

PROFESSIONAL PHOTOGRAPHER

JULY 1997 • \$5

Storytellers

Take a Look!

The All New!
**Professional
Photographer
Storytellers**

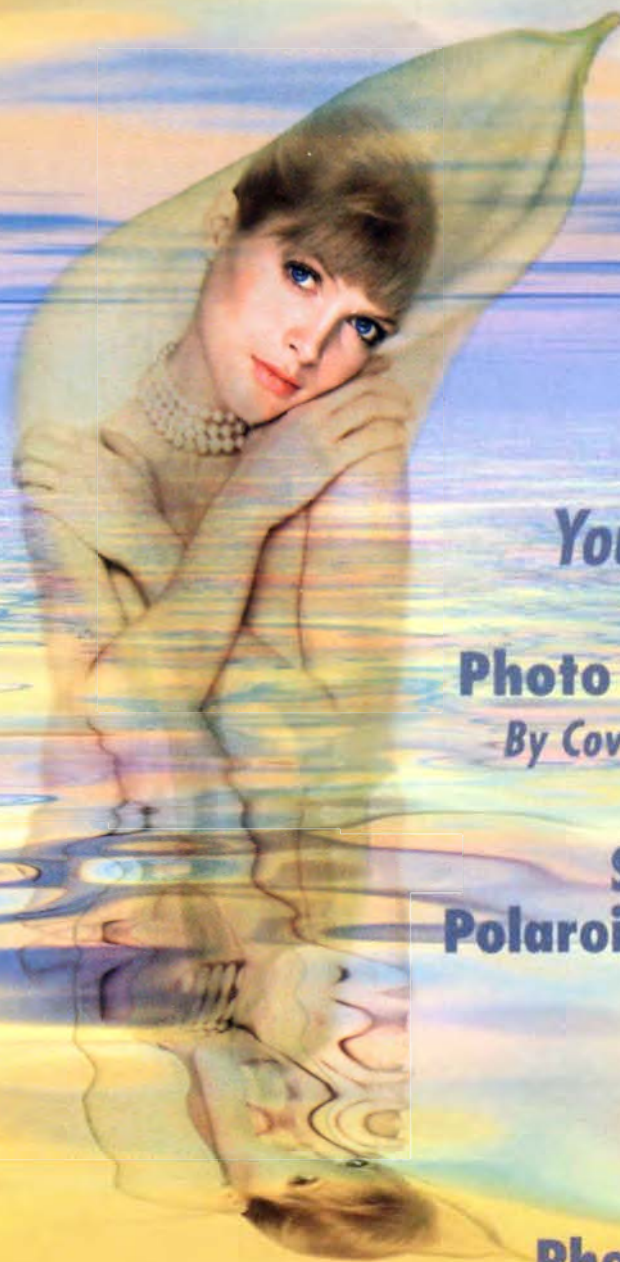
*Here's What
You'll Find Inside!*

Photo Impressionism
By Cover Artist Don Emmerich

**Short Course in
Polaroid Manipulation**

**Step-by-Step
Wedding Sales**

Photoshop Tutorial
How to Make Custom Brushes



YOUR QUALITY LAB



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onte Zucker, M. Photog., Cr., F-ASP
North American Photo is just as integral a part of Monte Studio as I am. With my total commitment to excellence, I have complete confidence that my talent for creating fine portraiture and wedding photography will be fulfilled to its maximum potential when I send them my film for processing and my negatives for final prints.

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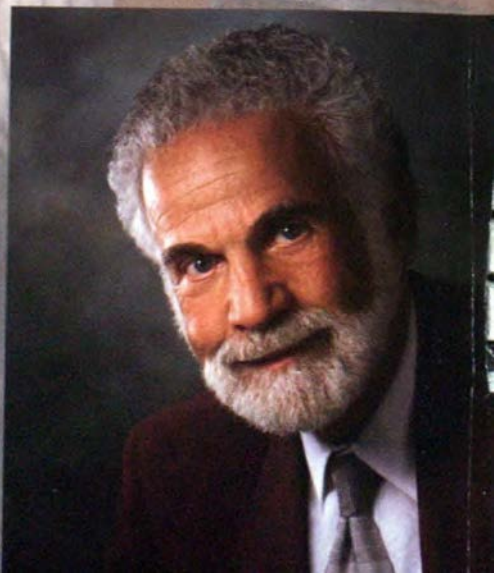
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Wow!!! I can't believe I found you just bouncin' on the net! I got a 1800 at a swap meet. Bought it on a lark. I already have enough speedtron to do city blocks, but, "Buffy" (I give pet names to all my lights.....) has fast become my all around most useful unit. When I am blasting away with the trons, ...I use Ole' "Buffy" for the perfect fill. God Bless You for making such a versatile unit. I've wanted to say this to the appropriate people for a long time.



Photo by John Carter



Photo by John Carter

What I like best, is, that I can plug it into the power inverter in my van, run 500 feet of extension cord, and power up on anything within radius.... I was once in Susquehanna State Park shooting patterns of mosses on rock with rivelets of water passing through. While I was running back to the truck for that other #8 lens the wind picked up and carried ole buffy over the cliff, softbox, stand, and cord going in the wrong direction...! (40 feet)... Running back, In horror, I saw her tumble down the cliff bashing all the way. Landed in a pool of algae.

To make a long story short, I vice griped, and hammered it back to shape, let it dry for two hours in the sun, put a new tube in it and that sucker still KICKED BUTT for another year. I am sorry to say I kicked ole buffy's butt pretty hard in that time, and she always stood up to the challenge. The Chesapeake Bay finally claimed "Buffy" in a squall while on my kayak. (Deep sixed....) I never had the chance to tell her (unit) what (she) (it) really meant to me. My new one will never have the character... of "OLE' Buffy".

John Carter

Baltimore, Maryland
factorx@mail.bayserve.net



Photo by John Carter

We are continually reminded, with letters such as Mr. Carter's, of how durable our monolights are. They have survived accidental drops, water-logging ... one even survived through a tornado. We don't recommend anyone intentionally putting an Ultra through a stress test, but isn't it good to know that if White Lightning monolights can withstand all of this ... just think how long and how well they will perform in normal lighting situations. It's hard to beat our Ultra series of monolights with starting price at a low **\$429**.

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In short, it's the ultimate electronic proofing system for portrait and wedding photographers. Call now to order Montage software and Fotovix IIX-S. You'll do less work and make more money.

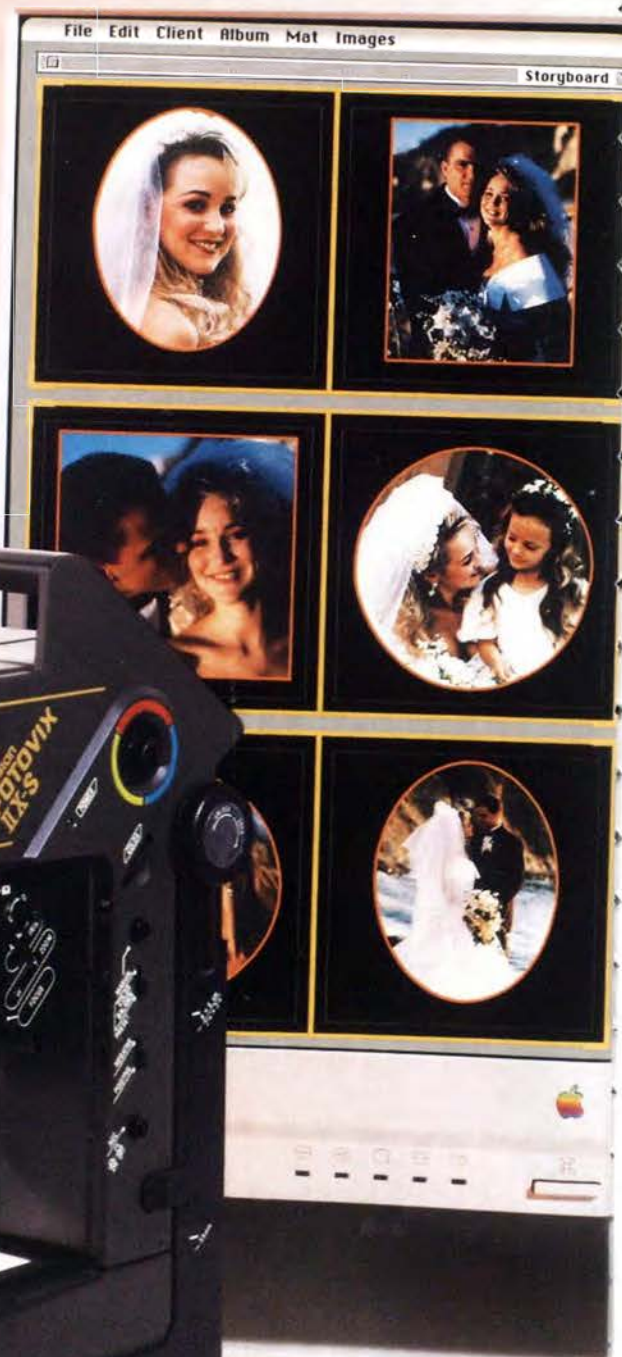
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Exciting Times!!

By Helen Yancy, M. Photog. M. Artist. Cr., CPPS, A-ASP

It is indeed an exciting time to be part of this great PPA network! Our members are noticing what has been happening and are joining staff and volunteer leaders in the commitment to a new vision, a new direction, and the progress that evolves from uniting under the banner of professionalism. Our excellent Web site is helping members stay current with all that's going on. A new spirit has developed and is growing as we bridge the gap between yesterday and tomorrow. Never before in the history of mankind has change been so rapid, so pervasive, and so profound, nor has mankind been more ready to grow with the changes!

Change is readily visible in this issue of your PPA magazine. The *Professional Photographer* is new and different, with a fresh and contemporary design, new substantive content, and an exciting "Storyteller" cover. Let us know your feelings about these changes, because it's your magazine, and your PPA. PPA exists to help us, the professional image makers, become strong together and strong in our own unique individuality.

PPA '97 Imaging Expo in Las Vegas is rapidly approaching. If you're not registered, HURRY UP! We're going to have an excellent time, see friends from all over the world, be motivated, inspired, and educated, and enjoy the op-

portunity to share with each other! PPA '97 promises to be a grand event, with an incredible exhibition of the finest images from the premier image makers of the world. Anyone who still believes that PPA is "same old, same old" has simply been in a closet these past few years, and the PPA International Exhibition is proof. Our entrants have come through with flying colors once again this year, and the creativity, skill, and depth of the images judged worthy are a credit to their dedication and imagination. It's also a credit to PPA/Winona Continuing Education—never more available to so many than now.

We anticipate an outstanding lineup of speakers. Internationally recognized photographers and teachers from outside the realm of PPA, as well as trendsetting image makers from within, will bring us fresh, new, and innovative ideas for creating and marketing our work and growing our businesses. The Digital Conference provides an excellent opportunity for learning and experiencing the latest techniques and equipment from the best working users and instructors. Similar classes would cost considerably more in other circumstances, so it's an opportunity we really can't afford to miss!

It's also exciting to be involved as the PPA "The World's Great Storytellers" consumer awareness program be-

comes successful. The new service mark, designed to be recognized by consumers everywhere, is making inroads! The national magazine ads and referral program are working; PPA has made thousands of referrals already! Because we, the World's Great Storytellers, are utilizing the service mark, the consumer is beginning to become familiar with what that mark really means: a PPA member is the professional image maker who can provide quality images to meet their every need, whether corporate, industrial, commercial, portrait, or wedding. Our PPA artists, digital and traditional, are providing the professional difference, the "happy endings" to the "World's Great Stories."

Our loyal vendors and suppliers are thrilled and excited about the new PPA and the programs initiated this past year. They have been there for us through the difficult times and helped us reach better times. Their support, their constant efforts toward our education, and their excellent products help us become more successful and maintain our quality of life. Be sure to attend the magnificent PPA Trade Show, and visit your suppliers. Along with being an opportunity to purchase, it's a great opportunity to say, "Thanks!" ■

See you in Las Vegas!!!

Helen Yancy

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EDITORIAL

Every Picture Tells a Story

By Kim Brady
Editorial Director

The photographic industry is changing. In fact, imaging technology is changing so rapidly that it's hard for the average photographer to keep up. No, strike that. It's hard for any photographer to keep up.

That's where we come in. For more than 65 years, *Professional Photographer* magazine has kept its readership up to date on the latest cameras and films. We've talked about lighting and posing techniques, sales and marketing tips, even a few inspirational thoughts now and then. Our primary audience has been portrait, wedding, and commercial photographers who make their living working behind the camera.

Today's studios, however, are becoming more diversified. Many photographers who thought they could get by shooting only film are beginning to feel the pressure to go digital. They've seen competition coming from all directions. Even the one-hour photo labs and color separation houses are getting in on the act, flashing expensive, high-tech equipment in an effort to steal away customers. How can the professional photographer possibly survive in such a competitive field?

The key lies in photographers' unique skills as storytellers. They have the vision, knowledge, and experience to convey a story, whether it's that of a child growing up or a giant corporation employing hundreds of people. A professional photographer records the beauty, history, joys, and challenges of our times. Whether working in a studio or on the street, they have a special gift—the gift of storytelling.

It is with this thought that we introduce to you the new *Professional Photographer Storytellers*. We are here to cover photography from a new perspective—from the storyteller's perspective. We have changed our name and design, and expanded our content in an effort to provide our readers with the most comprehensive and up-to-date editorial possible.

Take a look at some of our new features. They encompass many aspects of the storyteller's profession. You will find that our more popular features, like "In Depth," now called "Folio," are still around, but are new and improved. "Datelines," which used to be at the front of the magazine, is now called "Calendar of Events," and has moved to the back. All in all, we are excited about *Professional Photographer Storytellers*. We hope that you will be equally excited, and we encourage any suggestions or comments. You can send them via e-mail to ppaeditor@aol.com. ■



Professional Photographers of America
THE WORLD'S GREAT STORYTELLERSSM

A Letter From the Publisher

July 1997

Dear Professional Photographer Reader,

As you discover the new look of your magazine, you will observe that not only the design, but also the editorial content of Professional Photographer magazine has been re-invented. Many of our readers have asked questions and made comments about articles and features within the magazine, and we have listened and taken the necessary action to make the changes that you the readers have requested. The Professional Photographer represents a long and proud history of publishing a magazine designed for all professional photographers, designed to teach through exciting illustrated articles and features, and to showcase outstanding photographs. It is in that tradition we introduce to you Professional Photographer Storytellers.

The word "Storytellers" has been added to increase awareness of Professional Photographer magazine and to enhance its role in telling everyone about Professional Photographers of America's new theme "The World's Great Storytellers." This exclusive PPA consumer awareness theme is now being advertised in several leading consumer magazines to attract photography buyers through referrals to member studios, and help those photographers shape new customers into lifelong clients. Today's photographers are the modern day "Storytellers" of this generation, and customers must be made aware of this theme through everything that is produced in your daily business. We hope that by adding "Storytellers" to Professional Photographer, and initiating the many editorial changes you will find within the magazine, that we can create a common ground for consumer awareness and a useful tool that will help professional photographers face the retail and technical challenges of the next century.

As a working professional photographer, you have a unique magazine designed to bring you the information and marketing tools that can help make your business more successful. From the transformation cover image "Water Lily" by Don Emmerich, M Photog MEI Cr., to the new digital imaging monthly section "Eye on the Future," the Professional Photographer Storytellers magazine offers the best pictorially and editorially that our industry has to offer, and continues to be an exciting photographic learning experience. The editorial staff has worked for months on this new look in an effort to provide added value in your magazine. We sincerely hope you read and enjoy the information contained in this and future issues of Professional Photographer Storytellers."

Sincerely,

Andrew N. Foster Jr.
Publisher

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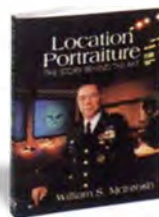


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Super Monday Offers Windows 95 and Internet Training

New computer classes by ExecuTrain are being offered at Super Monday August 25 and will be sponsored by Art Leather. ExecuTrain classes, taught by professional computer

trainers, are designed to give students the tools to succeed in the computer age. ExecuTrain is an international company with more than 100 offices in the United States.

The one-day workshops are divided into two parts. The first portion of the day introduces the student to Windows 95. This segment includes instruction to switch between programs, change the properties of the desktop, create documents and folders, and manage documents, files, and disks.

The second part of the day is allocated to experiencing the Internet and provides a solid introduction. Students will learn to navigate on the Web, use e-mail, become involved in news groups, and use search engines to find useful information. The program will be available in 25 locations.

More than 50 Super Monday classes, sponsored in August by several leaders in the photographic art community, are fundraising events for the Winona International School of Professional Photography, PPA's educational facility. For more information, call 800-742-7468, ext. 266/265.



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Events & Competitions

Close-up Expeditions presents the annual **Yellowstone and Grand Teton Autumn**, September 12-21, featuring wildlife photographer **Mary Mather**. The expedition is limited to eight registrants, who will learn the secrets of photographing wildlife at Yellowstone. For information, call 800-457-9553; 510-654-1548; or FAX: 510-654-3043.

Blair-Murrah Exhibitions, supplier of the largest number of museum exhibitions in North America, is assembling an exhibit of photographers'

Kodak Copyright Detection On Display at PPA '97

Kodak Professional will showcase its new copyright detection technology at PPA '97. The new print technology is a scanner detectable mark imbedded in a new version of Kodak Ektacolor Portra III color negative print paper. The marking will appear only after the paper is developed and is imperceptible to the unaided human eye.

Photographic prints demonstrating the new technology will be featured in the copyright display at the Kodak booth. The pattern embedded in the paper will be detectable by Kodak software in digital color copying systems.

"Kodak understands that copy-

right issues are a key concern for professional photographers," said Jeff Gundersman, sales development manager, Kodak Professional. "This technology reduces the risk of unauthorized copying by adding a physical deterrent to digital copying."

Kodak Ektacolor Portra III paper with copyright detection technology will be available this fall. Photographers interested in this copyright technology should discuss photographic paper selection with their professional lab.

Kodak Professional will also feature a variety of new films, paper, and digital products at the Kodak booth at PPA '97.

Christmas and Hanukkah greeting cards, which will travel to museums and galleries throughout North America and the world. All personal art photographers' Christmas/Hanukkah greeting cards are eligible. Please enter ASAP to be considered for the December 1997 exhibit. For information, call Clifton Hall at 816-531-1620 or Elizabeth Morrow, director, at 816-249-9400.



Kodak's MindJump '97 Tour will conclude its nine-city tour in Chicago, July 10-11; Atlanta, July 21-22; and New York, July 30-31. Encompassing the latest in imaging solutions, each day of the tour will offer graphics, portrait/social, and commercial professionals a choice of three seminars: Mastering the Imaging Workflow, The Business of Digital Photography, and Take Pictures Further in the Portrait Market. Professionals wishing to register may call 800-336-8868, ext. 805, or FAX: 800-661-4444. Detailed information is also available online at <http://www.kodak.com/go/professional>.

In Brief

Hasselblad USA Inc. is now the exclusive U.S. distributor of the Broncolor VISATEC line of monobloc lighting equipment. Hasselblad, not usually known for distributing products other than medium-format cameras and accessories, credits product quality as the primary reason for including the line in its marketing mix.



Developers of the **Advanced Photo System (APS)** were awarded the **Photographic Manufacturers and Distributors Association (PMDA)** Achievement of the Year Award recently at a PMDA Awards Dinner at the **Photo Marketing Association (PMA)** Convention and Trade Show in New Orleans. APS was hailed as the "most significant achievement in the photo industry in 1996." The award was given in place of PMDA's traditional Person of the Year Award "due to the tremendous impact APS has made throughout the industry." ■

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**First Place 1996 AN-NE Awards, Specialty Items
"Wedding Schedules"**

Every wedding photographer knows the difficulty of staying on schedule when members of the wedding party arrive late. Michael and Pamela Ayers have developed a solution which helps them keep everyone on time and increase their referrals — wedding schedules that double as business cards.

Each schedule includes the all of the day's events, printed on paper matching the wedding colors. The studio's name, address and phone numbers are also printed at the top of each card.

The schedule is then attached to wallet-size copies of the couple's engagement portrait. The schedules are distributed to everyone at the rehearsal dinner, serving as both a reminder and keepsake.

In addition to keeping everyone on schedule, these cards provide an opportunity generate business. According to Michael Ayers, "We have found that a number of our prospective brides remember our studio name and phone number just by keeping around a wallet schedule from a previous wedding where they were asked to be a bridesmaid."

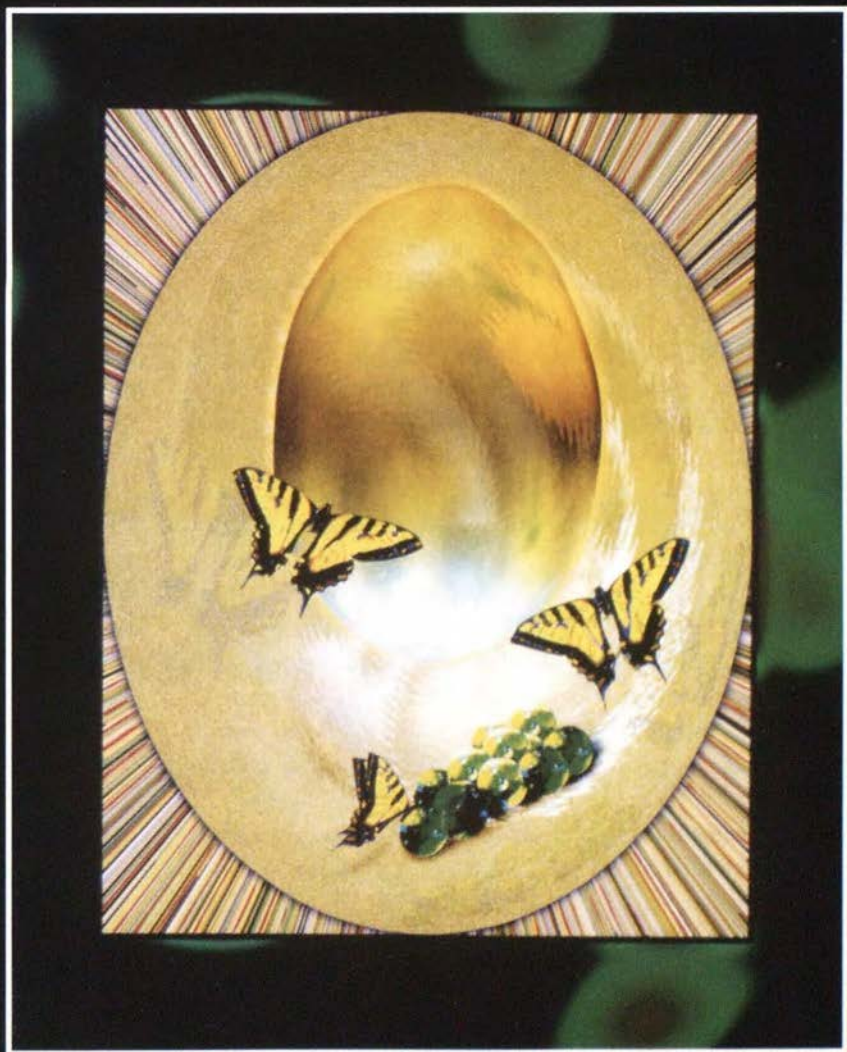
The Ayers' first place entry will be on display at PPA '97 "Setting the Pace" in Las Vegas, Nevada along with the other AN-NE first place winners and finalists.

