

Professional Photographer

A full-page photograph of Tiger Woods in the middle of a golf swing. He is wearing a white short-sleeved polo shirt with three black stripes down the center, black trousers, a black cap, and white gloves. He is holding a golf club. In the background, there are other people, including a man in a white shirt with the number 14 and another in a black shirt and khaki pants. The background is slightly out of focus, showing some tall grasses.

August 2000 • \$4.95
www.ppmag.com

A Day in the Life...
From the Fairway to
The Arena With
Scott Cunningham

**Charity Begins
At Home**
Cause-Related Marketing
Improves More Than
The Bottom Line

Infrared: Part 2
Photographing the
Unseen Spectrum

It's Apropos
Suitable Props for
Children's Portraiture

The Camera You'll Never Outgrow

Hasselblad 501CM

Now with the New PM45 Prismfinder, FREE!

The 501CM is a great first step up to Hasselblad – very affordable, precise and durable. It also happens to be the cornerstone of the largest, finest, most complete medium format system in the world – the only one you'll ever need:

True precision quality starts with a camera body milled from a solid block of aluminum alloy, and finishes with meticulous hand assembly for a lifetime of reliable performance.

Engineered non-obsolescence with full component interchangeability for lasting value.

German-made Zeiss optics that produce the industry standard for image sharpness, contrast and color fidelity.

Multi-format versatility lets you work in both 6 x 6 and 645 formats.

Unlimited digital capability with more digital backs sold for use with Hasselblad than any other medium format camera system.

Proven service and support through the most extensive network of rental outlets and authorized service centers.

More Value-Packed Promotional Offers (July 15, 2000 – Nov. 30, 2000)

Buy a new 501CM complete camera kit and get your choice of either a PM45 prismfinder; or an A12, A16 or A24 magazine; or two \$500 certificates good toward the purchase of any two new Hasselblad CB, CF, CFI or CFE lenses... **ABSOLUTELY FREE!**

Buy a new 501CM body and get your choice of either a Pola Back plus two twin packs of Polaroid 679 film; or any Hasselblad focusing screen; or a \$500 certificate good toward the purchase of any new Hasselblad CB, CF, CFI or CFE lens... **ABSOLUTELY FREE!**

12-month, 0%-interest financing available to professionals. See your authorized Hasselblad dealer, visit our website or call today for details.

H A S S E L B L A D

Get It Right the First Time!



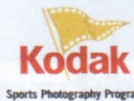
How ASPN.com photographers are revolutionizing youth sports.

Imagine an income from doing what you enjoy.

Become a sports photographer and use digital technology and the Internet to book new business and get higher average orders with ASPN.com. With new graphic-enhanced products and services never before available, you will generate recurring revenue on action, individual and team

photos for months after Photo Day. We provide training and supply 100% of the marketing, on-site display and promotional materials.

Member Professional



ASPN.com digital composites.

Join our winning team!

Create a competitive edge and benefit from not having to do back-end fulfillment and production.

Get the details!

To find out more details, contact Rick Billings at ASPN.com.
Email: rbillings@aspn.com
Call: 800.300.3445 x120.



SPORTS PHOTOGRAPHY NOW HAS A WEB ADDRESS!

There's a Better Place to Find Photography Supplies



Photograph ©1999 Ernst L.

www.uniquephoto.com | 1.800.631.0300

The world's largest wholesale photography supplies store since 1947

**www.
UNIQUE PHOTO
.COM**
Cameras, Film, and More...For Less

agfa besseler bogen bronica canon domke dynalite epson fuji gitzo gossen hasselblad ilford jobo
kodak konica leica lowepro lumedyne luminos mamiya nikon novatron olympus omega pentax polaroid
quantum rollei slik speedotron tamron tenba tiffen umax velbon vivitar xrite yashica zero halliburton zing

©2000 Unique Photo, Inc.

More info? Circle 38

contents

August 2000 / Volume 127 / Number 2259

features

- 26** From the Bottom of the Heart
Photographers Show How Cause-Related Marketing Improves More Than The Bottom Line
By Kim Brady
- 30** MegaGuts, MegaGlory
Jim Schmelzer's Amazing Leap of Faith Into Digital Portraiture
By Leslie Hunt
- 42** It's Apropos
Suitable Props Can Make All the Difference In Children's Portraiture
By June Jacobsen
- 48** To Have & To Hold
The Power of Dotcom Brought Broadband Exposure and Mega-Bookings to Harold Tseu's High-End Wedding Photography Studio
By Stephanie Boozer

cover story

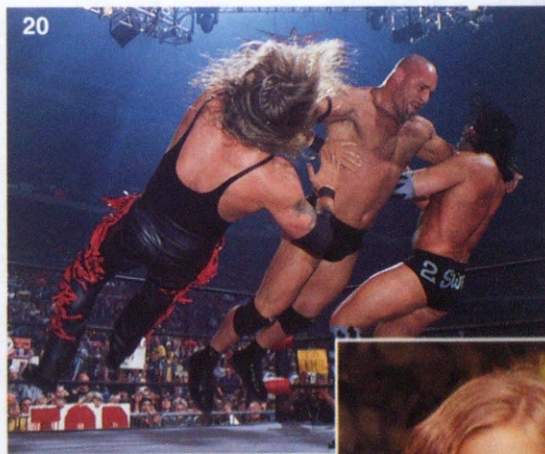
- 20** A Day in the Life
From the Fairways to the Arena With Scott Cunningham
By Jeff Kent

reviews

- 52** Infrared Photography –
Part 2: Photographing the Unseen Spectrum
By Don Emmerich
- 58** PRO Performance
Konica Hexar RF and M-Mount Lenses
By Peter Kotsinadelis

columns & departments

- | | |
|----------------------------|--------------------------|
| 8 Editorial | 34 Folio |
| 10 Photo Notes | 62 Calendar |
| 12 Legally Speaking | 66 Product Briefs |
| 16 Business 2000 | 80 One More Frame |



 norman

We've Got the
Service

Fast

Warranty - 24 hour turn-around
Non-warranty - 72 hours or less*



Factory Service Team

Plus, we have a network
of independent service
centers to serve you.

Contact us for a
FREE 32-page Color Catalog

NORMAN Division
PHOTO CONTROL CORP.
4800 Quebec Avenue North
Minneapolis, MN 55428 USA
(763) 537-3601
www.photo-control.com

*Factory averages, excluding
holidays, week-ends, estimate
approval time and transportation

More info? Circle 39

Professional Photographer

COO and director of publications
DONNA R. McMAHON

senior manager, publications
KRISTEN M. DELANEY

executive editors
KIM BRADY, TERRY MURPHY

managing editor
LESLIE HUNT

senior editors
JEFF KENT, JOAN SHERWOOD

technical editors
DON EMMERICH, CLAUDE JODOIN

contributing editors
LORNA GENTRY, PETER KOTSINADELIS

art director/production manager
DEBBIE TODD

contributing artist
JEFF LUBIN

assistant circulation manager
GERI REYNOLDS

advertising representatives

SCOTT HERSH, *East Coast Region*, 908-876-9526

BART ENGELS, *Central Region*, 847-854-8182

MARSHALL RUBIN, *West Coast Region*, 23679 Calabasas Road, Calabasas, CA 91302-1502; 818-888-2407; FAX: 818-888-4907; e-mail: mrubin@westworld.com

editorial offices

Professional Photographer

229 Peachtree Street NE, Suite 2200, International Tower, Atlanta, GA 30303-1608 U.S.A.
404-522-8600; FAX: 404-614-6406

Professional Photographer (ISSN 1096-7915) is published monthly

subscriptions

Professional Photographer

229 Peachtree Street NE, Suite 2200, International Tower, Atlanta, GA 30303-1608 U.S.A.
404-522-8600; FAX: 404-614-6405

Subscription rates/information: U.S.: \$27, one year; \$45, two years; \$66, three years. Canada: \$43, one year; \$73, two years; \$108, three years. International: \$63, one year; \$113, two years; \$163, three years. Single copies \$4.95. PPA membership includes \$13.50 annual subscription.

Subscription orders/changes: Send to Circulation Department, PPA Publications and Events Inc., 229 Peachtree Street NE, Suite 2200, International Tower, Atlanta, GA 30303-1608 U.S.A.; 404-522-8600, ext.257/250. Periodicals postage paid in Atlanta, GA, and additional mailing offices.

Postmaster: Send address changes to *Professional Photographer*, 229 Peachtree Street NE, Suite 2200, International Tower, Atlanta, GA 30303-1608 U.S.A.
Copyright 2000, PPA Publications & Events, Inc. Printed in U.S.A.

Advertising Materials: Debbie Todd, Professional Photographer, 5431 E. Garnet, Mesa, AZ 85206; 480-807-4391; FAX: 480-807-4509

Reprints available: Contact Reprint Services/*Professional Photographer*, 315 5th Avenue Northwest, St. Paul, MN 55112; 651-582-3800

Microfilm copies: University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106

Professional Photographer (ISSN 1528-5286) is published monthly for \$27.00 per year by PPA Publications and Events, Inc., 229 Peachtree Street, NE, Suite 2200, International Tower, Atlanta, GA 30303-1608. Periodicals postage paid at Atlanta, GA, and additional mailing offices. POSTMASTER: send address changes to Circulation Department, PPA Publications and Events Inc, 229 Peachtree Street, NE, Suite 2200, International Tower, Atlanta, GA 30303-1608.

Acceptance of advertising does not carry with it endorsement by the publisher. Opinions expressed by *Professional Photographer* or any of its authors do not necessarily reflect positions of Professional Photographers of America, Inc. *Professional Photographer*, official journal of the Professional Photographers of America, Inc., is the oldest exclusively professional photographic publication in the Western Hemisphere (founded 1907 by Charles Abel, Hon.M.Photog.), incorporating *Abel's Photographic Weekly*, *St. Louis & Canadian Photographer*, *The Commercial Photographer*, *The National Photographer*, *Professional Photographer*, and *Professional Photographer Storytellers*. Circulation audited and verified by Business Publications Audit of Circulation, Inc.

 BPA

Bradley Canster, M. Photog., Cr. "The lighting and the moods changed. So I made sure the film stayed Fujicolor NPH 400."



©2000 Bradley Canster, M. Photog., Cr.

