

Professional Photographer

October 1999 • \$5
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**Step-by-Step
Lighting
Tutorial**

**Pentax 67 II
Review**

**Award
Winning
Images!**

**The Perfect
Portfolio**

**E-Commerce:
Online Stock
Photo Sales**



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Norman McGrath, Hasselblad ArcBody

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Kathy Ireland photographed by Jonathan Exley, Hasselblad 553ELX

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Bambi Cantrell, Hasselblad 580CW



Jody Dole, Hasselblad 553ELX/Phase One, PowerPhase digital back

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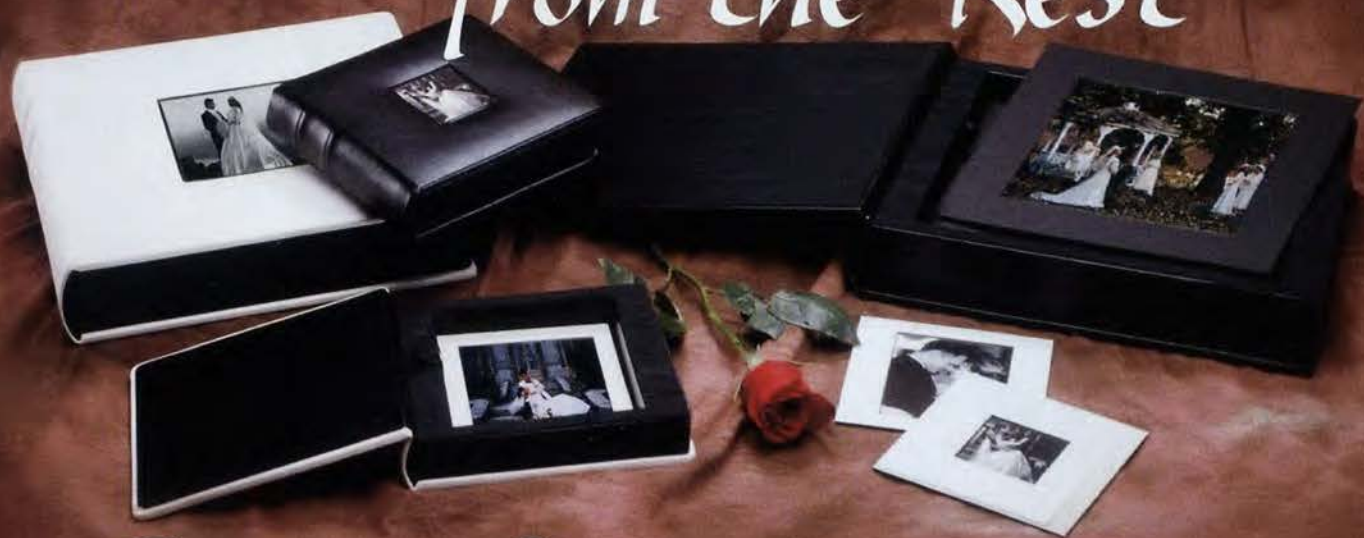


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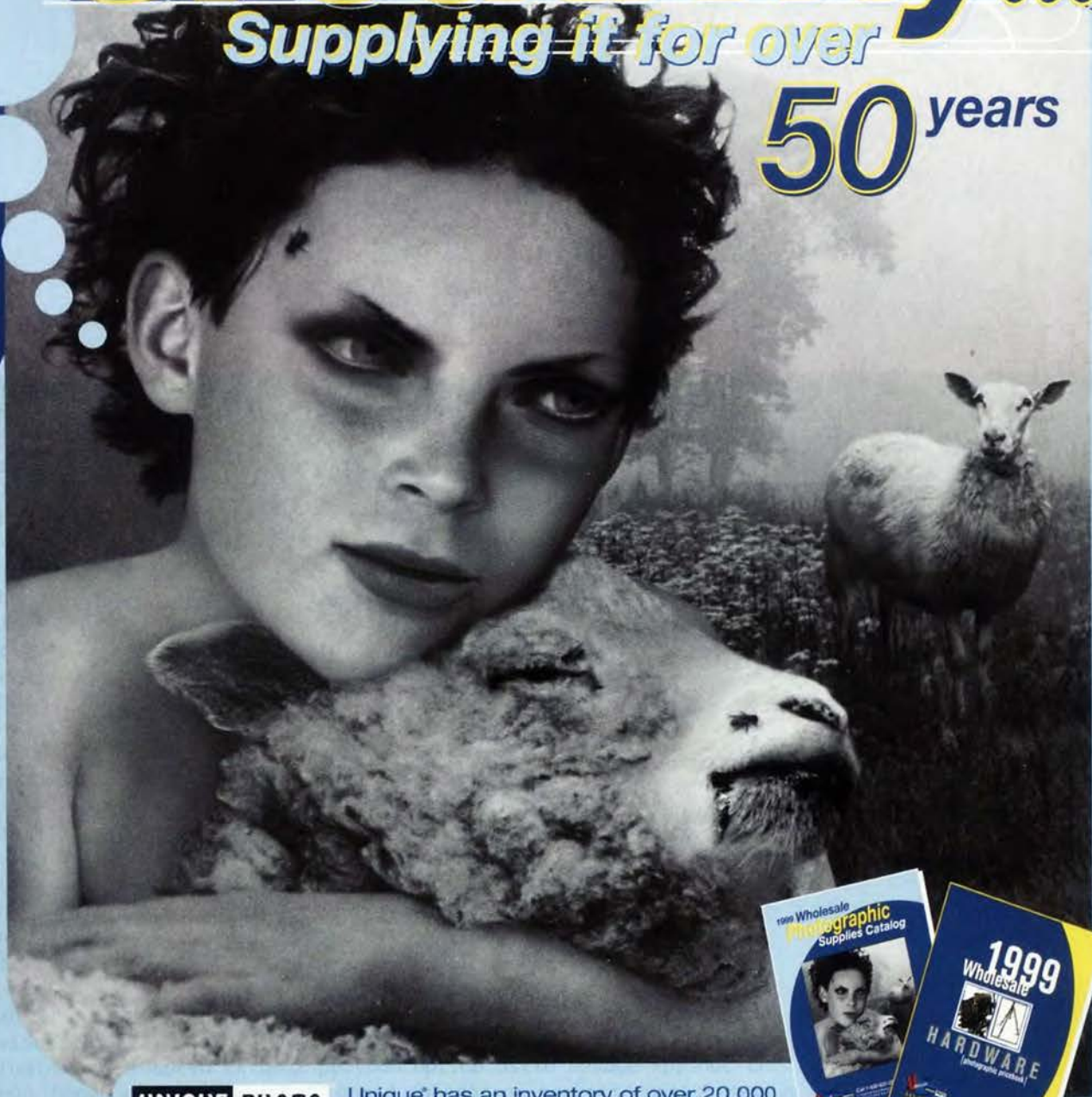
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Contents image: "Color of Love," by Kitty Reedorf

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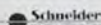
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229 Peachtree Street NE, Suite 2200, International Tower, Atlanta, GA 30303-1608 U.S.A.

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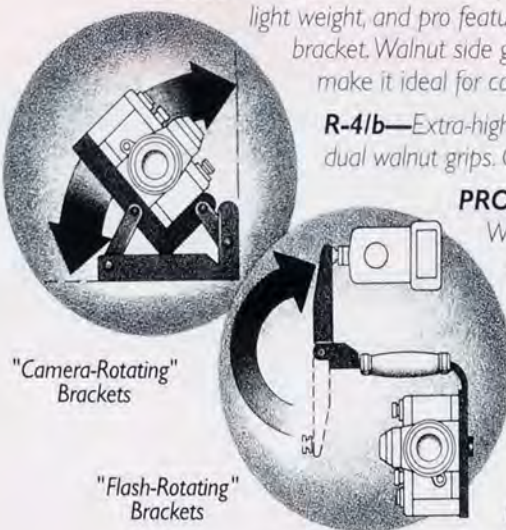
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By Kim Brady

Stock Options

This month's issue takes a look at current trends in the stock photo market. Here we've covered everything from royalty free stock, which sells for as little as \$20 an image (depending on the file size), to high-end imagery that commands fees as high as \$30,000 an image—proving once again all that a photographer does not have to sell his soul to make money in the stock industry. We are not going to debate the issue of whether stock photography robs photographers of their livelihoods, nor will we pass judgment on agencies that make cheap

photography available to the mass market, our goal is simply to paint an accurate picture of this fast-growing business and offer some suggestions on how you can get your fair share of the pie.

Just in case you haven't been keeping up, The Image Bank estimates that there are more than 2,500 individual photo agencies competing for an estimated \$1 billion in stock sales. In the last several years, competition has become so great that many stock agencies are now consolidating their databases to give customers a larger

selection of images. Corbis Images, for example, has 65 million photographs at its disposal, and technology has made it a simple task for customers to search their archives for just the right image.

Professional Photographer will begin on-going coverage of the stock photo industry in the months ahead. We encourage you to read this first issue carefully and take a look at some of the many stock resources we've found that are available to the professional shooter. If you've ever had the urge to break into this fast-growing commercial market, this is a good place to start. ■

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The CONTAX 645 intelligently integrates a highly advanced Auto Focus System with high speed Continuous AF, Single AF or Manual Focus. When you want to take charge of the AF system, simply grasp the lens and the camera turns the focusing over to you. The CONTAX 645 is supplied with an extremely bright AE Prism Finder that adds Center-Weighted Metering to the on-board Spot Meter. In addition, a sophisticated flash metering system is built-in, enabling through-the-lens metering for any flash type in the world.

The CONTAX 645 offers a choice of interchangeable filmbacks, including Polaroid and 120/220 options. The Standard Film Back

accommodates both the switchable 120/220 Standard Insert and the Real Time Vacuum 220 Insert. The 120/220 Standard Insert works with either 120 or 220 film by simply rotating the pressure plate. The optional Real Time Vacuum 220 Insert uses only 220 film and adds the dimension of precise film placement. The Prism, Lens, Back and Insert all communicate with the CPU in the camera body at the speed of an electron to coordinate perfectly all system functions.

Carl Zeiss, which has always produced the world's finest medium format lenses, uses its latest technology to develop totally

new T* metal barreled, Auto Focus lenses to match the high quality and speed of the CONTAX 645 body. The lenses include the Distagon T* 35mm f3.5, Distagon T* 45mm f2.8, Planar T* 80mm f2 (IF), Sonnar T* 140mm f2.8 (IF), Planar T* 210mm f4 (IF), Apo-Makro Planar T* 120mm f4 (manual focus-ED/IF).

Bottom line: The new CONTAX 645 Medium Format System empowers the photographer in ways no other medium format camera can. See it at your Authorized CONTAX Specialty Dealer today. Or call (800)-526-0266 x4315 for more information.

Introducing the Contax 645 Auto Focus Medium Format Camera System.



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New Bachelor Degrees in Pixel Art

This month at **The Art Institute of Atlanta**, the first class of students will enter a new bachelor of fine arts degree program in photographic imaging. The program, which grew out of an ongoing study of photographic industry trends, will incorporate traditional photography and darkroom techniques with high-end digital technology, according to Phil Bekker, director of the imaging department. The school is equipped with Dicomed capture systems,

Power Macintosh workstations, and a Fuji Pictography printer. Studies also focus on business management, marketing, reprographics, and design. For more on the institute, visit their Web site: www.aia.aia.edu.

KUDOS

The **Hasselblad Xpan** was named **European Camera of the Year** by a group of 40 European photo, audio,

video, and home theater magazines representing 19 countries. The response to last year's release of the dual-format 35mm/panoramic camera has been overwhelming, said **Skip Cohen**, president of **Hasselblad U.S.A.** (Fairfield, N.J.). . . **Tamron Co. Ltd.** (Farmingdale, N.Y.) was recently presented the **Camera Press Club Special Award in Camera Grand Prix '99** for the **AF28-300mm F/3.5-6.3 LD Aspherical (IF) Macro** zoom lens. **Bruce Landau** is Tamron's new vice president of sales and marketing.

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INDUSTRY BUZZ

Mamiya America Corporation (Elmsford, N.Y.) has become the exclusive United States and Canada distributor of Profoto AB (Stockholm) professional flash equipment. For details, visit the Mamiya Web site: www.mamiya.com.

Fuji Photo Film Company Ltd. signed a licensing agreement with **Unique Photo Inc.** (Florham Park, N.J.). Unique Photo will continue to manufacture and distribute single-use cameras. It is the first license granted by Fuji since the International Trade Commission upheld Fuji's patents on single-use cameras, effectively barring unlicensed companies from dealing in the product.

Gemini Electronics Inc. (San Mateo,

Vision 2000. The Sante Fe Center for Visual Arts

sponsors the Project Competition for photographers with long-term projects that embody a singular vision. First prize includes a full-tuition grant and \$3,000. The Assignment Earth photo contest showcases black-and-white images by amateur and professional photographers, and the Excellence in Photographic Teaching awards recognize dedicated

instructors. Prizes include scholarships, Canon cameras, Kodak film, and inclusion on the contest Web site: www.sfworkshop.com. Entry deadline is January 21. For a contest prospectus, send a S.A.S.E. to Vision 2000, P.O. Box 2483, Sante Fe, NM 87504.



AN OLD DOG NEW TRICKS?!

XPan has added a new dimension to the legendary work of Don Blair, America's most beloved portrait icon. It is the first and only dual-format 35 that lets you switch from standard 24 x 36mm images to full 24 x 65mm panoramics on the same roll of 35mm film.*

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PHOTO NOTES

Calif.), makers of slide dissolve units, is under new ownership. **William Martinelli**, a past president of Professional Photographers of America, is Gemini's new president and CEO. Details: www.geminielectronics.com.

Perfection Distributing Inc. (Oshkosh, Wis.), supplier of albums, photo mounts, frames, and other photographic supplies, launched a new Web site: www.perfectiondistributing.com.

Sports America, the sports photography specialty lab (Springfield, Mo.) is a new member of the **Kodak Sports Photography Program**. The program links qualified professional photographers with league officials, provides Kodak specialty products to member labs, and sponsors such youth sports organizations as the United States Youth Soccer Association. Visit the Sports America Web site: www.sports-america.com, or call 800-824-4829.

EXHIBITS

The Palm Beach Photographic Center has commissioned **Ryszard Horowitz** to create the signature image for FOTOFusion 2000, in Delray Beach, Fla., Jan. 25-29. Horowitz is a world-renowned editorial and advertising photographer and author. FOTOFusion is a five-day event featuring seminars and workshops in a variety of photographic disciplines. Details: www.workshop.org.

The World Image Exhibition. SIPI (Salon International Des Professions de l'Image) trade show, symposia, and exhibition, jointly sponsored by the **Photo Marketing Association International**, Paris, March 17-20. Details: SIPI, 5 Bis, Rue Jacquemont, 75017 Paris, France; 33-1-40-25-96-65; e-mail: sipi@wanadoo.fr; Web site: www.sipi-paris.com.

Caribbean Shoot. The Texas School of Professional Photography takes students on a photographic workshop/cruise to Jamaica, Grand Cayman, and Cozumel, Jan. 15-22. Details: Don Dickson, 806-296-2276; or write to the school, 1501 W. 5th Street, Plainview, TX 79072. ■



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BY LESLIE HUNT

HIGH IMPACT

The Conceptual
Imagery of
Commercial
Photographer &
Digital Artist
Dale O'Dell



Dale O'Dell's "Wrapped Figure #2" was inspired by the outré Bulgarian artist Christo, who was wrapping the countryside in fabric when this image was made in 1986, in White Sands, New Mexico.

images that endure, the ones that speak to you and me and to that guy who never votes with the crowd, could be high art, or they could be the stock photographer's best sellers. Trying to predict what

next month's best seller might be is even less reliable than predicting the weather, said Dale O'Dell, this month's cover photographer.

It follows, then that O'Dell's success as a stock photographer relies less on canny prognosti-

cation than on a few sound principles—and in his case, talent, and experience, and a rarefied sense of the absurd.

About 75 percent of O'Dell's business comes from the sale of stock images, and most of it under the auspices of The



Shortly after moving from Texas to Arizona, said O'Dell, "It hit me that there's a huge, untapped market for regional imagery." He captured this unretouched photograph with a 35mm Canon camera to use in one of his quarterly promotional mailings.

Stock Market, in New York. Another 20 percent comes from assignment photography, which he accepts on occasion but no longer pursues, and the remaining five percent from the sale of fine art prints, book jacket illustrations, and other commissioned work. The studio's proper name is Dale O'Dell Photography & Digital Illustration, and is managed by O'Dell's spouse, Bernadette Rogus.

Though his client list ought to be

printed in blue ink (Compaq Computer, Dupont, Eastman Kodak Company, CBS Inc., SGI, MCA Records, Metropolitan Life, and a score of magazines and professional organizations whose names you'd know), with stock photography, no longer must the inner artist, the businessman, and the independent spirit duke it out for expression.

"Stock photography has allowed me to do things I really want to do, things art galleries would find too commercial. Often, they're conceptual images that no one will ever ask you to do specifically. Yet when they see the work in a catalog or on a Web page (O'Dell's is www.dalephoto.com), people apply their own context to my images, which fulfills me as an artist." That's not the sum of it,

actually. O'Dell's work resides in several galleries, and has been included in numerous one-person and group exhibitions since 1979. In 1997, Pohlmann Press, in Los Angeles, published a collection of his photographs in *Human Nature*, a monograph in black-and-white.

O'Dell has been an independent photographer for 14 years. After taking a B.S. in photography from Sam Houston State University, in Huntsville, Texas, he spent a year as an industrial photographer, another as a computer artist—mind you, this was 1983—and the next as a photographer's assistant, which no doubt was the impetus for striking out on his own. Later, he studied with Jerry Uelsmann at the Palm Beach Photographic Workshop, and picked up digital imaging technology at



O'Dell stock tip: You don't need tons of elements and kaleidoscopic effects to make your point. O'Dell's dumb signs series was indeed inspired by a dumb sign; all of these were photographed near O'Dell's home. Nature photographer and friend Bill Bernard swapped these two polar bears and eight penguins for a few of O'Dell's aurora photos. The elements were combined in Photoshop.

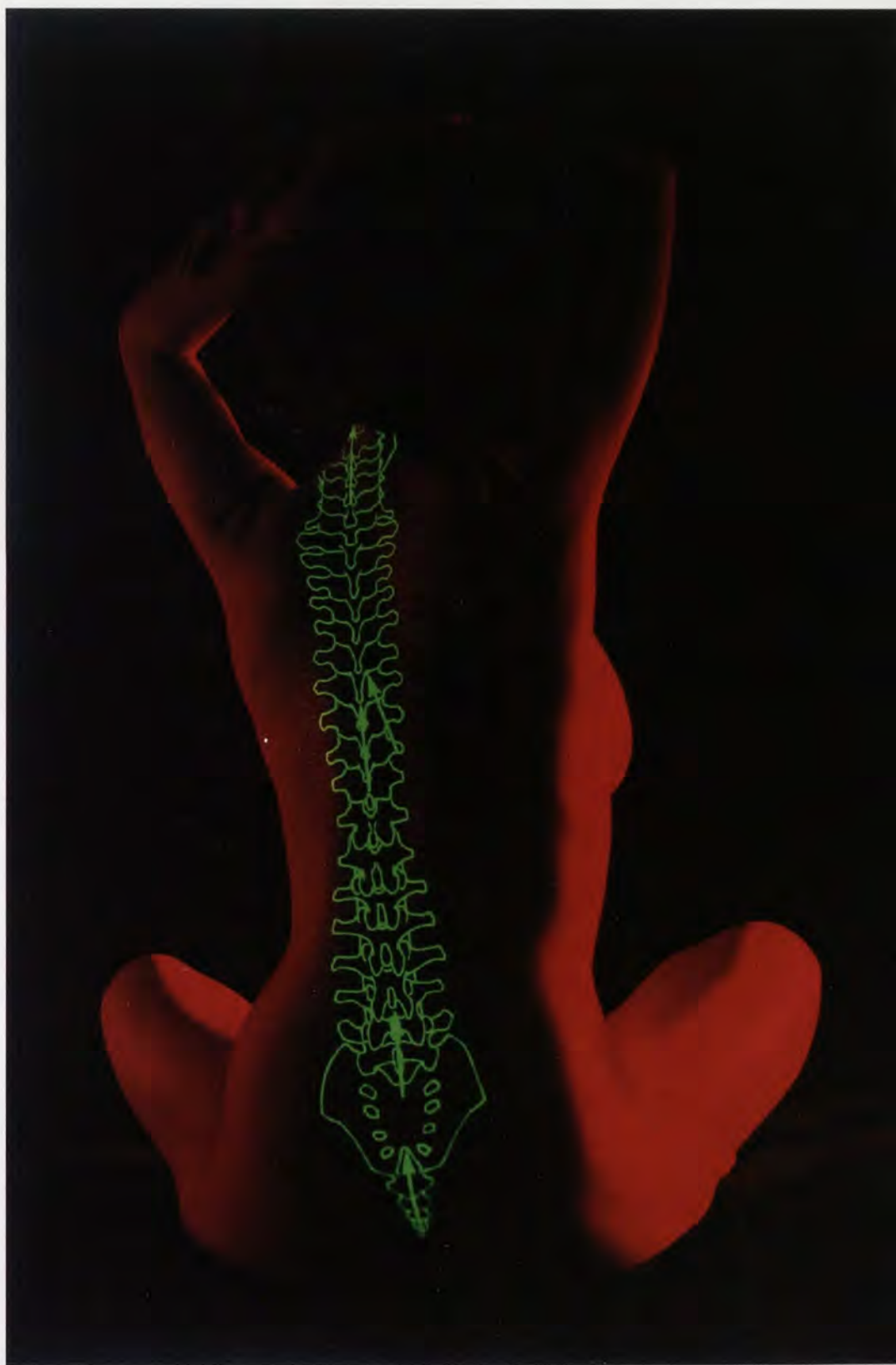
Santa Fe Photographic Workshops.

Photographing the literal was lucrative enough, but like *Aperture* cofounder and editor Minor White, O'Dell also sees things for what they *might* be. At first, that meant combining images with meticulous masking, duping, and pin registration, and then bending over an optical printer to come up with compositions that said far more than the individual elements. The images in *Human Nature*, for example, are all optical compositions, not digital, which makes the seamless blending of the nudes with rocks, trees, and water all the more remarkable.

It was a natural enough segue into digital composition for O'Dell, who still shoots with a 35mm Canon camera (autofocus for the last five years, with a few zoom lenses). "Digital artists sometimes let the tricks and techniques of digital imaging drive the car," he said. "If you let that happen, then you are making an image about a trick, not a concept. But if you use a digital effect to underscore the emotional aspect of the image, you are more likely to create an image that will be viable in the marketplace."

"Daydreaming" (page 14) is a fine example of the artist's thesis. Just three elements evoke that dreamy state where your mind begins to "build castles in the air." The concept came to O'Dell full-blown, as do most projects. He made preliminary sketches (he goes through stacks of sketch books), sorted through his large bank of photographs, and created the image in a computer in a matter of hours, along with a few variations. He photographed the clouds at the end of his driveway, and the castles nestled in the billows came from a royalty-free stock CD. And the third element—that would be the color.

"Color is an often overlooked



Often, the most effective and marketable images are quite simple to create. This unenhanced stock image sold for a number of uses, including ads for chiropractic and massage therapies. O'Dell simply projected the spine (a photo he made of a textbook drawing) onto the model's back and shot the scene in red light.

"Alaska Nights" is one of the happy outcomes of Dale O'Dell's recent trip to Alaska to view the aurora borealis with nature photographer and friend Bill Bernard. "We had to kill 20 hours a day to shoot for four hours every night, when it was 30 degrees below zero," said O'Dell. "I took all-mechanical Canon equipment from the 1970s because of the extreme temperatures. There were no batteries, no electronics, no plastics. If the equipment froze, I could warm it on the car's heater vent for 30 minutes to get it going again. I used Ektachrome 200 in one camera body and in the second, 400 color negative film, which worked better than the transparency film because of its greater latitude."

Copious research and much film testing to determine the reciprocity of each kind of film preceded the trip. Photographers in Alaska told him that proper exposure would lie between 10 and 40 seconds at f/2.8, which proved to be the case. "Alaska Nights" is composed of three photographic elements that are the quintessence of the 49th state, though capturing them together would be unlikely. After shooting at the Arctic Circle, Bernard led O'Dell to Homer, Alaska, where the wildlife was abundant and undaunted by their presence. "Photographing bald eagles here was like shooting fish in a barrel—I was five feet away from this guy!"

Many of the images from the trip will be sold as stock, the very industry that allows O'Dell to make such journeys of discovery. "While I was viewing the aurora, half of my brain was thinking, 'This is an incredible interaction of charged particles in the magnetosphere,' and the other half was thinking, 'You know, there is a God.'"



compositional tool. There's semiotics [the psychology of signs and symbols] involved in color, as well as in object placement," he said. If there's a striking lack of clutter in O'Dell's images, there is also a between-the-eyes wallop of a few bold colors, and he has a wardrobe of films to capture them: Fuji Velvia and E100VS, the (very saturated) Ektachrome, for outdoor scenes; Kodak Ektachrome E200 for wildlife and low-light scenes; and the warm-toned Kodak E100SW for people, which works like a built-in 81C filter to give the skin a bit of a tan. The most often-used lens in O'Dell's bag is the 28mm wide-angle.

There are no scanners or printers at O'Dell's studio. Instead, he uses service bureaus. Stock agencies still want film, and they like transparencies large enough to view without a loupe. O'Dell has six files output on each of two 8x10-inch sheets—for

the price of two 8x10 sheets, he ends up with a file set and six different images to send to the stock agency.

He also has his film images burned onto CD-ROMs so he can work with them digitally on his custom-made, 200MHz Pentium computer. Adobe Photoshop is the staple imaging program for most everyone, and O'Dell also uses a dozen Photoshop plug-ins and Bryce 3D and Poser 3, both from MetaCreations. Because much of his work "involves people in only an incidental way," he can use the 3-D programs to fashion the small figures that dot the backgrounds in his imagery. (There really is a woman under the swirling red fabric in the cover image.)