As AN-NE winners, Pamela and Michael Ayers are now part of an elite group of members who hold a coveted AN-NE trophy and have the right to wear the AN-NE pin at PPA functions.

PPA Members — the complete 1997 AN-NE Awards competition rules and entry form are in this month's polybag! Don't miss your chance to be recognized for your marketing skills!



EYE ON THE FUTURE



A careful blend of psychology, art, and photographic technique is the trademark of Nancy Bell Hamilton, Cr.Photog., of Tequesta, Florida. A portrait photographer for almost a decade, Hamilton is past president of the PPG of Palm Beaches in Florida, where she was twice voted Photographer of the Year. In 1996, she took the first step toward computer literacy by purchasing an On-Site (IBM-compatible) computer with a Pentium processor, 2GB hard drive, and 132MB RAM, and by taking a course with Eddie Tapp, Cr.Photog., PPA Certified, at the Winona International School of Photography.

"Golden Age" was one of the first images Hamilton created using Adobe Photoshop. The three butterflies in the image are one and the same—Hamilton resized and shaped them and also used the program to draw circles for the marbles and egg. She filled them with color and highlights. Hamilton used several filters from Kai's Power Tools (KPT) and Photoshop. The lines around the disk were created with a combination of noise and a filter. KPT Texture Explorer was used to create the green frame around the image.

Mind's Eye

Digital Imaging Creates a New Photographic Genre

By Don Emmerich, M.Photog.ME1.Gr.

The techno-imaging coup of the '90s has left an indelible mark on the photographic industry. Ultimately, it has expanded the power and reach of photographers. What was once the province of day-dreams and science fiction is today's reality. The computer has allowed the photographer, like a painter, to create what the mind rather than what the lens sees. The computer, however, will not produce a Picasso any more than just anyone with a camera can create an Ansel Adams, because art, in all its variations, is the product of the artist's creativity and imagination.

Advances in image manipulation software and the continuing evolution of 3-D imaging programs have been a boon to photographers who create this genre of computer art, which I call "photo impressionism." They have brought about an acceleration of the creative process, whereby photography is transmuted into art that has both striking visual impact and bankable commercial value. Positive customer feedback has allowed us to offer digitally manipulated art images to our clients. It has added a new dimension to our business.

This month's cover image, "Water Lily," is a 1997 PPA Loan Collection image and a Kodak Gallery Award winner. It was created using Bryce 2.1, a 3-D rendering software pack-

age from MetaCreations Corporation (formerly MetaTools) that is dedicated solely to designing and rendering complex, realistic 3-D landscapes, and Adobe Photoshop. Digital imaging was carried out on a Power Mac 8100 with 80MB RAM and a 2GB hard drive.

The main image of my friend, Beth-Anne Hildebrandt, was photographed on Eastman Kodak E100S transparency film using a Canon EOS-1n 35mm SLR and an 80-200mm f/2.8 "L" series zoom lens. I deliberately overexposed the film by 2 f/stops to lighten the transparency, creating an ethereal, airy feeling. The lily was photographed with the same camera and a 100mm f/2.8 macro lens. The two images were scanned on an in-house Nikon LS-3510AF 35mm Film Scanner and saved as PICT files. One of the nice features of Bryce's

modeling arsenal is that PICT and DXF images can be placed in the rendered scenes and then rotated or scaled as needed.

To create "Water Lily," I started in Bryce's Create palette and clicked on 2D Picture Object, located on the right side of the tool bar (the icon is Leonardo da Vinci's drawing of man). A rectangular box appeared in the scene, letting me know that the scene was ready to modify. With this active, I went to the Edit palette, selected the Materials Composer and 2D Picture (see Diagram 1), and imported my PICT image of Beth. Once the image was imported, I applied the following textures:

- Diffusion: 255
- Ambiance: 60
- Specularity: 0
- Transparency: 25
- Reflection: 0
- Bump Height: 0
- Diffuse Color: Light Gray

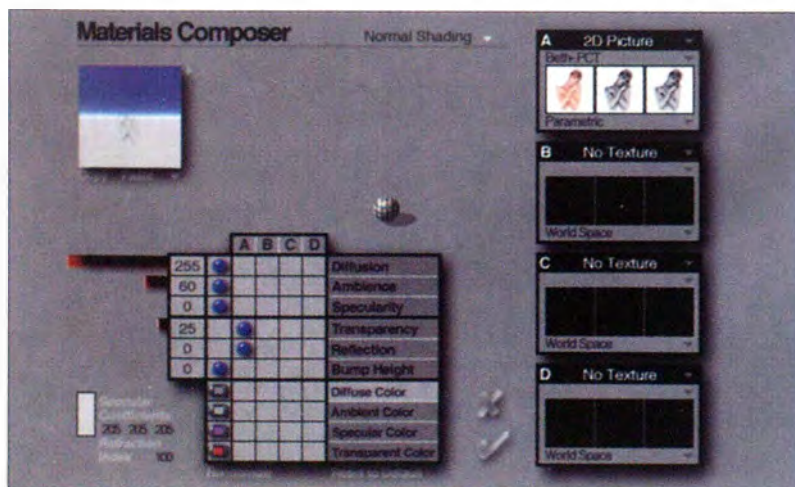


Diagram 1

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N ☐ Video/Video Weddings.
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My title is (check one):

- A ☐ Owner (including self-employed) D ☐ Technician
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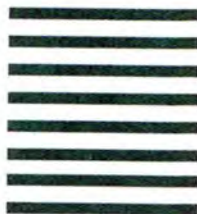
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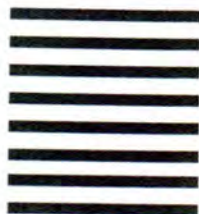
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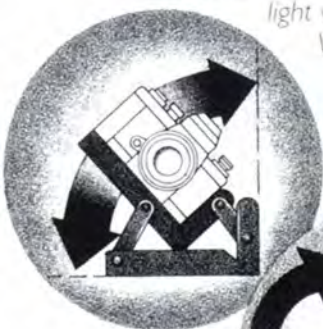
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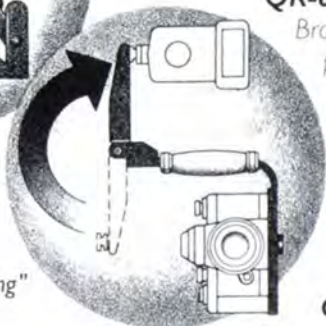
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- Ambient Color: Off White
- Specular Color: Purple
- Transparent Color: Red

I chose these settings because they yielded the correct amount of ambient light with a slightly transparent feeling. Then, I accepted my choice by clicking on the check mark.

Next, I wanted a reflective pool of water for my terrain, so I went to the Create palette and selected Water Plane, then went to the Edit palette and selected Materials Editor. By clicking on the image box arrow, I was given a pop-up menu with a vast array of textures from which to choose. I selected Waters&Liquids and "Mercury Surface," one of Bryce's preset water scenes (see Diagram 2). Once I selected this, it was easy to modify the opacity and reflection of the water and add some ripples to give it texture. I used the following values:

- Diffusion: 243
- Ambiance: 54
- Specularity: 255



Diagram 2

my base cloud and sky image, then modified it to yield a nice array of pastel tones. My settings for Sky&Fog were as follows:



Diagram 3

- Shadows: 100
- Fog: 83/23 with a light pink cast
- Haze: 15 with a light blue tint
- Cloud Height: 11 with a dome color of black
- Cloud Cover: 12 with a cumulus color of gray

I selected a light beige color tone for the ambient light and positioned the sun so it would duplicate the lighting from my original photograph of Beth. In Diagram 4, you can see that the sphere, which represents the sun, can be rotated to any position you like. It is much like placing a studio light on a subject. The ambient light can also be placed where you want it—behind, on top, to the side, or beneath your image.

I rendered the Bryce scene, including Beth, and saved it. Next, I repeated the above steps, imported the im-

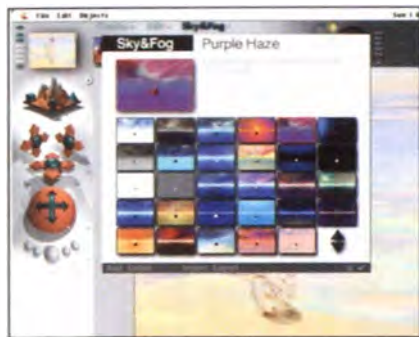


Diagram 4

images and blend smoothly into the lily. I applied a 100-pixel Gaussian Blur to the background to maintain the emphasis on my main subject. I selected one of the pink values in my scene and used it to draw a pin line on a new layer. I stroked the pin line with a 7-pixel line using the Marquee tool from the Edit menu.

Another valuable Bryce feature is its Nano-render, a miniature render screen in the upper left corner of the scene. This allows you to see how the image will look before you render it as a high-resolution file. This feature is great for making adjustments to the haze or color of the image, so you can see if it is exactly what you want. Another trick is to render the image at a lower resolution, such as 640x480 pixels. If you like what you see, you can easily increase the resolution to whatever size you want and render it again at the higher resolution.

The resolution of this particular image was 4,000x6,000 pixels, which took several days to complete. Fortunately, I was able to interrupt the rendering process, do some other computer work, then resume rendering where I left off. I could not afford to keep my computer tied up for three or four days with all the digital work we do.

The final result was well worth the time and effort. I have created many other images using a similar technique—adding a new dimension to my portraiture and art. ■

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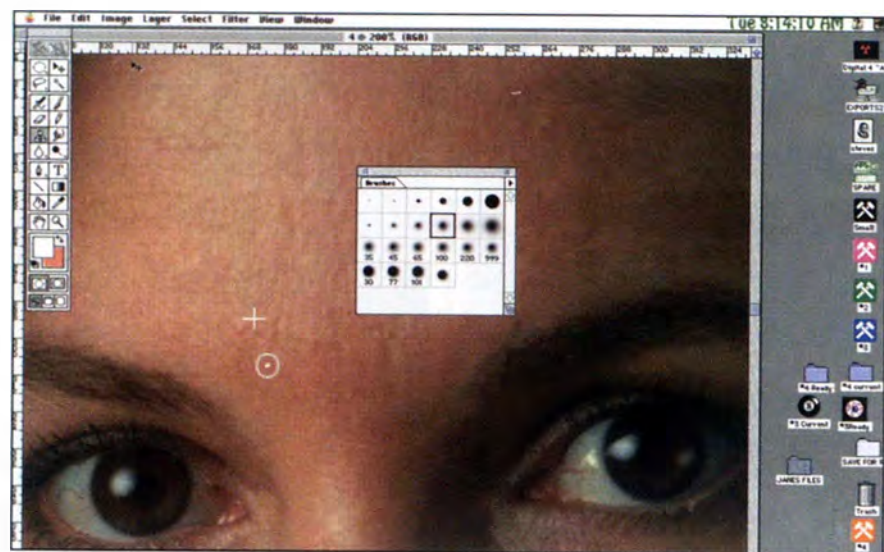
How to Use and Create Photoshop Brushes

By Jane Conner-ziser, Cr.Photog.

It seems that just about everyone is getting into Adobe Photoshop these days. As a speaker, I answer a lot of questions about how to use this popular image manipulation program to produce genuine looking photographic art. What I have learned over the past 13 years as a digital retoucher is that it really doesn't matter which program you use, it's how you use the tools. Just as a camera does not make a great photographer, a desktop imaging program does not make a great digital artist.

Therefore, this month begins a regular series of articles in which I will share with you my knowledge of digital art. I will start with Photoshop brushes, because they are among my favorite digital retouching tools. And because they are such important retouching tools, you'll want to set up your Brushes palette before you get started.

Photoshop provides an assortment of brushes. To view the selection, select the Brush tool on the left side of the screen, and go to the menu



Photoshop provides an assortment of brushes and allows users to create their own.

at the top of the screen and select Window>Palettes>Show Brushes. The initial palette has solid round brushes that are sharp and well defined, plus diffused, airbrush brushes that can be used for soft painting effects. You can access additional brushes by selecting the arrow at the top right side of the Brushes palette. Select Load Brushes, and you will find them in the Goodies folder (Mac only) or the Brushes folder (PC only) of your Photoshop program. I do not use many of the Goodies brushes unless I'm just playing around, but I do make my own brushes, in addition to using the standard ones provided by Photoshop.

When I begin a project, I like to have small, medium, and large brushes at solid round, modified airbrush, and full airbrush settings. Photoshop's solid and full airbrush settings provide very good brushes, so the only styles I have to make myself are the modified airbrushes. To do this, I go to arrow in the Brushes palette and access New Brush. I select small, medium, and large diameters (you might want to start with 35-, 60-, and 100-pixel diameter brushes and adjust from there). Next, slide the Hardness slider to about 50% and click OK. The Spacing option creates space between the applications. In other

words, if the spacing is set at 25%, the brush strokes are close together and continuous. When the spacing is set at 100%, the strokes are separated and look like a dotted line.

Once I have my brushes in place, I experiment with them until I am happy with what I have, then I save them for future use. To save your brushes, go to the arrow in the Brushes palette and select Save Brushes. I save mine in a new Photoshop folder by clicking on the New Folder icon. Then I type in the name I want to use and click OK.

Now you have standard, solid brushes, modified airbrushes, and full airbrushes to use in your digital retouching. I also like to use pastel brushes (sometimes called random brushes) to apply color specks. You can achieve this effect by changing the mode of application from Normal to Dissolve in the airbrush or paintbrush Option window.

Frequently, I create special brushes to add texture to a particular image. For instance, when I have to add grass to an image, and the area I'm working on looks too flat, I make a brush that copies the grassy texture from an exceptional part of the image. Then I transfer the texture to the part of the image that looks too flat. Here is how to do it:

1. Using the Lasso tool, roughly select an exceptional patch of grass. (I make sure the edges are not too round or even.) Then, go to the menu at the top of the screen and select Edit>Copy and Edit>Paste. Now my patch of grass has become a new layer that will appear in the Layers palette.

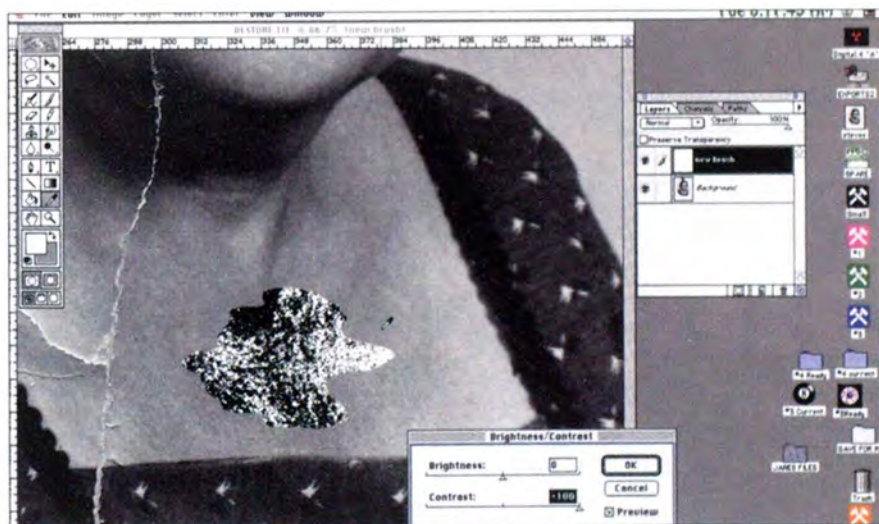
2. Select Image (top menu icon) and go to Adjust>Brightness/Contrast. Slider bars appear in the Brightness/Contrast window. Ignore the Brightness bar, but increase the contrast intensity until you have only black and white represented in the selected area. That way you can see the kind of detail you are looking for in the brush. Then, click OK. At this point, you can use the Eraser tool to further

adjust the brush by erasing any undesirable part of the selection.

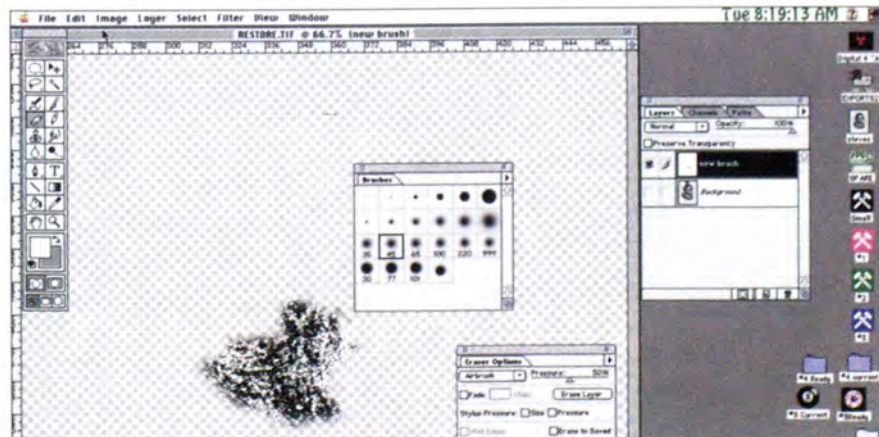
3. To add the new brush to the Brushes palette, go to the Layers palette, make sure that the new layer is highlighted, and click on Preserve Transparency. With the Magic Wand tool, click on the selected area until it is surrounded by marching ants. Then, simply go to the arrow in the upper right corner of the Brushes palette and select Define Brush. The textured brush is transferred to the Brushes palette, ready for use on an image.

4. Finally, throw away the layer (drag it to the trash can icon in the bottom right corner of the Layers palette) and you're ready to go.

To use the brush, select a patch



You can adjust the contrast of a selected area until only black and white are represented. This will let you see the detail you are looking for in choosing a brush.



You can use the Eraser tool to erase undesirable parts of the image.

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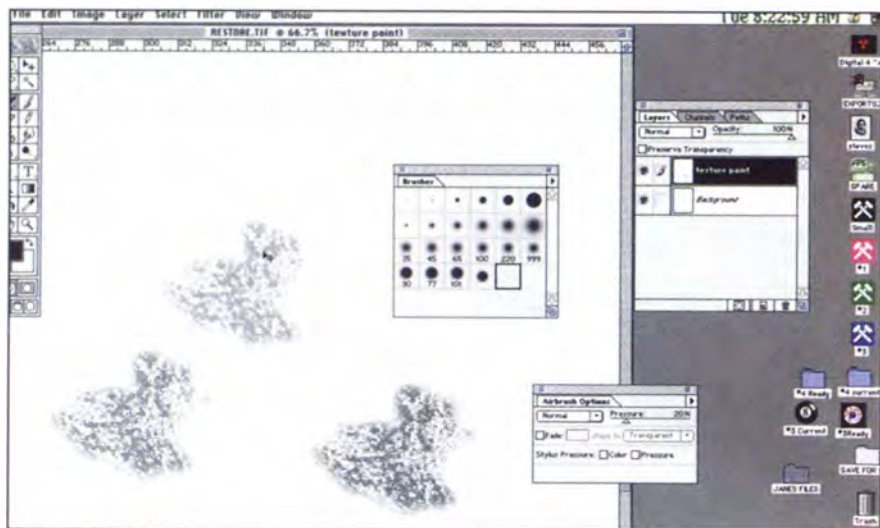
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Photoshop Brushes Tip

The Brush icon does not accurately represent the portion of the image affected by the brush unless it is 50% density or more. Therefore, solid brushes are accurately represented, but airbrushes are a bit bigger than the icon suggests. For detailed work, I usually work with a brush that is just a bit smaller than the area I want to affect. When I want smooth or graded edges, I use large brushes, so I can erase the edges to blend the colors.



This screen shows some effects that can be achieved with the Paintbrush tool.

of grass and adjust the color to lighten or darken as needed. Make a new layer (Go to the arrow in the Layers palette and select New Layer). Name the layer Paint and click OK. I like to use this Paintbrush tool with the Opacity slider at around 10%. The key to achieving

the best results is to build up value and color slowly. Do not inadvertently move the brush around or it will blur and look terrible! Erase as needed to achieve natural-looking results.

The nice thing about working with layers is that you can always

erase what you don't like, or even throw it away and start over again. ■

Jane Conner-ziser, Cr.Photo., has been actively involved in digital imaging for almost 13 years, starting out on large systems for color labs, and more recently working on desktop systems. She is also currently project coordinator for Art Leather's Studio 2000.

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Preventative Medicine

By Joe Farace

An often overlooked and hidden cost in any business is maintenance. Pixography is no different. Like any tool, computers and their components can break down and wear out. When that happens, the usual

Virus Alert

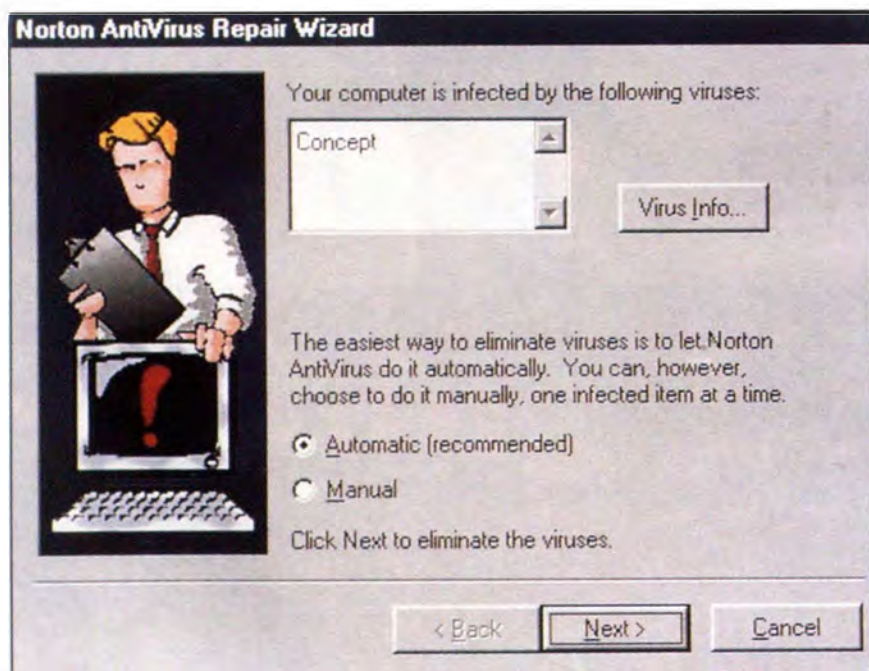
Viruses are software bugs designed to produce problems, created by malevolent and misanthropic hackers. With more than 100 new viruses created each month, installing virus protection soft-

disk for viruses and notifies you if it discovers any. The program can usually repair them. Next, the software sets up a "safe zone" on your hard disk so any new files saved onto it—from e-mail or downloading—are automatically checked for contamination.