Fujicolor NPH 400 Professional



Each portrait creates its own list of challenges. Fujicolor NPH 400 Professional shortens the list. With fine grain comparable to ISO 100 films, NPH 400 gives you detail and flexibility to go with higher speed versatility. You'll also notice rich gradation, uniform gray balance and consistently beautiful skin tones. No wonder so many wedding and portrait photographers prefer Fujicolor NPH 400. Make it your constant. For more information, call 1-800-800-FUJI or visit www.fujifilm.com

 **FUJIFILM**
Professional

Get the picture

©2000 Fuji Photo Film U.S.A., Inc. GSA Contract #GS-25F-6119D

More info? Circle 40



Professional Photographers of America
THE WORLD'S GREAT STORYTELLERS™

229 Peachtree Street NE, Suite 2200,
 International Tower, Atlanta, GA 30303-1608
 404-522-8600 • 800-786-6277 • FAX: 404-614-6400
 Web site: www.ppa-world.org

1999-2000 PPA BOARD

president

*DONALD C. MITCHELL, PPA Certified, Cr.Photog.
 3820 Ponderosa Road, Shingle Springs, CA 95682

president-elect

*DOMINIC IODICE, PPA Certified, M.Photog.ME.I.Cr.
 814 Chaddick Drive, Wheeling, IL 60090

vice-president/treasurer

*WILLIAM F. STEVENSON, PPA Certified, M.Photog.Cr.
 1992 West Crown Pointe Boulevard, Naples, FL 34112-3684

chairman of the board

*BILL L. BRUTON, PPA Certified, M.Photog.Cr., Hon.M.Photog.
 8608 Hunterwoods Drive, Ooltewah, TN 37363

directors

STEPHEN C. BEST, M.Photog.Cr.
 6160 Laurel Canyon Boulevard, North Hollywood, CA 91606

ROBERT D. LLOYD, PPA Certified, Cr.Photog.
 30728 Wildflower Lane, Girard, IL 62640

ANN K. MONTEITH, PPA Certified, M.Photog.Cr., A-ASP
 4505 Hill Church Road, Annville, PA 17003

CHARLES K. STROWD, PPA Certified, ME.I.Cr.
 4623 Manns Chapel Road, Chapel Hill, NC 27516

TOM LAZAROFF, M.Photog.Cr.
 3145 W. Tuscarawas Street, Canton, OH 44708

J. MICHAEL McBRIDE, M.Photog.Cr.
 3421 N. 49th Street, Omaha, NE 68104

(directors, continued)

JACK REZNICKI, Cr.Photog.
 568 Broadway #704, New York, NY 10012

MICHAEL GLEN TAYLOR, M.Photog.Cr., F-ASP
 1001 East Green Street, Pasadena, CA 91106

STEVE TROUP, Cr.Photog., Industry Advisor
 Buckeye Color Lab, 5143 Stoneham Road, North Canton, OH 44720

legal counsel

HOWE AND HUTTON, Chicago, Illinois

PPA specialty interest committee

Overall Specialty Group Chairman—DON MITCHELL
 Vice Chairman—DOMINIC IODICE

PPA specialty group chairmen

ART/TECH—DEBBIE SCOTT, PPA Certified, Cr.Photog.
 861 Wakefield, Houston, TX 77018

CHILDREN/FAMILY—ANGELA CARSON, Cr.Photog.
 117 N. Wing Street, Northville, MI 48167

COMMERCIAL/ADVERTISING—

REX LAVOIE, M.Photog.ME.I.Cr.
 01423-US 127 South, Bryan, OH 43506

CORPORATE—JOE GLYDA, PPA Certified, M.Photog.Cr.
 Kraft Food, 1 Kraft Court, Glenview, IL 60025

PORTRAIT—LORI CRAFT, Cr.Photog.
 111 N. Grand, Marshall, MI 49068

SPORTS & EVENTS PHOTOGRAPHY—FRANK HADFIELD
 681 Main Street, Suite 106A, Placerville, CA 95667

VIDEO—ROBERT MORI

124 South First Avenue, Arcadia, CA 91006-3605

WEDDING—KAY ESKRIDGE, Cr.Photog.
 1343 E. Northern Avenue, Phoenix, AZ 85020

PPA executive staff

**DAVID TRUST, Chief Executive Officer

**DONNA R. McMAHON, Chief Operating Officer

**SCOTT KURKIAN, Chief Financial Officer

KRISTEN DELANEY, Senior Manager, Publications

J. ALEXANDER HOPPER, Director of Membership

WILDA OKEN, Administration Director

SHARON PALMER, Director of Education & Events

BLANCHE PAYNE, Senior Manager Marketing & Communications

*Executive Committee of the Board

**Executive Staff

SpotPen™

Handcoloring Pens

NO MIXING • NO MESS

SpotPen Handcoloring Pens are fun & easy to use. Simply pre-moisten the photograph & apply the colors.



Handcoloring Starter Kit



Dries In Minutes



Works Great On Both Glossy & Matte Surface Photographs



Will not leave a surface residue



Voted Europe's Darkroom Product of the Year!

SpotPen Handcoloring Pens work great on RC, Fiber Base, Glossy and Matte surface photographs. What might take 2-3 hours to hand-tint conventionally, will take only minutes with SpotPens Handcoloring System. SpotPen colors are specifically formulated for hand-tinting B&W photographs and do not leave a surface residue. There are three groups available as well as pens for extra fine detail. Starter Kit (Retail \$39.95) Includes Handcoloring Set Group 1, Pre-moistening Solution, Remover Pen, Sponge, 4X6 Practice Print. Additional colors Groups 2 & 3 (Retail \$34.95).

Contact your local Camera Store or:

*** Freestyle Sales 800 292-6137

*** Porters 800 553-2001

*** Samy's 800 321-4726

Adorama 800 223-2500

B&H 800 947-6628

Calumet 800 225-8638

*** Carries full product line

2321-B Westgate Ct.

Las Cruces, NM 88005

505 523-8820 Fax 505 647-8786

"Easily Create Beautiful, One-Of-A-Kind Hand-tinted Black & White Photographs."

bogen SOLUTIONS



Smooth Operators - Manfrotto Professional tripods and heads feature fingertip control with maximum stability for perfect shots everytime. ● Heads for every application, unique geared, 3-way, ball & QTVR heads. ● Manfrotto professional tripods are carefully designed to optimize the critical balance between weight, maximum height, loading capacity and sturdiness coupled with vibration resistance. Exceptional support, quality and value.



Creative Control - Avenger's versatile range of Century Stands provide photographers the ability to place a stand wherever its required to gain total creative control. ● Century Stands - 20", 30", 40" stands / heights up to 10'9" and loads up to 22lbs - fold-up - spring loaded - high quality all weather finish - detachable base for low level support. Uneven terrain, obstacles in the way or simply in a tight corner - Avenger - gets the light right and right where you want it.



More Than Just A Radio Slave - LPA Design PocketWizard Digital Radio Slaves redefine the concept of wireless control. ● Innovative Max - reliable digital triggering - up to 1600ft range - up to 32 digitally coded channels - selective "quad triggering" control - illuminated LCD - convenient mounting. ● Affordable Plus - reliable digital triggering for cameras & strobes - 4 digitally coded channels - 800ft plus range - hot shoe mount. Pocket Wizard magic for professionals.



Bogen Photo Corp., 565 East Crescent Ave, Ramsey, NJ 07446-0506 Tel: (201)818-9500 Fax: (201)818-9177

exciting promos & rebates — [click to www.bogenphoto.com](http://www.bogenphoto.com)

More info? Circle 42

dyna-lite
Flash Equipment

Cool Your Summer With Dyna-Lite's Hot Rebates

2040
Fan-Cooled Flash Head
\$15.00
Manufacturers Rebate



M1000XR
1000 Ws Power Pack
\$ 50.00
Manufacturers Rebate

See your participating Dyna-Lite
dealer for details on these
and other rebate offers.



Dyna-Lite, Inc.

1050 Commerce Ave. Union, NJ 07083
(800)722-6638 www.dynalite.com e-mail: flash@dynalite.com

More info? Circle43

EDITOR'S PAGE

By Kim Brady

Philanthropy: George Eastman Showed Photographers How to Get into the Action

This month we meet some caring individuals who use their photographic talents to improve the lives of less fortunate people in their communities ("From the Bottom of the Heart," page 26). Since 1998 when Bert Behnke, past president of Professional Photographers of America, led the charge to establish PPA Charities, there has been a grassroots movement by professional photographers to become actively involved in philanthropic causes.

What you may not know, however, is that one man who is universally associated with the business of photography, George Eastman, was one of the greatest, and least recognized, philanthropists of the 20th century. According to some estimates, during his lifetime, Eastman donated more than \$125 million to art, education, and medicine—much of it anonymously.

Historians tell us Eastman made his first non-profit donation as a young businessman. Though his salary was only \$60 a week, he donated \$50 to a small, struggling organization called the Mechanics Institute of Rochester. This organization would later become the Rochester Institute of Technology (RIT), and much of its growth can be credited to Eastman's generous support over the years.

It wasn't until 1924, when Eastman was 70 years old and ready to retire, that he went public about his support of four major educational institutions: RIT, the Massachusetts Institute of Technology, the Hampton Institute, and the Tuskegee Institute. The latter two schools are evidence of Eastman's strong interest in supporting higher education for African-Americans.

A strong believer in supporting one's own community, Eastman also established a music school, a symphony orchestra, a theater, and an art museum in his hometown, Rochester, New York. He provided financial backing for a dental clinic there and later helped establish clinics in London, Paris, Rome, Brussels, and Stockholm. His medical interests were often focused on dentistry for the poor, especially children. "It is a medical fact," he said, "that children can have a better chance in life with better looks, better health, and more vigor if the teeth, nose, throat, and mouth are taken proper care of at the crucial time of childhood."

Above all, Eastman advocated the giving of money within one's own lifetime. "If a man has wealth, he has to make a choice, because there is the money heaping up. He can keep it together in a bunch, and then leave it for others to administer after he is dead. Or he can get it into action and have fun while he is still alive. I prefer getting it into action and adapting it to human needs and making the plan work." ■

The Foveon Studio Camera at
WYNDHAM-LEIGH
— PORTRAITURE —
AT
Neiman Marcus

Photographic Innovation On Display.

The Foveon Advantage:

All-In-One Design.

Immediate Review.

Uncompromised Color.



FOVEON www.foveon.net

Technology Even More Stunning Than Its Looks

© 2000 Foveon, Inc. Foveon and the Foveon logo are trademarks of Foveon, Incorporated.

More info? Circle 44



Hanns-Peter Cohn (left), CEO of **Leica Camera AG**, with **Jana and Markus Bömer** of the Czech Leica agency **Amadues Prague S.R.O.**, presents a Leica M6 TTL camera to Czech President **Václav Havel** (far right), in a private audience at the Castle of Prague. This rangefinder system camera with its special serial number, 2,500,000, was given in tribute to the former dissident and author for his role in the democratization of Eastern Europe.