O'Dell eschews the heavily composited, collage style of some digital illustrators. "You don't see that almost anti-compositional work in advertising," he said. "You see it

in trade magazines because it's all razzle-dazzle and complicated and we use it to impress each other. But clients are looking for simple, clearly communicated, high-impact imagery." O'Dell is to digital imaging what René Magritte, whom he admires, was to the surrealists.

When it comes down to it, "It isn't about how big your studio is or how much RAM you have. It's about how big your ideas are," said O'Dell. "I got into art because I wanted people to see my work, whether it's on the back page of *Time* magazine or a T-shirt—people don't buy T-shirts because they fit well. Those of us who figured out where we fit into the marketplace are still earning a living as artists. The big difference between fine art and commercial art is that fine artists speak for themselves; commercial artists use their talents to speak for others." You said a mouthful, Dale. ■

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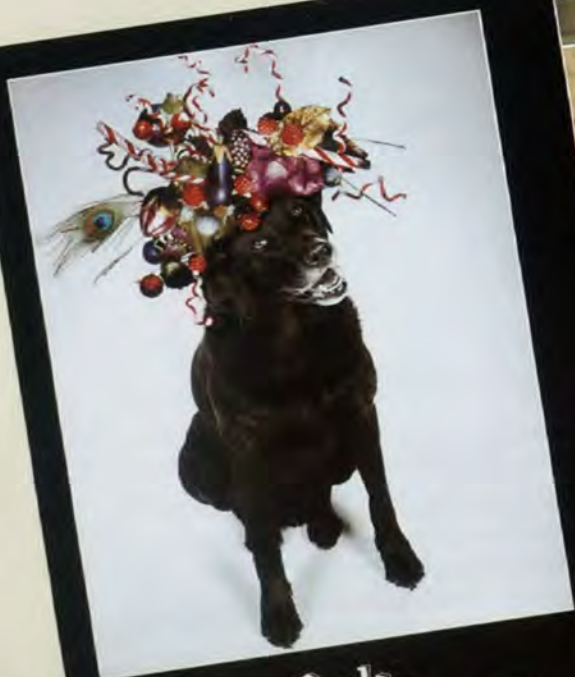
By Kim Brady

Here at the edge of the millennium, we struggle with the concept of change. New technology has brought about the metamorphosis of the visual world. Old ways of seeing and doing must fall away. The butterfly's transformation from earthbound worm to airborne creature of light and color reminds us of the inevitability of change and the virtue of embracing an unknown future with grace and lightness of heart.

—Introduction, Black Book, Photography 1999

Celebrating 30 years as the leading resource for creative professionals, the New York-based talent directory *Black Book Photography* is the standard by which all other photography source books are measured. The *Black Book* showcases more than 400 top commercial photographers in the United States, presenting their work in a lavish, 700-page, hard-bound volume. Most of the 30,000 copies printed annually are distributed to ad agencies, design firms, in-house corporate marketing departments, publishing houses, and other buyers of professional photography.

"We do a lot of research to make sure that our buyers are qualified, that they are buying a lot of photography, and that they are willing to pay premium prices to those photographers," said Christina Holbrook, president of The Black Book. "That is what our talent pays for when they advertise in our book."



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Images by Paula Friedland

While much of the *Black Book's* appeal can be attributed to a staff of talented designers and production personnel, it is the photographers' work that brings the pages to life. Such visionaries as Brett Froomer, Gregory Heisler, Mark Laita, Eric Meola, Graham Westmoreland, and Michael Zeppetello present the best of their portfolios in expertly designed page layouts that reflect their personalities as well as their artistry.

"I have one of the greatest jobs you can have," said Michael Mazzola, East Coast marketing consultant for the *Black Book*. "I look at the field of photographers, those who are winning awards and those who are doing prominent editorial, and I find candidates who would benefit from being exposed to thousands of buyers of photography. Once they are booked, we spend a lot of time honing their messages, because obviously you can't show someone's entire career in a few pages. We try to craft a message that will appeal to everyone out there in business, from the small shop designer to the corporate director who works for the Gap.

"In a sense, the *Black Book* is a book of ads," he continued. "There's no editorial. Your message has to be very closely focused for a buyer to become involved in your page. So we try to figure out what differentiates our photographers and how to promote the value of their work against other artists within their niche markets: autos, landscape, digital work, still life. Then, as the business evolves, we can keep those photographers who buy advertising in our book a step ahead of the competition.

"The good news is, the *Black Book* has such a good reputation that buyers always know they will find unique, cutting-edge work within its pages,"

said Mazzola. This is particularly evident in its growing use as a source for stock imagery. Although the *Black Book* is designed to draw assignments for its photographers, buyers often contact the photographers to purchase images right out of the book. "We've had stock sales over \$30,000 for one image," Mazzola revealed. "With standard fees of \$5,000 or \$6,000, depending upon the usage."



Images by Peter Leverman

"While that may not be typical for images that you buy out of stock catalogs," said Holbrook, "I think that anyone who comes to the *Black Book* to find a photographer expects to pay a fair amount for his work. Buyers also know that they can call us directly and we'll find them a photographer for the next day's shoot in San Francisco or Boston, or that we can find them someone who shoots in a specific style."

While the printed page is the mainstay of the agency's business, the Internet has become the next logical step in its evolution. "There's

lots of hype in our industry about putting your images on the Web," said Holbrook, "but some photographers are still skeptical about how valuable the Internet is to them right now. There are a lot of questions: How should I display my work? Should I have my own Web site or team up with a source book? How exactly do I advertise on the Web?"

Part of the package that photographers receive when they buy space in the *Black Book* is a listing and display of one

image on The Black Book Web site (www.blackbook.com). They can also buy portfolios to increase their presence. The company continues to research new ways to display artists' work online.

For the moment, The Black Book Web site is in a transitional stage, aptly illustrated by a purple butterfly, metamorphosed from the "earthbound worm" described in the *Black Book's* introduction. "The metamorphosis refers to the changing marketplace, the Internet, and digital technology," said Holbrook. "I think it's how we see our-

selves changing here at Black Book—changing in ways that will further promote and support our own client base.”

Black Book Photography also publishes *Black Book Illustration*, for the creative market, and the *AR100 Award Show Book*, which features the top 100 annual reports, as selected by a panel of award-winning designers. “Annual report photography is a growing market that has become much more creative,” said Holbrook. “It is no longer just head shots of CEOs. There’s a lot of great photography, design, and illustration there as well.” ■



Presentation is Everything . . .

But What do Art Directors Want to See?

Christina Holbrook, president of The Black Book, and Michael Mazzola, East Coast marketing consultant for *Black Book Photography*, see hundreds of portfolios a year from the best photographers in the business. Recently, *Professional Photographer* asked for their advice in putting together a portfolio that competes with the pros.

PP: *What do art directors look for in a professional portfolio?*

MM: Vision and an assured sense of technique. Trendwise, my observation is mainstream imagery is becoming more clean and cool. The Martha Stewart aesthetic has been a big influence: harmony in the home, clean white space, elegant, and not too busy.

CH: I think art directors look for consistency. When photographers promote themselves, everything they do must have a consistent message. For example, if they send out direct mail pieces in addition to their source book advertising, those two things should be consistent, and their portfolios should be well planned so that they also support advertising materials. An art director will be thrown off if he sees a direct mail piece or an ad in the *Black Book*, and when he calls in the portfolio, it has a completely different message.

PP: *How should a photographer present his work when he delivers a portfolio?*

MM: From the New York perspective, the bar is very high on portfolio presentation, because most people in the Northeast are into digital media. At the very least, they can output Epson ink-jet prints and have complete control over their book and how it is viewed. They also tend to spend a lot of money on binding and leather. So, if you want to compete with the high-end market, don't send out a bunch of prints in a plastic bag.

CH: You're dealing with people who do not have that much time, so they want to view prints that are easy to look at. I wouldn't suggest having your portfolio on a disk necessarily, because you still want them to be able to open up your book quickly and look at it very easily. You certainly don't want to send out sheets of 35mm slides.

MM: That's right. Prints are the way to go. Even large-format transparencies are on their way out. We are seeing fewer and fewer art directors with light boxes.

PP: *What about content?*

MM: The best way to ensure a thriving career is to produce new images. You must also take yourself very seriously. The demands are

no longer solely for technical proficiency—that is a given in whatever niche you choose. Art directors want to see vision and feeling. **CH:** Art buyers are looking for work that reflects the cultural changes that we are going through right now. If you do lifestyle photography, make sure that you show images of older people and different ethnic groups. You don't want all your subjects to be young and white; you want a mixed group of people, a variety.

PP: *What role does conceptual imagery play in the commercial market?*

CH: I see a lot of conceptual photography that really grabs my attention and makes me think, “Wow, this is great!” But then I have to sit back and view it from the perspective of the art director. He has to be able to look at this photograph and decide, “What can I hire this person for?” You have buyers at both ends of the spectrum: those who think conceptually and those who don't. One may see an image of a wave crashing on the beach, and have a sense that the artist understands motion, so they'll hire him to do a motorcycle campaign. Then there are those who are only looking for a guy who shoots hamburgers. I generally advise

APA National Publishes Pricing Survey Online

The Black Book sponsors the Advertising Photographers of America Inc. (APA) Web site at www.apa.org. Readers may be interested in a 19-page summary published there of APA's online survey on pricing, overhead, set-up day costs, and day rates. Interestingly, the results show that about 80 percent of the photographers surveyed sell stock imagery, a strong indicator that stock photography is big business for the commercial shooter.

photographers to be more specific than conceptual, so the art director can see exactly what they do, and how it can be applied to their ad campaign.

MM: I divide images into two categories: Those that sell or communicate an idea and those that illustrate. When you have illustrative images, there are many visual solutions—you can use clip art or computer-generated art, or you can use photography—the line between them is much more fuzzy than it once was. But I know stock photographers who sit in the studio all day finding new ways to illustrate the global economy. Those types of images sell, businesses buy them a lot, so it is certainly time well spent in the course of developing self-assignments.

PP: You mentioned earlier that consistency is important when you market your work. What if you want to diversify?

CH: We have some photographers who shoot very different types of photography. David Zimmerman shoots tabletop and aerial—two completely different niche markets. You also have people who are in the midst of transforming their vision and the type of work they do. That's all part of the creative process, to continually transform your vision. You shouldn't be afraid to diversify, just be sensitive to the needs of your customers. ■

Survey Shows That Art Buyers Prefer Assignment Over Stock

Last summer, while most people focused their energies on barbecues and the beach (or so we imagine!), The Black Book staff confined themselves to a small, unairconditioned office to conduct telephone interviews with art buyers and art directors. The crux of the interviews: To determine what exactly is going on out there.

The first part of the survey, published in September 1998, stimulated conversation on what types of imagery ad agencies need the most—original, stock photography, or illustration. The second half of the survey touched on hiring patterns: Do they use new talent or stick with the same artists? And how do they search for artists? Do they hire locally or use the Internet?

The targets for this particular survey were the top 50 advertising agencies, as identified by *Adweek*, in six regions: New England, East, Southeast, Midwest, Southwest, and West. The goal was to reach at least one person directly responsible for purchasing art at each agency.

The report, which covers the first half of the survey, is based on 46 interviews conducted in mid-June. The October issue of *Contact Sheet* highlighted the second half of the survey; and in November, *Contact Sheet* compared the remaining interviews with this first report.

1) For what types of art do the top 50 ad agencies have the greatest need?

Most respondents separated the question into four categories: original photography, original illustration, stock photography, and stock illustration.

- 41 people (89%) stated that their

greatest need was for original photography.

- 23 people (49%) stated that stock photography came in as a strong second in terms of greatest need.
- Photography (whether stock or original) is used 82% of the time; illustration is used 18% of the time.

2) How often is original photography used versus stock photography?

- On average, original photography was used 58% of the time.
- Stock photography was used 42% of the time.

3) What factors determine an agency's use of stock over original art?

- Budget constraints were cited 28 times (61%).
- Time constraints were cited 22 times (48%).
- Only 6% said that a greater selection of stock image choices was a contributing factor.
- And 4% cited convenience.

Most art buyers preferred to use original art over stock photography because it was more cost effective, said Joe Fifer, senior print production manager, West Wayne, Tampa. "For unlimited print usage, stock houses can be three times as expensive as hiring a photographer."

Excerpted with permission from *Contact Sheet*, The Black Book's online newsletter (www.blackbook.com/indnews/contact-sheets/1998).



Royalty free image courtesy Corbis Images

A Picture of E-Commerce

How Corbis Images Set Up Shop on the Web

By K.A. Robinson

Stock imagery is big business. The competition is fierce, the stakes are high, and technology has made it a buyer's market. How does a company like Corbis guarantee its share of an estimated \$1 billion industry? Owning the rights to 65 million images is a good start—2.1 million of them available online—but Corbis hasn't stopped there. This 20-year-old stock agency has built the most comprehensive online picture sales business in the world. It targets all users: consumers, businesses, creative professionals, and the media, and provides personal service that rivals the small, independent stock agencies.

"What we are trying to do is create a consistent experience for our customers, regardless of what drives them to our door," said Leslie Hughes, vice president and managing director of Corbis Images, the company's professional arm. "Whether they want historical material, news photos, or commercial content, they are able to access it through a single experience, even though we still bundle, package, and offer images in different ways. We have what we call an integrated one-stop shop."

Indeed, when you visit the Corbis home page (www.corbis.com) you'll feel like you've entered a shopping mall of photo products. The Corbis Store sells prints, post cards, calendars, and screen savers featuring the work of popular photographers like Ansel Adams. You can order e-cards (personal electronic greetings) in one of several trendy themes. You can

even download free wallpaper for your computer screen, and cruise through a retrospective of 20th century photography.

The site's professional sales area, Corbis Images, can be accessed via the home page or more directly, at www.corbisimages.com. "Corbis Images is the media licensing business," said Hughes. "It is focused on traditional types of licensing activities. We target everyone from book publishers, magazine publishers, and corporations to graphic designers, freelancers, and other creative professionals."

"You can go straight into a search of traditionally licensed or royalty free images, visit our fine arts section, look at our design gallery, or gather ideas in the Portfolio section, where we show examples of how our clients have used our images."

"We have a very broad take on the creative professional, and part of it is our heritage," she explained. "We have really grown up from the editorial and publishing environment—both from the Corbis activity around content and from acquisitions like the Bettman archives and other collections and businesses that feed into that editorial environment."

"We think that the breadth and reach of our content offering allows us to build access to our collections specifically for certain client segments," she continued. "Online technologies allow us the flexibility to do that and still give our customers access to whatever content they need. We don't have to parse off certain kinds of content to certain customers."

Corbis Images has about 1.6 million images in its professional online collection. As a registered Corbis client, you can search the

entire collection online, pull up data and rights information, find similars for any image, store them in folders, and share them with others in your organization. When it comes to ordering an image, however, the process goes off-line.

Orders for royalty free images and CDs can be made online using a credit card or corporate account. Once purchased, individual images can be downloaded directly from the Web site. To license images that are not royalty free, you must still negotiate a price with a salesperson, who can then either post the file online or deliver it in an analog environment, such as a print or transparency, for instance.

"Part of the reason we do that," explained Hughes, "is because we have a broad file of images that includes celebrity photographs, fine art photography, and materials that have special licensing requirements. This structure allows us to empower the user in terms of searching, accessing, and brainstorming imagery and content, but it also gives us a human double-check to make sure that the rights they need for certain uses are appropriate."

Hughes cited a recent case in which Corbis was able to pull together a complete photo spread for a national magazine covering the death of JFK Jr. "The nature of the JFK tragedy was such that everyone needed images that Saturday when the plane went down," she recalled. "All of the media services were scrambling to get photography. We were able to provide images to one of our clients through a single point of entry, when in fact, the photographs came from several sources, including: Corbis Outline,

our celebrity portraiture business; the Bettman archive, which provided many of the well-known photographs of Kennedy as a child; Corbis's core digital archive, which included more contemporary editorial photography; and Corbis Sygma, one of our newest acquisitions.

"To the client, it was a single experience," Hughes continued. "In fact, the calls were actually coming into Corbis Sygma. We were able to provide researchers with the resources and expertise to gather the content from each of these collections, put them all together, package them, and send them out to the client. In a traditional environment, you would have had to call each of these stock resources separately."

Like many stock agencies that have added e-commerce to their services, Corbis is fulfilling the needs of an increasingly demanding and technically driven market. The benefits to the consumer are many, but how does the system affect the photographer whose livelihood depends on the creation and licensing of professional imagery?

The effect of low-cost imagery on the high-end market has been debated for more than two decades, ever since the burgeoning stock industry began to saturate the creative market with alternative catalog sales. While assignment photographers saw these books as a death sentence for their industry, many experts believed that the stock vs. assignment issue would eventually work itself out in the wash. In fact, stock added new markets for photographers rather than chipping away at existing ones,

AP/Wide World Photos Puts History in Perspective

AP/Wide World Photos (www.apwideworld.com), the commercial photo arm of The Associated Press, has one of the largest, most comprehensive collections of news and historical photography in the world.

AP's collection includes millions of original negatives. More than 700,000 images are available online via the AP Photo Archive (<http://photoarchive.ap.org>), and the collection continues to grow with the addition of hundreds of contemporary news photos each day.

"The AP Photo Archive has made it possible to better accommodate the needs of our professional picture buyers. They now have immediate access to hi-res images," says Patricia Lantis, Director of AP/Wide World Photos.

The Wide World Photos collection was purchased by AP in 1941 and operates today as a wholly owned subsidiary of The Associated Press.



Stock Agencies & Collections

The following is a small sampling of some of the larger stock agencies and their collections. If you are interested in researching stock agencies and their submission requirements, we have included a list of suggested resources at the end of this list.

Corbis Images

15395 SE 30th Place
Suite 300
Bellevue, WA 98007
800-260-0444; FAX: 425-643-9740
www.corbisimages.com

Corbis Collections

Sigma
Outline Press
Westlight
Digital Stock Corporation
Bettmann Archive
Starlight Collection

Getty Images

2101 Fourth Avenue, 5th Floor
Seattle, WA 98121
206-622-6262; FAX: 206-622-6662
www.getty-images.com

Getty Visual Content Brands:

Allsport Sports Photography
Hulton Getty Archive Images
Liaison Agency Editorial Photography
PhotoDisc Royalty-Free Images
Tony Stone Images

The Image Bank Inc.

Subsidiary of Eastman Kodak Company
2777 Stemmons Freeway, Suite 600
Dallas, TX 75207
214-863-4900; FAX: 214-863-4860

The Image Bank Collections:

Warner Brothers
Columbia Libraries
Turner/MGM Library
The Cousteau Collection
Artville
Swanstock Fine Art
Archive Film/Archive Photos

Index Stock Imagery

23 W. 18th Street, 3rd Floor
New York, NY 10011
800-729-7466; Denver: 800-288-3686; Los Angeles: 800-729-7477; Boston: 800-335-2823
www.indexstock.com

Index Stock Collections

Index Stock Photography
Telephoto
ProFiles West
Southern Stock Photo Agency
The Picture Cube

Visual Communications Group

Visual House
1 Mastmaker Road
London E14 9WT England

44-0-171-363-1212; FAX: 44-0-171-536-7528
www.vcg-group.com

VCG Photographic Collections

Telegraph Colour Library
FPG International
Pix French Collection
Giraudon Fine Art and History
Bavaria Bildagentur Germany
Colorific Editorial Images
Planet Earth Pictures
Space Frontiers Collection

Where to learn more about Stock Agencies:

The Photographer's Market, Writer's Digest Books, Cincinnati, Ohio (ISBN 0-89879-851-5)
This excellent guide includes a comprehensive list of 2,000 places to sell your photographs.

PhotoSource International, 800-223-3860
www.photosource.com

This company produces several newsletters of interest to stock photographers.

Taking Stock, 301-251-0720

www.pickphoto.com
This newsletter gives plenty of behind-the-scenes information on agencies and photographers' rights.

and Hughes sees the same trend with royalty free photography.

"Today, one of our biggest clients is a company that's not in the creative business at all. They've contracted with Corbis to access images for purely internal desktop use, meaning Powerpoint presentations, reports, things like that. Those kinds of clients really didn't exist before because it was too difficult and too expensive for them to buy imagery. Royalty free pricing is quite good for that, but in this case, their business happens to cross into the traditionally licensed area as well. They don't care if they're buying royalty free or not. They just want to find the kind of imagery they need to illustrate their in-house presentations."

Despite all of the new opportunities the Internet has to offer, many photographers still see it as a high-tech threat—an opportunity for the general public to steal them blind. Coming from a slightly different perspective, Hughes is a big believer that online and digital technologies allow us to protect their images even more.

"With on-line technology I can allow people to view only low-resolution images. I've got data on who's coming in, who's searching, and who's viewing our images. I can use watermarking technology to brand the images with visible watermarks as a reminder to people of where this image came from. I can put invisible watermarks on images that allow me to go search the net and find any imagery that has been taken and misused. The system's not perfect, but I think the technology has actually improved our ability to protect rights."

"I firmly believe that the online systems and digital tools are just that: tools and enablers. If they enable clients to more readily access great photographs and gain access to more unique and distinctive content, that is a good thing, and it will allow us to ensure that the use of visual content continues to rise."

"There's always going to be a place for assignment photography, stock photography, and royalty free. What we've got to do is make sure that we continue to know how to value photography," she said. "So that it really doesn't become a pure commodity. I don't think it has and I don't think it will."

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- easy memory mates
- batch printing
- easy color calibration



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E. Focus East (888) 375-9934
www.eventfocus.com

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TAKING STOCK

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Markets
for the
Independent
Photographer

By Ingrid S. Krampe



The Image Bank - 10153064/Tomek Sikora

Tony Stone Images, the licensed photographic brand of Getty Images Inc. (Seattle), became a first-time exhibitor at Seybold, San Francisco, August 31-September 3. They're not the only stock agency that made a debut at the show, which before now had been a venue for the publishing industry. But the digital environment is relentlessly changing the face of the photographic and design markets, and there is no turning back.

"We are making appearances at shows such as Seybold because an increasing number of customers participate in them," said Rex V. Jobe, president and CEO of The Image Bank (Dallas). "As we get more digital, images will be used in more new ways, and we want to market directly to new customers. The Image Bank and our royalty-free subsidiary, Artville, participate in these kinds of conferences several times a year." The Image Bank has had





stock images available online since April 1998, when they opened a "store" at *Picturequest.com*. Since the March launch of the e-commerce-enabled site, they have seen significant activity there.

Technology Benefits Clients

For a year now, clients of Tony Stone Images have been able to search for, purchase, and download high-resolution images online. In the first 10 months, more than 15,000 images were added to the

Stock Aid

What You Should Know About Submitting Stock

In recent years, the stock industry has witnessed enormous growth, with agencies popping up worldwide. As more and more agencies compete for sales, there has been a trend toward partnerships among small to midsize agencies. In order to match the file content and financial strength of larger stock agencies, small agencies have begun to combine their efforts when putting out catalogs and other promotional materials. Others have been acquired by larger agencies and turned into subsidiaries.

The stock industry is extremely competitive. If you intend to sell stock through an agency, you must know how agencies work. It can help you land a contract.

- Build a solid base of quality images before contacting any agency. You must have enough quality images in your files to withstand the initial review and get a contract.

- Most contracts stipulate that photographers send additional submissions periodically. Unless you are committed to shooting regularly, don't pursue a stock agency.

- Make sure all your work is properly cataloged and identified with file numbers. The agency will need to know what is contained in each photograph so that the images can be properly referenced in catalogs and on CD-ROMs and Web sites.

- Research those agencies that might be interested in your work. Often, smaller agencies are more receptive to newcomers. When larger agencies seek new photographers, they usually want to see specific subjects.

- Conduct reference checks before you approach an agency to make sure they conduct business in a professional manner. Talk to current clients and contracted photographers. Remember, you

are interviewing them, too.

- Once you have selected a stock agency, write a brief cover letter explaining that you are searching for an agency before you send samples. Then, send only duplicates for review, so important work won't be lost or damaged. And always include a self-addressed, stamped envelope.

- Finally, don't expect sales to roll in the minute a contract is signed. It usually takes a few years before initial sales are made. Most agency sales come from catalogs, and it often takes a while for new images to be printed in a catalog.

Reprinted from *2000 Photographer's Market*, edited by Megan Lane, Writer's Digest Books, \$24.99 (ISBN 0-89879-912-0), 800-289-0963.



You are cordially invited to see for yourself just how beautiful digital image capture can be and what it can do to enhance your creativity; not to mention the profitable impact on your business. Call us toll-free and we will send you an 8x10 color print of this image. No matter which medium format camera you use, MegaVision's Digital Camera Back for professional photographers will marry your creativity to state of the art digital image capture technology. Why wait...take the leap!



The First Name In Digital Photography
More info? Circle 46

Look for us at PhotoPlus West Booth 824 and at PPA '99 Booth 321

Photography by Bob Hershberger Background by Photo Showcase Light Control by Westcott

www.mega-vision.com
 Toll Free Information 888 324 2580

initial database of 50,000. The number of images available to the site's 80,000 registered users grows with each catalog the agency develops. In the second quarter of this year, virtual sales increased 110 percent over the first quarter, accounting for 25 percent of Tony

Stone's North American sales for the period.

The advanced search system swiftly locates images in a number of ways, by keywords, concept, color, location, image number, photographer, or category. Customers can use virtual light boxes that

display groups of images for multiple viewers, greatly speeding-up the approval process, and then they be ordered online.

Scalable Benefits

The virtual environment is also healthy for smaller-scale image brokers and it's changing the entire approach to the stock industry, said Rohn Engh, founder of Photosource International (Osceola, Wisconsin) a brokerage for independent photographers.

Working from this rural Wisconsin locale was a lifestyle choice made possible with technology.

"It couldn't be any better right now for editorial photographers," said Engh. "The little guy has a real advantage over the large conglomerate. You can be your own art director instead of being at the mercy of the bean counters. If you shoot a specialty, you know that your work will sell. It's much easier to sell 10 photos for \$75 than one photo for \$750. It is also easier for us to keep our images up-to-date."