Finally, SAM automatically scans for viruses on any new disk that is inserted in the floppy drive. On my IBM Stealth, I use Norton AntiVirus for Windows 95, also available from Symantec. The company maintains a research center that finds and cures viruses for many different computer platforms. Each month, Symantec posts updates for each of its virus protection software packages on its Web site,

www.symantec.com, so you can maintain up-to-date protection.

One of the best virus protections is, of course, to be wary of disks from other people, as well as downloads and files attached to e-mail. You can innocently contract a virus from your friends, or even a service bureau or lab providing services for your studio. While most service bureaus maintain a high



Norton AntiVirus for Windows 95 tracks down and eradicates viruses, keeping your computer healthy and virus free.

response is to rush the victim to the emergency room of your local computer store and beg the overworked technicians to fix it—fast. Yet, there are steps you can take to minimize, even eliminate, many of the typical problems that plague computers. Here are just a few of the precautions you can take to protect the health of your computer system.

ware on your hard drive is important. The best software companies provide periodic updates (virus creators never sleep) containing remedies for the latest infections.

On my Power Computing Mac-compatible, I use Symantec's AntiVirus for Macintosh 4.5 (SAM). The way the program works is simple. During startup, SAM scans the hard



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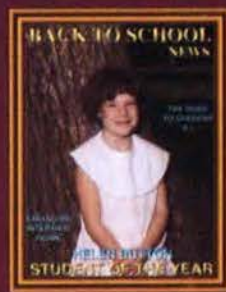
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"Like any tool, computers and their components can break down and wear out. When that happens, the usual response is to rush the victim to the emergency room of your local computer store and beg the overworked technicians to fix it-fast. Yet, there are steps you can take to minimize, even eliminate, many of the typical problems that plague computers."

state of virus awareness, not all do. That's why one of the best ways to send data to a service

bureau is on a recordable CD-ROM (CD-R) disc. Since the service bureau—or anyone else—can only read what you have sent—they cannot write to it—your original data is protected from contamination.

Hard Disk Woes

Most common computer problems, however, relate to non-viral problems with your hard disk. Occasional crashes as well as boneheaded mistakes can wreak havoc on a hard

disk directory. If problems accumulate, your computer may refuse to acknowledge that your hard drive even exists.

Small problems can be fixed with a hard disk utility. Like virus programs, there are many different packages available, but the classic hard disk repair tool is Norton Utilities from Symantec.

Available for both Macintosh and Windows computers, Norton is a collection of many different utilities, but the most important diagnostic tool in the group is the Disk Doctor. If you run "the Doctor" immediately after a crash or when your computer starts behaving oddly, you will find that it usually makes these problems disappear.

Even if you are not having

problems, it's a good idea to run Norton Utilities once a month. This kind of vigilance keeps little problems from turning into big ones. Disk Doctor provides an Emergency (floppy) Disk, and if your hard disk refuses to boot, you can use the disk to start the computer and repair any problems.

The Windows 95 version of Norton Utilities is more comprehensive than the Mac version and may appear more intimidating to non-techies. If you are an average user, consider installing Symantec's HealthyPC, which is a simple diagnostic tool. That's what I use on my Stealth.

Backing Up

When you take your sick computer to the computer store, the first question the technician is going to ask is, "Do you have a back-up?" Nine times out of 10 the answer is no. You are then in the unenviable position of having to pay "whatever it takes" to rescue your computer's data.

An inexpensive method for backing up data is a CD-R. The cost of a CD-R disc is \$8 to \$10. With a storage capacity of 680MB (megabytes), a CD-R provides excellent price performance. More importantly, prices for CD-R drives are more affordable than ever. Lately, I have been using a Philips CDD2000 CD-R drive.

The CDD2000 features 2X record speed and 4X playback capabilities. The drive has a sustained data transfer rate of 300KB/sec in recording mode and 600KB/sec in playback mode. The Philips drive features a SCSI interface, but an Adaptec Bus Master adapter is bundled for

Windows users. Philips includes two blank CD-R Discs for your first two back-ups.

Software includes Toast Pro 3.0 for Macintosh users and Corel CD Creator 2 for Windows and Windows 95 users. Within 20 minutes after installing Toast, I created a back-up of my hard disk. When I had some hard disk problems, I reformatted (erased) the disk, and restored all of the data.

Another back-up option available is a RAID (Redundant Arrays of Inexpensive Drives). These multi-drive systems are designed to "mirror" one another. When using a RAID system, whatever you write to one drive is automatically written to the other. If one drive crashes and is not recoverable, you have an automatic back-up. RAID systems can be expensive, but are much cheaper than paying a technician "whatever it costs" to recover data from a crashed disk.

If your main drive crashes, RAID software automatically switches over to the back-up drive and continues working. When you replace the defective disk, DTC HardCopy software helps rebuild your data onto the new drive.

Virus protection and adequate back up systems are vital for the mental health of anyone who depends on his computer. If you have no protection in place, now may be the time to get it. Take care of yourself by taking care of your computer. ■

Colorado photographer/writer Joe Farace is the author of The Photographer's Digital Studio, The Digital Imaging Dictionary, and The Photographer's Internet Handbook. Contact him by e-mail at jfarace@juno.com or by mail to PPA headquarters.

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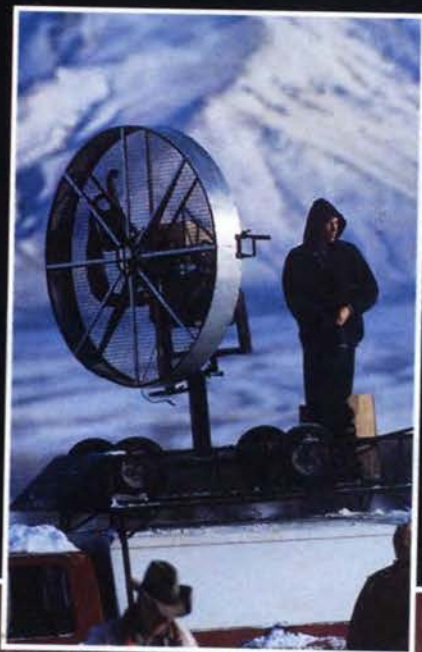


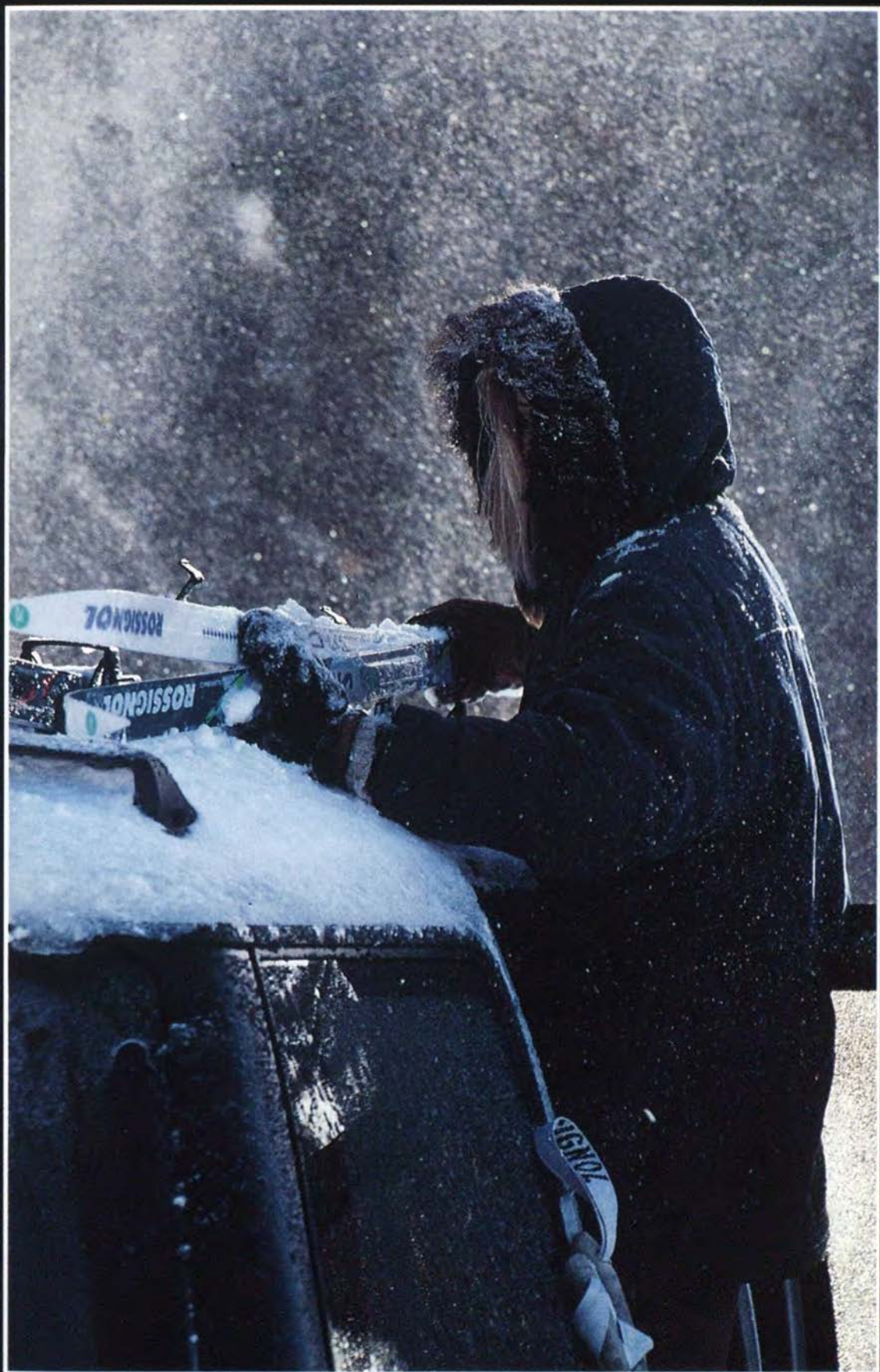
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Wind, Sky, and a Touch of Magic

A Commercial Photographer's View
on Directing an Image

By David Stoecklein



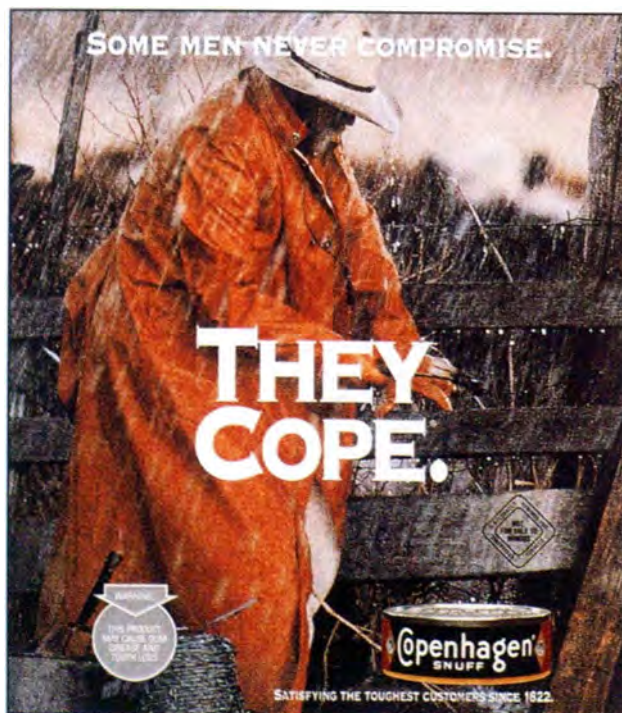


If a client asks for a snowstorm in July, he should have one, believes David Stoecklein. With the aid of wind, rain, and snow machines, Stoecklein creates his own elements to shoot commercial images. Image far left—exposed during a shoot for Copenhagen snuff with a rain machine and -10 °F temperatures. Inset—wind machine. Left—Timberland advertising image.

You may have seen the cartoon. It depicts a character who has flown jet fighters, walked on the moon, headed a successful Fortune 500 company, and been president of the United States. When asked to reflect on his life, he responds, "Well, what I really want to do is direct." Had he tried his hand at commercial photography, chances are he would have fulfilled his ambition.

When a client hires a commercial photographer, he is really hiring a director to make great ideas happen. It takes a photographer with a director's mindset and the ability to hire good people, gather the proper equipment, find the right location, and assemble it all with one eye on the weather. Even when nature doesn't deliver the right atmosphere for a shoot, the photographer must be able to fulfill the client's request. A successful commercial photograph is a carefully crafted image, the result of weeks of planning, preparation, and flawless execution.

At 10°F (up from -40°F the day before), Stoecklein created the image for this Copenhagen advertisement with the help of a rain machine and some very loyal assistants.



Like it or not, most successful photographers are not only directors, they also play the roles of producer, leader, and occasionally, parent. I have learned that hiring good people is the photographer/director's most important requisite to a successful shoot. That means selecting people who can handle long days at remote locations in less-than-desirable conditions. I usually let my assistants hire their replacements, because they know better than I what it takes to work on a Stoecklein shoot.

On location, we work 18 hours a day, and the pace is tough. Between eating on the road, getting little sleep, and meeting the challenges of location shooting, the crew can become exhausted. That's when I must take on the additional roles of on-the-road therapist, sympathetic friend, and supportive leader. It is important that I maintain my own appearance to keep up everyone else's morale.

As a leader, I never lose sight of the fact that commercial images

are extremely important to a company's marketing success. Attention to detail is everything. A client may spend \$100 million on advertising to make \$1 billion on a product. A single photo may appear on 2,000 billboards nationwide. It may appear in every major magazine in the country and run for an entire year. If there is anything in that photograph that could possibly detract from the message, the photographer hasn't done his job.

I work under the premise that being a professional photographer means if a guy calls me on July 4 and says, "I need a snow storm," he'll have a snowstorm on July 5—one that looks real. If it doesn't look real, the image won't work. When people look at a picture, they shouldn't think, "How did he rig that?" Instead, viewers should be totally immersed in the image.

Every photograph should communicate something to somebody, regardless of whether it's a car, a fishing line, or an image of the Cayman Islands. A tremendous photograph is a subtle approach that evokes emotion (hopefully good) and makes the public aware of a client's product. Any new innovations or techniques to make a photograph successful are worth the added effort.

For example, in the past when a client needed an image of a fish hooked at the end of a fishing line, I used underwater cameras to capture the shot. Recently, I took a different approach that provided far greater latitude and creativity. I built a glass wall at an irrigation head gate on my ranch and photographed the fish, controlled with two lines, through the glass. The camera lens was positioned three-quarters below the water line. We worked in a tent to eliminate any reflection on the glass. By starting



Above—This image of a cowboy repairing fences while his horse waits, was created for Stoecklein's stock collection. Inset—Stoecklein's assistant uses a dust blower to stir up some atmosphere.



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When Scientific Angler needed an image of a fish hooked at the end of a fishing line, Stoecklein built a glass wall at an irrigation head gate on his ranch (inset). He photographed the fish, controlled with two lines, through the glass. The camera lens was positioned three-quarters below the water line. A tent eliminated reflections on the glass.

Going That Extra Step

You can't be successful at any career unless you love what you're doing. I can't imagine doing anything else. It's part of my spiritual self. I give every ounce of my energy to every job to make sure it's absolutely perfect. My philosophy is to never pass up the opportunity to explore another angle, lighting condition, or setup. That extra effort allows me to give my clients the best work I possibly can.

Recently, one of my assignments was to produce an ad that depicted the time and effort required to reach a secluded lake in the wilderness. The client had approved a lake that was very well known and accessible to almost anyone. Since the approved location conflicted with my artistic integrity, I decided to find a lake that was more in line with the ad copy. So, without raising my fee to the client, I gathered up my assistants, packed the camera and props onto packhorses, and rode to a beautiful

at 10 a.m., with the sun fairly high and directly over the water, there was no need for artificial light. The images showed amazing action and clarity. A mountain range provided the perfect backdrop.

I used a Canon EOS-1N camera and Kodak Ektachrome Professional E100S and E100SW films. I shoot Canon because I find the lenses extremely sharp and the autofocus dead on target. I find the consistency of the E100 films incredible. The colors are absolutely perfect. We don't do filter tests any more—just buy the film and shoot it. I don't have the luxury of working only a couple hours in the

morning and evening. Many days I shoot until noon, then start again at 2 p.m. and work until after sunset. I've found the E100 films work well almost any time of day.

People often ask if I under- or overexpose my photographs. I find that question misleading, because exposure is not an absolute. I expose for what I think the exposure should be, based on my experience. While I do use a meter, I also determine exposure based on lighting conditions. Photographers can get into trouble if they rely solely on their meters for exposure. I bracket my shots, but my eye is the real meter.



Above—Only a few images of this romantic scene, photographed for the Cayman Island Tourist Commission, featured lighted candles. The breeze extinguished the flames in most of the 30 rolls of film exposed. Inset—Stoecklein stands in waist-deep water to shoot the styled set on a secluded island.

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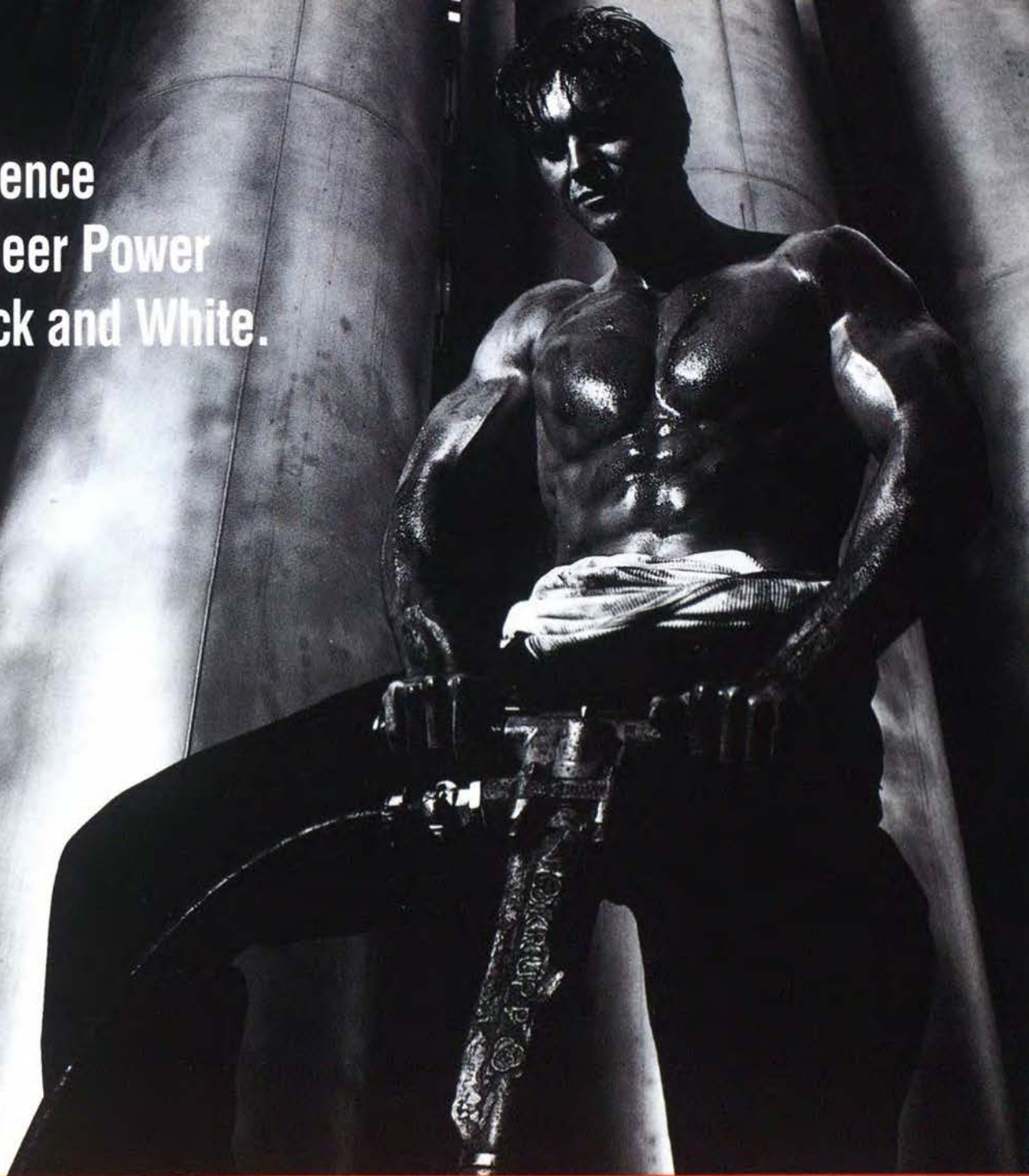
remote site. Before we left, we choreographed the crew's duties, so everyone knew exactly what to do when we got there. It worked. Although we scrambled to capture the shot before the sun faded, the result was well worth the extra effort; the images looked terrific.

Going that extra step may also mean taking what appears to be a missed opportunity and running with it. Several years ago, I went to the mountains to photograph a summer scene for Jeep and woke in the morning to find four inches of freshly fallen snow. Instead of packing up my gear and going home, I took a series of images. The next day, the snow had melted and we proceeded to create the photographs for which we had originally been hired. That year the summer photo ran. The following year, Jeep purchased one of the snow photos and ran it for the next four years.

As photographers, we all face a variety of challenges, some expected—many unexpected. To get what you want, you must plan in advance and prepare for the unexpected. When the actors are right, the look is right, and the location is right, but you're depending on the wind and sky to set the mood, the magic must rest in your hands as the photographer/director. And magic does happen, if you're ready and looking for it. ■

David Stoecklein is one of the world's top commercial and stock photographers. His clients include Ford, Jeep, Chevrolet, Coca-Cola, Wrangler, Marlboro, US Tobacco, Fila, and the Cayman Islands tourist commission. He has published several books, including Cowboy Gear, The Idaho Cowboy, and his latest, Don't Fence Me In. He produces a series of calendars annually and has one of the largest collections of Western stock photography in the country. Stoecklein divides his time between a home in Sun Valley, and a ranch near Mackay, Idaho.