Photo Events

On August 28, **Professional Photographers of America** presents Summer Camp for Professional Photographers, another one-day seminar blitz in the popular **Super Monday** series, at venues across the United States, Puerto Rico, and Canada. You owe it to your bottom line to peruse the online list of locations, topics, and instructors available in your area, at www.ppa.com. Register online or by phone (800-786-6277) by August 7 for only \$99—even non-members; onsite registration is just \$125.

EPIC 2000 School of Evidence Photography and Digital Imaging, Phoenix, Arizona, November 1-12.

Nothing but the facts on techniques and equipment used in professional evidence photography. Evidence Photographers International Council, 600 Main Street, Honesdale, PA 18431; 800-356-3742, 570-253-5450; FAX: 570-5011; Web site: www.epic-photo.org.

Names in the News . . .

Nikon Inc. (Melville, N.Y.) announced key promotions: **Joseph J. Carfora** assumes the newly created position of vice president of National Account Sales, Consumer Digital Products and Compact Cameras; **David C. Lee** becomes vice president, Nikon Photos Sales; and **John P. Browne**

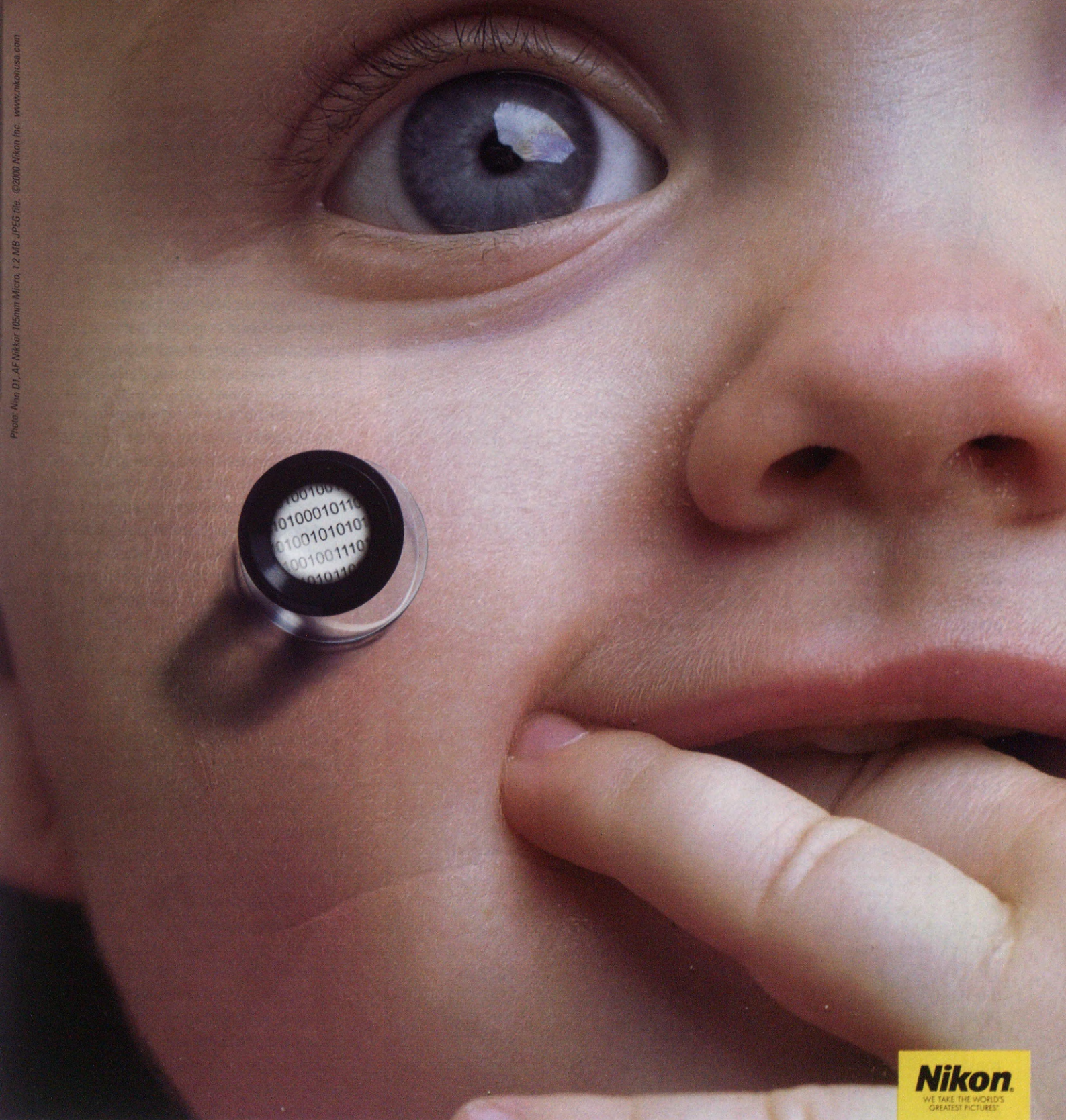
has been named vice president and general counsel of Nikon's legal affairs. Also, **Manny Almeida** becomes vice president and general manager, Commercial Markets Division, which now includes the Digital Imaging Division.

George M.C. Fisher, **Eastman Kodak** Chairman of the Board, received an honorary doctor of science degree from **Clarkston University** (Potsdam, N.Y.) for his role in furthering American technology in the international market.

Sadahei "Sam" Kusumoto, chairman emeritus of **Minolta Corporation** (Ramsey, N.J.) and president of the Japanese American Association of New York, was awarded the prestigious **Order of the Rising Sun** by the government of Japan for furthering friendly relations between that country and the United States of America.

Nick Baker, marketing vice president of **AlbumX Corporation**, dedicated the company's new 62,000-square-foot headquarters in Port Chester, New York, to the late AlbumX Vice President **Bernie Liu**. The company's new address: 21 Grace Church Street, Port Chester, NY 10573; 914-939-6878; Web site: www.renaissancealbums.com.

At **C.C.B. & Associates** (Frankfort, Ill.), **Karen Neuman** has been promoted to senior associate. The company, headed by PPA member **Connie M. Behnke, Cr.Photog.**, is a marketing and management consulting firm for photographic professionals (www.prophotomarketing.com).



Nikon
WE TAKE THE WORLD'S
GREATEST PICTURES™



The Nikon D1 Digital Camera. Digital photography that looks anything but.

The D1™ gives you breathtaking digital images, with 2.74 megapixel CCD, in-camera image processing with automatic edge sharpening and tone compensation, 1/16,000 shutter speed, 1/500 flash sync, and 4.5 fps shooting speed, allowing bursts of up to 21 pictures. Not to mention Nikon's exclusive 3D Color Matrix Metering, Auto TTL White Balance, Nikkor optical quality, Dynamic Autofocus with Focus Tracking and Lock-On™, and 15 MB memory, all working to give you stunning, realistic digital images right out of the camera.

More info? Circle 45

A Stitch In Time: Protecting Your Copyright With Good Business Practices

The authors are attorneys at the law firm of Wiley, Rein & Fielding in Washington, D.C. Tom and Bruce serve as Copyright Counsel for Professional Photographers of America, and are lead counsel in PPA's lawsuit against K-Mart.

It's an all too common occurrence—the bride loves the hundreds of pictures you took at her wedding, but feels she can get a better deal if she takes the proofs to someone else to have her album made. Or your portrait subject buys the minimum number of prints from you, then tries to take them elsewhere to get cheaper wallet-sized photos made. In theory, you should have the exclusive right to make reprints, but theory does not put food on the table! How do you protect your hard-earned reprint rights?

As copyright law stands today—and PPA is working to make it better—there are no perfect solutions. But there are simple steps that, if taken at the beginning, can prevent infringement or give you a bigger stick if infringement occurs. In this, the first of an occasional series by PPA's copyright counsel, we want to remind you of how and why to make a stitch in time.

As you know, you are the "author" of your photographs, and unless you have assigned your rights to your client, you own a copyright to any image you create. Your copyright comes into being automatically as soon as you fix the image in any "tangible medium of expression," according to copyright law, be it

film or a digital file. With that copyright comes a bundle of exclusive rights, including the exclusive right to reproduce copies of the photo. The copyright is property, yet it is intangible. Selling the *tangible* image does not transfer the *intangible* copyright. Just as the purchaser of a book does not also automatically purchase the right to make copies, neither does the purchaser of your images.

That's the legal theory, but a right without an effective remedy is cold comfort. We offer this outline of steps you can take in the course of everyday business to encourage others to respect your rights.

Spell out your rights in a clear written agreement. You may fear that asking customers to sign a contract might scare them off, but a written agreement, in plain English, helps make copyright real for your customers. And how valuable is a customer who is planning to take your proofs and make infringing copies? In simple language, spell out that the customer will purchase any copies of the image from you and will not make copies anywhere else. If you are granting certain reprint rights up front—such as the right to use the photographs in a yearbook—describe exactly what is permitted. You probably don't want to spend the money to hire a lawyer to write your contracts, but simple English sentences go a long way.

Assert your rights on every photo shown to the consumer. Although formal copyright notice is

no longer technically required to preserve your copyright, it is still a good idea. First, it sends a strong signal to your customers that you take your rights seriously. Second, it helps eliminate any defense based on "innocent infringement" if a dispute arises. Third, it responds to the complaints of photofinishers that professional photographers are not doing enough to help themselves, and it meets the good practices set out in the Photo Industry Guidelines that PPA helped negotiate.

So label all prints and proofs that will be seen by a customer with a copyright notice, consisting of the word "copyright" or the abbreviations "Copr." or "©," and your or your studio's name. Ideally, you will include the year, but if you do, remember to update it as required.

Infringers often use the excuse that they did not know how to contact the photographer to buy a reprint or obtain permission to copy. So consider including a means of contacting you. You can do this by providing your studio's telephone number and/or e-mail address on each print. If you also include your PPA member ID and PPA's customer service telephone number (800-786-6277), PPA will help future permission-seekers contact you.

For final prints, most photographers put detailed information on the back of the picture. One efficient but low-tech approach is a rubber stamp, but be sure the ink doesn't bleed through to the image. Some photographers prefer to gold stamp their name on the front, and others

have it printed in the margin.