Photosource (www.photosource.com) is the first company to broker images directly from photographers to magazine editorial departments, positioning Engh to keep his finger firmly on the pulse of the stock marketplace. Engh's 1981 book, *Seize & Re-Sell Your Photos* (Writer's Digest Books, ISBN: 0-89879-774-8), now in its fourth edition, is a guide for photographers who want to know the difference between good images and marketable images, how to price their images, how to market by mail and how to approach a stock agent. Engh's most recent book, appropriately titled *sellphotos.com* (ISBN: 0-89879-944-9) covers Internet basics, selling photos using CD-ROM portfolios, promoting yourself with free advertising, guarding against Internet thieves, and selling electronic rights

Capture the images, then capture the sale.

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The logo for the Digital Power Imaging Conference. It features the word "DIGITAL" in a thin, black, sans-serif font. Below it, the word "POWER" is in a much larger, bold, black, sans-serif font. A stylized power plug icon, consisting of a white square with two black prongs, is positioned between the two words, partially overlapping the "O" in "POWER". Below "POWER", the words "Imaging Conference" are written in a smaller, italicized, black, sans-serif font. The entire logo is enclosed in a white rectangular box with a thin black border.

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Imaging Conference

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FRIDAY, JANUARY 7

8:00 - 9:15 a.m.

Rocket Into the Future

Jack Reznicki, Cr.Photog.

Robert Starling,

Rick Billings, PPA Certified, M.Photog.Cr.

Launch into the future of our industry with e-commerce! It's not just photography--it's the Internet, e-mail, digital and a new way of thinking. Master the art of selling your work in the up and coming marketplace. Join Jack, Robert and Rick as they peer into their crystal balls and show you the future. Don't forget to bring your old Buck Rogers space helmets, it should be a wild ride! **Sponsored by Canon USA.**

9:15 - 9:30 a.m.

Coffee Break

9:30 - 10:45 a.m.

Manufacturer's Roundtable: Digital Capture Technology

Panel

If you have questions about digital capture, then this is the place to be. This is your opportunity to get straight answers directly from the manufacturers about the capability of their current products. You'll also gain some insight into the technological developments that will be hitting the market in 2000 and beyond. Don't miss this opportunity to get the inside information on digital capture!

11:00 a.m. - Noon

Lunch

Includes Q&A session with guest speaker *Elmo Sapwater*, executive editor of Photo>Electronic Imaging magazine.

1:15 - 3:15 p.m.

Immersive Imaging: Past, Present and Future

Paul Cha

Learn about the evolution of immersive imaging, a fast-emerging subset of digital imaging! Paul will unfold past developments, examine current trends and look into the future of immersive imaging. You'll learn to create 3-D environments and panoramas based on videotaped scenes and still images. After this class, you'll be able to see the future of immersive technology.

3:15 - 3:45 p.m.

Cookie Break

3:45 - 5:30 p.m.

Taking Control of Digital Color

Rick Lucas

Andrew Rodney

Color management has moved from the realm of rocket science and voodoo to being both feasible and cost effective. Topics will include color management: how it works, the rate of difficulty, and the comparison of expensive and inexpensive solutions. After this presentation, you'll get the color right the first time!

SATURDAY, JANUARY 8

8:00 - 9:45 a.m.

Are We Trapped In Technology?

Curtis Tackett, PPA Certified

Learn from a leader in the digital imaging field whose fascination and love for photography is contagious. Join Curtis as he discusses digital photography in the portrait, wedding and commercial fields. Curtis will tackle the issues of traditional film vs. digital capture. You will be in awe of how easy the transition from proofs to proofless and then to filmless can be!

8:00 - 9:45 a.m.

Digital Sports

Rick Billings, PPA Certified, M.Photog.Cr.

Tackle this seminar as Rick Billings shares how the Internet has generated continuous revenue in his e-commerce sports business. You will learn how his company, Photowave.com, has leveraged the Internet and digital capture technology to create a new business model. Rick will teach you how technology has turned once unprofitable markets into great business opportunities.

9:45 - 10:15 a.m.

Coffee Break

10:15 a.m. - Noon

Digital Marketing

Lisa Jane Murphey, PPA Certified, M.Photog.MEI.Cr.

Turn your photographs into works of art! Lisa Jane will teach you simple Photoshop techniques that you can apply to existing images. Learn to add edges, scan, print and use a web page to promote your business. After this seminar, you'll be able to incorporate the exciting realm of digital into your work and reap the benefits of investing in digital equipment.

Noon - 1:00 p.m.

Lunch

Includes a Q&A session with imaging legend Harold Feinstein.

Noon - 3:15 p.m.

Trade Show

3:15 - 3:30 p.m.

Cookie Break

3:30 - 5:30 p.m.

The Digital Darkroom

Katrin Eismann

Working in the digital darkroom is as satisfying and magical as performing dodge and burn wizardry in a traditional darkroom. Katrin will teach you how to recreate and improve upon the tried and true traditional darkroom techniques that yield excellent prints – but without the fuss and muss of working in the wet darkroom. This session will include a discussion of essential exposure techniques; contrast control and color correction; digital eye replacement, retouching and invisible clean-up techniques; and creative filter techniques. After this course, you will be able to make the most mundane snapshot into an extraordinary image. Guaranteed to be fun!

5:30 p.m. - 6:30 p.m.

Trade Show

SUNDAY, JANUARY 9

8:00 - 9:30 a.m.

Enhancing Reality With Your Photographs!

David Palermo

In this session, David will teach you to use some of MetaCreations' amazing software to enhance your creativity with new or existing images. Perhaps that special image could be perfect with a different sky – or maybe the client wants a completely different landscape. Need people in a scenic image? Want to create a 3-D image from a 2-D photograph? No problem! After this thorough discussion of Bryce, Canoma, KPT and Poser, you'll be able to do all that and more! It's fun, easy, inexpensive, and 3-D modeling skills are not required.

8:00 - 9:30 a.m.

Unique Digital Ideas for Portrait Studios

Jane Conner-ziser

Learn the "tricks and secrets" that Jane uses to enhance her portrait images and create special effects. Jane will show you portrait retouching, eye enhancement, and special effect filters for making borders and greeting cards. In addition, she will guide you through the creation of a fine art image. After this seminar, you will know the artistic applications that will aid you in increasing your sales.

9:30 - 9:45 a.m.

Coffee Break

9:30 - 11:00 a.m.

Trade Show

11:00 a.m. - Noon

Breakout CREATION Session

Noon - 1:00 p.m.

Lunch

Includes Q&A session with e-commerce expert Rick Billings.

1:00 - 3:00 p.m.

The Creative Side of Digital Capture

Jim DiVitali, M.Photog.ME!Cr.

Get ready for Jim to connect you with digital! Once just the tool of choice for catalog production, advertising clients are now benefiting from digital capture's immediacy, flexibility, quality and reduced costs. Jim will showcase many of his advertising jobs from layout to finished pieces, illustrating how the digital camera has changed his studio's work procedures and allowed him to grow with his clients.

3:30 - 5:00 p.m.

Film's Last Gasp: The Threat and Promise of the Digital Aesthetic

Dan Burkholder

Tackle the digital frontier head-on! Is digital imaging really the most powerful influence since the camera itself or just another chapter in the technology-based evolution of the medium? Combining a background in traditional photography with pixel expertise, digital pioneer and author Dan Burkholder will expose the photo-electronic revolution as just one more gimmick in our bag of imaging tricks. This is your chance to see and hear Dan's unique perspective on what photography was, what it has become, and what will never change.

El Judging at Digital Power!

PPA's Regional Electronic Imaging Judging will be held at Digital Power! Check out www.ppa.com or call (800) 786-6277 for more details.

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DIGITAL POWER REGISTRATION

Note: One registration form per studio. All attendees from the same studio must register on one form. Pre-registration deadline is December 10, 1999.

Primary Registrant's Name (Please print or type) _____

Studio Name _____

Address _____

City _____ State _____ Country _____ ZIP _____

Daytime Phone Number _____ Fax Number _____

E-mail: _____

PPA Member Number _____ ☐ Non-Member

	Postmarked by Dec. 10*	Registration Subtotal
PPA Member (Primary registrant)	\$495	\$ _____
Non-Member (Primary registrant)	\$595	\$ _____

Bring your whole studio and save! Additional registrants are just \$220.

(1) Name: _____ \$220 \$ _____

(2) Name: _____ \$220 \$ _____

DIGITAL POWER CONFERENCE REGISTRATION TOTAL: \$ _____

Want more marketing education? Digital Power registrants can attend the PowerTools Marketing Conference, January 10-13 in Las Vegas, at discounted rates. Call (800) 786-6277 for your free PowerTools brochure.

Payment Method:

☐ Check enclosed ☐ VISA ☐ MasterCard ☐ American Express

Credit Card # _____ Expiration Date _____

Name on Card _____

Cardholder's Signature _____

ZIP Code of billing address _____

ON-SITE REGISTRATION: If you are unable to meet the early registration deadline, please plan to register on-site. On-Site Conference Registration Fees: Add \$25 to the early conference registration fee.

Mail to: PPA, Attn: Conference Registration, 229 Peachtree St. NE, Suite 2200, Atlanta, GA 30303.

Fax to: 404-614-6401

Cancellation and Refund Policy: There is a \$25 administrative fee for cancellations after December 10, 1999.

No refunds granted on cancellations received after January 1, 2000. **Returned Checks:** There is a \$20 service fee for returned checks. Registrants will receive their receipt and confirmation letter, along with information concerning hotel reservations at the Riviera Hotel, in approximately three weeks.

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KEYNOTE SPEAKERS KEYNOTE SPEAKERS KEYNOTE SPEAKERS KEYNOTE SPEAKERS

DON HUTSON



After successfully working his way through the University of Memphis, Don Hutson became the #1 salesperson in a national training organization. After that, he established his own training firm. Almost immediately, Don found himself in demand as a professional speaker. Don has

addressed over two-thirds of the Fortune 500 Companies and is featured in over 80 training films. He regularly appears on both the Public Broadcasting Station and the TPN Satellite Network. He is also the author of *The Sale* and is the co-author of three other books. Don was elected by his peers to the presidency of the National Speakers Association, and he has received its prestigious "Cavett Award," as member of the year. Don't miss his dynamic presentation of "High Performance Selling," Monday, January 10 at 8:45 a.m.

JEANNE ROBERTSON



Self described as the "tallest contestant to ever lose" the Miss America Pageant, Jeanne uses her positively funny style to illustrate how a sense of humor can be an integral part of one's strategy for success. Jeanne's longevity as a successful humorous speaker and her recent

success as the author of *Humor: The Magic of Genie* and *Mayberry Humor Across the USA*, have not gone unnoticed. She has been awarded every top honor in her profession. In 1989, this CPAE Speakers Hall of Fame recipient became the first woman to receive the Cavett Award, given by the National Speakers Association for long-term contributions to the speaking profession. In 1998, Toastmasters International named her the recipient of its highest award, the Golden Gavel. Jeanne will be presenting, "A Sense of Humor -- The Ultimate PowerTool," Tuesday, January 11 at 8:30 a.m.

Welcome To PowerTools!

PowerTools is the biggest photography marketing event - ever! If you're interested in surviving today's market - and thriving in tomorrow's - then PowerTools is the place to be. We've replaced the old Marketing and Management with a new, exciting and energetic program that offers you more of everything - programs, networking, fun, and great marketing and business information. We've even added some special "perks" for our attendees.

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Win A Cruise!

Register by October 31 and we'll register you for a drawing to win your choice of a free cruise or \$1,500 in power tools. Win a few days away from the studio - or enough tools to build a new one - it's your choice! Don't forget to register by October 31 for your chance to win!

KEYNOTE SPEAKERS KEYNOTE SPEAKERS KEYNOTE SPEAKERS KEYNOTE SPEAKERS

SERGIO ZYMAN



Sergio Zyman literally wrote the book on visionary marketing - *The End of Marketing As We Know It*. As senior vice president and chief marketing officer, he is credited with putting the fizz back into Coca-Cola's image and sales - dragging its marketing out of the 50s and upending tradi-

tional views of Coca-Cola products. By thinking expansively and in big-picture visions, Sergio created a culture that was constantly experimenting and taking chances. During his time with the firm, the legendary executive knew both success and failure. He played a pivotal role in the launch of New Coke, a disastrous failure at the time, he rebounded from this very public setback and went on to lead the firm's highly successful global expansion - becoming one of the most respected of corporate executives in the process. Sergio will show you "The End of Marketing as We Know It," on Wednesday, January 12 at 10:45 a.m.

IRA BLUMENTHAL



Considered a business "Renaissance Man," Ira Blumenthal is president of CO-OPPORTUNITIES, Inc., an Atlanta based business development company. As such he has counseled clients including Coca-Cola, Nestle, Exxon, Wal-Mart, McDonald's, United Artists, Delta Air Lines, Kroger, and Home

Depot. Ira is also a visiting instructor at Michigan State University and the University of Notre Dame, a published author and a tireless community activist who serves as an advisory board member of Foodchain (the national food-rescue network). Due to his international reputation as a visionary business leader and expert in growth strategies, Ira has been featured and interviewed in a wide range of media sources, such as *The Wall Street Journal*, *People Magazine*, *BrandWeek*, *Entrepreneur*, *USA Today*, and CNN. Don't miss Ira's presentation, "Unleash the Power of Energetic Business Building" on Thursday, January 13 at 10:30 a.m.

SUNDAY

8:30 A.M. - 5:00 P.M.

Take Control of Your Business/ Financial Success Solutions (EXTRA FEE)



*Ann Monteith, PPA Certified,
M.Photog.Cr.
Judy Grann*

Do you run your business, or does it run you? If you don't know what's ailing your portrait/wedding business now, you will when this program is over. Ann Monteith's presentation will cover solutions to the marketing and management problems she sees most frequently as a teacher and consultant to hundreds of

business owners. Learn to build your studio's image and create a demand for your photography through displays, direct mail, client education, partnership marketing and more.

In the second part of the day, you'll have a hands-on opportunity to create your own marketing and financial plan using SuccessWare. Judy Grann will help you track your studio's financial, marketing and workflow performance.

The fee for this pre-conference workshop is \$50 for PowerTools registrants and \$125 for non-registrants.

MONDAY

8:30 - 8:45 A.M.

Welcome and Conference Orientation

8:45 - 10:15 A.M.

High Performance Selling



Don Hutson

Want your sales to skyrocket? Don Hutson will show you the attributes of high performers and how to emulate them. He'll help you develop a vision for change and progress, nurture customer loyalty, and how motivation and attitude will help you

succeed. Don will also share his secrets for developing an intense client focus, building sales skills, and communicating with your clients.

Don Hutson wrote the book on sales — literally! As the #1 salesperson with a national organization, Don decided to build his own company dedicated to teaching professionals how to sell. Now, he's ready to share his sales secrets with you!

10:30 A.M. - NOON

Creative Sales and Marketing



*Lisa Jane Murphey, PPA Certified,
M.Photog.MEI.Cr.*

Discover creative marketing techniques that will keep you booked three months in advance! Lisa Jane will show you how to define yourself as an artist and

how to discover your own style. She'll also discuss the importance of business card and brochure design.

Lisa Jane Murphey's marketing savvy and photographic abilities have made her a tremendous success. In addition to operating her studio, Lisa Jane has recently published a top-selling book and has produced a line of greeting cards.

NOON - 3:00 P.M.

Lunch and Trade Show

BUILD BUSI

3:00 - 4:30 P.M. Breakout Sessions!

Commercial

Planning and Estimating A Commercial Shoot



*Jack Reznicki,
Cr. Photog.*

Discover the art and magic of pulling together a crew and developing an estimate for a commercial photography shoot! Jack will take you through the entire process - from receiving a layout to determining a proper estimate. He'll also share his formula for usage charges; show you things to watch out for in purchase orders; and demonstrate how keeping track of paperwork can save you time, money and headaches.

SPONSORED BY CANON.

Weddings

Commissioned Art Captures Emotions - And Sales!



*Heidi Mauracher,
PPA Certified,
M.Photog. Cr.*

Learn to develop lifelong clients by creating a memorable experience. By taking a "commissioned art" approach to photography, you'll discover ways to get your clients more involved in the design of their own personal heirlooms. Heidi will help you master the psychology of selling the emotional investment - teaching you everything from customer service skills to using enthusiasm to increase sales.

Children and Family

In the Eyes of A Child



*Steve Ahrens,
M.Photog. Cr.*

Big images create big profits! Discover how Steve Ahrens developed his children's wall portrait market, and how he continues to make that segment grow. Steve will take you through all the steps, from creating images that lend themselves to wall portraiture to making the final sale.

SPONSORED BY FUJIFILM USA, INC.

4:30 - 6:00 P.M. Breakout Sessions!

Wedding

Photojournalistic Weddings I

Denis Reggie



Photojournalistic weddings have gone mainstream! This is your chance to learn how to market this style of photography to consumers from one of the pioneers of the art. Denis will cover a wide range of topics from educating prospects about photojournalism to presenting your work.

Children and Family

The \$10,000 Client



*Bob Saint, Cr. Photog.
Cherry Saint, Cr. Photog.*



See how the Saints use effective and unique marketing techniques to bring new business into their studio. By tapping into their existing client base, Bob and Cherry have developed a business where "slow periods" don't exist, and children's portrait revenues are approaching the half-million dollar mark. Join Bob and Cherry as they explain how they've built their lucrative children's photography business.

**YOUR
NE\$\$\$**

6:30 - 7:30 P.M.

The Construction Zone

Build a new network at the Construction Zone - your PowerTools welcome reception. Here you'll be able to catch up with old friends, and forge some new relationships with fellow professionals. Light hors d'oeuvres and a cash bar will be available for your enjoyment. Don't forget your hardhat!

TUESDAY

7:00 - 8:30 A.M.

Roundtables

8:30 - 10:15 A.M.

A Sense of Humor - The Ultimate PowerTool!



Jeanne Robertson

A sense of humor can be your biggest asset! Join humorist Jeanne Robertson as she demonstrates ways to turn humor into the ultimate PowerTool. This 6' 2" tall Miss Congeniality winner in the Miss America Pageant will show you the difference

between simply being "funny," and using humor as a powerful device in your marketing toolbox.

Jeanne is a Past President of the National Speakers Association and was the first woman to receive the Cavett, that association's top award for contributions to the speaking profession. In 1998, Toastmasters International awarded Jeanne its top honor, the Golden Gavel.

10:30 A.M. - NOON

Body Parts: Putting the Pieces Together



Don Blair, PPA Certified, M.Photog.Cr. Skip Cohen, Cr.Photog.

Make your clients look good and they'll reward you - handsomely. Skip and Don will show you how to cope with Mother Nature's bodily challenges and create portraits that keep your clients coming back for more. You'll also come to appreciate how enhancing a client's self-perception can lead to increased sales and more referrals.



SPONSORED BY HASSELBLAD

NOON - 3:00 P.M.

Lunch and Trade Show

3:00 - 4:30 P.M. Breakout Sessions!

Digital

Digital Photography - Old Dogs, New Tricks



Les Jorgensen

Digital or not - it's still photography. Les will show you how to find new revenue sources by embracing

the latest technologies, while employing techniques you've learned as a traditional photographer. You'll also discover how changing market parameters are forcing photographers to change the way they do business - for the better.

SPONSORED BY PHASE ONE

Weddings

Photojournalistic Weddings II



Denis Reggie

Denis is back for a second session! In part two he provides even more techniques for promoting

your work -- including how photographers are using the Internet to expand their market to the national level. He'll also provide you with insight into targeted public relations and effective industry networking.

Children and Family

Image is Everything



Will O'Halloran, PPA Certified, M.Photog.

Discover how you can successfully open a studio and

immediately price your work at top end of the scale. Will shares his unique perspective on the importance of both your personal image and that of your studio. He also discusses several studio promotions that will allow you to add thousands of dollars in sales, with only a minimal investment.

SPONSORED BY FUJIFILM USA, INC.

4:30 - 6:00 P.M. Breakout Sessions!

Weddings

Give Yourself a \$10,000 Raise in 2000



*David Ziser, PPA Certified,
M.Photog.Cr.*

Join David as he shares 10 bankable ideas that will put an extra \$10,000 in your pocket. He'll show you the new way to do business in wedding photography -

a way that saves both time and money. After this program, you'll know how to cut production time by 50%, reduce lab bills by 20% and increase your sales by 25%. You can't afford to miss this presentation!

SPONSORED BY HICKS EQUIPMENT, INC.

Children and Family

Relationships



*Tim Walden, M.Photog.Cr. and
Beverly Walden, M.Photog.Cr.*

Families are based on relationships, and so is family portraiture. Tim and Beverly will show you how to develop your own unique and nurturing style that will

overcome sales objections by addressing your clients' emotional "hows and whys." This fast-paced journey into excellence, passion and emotion will teach you the value of relationships.

6:30 P.M. - ??????

Beef, Beer and Bull

Have some beef, grab a beer and shoot some bull! This "after hours" event is perfect for sharing and refining what you've learned at the conference, picking your fellow photographers' brains, or just unwinding and sharing your photography experiences.

HAMMER THE COMPETITION



WEDNESDAY

7:30 - 10:30 A.M.

SmartMarketing: Managing A Commercial Studio



Will Crockett, Cr. Photog.

Get marketing information from 150 real life commercial pros! Will Crockett's multimedia seminar gives you the vital business and marketing information you need to succeed. You'll discover smart ways to build a mailing list; see how effective postcards, promos, mailers and portfolios are developed; and discover how digital technology has made marketing faster, easier and more effective. Each attendee will also receive Will's 20 page SmartMarketing booklet, allowing you to "take the seminar home."

Will Crockett is a photographer with the answers. The president of Chicago-based Crockett & Co., Will's work currently focuses on people-oriented photography for corporate and commercial clients including Sears, DaimlerChrysler and Nutrasweet.

SPONSORED BY FUJIFILM, FUJI DIGITAL, BOGEN, TAMRAC AND CHIMERA.

10:45 A.M. - 12:15 P.M.

The End of Marketing As We Know It



Sergio Zyman

There's a significant change in what marketing is perceived to be and what it is. There's a fundamental transformation from marketing being an afterthought - something that people do after they finish manufacturing, producing or inventing - and the reality of today. It is the transformation of marketing from being the candles on top of the icing on top of the cake, to really being the cake. Sergio will show you the fundamental changes that have occurred in product positioning, brand positioning, and brand essence including a thorough discussion of why marketing has moved to the forefront of everything a company does.

Sergio Zyman is the man who put the fizz back into Coca-Cola! His strategies fueled Coke's worldwide expansion, and found ways to help the soft drink giant's sales soar - and he can do the same for you!

12:15 - 3:00 P.M.

Lunch and Trade Show

3:00 - 4:30 P.M. Breakout Sessions!

Digital

Profits from Pixels



Clay Blackmore, PPA Certified, M. Photog. Cr.

Clay will demonstrate how he turned his wedding business into a full service digital operation - allowing him to take advantage of "on-demand" commercial and portrait opportunities. He'll take you through all the steps, from initial capture to output and image archiving. This is your opportunity to grab the new markets created by digital imaging!

Weddings

Marketing Weddings with Passion and Relationships



Horace Holmes, PPA Certified, Cr. Photog. and Yvonne Holmes, Cr. Photog.

A passion for your work and solid client relationships are the foundation of photographic success. Horace and Yvonne will help you understand the power of passion, and how it can improve your sales. They'll also provide you with information on the latest bridal trends.

SPONSORED BY EASTMAN KODAK COMPANY, ART LEATHER, HASSELBLAD USA AND THE LEVIN CO.

Children and Family

Marketing the Art



Deanne Burch, M. Photog. Cr.

Learn to find your market! Deanne will take you through the process of finding your market niche. She'll explain the trade-offs between a high- and low-volume approach, techniques for building a customer base, setting yourself apart from other photographers, marketing techniques, and employee training.

Digital

E-Profits: Putting the Internet to Work



*Rick Billings, PPA Certified,
M.Photos.Cr.*

Learn how the Internet can create recurring profits for your business! Rick will share how his company, PhotoWave.com, has leveraged the

Internet and digital capture technology to create a new model for the imaging business. He'll also show you how technology is making new segments of photography profitable.

Children and Family

The Carriage Trade Studio



*Mark Spencer, PPA Certified,
M.Photos.Cr.*

Get solid strategies for creating a high-end, low-volume portrait business. Mark offers you insight into pricing formulas, strategic marketing, and enhanced services that allow you to command a premium for your work. You'll also learn to create a studio atmosphere that will enhance your earning potential.

7:00-9:00 P.M.

Marketing Awards Dinner

Join your peers as we recognize those who have received PPA Certification in the last year. Attending also gets you in to see the presentation of the fourth annual AN-NE awards for marketing professional photography. Don't miss this opportunity to network with some of photography's best marketing minds. **ADDITIONAL FEE**

A large, stylized dollar sign graphic in the background, outlined in red and yellow.

GET
CONCRETE
results!

THURSDAY

8:30 - 10:15 A.M.

Alternative Wedding Photography



Bambi Cantrell, PPA Certified, Cr. Photog.

Join this AN-NE Award winner, as she shows you how to create stunning promotional pieces that will capture the attention of today's photography consumers.

Bambi shows you how combining your own photographic style with the right marketing tactics can make you one of your area's most sought after photographers. You'll also see how going proofless and capturing the essence of your subjects can increase your profitability.

Bambi Cantrell is one of the San Francisco Bay area's leading photographic artists. Her work has graced the pages of national magazines like Martha Stewart's Living and Professional Photographer. She has also received an AN-NE, photography's most coveted marketing award, for her unique direct promotions.

10:30 A.M. - NOON

Unleash the Power of Energetic Business Building



Ira Blumenthal

Ira will offer you ideas, strategies and solutions for unleashing the power that many professional photographers don't even know they possess! His success strategies will help you develop a market-driven business development plan,

find "best practices" that exceed your client expectations, understand the concept of compelling imperatives and explore the new definition of value. Ira will show you how these concepts work by providing success stories from similar businesses.

Ira Blumenthal is a modern-day business "Renaissance Man." World-class corporations look to him when they want new ideas for expanding their businesses — now you can too!