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ON LOCATION IN

MIAMI



This image combines the Scrim Jim diffuser used in Image No. 2 and a silver 6x6-foot Scrim Jim reflector placed at a high angle on the right side of the car to provide directional lighting on the model's face.

Fine-Tuning Outdoor Lighting for Fashion

By Michael V. Jasinski

Photos by James Schmelzer, M.Photog.Cr.

Shooting on location is a challenge under any circumstance. Shooting fashion on location outdoors has been known to give more than one photographer a breakdown. Under those conditions, you have to deal with the weather, models, make-up artists, hair stylists, wardrobe people, photographer's assistants, drivers,



Image No. 1

Strong back light works well in this image, but needs some modification. Notice the hotspot on the hood and heavy rim light on the model's hair, shoulder, and knee. The flat lighting on the model's face also needs to be modified to give it more of a three-dimensional look.

Image No. 2

Schmelzer used a Scrim Jim diffuser between the sun and the back of the model's head to tone down the "hot spot" on the hood. The same diffuser also toned down the strong edge lighting on the model's hair, shoulder, and knee. The image still lacks directional lighting on the model's face (see page 36).



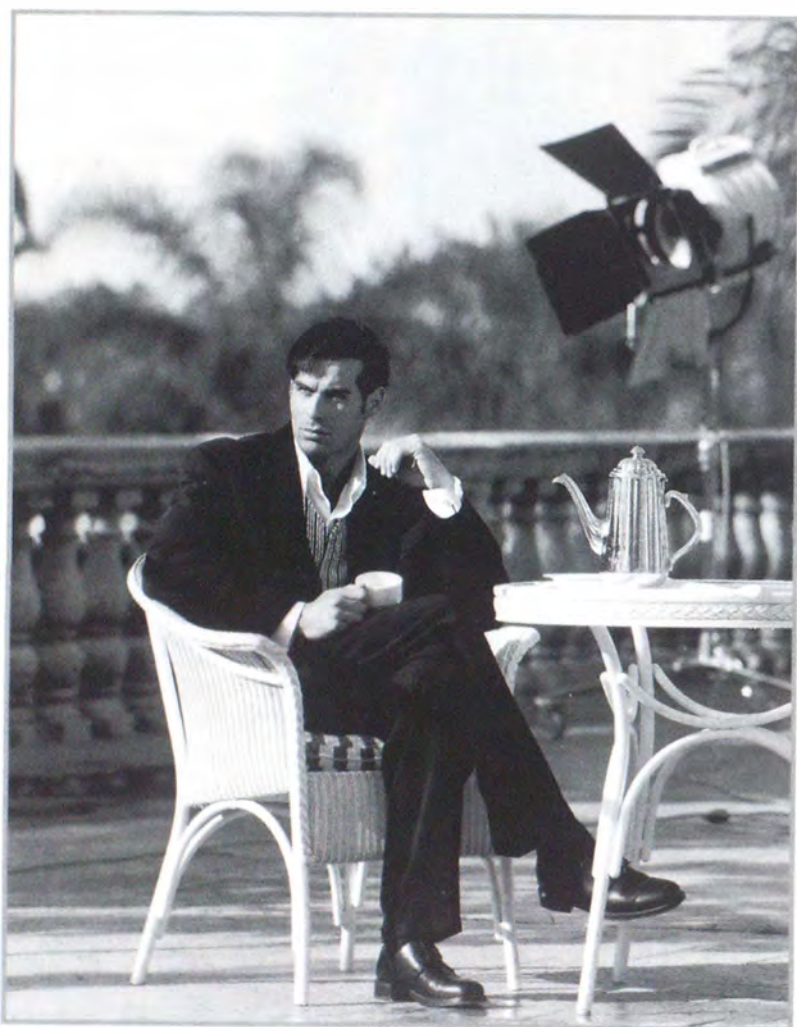


Image No. 3. Schmelzer changed plans to shoot this male model in the archway of the hotel when he saw him sitting on the verandah enjoying his morning coffee. The sunlight on his face was coming from a 45-degree angle and was a little bit too contrasty (see Final Image No. 4).

an art director and, if you've really racked up a lot of bad karma, the client. With that kind of pressure, it's no wonder some photographers have given up the craft of shooting fashion.

In recent years, Miami has become one of the hottest spots for fashion photography because of its pastel art deco buildings, abundance of neon lighting for dramatic dusk and nighttime shoots, and favorable climate. James Schmelzer, M.Photos.Cr., of Michigan recently scheduled a fashion shoot in Miami.

"Careful preplanning is essential to a successful fashion shoot. When selecting a location, take into account the background against which the model will be photographed and how it coordinates with the wardrobe."

production company to arrange for the necessary location permits and releases, provide motor home transportation for a base location during shooting, and to supply various props—including a pink Cadillac. Doing this allowed him to concentrate on creating spectacular images and to be more attentive to his client.

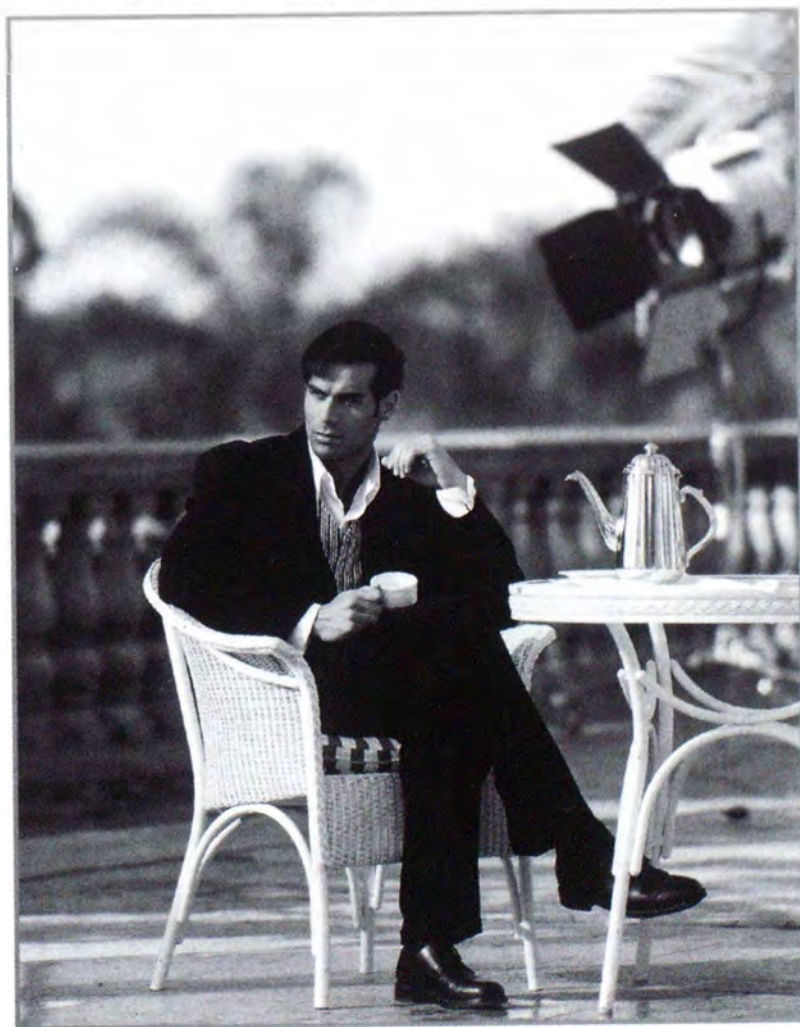
Planning is essential to a successful fashion shoot. "When selecting a location, I take into account the background against which the model will be photographed and how it coordinates with the wardrobe," said Schmelzer.

Location also significantly impacts natural light. The angle of the sun is determined by the time of day and time of year. Buildings, trees, and other obstructions affect the quality of the sunlight. And even if you find the perfect location, mother nature may not want to cooperate. Using the sun as your main or secondary light source requires knowledge of manipulation techniques. You must know how to control it to

6008 medium-format camera with two lenses ideally suited for fashion photography: a 180mm f/2.8 and a 300mm f/4 apochromatic, both relatively new on the market. "Using my Rollei, I can now create images with the same look as those done in 35mm format," said Schmelzer, "with the added advantage of working with a larger format."

To manipulate and control light, Schmelzer used the Scrim Jim light control system by the F.J. Westcott Company. The system includes a variety of diffusion and reflection panels for mounting on lightweight frames made from aircraft aluminum. This combination makes them extremely strong (they won't bend in high winds), and the light weight allows assistants to hold them for long periods.

Image No. 4. *To fine-tune the lighting in this image, Schmelzer added a 6x6-foot, 3/4 f/stop diffusion panel between the sun and subject.*



The frames are convenient because they are modular and can be assembled in any number of size configurations.

My Pink Cadillac

In the Cadillac image, the combination of clothing color, background tones, and the pink Cadillac contributed to the scene's impact. Schmelzer also chose to shoot the scene at a time of day when strong backlighting was available. However, the strong backlighting overexposed the hood of the Cadillac (see Image No. 1). To correct this, a Scrim Jim diffuser was placed between the sun and the back of the model's head. The diffuser effectively controlled the light and eliminated the "hot spot" on the hood (see Image No. 2). The diffuser also toned down the edge lighting on the model's hair, shoulder, and knee. A silver Scrim Jim reflector placed at a high angle on the right side of the car provided directional light to the flatly lit face and added a three-dimensional quality (see the image on page 36).

Coffee, Tea, or Me

Proper planning, recognizing an opportunity when it presents itself, and acting upon it are the marks of a real professional. For example, the second image was

"Shooting on location can be very rewarding, but it does require some mental gymnastics when it comes to lighting control. The extra effort can pay off, however, by helping you land new clients and expanding your repertoire for existing ones."

originally planned for the archway of the hotel. "While I was instructing my assistants on the set-up, I noticed the model sitting on the verandah enjoying a cup of coffee," said Schmelzer. "The sunlight was directionally at about 45 degrees on his face, a little too contrasty, but a nice image—with a little light control, a great image."

Schmelzer decided to photograph the model on the verandah. To fine-tune the lighting, he decreased the ratio between the highlight and shadow areas by using a 6x6-foot $\frac{3}{4}$ -f/stop Scrim Jim diffusion panel between the sun and the subject. This effectively lowered the light intensity and reduced contrast. A thicker diffusion material would have made the image too flat, losing the

specularity and lessening the impact.

"When doing a male fashion shot," said Schmelzer, "I prefer a more directional light to emphasize the masculine features and to add impact to the photo." In this situation, the $\frac{3}{4}$ f/stop silk diffuser was sufficient to lower the contrast. A 1 or $1\frac{1}{2}$ f/stop diffuser would have made the light go flat and lost the shadows, which add character to the face. To add some style to the photograph and to give it an "on the set" feel, Schmelzer placed a spotlight in the background as a prop.

Shooting on location can be very rewarding, but it does require some mental gymnastics when it comes to lighting control. The extra effort can pay off, however,

by helping you land new clients and expanding your repertoire for existing ones. ■

PPA member Michael V. Jasinski is a photographer with Elite Photographic, Clinton Township, Michigan. He was voted one of the top three senior high school portrait photographers two years in a row by the Detroit Professional Photographers Association. James Schmelzer, M.Photog.Cr., is a technical advisor for F.J. Westcott Company and is the author of the videotape series "Quality of Light." For information on the series, contact him at Elite Video Productions, 36745 Groesbeck, Clinton Township, MI 48035; 810-790-3686.

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"She almost felt like she was on an assembly line. Like when we used to go to the photographer, never once asked my daughter what she wanted. He used to show me her friends pictures from this studio. They all had the same background. When I told her we were going to take a portrait, she was told that those were the backgrounds. When I told her we were going to take a portrait, she was told that those were the backgrounds. When I told her we were going to take a portrait, she was told that those were the backgrounds."

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Now that PPA has invested in national ads, it's really important for all members to use the service mark and support the advertising program. It will take time, but as we keep telling our peers, 'Here's what you've been asking for, now use it!'

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SELLING WITH A POSITIVE ATTITUDE

From First Contact to Final Sales

By Jeffrey H. Mantler
M.Photog.Cr., CPP

There is no need to tell a photographer that shooting a wedding and creatively capturing all the emotions and excitement of the day is art. But many photographers don't realize that booking and selling a wedding is an art form in its own right.

How do you get a prospective customer to walk through your studio door? How do you keep

clients interested, then get them to sign on the dotted line once they come in? And finally, how do you make a sale that will keep your studio profitable and make all of your effort worthwhile?

The following is an easy, step-by-step guide to booking a wedding and maximizing sales of the event. This tutorial focuses on customer relations and making the occasion special for everyone involved.

First Contact

1. Wedding sales begin with the client's first phone call. Get excited for the bride-to-be or mother who is calling on behalf of her daughter or son. Remember, this is a very exciting time in the lives of the wedding party. You've got to get it right the first time.
2. Get lots of information while you are in this excited mode, without being obvious. Qualify your prospect by asking the same line of questions you generally ask: date, location, time, and above all, where they got your name.
3. You must believe that you offer a premium product in order to convey that to your client. Wedding photography is an artistic vocation. Artists have passion; show it.

Interview/Booking

1. Keep your studio clean and display current samples of your work. This is usually the second impression clients have of you. The third, if they have seen your work before.
2. Have your receptionist greet clients and offer them something to drink.
3. Do not leave albums around for them to look at randomly. Designate what they see and when.
4. Ask a few personal questions, individually and as a couple. For example, ask how they first met. This makes them believe you care and will treat their wedding as an important event.
5. Ask leading questions, so they will take the conversation where you want to go. Make your ideas theirs.
6. Take copious notes. Even if it seems ridiculous to you, it is important to them.
7. Show them your work via a slide presentation or sample albums. Be sure to leave them alone while they are viewing your portfolio. This gives all of you breathing room and enables them to absorb your work.
8. Include engagement sessions in all packages and present them as a "get to know your photographer" session. Tell them it is important for you to work together before the actual wedding day. That way you'll have a working relationship before the wedding day—and the opportunity to sell more images.
9. Ask for the sale without being pushy.

Wedding Day

1. Photographer and assistants should be very excited on the day of the wedding. Have your assistants make comments such as, "Wow, this is going to be beautiful. I can't remember the last time we've done anything like this."

2. Pay attention to details. This impresses people and justifies the investment.

3. Be courteous to all (including your assistants) and maintain a professional demeanor.

4. Do not get flustered with a problem. Keep calm and the situation will remain under your control.

5. Carry business cards and literature in your camera case.

6. Remember, how you present yourself is very important. You want to make the customers feel like their wedding is the only thing that is important to you at the time and that you enjoy what you are doing.

Delivery of Previews

1. Keep the excitement going when you notify the happy couple that they can pick up their wedding previews.

2. Tell them to bring their calendars with them, along with the appropriate deposit to take the previews from the studio.

3. Go over the previews together. Let them see your excitement.

4. Explain all your ordering procedures. This will make your job easier when they return the proofs.

5. Set up their proof pass appointment before they leave the studio. Make the appointment in the evening or weekend, and explain that it will take three to four hours to assist them in an album creating session.

Upgrading Your Order

1. Hopefully, you already shoot in the 6x6cm-square format. By showing square proofs, you are implanting a future upgrade to square prints for the album.

2. Make sure that your less-expensive packages have room to be upgraded. For example, use a vertical-only post or hinge style, leaving room to upgrade to library bound, flush, or reversible albums.

3. Include a price list that has album upgrade specials, such as 10 8x10's for the price of eight or nine.

4. Price lists should include ordering instructions.

5. Project your previews on the wall to sell large prints. Seeing is believing.

6. When organizing the bridal album, do it in your head. Imagine the order, and visualize each page. Either fill with photographs not originally ordered, as many as possible, or leave blanks and fill them in front of the client, explaining that each print needs a mate. The more pictures you put in, the harder it is for them to reduce the number of images to their original contract amount.

7. After they have decided on the number of images in the album, suggest upgrading to square photos.

8. Do not include large wall portraits in your packages. You can always upgrade to a 16x20- or 24x30-inch by projecting the preview of their choice.

9. Always leave the customer with a realistic expectation of when the order will be completed.

(continued on next page)

Proof Passing

1. It is best to make your customers as comfortable as possible by offering them a beverage. However, you cannot offer them alcoholic beverages, because it is illegal.
2. If possible, remember something about the wedding or them personally to talk about. People like to talk about things that interest them. It helps break the ice.
3. Start by getting the parent album orders out of the way.
4. Move on to the bridal album. This is where you are going to make money. Take your time with your clients. Have sample albums nearby to show examples of what you are trying to create for them.
5. Additional print orders are next. Ask "how big" and "how many" they are going to need of each selection. Create a need by making suggestions (family, friends, bridal party, grandparents).

Potential Problems

1. Occasionally a couple will argue during an appointment. Pick your sides carefully or not at all. You don't want to ruin all your hard work. It is a good practice to leave the room and give the couple a few minutes alone. Tell them if they need you, "just call."
2. Let them know that you require a deposit at the time of the order, and they can always send or pay the balance at the time of delivery.
3. If they are short on funds, ask for a credit card or inform them that you will take the order now and put it on hold. When they bring in or send the deposit, then process the order.

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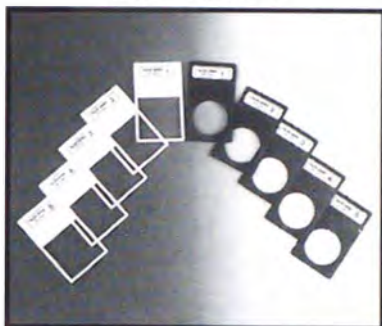
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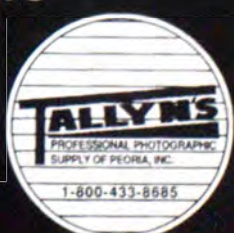
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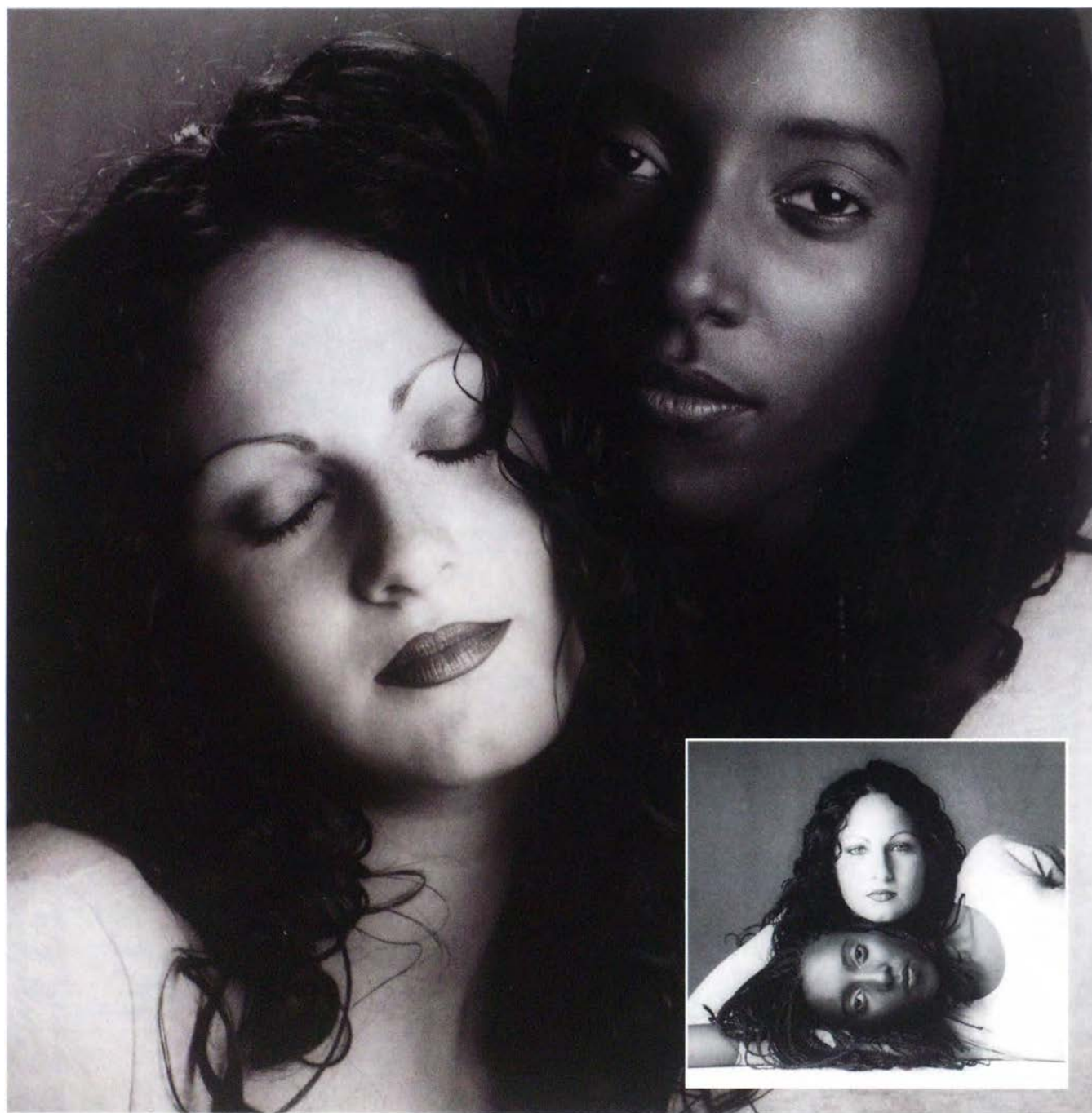
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C.O.D.'s





This image of Bernstein's youngest daughter, Caron, with her lifelong, best friend, Kadiji Ellis, was used for an ad campaign. The softness is not a reference to diffusion, but rather to the composition, the relational values between the subjects, and the lighting balance. By way of contrast, the inset image shows a significantly harder and more graphic variation on the theme.

PEOPLE PHOTOGRAPHY

Hard & Soft Images

By Gary Bernstein

I received more positive reader response—and more mail—regarding the black-and-white image of Kay Sutton York that appeared in February's *Professional Photographer* than from any other photograph I've ever published.

It was followed by another blitz of mail regarding the new Hasselblad ad of Kay. I'm not dumb. The key is obviously Kay. But I've known that for years! However, as a believer that yesterday's home run won't win today's ball game, I'm

submitting some more black-and-white images this month for, hopefully, your approval.

In a recent column, I ran a color image of David Allen Grier with his eyes closed, and I promised that another "eyes closed" shot was forthcoming. Yes, the eyes are the portals of the soul, but there are always exceptions to any rule. And, although the shot was more or less an accident, I'd rather be good than lucky. I was lucky with this shot, but I'll take it just the same.