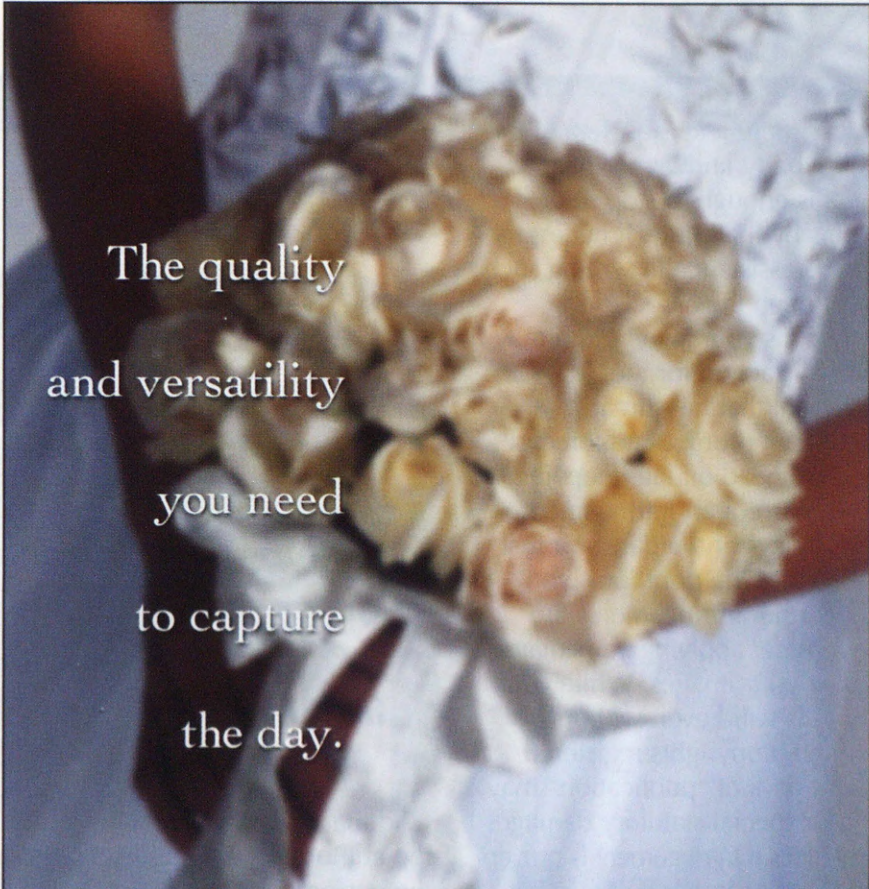
Putting notice on the face of the picture serves two purposes. In addition to again clearly alerting the customer to your rights, it also makes the option of seeking reprints from another source far less attractive and practical. Many copy shops won't reprint a photograph with a copyright notice on the front.

Because proofs often are abused, some photographers put a particularly visible copyright notice on the front, along with an internal reprint order reference number. Other photographers, however, believe that this reduces the attractiveness of the proof and reduces sales. You are the best judge of your customers, but be bold about marking your work.

Exploit the power of repetition.

Think about your kids. How often do they hear you the first time, particularly when your message is not one they want to hear? Think about TV ads. How often do you see the same commercial, over and over. Repetition has power. You have further opportunities to educate your customers when they place their order and when you deliver your final, finished product to them. Use these opportunities to repeat your message. In addition to the notice on the pictures themselves, include another statement of your copyright with your receipts in the customer final packet. PPA provides the ready-to-copy Copyright Statement in its member kit, which can also be posted in your studio and distributed to customers.

Act quickly when you suspect a violation has occurred. PPA's Copyright Legal Kit includes sample letters that can be written to infringing customers and photofinishers.



The quality
and versatility
you need
to capture
the day.



Every wedding is unique, and so is every bride and groom. That's why TAP wedding albums are endlessly customizable. Covers in an array of materials, designs, textures and colors. Leaves and mats in an assortment of sizes and configurations. TAP offers the versatility you need to satisfy every taste and budget. Combined with the quality every wedding demands.

Wedding albums • Proof books • Preview albums

Call or fax us for our latest catalog

pb 800-827-5679 or 216-781-6000 fax 216-771-2572

Visit our website at <http://www.tap-usa.com>

Products that hold the images you capture.



An Employee Owned Chilcote Company

More info? Circle 46

August 2000 • Professional Photographer • 13

Often, a simple letter just letting the offending party know you mean business is enough to stop future violations by that party. If necessary, PPA offers assistance in writing such letters, though the association cannot act as your lawyer. You may not get satisfaction for the infringement that has already occurred, but prompt and forceful action may head off later copying.

If you learn of an infringement within 90 days of the date you first sold copies of the print, or if you believe further infringements are likely, consider applying immediately to register your images. While your copyright is valid even without registration, copyrights registered within 90 days of "publication" may qualify for special statutory damages and legal fees if infringement is proven in a lawsuit. At least one court has

“As copyright law stands today—and PPA is working to make it better—there are no perfect solutions. But there are simple steps that, if taken at the beginning, can prevent infringement or give you a bigger stick if infringement occurs.”

held that publication occurs when the author delivers the first copies to the customer and does not expect

them back. The right to seek statutory damages and legal fees can be critical because the "actual damages" from a particular infringement often are too small to make a law suit worthwhile.

Frankly, the registration requirement makes no sense for photographs, and PPA has been working hard to have it repealed. Copyright users, however, have strongly opposed PPA because they would have to be much more careful if photographers could *always* claim statutory damages and legal fees. In the meantime, register whenever your business practices make it at all possible and, in any event, whenever you have a reason to do so.

More information on registration is available in PPA's Copyright Legal Kit (800-786-6277), or on the Copyright Office Web site: www.copyright.gov. ■

Foto Club
INCORPORATED

14126 Gannet St., Suite 105
Santa Fe Springs, CA 90670

- Digital Cameras
- Digital Media
- Photo Printers
- Professional Films
- Professional Paper

EPSON

STYLUS PHOTO 2000P PRINTER

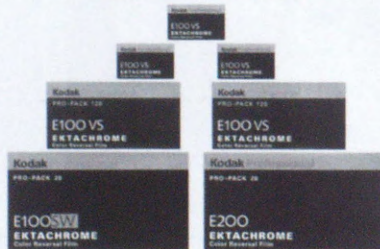
The Choice for Professional
For Elegant Archival
Photographic Prints
That will last
Generations

- 6-Color Archival Inks
with MicroCrystal Encapsulation
- Micro Piezo Technology
- 8" X 10", 11" X 14", 13" X 44"
- Compatible with Windows & Macintosh



Same day shipping on orders placed by 3:00 p.m. PST

Kodak
PRO Products Network
Fresh
FOR USA



E100 VS 36 20PK	\$5.30	PER ROLL
E100SW 36 20PK	\$4.99	PER ROLL
E100S 36 20PK	\$4.99	PER ROLL
E200 36 20PK	\$7.30	PER ROLL

20 roll minimum order

E100 VS 120 5PK	\$4.00	PER ROLL
E100SW 120 5PK	\$3.89	PER ROLL
E100S 120 5PK	\$3.89	PER ROLL
E200 120 5PK	\$4.39	PER ROLL

20 roll minimum order

**FRESH, COLD STORED,
SAME EMULSION,
U.S.A.
PRO REWARDS FILM!**

FUJIFILM DIGITAL CAMERA
Digital FinePix S1 Pro

HOT!
The Solution to
Digital
Photography!

- Ultra High Resolution
6.1 Million Pixels
- Nikon F-Mount Ready
- 1.5 Frames per second
- Shutter Speeds from
30 sec. to 1/2,000 sec.
- ISO Settings up to 1600



FREE

**IBM 340 MB
MICRO DRIVE
AND
USB CAMERA MATE
CALL FOR DETAILS!**

**Canon EOS D30
New!**

World's Smallest
and Lightest
3-Mega Pixel
Digital Camera

- 3.25 Million Pixel
CMOS sensor
- ISO Settings up to 1600
- 3 Frames per second
- Shutter Speeds from 30 sec. to 1/4,000 sec.
- Canon EF Mount



**Toll Free: 888.921.FOTO
Fax: 562.802.7785**

E-Mail: fotoclubb@aol.com

* OFFER GOOD WHILE SUPPLIES LAST
PRICES SUBJECT TO CHANGE WITHOUT NOTICE
NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS

More info? Circle 47

\$200k

- 150
- 125
- 100
- 50
- 25

SHOOT FOR THE LOOT

S
W
E
E
P
S
T
A
K
E
S

photoreflex.com



MEET THE CHALLENGE!

Sell your photos online and enter to win our
\$200K Shoot For The Loot Challenge!

GRAND PRIZE \$50, 000!

Digital Cameras!
ExpressPhoto Pro Software!
Cash! Cash! Cash!



Powered by Express Digital™

Enter today! Call 888-584-0089

The World's Your Oyster: Marketing Your Photographs Overseas

Every person who has ever traveled can appreciate the saying, "Everything but home is exotic and exciting." This is not only true of cruises to Antarctica and yak carting in Mongolia, but of everything that's not around us all the time.

As photographers we all know that the unusual, exotic and exciting sells, time after time after time. But how can we translate the images we make every day into something exotic and unusual? Well, the answer might be easier than you thought: Market your merchandise where it will be appreciated.

In this case, that would be abroad. For the photo editor of a German trade magazine for dentists, an image of an American dentist, preferably accompanied by a story, can be exotic and exciting enough to earn you a check from that magazine. The same

is true for virtually any image if it is presented to the right photo buyer.

In order for you to be successful in selling your images and stories abroad, there are a number of things you need to know. Perhaps the single most important thing is to *know your market and know your work*. Self-editing is as important abroad as it is in the United States. There's absolutely no point in sending an image, no matter how good it is, to a magazine that doesn't publish that kind of work. It's all about finding the right market and knowing how to market your merchandise.

Basic Rules of Marketing

1. It's always much easier to sell your images if there is a story to go with them. Stand-alone images are rarely required, and when they are, the magazines will likely call a stock

agency. The exception to this rule is cover images. I have yet to come across a magazine in any country that states they have plenty of good cover images and are not interested in reviewing further submissions.

2. Generally speaking, people are interesting; things are boring. If you're working on a story about a revolutionary new carpentry saw, don't just photograph the saw on a tabletop. Call a carpenter, a friend, or even model, to pose with the saw. As in the United States, overseas photo buyers would rather see some interaction between a person and the object.