NOON

Drawing for the Hasselblad and the PowerTools Cruise

All PowerTools attendees who register by December 10 will be entered into the Hasselblad drawing — those who register by October 31 will also be eligible to win the Cruise — see page three of this brochure for details. You must be present to win.

**Nail Down
TOUGH
customers!**



GENERAL INFORMATION

General Information

Register for PowerTools by mailing your completed registration form and payment to: PPA, Attn: Conference Registration, 229 Peachtree St. NE, Suite 2200, Atlanta, GA 30303. Those using a credit card may fax their completed registration form to 404-614-6401. If you have any questions, please call 800-786-6277, ext. 269 or 270.

Conference registration fee includes: Admission to all conference programs (excluding Monteith/Grann program on Sunday, January 9 and Marketing Awards Dinner); daily refreshments; lunch on Monday, Tuesday and Wednesday; and admission to the Trade Show.

- Additional registrants from your studio receive \$275 off member registration fee!
- Early registrants (registrations postmarked by December 10) receive one chance to win a Hasselblad camera at the end of the conference! You must be present to win.

Exclusive PPA member benefits:

- Two achievement merits for attending PowerTools
- Two days credit toward recertification
- PP of California affiliate credit toward Photographic Business & Arts Degree

Official Airline

Special discounted meeting fares are available from Delta Air Lines, the official airline for PowerTools. Just call the Delta Meeting Service Desk at (800) 241-6760 and ask for file number 134234A.

Official Car Rental

Allstate Car Rental is the official rental car provider for this conference. Special attendee discount rates are available by calling (800) 634-6186.

Accessibility

Please call (404) 522-8600, ext. 254 if you require special accessibility or accommodations at this conference.

Riviera Hotel and Casino

We have negotiated a very special rate at the Riviera Hotel Casino – just \$79! This is a special conference rate;

in order to receive it you must identify yourself as an attendee of the Professional Photographers of America's PowerTools Conference. Call (800) 634-6753 or (702) 794-9412 to make your reservations. The deadline for reserving a room at this rate is December 6, 1999 – so call the Riviera today to make your reservations!

Recently renovated, the Riviera features all the luxuries and excitement that you'd expect from one of Las Vegas' most renowned hotels. Without ever leaving the hotel you'll find an array of dining, entertainment and shopping choices to suit almost any taste. Of course, there's always exciting casino action to be found at the Riviera. Their 100,000 square foot casino features a wide variety of slot machines, table games, poker, keno and a complete race and sports book. If you're looking for a retro-casino experience, you'll want to check out Riviera's Nickel Town. This new, 1950s-style facility offers a fun, festive gaming atmosphere.

All reservations require a one night's deposit to be received no later than thirty days prior to your arrival. This deposit may be made by check, money order or major credit card. Check-in time is 4:00 p.m. and check-out is 11:00 a.m.

The Future is Now!

Explore the latest technologies and techniques at PPA's **DIGITAL POWER** conference. Scheduled for January 7-9,



the Digital Power Conference offers what you need to succeed in the increasingly electronic world of imaging! Attend and you'll get three

days of essential information on web site creation, DVD, color management, interactive video and much more.

Make the most of your conference dollar! Attend both PowerTools and Digital Power and you'll save a total of \$70!

Look for your brochure and registration information in the November issue of *Professional Photographer*, on the web at www.ppa.com or call (800) 786-6277 for your copy.

PowerTools REGISTRATION

Note: One registration form per studio. All attendees from the same studio must register on one form. Pre-registration deadline is December 10, 1999.

Primary Registrant's Name (Please print or type) _____

Studio Name _____

Address _____

City _____ State _____ Country _____ ZIP _____

Daytime Phone Number _____ Fax Number _____

E-mail: _____

PPA Member Number _____ Non-Member ☐

	Postmarked by Dec. 10*	Monteith/Grann Program	Registration Subtotal
PPA Member (Primary registrant)	\$495	add \$50	\$ _____
Non-Member (Primary registrant)	\$595	add \$50	\$ _____

Bring your whole studio and save! Additional registrants are just \$220.

(1) Name: _____ \$220 add \$50 \$ _____

(2) Name: _____ \$220 add \$50 \$ _____

Monteith/Grann Program Only (Sun., January 9)
(Non-Conference Registrants) \$125 \$125 \$ _____

Marketing Awards Dinner \$32 \$32 \$ _____

If you are registering for **both** the Digital Power and the entire PowerTools conference,
then you may deduct \$70 from your registration fee for **one** Conference. \$ _____

POWERTOOLS CONFERENCE REGISTRATION TOTAL: \$ _____

Payment Method:

☐ Check enclosed ☐ VISA ☐ MasterCard ☐ American Express

Credit Card # _____ Expiration Date _____

Name on Card _____

Cardholder's Signature _____

ZIP Code of billing address _____

ON-SITE REGISTRATION: If you are unable to meet the early registration deadline,
please plan to register on-site. On-Site Conference Registration Fees: Add \$25 to the
early conference registration fee.

Mail to: PPA, Attn: Conference Registration, 229 Peachtree St. NE, Suite 2200,
Atlanta, GA 30303.
Fax to: 404-614-6401

Cancellation and Refund Policy: There is a \$25 administrative fee for cancellation
after December 10, 1999.
No refunds granted on cancellations received after January 1, 2000. **Returned
Checks:** There is a \$20 service fee for returned checks. Registrants will receive the
receipt and confirmation letter, along with information
concerning hotel reservations at the Riviera Hotel, in approximately three weeks.

The Conceptual Niche

For both Tony Stone Images and The Image Bank, there is a growing market for conceptual photography. "Conceptual stock images have been a key strength of The Image Bank," said CEO Rex Jobe. "It is one of our best selling categories and one area where we have many of the top artists in the world. We work hard with our artists to continue to develop this type of image, and our sales staff is trained to interact with our customers to help them interpret their creative ideas through conceptual imagery."

"Photography is taking a different direction," believes Colleen Finn, spokesperson for Tony Stone Images. "Images are becoming more conceptual." Recently, Tony Stone released brand new images from cutting-edge photographer Shuji Kobayashi, whose eerie depictions of the business place are a fresh perspective on an overworked theme. (View these original images on the Web: www.tonystone.com/work.)

Engh agrees that conceptual imagery is strong in the marketplace today, and suggests that other kinds of imagery have a market, too. "Take, for example the photographer who enjoys shooting certain aspects of daily life. The photo buyer who needs that doesn't care about the big photo agency. He cares about finding a selection that pertains to his area of interest. It's a matter of finding a photographer who can supply those photographs. So, while the digital environment has changed the face of stock photography, it is not necessarily a negative development for the smaller-scale image maker." Instead, it is an opportunity for all photographers to find a profitable place among the large stock agencies. ■

Naturally Impressive Presentations



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Sandy SAHAGIAN

Sandy Sahagian, PPA Certified, M.Artist.M.Photog., Portland, Oregon, photographed "Where Land Meets Sky" for her stock portfolio. She exposed the image at sunrise with a Canon T70 camera and a Canon 35mm f/2.5 lens with a sky filter. She exposed Fujichrome Velvia (RVP) film, ISO 50, at f/16 for 1/4 second. She manipulated the image in Photoshop using the Hue-saturation control to add more vibrancy to the oranges and the Dry Brush filter to add texture.

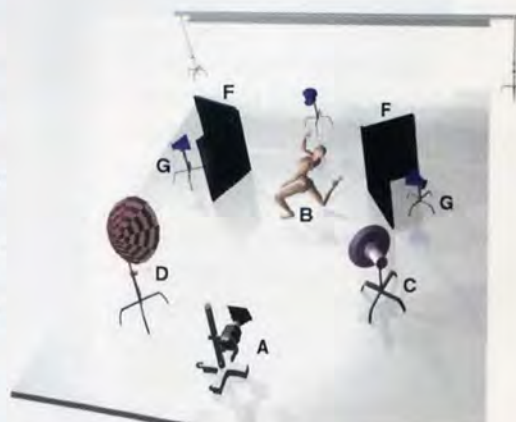




Robert E. HANDLEY

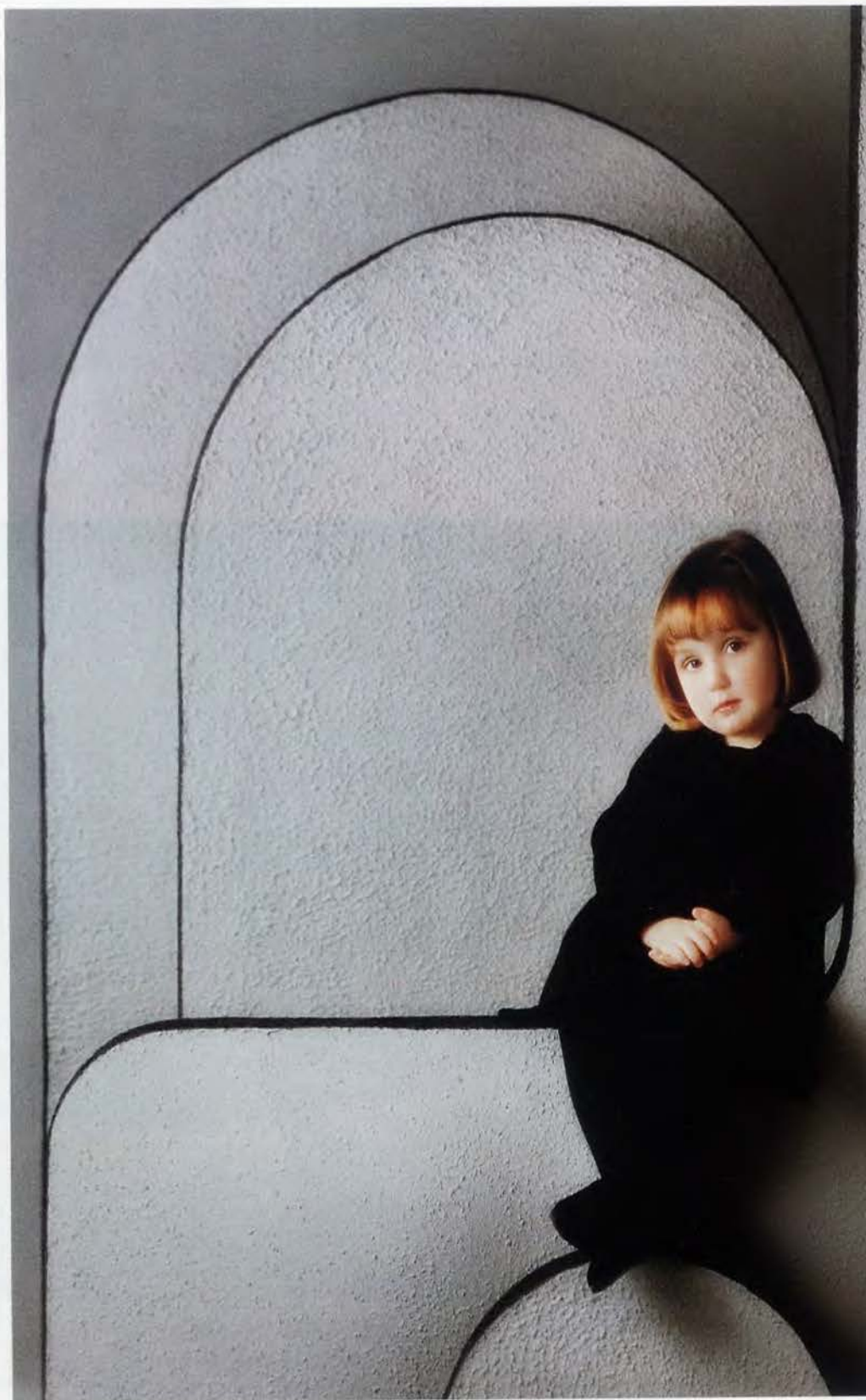
Robert E. Handley, PPA Certified, M. Photog. Cr., ASP, of Bloomington, Illinois, created "Eastern Mystique" with a Hasselblad 500ELX and a 150mm CF Sonnar f/4 lens and a Hasselblad Professional 6093T lens shade. He exposed Kodak Pro 100 (PRN) color negative film at f/8 for 1/250

second. His subject, Tonushree Jaggi, is a 14-year-old classical Indian dancer. The image was used for publicity, a recital program, and a 16x20-inch print in the recital hall lobby. "Every one of her poses was perfect," said Handley. "This was one of two merit point prints from the session that earned me my Master's degree." The image was photographed in a room with white walls and a white seamless background. Handley airbrushed the photograph around the subject to clean up shadows on the paper. Diagram: A) Camera; B) subject; C) fill light—Broncolor Pulso 1,500 watt-second flash with a white umbrella; D) main light—Broncolor Rondo 1,500 watt-second electronic flash with diffuser; E) hair light—Broncolor Impact 41 with a Rosco amber filter; F) two Fine Light white reflector panels with black backings and two Fine Light diffuser panels to create ambient light; and G) two Broncolor Pulso 1,500 watt-second flash units with wide-angle reflectors directed into the Fine Light panels.



Paul TISHAM

Paul Tisham, M.Photos.M.Artist.Cr., of John H. Keel Photography, Marshfield, Wisconsin, photographed "Innocent Thoughts" with a Hasselblad 503CX and a 150mm CF Sonnar f/4 lens, fitted with a Tallyn No. 3 diffusion filter. For the main light, Tisham flashed three White Lightning Ultra 1800s through three connected 4x6-foot Lightform translucent panels. Three silver panel reflectors made from mounted Lightform material provided the fill light. He exposed Kodak Pro 100 (PRN) film at f/8 for 1/125 second.





John F. **RICHNAVSKY**

John F. Richnavsky of Pittsburgh has had his work published in seven countries. "Wedding Winds" was captured in the rotunda at the Pennsylvania Railroad Station in downtown Pittsburgh with a Bronica SQ-A medium format camera and a 150mm Zenzanon PS f/3.5 lens covered with a handmade black mesh vignette. The film was Kodak Vericolor III Professional Type S (VPS) film, exposed at f/11 for 1/8 second. Illumination was provided by two Metz 60 CT II 200-watt-second electronic flash units—one placed 15 feet to the left of camera and another placed 8 feet behind the subject as backlight. The mother of the bride, who is hidden behind the gown, would toss the veil into the air and then duck behind her daughter for each exposure. It took four exposures to get it right. Richnavsky used traditional retouching to remove three lights that were burning inside the building, and darkroom manipulation to burn in the archways.

**Debrah H.
MUSKA**

Debrah H. Muska, M.Photog., Newark Valley, New York, photographed "Mo & Flo" with a Mamiya RB67 medium-format camera and a 127mm f/3.5 lens on Kodak Pro 400 (PPF) color negative film. The main light, a Sunpack MS2000 with a 16-inch parabolic reflector and a Mylar diffuser, was positioned in front of and to the right of the camera. The fill light, a Sunpack MS4000, was positioned directly to the left of the camera. A Sun Blanket reflector, wrapped around a 24x30-inch board, was positioned to the subjects' right. The exposure was 1/250 second at f/16.





RICK STAUDT

Rick Staudt, M.Photos Cr., of Houston captured "Maybe Daddy Was Right" with natural window light at the Mission San Jose in San Antonio. No fill light or reflectors were used so Staudt could retain the dark mystery of the shadows. "I enjoy creating portraits that reach right into the heart and soul of my subjects," he said. Staudt used a Mamiya RZ67 medium-format camera with a 180mm f/4.5 lens to expose the image on Ilford XP2 Super 400 for 1/60 second at f/5.6. It was printed on Forte Polywarm, a warm-toned fiber-base paper, and displayed as a 24-inch-square print at the wedding reception.



"Raising Old Glory," by J.D. Wacker, PPA Certified, M.Photos.Cr., Clintonville, Wisconsin

Kodak Professional Bestows 1999 Kodak Gallery Awards

In a ceremony held at the PPA '99 Imaging Conference and Expo in Atlanta, Kodak Professional announced the winners of the 14th annual Kodak Gallery Awards, recognizing "photographers who produce work at the highest level of their craft and who help professional photography grow and prosper," said Terry Deglau, manager of trade relations for Kodak Professional.

The first place award went to J.D. Wacker, PPA Certified, M.Photos.Cr., of Photography by J.D., in Clintonville, Wisconsin, for "Raising Old Glory." Second place went to Dwight Okumoto, PPA Certified, M.Photos.Cr., of Studio 3 Photographics, Honolulu, Hawaii,



"Reflections at the Hand of Time,"
by Paul Charest, Berlin, New Hampshire



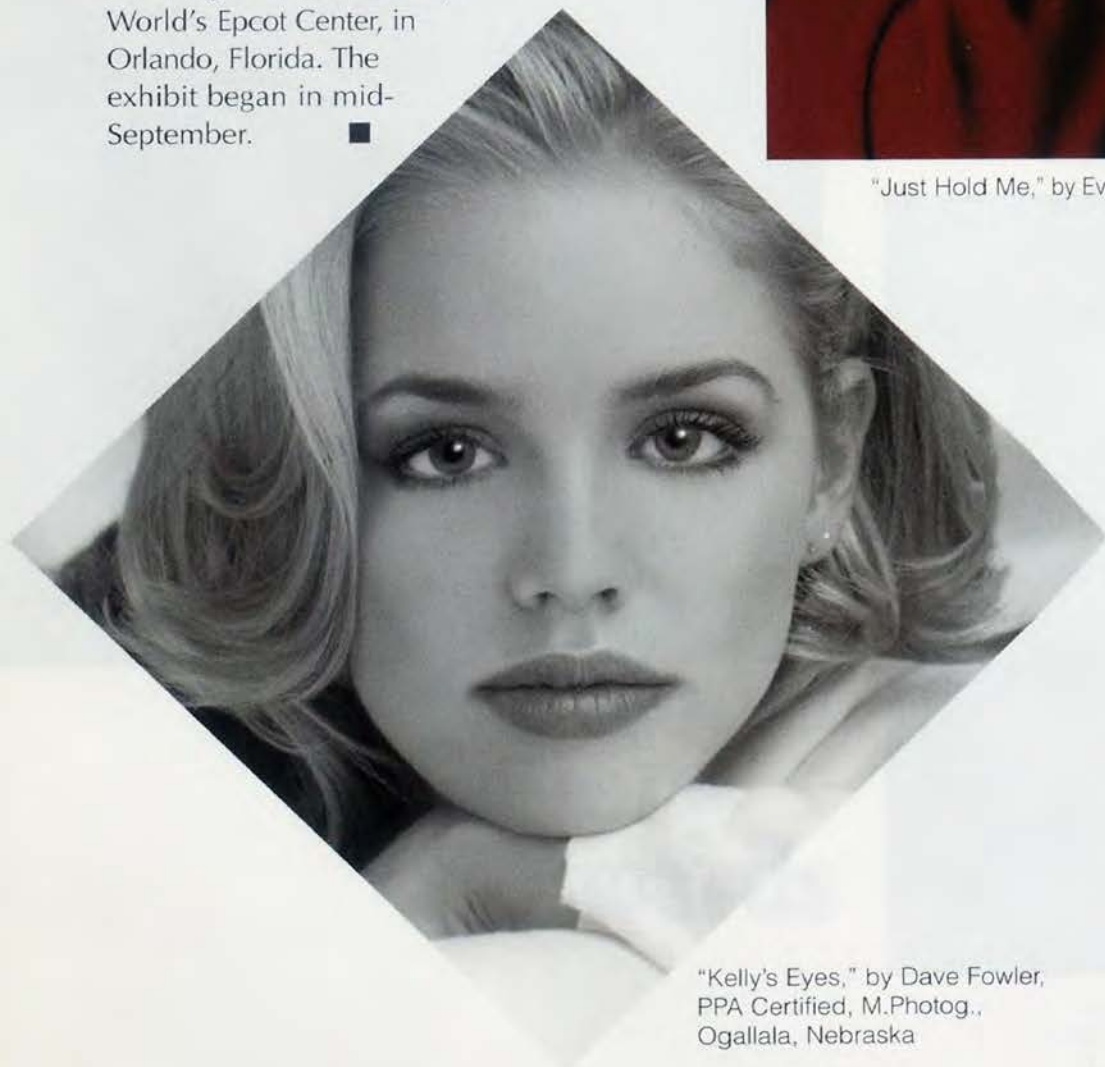
"Private Line," by Dwight Okumoto,
PPA Certified, M.Photog.Cr., Honolulu, Hawaii

for "Private Line." Paul Charest, of Morning Lane Photography, Berlin, New Hampshire, took third place for "Reflections at the Hand of Time." And fourth place went to Evelyn Hymas, M.Photos., of Moore, Idaho, for "Just Hold Me." Dave Fowler, PPA Certified, M.Photos., of Fowler Photographics, Ogallala, Nebraska, was awarded an honorable mention for "Kelly's Eyes."

Eastman Kodak Company presents winners with an engraved crystal trylon on a black base at a special awards ceremony at the PPA annual convention each year. In addition, Kodak Professional will sponsor a two-month exhibition of the images at Walt Disney World's Epcot Center, in Orlando, Florida. The exhibit began in mid-September. ■



"Just Hold Me," by Evelyn Hymas, M.Photos., Moore, Idaho



"Kelly's Eyes," by Dave Fowler,
PPA Certified, M.Photos.,
Ogallala, Nebraska

Profoto

PREFERRED BY MICHAEL GLEN TAYLOR



*"It has made me rethink my
style of photography. By
having so much control,
I can do so much more."*

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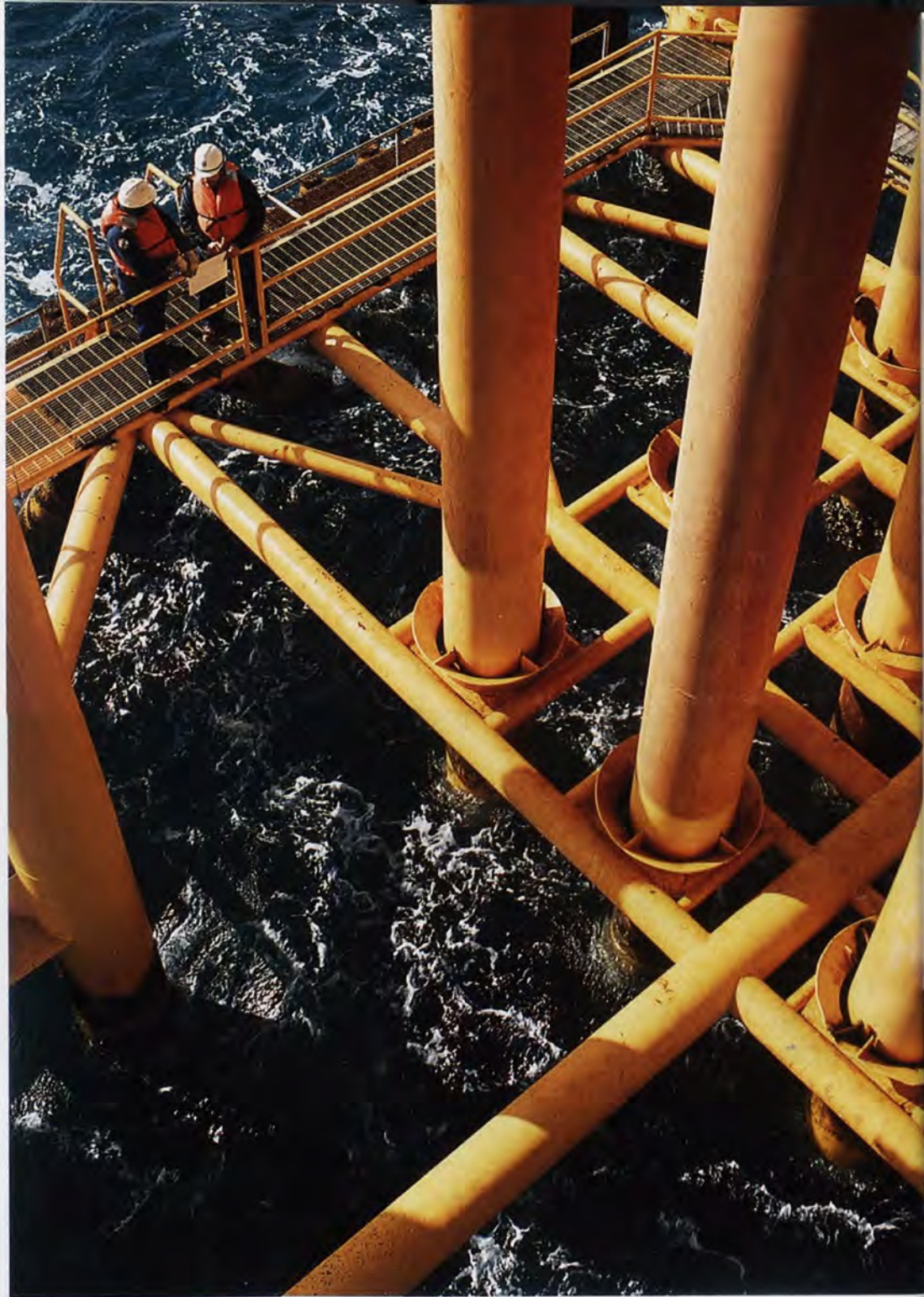


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A Cross Section of Life

Nikon Honors
Dennis Harding,
Industrial
Photographer
of the Year



When Dennis Harding goes on location for Chevron Corporation, his assignments go beyond the routine hard hat fare. "Oil rigging equipment looks the same no matter where it is," he said. "In addition to job locations, we like to record some of the local color and cultural surroundings to tell a more complete story."

Dennis Harding's work "consistently achieves the delicate creative balance between the aesthetic requirements of the image, the demands of commercial photography, and the needs of his company," said Bob Curruthers, technical representative of Nikon Forensic Services. "From the Americas—North and South—to such disparate locales as West Africa, Australia, China, Indonesia,

Kazakhstan, and Papua, New Guinea, Harding's portfolio of images is a credit to his company, his talent, and our profession."

Curruthers' tribute to Harding, Chevron Corporation director of photography, was delivered at a

presentation ceremony during the PPA '99 Imaging Conference & Expo. The prestigious Nikon Industrial Photographer of the Year Award included a state-of-the-art Nikon F5 Professional 35mm camera and a laser-etched plaque.