The image shows my youngest daughter, Caron, with her lifelong best friend, Kadiji Ellis. I booked the girls, both of whom work as professional models, for an ad campaign, and shot the black-and-white session in a variety of ways. Just as in the martial arts where there are hard and soft techniques, the same diverse elements exist in the world of photography. The softness of this image is not a reference to diffusion, but rather to composition, the relational values between the subjects, and the lighting balance. By way of contrast, the inset image shows a significantly harder (and more graphic) variation on the theme.

During the course of what was a long, complex commercial session, I could see that both girls were starting to tire. The shot with the eyes closed was one of the last images we made. I knew we had already gotten a lot of good shots, but I always push for a little more, even if it's family. The girls took a break. I put on more of the right music, but they were waning nevertheless. So rather than tell them to take another break, I asked them to just close their eyes and rest for a moment. Caron's eyes closed first and the 180mm lens on my "Hassel" just happened to capture this shot. I love the image be-

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cause I know it's real. Not that reality is a necessary photographic parameter, but in this case, it works. Keep in mind that when I first started photographing these two, they were only munchkins.

My camera was mounted on a Gitzo tripod. The shot was metered with a Gossen meter on incident mode (placed between the subjects). I used Kodak Plus-X Pan film rated at E.I. 125. The main light was an Elinchrome 27x27-inch soft box positioned about two feet to the left of the subjects. A 17-inch pan light (shot through a diffusion scrim) mounted on a boomstand added just a bit of hair and rim light. It hit the top of the model's heads, without spilling onto the white background; instead, it fell off $2\frac{1}{2}$ f/stops to a deep gray. A small, silver reflector was placed in front of the models to slightly soften the contrast.

The images were finished by ZZZZX in Hollywood, and printed on mat Ilfochrome material by Weldon Color in Los Angeles. I had a set of prints made for the house and another for Kadiji's family that look wonderful in some unique frames from Dave Sirken Distributors in Rochester, Indiana. ■

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Gary Bernstein's first CD-ROM, "Gary Bernstein's Secrets of Professional Photography," was recently released by Damar Interactive, Seattle. Damar is offering a special discount to Professional Photographer Storytellers readers. For more information, contact Damar at 800-234-2627.

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My customers are so intrigued by the SX-70 manipulation technique that I have a list of clients waiting to be photographed when the studio's summer garden is in bloom.

Polaroid

Lasting Impressions

By Victoria Burkholz

Professional photographers are always looking for creative avenues in which to express themselves. I was introduced to the manipulated Polaroid process by my husband, who thought he had found the perfect medium for my artistic abilities. At first, I was very skeptical, but from the moment I completed my first manipulated image, I was hooked.

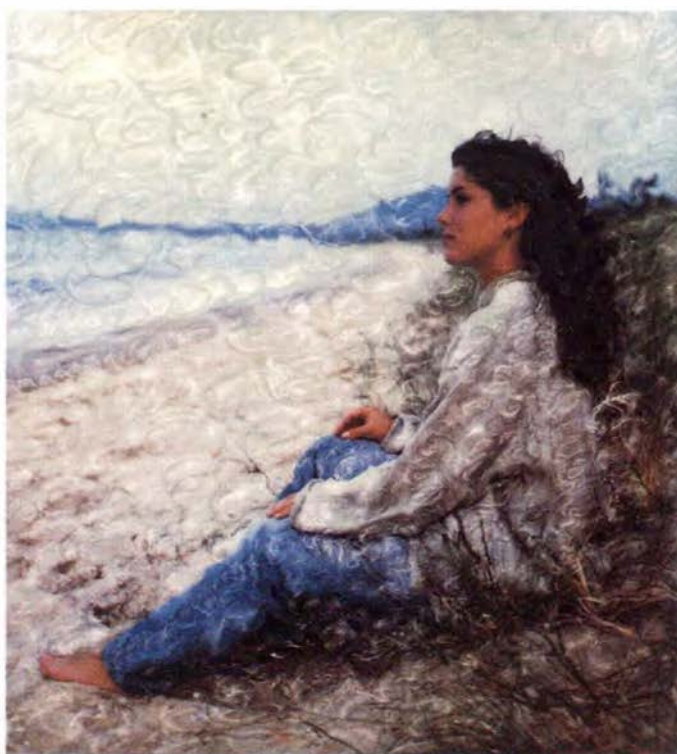
"Manipulated" refers to a developed SX-70 image that has been altered. To administer this process, treat the Polaroid print as a negative. After exposing the image, move the surface of the film with a blunt object. Experiment with a variety of tools and hand techniques to achieve the effect you want (see page 56). But be warned, once you have applied pressure to the surface, the image cannot be restored to its original form.

Learning the idiosyncrasies of Polaroid print film requires repeated experimentation and practice. I play with the images. If I have photographed something I like, I always take a second shot to make sure I have a second chance to create the look I want. Once again, the key is to experiment.

Generally, I make copy negatives of the Polaroid and have the image printed on cotton felt weave paper by an Iris printer. I prefer the cotton paper because it lends the texture and appearance of a watercolor. I print my images to 8x8 inches and double mat them to a finished 16x16 inches.

Along with matted and framed portraits, I also sell Polaroid manipulations as Christmas greetings cards, bridal shower invitations, and even high school senior thank-you cards. My customers are so intrigued by the SX-70 manipulation technique that I have a list of clients waiting to be photographed when the studio's summer garden is in bloom. Not only am I creating images for regular clients, I'm also creating images for sale in an art gallery.







*I analyze the Polaroid before making
any change with a blunt object, picking
and choosing areas to enhance.*

The Art of SX-70 Manipulation



Victoria Burkholz

Precious few people possess an inexhaustible supply of innovative ideas. The good news is that those precious few probably don't know about SX-70 manipulation. All you need is a Polaroid print and an irrepressible urge to do it harm. The twist of a pen. The flash of a burnishing tool, et voilà! fame, recognition, and who knows, maybe even your own coffee table book.

Ingredients

- Burnishing tools available at art supply stores, or sharpened wooden dowels. Dental tools also work well. Use the gentle bends, not the sharp points, as they can puncture or scratch the Mylar covering.
- A camera capable of shooting Time-Zero film, such as the SX-70 or Polaroid 600 BE camera. The OneStep

camera can be adapted.

- Time-Zero film.
- Hair dryer (optional).

Steps

1. Expose the film and put it onto a hard, flat surface. Using the tools, apply varying amounts of pressure as if you were painting over the picture. The effect is different during the various phases of development.

2. Apply light pressure with blunt instruments before you see the image come up. The effect is a general softening and blurring of the image.

3. Use a more pointed tool to outline areas and objects. For the next several minutes, the image is slightly visible. During this time, you can get white or black lines by using different amounts of pressure. You can also create new colors in the image by applying slightly heavier pressure and mixing the layers underneath.

4. The next five minutes are for stretching and blending the image. Use a blunt or fine tip tool and lightly rub over the image areas you want to distort. Be patient and try different amounts of pressure. Try

circular motions or short strokes. During the next five to 10 minutes, the image will begin to set. Use this time to blend the image areas.

Optional Step: Disassemble the developed film and peel off the Mylar from the backing. This contains the image. Wash the white developer off the Mylar to create a translucent image and overlay it onto another image. Use dyes and paints on the backside of the Mylar to intensify the effect.

Tip: You can freeze the print at any time after the image has fully developed to store and come back to later. Just warm up the print with a hair dryer and manipulate. ■

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David TOMPKINS

David Tompkins, of Harahan, Louisiana, captures the stunning light of this magnificent cathedral in the PPA Loan Collection print "Cathedral Romance." Tompkins opened his first studio about seven years ago. Since then, he has been honored four times with the Fujii Masterpiece award, his photographs were selected for the EPCOT exhibition at Walt Disney World in Orlando in 1995 and '96, and last year he won first, second, and third place in the Wedding/

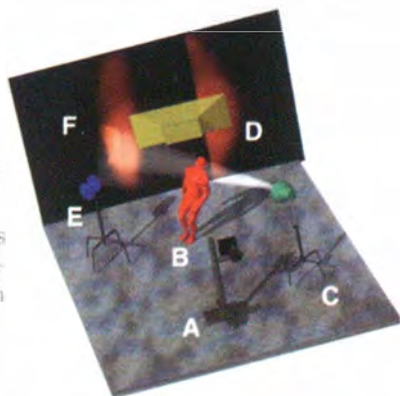
Portrait division and Best Wedding Album in the PP of LA competition. He also received Louisiana's highest print case award at regional in Houston, Texas.

Tompkins created "Cathedral Romance" with a Hasselblad 500C/M medium-format camera with a Carl Zeiss 60mm f/3.5 lens. He exposed Fuji 400 NHG film at f/5.6 for 1/2 second. The image was created using available light and a Vivitar 285 flash as backlight to provide separation.



Doug BERGREN

Doug Bergren, M.Photog., PPA Certified, of Polo, Illinois, created "Forsaken" for a client who needed an unusual image for his modeling portfolio. Bergren used a Hasselblad ELM medium-format camera with a Carl Zeiss 150mm f/4 lens and a Bentley No. 2 diffusion filter. He exposed Kodak T-Max 100 Professional film at f/9.6 for 1/60 second. DIAGRAM: (A) Camera; (B) subject; (C) main light—50 watt-second Photogenic 8-inch spot with fresnel; (D) fill light—400 watt-second Photogenic Skylighter; (E) background light—50 watt-second Photogenic spot with cone reflector; (F) background by Laurel Bergren.



Graphic courtesy of Jeff Lubin

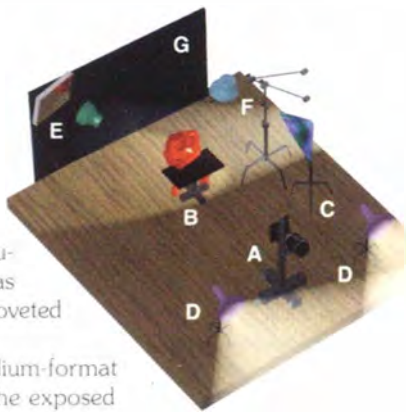


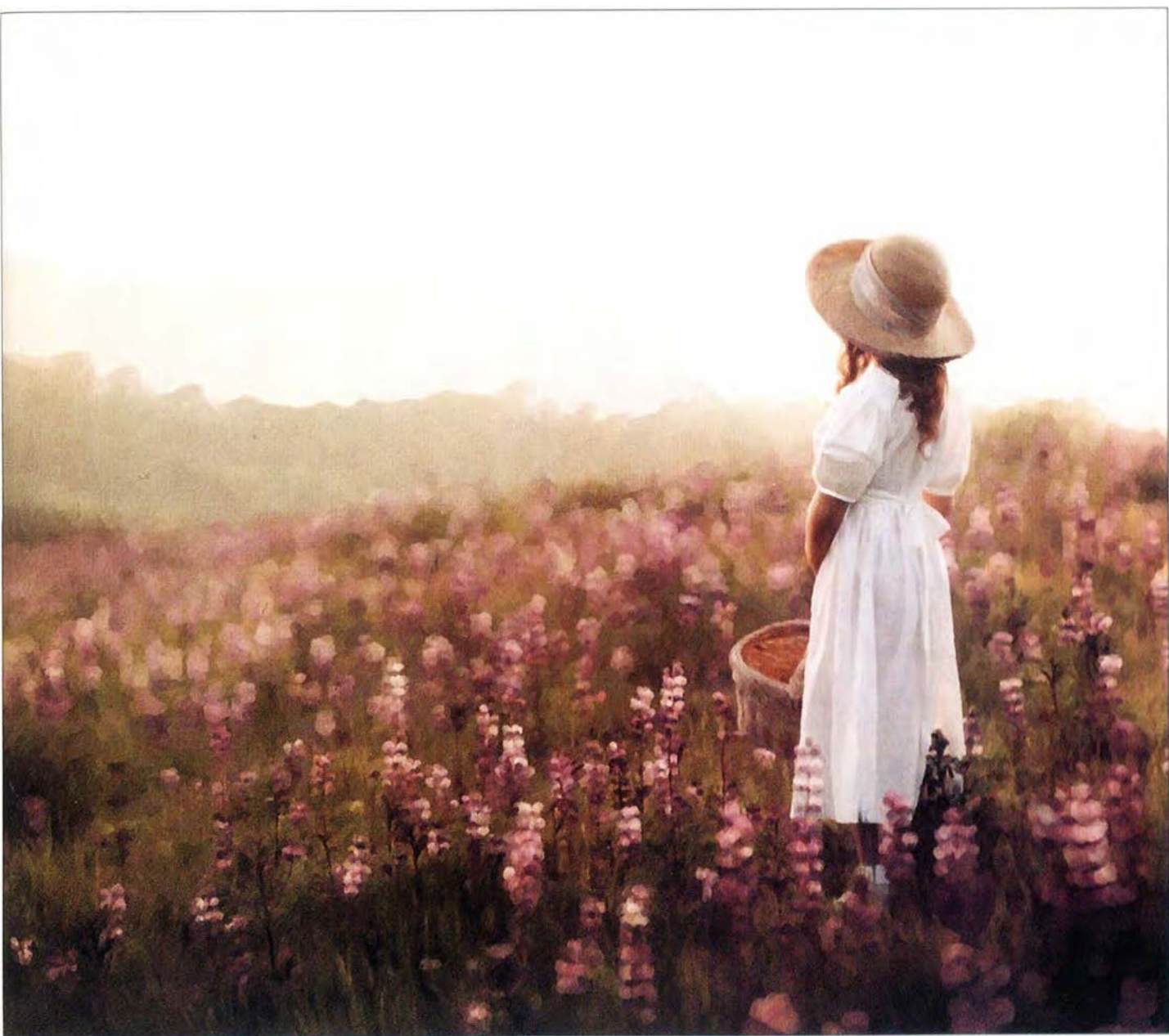
Nancy CLEVINGER

Forget the gold watch, a portrait is the ultimate retirement gift. "Reflecting on Days Gone By" was part of a portrait session that Nancy Clevinger, M.Photo., awarded the subject's wife, who was retiring after 20 years of service with the studio. Noted for her classic Renaissance masterpiece portraits, Clevinger is a Kansas City area photographer who specializes in fine art wall decor. She has won the coveted Kodak Gallery Award for Photographic Excellence seven of the past 11 years.

Clevinger created this Loan Collection print with a Hasselblad 553ELX medium-format camera and a 150mm f/4 CF Sonnar lens fitted with a homemade vignette. She exposed Kodak Vericolor III Professional Type S film rated at E.I. 100 for 1/125 second at f/8.

DIAGRAM: (A) Camera; (B) subject; (C) main light—800 watt-second Photogenic StudioMaster II with a Reflectosol Silver umbrella; (D) fill light—two 600 watt-second Photogenic PowerLights with reflectors bounced off the back wall; (E) 300 watt-second Broncolor 41 mounted on the ceiling and bounced off a silver reflector; (F) background light—800 watt second Photogenic StudioMaster II mounted on a boom; and (G) background by The Backgrounders.





Deidre BROWN

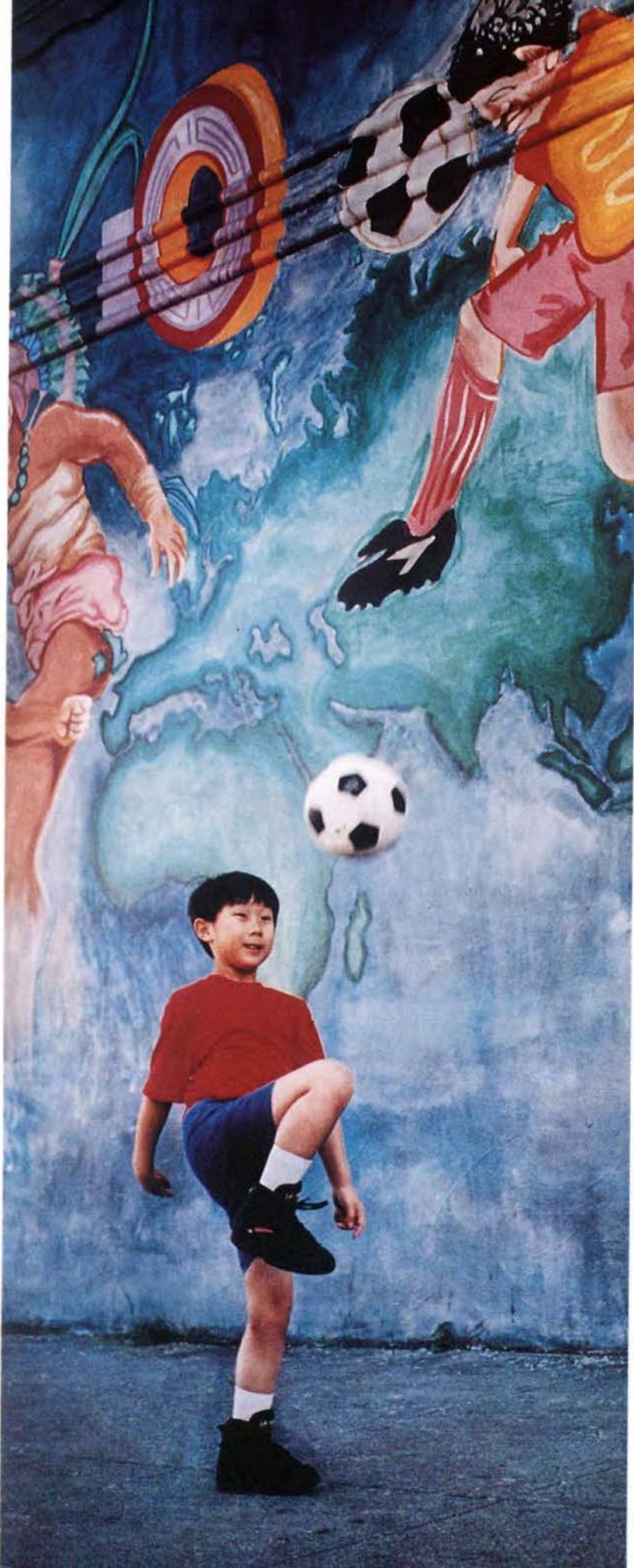
A warm, quiet serenity is the prevailing mood in "Silence at Sunset," created by Deidre Brown of Danville, California. Brown has owned and operated a studio since 1987. She became fascinated with photographing children after discovering the work of a well known children's photographer, Virginia Clayton. She holds a bachelor of fine arts, with a minor in art history.

Brown created "Silence at Sunset" with a Mamiya RZ67 medium-format camera and a 180mm f/4.5 lens. She exposed Kodak Vericolor III Professional Type S film, rated at E.I. 80, for 1/15 second at f/5.6. The image was captured at the end of a portrait session as the sun was setting and the last available light was disappearing. It was then digitally enhanced to create a watercolor effect.

HO
LAM

Ho Lam created "Olympic Dream" for his nephew, an avid soccer player. Born in Vietnam to Chinese immigrants, Lam immigrated to the United States in 1979 and finished high school there. He went on to follow his childhood interest in photography and attended Laney College, where he earned an associate's degree.

Concentrating primarily on wedding photography, Lam has been working at Ray Hoytt Studio in San Carlos, a small town in northern California. He created this image with a Hasselblad 500C/M medium-format camera and a Carl Zeiss 60mm f/4 lens. He exposed Kodak Pro 400 film (PPF), rated at E.I. 320 for 1/125 second at f/8.



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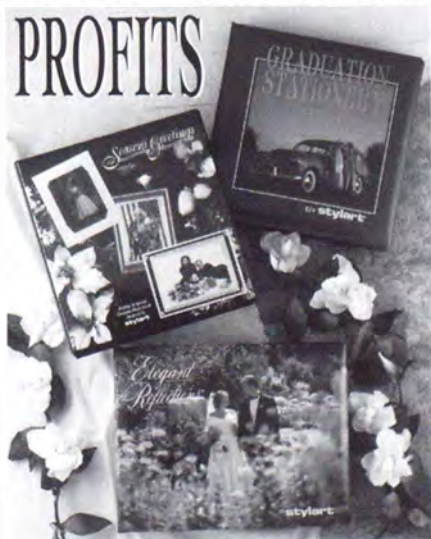
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Directory of Trade Show Exhibitors

July 20-22, 11 a.m. to 5 p.m.,
Las Vegas Convention Center.