3. There are no exceptions to this one, folks: Always enclose a self-addressed envelope with enough postage to cover the return of the images. When dealing with photo buyers abroad, get International Reply Coupons (IRC) from your post

How To: A Practical Guide to Marketing Your Work

- Determine the publications you'd like to be published in and gather all pertinent information: submission guidelines, editors' names, circulation, what kinds of images they tend to publish, and whether or not they have an American correspondent (maybe they are looking for one). The more information you have, the better.
- Buy a few issues of the magazine or newspaper. If you can't buy them at your local newsstand, contact the publisher directly. Use the Internet. Find the name of the photo editors and ask if they'd like to see tear sheets, and include promotional material.
- Study the publication. Why do you suppose the photo editor selected the images? Consider the mood, the choice of lenses, and graphic elements, then you can better target your submission.
- Think "package." It's much easier to sell a complete story with photographs than stand-alone images to a foreign publisher.
- List your story ideas for a particular publication. Put the list away for a week and look at it again. Cross off the ideas that don't seem appropriate at second glance. What's left is the core of your ideas—and a good starting point.
- If you can't write, team up with a writer or ask the photo editor if he or she will accept a "story-core" along with the images. This should include as much information as possible about the subject, and will be used by a staff or freelance writer to accompany your images.
- In your first query, outline the article, tell what the editor can expect from you, and let him or her know when you will deliver it.
- When you hear back from the magazine or newspaper, they will say either, "This is not really for us, but perhaps another time..." or "Yes, please go right ahead!" If they turn you down, wait for a while and send more ideas. If they accept your proposal, you need to negotiate a price, usage rights, and other terms that are part of this worthwhile agreement.

office. It's the same way you'd handle submissions in the States.

And by the way, it doesn't matter if you have a track record 10 miles long in America, it won't count for much with an overseas photo buyer who's never heard your name. Until they know you and your work, they will not return your images without an SASE.

4. Know your clients. Buy copies of the magazine and look at the kind of images they publish. Better yet, log on to their Web site—these days, most magazines have a site on the Internet. Most foreign magazines will sell you a few issues directly, and if you come across as a pro, they may be willing to send you *free* copies.

5. Never, ever send unsolicited submissions abroad. Always contact the publication first and ask them if they'd be interested in your work.

6. Know who you are dealing with. Go the extra mile and research the names of the photo editors of the magazines and newspapers you want to contact. It's all about first impressions. Addressing the envelope to a person instead of a title looks far more professional and shows the recipient that you've done your homework.

There are a number of ways to find out which foreign publications might be interested in your line of work. One approach is to make a list of the countries you're interested in, then call the U.S. State Department and ask them for the phone numbers of the embassies of these countries in Washington. The embassies' press secretaries will very likely be able to help you with all the contact information you need for publications in their countries.

Making Contact

Once you've narrowed your search to the appropriate magazines in specific countries, how do you present your idea and convince them that they should hire you to do it?

The procedure is about the same as

it is in America. You need to query the magazines' editors, either through the mail or on the telephone, asking them if they are interested in your idea for a story. It's desirable to have had some contact with the photo editor before you send a query, simply because it's easier to sell an idea to someone who knows your work. Once you have established that rela-

tionship, it's just a matter of sending the right ideas to the right editors. ■

Photojournalist Michael Karlsson came to the United States from his native Sweden in 1998. He lives in Wilber, Nebraska, and is a correspondent for eight Swedish magazines. Reach him by e-mail at karlsson@navix.net, and visit his Webs site: www.photosource.com/bnk/psb_7203. If you are curious about stock photography opportunities, visit www.photosource.com/101.

Cruising the Internet

One way to see what kinds of images a magazine or newspaper publishes is to find the publisher's Web site. There's an astronomical number of resources and search engines, but I like www.dogpile.com, www.lycos.com, and www.altavista.com.

For online subscriptions to foreign magazines, check out NewsExpress at www.foreignmedia.com.



Some Overseas Publications

Aftonbladet, Sweden: www.aftonbladet.se

Verdens Gang, Norway: www.vg.no

Le Monde, France: <http://tout.lemonde.fr>

Sydney Morning Herald, Australia: www.smh.com.au

Der Spiegel, Germany: www.spiegel.de

Ekstra Bladet, Denmark: www.ekstrabladet.dk

Helsingin Sanomat, Finland: www.helsinginsanomat.fi

The Guardian, Great Britain: www.guardian.co.uk

The Independent, Great Britain: www.independent.co.uk

El Pais, Spain: www.ElPais.es



Get It There and Get It Right

- Find out what format they prefer. Most foreign magazines still prefer slides, while newspapers can handle any format.
- Federal Express, UPS, DHL, and the U.S. Postal Service all offer delivery confirmation and insurance for international mail.
- Never, ever send inappropriate images overseas. Local customs rule, no matter how wrong you might think they may be.
- Make your packaging look neat and professional. A sloppy package might not win your images the attention they deserve.



Legalities and Taxes

Always check tax issues with the IRS and your state's Department of Revenue. These officials are more than willing to help you get everything done right from the beginning. Many countries have signed agreements specifying how taxes are to be calculated and collected when a company in country A buys a product or service from a person in country B.

When you are dealing with a photo buyer in another country, it's likely the laws and regulations of that country will govern any problems. Find out the facts about this before sending your first submission. Always assume that you need to know more about the country and the people in the areas you are dealing with. There is no such thing as too much knowledge.

Medium Format Systems

BRONICA SQ-Ai Body



- Compact and lightweight
- 6 x 6cm format

SQ-Ai kit **\$2869****
SQ-B kit **\$2179****

BRONICA ETRsi Body



- 6 x 4.5cm format
- Aperture priority with TTL metering
- Complete finder interchangeability
- Exclusive four claw Bronica ETR bayonet lens mount
- Daylight loading interchangeable film back

\$1072**
ETRsi kit **\$2198****

HASSELBLAD XPan



- Rangefinder camera with two interchangeable lenses
- Auto bracketing selectable by user
- True panoramic capability
- Bright-frame viewfinder and coupled rangefinder
- Multicoated elements
- Manual focus lenses

\$1616**

HASSELBLAD 501 CM



- Gliding mirror system provides a full viewfinder image
- Shortest shutter speed 1/500 sec.
- Flash sync speed up to 1/500 sec.

\$1585**
501 CM kit with 80CB/A12 **\$2795****

SQ-Ai System LENSES

PS 35mm f/3.5	\$3233**
PS 40mm f/4.0	\$1979**
PS 65mm f/4.0	\$1578**
PS 135mm f/4.0	\$1593**
PS 180mm f/4.5	\$1995**

ETRsi System LENSES

PE 30mm f/3.5	\$3057**
PE 40mm f/4.0	\$1446**
PE 45-90mm f/4.0	\$1499**
PE 100-220mm f/4.8	\$1999**
PE 250mm f/5.6	\$1457**

HASSELBLAD CFI/CFE LENSES

CFI 30mm Distagon	\$5971**
CFE 40mm Distagon	\$4115**
CF 135mm Makro Planar	\$2575**

FE LENSES

50mm Distagon	\$3967**
110 Planar Pro	\$3918**

FE LENSES

250mm Tele Tessar f/4.0	\$3673**
-------------------------	-----------------

VIEWFINDERS

PME-45	\$1585**
PM-45	\$1079**
PME-90	\$1252**
PM-90	\$668**

FUJI GX 617



- Focusing screen for focus and composition accuracy
- Vertically opening camera back
- Built-in lens protector

\$2663**

FUJI GA 645 ZI



- Automatic 1.6x zoom camera
- Infrared active and passive autofocus
- Automatic film speed setting and auto rewind

\$1889**

lowepro Commercial AW Medium Format



- Custom designed for larger medium format SLRs
- Interior compartments are removable modular cases

\$216**

Kinetics KC718FBW



- Non-metal construction will not dent or corrode
- Interior compartments are removable modular cases
- Withstands 2000 lbs. stacking pressure and 7 ft. drops on concrete

\$159**

Mamiya 645 Pro-TL Pack



- Integrated TTL flash output control
- 6 x 4.5cm format with versatility
- Electronic self-timer and time exposures
- Mirror lock-up and electronic shutter release

\$2999**
Pro TL body **\$1599****

Rollei 6008



- Interchangeable magazine for pre-loadable film inserts
- Stop-down button for depth-of-field preview
- Spring-loaded metering and AE lock switch
- Folding finder hood

\$4400**
6003 Kit **\$3400****
6001 Kit **\$2699****

Mamiya 645 AF Package



- Kit includes body with 120/220 film back and AF 80mm f/2.8 lens
- Utilizes a TTL phase-difference-detection type autofocus system

\$3749**

TOYO 45 All



- Full-featured, portable, rugged and lightweight 4x5 technical field camera
- 360° revolving back
- Drop bed design for wide angle lenses

\$2139**

MAMIYA 645 PRO ACCESSORIES

LENSES

45mm f/2.8	\$839**
80mm Macro f/4.0	\$1055**
210mm f/4.0	\$699**

VIEWFINDER

Pro prism	\$529**
Pro AE prism	\$999**

GRIPS

SV Power Drive	\$349**
Power Drive grip	\$549**

645 AF LENSES

45mm f/2.8	\$1069**
55mm f/2.8	\$949**
210mm f/2.8 - 1/4.0	\$1529**
150mm f/3.5 IF	NEW \$1189**

SCHNEIDER LENSES

110mm f/5.6 Super-Symmar XL HM	\$1999**
120mm f/5.6 APO-Symmar	\$629**
120mm f/5.6 Super-Symmar HM	\$1299**
135mm f/5.6 APO-Symmar	\$699**

SLIK 700 DX



- Has a strength to weight ratio of more than 40% greater than comparable tripods
- Weighs only 7 lbs.
- 3-way pan head features individual locking controls for pan and tilt

\$169**

Velbon Mountain Chaser



- Individually adjustable leg spans for normal, semi-low and full low angle tripod set-ups
- Maximum height: 60.6"
- Weight: 4.9 lbs

\$119**

"The Medium Format Advantage"



• By Ernst Wild

\$29**

PENTAX 67 II



- "Ideal-format" 6x7cm (2.25" x 2.75")
- Interchangeable viewfinders

\$1499**

PENTAX 645N



- 6 x 4.5cm (2.25" x 1.65") format
- Precision autofocus with selectable 3-point or spot autofocus