A chemistry major from Johnstown, Pennsylvania, Harding developed a love of photography while working part time at a photo studio. By 1976, he was chief photographer at Pennsylvania Electric Company, where he attained a PPA Master of Photography degree. The following year, Harding was hired by Gulf Oil to be chief photographer for North America and West Africa. Harding became director of photography for Chevron Corporation when the company acquired Gulf Oil in 1984.

Harding's photography shows his gift for portraying the color and composition in every scene he captures. Through his imagery, he conveys the company's concern for safety and the environment, and provides an invaluable historical archive. "Chevron values the power of my images to portray it in a positive light," said Harding.

Nikon Inc. funds numerous foundations and grants as part of a long-standing commitment to education and the appreciation of photography. In addition to the Industrial Photographer of the Year Award, Nikon bestows the W. Eugene Smith Grant in Humanistic Photography, the Nikon Documentary Sabbatical Awards, and the White House News Photographers Association Award. For more information about Nikon, call 800-645-6687, or visit the Web site at www.nikonusa.com.

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More info? Circle 49



"Sleeping Beauty," by Linda Johnson, PPA Certified, Antioch, California

Sugar & Spice . . .

Burrell Kids Club
Honors Top Children's
Photographers

Given the wide variety of ingredients that make up the little girls and boys of the world, there is hardly a greater challenge, or a greater joy, than capturing the magic of those delicate concoctions in an enduring professional portrait. Eight children's photographers were recognized for their extraordinary talents this year in the Burrell Kids Club National Portrait Contest, which culminated in an



"All Dressed Up and Nowhere to Go,"
by Kim & Peggy Warmolts, Tarpon Springs, Florida



"Sassy Sara," By Julie Lyle, Worthington, Ohio



"Don't Worry, It Gets Better,"
by Kim & Peggy Warmolts, Tarpon Springs, Florida



"In Emma's Thoughts,"
by Joseph G. Johnston, Omaha, Nebraska



"Shadow Play,"
by Valerie Markle, Cr.Photog., Ackworth, Georgia



"Separate Identities,"
by Christine Randall, Hinsdale, Illinois

awards presentation at the PPA '99 Imaging Conference & Expo in Atlanta.

Linda Johnson, PPA Certified, Antioch, California, took the grand prize with her portrait, "Sleeping Beauty," which also took first place in the Expressive Faces category. The winners in the other seven categories were: Joseph G. Johnston, Omaha, Nebraska, 2- to 6-year-old; Christine Randall, Hinsdale, Illinois, 7- to 12-year-old; Julie Lyle, Worthington, Ohio, 13- to 16-year-old; Valerie Markle, Cr.Photog., Ackworth, Georgia, Storybook Children; two-time grand prize winners Kim and Peggy Warmolts, Tarpon Springs, Florida, won in two categories: You & Me

and 0- to 24-month-old (voted Photographers' Choice by convention attendees); and Lisa Adair, Redlands, California, in the OOPS! category. (See Lisa's portrait, "Sweet Pee," page 96.)

In addition to photographic talent, Burrell recognized the winning studios in its Kids Club Promotion & Advertising Contest: Denise Stickney, El Cajon, California, for Best Studio Newsletter and Best Overall Marketing Program; Bill Highland, Des Moines, for Best Direct Mail Campaign and Best Print Advertising; Dennis DuBois and Julie DuBois, PPA Certified, North Webster, Indiana, for Best Broadcast Media; Janine Killian, PPA Certified, M.Photog.,

London, Ohio, for Best Multimedia Presentation; and Monica Davis of Vancouver, Washington, for Best Advertising Specialties.

Established in 1994 by Burrell Professional Labs of Crown Point, Indiana (www.burrellprolabs.com), the Burrell Kids Club Marketing Program and National Portrait Contest help professional photographers promote their unique skills and services, and encourage parents to invest in professional portraits of their children.

*... Snips & Snails,
& Puppy Dog Tails.*

Photographers
have discovered the
secret to
making money
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The Case of the Perfect Portfolio

By Jocelyn Park

Elite, from Century Archival Products

Sleek, Practical,
and Tough

Selecting a portfolio for your prized photographic creations is no open-and-shut case. "You need to make sure it's archival, holds up to abuse, and that it can be checked in as a bag when boarding a plane," said Richard Newman, fine art marketing specialist at Calumet Photographic (Bensenville, Illinois). "But it's really more about the work that's on the inside," he was quick to add.

That's true, but we all know that quality presentation goes a long way toward enhancing quality imagery. Just ask any commercial photographer who pounds the streets looking for clients. Your work must project a professional image before the prospect even opens the case.

What kind of display do you look for? Something strong, durable, archival, and classy. That's a tall order for the perfect portfolio. We suggest that you investigate the combination approach. Choose products that complement one another and provide several layers of protection—from mounting to shipping—depending upon your needs. For example, you'll want to display unmounted prints and tearsheets in black viewing pages or presentation sleeves. These should be mounted in an attractive, high-quality portfolio made of fine leather or synthetic material.

For mounted prints or large-format transparencies, nothing is more enticing than a stack of

professionally matted images nested in an elegant clam shell box, the kind that opens up as one piece and folds over to make up the top and bottom. Your boxes (and portfolios) should be in pristine condition. Nothing turns off a client quicker than dog-eared corners and worn edges.

That's where the presentation case comes in. Carry and ship your portfolios and boxes in durable, bullet-proof cases. They should protect your images as well as complement your portfolio design. The same rule that applies to the inner portfolio applies to the outer case: When it starts to look worn, replace it. Look for quality products, so you won't have to replace them as often.

Once you have a general picture of how all these elements fit together, you can begin your search for the ultimate portfolio. Don't worry about a lack of selection. Like many vendors who cater to the creative market, portfolios and presentation case manufacturers offer a vast assortment of products, including custom designs for those who can't find what they want on the shelf.

Portfolios and Boxes

Brewer-Cantelmo (New York) offers a signature Portfolio Book that can be customized with several optional features, such as flat or gusseted pockets, screwpost binding, padded covers, and personalized stamping. Coverings are available in leather, cloth, coated materials, wood, Nubuk, metal, and Plexiglas. Brewer-Cantelmo will even cover the Portfolio Book with customer-furnished materials. There are related pieces in the company's product line, including a matching case for the Portfolio Book and the Clam Shell/Gallery Box. The company also provides bookbinding.

Established in 1990, the House of Portfolios Company Inc. (New York) produces hand-made custom products, assembled under the direction of master craftsman Thomas Lombardo, the company's founder and president, whose 30-year career includes an

apprenticeship in Italy. He and a small, knowledgeable staff design portfolios, presentation books, and clam shell boxes in a wide variety of styles, combinations, colors, and sizes. Most products can be personalized with your name or studio logo, including the assortment of nylon carrying cases built to protect your portfolio from the elements.

For those who prefer the basics, Light Impressions offers the Portfolio Box in black, light gray, and various colors, in sizes from 8x10 to 16x20 inches. The library-quality boxes are constructed of durable fabric covering heavyweight binder's board. Inside, the paper lining is acid- and lignin-free, and the reinforced hinges will last through years of use. The sleeker Thinline Portfolio Boxes are constructed of heavyweight binder's board covered with library-quality buckram fabric. Light Impressions' products are available through several retailers and catalog sales.

Century Archival Products, a division of Pohlig Brothers Inc. (Chesterville, Virginia) markets the Century Box, the Century Showcase, and the Century

Album. The functional Century portfolio box is available in a range of formats and sizes. The Showcase includes a 3/4-inch capacity ring mechanism to facilitate page turning and prevent tearing. Ten archival polypropylene protectors are included. The black inserts in the archival page protectors are acid- and lignin-free, and pass the photographic acidity test. Perfect for slides, the Century Album presentation binder holds pages with a slanted D-ring to reduce curl. All three products are constructed of acid-free material.

Print Cases

Graf/X Presentation Cases, a Calumet Photographic Inc. exclusive, are constructed of solid Baltic birch wood for rigid yet extremely lightweight protection. The lightly textured matte black exterior is a scuff- and stain-resistant fabric that's easy to clean, and the corners are capped with polypropylene for durability. Double handles make for balanced weight distribution and the twin-latch locking system secures the contents. The cases have an interior pocket and a convenient pull-ribbon for easy access.

Scott Tallyn, of Tallyn's Professional Photographic Supply (Peoria, Illinois), designed one of the first print competition cases for the safe shipment of 16x20- and 20x24-inch prints. The exterior features rugged, water-resistant ballistic nylon with dual locking zippers, plastic-covered shipping address window, and



Graf/X Presentation Cases, a Calumet exclusive.

The Port Exhibit Case from
Tenba Quality Cases Ltd.



padded hand grip. The interior has a soft nylon liner that won't scratch prints, an interior window for a return shipping label, a business card window, and reinforced corners. Six foam sheets separate prints.

Port Exhibit cases, manufactured by Tenba Quality Cases Ltd. (Brooklyn, New York), are made for carrying and



shipping 20x24- or 16x20-inch mounted print exhibition images. The outside is covered with Protek ballistic nylon, a material originally made for bullet-proof vests and anti-shrapnel lining. The frame is made from a lightweight, air channel polyethylene sheet that disperses shock, and heavy metal corners to maintain the shape. The closed-cell, crossed-linked foam interior, with heavy rubber content, is both waterproof and resilient. A die-cut foam edging provides two unique features: large scallops on two sides so you can scoop each print from the cases, and four semi-circle cutouts that protect the corners of the prints from rubbing against the interior.

Developed in cooperation with Professional Photographers of America, the Tenba Port Exhibit case has vinyl plates on the front

and side for a shipping label and a coded judging label. Cases emblazoned with the PPA logo are available at a discount from PPA (800-786-6277; FAX: 404-614-6400). Tenba also offers a variety of hard-sided shipping cases, padded presentation cases, and flat portfolio cases.



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Calumet's Portfolio Pyramid

As a professional photographer, you produce thousands of images in all sorts of formats on all kinds of media, some of which you will use today, some next month, and some 10 years from now. How do you keep it all straight? Calumet suggests dividing your work into three categories known as the Portfolio Pyramid.

3. The Base of the Pyramid:

Undoubtedly, you have many negative, transparency, and print archives that you must keep completely accessible

and yet securely stored. These items occupy the foundation, or the largest part of your portfolio pyramid. They should be stored in economical, archival pages and boxes where they can remain clean, safe, and out of the way.

2. At the Center: Most of your current project and portfolio images fall into this broad band of the portfolio pyramid. Placing them in black viewing pages or presentation sleeves provides instant access and elegant display, and will allow you to keep a

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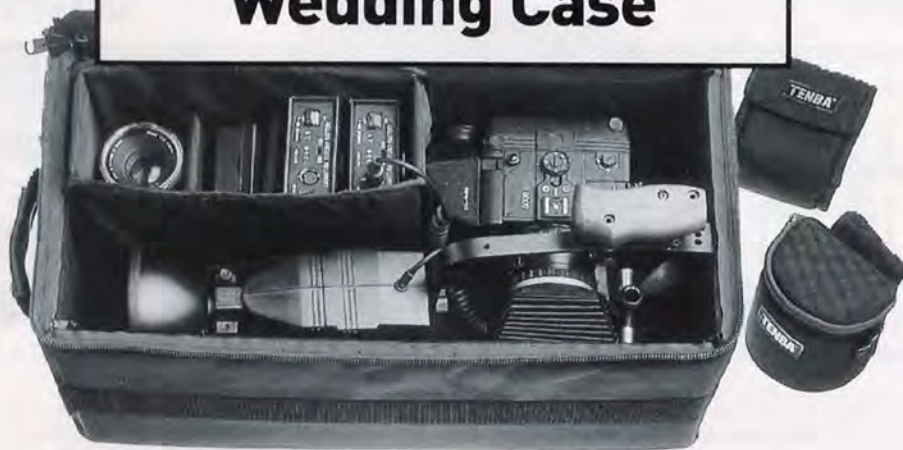
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More info? Circle 51

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PRO

Performance

The Pentax 67 II SLR

By Peter Kotsinadelis

The Pentax 67 SLR has long been a favorite of photographers who enjoy shooting 6x7cm film.

Because this medium-format camera looks like a typical but slightly larger 35mm SLR, it's easy for 35mm shooters to learn to use. The recently introduced Pentax 67 II adds new many features, including a built-in hand grip, TTL flash metering, LCD information panel, and with an improved film transport system, one extra exposure on a 20-frame roll of 220 film.

Pentax 67 II Features

The large, 6x7cm Pentax 67 II is an electronically controlled SLR that inherits its design from the original Pentax 67. The new model operates on two CR-123A lithium batteries that fit neatly inside the bottom of the built-in grip. The on/off switch and the shutter release button on top of the grip are situated within easy reach of your right forefinger.

While the camera's normal operating mode is manual, it can revert to aperture priority or metered manual mode with the addition of the optional Pentax 67 II AE pentaprism finder. The AE pentaprism provides three metering



Pentax 67 II SLR

options, advanced six-segment, center-weighted average, and spot metering, all of which are selected with the switch on the upper left side of the pentaprism. The electronically controlled shutter is a horizontal-run, focal plane cloth shutter, capable of speeds of 1/1,000 to 30 seconds in AE operation and



1/1,000 to 4 seconds in manual mode, with a maximum flash-sync speed of 1/30 second.

In aperture priority mode, the stepless shutter speeds are under the camera's microprocessor control. Exposure compensation can be set to +/- 3 EV in 1/3-step increments.

The viewfinder displays exposure compensation, shutter speed, metering mode, memory lock, flash status, and frame count. The viewfinder image area is 90 percent with the AE or standard pentaprism, and a full 100 percent with either the optional folding hood or the rigid magnifying hood.

The Pentax 67 II uses 120 or 220 roll film (10 and 21 exposures, respectively). To load the film, simply open the back cover, release the film-spool retainers, install the take-up spool on the right, set the pressure plate on the door to 120 or 220, and load the film. Once you engage the film spool retainers, you wind the film until the arrows line up with the starting marks inside the camera. Close the back cover, wind the film to the first exposure, and you're ready to go.

The manual film ISO settings range from 6 to 6,400. The large LCD panel on the top right of the camera displays the frame count, ISO speed, flash ready indicator, and battery power alert, an especially useful feature for electronic cameras that are totally dependent on battery power.

The Pentax 67 II provides TTL Auto Flash metering with either a dedicated flash extension cord (generally used with a camera bracket), or the new hot shoe grip for Pentax-dedicated flash units. The hot shoe grip attaches to the left side of the camera and has a short wire to connect it to the

dedicated flash terminal on the camera body. You can hold the camera securely with your left hand, while quickly mounting a Pentax-dedicated flash unit for TTL shooting. Combined with a TTL flash, the Pentax 67 II can provide contrast

control flash, trailing curtain flash sync, or multi-flash arrangement.

The new interchangeable Pentax 67 II focusing screens provide an image 60 percent brighter than the original Pentax 67 screens. Additionally, the Pentax 67 II features a



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mirror lock-up switch, power saver setting, 12-second self-timer, multiple exposure switch, standard cable release socket, exposure memory lock feature, and a standard X-sync flash terminal for use with a non-TTL or studio flash unit.

There are 21 Pentax lenses for the Pentax 67 II SLR, including a 165mm f/4 leaf shutter lens that has a maximum shutter speed of 1/500 second. Pentax also offers 1.4X and 2X teleconverters to extend focal length.

PROduct Performance

When I received the Pentax 67 II SLR with a 90mm f/2.8 lens and AE pentaprism, I was surprised at the

size of the camera. It is not small, but then neither is the 6x7cm image it produces. Despite its size, the camera proved easy to handle. I was especially pleased by the new AE pentaprism settings for Pentax's proven six-segment metering and the average and spot metering modes. I can attest to the accuracy of the six-segment metering system, and I used that metering mode most of the time in my tests. In certain situations, the flick-of-a-switch change to spot metering mode allowed me to calculate the exposure rapidly, for those instances when experience outweighed automation.

The Pentax-dedicated TTL flash

metering system worked well, but I was surprised by the absence of flash compensation. To use outdoor fill flash, you must set the flash manually—a more time-consuming process than it should be. However, I liked having the standard X-sync terminal included, which allowed me to use any standard flash system with the camera. The maximum flash sync speed of 1/30 second is not a problem for most flash photography, but it can be limiting in situations where you want to combine ambient and flash lighting.

The brighter focusing screens are a welcome addition for photographers who had difficulty reading settings on the dark focusing screens of the original Pentax 67. They make it easy to focus, even in low light.

At first, it was slow-going to change film at the end of a roll, but it became easier with repetition. The images I captured were well exposed, and the Pentax 90mm f/2.8 lens I used in my tests was tack sharp, edge-to-edge. The relatively new 55-100mm F4 zoom lens (the equivalent of a 28-50mm on a 35mm SLR) and 100mm F4 macro add to the appeal of the new Pentax 67 II. This SLR is a fine upgrade of the Pentax 67, and a good choice if you are looking for an easy-to-use and convenient 6x7cm SLR. Most Pentax 67 accessories and lenses can be used with the new Pentax 67 II without any modification.

With lenses ranging from a 35mm fisheye to a 1,000mm telephoto (equivalent to 17mm to 500mm lenses with a 35mm SLR), and a wide range of accessories, this model proved that good things can also come in big packages.

More info? Circle No. 135

Domke Photogs

Ever wonder why so much of the most functional clothing for photographers is so unappealing? Domke Photogs must have been wondering, too, because they've come up with a jacket that is highly functional yet good looking.

Features

The light-khaki, 100% cotton Domke Photogs jacket has 16 pockets and a nylon hood that stows away in the zippered collar. It has adjustable cuffs and plenty of room everywhere for just about anything. It even has three pockets for your pens and pencils. This parka-length jacket leads a double life as a vest, with concealed zippers for removing and attaching the sleeves. There are hand-warming pockets under the roomy exterior cargo pockets, two hidden pockets inside, and a drawstring to adjust the fit.

My wife paid the Domke jacket the finest compliment by saying it didn't look like photographer wear—proof positive that the jacket has a low dork factor, even loaded with gear in the pockets.

The Photogs jacket has plenty of room for accessories. I like that the pockets are easily accessible, because I use many small items that can be hard to locate in a camera bag loaded with equipment. With so much room in the jacket for my gear, I'm free from having to carry a camera bag when I hike or travel.

The more I wore this jacket, the more I liked it. With its ease of access to the small lenses or accessories I like to have at hand, it's a fine complement to my camera bag. The removable sleeves were a welcome feature, since I often travel to places that are hot in the afternoon and much cooler in the evening. In fact, I liked the jacket so much I bought it. At about \$120, it's a bargain you will easily warm up to and warm up in.

—Peter Kotsinadelis

More info? Circle No. 134

The reviews couldn't paint a prettier picture.



"Autofocus (Pentax 645N) is fast, accurate, and probably one of the most exciting events that's happened to medium format since the breed was invented."

-Herbert Keppler, Popular Photography

"645N provides superb performance and a full range of pro features and lenses."

- Editors, Petersen's Photographic

"The 645N may well change the way many photographers view medium format photography."

-Peter Kotsinadelis, Professional Photographer Storytellers

The Pentax 645N medium format SLR camera has received critical acclaim in over a dozen industry reviews since the camera was introduced in February, 1998. What is everyone raving about?

***** The Pentax-based SAFOX IV phase-matching predictive autofocus

system that performs even in extreme lighting situations.

***** The most complete data imprinting feature available to record all your settings outside the image area.

***** The Dual Six-Segment multi-pattern metering system and the four distinctive

exposure modes that offer maximum creative control.

"To sum up, the Pentax 645N is a remarkable machine and a notable achievement in camera design, engineering, and manufacture."

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How to Control Light from Your Soft Box

web photo school Lesson by ben clay

Part 1. Barn Doors and Louvers

equipment used:

- Mamiya RZ67 w/Phase One digital back
- Paul C. Buff White Lightning flash units
- Photoflex LiteDome, StripDome, & louvers

When you light an object, it must be the primary subject of the photograph. How you light it will determine how subtly it interacts with its surroundings and the impact it has on the viewer. For example, you can enhance or complement the subject by de-emphasizing the foreground and/or background. This can be achieved in two ways: 1) Light the subject and its surrounds separately, using several different light sources and techniques to achieve the desired results; or 2) illuminate the subject, background, and foreground all with the same lights, and use different light modifiers to control the spread and direction of the light. This lesson outlines the second approach, using barn doors and louvers on soft boxes.

To illustrate this technique, we chose a translucent

glass vase that clearly shows the effects of the various lighting setups. You can, however, adapt this technique to almost any subject. It is particularly valuable when limited space requires that you work close to the background, and the light source unavoidably spills into areas around the subject.

First, we placed the vase on a transparent shooting table and positioned an overhead flash to light the top of the vase. We used a Paul Buff White Lightning 1200 Ultra in a 24x32-inch Photoflex LiteDome with the interior baffle installed. (See "How to Control Light With Your Soft Box," September *Professional Photographer*.) Notice that the light causes a horizontal reflection in the table. Remember that you must light the subject as you would like it rendered first, and then make adjustments to light the foreground and background (see Figure 1).



Figure 1

Next, we set up a main light and placed it to the left of the vase. We used another White Lightning 1200 Ultra in a 24x32-inch Photoflex LiteDome with the baffle installed (see Figure 2).



Figure 2

Because the vase is translucent, the light passes through it. While the color gamut the human eye is capable of seeing is vast, the camera's film, or in this case the CCD, does not record color in the same way. Consequently, colors may appear washed out. You can overcome this to some degree by modifying the light. In this case, we placed white paper inside the vase to serve as a neutral bounce card—redirecting the light and increasing the color saturation of the vase (see Figure 3).



Figure 3



We added a fill light to the right of the set, which consisted of another White Lightning flash and an 8x36-inch Photoflex StripDome. This produced a narrow fill that did not overlight the vase, yet provided the three-dimensional effect we were after (see Figure 4).



Figure 4



Figure 5

At this point, the vase is nicely illuminated, with light all around it. Now we will begin to place light modifiers on the soft boxes to further control the spread of light on the foreground and background. You can see that these changes significantly alter the appearance of the image.

First, we placed a barn door on the overhead light, using a piece of black foam board. We attached it to the soft box by placing a 1-inch strip of Velcro onto the back of the foam board. (You can find double-stick Velcro at hardware or fabric stores, often sold by the foot or yard.) Once you tape the Velcro on the barn door, tape the opposite side of the Velcro to the soft box so you can attach the barn door. The soft box we used already had Velcro sewn into the interior rim.

We turned off the other lights on the set so we could see the effects of only the overhead light. We then adjusted the amount of light falling on the background by angling the barn door. When the angle was just right, we used gaffer's tape to secure the door in place. Notice how the earlier reflection in the table is now completely gone (see Figure 6).



Figure 6



To take advantage of the transparent shooting table, we placed a 16x24-inch Photoflex LiteDome directly underneath the vase to light it from below. This gave the vase the appearance of floating in air. Notice how the reflection from the overhead light is barely noticeable (see Figure 5).

Now we have a black background that will eventually transition smoothly to white. Not only does it significantly alter the image, it also creates an area at the top where we could place copy for an illustration in an article or advertisement.

The next step is to control the main and fill lights to prevent them from lightening the black background. We turned off the overhead light and turned on the main light to see its effect. Then we placed a set of louvers on the main light to direct the light straight out to the vase. This does not alter the light on the vase in any way, but it completely blocks the light from spilling into the background.

Note: A barn door would not be as effective in this situation because the main light is too broad. It would have taken a 1- to 1½-foot barn door to completely block the light, and that would have shown in the photograph (see Figure 7). With the StripDome, we could



Figure 7



use a narrow barn door for a narrow light source. We turned off the main light to see the effects of only the fill light. Then we attached the barn door with a strip of Velcro as we did with the overhead light. After positioning



Figure 8



the angle of the door so that the light would not hit the background, we used gaffer's tape to secure it (see Figure 8).

Finally, we placed a set of louvers on the small soft box underneath the table to direct light straight up, away from the background and away from the camera lens (see Figure 9).

In the final image, we've compared the effects the barn doors and louvers had on the background with the setup from Figure 5. This lighting technique can be adapted for a variety of subjects, including people, and it works great for catalog shots of similar objects.

Next month, we'll demonstrate the use of gels and grids to control light on the subject and background in portraiture.



Figure 9



The Final Image

To view this and other step-by-step articles, visit the public area of the Photoflex Web Photo School at www.webphotoschool.com.

PPA Today

October 1999



**Guaranteed
Results:
PowerTools**

**Plug into
Digital Power**

**PPA '99
in Review**

PPA's Lead Dogs

"Hands Off," by Stephen B. Dey



President's Message

By Don Mitchell, PPA Certified, Cr. Photog.

Ponytails and Priorities

There I was, standing alone in the middle of the softball diamond. The sound of laughter and applause filled the air. How had I lost control of this game so quickly? I have been umpiring for years, and yet no clinic or seminar had prepared me for what had just happened.

It was a typical all-star softball tournament. There were 35 teams representing the best their leagues had to offer. The tournament had started early Saturday morning on one of those hot June weekends in Sacramento. Just for the record, it doesn't matter what the humidity is, once the mercury goes into triple digits—IT'S HOT! I had already umpired six games in this tournament, five of them from behind the plate. That means that while wearing an additional 10 pounds of equipment—steel-toed shoes, knee-to-ankle shin guards, bulletproof vest, and steel cage mask—I had done over 1,000 deep knee bends setting up behind the catcher. I had made more than

300 wind sprints to be in the right place to make the call and sweated off 15 pounds of fluid.

Now it was Sunday and I had been selected as the plate umpire for the age 10 and under championship game. The teams were evenly matched. For the first couple of innings it was a pitchers' duel, when something strange began to happen. The young pitcher who had played the zone with amazing accuracy began to change her pitching style and was no longer delivering strikes. With each pitch, her stride shortened and she began performing a little dance before receiving the ball from the catcher. I immediately recognized the symptoms. Hot day, plenty of fluids, excitement of reaching the finals, and forgetting to make that final stop before the game began.