Exhibiting Company	Booth Number		
Adobe Systems Inc.	329	Digital Access	748
Adorama Inc.	341	Digital Image Lab	332
Advanced Photographic Solutions	1013	DMBC Marketing	744
Agfa Division Of Bayer Corp.	323	Dynacolor Graphics Inc.	201
Albums Inc.	741	Eastman Kodak Company	501
Albums Unlimited	1017	Edward Wright Frames	446
AlbumX Corporation	840	EPIX Inc. Studio Software	210
Alfa Color Lab	830	EPS Photographic	645
American Photographic Resources	308	Express Digital Software & Systems	843
Artistic Backgrounds	111	ESECO-Speedmaster	413
Art Leather	617	Esther Beitzel Backgrounds	1019
Art 'Z	351	Excel Picture Frames	800
Associated Sports Services	933	Far West Photographic Products	811
B&H Photo-Video	929	Filmart	1023
Backdrop Outlet	334	Filmet Color Labs	204
The Background Lady	241	The Film Shop	943
Backgrounds By David Maheu	216	Fine Art Services by Marion Ward	834
Beattie Systems Inc.	337	Foto White	904
Behind The Scenes	901	Freestyle Sales Company	919
Bogen Photo Corporation	517	Fuji Photo Film U.S.A. Inc.	401
Brightscreen	104	Gemini Color Lab	220
Buckeye Color Lab	231	General Products	200
Burrell Professional Labs	701	Global Art Inc.	827
Calumet Photographic	316	Gross-Medick-Barrows (GMB)	236
Camera World	817	Gross National Product	717
Capri Album Company Inc.	906	Group Photographers Association	1036
Century Marketing	441	Hallmark Imaging	106
CHF Foto Supply	219	Hardwood Frames of America	910
Chimera	116	Hartcraft Inc.	101
Colex Photo Processing Equipment	623	Hasselblad USA Inc.	509, 611
Collezione Campo	831	Hicks Equipment Inc.	920
The Color Network Lab	940	Husar Picture Frame Company	541
Comet World Inc.	112	Ilford Photo	805
Contax (Yashica)	227	International Photography	
C.P.M. Inc.	346	Hall Of Fame & Museum	124
CPQ Colorchrome	535	International Supplies	235
Creative Backdrops	137	Jack's Camera Shop	643
Creative Endeavors Furniture Co.	937	Jason Imprinting Systems	232
Creative Photo Concepts	1030	Jones Flash Brackets	208
Crescent	221	Kambara USA Inc.	823
Daicolo Corp.	551	Kinetronics Corporation	335
Dave Sirken Distributors/ Sibern International	211	Kodak/PPA Marketing	
Daylab-Pfaff Products	311	Consultations	140, 142, 144
Denny Electravision Company Inc.	816	Kreonite Inc./Hope Imaging	412
Denny Manufacturing Company Inc.	804	Lacquer-Mat Systems Inc.	1041
Desktop Darkroom	637	Leather Album Designs	1011
		Leather Craftsmen	330
		The Levin Company	1026
		Lightware Inc.	545
		Lindahl Specialties Inc.	917
		L.M. Castner	224
		Loersch Corporation	1043
		Lowe USA	916
		Lucht Inc.	151, 250, 248
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		Magco Sports Photo Products	108
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		Master Touch Retouching	105
		MegaVision/CDS	317
		Metro Mount and Stretch	206
		Miller's Professional Imaging	908
		Mind's Eye Graphics	835
		Mirro-Krome By Lawson Mardon	234
		Mohr Enterprises	1018
		Moore Graphic Services	934
		The Morris Company	721
		Multi-Visual Products Inc.	841
		The Muslin Outlet	909
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		Norman Enterprises Inc.	1010
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		Novatron of Dallas Inc.	1002
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		Omni Photographic	923
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		Photek	340
		Photo Color Of Houston Inc.	1034
		Photo Control Corporation	1008
		Photocraft Division of Double Envelope	102
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		Photogenic Machine Co.	300
		Photo Showcase	448
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		Picture Yourself	109
		The Pierce Company	1025
		Pixel Magic Inc.	649
		Plug-In Systems	842
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Southeast Moulding	930
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Studio Moulding (Studio Frame)	546
Successware Inc.	828
Sunlight Frame Company	750
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Tamron Industries Inc.	629
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Texturefects	205
Tocad America Inc.	539
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Tri Prism	1042
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Valspar-Sureguard	543
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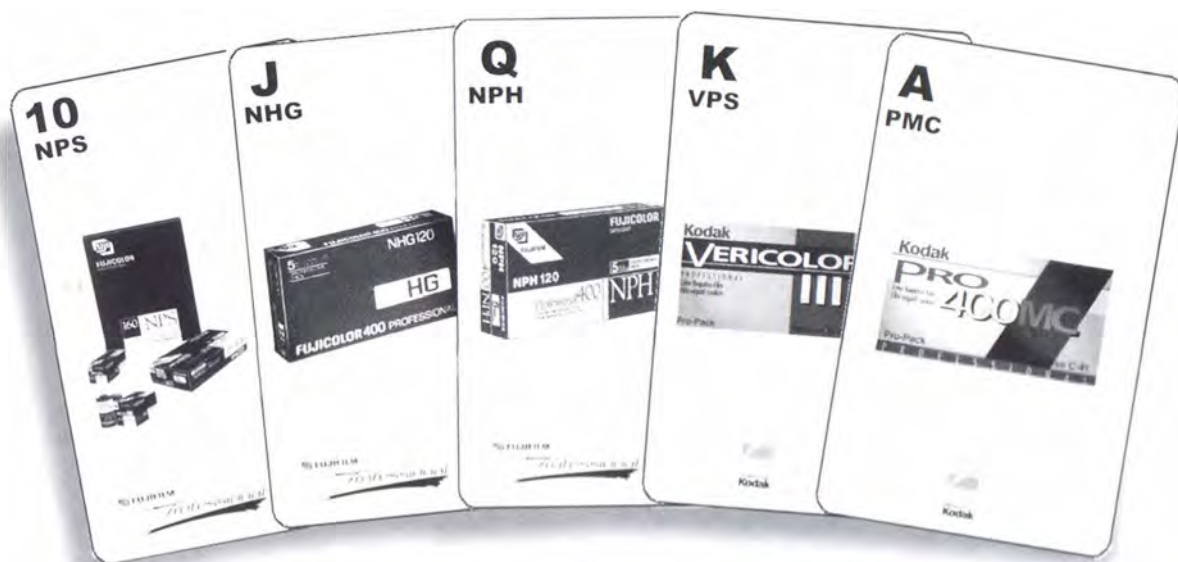
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PPAF797

Professional Photographers of America...The World's Great Storytellers

Pro Bono Event Builds National Brand Identity

By Sherry A. Crisp

When *Parenting* magazine and Barnes & Noble bookstores kicked off a long-term initiative to raise awareness and funds for family-related causes last May, PPA was there. The duo offered a series of "Family First" events designed for families with children, held in Barnes & Nobles bookstores sponsored by *Parenting* advertisers.

As a new advertiser in the magazine, PPA offered its members' photographic talents to cover the events. Eighteen PPA photographers from 10 different states answered the call by providing pro bono photography for the bookstore events. The photographers helped build name recognition for PPA members by wearing the Association's new shirts, which are embroidered on the back with "Professional Photographers of America... The World's Great Storytellers."

PPA also conducted two seminars designed to enlighten parents about family portraiture. President

Helen Yancy, M.PhotoG.M.Artist.Cr., PPA Certified, A-ASP, and President-Elect **Bert Behnke**, M.PhotoG.Cr., PPA Certified, gave

presentations on family portraiture at Barnes & Noble stores in Ann Arbor, Michigan, and Schaumburg, Illinois, respectively. Their programs included portrait displays of exemplary prints by PPA members in their states.



PPA President Helen Yancy conducted a portraiture seminar in Ann Arbor, Michigan, titled "Your Family Story." Image by Claude Jodoin.

PPA submitted 20,000 brochures, titled "Everyone Has A Story—Let A PPA Photographer Tell Yours," that include tips on selecting a photographer; information about photography specialties, certification, and degrees; and an invitation to call PPA's toll-free consumer line for a referral list of PPA members. The Association's full-page ad in the May issue of *Parenting* was also part of a special section distributed in 475 Barnes & Noble bookstores.

Feedback on the project was great, from planning to execution. "We are so thrilled that Professional Photographers of America is interested in documenting this groundbreaking program," said Danielle Chipin, *Parenting* magazine special events coordinator.

Yancy received a letter from Jennifer Habrych, a Barnes & Noble community relations coordinator, stating, "Our customers were so thrilled to have the opportunity to meet you and discuss family

"Our customers were so thrilled to have the opportunity to meet you and discuss family storytelling through photography."

The May kick-off commemorated *Parenting* magazine's 10th anniversary and decade-long commitment to the American family. In addition to the seminars, advertisers were invited to submit literature for distribution in 100 Barnes & Nobles stores in major markets.

storytelling through photography. All of the feedback I received from the parents was positive about you and the information you shared."

Behnke said of the project, "Barnes & Noble put the promotional signage in the best place—the kids' section of the bookstore.

It was great exposure for PPA members to clientele with families and babies. This tie-in with family events across the USA was an incredible opportunity for PPA membership. Pro bono work benefits everyone."

One of the benefits of the project was a request from the *Parenting* special events department for a PPA directory and referral assistance in hiring association members for future assignments.

PPA volunteers for the "Family First" project will be recognized by the Consumer Awareness Committee at the PPA '97 Convention in Las Vegas during the "Share Your Storyteller Strategies" panel program on Sunday, July 20, at 11:30 a.m. in Convention Center room N 115.

Volunteers

Valerie Markle, Cr.Photos., photographed a seminar on time management for new mothers at an Atlanta Barnes & Noble store.

In Denver, **Bill Simpson**, a commercial photographer and vice president of Mile High Photo, was modest about donating his Saturday to photograph a friendly penguin talking to families at a health seminar.

In San José, California, **Peg Jackson**, M.Photos., responded to the Consumer Awareness Committee's invitation to participate. "There are so many great photographers in California; I feel very flattered to be chosen."

Joe Weber, M.Photos., PPA Certified, who photographed an Oak Brook Terrace, Illinois, family adventure seminar as well as Behnke's family portraiture program, was excited about the *Parenting* reprint

being distributed to customers.

"PPA's ad was in the front section, and it looked fantastic!"

Angela Carson, Cr.Photos., assisted Yancy at her family portraiture seminar, which was photographed by **Claude**

Jodoin, PPA Certified, and **David Deutsch**, M.Photos., PPA Certified. Carson also photographed a children's safety tips program at a Rochester Hills, Michigan, Barnes & Noble.

Roy Madearis, M.Photos., covered a story hour in Arlington,

Texas, and **Kathy Buntyn**, PPA Certified, photographed an author of children's books in Atlanta. **Richard Muller**, M.Photos., Cr., worked a "Baby and Me" seminar at Carle Place, New York, and **Andy Marcus** photographed a family play program in New York City.

Judy Grann photographed a seminar on "The Smoke-Free Family" in Reston,

Virginia, and **Mark Till** covered an event in Framingham, Massachusetts. **Matthew Gilstrap** worked at a Grapevine, Texas, program on family meals. In California, **Bambi Cantrell** volunteered for a Walnut Creek event, and **Frank Salas**, M.Photos., Cr., photographed a family nutrition program in Marina del Rey.



Bert Behnke shows Schaumburg, Illinois, customers the many ways to tell their family stories through portraiture. Image by Joe Weber



David Deutsch at work during President Yancy's seminar. Image by Claude Jodoin.

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*Shown: Master of
Electronic Imaging*

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Building Success Through Local PPA Affiliates

By David L. Grupa, CPP

Sometime during spring 1992, a friend and colleague asked me, "Are you going to the Twin City meeting tomorrow night?" I remember muttering some weak ex-

cuse about not having a sitter for the kids, having too much to do around the studio, or "whatever." The truth was, I had no clue about the meeting he was referring to

Ten Ways to a Successful Affiliate

- Make the group accessible by advertising meeting dates and speaker topics. Don't make it a "secret club."

- Extend personal invitations to photographers, studios, and vendors who are not current members. A simple letter or telephone call takes only a minute, and the results are great.

- Welcome new associates at the door, so no one feels like an outsider.

- Encourage participation in your functions from all members. Ask for their assistance and recognize their efforts.

- Query your membership about their interests and program accordingly. Topics that are challenging to them will boost attendance and support.

- Add excitement to your meetings with "special incentives." Solicit donations from your vendor members, and publicly acknowledge their generosity and support.

- Network with other PPA affiliates to share successes and compare frustrations. Consider the possibility of a joint meeting to share the expenses and efforts of bringing in a high-visibility speaker.

- Encourage participation in your state or regional PPA. Ask a current state/regional representative to detail the benefits of membership in that organization.

- Call PPA for ideas and support. Include PPA membership information with your member packets (available free, simply by contacting member services). Distinguish PPA degree-holders within your affiliate.

- Step back and evaluate your group. Are you moving forward, backward, or standing still? How has membership been beneficial to you? Why do you continue to belong? From a new member's viewpoint, would you want to be a part of this group?

Make your PPA affiliate group an organization that encourages education, participation, and goodwill. These attributes will help nurture its success.

when he bailed me out with his second question. "Dave, you are a member of the TCPPA, aren't you?" This time, I was able to honestly answer, "No Joe. I'm not."

Today, that conversation seems as if it took place ages ago, and yet, not nearly early enough in my photographic career. I did go to the TCPPA (Twin Cities Professional Photographers Association) meeting the next evening and was exposed to a wealth of information I never even knew existed.

Many of the photographers from my local area were in attendance and welcomed me to the organization. A non-competitive openness prompted me to become a member and take an active interest in the group. When a vacancy occurred on the board of directors, I was encouraged to consider the position by the MPPA (Minnesota Professional Photographers Association) District Councilor (and then—TCPPA president) Steve Ellis. Feeling somewhat inexperienced with the workings of the TCPPA, I tentatively accepted his offer. It turned out to be one of the best decisions I've ever made, both personally and professionally.

PPA membership offers great benefits. By joining a local affiliate, I gained further opportunities to network with fellow professionals and to discuss industry trends, individual ideas, and concerns. Local print competitions provide a springboard to success in state and national competitions. I encourage anyone who joins a local group to support its membership efforts. The preceeding page offers 10 ideas for building a successful affiliate. ■

David L. Grupa is a co-founder of and partner in Spectrum Images Inc., a St. Paul, Minnesota, studio specializing in wedding and portrait photography since 1976. He is a Certified Professional Photographer, and the 1996 president of the Twin Cities Professional Photographers Association.

Just a reminder . . .

Your 1997 TCPPA membership payment has not been received. Please mail this completed card with your check today!

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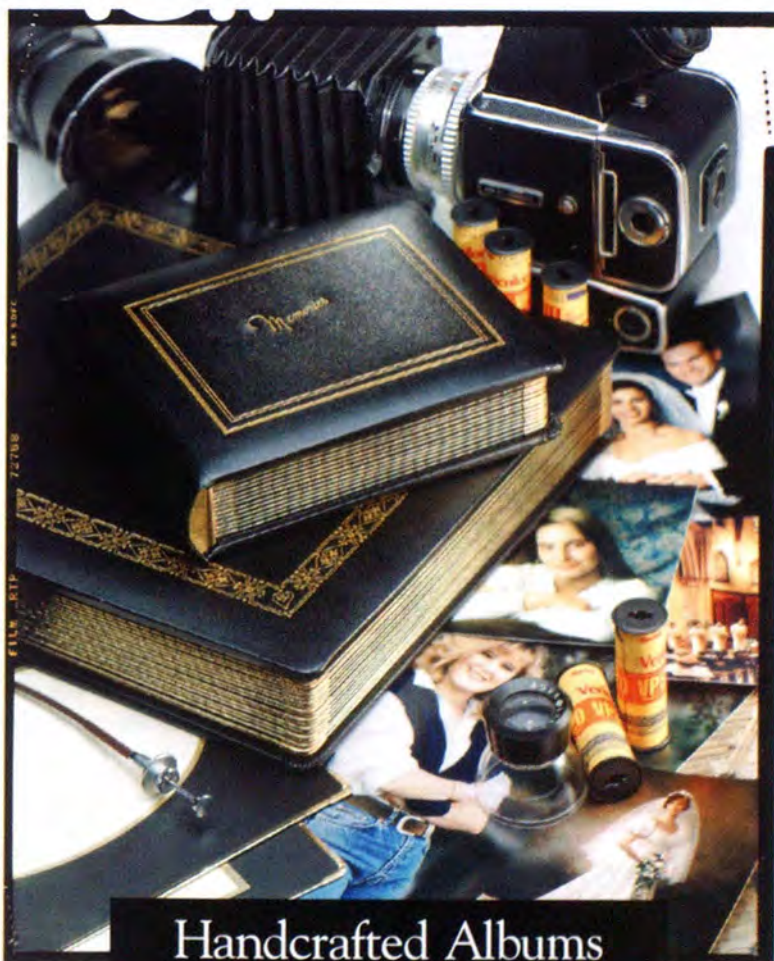
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PROduct Performance

The Pentax PZ-1p 35mm SLR

By Peter Kotsinadelis

In the last of our series on professional 35mm SLRs, we look at the PZ-1p from Pentax. Long known for outstanding lenses, Pentax has been hard at work producing new models in its Z-series that boast innovative features, such as automatic "image size tracking." And although the PZ-1p may not be the latest model, it is Pentax's flagship professional 35mm SLR.



Pentax PZ-1p Features

The Pentax PZ-1p is an autofocus 35mm SLR with a built-in 4 fps motor drive that operates on one 2CR5 6-volt lithium battery. This SLR is designed to take full advantage of Pentax FA power zoom lenses, which can maintain the size of a moving subject by tracking it and automatically controlling the focal length. The ability to instantly recall preset focal lengths at the touch of a button is another handy feature.

The PZ-1p is equipped with Pentax's SAFOX II (sensor ability fortifying optical compensation system) autofocus system, which accurately focuses, even in poor lighting. Its high-speed, predictive AF can calculate the position of a fast-moving subject at shutter release, not an easy feat considering the electronic vertical transport shutter has speeds ranging from 1/30 to 1/8,000 second, and a top flash sync speed of 1/250 second. Its

operating modes are hyper program, programmed AE, aperture-priority AE, shutter-priority AE, hyper manual, and manual bulb.

There is also a "user mode" that allows a photographer to personalize the camera's functions for instant recall. Once programmed, this mode is selected by moving the power switch to the user position. This group of preset functions includes settings for exposure, drive, and metering. Almost all of the camera's other features and functions also can be set and stored in this mode.

The power switch at the "on" position provides access to operating modes and custom functions. A custom function restricts operating mode selection to only programmed and manual. All of the camera's features are set using a dial on top of the camera and are locked in position by depressing a button located in the center of the dial. The dial on the right side of the camera selects functions. The "p" in PZ-1p indicates panoramic exposures.

This feature can be selected in mid-roll simply by sliding a switch at the bottom of the camera. The red P indicator (in the viewfinder) delegates the image to the horizontal panoramic lines, also in the viewfinder.

The PZ-1p offers eight-segment matrix, spot, and center-weighted average metering. A three-frame automatic bracket and automatic over- or underexposure up to 4 f/stops in 1/2 or 1/3 f/stop increments is available. There is also a memory lock button to temporarily lock in the exposure settings for up to 10 seconds while you recompose an image.

Exposure metering activates when the shutter release is depressed halfway, which also locks in focus. If the focus switch, located alongside the lens mount, is set to the single position, focus must be achieved before the shutter will release. If the switch is set to the servo position, the camera will continuously focus, and the exposure will be made when the shutter release button is fully depressed, regardless of whether focus is achieved. A manual focus position is also available.

Equipped with automatic DX capability, the camera reads and sets film speeds from ISO 25 to ISO 1000. Film speed can also be overridden manually from ISO 6 to ISO 6400. The PZ-1p's many features include a built-in diopter, two- 12-seconds timer, automatic triple frame sequencing, depth-of-field preview button, and interchangeable focusing screens. Its built-in flash covers a 28mm lens with GN45 at ISO 100. It is equipped with a focus-assist light, for dim lighting situations. Once focus is achieved, you can disable the flash by retracting it.

Pentax Lenses

The PZ-1p is compatible with the new SMC Pentax FA Intelligent Power Zoom lenses, as well as older Pentax KA- and K-mount lenses by using an AF adapter. When equipped with FA lenses, the three-

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Compared to copycat systems, the 120JTTL is lighter, smaller, more versatile, less expensive, and easier to use, on- or off-camera. It weighs only 18.4 ounces, and measures 5.7 x 3 x 3.6 inches. TTL, auto and manual operations are controlled by a single switch, and the distance scale instantly displays aperture/distance combinations.

To accommodate virtually any camera, a wide range of dedicated modules are available, including modules for Hasselblad and Bronica and autofocus modules for Canon, Minolta and Nikon. All this, plus the ability to use just 4 AA batteries, high-voltage power packs or AC, make it easy to see why the 120JTTL is a fantastic choice for all your 35mm and medium format photography.

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speed, one-touch power zooming provides fast and accurate framing.

The zoom ring, used to vary focal length, doubles as a selector by switching to manual zoom operation. Three auto-zoom functions, "zoom clip," "image-size tracking," and "auto zoom effect," are excellent action photography options. Zoom clip is provided by a push-button on the lens barrel that zooms the lens to the preset focal

length. Image-size tracking, mentioned earlier, ensures a moving subject remains the same size throughout a series of exposures. "Auto zoom effect" changes the lens' focal length during exposure to create dramatic streaking effects.

PROduct Performance

Rumor has it that this camera is among the easiest to use, but only when not utilizing the huge assort-

ment of features the PZ-1p offers. The camera's functions can be confusing until you spend time learning how to operate them. I blew several shots because I didn't operate the camera quickly enough. Several weeks later, I still found myself referring to the owner's manual for some features and functions.

The built-in flash is wonderful, but the hot shoe placement (not directly over the lens) is not. Relying only on the built-in flash, because of its proximity to the camera, increases the chance of red-eye. The camera does offer accurate TTL flash metering and flash sync speeds of 1/250 second. An optional cable to maintain TTL flash metering is well worth having when using your bracket.

Although Pentax does not offer a vertical grip, an optional grip strap can be purchased to secure the camera during vertical use. An optional electronic shutter release cord is also available.

Not surprisingly, the camera excelled in focus tracking. It was fast and deadly accurate. The power lenses have a lightning fast zoom, and I have to admit, the Pentax lenses produced exceptionally sharp images. The eight-segment matrix metering system is good, but I was happy to find spot metering was also available.

Overall, this well-made camera offers more built-in features than any other 35mm SLR in its price range. Pentax optics are certainly another plus, but don't expect to learn the camera's functions overnight. After a few weeks, you will find yourself liking the camera a little more each time you use it. In the end, the rewards of having a wealth of features at your fingertips—for a reasonable price—will be worth your time and effort. ■

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Upcoming Winona Courses

Fundamentals Of Photography

August 11-14, 1997

Horace Holmes Jr., Cr.Photos., PPA Certified
Yvonne Holmes, Cr.Photos.

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August 25-28, 1997

Tom McDonald, M.Photos.Cr., PPA Certified
Jo Alice McDonald, Cr.Photos.

This advanced portrait class will help you to become profitable entrepreneur and successful artist. Live demonstrations, hands-on practice and review will be reinforced with 110 pages of notes. Portrait techniques for executives, women, children, seniors, window light and families will be covered in the studio and on-location. (PPA Members \$425)

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September 9-12, 1997

Rod Robin

This course meets the needs of those photographers just getting started or those

wishing to establish a more solid base in photography. The curriculum includes camera formats and equipment; accurate exposure determination; studio portrait lighting; posing methods; composition; and camera techniques for men, women, couples, children and groups. (PPA Members \$425)

Portrait II

September 15-18, 1997

Mark Allen, M.Photos.Cr., PPA Certified
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September 22-26, 1997

Al Gilbert, M.Photos.Cr.

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September 29-October 2, 1997

Jim McDonald, M.Photos.Cr.

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October 6-10, 1997

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Laurence Garte!

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For more information on these courses, call (800) 742-7468, ext. 265 or 266.

Gross National Product Sponsors One Day Photographic Seminar

The Industrial Strength Super Monday sponsor, Gross National Product was omitted from the event brochure. On August 25, 1997, Art Leather and Gross National Product will be sponsoring, "How To Make Money With Albums and Frames" (Course #48NY01) in Elmhurst, New York. PPA and Winona appreciate Gross National Product's commitment to education and apologize for omitting them from the brochure.

GUIDE TO SPECIAL EVENTS

If your organization's convention, workshop, seminar, or exhibition dates aren't listed on these pages, you may be missing revenue from potential attendees. Submit your dates early and include organization name, convention location, city, and state, and include a contact person's name, title, address, and phone number, including area code. So readers may realistically plan to attend events listed here, *Professional Photographer Storytellers* must 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 Storytellers'* editors reserve the right to select events to be announced on 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 by a code preceding its name: C=Convention, W=Workshop, S=School, C/E=Approved PPA/Winona Continuing Education Seminar, E=Exhibit. Send all Datelines additions or corrections to: Debbie Todd, *Professional Photographer Storytellers*, 111 Corsaire Lane, Schaumburg, IL 60173; 847-330-2802; FAX: 847-330-2803.