\$1899**

PENTAX 645 LENSES

FA 45-85mm	\$1659**
FA 80-160mm	\$1549**
FA 150mm f/2.8	NEW \$1049**

ACCESSORIES

120/220 film holder	\$169**
---------------------	----------------

ACCESSORIES

QUANTUM

QBI+	\$169**
QTB (Turbo)	\$349**
505SR1 (Radio Slave)	\$275**

NRG

Compak Pro (12v/4 pin/38w/h)	\$179**
Compak Pro (13,2v/4 pin/42w/h)	\$199**

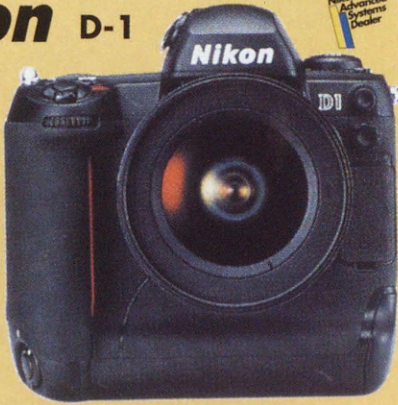
WEIN

Peanut Slave Ultra	\$29**
Hot Shoe Slave XL	\$69**

Digital Photography/Lighting Systems

Nikon D-1

- 2.74 megapixel, 32.7mm (H) x 15.6mm (V) RGB CCD sensor
- Rapid data transfer with IEEE 1394 (400MBps)
- Tough, lightweight magnesium body
- 2" 114K pixel low temperature polysilicon TFT LCD monitor
- 3D digital matrix image control



\$4995⁹⁹

OLYMPUS C-2500

- 2.5 megapixel CCD
- 1712 x 1368 resolution
- Fully automatic or fully manual exposure, white balance and focus
- Built-in multi-mode flash



\$1299⁹⁹

MINOLTA Dimage RD-3000 Body



- Hybrid seamless imaging system (dual CCD) delivers ultra-high resolution of 2.7 megapixels (1981 x 1360)
- Continuous capture of approx. 1.5 fps up to five frames

\$3995⁹⁹

EPSON Stylus Photo 1270

- 6-color Micro Piezo ink-jet technology
- 1440 x 720 dpi resolution
- Print size up to 13" x 44", printing 8" x 10" images in under two minutes
- Tiny, 4 picoliter variable-sized ink droplets
- Standard one year limited warranty



\$489⁹⁹

MINOLTA Dimage Scan Multi

- 2820 dpi scans of any film format, including medium format (up to 6x9, 35mm, Advanced Photo System and 16mm)
- 12-bit image input - four times more gradations than convention systems



\$1899⁹⁹

POLAROID SprintScan 4000

- 4000 dpi resolution in Polaroid's most advanced scanner
- 3.4 optical density that scans in under a minute
- Designed for fast and easy film handling
- Automatically advance 6-image film strip



\$1499⁹⁹

AGFA HiD Scanner

- One pass, CCD, flatbed color scanner with built-in scanning bed for transparencies
- TwinPlate™ technology
- Optical resolution of 1000 x 2000 dpi



\$2699⁹⁹

Studio Lighting

Monolights	
NOVATRON M500	\$399 ⁹⁹
PHOTOGENIC Powerlight 1250	\$419 ⁹⁹
SPEEDOTRON Force 10	\$749 ⁹⁹
EILENCHROM EL 1000	\$949 ⁹⁹
PROFOTO Compact Plus Plus	\$1399 ⁹⁹
Lighting Kits	
SPEEDOTRON Brown Line Kits	
DM604-2/CC	\$874 ⁹⁹
DM402-2/CC	\$874 ⁹⁹
Black Line Kits	
1205 CXCC	\$2134 ⁹⁹
2405 CXCC	\$2874 ⁹⁹

Lighting Accessories

Lightstands	
BOGEN 3078 - 13"	\$79 ⁹⁹
308 - 13" with casters	\$109 ⁹⁹
PHOTOFLEX IS-2200	\$39 ⁹⁹
IS-2212	\$49 ⁹⁹
IS-2214	\$54 ⁹⁹
IS-2218	\$74 ⁹⁹

Our professionals are waiting to help when you call.



A. J. x8223 Jim x8210 Michael x8211 Tommie x8212 Harry x8216 Matt x8218 Rick x8203 Shannon x8224 Marnel x8213 Roger x8214



Angelo x8215 Bruce x8207 J. D. x8208 Michelle x8204 Rob x8205 Scott x8219 Sean x8220 Kevin x8225 James x8209 Carl x8206 Andre x8226

Mon-Fri: 6am-9pm • Sat: 6am-6pm • Sun: 8am-5pm • Pacific Standard Time
 24 Hour Fax Line: (800)729-8929 • email: info@cameraworld.com • CWO 700 NE 55th Avenue • Portland, OR 97213

Visit us on the web @ www.cameraworld.com

Return Policy: Ask your salesperson to explain our return policy. Returns and exchanges may be made within 14 days of receipt of merchandise with prior authorization only. Call for a Return Authorization Number. All returned merchandise must be in new condition and must include all packaging and printed material in original, unaltered condition. Shipping and handling charges are non-refundable. Not responsible for typographical errors.

More info? Circle 49

A Day in the Life: From the Fairway to the Arena With Scott Cunningham

I first met Scott Cunningham on the loading dock of Atlanta's Philips Arena on a rainy Monday afternoon in June. As I waited for him by the security desk, I watched an endless parade of backstage personnel lugging in equipment for that night's event, the World Championship Wrestling (WCW) Monday Night Nitro.

Outside, crowds of enthusiastic fans swarmed around the gates of the loading area, hoping to catch a glimpse of their favorite wrestler or perhaps a member of the scantily clad Nitro Girls dance team. Inside, past security, a bizarre mix of celebrities, executives, and brown-nosers scurried back and forth, dodging television equipment and

catering carts as they readied themselves for the event.

Documenting this semiweekly bazaar is Scott Cunningham, PPA member, chief photographer for *WCW Magazine*, and a primary contract photographer for the WCW organization. Cunningham's down-to-earth demeanor seemed out of place in the carnival-like atmosphere of this ring-side soap opera (complete with fearless heroes, treacherous villains, and leggy vixens with skirts hiked up to Canada). Yet there he was, walking casually around backstage, shaking hands and chatting amicably with the celebrities who all greeted him by name.

Cunningham, who began his

photography career shooting traditional sports like baseball and hockey, first worked for WCW during an advertising shoot with wrestling superstar Goldberg. "They needed a picture of Goldberg for some product," said Cunningham. "So I got credentials to shoot at the Georgia Dome the night Goldberg beat Hulk Hogan to win the title."

It was a much different experience from his former contracts with sports teams like the NFL's Atlanta Falcons, Tampa Bay Buccaneers, and Carolina Panthers, or his ongoing work with both the Atlanta Hawks basketball team and Thrashers hockey team. However, WCW promoters liked what they saw, and gave Cunningham a full contract in January 1999.

Along with his work for the NBA, the 100 events a year he shoots for WCW have become Cunningham's main employment. About 75 percent of Cunningham's wrestling images go into *WCW Magazine* while the rest end up on posters, advertisements, and in public relations materials.

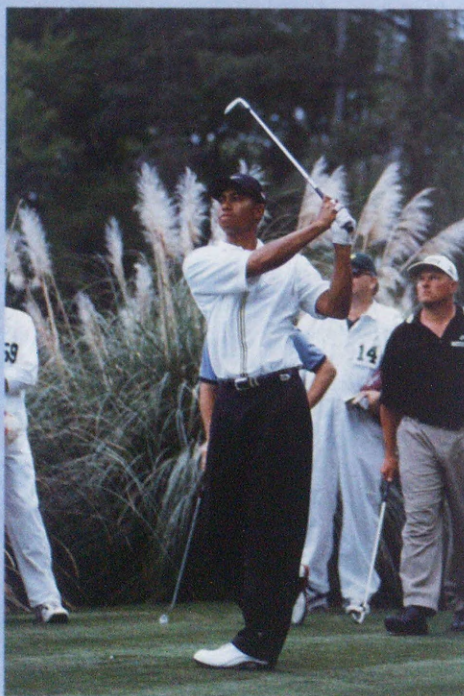
It was about two-and-a-half hours before the first match of the evening when Cunningham led me to the backstage area. I'd seen pro wrestling on television, but I never realized just how big the wrestlers were until I was introduced to Goldberg. As the six-foot, three-inch, 285-pound behemoth shook my hand, I suddenly felt like a much lower member of the food chain. Fortunately his business was not with me.

"I was wondering if I could use one of your shots for the cover of my book," he asked Cunningham. "You've got the best stuff." I'm sure Cunning-

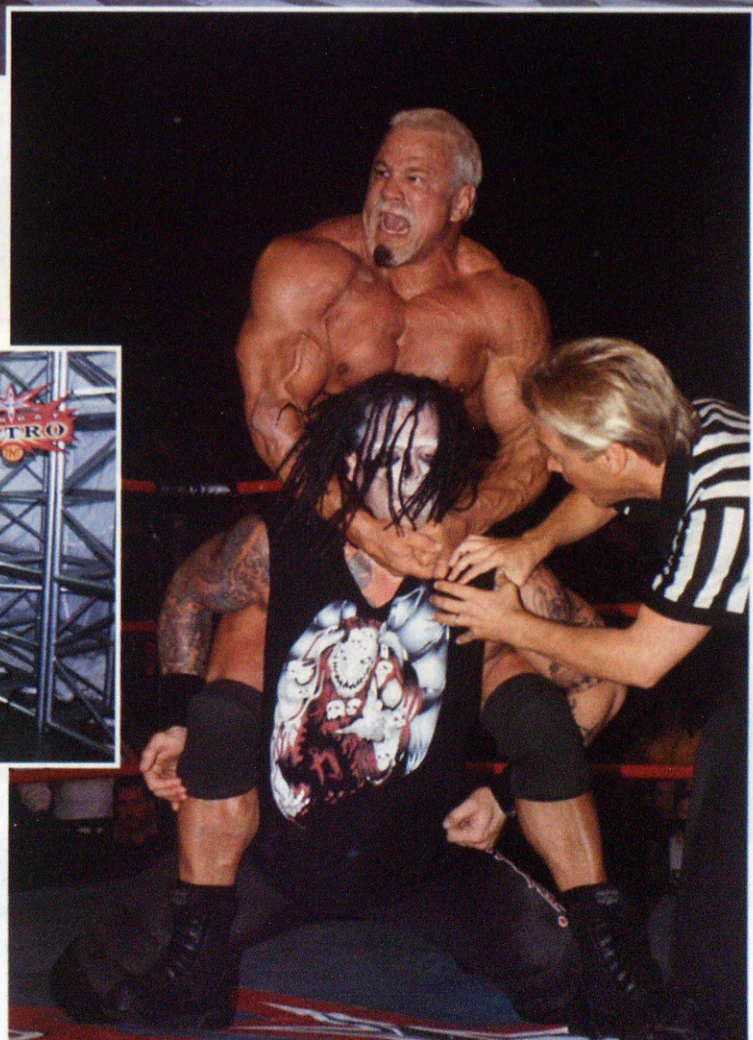
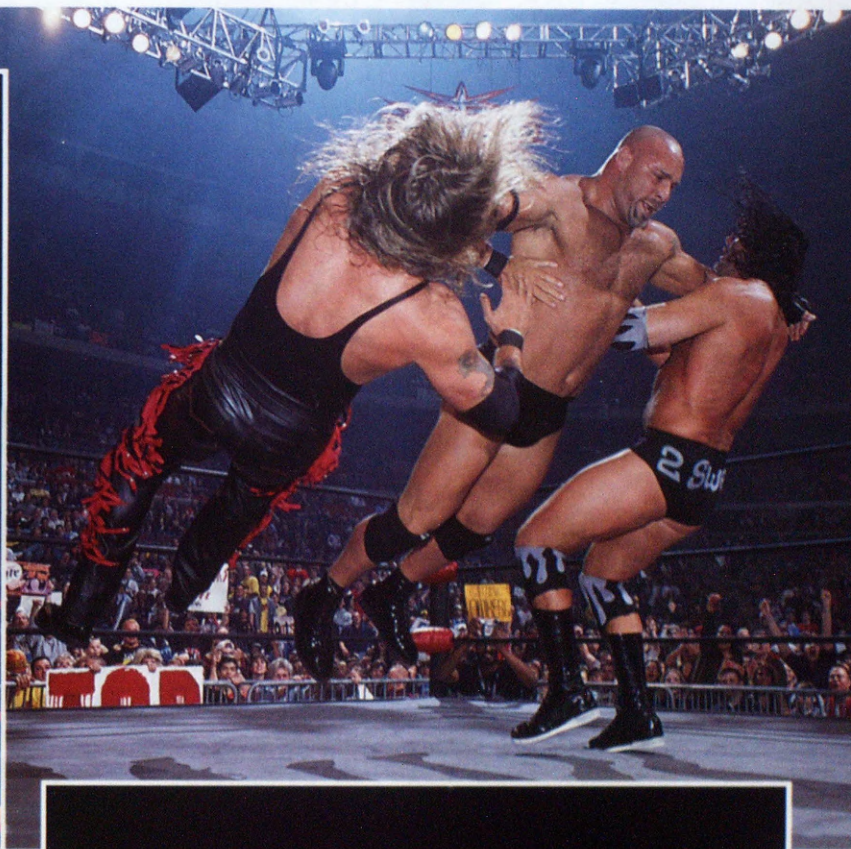
Behind the Cover Image