To let this continue would provide an unfair advantage to one team and an awful embarrassment to the other. Time-out was called and I walked to the mound

calling both coaches to join me. I verified the situation and informed the coaches that the game clock had stopped, as this was now a safety issue. I sent the young lady across the field at flank speed, to the line of small, portable green buildings. Not wanting this time-out to be an issue later in the game, I announced to both benches that this would be the only time I would allow for personal issues. If any other young ladies felt the need, they should join the pitcher in relief. This being announced, both benches cleared and I watched 27 ponytails rapidly make their way across the field.

Children have a wonderful way of making us examine our priorities, and in the process, they keep us humble. I would encourage you to find a way to support the youth in your community. In the meantime, give your own children a hug and tell them that you love them.

Guaranteed Results: PowerTools

PPA's new marketing conference is offering guaranteed results. If you attend PowerTools and your business doesn't increase, you'll be refunded 110% of your registration fee.

Of course, PowerTools planners have gone to great lengths to create a program that ensures your success. The world's leading marketers will be presenting seminars at PowerTools, January 10-13 in Las Vegas at the Riviera Hotel.

Sergio Zyman: If you own stock in Coca-Cola, then you ought to thank this man. As Coke's Chief Marketing Officer, Sergio put the fizz back into the company's profits – and now he'll show you how to do the same for your studio in his presentation "The End of Marketing as We Know It."

Jeanne Robertson: The self-described

"tallest contestant to ever lose" the Miss America Pageant. Jeanne will show you how to make a good sense of humor one of your most effective marketing tools.

Don Hutson: This man literally wrote the book on sales. Once the number one salesperson for a national organization, Don has formed his own training company to show you the secrets of high-performance selling.

Ira Blumenthal:

Known throughout the business world as a "renaissance man," Ira is the person world-class corporations call when they are looking for new ideas to expand their businesses. Ira will show you how to apply his growth strategies to your studio.

Luminaries from the world of photography will also be at PowerTools explaining the marketing methods that have made

them successful. Attendees will hear from Lisa Jane Murphey, Don Blair and Skip Cohen, Bambi Cantrell, Denis Reggie, Will Crockett, Rick Billings, Will O'Halloran, Jack Reznicki and Steve Ahrens – just to name a few.

Other new features of PowerTools include breakfast roundtables, a Marketing Awards Dinner that will recognize PPA Certified and AN-NE winners, and a "Beef, Beer and Bull" session where attendees can relax and share what they've learned.

In addition, if you register by October 31, you'll be entered into a drawing for a free cruise! Only early-bird registrants will be eligible for this drawing.

Registration and complete program information appear in this month's issue of *Professional Photographer* – register today to reserve your spot, and to enter your name in the drawing for the PowerTools Cruise! You can also register by going to www.ptoolsconference.com.



Council Approves Copyright Fund

PPA's Council has overwhelmingly approved the creation of a fund to support litigation against a major copyright infringer. "Because of the seriousness of this issue, the Board decided to bring it before the full Council," says PPA Board Member and Copyright Task Force Chairman **Steve Best**. "This Council vote sends a clear message that PPA is determined to protect photographers' copyrights."

The creation of this fund comes after a PPA investigation that found evidence of repeated copyright law violations on the part of the infringer. PPA has sent numerous copyright warning letters to the infringer, without receiving any substantial response.

In approving the creation of the fund, Council passed a \$15 annual assessment to help defray any costs associated with this copyright situation.

Last Call for AN-NE

Your chance to prove your marketing expertise is here! This is your last chance to enter the 1999 AN-NE Awards – the postmark deadline for all entries is October 31.

Winners and finalists will be selected in ten categories, and a "Storyteller AN-NE" award will be given to the entry that includes the best original use of the PPA "Storyteller" concept and service mark.

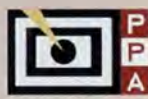
In addition to being honored at the first annual Marketing Awards Dinner during PowerTools, winners in each category will receive an AN-NE award and the right to wear the coveted AN-NE pin at all PPA functions. All competition entrants who score 75% or higher in the competition will be granted one credit toward PPA's new Certificate of Business Management.

Call (800) 786-6277, ext. 243 for your entry form, or download it at www.ppa.com.



El Judging at Digital Power!

PPA's Regional Electronic Imaging Judging will be held at Digital Power in Las Vegas, January 7-9, 2000. Check out www.ppa.com or call (800) 786-6277 for more details.



Professional Photographers of America
THE WORLD'S GREAT STORYTELLERS.

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PPA '99 Hits the Mark!

PPA's annual convention and exhibition in Atlanta, July 23-28 was right on target! With 6,300 attendees and 411 trade show booths, PPA '99 was the Association's largest convention ever. The show also saw the announcement of PPA's new convention, *Imaging USA*, which will be held July 28-August 2, 2000 in Las Vegas.

A Living Legacy

Don Burrell (right) receives the first-ever Legacy Award for his support of PPA Charities from 1998-1999 PPA President Bill Bruton (left). This new award is given each year to the person who most exemplifies PPA Charities' mission of helping children and families in need. Don Burrell has been an enormous supporter of PPA Charities in its first year, offering a \$40,000 challenge grant and supporting Charities with several other fundraisers.



▲ Inspiring Success

PPA continued its commitment to top-quality education with speakers like opening ceremony keynote **Roger Crawford**. Born with four deformed limbs, Roger is living proof that a positive attitude can help you overcome any obstacle. Roger's program was just one of more than 100 educational seminars and programs that covered everything from photographic and imaging techniques to business and marketing strategies.



▲ Award Recipients Shine

Jack Avalos (right) receives the PPA Directors Award for his service to PPA and the photographic community from 1998-1999 President Bill Bruton. Other award recipients included **Joyce Wilson**, Gerhard Bakker Award; PPA Member Relations Manager **June Youngren**, Ross Sanddal International Award; **Eddie Tapp**, Directors Award; **Bruce Smith**, posthumous PEC Juror Meritorius Service Award.



▲ Honorary Affection

Outgoing PPA Chairman **Bert Behnke** (right) shows his appreciation for 1998-1999 President, now Chairman, **Bill Bruton's** (left) contributions to the Association. Immediately following this display of affection, Bruton received Honorary Master of Photography for serving as PPA President. PPA's Chief Operating Officer **Donna McMahon** also received her Honorary Master in recognition of her outstanding service and dedication to PPA. A posthumous Honorary Master was also granted to **Linda McCartney**.



▲ Looking Ahead to 2000

Don Mitchell, PPA's 1999-2000 President, outlined plans for his term at the annual Council Meeting. According to Mitchell, the focus of his term will be to work hard, and together, to run Professional Photographers of America as a business. Several initiatives aimed at fulfilling this goal are already underway, including the development of a customer service center at Association headquarters.



▲ It's Party Time!

While the focus of PPA's annual convention is education, the Association always holds several fun events for its members. At PPA '99, attendees had the opportunity to celebrate in style at the degree recipients banquet, to be entertained at the Fuji-sponsored All-Convention party, and to party for a great cause at the PPA Charities Bash for Cash. Here, 1998-1999 President Bill Bruton and his wife Harriet are serenaded by "the King" during PPA's degree recipients banquet.

▼ Record Breaking Trade Show

PPA's Trade Show featured every type of photographic equipment and service a professional could desire. Each day, all 411 trade show booths were packed with attendees getting a hands-on look at the latest offerings. Several vendors used PPA's Trade Show as an opportunity to release new products, including Digital Express, Foveon, MegaVision, and Phase One.



Image by PPA Staff

▲ Groups Spotlight Their Best

Each year, several of PPA's specialty groups recognize the best in their imaging niche. Bob Carruthers of Nikon (left) presents Dennis Harding (right) of Chevron with the Nikon Industrial Photographer of the Year Award on behalf of PPA's Commercial and Industrial Group and Nikon. During PPA '99, the Art/Tech Group also recognized some of its own. Congratulations to Susan Martin-Lemmen, Print Artist of the Year; Kaye Frey, Negative Retoucher of the Year; and William Martinelli, Electronic Imaging Artist of the Year.

All images by Daniel Spears unless otherwise noted



Image by Michael Taylor

1999-2000 Board of Directors: Back Row (l-r) Michael Taylor, J. Michael McBride, Industry Advisor Skip Cohen, President Don Mitchell, President-Elect Dominic Iodice, Robert Lloyd, Stephen C. Best, Vice-President/Treasurer William E. Stevenson and Tom Lazaroff. Front Row: (l-r) Charles Strowd, Ann Monteith, Chairman Bill L. Bruton, and Jack Reznicki.

THE WORLD IS OUR GREAT STORYTELLER

Council Redefines Membership Categories

The Council approved a motion that improved the definitions of several PPA membership categories: Professional Active, Additional Associate, Aspiring, and International. The new definitions offer a clearer picture of the benefits of each membership category. Several other motions adjusted the definitions of the Retired, Life, Student and Sustaining categories.

A **Retired Member** is an individual no longer actively engaged in the imaging profession and who has been a PPA member for 20 years. Retired members may vote in Council elections, serve in leadership positions, earn merits and earn the Photographic Craftsman degree. Retired members who wish to earn PPA Master Degrees can do so by changing to membership categories.

After defeating two proposed alterations, the Council approved a change in the **Life Member** category. Life members are now eligible for all of the rights, privileges and services that Professional Active members receive. Life members pay no dues, but are charged applicable fees.

The **Student** category is now open to full-

time students. In addition, full-time students in an accredited post-secondary school may earn one merit per semester if the major is photography. While Students may earn merits, they cannot become Certified or earn PPA degrees.

Two new categories have been added for **Sustaining Members**. A Sustaining Member is a company, corporation or business; as a company, it does not have the rights or privileges accorded to individuals. Instead, one individual who works for a Sustaining Member may become a **Sustaining Associate Member**. These members can earn merits, become PPA Certified and earn degrees; they are not permitted to vote in Council elections. **Sustaining Additional Associates** are other employees working for a Sustaining Member company. These members may not vote in Council elections or serve in leadership positions; they can earn merits, become Certified and earn PPA Degrees.

If you have questions about your member benefits, call (800) 786-6277.

**Let The
Lead Dogs Run!**
Membership 2000

Lead Dogs Unleashed at Council Meeting

At this year's Council meeting, several members decided to let the lead dogs run, participating in the Association's new membership recruitment campaign. The goal of the "Membership 2000: Let the Lead Dogs Run!" campaign is for members to recruit 2,000 new PPA members between the 1999 and 2000 Council meetings.

The "Lead Dog" who recruits the most new members will receive a prize of \$2,000, and all the honor and respect that comes with being top dog. The Lead Dog program is open to all members who complete a Lead Dog commitment form, which is available by calling (800) 786-6277. Whenever a Lead Dog recruits a new PPA member, they use special, simplified application so they will receive credit toward the grand prize.

"We're very excited about this program," says Membership and Affiliated Chapters chairman **Yvonne Holmes**. "This is an opportunity to reward our members for making a larger, stronger PPA."

Reports on how the lead dogs are doing will be published in future issues of *PPA Today*. Here are PPA's current Lead Dogs: Aubrey McBride, Don Dickson, Lolita Carr, Mollie Isaacs, Kurt Wade, Walter Klages, Travis Massey, Robert Palmer, Hud Andrew, Clifford Carroll, Steve Abbott, H. Gordon Humphries Jr., Sharon L. Lewis, Robert A. Nicholson, Harvey M. Goldstein, Mark Massingill, Nancy Bailey-Pratt, Richard Roberts, Kay Eskridge, Jay Murray, Ernie Johnson, Don Engler, Anthony Decapio, Patrick Cox, Morton Sobin, John Apai, Sue Meyer, James Johnson, Kenneth Murphy, Victoria Wojciechowski, Doug Box, Betty Huth, David Wacker, Jeff Veire, Randy Peterson and Robert Lloyd.

Sports Competition A Big Hit

PPA's first annual sports and events photography competition was a hit! The awards presentation at PPA '99 in Atlanta featured Hall of Famer Gaylord Perry.

J. D. Wacker of Clintonville, Wis. took home best of show honors for "National Champion"; he also placed first in the Sports Event and Group Posed categories. **Susan Haggard** of Cypress, Texas got in the game when she took first place in the Sports Action category with "Madame Butterfly." **Randall Harbuck** of Du Quoin, Ill. took home first place in the Individual Posed category for "World Class Lady" and second place in Posed Group for "Samba Challenge."

Other winners included **John Kaczorowski** of Old Bridge, N.J., second place - Sports Event; **Gregory Taylor** of Mansfield, Ill., second place - Individual Posed; **Ray W. Pearce**, Springfield, Mo., third place - Group Posed; **Larry Weaver** of Prairieville, La., second place - Sports Action; and **Bradford Glazier** of Wilmington, Del., third place - Sports Action.



Image by Daniel Spears

He's a winner: J. D. Wacker (left) shows off his award-winning "National Champion" with award presenter and Hall of Fame Baseball Player Gaylord Perry.

Day of Charity Approaching

There are just a few days left to register for the first annual "Day of Charity." On October 11, some of photography's top instructors will raise funds for PPA Charities by teaching seminars around the U.S.

Thirty-three well-known photographers including **Don Blair**, **Bambi Cantrell**, **Denis Reggie**, **Tony Corbell** and **Hanson Fong** will teach portrait, wedding and marketing programs. Funds from these programs will be donated to PPA Charities to help the charity assist children and families.

PPA Charities, the philanthropic arm of PPA, is dedicated to helping children and families in need. Funds raised by PPA Charities are placed in a perpetual fund and proceeds are distributed to various children's charities. The 1999 beneficiary of PPA Charities is the Elizabeth Glaser Pediatric AIDS Foundation.

Lend a helping hand and register today! Time is running out! To register and get exact course times and locations, call (800) 742-7468, ext. 265 or 266.

Advertising Photography Survey Available

Advertising Photographers of America has released its "Pricing and Business Practices Report." This free report can be obtained by attending APA's "How to Succeed in A Competitive Market" at PhotoExpo in New York or by downloading it from www.apanational.org. The survey contains an impressive array of information on advertising photography topics including types of assignments, fees, copyright practices, insurance, digital imaging and invoicing practices. All of the material is organized in a rational, easy to understand format that makes it a useful tool for photographers interested in the advertising market.

APA's report is the result of an anonymous questionnaire sent to all 669 of its members. The final results were generated from the 25% who responded to the survey. PPA highly recommends that members involved in advertising photography make use of this valuable information.

Get Energized With Digital Power

Connect with the latest technologies at Digital Power! It's time to register for PPA's newly improved and expanded digital conference, January 7-9, 2000 at the Riviera Hotel in Las Vegas. Come to Digital Power and learn about the latest imaging technologies and see the new trade show, where vendors will display today's most popular digital tools. Only the top imagers speak at Digital Power, giving you an opportunity to learn from the best.

Jack Reznicki, Robert Starling and Rick Billings will launch you into the future of the digital industry with e-commerce. Want to learn to create 3-D environments and panoramas? Paul Cha will show you how to create these special effects with immersive imaging.

Learn how color management can be simple and cost effective with Rick Lucas and Andrew Rodney. Join Curtis Tackett as he discusses digital photography in the portrait, wedding and commercial fields. Rick Billings will share how the Internet has generated continual revenue in his e-commerce sports business.

Turn your photographs into works of art! Lisa Jane Murphey will teach you how to incorporate the exciting realm of digital into your work with Photoshop. Katrin Eismann will show you how to re-create excellent prints in the digital darkroom.

Don't miss the opportunity to learn about MetaCreations' amazing software with **David Palermo**. This software will allow you to tune into your creativity with new or existing images. **Jane Conner-ziser** will share her secrets of enhancing portrait images, creating special effects and designing greeting cards.

After listening to speaker **Jimmy DiVitali**, you will learn how the digital camera can change your studio and increase your profits. You can't afford to miss digital pioneer and author **Dan Burkholder**, who will expose the photo-electronic revolution. You will get a unique perspective on what photography was, what it has become, and what will never change.

Register now for this electrifying conference! Look in this month's issue of *Professional Photographer* for your brochure and registration information, or download the brochure from www.ppa.com.

Certification Shows Rapid Growth

Certification numbers continue to increase at a rapid pace. A record-breaking 98 members became Certified at this year's convention. That brings the number of new Certified in 1999 to 248 – yielding an increase of more than 10% in the total number of PPA Certified members.

This year's pre-convention "Certification Cram and Exam" course produced pleasing results. Twenty members attended this two-day course taught by PPA members **Al DiCampli** and **Glen Gray**, and all 20 passed the certification examination. "The results are obvious – Cram and Exam is perfect preparation for anyone considering earning their Certification," says Standards Administrator **LaRee Di Stasio**.

As the number of Certified members continues to grow, so does consumer awareness of the program. Congratulations to PPA's new Certified:

Alabama: Glenn W. Campbell, Robert Cleere, Jennifer Culp, D. Steve Gray, Cynthia Kovach, Monica Martin, Gregory A. Pace, Lisa L. Pace, Jennifer Tarkington

Arizona: Dan W. Hammel

Arkansas: Kirk Jordan, Dodie Peterson, Melisa L. Smock

California: Neil Bolton, Stephen L. DeVaughn, Sandy Ellis, Bud Harmon, Nancy L. Kirchhoff, Todd F. LaValley, Caresse Muir, Bill Newell, William A. Thomas

Colorado: Patti Healy-Kelly, Patricia Oehlert

Connecticut: Josephine A. Schoepfer

Delaware: James D. Reynolds, III

Florida: Suzette D. Argoe, Rick Ferro, Susie Flemming, James R. Ford Jr., Janeene F. Holly, Susan Michal, Kevin E. Newsome, Sally J. Perkins, Stanley W. Rhoden, Bill Thompson, Oscar Thompson

Georgia: Judy O'Keefe, Deborah Toksoz

Hawaii: Dwight Okumoto

Idaho: Tamara Lynne Brown

Illinois: Donald A. Bevirt, John Keenan Hoch, R. Bruce Johns, Marc A. Parrone, Thomas Pierson, Daniel E. Thornton

Indiana: Elizabeth E. Davis, Jennifer Dickie, Morgan "Monk" Hendrickson, Edwin R. Lausch, Julie Meyers, Laurence J. Seidman, David L. Whitfield, Nancy L. Wood

Iowa: Kalen D. Henderson, Sarah Sheets McKeag, Paul Meyer

Kansas: Jana Johnson, Kimberly Miller, Tammy Stevenson

Kentucky: Nancy W. Drury

Maine: Felice Boucher

Maryland: Charles L. Smith

Massachusetts: Areti Bratsis, Jack Foley, Karen A. McCall, Richard M. Nourse, Jane Lydick Staid, Karen Ward, Susan White

Michigan: Anthony Bass, Daniel G. Davison, Randy A. Davison, Andrew Jenkins, Lorelei Hatfield Scott, John Swearingen, Johanna Wakeman, Randal Young

Minnesota: Tim Graham

Mississippi: Barbara J. Robinson

Missouri: Kelly Blosser, Will Jackson, Donna Pulliam, Cynthia D. Tiefenbrunn, Rhonda Wilks, Gregory T. Woods

Montana: Tom Egenes, Andrew R. Fish Jr., B. Victoria Wojciechowski, Richard Zimmerman

Nebraska: Thomas H. Wandel, David B. Watt

New Hampshire: Paul O. Charest, Louis H. Foisy

New Jersey: John Apai, Jim Chamberlain, Tim Sexton

New Mexico: Oscar Lozoya

New York: Norman W. Cooper, Colleen Drew, Karin B. Fetzner, Bogdan J. Fundalinski, James Gavacs, Susann Gude, Hal C. Hauck, Mark Milch, Uno O'Malley Petrino, Michael Anthony Polito, Duane Sauro, Gary Small, Bart Stevens, William F. Stevenson

North Carolina: Mark E. Barnett, Robert C. Cavin, Karen Goforth, Bob Henderson, Randy McNeilly, Zeb Starnes

North Dakota: Michael Vetter

Ohio: Ken Holida, Robert Hughes, David R. Neldon, Robert D. Neldon, Paul A. Prince, Ellie Vayo

Oklahoma: Michael A. Harvey, Michael B. Harvey, Susan Jackson, Jennifer J. Parker, Vincent R. Vitale

Oregon: Sandy Sahagian

Pennsylvania: Lynn S. Agnew, James L. Gaffney, Cheryl T. Kaiser, Alan J. King, A. Michael Lucas, Eddi K. Mathews, James McCullough, Jeanne E. Norman, P. Peterson, Tom Wong, Robert Wood

South Carolina: H. Gordon Humphries

Tennessee: Allen Kurk, Nick Myers, Barbara Sawyer

Texas: Rod B. Banks, Mercedes Bouchard, Pati Bryant, Liba Coplen, Cosimo C. De Leo, Burnie E. Glenn, Katherine R. Glenn, Samuel M. Glenn, Mario Gutierrez, Nichola "Nikky" LaWell, Azucena A. Moreno, Kurt Nelson, Don Rogers, Fred Smith, Jim Spieth, John Szejewski, Wendy Thompson,

James W. Turner, Scott Whisler, Vance Zachary

Utah: Matt Austad, Dale P. Hansen, Steve Mackey

Virginia: Roger D. Corbitt, Rodney W. Good, Carol H. Melton, Paul D. Melton, Sandra M. Worrell

Washington: Michael Elwell, Susan Dawn Freeman, Michael D. Wade, Matthew Lor Weston

West Virginia: Joe McNemar

Wisconsin: Steven J. Kemp, Barry J. Lew Tad D. Meddaugh, Jean A. Wacker

Canada: Charles J. D. Vandersluys

England: Pamela Anne Dyer

In the News

- PPA and PPA Charities have been named beneficiaries of the **McCarthy Family Foundation's "Golden Footprint."** According to grant information from Foundation President Jan McCarthy, PPA Charities and PPA will receive disbursements from the foundation fifty years after the death of Mr. and Mrs. McCarthy. The McCarthy Foundation is a small private foundation established in 1988; its current value is estimated at \$500,000.
- Congratulations to the PPA members who received a 1999 Kodak Gallery Award: **J. D. Wacker**, Clintonville, Wisc; **Dwight Okumoto**, Honolulu, Hawaii; **Paul Charest**, Berlin, N.H.; **Evelyn Hymas**, Moore, Idaho; and **Dave Fowler**, Ogallala, Neb.
- PPA member **Donalexander Goss** of Mattapan, Mass., has been elected president of the oldest camera club in the United States, the Boston Camera.
- Our condolences to the friends and family of PPA Life Member **David McClung** of Lexington, Va. Mr. McClung recently passed away at the age of 85; his photographic achievements included a National Award from PP of Virginia in 1976.
- **Hinkle Photographics** in Cleveland, Tennessee has added a new digital photography department.

Association Names | 1999-2000 Committees

Congratulations to the newly appointed Specialty Advisory Group and Standing Committee members who took office on September 1.

The Groups and Committees reflect the needs of PPA's membership. The primary goal of all committees is to build a stronger PPA for the benefit of all members. Here are the 1999-2000 committees:

Specialty Advisory Groups

Art/Tech

Debbie Scott - Chairman
Vicki Popwell
Deanne Parry
Cheryl Hibbard
Kaye Frey
Tom Lazaroff, Board Liaison

Children & Families

Angela Carson - Chairman
Lisa Jane Murphey
Lynn Damon
Pete Budabin
Annell Metsker
Jocelyn E. Muirhead
Ann Monteith, Board Liaison

Commercial/Advertising

Rex Lavoie - Chairman
Roger Daines
Aaron Pepis
H. Gordon Humphries
Doran Wilson
Robert Suddarth
Jack Reznicki, Board Liaison

Corporate

Joe Glyda - Chairman
John Dutko
Bob Ferguson
Dennis Harding
Charles Strowd, Board Liaison

Portrait

Lori Craft - Chairman
Timothy Walden
Valerie Markle
Michael Taylor, Board Liaison

Sports & Events

Frank Hadfield - Chairman
Steve Romocki

Mac McKenzie
Steve Best, Board Liaison

Video

Robert Mori - Chairman
Steve Payton
John Lang
Walter Hogan
Clifford Brockman
Bob Lloyd, Board Liaison

Wedding

Kay Eskridge - Chairman
Randy Santee
Jim Johnson
Bambi Cantrell
Hanson Fong
Susan Powers
Doug Gifford
Patrick Rice
J. Michael McBride,
Board Liaison

Standing Committees

Bylaws, Rules & Ethics

Victoria Wojciechowski -
Chairman
Ray Linesch
Gary Jentoft
Gary Meek
Stephen S. Thetford
Harvey Goldstein
Tom Lazaroff, Board Liaison

Convention

Susanne Pepis - Chairman
Barbara Bovat - Vice Chairman
Rick English - Props Manager
Janice Holladay - Safari
Manager
Robert McCarty - Early Bird
Manager
Don Mitchell, Board Liaison

Photographic Exhibitions

Tim Mathiesen - Chairman
Dennis Craft - Vice Chairman
Richard Turner
Helen Yancy
Michael Timmons
Mark Garber
Linda Weaver
Hud Andrews
Bill Bruton, Board Liaison

Industry Advisory

Skip Cohen - Hasselblad, USA -
Chairman
Steve Troup - Buckeye Color
Labs - Vice Chairman
Donald Burrell - Burrell
Professional Labs
Tim Bandura - Burrell
Professional Labs
Glen Clark - Marathon Press
Tom Curley - Fuji Photo
Film, USA
Terry Deglau - Eastman
Kodak Co.
Michael Green - CHF
Foto Supply
Kathy Houde - Calumet
Photographic
Peter Lebovitz - AGFA
Jerry Maurer - Maurer
Photography
D. John McCarthy -
Fuji Film, USA
Vernon McClish -
Polaroid Corp.
Richard Miller - Miller's
Professional Imaging
Mark Roberts -
Art Leather/GNP
Ric Tinsley - Luck Color Lab
Cindy Ackerman - Lindahl
David Metz - Canon
Jan Lederman - Mamiya
America Corp.
Beth Meyer - Eastman Kodak
Dan Steinhart - Eastman Kodak
Bill Stevenson, Board Liaison

Membership, Affiliated Chapters

Yvonne Holmes - Chairman
Lisa Dunlap
Lolita Cantu
Mary Lynda Crockett
Christopher Gill
Paul Tishim
John Lang
Aaron Pepis
J. Michael McBride, Board
Liaison

Standards

Al Audleman - Chairman
Joe Weber - Vice Chairman
Brad Affolder
Jerry Costanzo

Cheryl Hibbard
Dani Blackwell
Hugh Jacob
Al DiCampi
Ann Monteith, Board Liaison

PPA Continuing Education

Ron Nichols - Chairman
Suzanne Pepis
Serafino (Sal) Genuario
Jack Reznicki
Connie Behnke
Eddie Tapp
Louis Tonsmeire
Arnold Burton - Industry
Representative
Bob Lloyd, Board Liaison

Digital & Advanced Imaging

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PPA and WPN Tie the Knot

Effective September 1, 1999 all PPA members with a wedding classification will receive a new member benefit. PPA and the Wedding Photographers Network have reached an agreement that will list eligible PPA members on WPN's area within The Knot. The Knot, www.theknot.com, is the Internet's number one wedding source, with over 6 million hits a month. Here, brides and grooms search for wedding photographers based on area code, photographic style, and minimum fee. When a PPA member comes up on the search the PPA logo will appear next to their name; the PPA Certified logo will appear next to names holding that designation.