PPA Events

JULY 18-23, 1997
C: PPA '97, Las Vegas Convention Center, Las Vegas, NV

JULY 31-AUGUST 5, 1998
(Reflects Date Change)
C: PPA '98, New Orleans Hilton Hotel, New Orleans, LA

JULY 23-28, 1999
C: PPA '99, Georgia World Congress Center, Atlanta, GA

Current Events

AUGUST 3-6
C: Society of Professional Photographers of Mexico, Guadalajara, Mexico, Lolita Cantu, PPA Emissary, Revolucion, 3421 Rincon Pri-mav., Monterrey, Mexico 64834

AUGUST 18-22
S: David Peters Seminar, "Moving Beyond the Boundaries," Dillon Beach Workshop, Northern California, David Peters Studio, 891 Fourth Street, San Rafael, CA 94901

SEPTEMBER 6-10
C: Florida PP, The Sheraton World Resort, Orlando, Florida, Theresa Saylor, Executive Director, 2312 Farwell Drive, Tampa, FL 33603

SEPTEMBER 7-8
C: Photographic Artist Conference, sponsored by Southwestern PA, Clarion Hotel, Oklahoma City, Oklahoma, Emile Navarre, Executive Director, 1011 N. Causeway, Ste. 12, Mandeville, LA 70471

SEPTEMBER 13-17
C: Georgia PPA, Radisson Riverfront Hotel, Augusta, Georgia, Tom McCollum, Executive Director, P.O. Box 933, Lilburn, GA 30226

SEPTEMBER 20-21
S: Kansas PPA, Broadview Hotel, Wichita, Kansas, Gary Fail, Chairman, One West Main, Chanute, KS 66720

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SEPTEMBER 20-24

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

SEPTEMBER 28

C/E: Marketing for the New Millennium-Visibility 2000, Florissant, Missouri, Connie M. Behnke, 20500 S. LaGrange Rd., Frankfort, IL 60423; 815-469-3500

SEPTEMBER 28 - OCTOBER 2

S: Joyce Wilson Sabbatical Workshops, PPA Merit Courses, Beginning/Advanced, Myrtle Beach, South Carolina, Joyce Wilson, 3829 Lincoln Road, Santa Barbara, CA 93110

SEPTEMBER 30 - OCTOBER 2

C/E: The Wedding Style of Stephen Rudd, Toronto, Ontario, Shawn Friesner, 218 Carlton Street, Toronto, Ontario, Canada M5A 2L1; 416-968-0338

OCTOBER 3-5

S: PP of Oklahoma, Holiday Inn, Elk City, Oklahoma, Dwaine Horton, Rt. 1, Box 68, Thomas, OK 73669

OCTOBER 6-8

C/E: Weddings for Love and Money, PPA Merit Course, Stewart and Susan Powers, 2001 N.W. 58th Terrace, Gainesville, FL 32605; 352-372-9930

OCTOBER 12-13

W: Kentucky PPA, Rough River Dam State Park Resort, Kentucky, Carol McCaslin, Executive Secretary, 1730 Normandy Road, Lexington, KY 40504-2225

OCTOBER 15

S: Chicagoland PPA, Holiday Inn, Willowbrook, Illinois, Gary Quedenfeld, Chairman, 503 Naber Avenue, Antioch, IL 60002

OCTOBER 19-23

C/E: William S. McIntosh Art Spirit Workshop, PPA Merit Course, Outer Banks of North Carolina, McIntosh-Allan Seminars, 5200 Norbeck Road, Rockville, MD 20853

OCTOBER 24

E: PPA of Switzerland, Tuscany/Italia, Rainer Frischknecht, P.O. Box CH-8126 Zumikon; FAX: 0041-19182721

OCTOBER 26-27

S: PP of Indiana, Seasons Lodge and Conference Center, Nashville, Indiana, Mack Porter, P.O. Box 1494, Martinsville, IN 46151

NOVEMBER 20-24

C/E: On-Location in Cancun, Mexico, Jon Johnson, 6094 Kittle Road, Wheelersburg, OH 45694

Future Events

JANUARY 17-18, 1998

S: Kansas PPA, Holiday Inn Holidome, Lawrence Kansas, Gary Fall, Chairman, One West Main, Chanute, KS 66720

JANUARY 17-19, 1998

C: PPA of Rhode Island, Providence Marriott, Providence, Rhode Island, Bob Fontaine, Chairman, 1908 Warwick Avenue, Warwick, RI 02889

JANUARY 28-FEBRUARY 1, 1998

C: PP of California Western States Regional, Pasadena Center, Pasadena, California, Jim Inks, Executive Administrator, Box 2502, Fairfield, CA 94533

JANUARY 30-FEBRUARY 2, 1998

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

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More info? Circle 81

FEBRUARY 1-2, 1998

S: South Dakota PPA Inc., Holiday Inn City Centre,
Sioux Falls, South Dakota, Germaine Stratton,
President, 403 N. Main, Marion, SD 57043

FEBRUARY 6-9, 1998

C: Connecticut PPA/Carnival '98, Radisson Hotel,
Cromwell, Connecticut, Richard Castiglione, Con-
vention Chairperson, 263 Sea Hill Road, North
Branford, CT 06471; 203-488-7678

FEBRUARY 6-9, 1998

C: Rocky Mountain PPA, Hyatt Regency, Denver,
Colorado, Duncan MacNab, Executive Director,
P.O. Box 1049, Bozeman, MT 59771-1049

FEBRUARY 7-10, 1998

C: PP of Indiana, Indianapolis Marriott Hotel, Indi-
anapolis, Indiana, Mack Porter, P.O. Box 1494,
Martinsville, IN 46151

FEBRUARY 13-18, 1998

C: PP of North Carolina, Sheraton Imperial, Raleigh,
North Carolina, Lovetta Byrd, Executive Secretary,
5501 Hamstead Crossing, Raleigh, NC 27612

FEBRUARY 15-17, 1998

S: Professional Photographers of North Dakota
Winter Seminar, Doublewood Inn, Fargo, North
Dakota, Jim Robideau, Seminar Chairman, 1462
194 Business Loop, East, Dickinson, ND 58601.

FEBRUARY 22-25, 1998

C: PP of Hawaii, Hawaiian Regent Hotel, Honolulu,
Hawaii, Paul Sakai, President, P.O. Box 2891, Hon-
olulu, HI 96802

FEBRUARY 22-26, 1998

S: PP of Bahamas, Nassau NP, Bahamas, Kenneth
Love, President, P.O. Box ss-5739, Nassau, Bahamas

FEBRUARY 27 - MARCH 1, 1998

C: PP of West Virginia, Holiday Inn, Parkersburg, West
Virginia, Frank Mauritz, II, Box 23, Oak Hill, WV 25901

FEBRUARY 27 - MARCH 2, 1998

C: PP of Oklahoma, Clarion Comfort Hotel, Oklahoma
City, Dwayne Horton, Rt. 1, Box 68, Thomas, OK 73669

FEBRUARY 28 - MARCH 3, 1998

C: PP of Wisconsin, Paper Valley Inn, Appleton,
Wisconsin, Gary Haas, Convention Chairman, 410
DeClark Street, Beaver Dam, WI 53916

MARCH 5-9, 1998

C: Rocky Mountain PPA, Sheraton, Colorado
Springs, Colorado, Duncan MacNab, Executive Di-
rector, P.O. Box 1049, Bozeman, MT 59771-1049

MARCH 6-11, 1998

C: Virginia PPA and SEPPA Affiliated Judging,
Williamsburg Marriott Hotel, Williamsburg, Vir-
ginia, S. Fred Powell, 2nd Vice President, 11203
Roinick Lane, Hanover, VA 23069

MARCH 7-9, 1998

C: Mid-East Regional Convention, Hyatt Regency
Hotel, Columbus, Ohio, Hosted by the PP of Ohio,
Gene King, 1024 Dublin Road, Columbus, OH 43215

MARCH 14-17, 1998

C: Kansas PPA, Holiday Inn Holidome, Topeka, Kansas,
Don Brent, 301 SW Gage, Ste. 141, Topeka, KS 66606

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Atlanta, GA 30303; 800-742-7468, ext. 266

TRADITIONAL COURSES

AUGUST 11-14

Fundamentals of Photography, Course #97W122,
Instructors: Horace Holmes Jr., Cr.Photog., PPA
Certified, and Yvonne Holmes, Cr.Photog.

AUGUST 25-28

Focus on Winning: A Week with Tom and Jo Al-
ice McDonald, Course #97W123, Instructors:
Tom McDonald, M.Photog.Cr., PPA Certified and
Joe Alice McDonald, Cr.Photog.

DIGITAL IMAGING COURSES

AUGUST 4-8

Adobe Photoshop, Course #97W213, Instructor:
Eddie Tapp, MEI, Cr.Photog., PPA Certified

AUGUST 11-14

Advanced Adobe Photoshop, Course #97W214,
Instructor: Eddie Tapp, MEI, Cr.Photog., PPA Certified

AUGUST 25-28

Absolutely Gartel, Course #97W215, Instructor:
Laurence Gartel

ON-LOCATION COURSES

SEPTEMBER 5-6

On-Location in Oklahoma City, Oklahoma, Clarion
Hotel, Oklahoma City, Becoming a Juror/
Judging School for Artists, Course #97L116,

SEPTEMBER 11-13

On-Location in Dauphin Island, Alabama,
Dauphin Island Art Center, Making and Marketing
Photographic Art, Course #97L118, Instructor:
Nick Colquitt, M.Photog.Cr.

SEPTEMBER 21-24

On-Location in Denver, Colorado, The Greg Stan-
gl Business Class, Course #97L119, Instructor:
Greg Stangl, M.Photog.Cr., PPA Certified

AFFILIATE COURSES

MAY - AUGUST

(Class dates vary.) Mt. Carroll Center for Applied
Photographic Arts, Campbell Center for Historic
Preservation Studies, Mt.Carroll, Illinois, Laurel
Bergren, 815-946-2370

AUGUST 1-4

Carolina Photographic Art School, Randolph
Community College, Asheboro, North Carolina,
Georgia L. White, 919-832-1678

AUGUST 10-14

PPNC East Coast School of Photographic Work-
shops, Jane S. McKimmon Center, North Caroli-
na State University, Raleigh, North Carolina,
Bethany Campbell, 919-515-8169

AUGUST 17-22

The PPSNY Photo Workshop, Hobart and
William Smith Colleges, Geneva, New York,
Lewis Rodabaugh, 607-732-0210

OCTOBER 13-17

The South Carolina Professional Photographers
School, Foxwood Hills Resort, Westminster,
South Carolina, Charles Jordan, 864-646-8361

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6	23	40	57	74	91	108	125	142	159	176	193	210	227	244
7	24	41	58	75	92	109	126	143	160	177	194	211	228	245
8	25	42	59	76	93	110	127	144	161	178	195	212	229	246
9	26	43	60	77	94	111	128	145	162	179	196	213	230	247
10	27	44	61	78	95	112	129	146	163	180	197	214	231	248
11	28	45	62	79	96	113	130	147	164	181	198	215	232	249
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14	31	48	65	82	99	116	133	150	167	184	201	218	235	252
15	32	49	66	83	100	117	134	151	168	185	202	219	236	253
16	33	50	67	84	101	118	135	152	169	186	203	220	237	254
17	34	51	68	85	102	119	136	153	170	187	204	221	238	255

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JULY 1997
 Void after October 1997

Which type of equipment do you plan to purchase or upgrade to in the next 3 months?

- | | |
|-----------------------------|----------------------|
| A Medium format camera/lens | D Studio lighting |
| B 35 mm camera/lens | E Computer/software |
| C Large format camera/lens | F Studio accessories |

In the last 12 months, have you purchased or researched a product after seeing it in *Professional Photographer*?

- 1 Yes 2 No

What are your purchasing needs?

- G Immediate
 H Within six months
 I Information only

How much did you or your organization spend on lab services last month?

- | | |
|-------------------|-------------------|
| J \$5,000 + | M \$2,000-\$2,999 |
| K \$4,000-\$4,999 | N \$1,000-\$1,999 |
| L \$3,000-\$3,999 | O \$500-\$999 |

What is your title/function?

- P Studio Owner/Manager
 Q Staff Photographer
 R Freelance Photographer
 S Marketing, Sales, Advertising
 T Other

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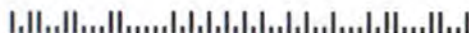
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| Q Staff Photographer |
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CAMERA ACCESSORIES

LONG-LENS CASE

Kinesis, 5875 Simms Street, Arvada, CO 80004; 303-425-1314; FAX: 303-425-3530. Kinesis, a new manufacturer of sewn goods, released a series of long-lens cases

for 300mm to 600mm lenses. Three cases are available to fit 300mm f/2.8, 400mm f/2.8, or 600mm f/4 lenses with a pro-sized body attached. Medium focal length lenses will also fit. The cases are constructed with 500 denier DuPont Cordura nylon with a waterproof urethane coating. They are lined with smooth

200 denier nylon oxford cloth. Between the two layers is 13mm Poly-Foam, a 1/2-inch thick Polyethylene/closed-cell foam laminate. The underside of the lid has a zippered compartment, and the exterior of the case has two outside slip pockets for a small flashlight or pens. Attached to the outside of the case is a large padded pocket suitable for an SLR body or a brick of film. This pocket is detachable and can be worn on any kinesis belt.

More info? Circle 200

ZOOM LENS

Sigma Corporation of America, 15 Fleetwood Court, Ronkonkoma, NY 11779; 516-585-1144; FAX: 516-585-1895. Sigma introduced the 28-105mm f/2.8-4 Aspherical zoom lens, which incorporates anti-flare features and an internal focusing mechanism that allows the front of the lens to remain stationary while focusing. The four-group zoom mechanism keeps the lens' weight to just 13 ounces, while fully correcting astigmatism and distortion.

More info? Circle 201

NEW FILMS

SPECIAL EFFECTS FILM

Ilford Photo, West 70 Century Road, Paramus, NJ 07653; 201-265-6000; FAX: 201-265-0894. Ilford Photo recently introduced its SFX 200 special effects film, a medium-speed, 35mm, black-and-white film that is available in DX-coded, 36-exposure rolls. It is designed with a peak red sensitivity of 720nm and an extended red sensitivity of up to 740nm, producing images similar to infrared film when used with a red camera filter. Yellow and orange filters will produce a more natural effect, without over-darkening the sky or lightening foliage. However, with more red filters, building contrast increases, skies appear almost black, and green vegetation renders almost white. Unlike infrared films, SFX 200 can be loaded in subdued light, and the emulsion is compatible with normal developers.

More info? Circle 202

Introducing the biggest technological advance in softbox design in 12 years.

Arriving July 1997



More info? Circle 84

ELECTRONIC IMAGING

DIGITAL SCANNER

Argus Industries Inc., 2121 Oxford Road, Des Plaines, IL 60018; 847-297-8900; FAX: 847-297-8909. Argus Industries introduced an advanced technology digital photo scanner for home. The scanner digitizes prints, slides, and transparencies into computer applications, e-mail, and Web sites with resolutions up to 4,800 pixels per

inch in true color, black-and-white, or grayscale. The Scan100 features a scanning tray design that allows the scanning of any size or shape object measuring as large as 4x6 inches and 2mm thick. It comes with an extensive software package, including Corel PhotoPaint 5, a color management program that allows painting, editing, and retouching; Media House, a program that facilitates image and file archiving and management; and the Scan100 TWAIN driver. System requirements for the

Scan100 include an IBM/PC-compatible with a 486/33 CPU or better, 8MB RAM, 45MB available hard disk space, a parallel port, Windows 3.1 or higher, a mouse, color monitor, and 2X or faster CD-ROM drive.

More info? Circle 203

IMAGE COMPRESSION

TBG Imaging LLC, 1025 E. Maple Road, Suite 206, Birmingham, MI 48009; 810-594-7979; e-mail: info@tbgimaging.com; Web site: www.tbgimaging.com. CompassPoint 3.0.5 compression and decompression software for Windows gives users premium compression and decompression of 24-bit color images, color correction capabilities, and seamless compatibility with Kodak Digital Cameras. It also comes with CompassPoint Viewer, enabling remote users to view or copy an image file created by CompassPoint. The product can store up to 100,000 images per database, with a large volume of image-related text. CompassPoint also gives users the option of a security system with 10 user-access levels, proprietary image processing technology that avoids clogging the network, and a usage history for each image.

More info? Circle 204

LABELING SOFTWARE

Slidescribe Products, Division of Image Innovations Inc., 7685 Washington Avenue South, Edina, MN 55439; 800-345-4118; 612-942-7909; FAX: 612-942-7852. Slidescribe products announced their newest software, LASERWare for Windows. This program is designed for labeling and managing slide or image collections. It works with all types of sheet-fed and laser printers on Windows 3.1, Windows 3.11, or Windows 95. It offers a variety of font choices and colors, and was designed to be straight forward and user-friendly. Features include automatic numbering of labels, custom captions, text centering, and a variety of special characters, including Copyright (©), Registered Trademark (®), Degree (°), and Trademark (™). Sheets of labels can be saved for re-use, and database files can be imported from Dbase, Foxbase, Clipper, or ASCII-compatible programs.

More info? Circle 205

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With the tremendous acceptance of the popular Uni400JR, Dyna-Lite has added a new 250w/s monolight to the family. Put the power, convenience and durability of these two lightweight Dyna-Lite monolights to work for you. Both lights have a four f-stop range in 1/2-stop increments, a built-in slave-eye, and full-tracking quartz modeling light. Each weighs in at a mere 5 1/2 lbs. A full range of accessories fits either monolight, for even more control and versatility.

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555 (requires dedicated module)	199.99
DX 8R Ring Light (requires module)	159.95
DX 12R Ringlight (requires module)	224.95

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complete as
supplied by mfr

NEW! 28C-2	74.95	
NEW! 28AF-4 1/2 Canon, Nikon, Minolta	139.95	
32Z-1	138.00	32Z-2
32M2-3	188.00	40M2-2
NEW! 40M2-3	413.95	45CL-1
45CL-1 NC	300.00	45CL-3
45CL-3 NC	378.95	45CL-4
45CL-4 NC	440.00	
NEW! 50M2 5 w/Controller	719.95	
60C1-Dry-Fit	592.00	60C1-1 NC
60C1-4 Dry-Fit	746.95	60C1-4 NC
*Includes Battery and Charger		

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NEW! Q-Flash 1-2 w/o turbo battery 378.00
NEW! Q-Flash X-2 powered by Lumedyne or
Norman battery packs 447.00

Vivitar

FLASH & ACCESSORIES

283 64.95 285 HV 81.95

Lumedyne

COMPLETE OUTFITS

244N (200 W.S.) 520.20
244X Fast recycle 574.85
468X (400 W.S.) 703.55
468XE (800W S.) 1058.46

PACKS

065 (200 W.S.) 312.00
065 L 397.80
065X Fast recycle 366.60
067X (400 W.S.) 526.50
NEW! 067Q Quantum FX Flash 526.50

FLASH HEADS (800 W.S.)

001E Straight Cord Head 115.05
002E Coiled Cord Head 126.75
003 Modeling Head 161.85
004 Coiled Modeling Head 173.55

BATTERIES

024 78.00 024C 89.70 025 144.30
025C 156.00 026 210.95
026C 221.95 028 409.50

LIGHT CONTROLS

westcott.

APOLLO

24	28	50
Flat Front	89.95	89.95 219.95
Recessed Front	94.95	107.95 239.95
Louvers	139.95	149.95
Flat Front Mono	109.95	—
Recessed Front Mono	124.95	—

ILLUMINATOR REFLECTORS

14"	20"	30"	42"	48"x72"
Silver/White	16.50	22.95	41.95	49.50 94.50
Silver/Black	—	—	—	—
Silver/Gold	16.50	41.95	59.95	73.50
Solid Black	—	—	—	—
Diffuser	16.50	—	—	73.50

UMBRELLAS

	32"	*43"	45"
White Satin/or Silver w/Black Backing	19.95	19.95	22.9
White w/Removable Black Cover			30.9

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NEW! SUPER PRO "PLUS" BANKS

Available in Silver or White

12"x16"	84.95	16"x22"	109.95	24"x32"	174.95
36"x48"	264.95	54"x72"	424.95	93"x66"	154.95
14"x56"	245.00	21"x84"	394.95		

SUPER PRO BANKS

12"x16"	76.95	16"x22"	103.95	24"x32"	159.50
36"x48"	239.95	54"x72"	389.95	93"x66"	149.95
14"x56"	248.95	21"x84"	359.95		

PRO BANKS

16"x22"	89.95	24"x32"	129.95
36"x48"	209.95	54"x72"	319.95

PRO II BANKS

16"x22"	74.95	24"x32"	104.95	36"x48"	164.95
54"x72"	279.95	93"x66"	114.95	14"x56"	164.95
21"x84"	—	—	—	—	259.95

PHOTOFLEX

LIGHTBANKS

Litetime	Multidome	Stripedome	Silverdome
X-Small	46.95	—	—
Small	64.95	104.95	96.95
Medium	86.95	144.95	152.95
Large	124.95	209.95	237.95
X-Large	214.95	319.95	—
Halfdome	189.95	On Camera XTC-II	17.95

SPEED RINGS PURCHASED SEPARATELY

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12"	22"	32"	42"	52"	24x43"	41x74"
White/Trans	14.95	21.50	31.95	44.95	64.95	—
White/Gold	14.95	23.95	41.95	52.95	64.95	44.95
White/Silver	14.95	23.95	41.95	52.95	64.95	44.95
Silver/Black	14.95	23.95	41.95	52.95	—	—
Soft Gold/White	14.95	32.95	51.95	62.95	79.95	64.95
Silver/Gold	14.95	38.95	56.95	67.95	82.95	68.95
Heavy Duty Litetime Holder	—	—	—	—	—	47.95

PHOTOGENIC ECLIPSE

White w/removable

Black Cover	19.95	24.95	34.95
Silver	29.95	34.95	44.95

SPECIAL! Buy 2 or more 32" and 45" White Umbrellas for just **19.95** each

White Umbrellas for just 19.95 each

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Water 75 (22" x 30" x 10")	279.95
Water 140 (30" x 53" x 14")	354.95
Water 140 (40" x 53" x 21")	419.95
Water 200 (53" x 76" x 24")	614.95
World Bank 100 (30" x 40" x 14")	259.95
World Bank 140 (40" x 54" x 21")	309.95

LIGHTFORM

LIGHT WEIGHT PANEL SYSTEMS

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

LIGHTFORM OUTFITS

(Consists of frame & fabric)

P6	P15	P22	P32	P42
Black or Trans.	41	47	56	74
White	44	51	63	82
Silver or Gold	49	58	78	111
Black/White	44	52	65	86

Flexfill Collapsible Reflectors

MADE IN USA

20"	38"	48"	60"
White	44.95	69.95	84.95
Silver/White	42.95	67.95	84.95
Gold/White	42.95	67.95	84.95
Translucent	42.95	67.95	84.95
Black Net (Single)	42.95	67.95	84.95
Silver/Black	42.95	67.95	84.95
Black Absorb	—	—	—
Silk	42.95	67.95	84.95
Adjustable Holder	—	—	—

UMBRELLAS

30"	45"	60"
Hot Silver	29.95	54.95
White Satin	13.50	18.50
Adj. Reflex	26.95	39.95
Convertible	24.95	35.95

LITE PANEL

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TUNGSTEN/HMI

ARRI

ARRI Fresnels

Fresnel lenses direct light into parallel rays with a slight diffusion, creating a tight, even pool of illumination, whether in spot or flood position.