Scott Cunningham, a PPA member, shot this image of Tiger Woods during the par three warm-up preceding the Masters golf tournament in Augusta, Georgia. Cunningham used a Nikon F5 with a 400mm f/2.8D IF-ED lens. He exposed Fujichrome Astia 100 Professional RAP film for 1/500 second at f/3.5.

"It was about 3:00 in the afternoon during the par three tournament that goes on the day before the Masters," said Cunningham. "I just saw the flowers and how it framed up. It was kind of neat, since you usually don't have that on the tour. I was looking for an opportunity to photograph Tiger. I've got most of the other top guys, but I had never shot him before. I'll tell you, though, when he's playing, you've got to fight a hoard of photographers to get position. That's what I remember about it."



Pro golfer Tiger Woods



Clockwise from top: Mike Awesome flies over Diamond Dallas Page; Goldberg levels two opponents; and Scott Steiner, a.k.a. "Big Papa Pump," tries to make Vampiro submit. All shot with a Nikon F5, a Nikkor 28-80mm f/2.8 zoom lens, and a fill flash. Cunningham exposed Fujichrome Astia 100 Professional RAP film for 1/250 second at f/5.6. Directly above: Cunningham shoots Pamela Paulshock for a headshot in *WCW Magazine*. (photo by David Durochik).



Working at an Atlanta Thrashers hockey game, Cunningham used a Nikon F5 with a Nikkor 400mm f/2.8D IF-ED lens to expose Fujichrome Astia 100 Professional RAP film for $1/250$ second at f/5.6.

ham secretly cherished that I was standing there, pen and tape recorder in hand, to hear that compliment.

The photographer had been up since 4:00 a.m. setting up remote cameras in the catwalks above the stage and ring areas. He prepared three sets of electronic flash equipment consisting of six Speedotron 2403 power packs and six Speedotron 105 flash heads each. With one set of flashes, he rigged two remote 35mm Nikon FM2 SLR cameras with Nikkor 400mm f/2.8D IF-ED lenses. The remote cameras were set to shoot at $1/250$ second with apertures of f/5.6.

Cunningham placed one camera directly over the wrestling ring and another to the side and rear of the ring so that it had a view of the stage and runway. These remotes fired every 20 minutes from 4:30 a.m. until the start of the show at roughly 8:00 that night. The images

later went into a sequence spread in *WCW Magazine* to show the entire set-up process for a Monday Night Nitro event. Cunningham uses Fujichrome Astia 100 Professional RAP film for all of his sports and wrestling photography.

Once the event started, Cunningham rolled the cameras over to straight remote duty and added two 35mm Nikon F5 SLRs to the side of the stage. Joe Murphy, photo editor for *WCW Magazine*, triggered the remotes manually from his perspective behind the hard camera (main television camera setup). "That's a good area to shoot from, because the guys like to play to the TV cameras," said Cunningham.

Ringside, Cunningham uses a hand-held Nikon F5 with a Nikkor 28-80mm f/2.8 zoom lens. He exposes the Fujichrome Astia film for $1/250$ second at f/5.6 and uses fill flash. Right up against the ring, Cunningham

has a degree of proximity unattainable in other sporting arenas.

"In basketball or baseball, you can't go past a certain line," said Cunningham. "In wrestling, you're right there with the guys. You have a lot better chance of *making* pictures rather than just *taking* pictures."

Cunningham also enjoys the diversity of wrestling. "Wrestling is a big melting pot of athletes from every race, religion, and ethnicity," he said. "It also has so many different character types. You've got the brute power of guys like Goldberg, the legends like [Hulk] Hogan and [Rick] Flair, and the Luchadores—acrobats who fly through the air doing all kinds of stunts. [If you get them at just the right angle, they really look like they're flying.] Then you've got the women wrestlers, the Nitro Girls, and the valets [the female characters who escort some

TAKE PICTURES. FURTHER.™

New PORTRA 800-Speed Film.



Photo: © Paul Aresu Photography, 2000

Kodak, Kodak Professional, Portra, and Take Pictures. Further. are trademarks. Kodak Professional. A division of Eastman Kodak Company. © Eastman Kodak Company, 2000

Try the 800-speed film that shines where lights don't.

New KODAK PROFESSIONAL PORTRA 800-Speed Film makes it possible to get great pictures in impossible situations. The 800 speed, combined with unmatched sharpness and color saturation, lets you capture background shadow detail and stop action to get detailed, colorful images. What's more, you can mix PORTRA Film across speeds and formats and get prints that match beautifully in an album. To find out more, visit www.kodak.com/go/portra



Single-channel printing means that only PORTRA Films give you beautifully matched prints across all speeds and formats.



What they have in common sets you apart.

Kodak Professional

More info? Circle 50

MANUFACTURER'S COUPON

EXPIRES 09/30/2000

\$5.00 off

\$25.00 purchase of
KODAK PROFESSIONAL
PORTRA 800-Speed Film
—any format.

251042



Valid only on PORTRA 800-Speed Film. RETAILER: Redemption subject to Kodak's published coupon redemption policy. For complete details, call 1-800-242-2424. MAIL TO: Eastman Kodak Company, P.O. Box 880453, El Paso, Texas 78888-0453. CONSUMER: Coupon good only on specified products. May not be copied, transferred or used with any other Kodak offer. You pay any applicable sales tax. Coupon void if restricted or prohibited by law. No facsimiles of coupons accepted. Good only in United States and Puerto Rico. Cash value 1/20 cent.

of the wrestlers to the ring], who all play different roles."

Cunningham quickly learned that shooting wrestling in an indoor arena—with flashing lights, pyrotechnics, and smoke—presents a much different set of challenges than shooting sports outdoors. With outdoor events, you have the pitfalls of changing sunlight and shadow, not to mention the vast distances

between the players and camera. Indoor events, like basketball games or wrestling matches, allow more uniformity in terms of aperture and shutter speed. In these situations, Cunningham can employ remote cameras more easily because he knows the lighting conditions will not change drastically during the course of the event.

When shooting basketball,

Cunningham switches from his normal Nikon equipment and shoots with a handheld Hasselblad 500ELM camera with an 80mm f/2.8 CFI Planar lens. He employs the same camera fitted with a 50mm f/4 CFI Distagon lens for remote setups on top of a pole or configured behind the glass backboard.

"We do test rolls to get the exposures before we process the actual rolls," said Cunningham. "Then we match the test rolls for the actual shoot." Over time, he has found that an exposure of $\frac{1}{250}$ second at f/5.6 normally works best for many of the indoor shots.

Cunningham also has to be careful working around special effects. "The smoke from the pyros definitely affects the look of the pictures," he said. "You can get washed out images if you're not careful." The flashing lights and fireworks don't bother him as much. "Usually the flash will help maintain consistent lighting," he said.

Though wrestling has proved to be an amusing and lucrative area of employment, Cunningham's first love will always be the more traditional sports. "I want to keep my hand in the sports I grew up with [hockey, baseball, basketball, football], because I've always enjoyed photographing them," he said.

For now, however, it's off to the next landmark event, whether it's Goldberg pounding Hulk Hogan to the mat for the world heavyweight title or the Atlanta Thrashers actually winning a game on the ice. Either way, Scott Cunningham is doing what he enjoys most and making a name for himself at the same time. ■

PPA Member Scott Cunningham of American Sports Gallery, Marietta, Georgia, can be reached at 678-560-0510; FAX: 770-917-4940. His work includes images of both college and professional baseball, football, basketball, and hockey, as well as PGA Golf, concert events, and entertainment and political celebrities.

EEK-OMMERCE (noun):

The irrational fear of otherwise sane professional photographers to do business via the internet.

Only known cure:



Are you ready to take full advantage of digital imaging revolution?

If so, you are about make the most important series of decisions you have made in many years--what to buy, where to buy, and how to buy.

Allin Digital Imaging is a full-service digital imaging systems integrator dedicated to the needs of the professional portrait studio. Our role is simple--to provide our clients with professional system, ancillary, and consumable sales, systems installation, system and software training, and expert technical support.

**Portraits
Online**
Portrait Viewing Systems

If you are interested in learning more about Allin Digital Imaging or the Portraits Online Interactive and Internet portrait viewing system, or if you are simply in need of some therapy, please give us a call at our toll-free number or visit our home page. We will put you on the road to recovery!