"This new benefit dramatically bolsters our ability to promote our members," says PPA Chief Operating Officer **Donna McMahon**. "Our connection with The Knot and WPN, in conjunction with the 'Storyteller' campaign, will help make PPA a household word among consumers."

All members with a wedding classification should check their next dues invoice for the PPA/WPN listing form. Completing this form will ensure you get the most from this new member benefit.

Eligible PPA members will receive a free basic listing from WPN, and will have the option to upgrade to a higher level of service. Eastman Kodak is allowing members to redeem ProReward points for listing upgrades.

T H E W O R L D ' S G R E A T S T O R Y T E L L E R

Update Your Records Online

Now you can update your records, keep up with PPA events, register for activities and be referred to consumers - all online, quick and hassle-free! PPA has recently upgraded its web site, giving you 24-hour a day online access to your Association.

Now you can update your membership information; renew your membership; change referral classifications; register for conventions, classes or other PPA activities; and check the status of your merits and degrees.

In addition, you can search for a fellow member photographer, find links to other member photographers' web sites, subscribe to PPA publications and order PPA merchandise. Your credit cards can even be processed! In order to access these benefits, you must have your name and member number.

This is all part of PPA's new web site, www.ppa.com. In addition to providing secure transactions for PPA members, www.ppa.com will also act as a resource for consumers interested in hiring a PPA member, including PPA's "Find a Photographer" referral search. "The more accurate a member's record - the greater his or her chances of receiving a referral off our web site," says **Membership Director Al Hopper**. Hopper also noted that members who have an e-mail address listed in their record are more likely to be contacted by consumers searching the site.

You can check your member listing by going to www.ppa.com - try it today!

T H E W O R L D ' S G R E A T S T O R Y T E L L E R

PPA Charities Fund
Balance as of 8/25/99:
\$141,281

PPA is making a difference!

Let's continue our commitment to helping children and families in need. Individual contributions, and studio and affiliate fundraisers are great ways to help out. The 1999 beneficiary of PPA Charities is the Elizabeth Glaser Pediatric AIDS Foundation.

So start making a difference today!

PPA Today



Professional Photographers of America
THE WORLD'S GREAT STORYTELLERS.

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Stephen Morris
ppamorris@aol.com

Staff Writer

Amy Walkes
ppawalkes@aol.com

Graphic Designers

Marybeth Wydock
ppawydock@aol.com

Debbie Todd
ppatodd@aol.com

Comments or news?
800-786-6277 Ext. 243, 253



Thank You!

PPA Charities thanks all those who contributed \$25 or more on behalf of one of this year's PPA Degree Recipients:

<u>Donor</u>	<u>Degree Recipient</u>	<u>Donor</u>	<u>Degree Recipient</u>
Denise Allan	Mark E. Allan	Mary Marsolais	Beth Marsolais
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PPA Charities also recognizes the following for donating items to PPA Charities' first annual Bash for Cash:

Adobe Software • Agfa Corporation • AlbumX/Renaissance • Alfa Color Labs • Art Leather/GNP Frames
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 Triangle Institute • West Coast School • Ken Whitmire • Joyce Wilson

Mentoring: A Catalyst for Career Development

By Jim Johnson, PPA Certified, Cr.Photog.

In this article, Jim Johnson, PPMN president, presents an overview of the network's mentoring program. In an upcoming installment, he will tell us how the mentoring system works. PPMN extends a hearty thank you to the PPA members who put their time and belief into the mentoring strategy: George Balthazar, PPA Certified, M.Photog.; Bert Behnke, PPA Certified M.Photog.Cr. Hon.M.Photog.; Armando Chacon, Cr.Photog.;

Julio C. Cibrian, PPA Certified, Cr.Photog.; Marvin L. Cummings, M.Photog.Cr.; Rosco DuPree, PPA Certified, M.Photog.; Cheryl DuPree; Hanson Fong, M.Photog.Cr.; Christopher Gill; John H. Glass; Walter E. Hogan, PPA Certified, Cr. Photog.; Barbara H. Hogan, PPA Certified, Cr. Photog.; Horace Homes, PPA Certified, Cr.Photog.; Yvonne Holmes, Cr.Photog.; Ann K. Monteith, PPA Certified, M.Photog.Cr. A-ASP; Al Smith; Harrison William, PPA Certified Cr.Photog.; Sandra Williams, Cr.Photog.; Helen Yancy, PPA Certified, M.Photog.M.Artist.ME.Cr., Hon.M.Photog.

The word "mentor" has a rich history. In Greek mythology, Mentor was Odysseus' trusted counselor, whom he entrusted with his household while he pursued his heroic journey. Later, Athena, the goddess of wisdom, took the guise of Mentor to become the guardian and teacher of Odysseus' son. The word "mentor" has come to mean a wise and trusted counselor or teacher. In history, we find evidence of mentoring relationships in every culture known to man. Almost everyone I've asked can relate a personal story about a formal or informal relationship they characterized as mentoring.

In September 1996, I provided photographic coverage of the Presidential Awards for Mentoring in Science and Mathematics, in Washington, D.C. This national event recognized individuals for being of outstanding assistance in the development of others. I was quite impressed with the ethnic diversity of the award recipients. As I listened to the speakers, including a presidential Cabinet secretary, I began to recognize mentoring as a strategy that was being implemented by the administration.

Some months earlier, there had been significant public response to California's proposition to end racial quotas and the efforts in Congress to end affirmative action programs. Such programs had been the vehicles by which ethnic minorities rose in the pyramids of public service and

corporate America. Most would agree that affirmative action was not perfect. One of its major shortcomings was the absence of incentives for those who benefited from the program to reach back to assist others. Yet to dismantle it without proposing an alternative was cause for public outcry. In effect, the system implied a scarcity that fueled competition rather than espousing abundance and cooperation. It was clear to me that mentoring was an excellent alternative.

Mentoring can exponentially increase the contribution of the wealth of cultural diversity in this country, and lead to the fulfillment of the opportunities that are exploding as the new millennium dawns. The world we live in is affluent, information is abundant, and access to that affluence and information is greater than at any time in history. Now we must emphasize the application of the information.

In October 1996, I shared my thoughts at a board meeting of the Professional Photographers Minority Network (PPMN), which was born at the 1992 PPA National Convention in Orlando. The PPMN founders wanted to accelerate the professional development of photographers, with an emphasis on cultural diversity. The foundation would have at its core the benefits of PPA membership, the sharing of information, the positive influence of role models, and the development of a fellowship network. These would be the

stepping stones for an as-yet untapped abundance of talent, who would make valuable contributions to the photographic community.

The mentoring concept was immediately embraced by the Board members. There was even discussion about changing the name of PPMN to Professional Photographers Mentoring Network.

At that awards conference, I met Howard G. Adams, Ph.D, one of the honorees and an internationally recognized authority on mentoring. He is director of the GEM National Institute on Mentoring, headquartered at the Georgia Institute of Technology in Atlanta. Dr. Adams is also a lecturer, author, and a consultant to corporate America. He so impressed me that I traveled to Atlanta to visit him. He was enthusiastic and generous with information, which I have adapted to be the foundation of the PPMN mentoring program.

The first announcement of the program was made at the Southeast Professional Photographers Association Regional Convention, in March. Even before knowing any details about the program, Kodak was willing to sponsor a mentors' breakfast. They also sponsored the mentors' breakfast held during the July PPA National Convention in Atlanta. I am grateful for the support that has been extended to PPMN by PPA, Eastman Kodak Company, Fuji Photo Film U.S.A., and Marathon Press.

Eggs & Experts

Young Photographers Jam With PPA Pros

By Leslie Hunt

A group of wide-eyed youngsters from Macon, Georgia, enjoyed breakfast with the mentors of the Professional Photographers Minority Network (PPMN) during the recent PPA National Convention in Atlanta. Ranging in age from 11 to 16, these 10 students (and two more who did not make the trip) represent Project Open Eyes, a spin-off of Mayor Jim Marshall's Youth Violence Task Force in Macon, headed by Catherine Meeks, Ph.D., distinguished professor of socio-cultural studies at Wesleyan College for Women, in Macon.

The PPMN breakfast at the Hyatt Regency Hotel drew about 100 adult photographers from all over the country, many of whom had scheduled private consultations with the mentors. Inviting the young photographers was the idea of Horace Holmes, PPA Certified, Cr.Photog., who, with wife Yvonne Holmes, Cr.Photog., owns a portrait and wedding studio in Macon. The couple is well known for community service in their district, especially for their work with youths. When the kids she met through the task force expressed an interest in photography, Meeks called upon her long-time acquaintance.

"Horace has been just wonderful," said Meeks. "He's connected with us people in the industry, helped us negotiate the price of our cameras, and he made sure the kids were treated like royalty in Atlanta." Macon, a Central Georgia city of more than 150,000, has a tawdry record of youth violence, and too many children "at risk with the law," said Meeks.

According to Holmes, it was the law that put the second set of cameras in the youngsters' hands. At the beginning of Project Open Eyes, Canon U.S.A. Inc. loaned cameras to the organization.



Jeff McLeod, holding his PPA National Award plaque, with Dr. Catherine Meeks and Kodak's Terry Deglau (kneeling) with Macon students from Project Open Eyes at the July PPMN breakfast in Atlanta.

When the loan expired, the Macon police department donated enough money to pay for 10 "good Nikon cameras," said Holmes. Canon promises the loan of three digital cameras in the near future. Eastman Kodak Company, where Chairman and CEO George Fisher encourages community involvement, contributes film to Project Open Eyes, and sponsored the PPMN breakfast.

Community service is a way of life for Kodak Vice President Jeff McLeod, who is general manager of Kodak Professional. McLeod heads Achievers in Life, a mentoring program in Rochester, New York. For his commitment to advancing both professional fellowship and the industry of photography, McLeod received a PPA National Award at the PPMN breakfast.

At the trade show, McLeod personally escorted the 10 sets of Open Eyes around the huge display. "It was exciting for the kids and for me," he said. "They were so eager to learn." The youngsters understood the basics of photography, but to see so much technology and so many products at once was "awe-inspiring." And they asked questions, questions, questions, including the all-important career consideration: "How much money do professional photographers make?"

Everyone agrees, though, that the experience went far deeper than paychecks and equipment. "I've seen it happen again and again," said Holmes. "Troubled kids can turn their lives around when they have the opportunity to express their God-given creativity."

CAN you Afford *NOT* TO PROTECT YOUR EQUIPMENT?



As a professional photographer, your equipment is your livelihood. Your job depends on having a lot of expensive equipment: camera, lenses, enlargers, projectors, — the list goes on. Have you thought about what would happen if your equipment were lost, stolen, or damaged? The PPA "All-Risk" Equipment Insurance Program, specifically designed for PPA members, is worth a look if you're interested in insuring your valuable equipment.

This is "All-Risk" PROTECTION...

"All-Risk" means there are very few exclusions to your coverage. You're covered for all loss or damage to equipment from theft, breakage, vandalism, fire, lightning and other natural hazards.

The PPA sponsored Equipment Insurance Program covers everything you own from cameras, lenses, meters, video tape equipment...right down to your camera bag and film. And you're covered no matter where you go...up to the scheduled value of your equipment.

The Program does not cover such losses as those due to war, atomic or nuclear explosion, wear and tear, gradual deterioration, insects, vermin or inherent vice.

...AT A COST YOU CAN LIVE WITH

Your annual premium is calculated like this: your first \$15,000 of equipment is just \$2.40 per \$100. To insure the next \$15,000 of equipment, the cost drops to \$1.75 per \$100 value.

This Program is subject to a low deductible... just \$100 each loss.

Protect your equipment and your business.

Complete and return the application on the right today!

Film-In-Transit Option

new!

Now available to PPA members is an option for Film-In-Transit. This new option added to the "All-Risk" Equipment Program covers the cost of a job in case the film is damaged or lost in transit back and forth from a developing lab.

This means that members are protected from the time the film leaves their hands to the time the developed materials are returned.

Why is Film-In-Transit important?

Because this aspect of coverage is not covered under PPA's self-insured indemnity plan. In addition, FedEx, UPS, the Post Office and other delivery companies only cover the cost of the film, not the job should it be lost in transit. That means you, the member, would lose money.

This option covers up to \$1,000 per occurrence with an annual policy aggregate of \$3,000. This option is only available with the PPA Equipment Program and only costs \$100 per year. This is a small fee to pay when you think of the repercussions of losing an entire job.



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Application



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1. Complete, date and sign this brief application. List all the equipment you want insured and its current replacement cost.
2. Calculate your premium following the easy steps at the right. There is no limit to the amount of insurance you can apply for. However, your application will be individually analyzed. Acceptance may be subject to additional underwriting information.
3. Mail your completed application and check made payable to: Albert H. Wohlers & Co., Administrator
PPA INSURANCE PLANS
1440 N. Northwest Highway
Park Ridge, IL 60068-1400

How to Figure Your Premium . . . Annual Premium Per \$100 Value

Your first \$15,000 of equipment \$2.40 per \$100 value
Over \$15,000 of equipment \$1.75 per \$100 value

For example: If the equipment you want to insure is valued at \$20,000, here's how you would calculate your premium:

Your first \$15,000 (\$2.40 x 150) = \$360.00

The next \$5,000 (\$1.75 x 50) = 87.50

\$5 administration fee = 5.00

TOTAL COST FOR \$20,000 OF COVERAGE \$452.50

*Don't forget to add the new Film-In-Transit option.
Just add \$100 to your Annual Premium.*

Photography Equipment Insurance Program (Please print or type)

1. Name of Applicant _____ Birth Date _____
2. Mailing Address _____
City _____ State _____ ZIP _____
3. PPA Membership Number _____ Social Security No. _____
4. Business Phone _____ Home Phone _____
5. Location of photography equipment: ☐ Residence ☐ Studio
Is this location equipped with a UL approved Central Station Burglar Alarm System? ☐ Yes ☐ No
If yes, please forward a copy of the current UL Certificate.

PPA-Q
A999

6. Use the following listing to describe all equipment you wish to insure (items valued under \$50 each may be combined in GB below).

Equipment Schedule

Description (Include Manufacturer's Name, Model and Serial Number or Other Identification) (If additional space is necessary, please attach a separate sheet)	Purchase Price	Replacement Cost

- A. Total replacement cost of equipment \$
- B. Total replacement cost of miscellaneous items under \$50 each \$
- C. Total amount of insurance (Lines A plus B) \$
- D. Annual Premium
(See How to Figure Your Premium above)
Your first \$15,000
Over \$15,000
(NOTE: Minimum premium is \$25) SUB-TOTAL \$
- E. Would you like to add Film-In-Transit coverage? ☐ Yes ☐ No
If "Yes", add \$100 for this optional coverage here \$
- F. Add annual administrative fee \$ 5.00
- G. TOTAL AMOUNT ENCLOSED \$

PLEASE COMPLETE THE FOLLOWING QUESTIONS:

1. a) What is the total maximum dollar value of photography equipment taken off your premises at any one time? \$
b) Where is this equipment stored when it is not in use? _____
2. Do you use any of your photography equipment for:

	Yes	No	How Often (Per year)	Value of Photography Equip. Used Per Shoot
a) Aerial Photography	☐	☐	_____	\$ _____
b) Underwater Photography	☐	☐	_____	\$ _____
3. Total dollar value of photography equipment in custody or control of employees? \$ _____
4. List any losses to your photography equipment during the past 3 years: _____

5. Has any company refused or cancelled your insurance due to losses sustained? ☐ Yes ☐ No
Name of insurance company _____
6. Is your photography equipment currently insured? ☐ Yes ☐ No
Name of the insurance company _____ Expiration Date _____

Your protection begins upon receipt of your premium check and approval of your application.

Signature X _____ Date _____

OFFICE USE ONLY		OFFICE USE ONLY	
Eff. _____	Ret. Date _____	Policy No. _____	Limits _____
Retro Date _____	Paid _____	FPR _____	RPR _____
		CC. _____	

IMPORTANT: KEEP YELLOW COPY FOR YOUR RECORDS

This Could Be You

Can Your Marketing Skills Beat the Competition?

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- Campaigns
- Direct Promotions
- Internet Promotions
- Print Advertising
- Specialty Items
- Studio Newsletters
- Video/CD-Rom Brochures
- Charitable Marketing
- Portfolio

A special "Storyteller AN-NE" award will be given for the best original use of the PPA Storyteller concept and service mark.

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Receive an AN-NE award! Have the right to wear the coveted AN-NE pin at all PPA functions! Be honored at the first annual Marketing Awards Dinner during PowerTools!

Enter and.....

Score 75% or higher and receive one credit toward PPA's new Certificate of Business Management!

Only \$35 for each entry !

Deadline: Sunday, October 31, 1999.

Hurry and get complete rules and an entry form – call (800) 786-6277, ext. 243, or download them at www.ppa.com.



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What To Look for in a Photorealistic Desktop Printer

By Claude Jodoin,
PPA Certified, Cr.Photos.

So you've decided to plunk down your hard-earned dollars for a digital desktop printer, eh? Well, my fellow photographers, this is a darn good time to do it. We have more choices than ever before in the always evolving world of printing devices.

If you think I'm here to sell you on a particular brand or type of product, I assure you that is not the case. Instead, I will explain why the specifications read the way they do and what features to look for in your quest for the printer that suits you best. Selecting a printer should be based on your taste, perception of quality, and available funds.

Now I'd rather teach you to fish than to make fish sandwiches, but before we discuss desktop printers, we need to get the input right. As the old saying goes, "Garbage in, garbage out." Let's begin with clean input.

How to Make Pixels

Film photographers, the cheapest way to make digital files is to shoot 35mm film, then have the film digitized on a Kodak Photo CD (or befriend someone who has a scanner). With the price of good 35mm film scanners at less than \$600, you might even consider buying your own scanner. For about \$1,200, you can buy a desktop model that scans at an optical resolution of 1,200 pixels per inch. Then you could scan film or paper of up to 8x10 inches, with fine results indeed. A device such as this might limit you to scans made from 35mm film, but anything from medium-format on up will make large prints that rival optical printing, at least making output good enough for 16x20-inch competition prints.

The other way to make pixels, of course, is to shoot with a digital

camera. I am amazed at the quality of images captured by high-end consumer/prosumer cameras that sell for less than \$900. Some rival the file quality of professional digital cameras that cost more than \$10,000. I have customers with more digital equipment than many photographers I know—sad to say, but true. So get on the bandwagon and learn the power of pixels.

Pixel Transfers

Regardless of how they are generated, all pixels are stored and handled alike in the computer. They temporarily reside on the hard drive, and are

transported on Jaz cartridges, Zip disks, or old SyQuest cartridges. With the advent of relatively inexpensive CD-Recordable drives, the preferred archive device is still the CD-R. For less than \$2 per CD, the cost of storing each shot is just pennies, which may prove cheaper than making prints to archive.

Whether you use the venerable industry standard Adobe Photoshop or some other brand of pixel editing tool, you still need to view the images on a computer monitor as you make adjustments. How will you proof the adjusted images? When pixel playtime's over, you will need to make a print of some sort. How will you render those wonderful flesh tones? How do you show the subtle nuances in your image captures? How sharp is the image, anyway? What will you sell to your client, a digital file or a print?

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If you're looking for the ultimate output on a desktop, I hope to have a few answers for you.

How Big is Big?

"How big?" is the first question you should ask. Since 8x10-inch and smaller prints account for 90 percent of photo sales, this one may not be as difficult to answer as you thought.

For the sake of argument, we'll consider output size first. How big is your desktop (to fit a printer)? How big is your budget (to fit your pocket-book)? How big do you want your prints to be (don't say 30x40)? It is entirely possible to make prints close to 16x20 inches on a desktop printer—even larger, with the some printers, if you can find the right paper. Except for a few select dye-sublimation printers, however, most of the bigger printers are ink-jets, which raises the issue of permanence. So let's make the 8x10-inch print our benchmark print size and go from there, OK?

Let's assume that you want to look at all the possibilities. We'll look at the specifications for the most popular kinds of ink-jet printers and compare them to other kinds of printers, such as laser, thermal wax, dye-sublimation, thermal autochrome, and diffusion transfer.

Printing Method

In the world of ink-jet printing right now, the choice is between four-color or six-color printing, with the six-color technology yielding a slightly smoother tonal range; but four-color is very fine indeed. Dye-sublimation printers typically use cyan, magenta, and yellow, with such a high density range for each that they can make up black from just those three colors.

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Ink-jet printers, on the other hand, require black ink to make black and some of the darker shades of colors. Some dye-sub printers use black in addition to CMY. Thermal wax is also a four-color setup, in the case of the Alps printers.

The Fuji Pictography printers (LED imaging on the donor with diffusion transfer to a paper receiver) produce what is regarded as the best and longest-lasting output, and so are the de facto reference standard. However, the printers are the size of a small desk, and the print quality is only slightly better than the best dye-sub, with greater cost, weight, and space requirements, although the 400 dpi resolution makes for some very sharp small text. In terms of print permanence, the jury is still out, as testing and improvement continue.

Resolution

This is an issue everyone is trying to resolve. Typically, ink-jet printers need two to four times the resolution (dpi) of other print technologies, because the ink drops they spray onto the medium expand when they hit the target; the amount of expansion depends on the medium. When the actual or effective dpi on paper is about 300 and well blended, there is no way for the naked eye to distinguish ink-jet output from a continuous-tone print. Greater output resolution is more costly in terms of processing speed, memory requirements, and file size, and that's why 300 dpi is the reference standard for final resolution.

File Size

Image file size is another touchy subject. The best way to address it is

to look at pixel mapping and interpolation. First, we define a pixel as being the smallest controllable element in the image file. A dot is the smallest controllable element in the printer's output. When the image is on screen, the resolution is stated in pixels. On paper, the image

resolution is stated in dots. Got it?

An 8x10-inch dye-sub print output at 300 dpi gives us 2,400x3,000 (7,200,000) dots on paper, which would equal 7.2MB of digital data, if the image was black-and-white (or grayscale). With three colors per pixel (RGB), you would need 20.6MB to achieve full printer

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The more memory (RAM) used in the printer, the faster it will relieve the burden of processing from the main computer. Some ink-jet printers have 128KB, while some dye-sub have as much as 32MB. The price usually tells the story, but it's more a matter of what each respective technology needs to do the job well.

Consumables Cost

This is a big consideration. While high-quality photo paper for your printer may cost only 50 cents a sheet, the ink or dye-sublimation material that goes on top of it can cost many times that amount. Ink-jet is not necessarily cheaper than dye-sublimation on the consumables side, but the price of admission is about a tenth of dye-sub. A rule of thumb could be \$1.50 to \$2.50 per 8x10-inch print.

Sounds Good

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paper if the printable area is not large enough for your needs.

Electrical Requirements

Make sure that the current draw from the outlet doesn't cause a breaker to trip when used with other devices, such as the computer, monitor, blender, or Dirt Devil.

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This is an important consideration when running on an Uninterruptable Power Supply (UPS), so purchase a unit of adequate capacity for critical applications.

Warranty/Support

This is the reason to talk to folks who have used a printer that you are inter-

ested in. New models make the scene every six months, and they could be faster, sharper, bigger, longer, or perkier than your friend's model, so the warranty data may not be the same.

Longevity of the Output

This is a big consideration, of

course. If you archive your image files on CD-ROMs, you can always make another print later if the one you have fades. Chances are, the technology five years from now will be much better anyway, so you may be able to offer half-price replacements if you sell customers ink-jet prints. A clear lacquer overcoat could make the prints water-resistant, but they will fade much faster than the dye-sub prints with their fourth-layer overcoat. Those should last at least as long as the average RA-4 conventional print.

As with anything else in life, there is a trade-off. What's right for your requirements may be totally wrong for someone else. There is a high standard of performance among manufacturers, so you won't likely make a bad choice. Go forth and take the plunge, and may you never suffer from buyer's remorse after plopping down your hard-earned cash.

Professional Photographer Technical Editor Claude Jodoin, PPA Certified, Cr.Photos, is the owner of Lens Art Photography, in Southfield, Michigan. Look for his input and advice in the PP magazine forum at www.ppmag.com.