650 watt Fresnel

- Low expansion Fresnel lens that's only 4.3" in diameter
- 16" spot flood beam
- 60" flood focus beam
- 300, 500, or 650 watt

Similarly designed Arri fresnels are also available in 300, 1000, 2000 & 5000 watt with up to 11.8" lenses for stand mounting or studio hanging.

ARRISoft 1000 & 2000

Only 5.5" deep! Interchangeable reflectors. Soft white, aluminum (50% more light) warm, cool or gold.

ARRILITE

Adjustable general illumination lighting, ample focus knobs provide wide spot/flood options. Units start at just 3.6 Lbs.

- 600 beam angle: 34" to 90"
- 650 beam angle: 24" to 70"
- 650 beam angle: 24" to 65"
- 2000 beam angle: 19" to 56"

Mini-Flood & Mini-Cyc

Both offer broad illumination. The Mini-Flood's beam spread is twice that of its light source to subject distance. Both include a 2 Way Rain-Door with Filter Holder. The Mini-Flood includes a 25 Cable. Mini-Cyc includes a 30" Cable & Pipe Clamp.

- 2 lamp options each: 500, 750, & 1000 watts

Peppers

HMI

Bonzai 200 S/E AC/DC 200W Dimmable 1529.95

200W Electronic Ballast Dual Voltage 1629.95

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DC Electronic Ballast 1999.95

Cinepar 575 S/E 2159.95 Luxarc 575 2169.95

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Electronic or Magnetic

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Pepper 100w Fresnel Light w/1/2 Lens 199.95

Pepper 200w Fresnel Light w/3/4 Lens 249.95

Either may use 100w or 200w Lamp

Pepper 300w Fresnel Light w/1/2 Lens 249.95

110v-220v Lamps Available

for 100w & 300w Peppers

dedolight

LAMP HEADS

DLH Dedolight lamp head w/15" cable

12v 100w 339.95

DLH-4 Same as above

w/additional option cord

to be used w/12v

battery 350.00

DLH-4 Same as above, designed for camera

mounting shoe or screw mount 450.00

DLHM winterized power supply (Monolight)

w/10 cable 117v 555.00

DLH-150 Lamp head 24v 150w w/26 cable 374.95

lowel

Total-Light

Provides base or bounce light, backlight, or background light. Used with umbrella or gel frame with a diffusion kit. It is an ideal fill light or small soft key. Uses up to 750 watts AC lamps.

Omni-Light

Ideal key or back-light, and with diffusion or an umbrella, a soft fill light source. Uses up to 500 watts AC lamps.

• Optional quick change Super Spot Reflector

DP System

A powerful key, backlight, or background light with or without diffusion. When used with umbrella or diffusion provides a soft key, fill, or side light. Uses up to 1000 watts lamp.

L-Right

Great backlight, easy to hide accent light, efficient eyeline, quick kicker and with diffusion, a subtle fill. Uses 100w or 300w spot or flood lamps.

Rain Light

Portable softlite, compliments the more portable Little 2, used as key or fill source.

Fren L 650

Curved softlite fresnel lens, 7' focus range from wide to spot. Up to 850-watt AC lamp.

Softlite 2

Produces lush vermicore like light at 30' to 90' off lens subject axis. 2000 watt maximum.

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EL-250C	564.00	EL-250 220v	764.95
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EL-1000	1027.00	EL-1000 220v	1439.95
EL-250R	780.00	EL-500R	1598.00
EL-1000R	—	—	1400.00

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Opus A4 5980.00 Pulso A4 9995.00

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Primo 650.00 Primo 4 940.00

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converts from a Compact Travel Head to a Studio Head.

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- 50% more light produced by New FQ5-TC flash tube
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More info? Circle 87



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More info? Circle 89

VIDEOS & LITERATURE

WEDDING VIDEO

The Huntington House, 8092 Warner Avenue, Huntington Beach, CA 92647; 714-841-3100; FAX: 714-841-9567. Paul Thompson Photography presents the "Complete Guide to Wedding Photography," an instructional wedding video shot at an actual wedding. It shows real emotions and interplay between the bride, groom, family, friends, and photographer. The presentation also includes pre-taped instruction on posing, lighting, and studio business methods.

More info? Circle 206

TAP '97 CATALOG

Taprell Loomis, 2160 Superior Avenue, Cleveland, OH 44114-2184; 800-827-5679; FAX: 800-276-2572; Web site: www.tap-usa.com. Taprell Loomis has announced its 1997 catalog of mounts, folios, and albums for the professional studio photographer. New TAP products include three designer folios—the classic "Heritage," the southwestern "Santa Fe," and the youthful "Wave." Also featured are the new "Melody" and "Sky" mounts, the "Toy" and "Castle" memory mates, the "Playoff" and "Mulligan" sports memory mates, and many other new folders.

CAMERA REPAIR BOOK

Amherst Media Inc., 155 Rano Street, Suite 300, Buffalo, NY 14207; 716-874-4450; FAX: 716-874-4508. *Camera Maintenance & Repair: Book 2 Advanced Techniques* by Thomas Tomosy teaches advanced troubleshooting and repair techniques. The book takes the reader through the troubleshooting process, along with tips for cleaning your camera and repairing water, rust, sand, and fungus damage. Clear, step-by-step techniques for repairing popular, modern cameras are included. Detailed disassembly and repair instructions are provided for more than 100 models. Advanced "Quick Notes" on various camera models show the reader how to get inside and get working, and there is also a complete listing of where to find parts and repair supplies, for a quick and easy reference.

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DIGITAL CARD CAMERAS

Kodak DC-120

- CCD image sensor captures 836,400 pixels (850 x 584) per image which is interpolated for a final output of 1.2 MB (1280 x 960 pixels).
- 2 MB internal memory stores up to 20 standard resolution images. Also accepts 2MB or 10MB Compact Flash removable storage cards.
- 7.21mm 3X zoom lens (38-114mm 35mm equivalent). Focus range is 19-inches to infinity. Focuses down to 7.9-inches in macro mode.
- Built-in sensor flash (up to 16.4 ft.) with three modes.
- Flip-up 1.6-inch color LCD monitor.
- 4 image quality settings. • 4 exposure settings. • 3 focus settings.
- Bundled Software: PictureWorks PhotoEnhancer, TWAIN acquire module for Windows, plug-in module for Photoshop.



DIGITAL SLR CAMERAS

MINOLTA RD-175

- By using a unique 3-CCD imaging system, the Minolta RD-175 offers the quality and performance of digital cameras that cost twice as much. It combines easy handling and sophisticated photographic features to deliver professional-quality digital photographs for publication on the Web or in print.
- Incorporates a Minolta Maxxum 400si camera body featuring high-speed continuous Auto Focus, aperture and shutter priority, manual and program exposure modes.
- Compatible with a wealth of optional Minolta AF SLR accessories. There are over 40 AF lenses and a selection of shoe-mount flash units available.



Kodak DCS-420/410

- They consists of the Nikon N-90 body and Kodak's digital camera back which replaces the standard camera back. Both the DCS-410 and the DCS-420 are available in color and monochrome versions as well as special order intra-red models and accepts all Nikon mount lenses.
- DCS-410 same as DCS-420 except:
 - Much lower cost
 - Fixed ISO of 100
 - No burst rate - only capable of one picture every 2.5 seconds.



35MM SCANNERS

MICROTEK

ScanMaker 35t PLUS

Big on performance, small on price, the ScanMaker 35t Plus is the ideal desktop solution for scanning 35mm slides and filmstrips. The ScanMaker 35t provides high resolution 24-bit color scanning that's perfect for desktop publishing. Available for PC or Mac includes bundled software.



\$749⁹⁵

MINOLTA

QuickScan 35

- 35mm slide and filmstrip
- Scans at 1000 dpi in just 12 sec.
- 3 scanning resolutions.
- Delivers very quick scans at all resolution settings as well as ultra fast pre-scan.

\$899⁹⁵



Polaroid SprintScan

35LE/ES/PLUS

A family of compact 35mm scanners, ideal for any type of 35mm film.



Nikon

Coolscan Scanners

- Scans any 35mm film, slides and negatives, black & white and color, producing images with amazing detail and superb image quality which can be used to produce everything from color comps to true four color separations.
- Also available Nikon LS 4500 AI, multi-format film scanner scans transparencies and negatives from 35mm through 4x5" including panorama and long film strips.



FUJIX DS-220

The DS-220 is a PC Card-based digital camera that's in a class of its own for image quality and performance. It offers premium image quality with square-pixel VGA compatibility, uses ATA standard PC cards, is the first digital camera to use lithium ion batteries, and has a range of expansion options to suit a wealth of applications.



SONY

DKC-ID1

12x Zoom Digital Still Camera

The DKC-ID1 is a fully featured, handheld, digital still camera packed with advanced features to capture the highest quality digital images. It's advanced features allow images to be captured, stored, printed, downloaded to a computer, transmitted, posted on a network, incorporated onto a document and used in numerous applications.



Canon

PowerShot 600

A "point-and-shoot" digital camera, the PowerShot 600 offers the look and feel of a traditional camera plus offers superior lens and image sensor technology to produce image quality rivaling digital cameras costing three times as much. A major breakthrough, the PowerShot 600 is an easy-to-use and invaluable tool for real estate, insurance, law enforcement, graphic designers and others who need to capture high-quality color photographs immediately for use with their Windows-based (only) applications.



FLATBED COLOR SCANNERS

Nikon SCANTOUCH

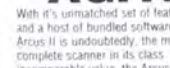
110/210 Color Flatbed Scanners

Designed for graphics applications as well as for general office use with Macintosh and Windows based computers. They offer fast, high quality scans of documents, drawings, reflective art and photographs of up to 8.5 x 11.7" and transparencies or negatives up to 8 x 10" in color or black and white. To further enhance scanning capabilities, they also offer an optional document feeder and transparency adapter.



AGFA Arcus II

With it's unmatched set of features and a host of bundled software, the Arcus II is undoubtedly the most complete scanner in its class. An incomparable value, the Arcus II features 36-bit pixel depth, a density range of 3.0 D, single-pass scanning speed, 600 dpi resolution and an integrated transparency module. Bundled software includes Agfa's FotoLook, which provides a range of user adjustable controls normally found in only highly professional scanners. FotoTone Light which color corrects output from your monitor and printer, and a full version of Adobe Photoshop, the world's best-selling image editing software.



MICROTEK

Whether you're scanning a company logo for a proposal or a presentation chart, or a photograph for an upcoming newsletter, any one of the ScanMaker scanners is all you need to add eye-catching graphics to your work. In addition, Microtek includes its feature-rich and intuitive ScanWizard Scanning software with every flatbed scanner. ScanWizard takes the guesswork out of desktop scanning by giving you the ability to see precisely what your scanned images will look like - even before you hit the scan button.



SCANNING	IS	IS	IS PRO	IS
CD ROM	24.88	30.84	30.84	36.88
OPTICAL RESOLUTION	300 x 600	600 x 1200	600 x 1200	600 x 1200
INTERPOLATED RES.	2400 x 2400	4800 x 4800	4800 x 4800	2400 x 2400
MAC	Color 80	Color 80	Color 80	Color 80
WINDOWS	Color 80	Color 80	Color 80	Color 80
PRICE	\$199	\$479	\$449	\$1399

We also carry drum scanners.

Nikon E2n/E2ns

The E2n and the E2ns are professional high-performance digital SLR cameras that are a result of a co-development effort between Nikon and Fujifilm (model DS-505/DS-515). There are no technical differences between them and they are actually identical. For those who own Nikon systems, you will appreciate the familiar controls and features.

- Incorporates a Nikon F4 body, with the full F4 feature set. They are compatible with a wide range of Nikon lenses, flash attachments, remote shutter releases, and wireless remote accessories.
- The Nikon camera system provides reliable full performance TTL flash control with Balanced Fill Flash and Matrix Meter Operation and accepts all Nikon mount lenses.

Standard Package Includes: Camera body, AC Adapter/Charger with Battery, EC-15 High Speed 15MB Memory Card, ED-10 PC Card Reader, Software for Mac and Windows.



Polaroid PDC-2000

The PDC-2000 is the first digital camera to combine professional quality images with the ease of use of a fully automatic camera. Equipped with a megapixel (1,000,000 pixels) CCD sensor it easily matches the resolution and color quality of high-end, portable SLR type digital cameras - only it's half the price and much easier to use. Offering one-click operation, the PDC-2000 consistently delivers images with bright, accurate colors, smooth flesh tones, sharp edges and crisp shadow detail.



DIGITAL COLOR PRINTERS

FARGO PRIMERA PRO

High Resolution A4-Size Dye-Sublimation and Wax Thermal Transfer Color Printer

- Prints photo quality prints and laser quality text.
- 600x300 dpi text.
- Requires no drying time.
- Accepts 8-1/2 x 11" and 8-1/2 x 13" paper.
- Available for Windows or Mac.



PICTURA 310 Large Paper Dye Sub Printer

- Dual function lets you print with either wax thermal transfer or dye sub.
 - B3 12 x 18" tabloid size.
 - 300 x 300 dpi.
 - Available for Windows or Mac.
- Pictura 310e with Adobe Postscript & Fargo color software



SONY UP-D8800

Sony's new Digital Color Printer, the UP-D8800, is a breakthrough in dye transfer sublimation thermal printing providing full letter sized printing for users in computer graphic design, photography studios, multimedia or video production, publishing, business presentations, engineering and scientific applications.

- Ultra fast speed 300 dpi in 80 sec.
- Prints up to letter size • Available in different configurations.



EPSON Stylus PRO XL

Ink Jet Printer

- Accepts up to 13x19" paper.
- Prints up to 12.5" x 18" bleed in photo quality color.
- 720 dpi photo quality printing with Microfit technology produces smooth gradients of color, great flesh tones, and gray scale.
- Compatible with Macintosh and Windows-based computers.
- Optional Adobe Postscript Level 2 software with Pantone color calibration. Optional Ethernet/EtherTalk interface for networking.



Kodak

Digital Science Series 8650

- 8650 Color Printer/32 MB - includes export module for Photoshop, excels for people making photo quality prints.
- 8650 PS Color Printer/32 MB - same as above, plus Postscript Level 2 support. Makes superb transparencies from presentation software like Microsoft PowerPoint & Aldus Persuasion.
- 8650 PS Color Printer/48 MB - same as above, plus equipped with 48 MB of RAM and prints four color (CMYK) position proofs for use with software like QUARKXPress and Adobe Illustrator.



Desktop Color Proofer 9000

Proofer 9000 is a continuous tone proofing system that uses a CMYK donor ribbon to produce proofs with a closer match to the final press sheet than those produced by any other system in its class. It combines proven Kodak thermal dye transfer printing technology with Kodak color management software and Kodak manufactured media to meet the proofing needs of color trade shops, service bureaus, and ad agencies.



PERSONAL SCANNERS

FUJI AS-1

- Image Scanner
- For Processed APS film
- For PCs
- Scans entire roll in minutes.
- Includes bundled software.



Polaroid

PHOTOPAD

- For PCs • Scans Polaroid and 35mm prints up to 4x5"
- Saves images in compressed format



Kodak Snapshot Photo Scanner 1

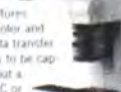
- For PCs
- Plug and play
- Smaller than a mouse pad.
- Includes Kodak's Scan and Photo Enhancer software.



\$199⁹⁵

TAMRON Digital Fotovix IIS-D

A new kind of Fotovix, the IIS-D captures 35mm slides or negatives in 24 bit color and 640 x 480 resolution. High speed data transfer using a SCSI interface allows images to be captured in as little as 10 seconds without a capture board. Can be used with MAC or PC by simply switching software drivers. The IIS-D supports BMP and TIF file formats (PC systems) and PICT and TIFF formats on the Macintosh.



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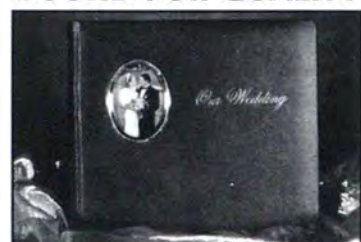
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Here's how to enroll... *Once Upon A Lifetime* is an exclusive benefit of PPA membership with no annual renewal fee.

- If you would like to become a PPA member so that you can participate in *Once Upon A Lifetime*, you can join the association or receive more information over the telephone by calling PPA at (800) 786-6277.
- If you are a PPA member, you can enroll by credit card over the telephone by calling Marathon Press at (800) 228-0629.

FOR MORE INFORMATION
CALL TODAY... (800) 228-0629



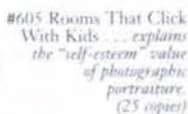
Your one time investment... \$89

Membership includes the complete Program Guide. In addition, you will receive:

- An initial supply of the program products shown.
- Update newsletters - four times yearly
- Counter card/poster for displays
- Newspaper, magazine and radio ads
- Certificate of membership
- Logo sheets



#602 Timeless... a guide to help parents select clothing and props that will enhance children's portraiture. (25 copies)



#605 Rooms That Click With Kids... explains the "self-esteem" value of photographic portraiture. (25 copies)



#609 Capture A Lifetime... a counter display that shows the personal portrait history concept and the best ages for portraits. (5 copies)



#603 Once Upon A Lifetime... explains the *Once Upon A Lifetime* program and that you are a participating studio. (25 copies)



#604 More Than Just Pictures... a guide to help parents create a personal portrait history album. (25 copies)



#601 Images of Childhood... a guide that shows parents how to decorate with portraits of their children. (25 copies)

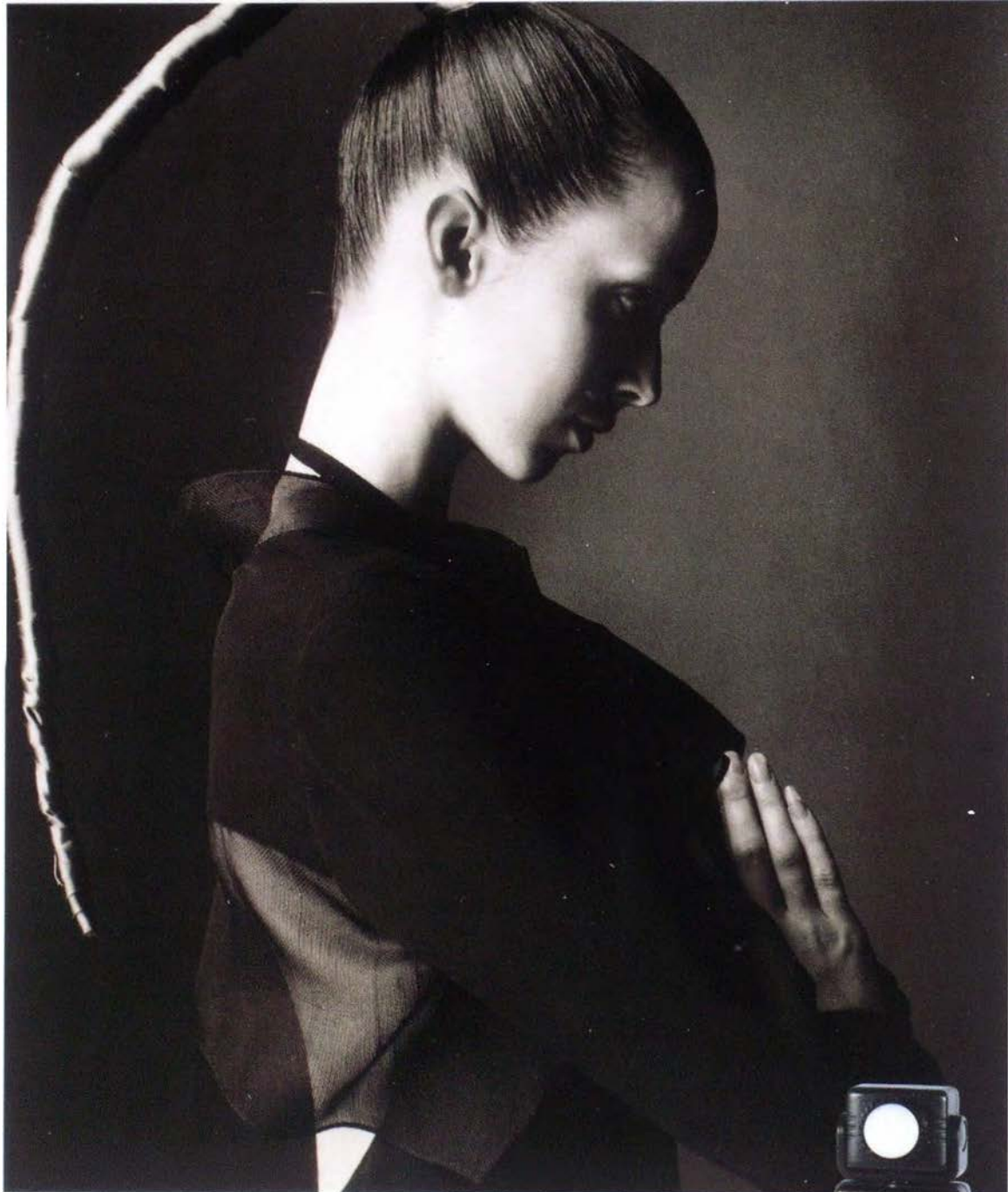


#608 Capture A Lifetime... a poster that shows the personal portrait history concept and the best ages for portraits. (50 copies)



Learn more about "Lifetime"...
July 18-23, 1997 - PPA National Convention
Las Vegas Convention Center - Las Vegas, NV

- Attend the "Once Upon A Lifetime" Forum - Featuring Angela Carson and a cast of All-Star Marketers on Tuesday, July 22 from 9:00 a.m. to 12:00 p.m.
- Take advantage of private consultations presented by children's portraiture experts at the "Once Upon A Lifetime" Consultation Booth. To register stop by the Marathon Press booth (#251).
- Also see "Once Upon A Lifetime" products on display at PPA's Consumer Awareness Booth.



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