)	4.79	5.45	13.39	14.09	23.50	27.25	—	3.20	15.99
PAC (1600)	4.79	6.15	13.48	14.84	23.95	30.95	—	—	—

KODAK SHEET FILM

COLOR PRINT	4x5	8x10
4106 (VPS)	16.15	73.40
4108 (VPL)	16.25	74.50
4111 (Versar)	10.4	36.69
4112 (VCL)	17.29	79.75
4325 (Color)	17.85	73.50
4329 (PRN)	16.75	77.25
COLOR SLIDE	4x5	8x10
6117 (640)	16.79	74.79
6118 (640)	15.40	68.89
6121 (DUP)	38.95	67.49
6125 (DUP)	38.95	67.49
7024 (EPZ)	18.15	77.99
7026 (EPZ)	16.99	77.99
6176 (EPZ)	17.95	81.85
6146 (DUP)	17.95	82.35

BLACK & WHITE

4x5	8x10
4147 (PX)	14.65
4164 (TX)	14.55
4052 (TMX)	14.95
4053 (TMX)	14.65
50339 (DUP)	32.95
4125 (Copy)	21.95
2556 (Ortho)	39.95
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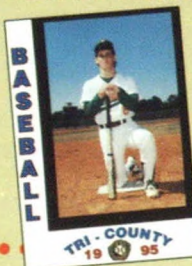
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