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PowerTools Conference, Riviera Hotel, Las Vegas

JULY 28-AUGUST 2, 2000

Imaging USA 2000, Las Vegas Hilton, Las Vegas

AUGUST 3-8, 2001

Imaging USA, Hyatt Regency O'Hare, Rosemont, Illinois

Current Events

OCTOBER 10-11

S: Kentucky PPA, Bardstown Kentucky, Kim McDaniel; 270-926-8275

OCTOBER 16-18

C: PPMN, Memphis Marriott Hotel East, Memphis, Tennessee, Williams & Associates Photography, 309 N. Montgomery St., Memphis, TN 38104-6931; 901-276-2479

OCTOBER 24-26

C: PP of the Ozarks, Best Western Inn of the Ozarks, Eureka Springs, Arkansas, Franklin Washburn, Executive Director, 5901 R Street, Little Rock, AR 72207; 501-666-8716; e-mail: bretcole@aol.com; or Kevin Braun, 702 E. Ohio #2, Clinton, MO 64735; 660-885-9155

NOVEMBER 7-8

S: PP of Colorado, Dwight Okamoto Seniors & Digital Photography, Sue Doermer, President, 303-972-1980

Future Events

JANUARY 21-25, 2000

C: South Carolina PPA, The Greenville Hyatt, Greenville, South Carolina, Rita Loy, Convention Chairman, 3225 Reidville Road, Spartanburg, SC 29301; 864-587-2211; Web site: www.scppa.com

JANUARY 26-30, 2000

C: PP of California and Western States Affiliated Judging, Pasadena Center, Pasadena, California. Jim Inks, Administrator, P.O. Box 187, Fairfield, CA 94533

JANUARY 30-31, 2000

S: South Dakota PP Winter Seminar, Holiday Inn of Mitchell, South Dakota, Arlen Moke, President, 519 N. Main, P.O. Box 276, Mitchell, SD 57301; 605-996-3273

FEBRUARY 10-14, 2000

C: Kentucky PPA, Hyatt Regency, Lexington, Kentucky, Kimberly McDaniel, 2401 Downing Drive, Owensboro, KY 42301

FEBRUARY 16-21, 2000

C: Mid-East States Regional Convention, Hyatt Regency Hotel, Columbus, Ohio, hosted by PP of Ohio, Phil Craig, Executive Director/Carol Worthington, Account Executive, 37 West Broad Street, Suite 480, Columbus, OH 43215-4132; 614-228-6599

FEBRUARY 18-23, 2000

C: PP of North Carolina Convention and Trade Show, Sheraton Imperial, Raleigh, North Carolina, Joy Batchelor King, President, 919-833-7527 or jbatche523@aol.com; Web site: www.pponc.com

FEBRUARY 25-28, 2000

C: Rocky Mountain PPA, Hyatt Regency, Denver, Colorado, Leon Larsen, Exec. Dir., 312 North Ridge, Idaho Falls, ID 83402; 208-529-1988

FEBRUARY 25-28, 2000

C: PP of Oklahoma, Sheraton Hotel, Tulsa, Oklahoma, Clay W. Allen, President, 1315 E. 13th Place, Okmulgee, OK 74447; 918-756-4676

FEBRUARY 25-29, 2000

C: PP of Oregon, Monarch Hotel, Clackamas, Oregon, Arlene Welsh, Executive Manager, 5035 NE Elam Young Parkway, Suite 300, Hillsboro, OR 97214; 800-370-5657

FEBRUARY 25-MARCH 1, 2000

C: Wisconsin PPA, Marriott Madison West, Deborah K. Wiltsey, Convention Chairman, 8400 Washington Ave., Racine, WI 53406; Web site: www.wppa-online.org

FEBRUARY 26-MARCH 1, 2000

C: PPA of Missouri Inc., Holiday Inn Select, Columbia, Missouri, Aubrey McBride, President, 102 W. Jackson, P.O. Box 400, Willard, MO 65781

FEBRUARY 27-MARCH 1, 2000

C: PP of Hawaii, Hawaiian Regent Hotel, Honolulu, Hawaii, James Kim Han, Convention Chairman, P.O. Box 2891, Honolulu, HI 96802

MARCH 10-12, 2000

C: PP of West Virginia Convention and Print Competition, Lakeview Resort, Morgantown, West Virginia, Anne Marie Lawyer, 788 Amer Rd., Chester, WV 26034; 304-387-1780; abphoto@weir.net

MARCH 11-14, 2000

C: APP of Illinois, Springfield Renaissance Center, Springfield, Illinois, Membership, 2743 S. Veterans Parkway, Box 317, Springfield, IL 62704-6536

MARCH 11-15, 2000

C: PP of Washington, Cavanaugh Hotel at Capital Lake, Olympia, Washington, Greg McCanless, Lisa Niles-McCanless, and Alan Niles, 1121 Fifth Avenue SE, Olympia, WA 98501, 360-491-5473

MARCH 12-14, 2000

S: PP of Mississippi-Alabama Spring Seminar, Howard Johnson Lodge, Meridian, Mississippi, Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-626-8526

MARCH 12-14, 2000

C: PPA of New Jersey, Resort's Casino Hotel, Atlantic City, New Jersey, Jane Pedersen, Secretary, 228 Main Street, Keyport, NJ 07735; 732-264-2313

MARCH 24-28, 2000

C: Southwestern Photographers Association Convention and Affiliated Judging, Renaissance Hotel, Austin, Texas, Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-626-8526

MARCH 25-29, 2000

C: Virginia PPA, Holiday Inn Koger Center on the Midlothian Turnpike, Richmond, Virginia, William D. Piacesi, 2nd Vice President/Convention Chairman, 2219 Cedar Cove Court, Reston, VA 90191, 540-788-4921 or 703-620-9889; e-mail: piacesi@citizen.inf.net

MARCH 25-29, 2000

C: Northern Light PPA, Holiday Inn & Convention Center, Fargo, North Dakota, Pam Carlson, Executive Secretary, 525 Tilden Street, Fairmont, MN 56031; 507-238-2969

MARCH 26-28, 2000

C: PP of Idaho, The Coeur d'Alene Resort on the Lake, Coeur d'Alene, Idaho, Jeri Rainer, Convention Chairperson, 1323 Idaho Street, Lewiston, ID; 208-746-7172; or 825 N. Mountain View, Moscow, ID; 208-882-7372

MARCH 31-APRIL 5, 2000

C: PPS New York Regional Conference, Print Judging & Trade Show, Best Western Binghamton Regency Hotel, Binghamton, New York, Glenn Melvin; 814-368-9115; e-mail: headquarters@ppsny.com

APRIL 1-4, 2000

C: PP of Michigan, Lansing Convention Center, Dearborn, Michigan, Ron Tocco, Executive Director, 19276 Eureka, Southgate, MI 48195; e-mail: ppofmich@aol.com

JUNE 11-14, 2000

C: PP of Mississippi-Alabama Annual Convention, Grand Casino Bayview Resort & Spa, Biloxi, Mississippi, Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-626-8526

SEPTEMBER 9-12, 2000

C: PP of Louisiana, Embassy Suites, Baton Rouge, Louisiana, Emile Navarre, Executive Director, 1011 North Causeway Blvd., Suite 12, Mandeville, LA 70471; 504-626-8526

SEPTEMBER 10-12, 2000

C: PP of Louisiana Annual Convention, Embassy Suites, Baton Rouge, Louisiana, Emile Navarre, Executive Director, 1011 N. Causeway, Suite 12, Mandeville, LA 70471; 504-626-8526

SEPTEMBER 16-20, 2000

C: PPA of New England, Sturbridge Host, Sturbridge, Massachusetts, Roland Laramie, Executive Director, P.O. Box 316, Willimantic, CT 06226

OCTOBER 20-22, 2000

C: Wisconsin PPA Inc., Olympia Resort and Spa, Oconomowoc, Wisconsin, Delwyn Crave, Convention Chairman; 608-365-0236

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AFFILIATE COURSES

OCTOBER 11-15

South Carolina Professional Photography School, Tri-County Technical College, Pendleton, South Carolina, Wayne Link, 864-646-8361, ext. 2227

JANUARY 16-21, 2000

Triangle Institute of Professional Photography, Greentree Holiday Inn, Pittsburgh, PA, Sam Pelaia, Director, 441 State Street, Baden, PA 15005; 724-869-5455; e-mail: tpa@timesnet.net

JUNE 18-24, 2000

Great Lakes Institute of Photography, Northwood Univ., Midland, Michigan, Ron Tocco, 313-283-8433

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HOT NEW PRODUCTS ANNOUNCED AT PPA '99!

ExpressEvent Digital System

Express Digital, 6675 Kenton Street, Suite 118, Englewood, CO 80111; 800-584-0089; 303-790-1004; Web site: www.expressdigital.com:

Express Digital and Sony Electronics Inc. announced ExpressEvent, a new digital photography system designed specifically for the event photographer. Incorporating Sony digital photography technology, ExpressEvent is portable, weighs about 65 pounds, and is suitable for

a variety of events, including sports, amusement, and mall/shopping center events, or any type of function requiring on-the-spot delivery of 35mm-quality prints. Components of the ExpressEvent system include a Sony DSC-D770 digital camera, a Sony Vaio laptop computer, a Sony UP-D5500 digital printer, a Lexar 160MB Picture Card, a Pelican case on wheels, and the ExpressPhoto LE software.

More Info? Circle 200

LightPhase for Windows 98

Phase One, 28 Woodbine Avenue, Northport, NY 11768; 516-757-0400; e-mail: info@phaseone.com; Web site: www.phaseone.com:

Phase One announced LightPhase Image Capture Software Version 2.0 for Windows 98. The new software allows users to drive the company's popular LightPhase digital camera backs from the Windows 98 operating environment. The Windows 98 support was designed

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for use in studios with powerful desktop computers, as well as on-location with small portable palmtop computers. It includes an easy-to-use, intuitive interface with standard

functions to zoom, crop, measure light, gamut warning, and more. The software has full color management support with a range of ICC profiles for the LightPhase that are each optimized for a specific use. A special gray-balance function allows photographers to freely and easily add color tint to the image in order to keep soft colors when on location. And a powerful focus window allows

users to quickly and efficiently check sharpness at any point on the image in full capture resolution.

More Info? Circle 202

35mm Zoom Lens



Pentax Corporation, 35 Inverness Drive East, P.O. Box 6509, Englewood, CO 80155; 303-799-8000; Web site: www.pentax.com

The new Pentax SMCP-FA Zoom 28-105mm f/4-5.6 [IF] is a compact, high-performance zoom lens for all Pentax 35mm autofocus SLR cameras. With a zoom range of 3.75X (covering 28mm wide-angle to 105mm telephoto), this versatile lens can be used for landscapes, snapshots, and portraits. Thanks to the Inner Focus (IF) mechanism, the overall length of the lens does not change when focusing, thus minimizing weight shift to maintain ideal balance. With the zoom macro capability, photographers can capture sharp close-ups at the minimum focusing distance of 1.6 feet (50cm). The lens works in both AF and manual camera modes.

More Info? Circle 203

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More Info? Circle 67

www.eventfocus.com: E. Focus and Kodak Professional introduced the E. Focus digital photography system. Knowing that not all professional photographers have the same needs, E. Focus will build a system to suite your specifications. Basic packages include PC Event, for event photographers; PC Studio, for studio work and instant proofing; and PC Pro, for the all-around professional photographer. The PC Pro system includes a 450MHz Pentium III PC with 128MB RAM, 10GB hard drive, PCMCIA card reader, CD-ROM drive, Iomega Zip drive, SCSI card, and a 15-inch MAG Monitor. Other components include a Kodak Professional DCS 520 digital camera, a Kodak 8650 dye-sublimation printer, a PCMCIA card, Adobe Photoshop 5.0, Kodak Portraits and More software, the PC Pro layout tool, and the PC Pro Photoshop filter. Price for this complete system is \$25,995.

More Info? Circle 204

Focusing Snoot



Photogenic Professional Lighting,
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OH 44512; 800-682-7668; 330-758-
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More Info? Circle 206

Watercolor Negatives

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8047; e-mail: info@prostudiousa.com;
Web site: www.prostudiousa.com;** Pro Studio Supply's new line of watercolor negatives has 12 shapes or patterns to a set. Simply sandwich them together with your own negative on one crop card to add wonderful

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More info? Circle No. 68

special effects without a computer. The negatives come in 35mm, 645, 6x6, and 6x7 formats, and work for enlargements of 3x3 to 30x30 inches.

More Info? Circle 205

Flash Generator

Mamiya America Corporation, 8 Westchester Plaza, Elmsford, NY 10523; 914-347-3300; e-mail: info@mamiya.com; Web site: www.mamiya.com: Mamiya announced the Pro 7b battery-powered, portable flash generator, a long-awaited addition to the high-performance Pro 7 Studio series. The generator provides up to 250 full-

powered flashes at 1,200 watt-seconds, with 2.8-second recycling and adjustable power in 1/6 steps over a 7-stop range. The interchangeable 12-volt battery pack that powers the unit comes with a multi-voltage AC charger and has an optional car lighter attachment. The Pro 7b can be used as it's charging, and the charge indicator updates after each flash. The Pro 7b is compatible with all Pro 7 lamp heads, but a special compact, lightweight convection-cooled head has been designed specifically for the generator.

More Info? Circle 208

Lightweight Tripods



Davis & Sanford, a division of the Tiffen Company, 21 Jet View Drive, Rochester, NY 14624; 716-328-7800; Web sites: www.tiffen.com or www.saundersphoto.com: Tiffen expands the Davis & Sanford tripod line with the addition of the Magnum XL and the Lightweight Series: Tabletop, Traveler, Explorer, and Ranger tripods, and the Trailblazer monopod. The all-purpose Magnum XL tripod for

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H ☐ Independent (freelance).
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K ☐ Legal/Biological/Evidence/Medical
N ☐ Video/Video Weddings
L ☐ Other (please specify): _____

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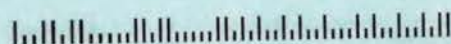
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- | | |
|------------------------------------|-----------------------------|
| A Medium format camera/lens | D Studio lighting |
| B 35 mm camera/lens | E Computer/software |
| C Large format camera/lens | F Studio accessories |

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- 1** Yes **2** No

What are your purchasing needs?

- G** Immediate
H Within six months
I Information only

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- | | |
|--------------------------|--------------------------|
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| L \$3,000-\$3,999 | O \$500-\$900 |

What is your title?

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

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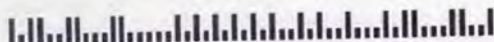
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Please send me information on items circled below.

1	18	35	52	69	86	103	120	137	154	171	188	205	222	239
2	19	36	53	70	87	104	121	138	155	172	189	206	223	240
3	20	37	54	71	88	105	122	139	156	173	190	207	224	241
4	21	38	55	72	89	106	123	140	157	174	191	208	225	242
5	22	39	56	73	90	107	124	141	158	175	192	209	226	243
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
12	29	46	63	80	97	114	131	148	165	182	199	216	233	250
13	30	47	64	81	98	115	132	149	166	183	200	217	234	251
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

Name _____
Title _____
Company _____
Address _____
City _____ State _____ ZIP _____
Phone (____) _____

What type of equipment do you plan to purchase or upgrade 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-\$900 |

What is your title?

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



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- 3 Imaging USA Conference
- 4 PowerTools Conference
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- 7 Certification
- 8 Magazine advertising
- 9 Direct Response Card Advertising
- 10 Print Exhibition Competition
- 11 Who's Who In Professional Imaging Directory
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More Info? Circle 207

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More Info? Circle 71

Freelance Photographer's Handbook

Amherst Media, 155 Rano Street, Suite 300, Buffalo, NY 14207; 800-622-3278; e-mail: ambooks@aol.com

Amherst Media has published the *Freelance Photographer's Handbook*, by Cliff and Nancy Hollenbeck.

Whether you are interested in becoming a freelance photographer or you're seeking tips to improve your business, this volume is a guide to success.

Drawing on 20 years of experience, the authors discuss the entire field of freelance photography. They begin with an overview of the many categories of the freelance genre, including the equipment required and the top shooters in each field. Several chapters are devoted to the business of freelancing, such as creating, marketing, and selling quality images. The final chapter discusses selecting images for your portfolio and using it as a primary sales tool. Regardless of your experience, this handbook is a must for photographers who want to establish and maintain a solid reputation in the field of freelance photography.

More Info? Circle 209

Leica Lens Book

Silver Pixel Press/Sterling Publishing Co. Inc., a division of The Saunders Group, 21 Jet View Drive, Rochester, NY 14624; 716-328-7800; e-mail: silverpix@aol.com; Web site: www.saundersphoto.com

The Leica Lens Book, by Brian Bower, is the definitive guide to Leica rangefinder and reflex lenses, with advice on controlling perspective, shooting close-ups, caring for the lenses, and more. It's illustrated with more than 100 black-and-white photographs. Available at photo retailers; \$45.

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Plume Paperbacks, a member of Penguin Putnam Inc., 375 Hudson Street, New York, NY 10014; Web site: www.penguinputnam.com: The Basic Darkroom Book, Third Edition, by Tom Grimm, is a step-by-step guide for developing and printing every kind of film. This expanded edition includes digital imaging techniques and more than 150 illustrations. Tom Grimm is a freelance photographer and writer with more than 40 years experience behind the camera and in the darkroom. He has been a photography instructor at the University of California at Irvine, and has led numerous workshops and seminars. Available at book stores; \$18.99.

More Info? Circle 211

Heart of Spain

Aperture, 20 East 23rd Street, New York, NY 10010; 800-929-2323 or 518-789-9003; Web site:

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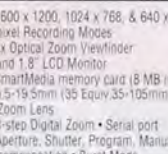
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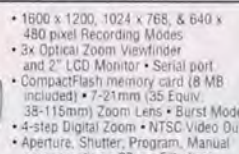
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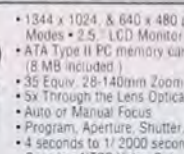
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SONY DSC-D700

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- 2.5x Optical Zoom Viewfinder and 2" LCD Monitor
- 2-CompactFlash memory card Slots (8 MB included)
- 6-15mm (35 Equiv. 28-70mm) Zoom Lens
- NTSC Video Out • Serial port • Auto Focus
- Aperture, Program, Manual compensation
- Burst Mode • Wave Format Recording
- Accepts Canon EX Speedlights
- 5.7 x 3.3 x 5.2" • 21 oz.



\$999⁹⁵

Kodak DCS-315

- Interchangeable Lens SLR-type Digital Camera
- Nikon Pronea 6i Camera Body Used
- 1536 x 1024, pixel Recording Mode
- 1.8" LCD Monitor • Uses Nikon AF, IX Lenses
- Type II or III PCMCIA memory cards
- Optical-Type Eyelview Viewfinder
- Single, Continuous, or Manual Focus • Burst Mode
- Program, Aperture, Shutter, Auto Bracketing, Full Manual Control • 30 to 1/2000 sec. Shutter Speeds
- ISO 100-400 Sensitivity • Built in Integrated Flash
- Hot Shoe 15V, Flash • IEEE 1394 Bus Port (Fire Wire)
- Internal Microphone for Voice Recording
- 6.9 x 5.4 x 3" • 4 Lbs. body Only



Kodak DCS-520

- Interchangeable Lens SLR-type Digital Camera
- Canon EOS1N Camera Body Used
- 1728 x 1152, pixel Recording Mode • 1.8" LCD Monitor
- Type II or III PCMCIA memory cards
- Uses Canon AF Lenses
- Optical-Type Eyelview Viewfinder
- Single, Continuous, or Manual Focus
- Program, Aperture, Shutter, Auto Bracketing, Full Manual Control • 30 to 1/8000 sec. Shutter Speeds
- ISO 200-1600 Sensitivity
- Hot Shoe and PC Flash Sync Terminal • Burst Mode 3.5 frames/sec.
- Internal Microphone for Voice Recording • IEEE 1394 Bus Port (Fire Wire)
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- It's Epson's fastest ink jet printer, pumping out crisp, sharp black text and eye-pleasing color at unprecedented speeds. It prints up to 12 ppm in black and 10 ppm in color. It also gives you 1440 x 720 dpi output while putting the smallest ink droplets ever, a minuscule 3 picoliters each, down on paper. The result? Highlights are more intense. Details are sharper. And skin tones more realistic. So graphs, charts and diagrams are more engaging. Overheads and reports more eye-catching. And proposals more persuasive.
- Resolution: 1440 x 720 dpi, 720 x 720 dpi, 360 x 360 dpi, 180 x 180 dpi
- Print Speed: Black text memo Approx 12ppm, Color Approx. 10ppm
- Photo: 4" x 6" 1 min. 9 sec, 8" x 10" 2 min. 32 sec
- Interface: USB, Bi-directional, parallel • Macintosh compatible 8-pin mini-din serial interface • Dimensions: 18.4 x 11.7 x 12.8" Weight: 16.5 lb.



Stylus Color 3000

Developed with the graphic designer in mind, the EPSON Stylus Color 3000 allows you to present full bleed, 13" x 19" design layouts at an astonishing 1440 x 720 dpi. With its superior Photo Quality, the Stylus Color 3000 is the best investment you can make in your design career. Full bleed output that rivals the quality of products costing thousands of dollars more. Best of all, it can produce your Photo Quality color comps at overall print speeds faster than any other product in its price category.

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- Interface: Bi-directional, parallel • Macintosh compatible 8-pin mini-din serial interface • Dimensions: 31.9 x 22.2 x 9.4" Weight: 45.6 lb.

FLATBED COLOR SCANNERS

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With high quality optics, the Astra 2400S offers 600 x 2400 dpi optical res. (9600 x 9600 max. res.). 36-bit color output achieving 48 bit color preprocessing by using Bit Enhancement Technology. Scan area up to 8.5" x 14". Single pass scanning. Software bundle includes Adobe Photo Deluxe Business Edition, Adobe Acrobat, Adobe PageMill, Adobe Photoshop LE, Presto Page Manager 98 and Page Type, Omnipage LE OCR, Vista Scan, Optional Transparency Adapter and Automatic Document Feeder available.



AGFA

DuoScan T1200 Desktop TwinPlate Flatbed Scanner

A Professional flatbed scanner. It uses the Agfa TwinPlate technology that consists of separate, built-in reflective and film scanning surfaces. The two surfaces can be loaded independently for maximum productivity. The T1200 is also supplied with OCR software for converting printed documents to editable text. Save hours of re-typing!

- Optical resolution: 1200 x 600 dpi
- Max. resolution: 2400 dpi (Color/Grayscale), 3600 dpi (line-art)
- Scanning area: Reflective: 8.5" x 14"; Transmissive: 8" x 10"
- Universal transparency plate
- Dimensions: 15.6 x 22.2 x 6.3" For Mac or PC

DuoScan T2500 Scanner

The DuoScan T2500 is a revolutionary flatbed scanner, designed for professional, graphic arts applications. It produces superb quality, slide, negative and reflective scans up to 2500 dpi. It also uses the highly successful TwinPlate concept of the original DuoScan together with the dual lens system of the

DuoScan T2000 XL A3 scanner. The TwinPlate consists of separate built-in reflective and film scanning surfaces. These can be loaded independently of each other for maximum productivity. In high resolution mode, you can enlarge a 35 mm slide up to more than A3 format (11" x 17") for printing in high-quality offset! With 36-bit super-sampling and a 3.40 density range. Removable batch film holders make high-volume batch scanning a practical reality. Load slide or negative film into multiple holders while your scanning continues.

Dimensions: 25.7 x 17.2 x 8" For Mac or PC

FILM SCANNERS

Polaroid SprintScan 4000 35mm Film Scanner

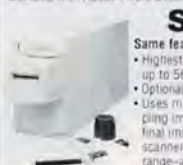


As an addition to Polaroid's award-winning SprintScan line, the SprintScan 4000 is a high-performance scanner that delivers professional quality 35 millimeter slides, film strips and Advanced Photo System (APS) film formats, without compromise. It has one of the highest resolution of any digital film scanner available today. At 4000 dpi, it produces a level of detail that simply cannot be matched by any other desktop scanner. It also maintains the incredibly fast scan speed for which Polaroid is known. It's also the world's first 4000 dots per inch (dpi) film scanner that produces scanned images in under one minute.

Nikon Coolscan III

Incorporating Nikon's unique Color Management System, and revolutionary Digital ICE technology for automatically removing dust and scratches from scans, the Coolscan III brings incredible power and versatility to a personal film scanner.

- Scans full-color 35mm slides or negatives at up to 2700 dpi in only 20 sec.
- Dynamic range of 3.0 and 30-bit color resolution yields files up to 28 MB.
- Bundled with Adobe Photo Deluxe software.



Super Coolscan 2000

- Same features as Coolscan III PLUS—
- Highest quality, highest resolution 36-bit color images yielding a file size of up to 56 MB
 - Optional SF-2000 slide feeder allows unattended batch scanning of up to 50 slides
 - Uses multi-sample scanning to provide near drum scanner quality. By sampling images up to 16 times during one scan and then compiling the data, final images are created with detail and dynamic range comparable to 48-bit scanners. Effectively increases the optical density beyond its native 3.6 range—already the best in the industry.

MINOLTA

Dimage Scan Speed

The Dimage Scan Speed combines high-quality, high-resolution scans of 35mm and Advanced Photo System film with easy to use software at a competitive price. This combination of value and technology makes the Dimage Scan Speed an ideal scanner for a variety of personal and professional uses, including those in the design, photographic, and printing fields.



Dimage Scan Multi

High-speed, high-resolution, scans a variety of film formats including medium format, 35mm, 16mm, and sleeved Advanced Photo System film. With the optional adapter, APS cassettes can be used. The Dimage Scan Multi also accepts transmission electron microscope film, and is ideal for professional use in photographic, design, printing, and medical fields.

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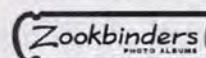
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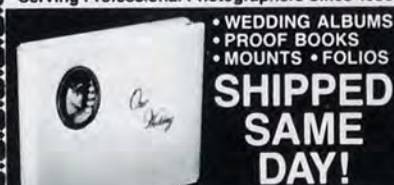
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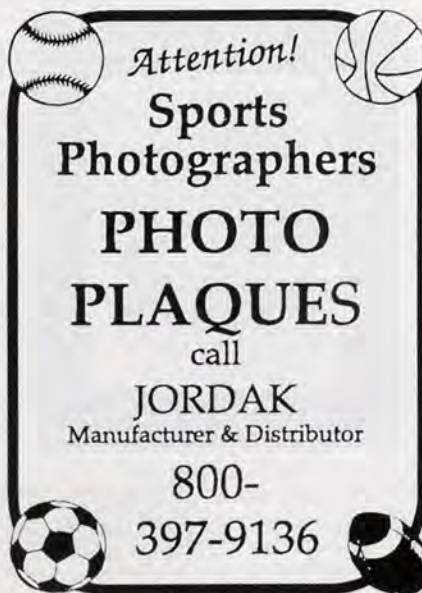
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Professional Photographer

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