1-877-ALLINDI

www.allindigital.com

More info? Circle 51

Stroboframe®

THE LEADER IN PROFESSIONAL FLASH BRACKETS

You already know why flash brackets help make better photographs—softer shadows, no red-eye, more flattering facial lighting—the things that make clients smile again, when they see the proofs.

Stroboframe has more brackets, for more applications, than anyone else. Just look over these top models, and you're sure to find one that's right for you:

PRO-RL and PRO-SQ—Our newest, feature-packed brackets. Camera-rotating (RL) and square format (SQ) models with innovative flash positioning controls and more stability than any other bracket.

RL-2000—The ideal combination of compact size, light weight, and pro features in a camera-rotating bracket. Walnut side grip and palm/focusing rest make it ideal for cameras using standard cable releases.

R-4/b—Extra-high flash positioning over rotating camera platform, with dual walnut grips. Great for larger 35mm cameras and medium format.

PRO-66—Specially designed for Hasselblad with Winder or Bronica SQA with speed grip. A light, sleek, and feature-filled bracket.

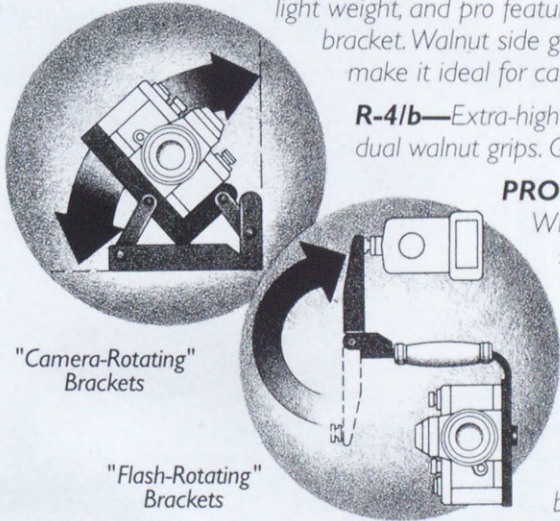
QR-66—The perfect, compact bracket for Hasselblad or Bronica SQA. Designed in cooperation with top wedding photographer Denis Reggie.

PRO-T and PRESS-T—Super fast, super light, flash-rotating brackets. One tall, one short and compact; both ideal for cameras with built-in grips or auxiliary speed grips.

CAMERA FLIP—Our newest camera-rotating bracket, and our most economical ever. Good, basic bracket for 35mm and 6x4.5cm cameras.

QUICK FLIP—Our simplest, most compact and least expensive bracket. 35mm and 120 models available, both with flash-rotating arms.

STROBOFLIP—A great way to get flash rotation without added bulk or height. So light and unobtrusive, it feels like part of your camera.



"Camera-Rotating" Brackets

"Flash-Rotating" Brackets

Send for a full-line brochure

Stroboframe®

THE TIFFEN COMPANY • 21 JET VIEW DRIVE, ROCHESTER, NY 14624 • FAX: (800) 394-3686 • www.tiffen.com • www.saundersphoto.com • IN CANADA: NADEL ENTERPRISES, TORONTO, ONTARIO

Division of
TIFFEN®
Helping Create the
World's Greatest Images

From the Bottom of the Heart

Charity Begins at Home

Photographers Show How
Cause-Related Marketing
Improves More
Than The Bottom Line

By Kim Brady

Portrait photographers have long sought creative ways to bring smiles to the faces of little children. Bright red clown noses, rainbow-colored soap bubbles, and feathers to tickle a baby's toes are all common tools in the children's photographer's toy box.

Today a growing contingent of community-minded studio owners go beyond hand puppets and squeaky toys to help meet children's more basic needs—clothing, food, shelter, and love.

Dennis and Lori Craft have been raising money for children's charities since opening Craft Photographic Gallery in Marshall, Michigan,



Clark Marten of Columbus, Montana, chose the Ronald McDonald Children's Charity as the beneficiary of his studio's first annual children's portrait contest.

some 20 years ago. "My husband has accused me of trying to give everything away," Lori laughed. "But we've been blessed with so much, we consider it a privilege to give it back to our community."

The Crafts have gained more than personal satisfaction from the studio's charitable activities: They have also fostered good will in the community. "People like to shop at businesses that give back to the

community," Lori said. "It's a win-win situation for all involved."

Every fundraiser the Crafts embrace has to meet one important criterion. "It must directly affect children and improve the quality of their lives," she said. "It has to benefit their physical or emotional health, improve their education, or help sponsor social activities."

Craft Photographic has raised funds for the local hospital's

pediatric and obstetrics units, a health care clinic for uninsured families, area schools, the community zoo, and the Marshall Area Community Service Christmas Campaign.

"Every Christmas we accept new toys in exchange for a complimentary portrait session or gift certificate. The toys are donated to the less fortunate in our community," said Lori. "We've donated more than \$10,000 in toys to this program."

The Crafts' other pet project is a children's portrait contest, which is coordinated with a local charity. The winning portrait is chosen by community voting, and the proceeds go to charity; this year it's the Make-a-Wish Foundation.

"This charity brings lot of donations," said Lori. "Every parent can imagine, 'What if that were my child?'"

Deanna Davis of Barry's Photography, Valparaiso, Indiana, began her annual Cutest Kids Contest nine years ago when the town newspaper spoke to her about publishing a special Mother's Day edition with portraits of babies from the community. "It was very successful for several years," said Davis. "The newspaper ran ads with the studio's name and phone number that were larger than we could afford to buy at the time."

The event grew so popular in the first three years that Davis had a waiting list of families who wanted

a free portrait sitting. While she made an effort to include additional poses for parents who wanted to buy creative portrait packages, many were only interested in seeing their kids' pictures in the paper. "We were surprised at the parents who didn't even take the time to dress their children in clean clothes for the sitting," she said.

Davis needed a way to qualify the participants. "The paper didn't want us to charge anything," she said. "So we decided to turn it into a fundraiser. Each family would donate \$5 per child to the Make-a-Wish foundation. This small amount helped thin out the crowds. With 150 to 200 babies to photograph instead of

Artistic Impressions Continues Its Cause

Two years ago we told readers about **Peggy Sue Seehafer** and **Gillian Panasewicz**, PPA members in St. Charles, Illinois, who have made a huge commitment to sick and needy children in their community. They founded the Kelly Project in 1993, after being introduced to an eight-year-old girl who was stricken with cancer. Kelly had lost her hair during chemotherapy, and refused to have her picture taken for the school yearbook. The photographers convinced Kelly to sit for a special portrait session in her home, where they photographed her with her mom, her pet parrot and cat, and her mother's wedding dress. Kelly has since succumbed to her illness, but that portrait session was a highlight in her short life.

Seehafer and Panasewicz have continued to photograph children and adults struggling with life's greatest challenges. They visit hospitals, nursing homes, homeless shelters, and accept portrait subjects through a community hospice.

Seehafer also found ways to support another of her passions—the wildlife in and around St. Charles. She photographs people who rehabilitate injured and sick animals to be returned to their natural habitats. As a result, the community has become aware of the need for a permanent wildlife preserve, and this year opened the Fox Valley Wildlife Center as a sanctuary for injured animals, and an educational facility.

"This year of giving may have come with some financial challenges," said Seehafer. "None that I regret. My spirit is lifted beyond what money I could be making and has answered many questions about how I could expand, grow, and do more business.

"It has allowed me to work from the heart and not always look at my bottom line. I recommend giving of yourself to nurture your soul. I believe it makes you a better artist."

Peggy Sue Seehafer's dedication to her community won her the recognition of television hostess Oprah Winfrey in the special segment, "A Century in Photography."



300, we were able to do more."

Eventually Davis found a way to increase the donations going to Make-a-Wish. "At \$5 each, we were making less than \$1,000," she said. "It was good, but never quite enough to sponsor a whole wish."

"My husband has accused me of trying to give everything away...but we've been blessed with so much, we consider it a privilege to give it back to our community."

—Lori Craft

Eventually Barry's Photography became involved with the **Burrell Labs Kids Klub**, an annual contest that offers prizes to the winning photographer and model. The studio gave parents the option of participating in both contests for an additional fee.

"We set up a traveling display of the babies' portraits," said Davis. "They are on view for two days each in the lobbies of the three major banks around the town square. We number the 5x7-inch prints and provide envelopes for people to vote for their favorite portraits. Each vote costs \$1.

"We know that many of the donations come from the kid's own family, but that's okay, because the money goes to a good cause. The first year we put the portraits up for voting, we raised more than \$3,200."

John Wurzell, of Wurzell Studio & Gallery Inc., Perrysburg, Ohio, focuses his fundraising efforts on the Children's Miracle Network. He holds a similar contest in cooperation with an area mall, Toys-R-Us, and the

Burrell Kids Klub competition. Spring 2000 brought the best response in the eight-year history of the contest—77 entries, 44 of them new clients—and sales of more than \$10,000.

"We offer families a six-pose session and one 8x10-inch print of the child for a \$20 entry fee. All of the portraits are displayed for one weekend at Southwyck Mall, where visitors vote for their favorite portrait in each of four age categories. We give prizes for first, second, and third place in each category."

At \$1 a vote, Wurzell is able to raise \$1,000 to \$1,500 in donations. Each year he and the winning children present a check to the Children's Miracle Network during the televised "People's Choice Fund Raiser."

Wurzell's program has been so successful, he's planning a pet promotion in the fall. "The most rewarding aspect of a charity fundraiser is that it starts out as a marketing promotion and winds up bringing in new clients, generating additional sales, and helping children in need," he said. "You look like a real hero to your community."

Clark Marten of Columbus, Montana, chose the Ronald McDonald Children's Charity as the beneficiary of his studio's first annual children's

"You don't have to give large donations that bring big publicity...you can become part of a community that together can accomplish great things. These organizations need our help. We feel obligated to do so not out of duty, but out of compassion."

—Bert Behnke

"The most rewarding aspect of a charity fundraiser is that it starts out as a marketing promotion and winds up bringing in new clients, generating additional sales, and helping children in need. You look like a real hero to your community."

—John Wurzell

portrait contest. The contestants' photos were displayed in the local McDonalds, for the community to view and vote on, at 50 cents per vote.

"We didn't really know what to expect the first year," said Marten. "But I would have to say we did better on donations and bringing in new customers than I ever imagined. McDonalds was very pleased with the results and plans to participate again next year.

"Working with a charity has to affect you as a person," he concluded. "It's a great feeling to help others and see how much other people want to help. Besides, it's a great way to get your images out in front of people, with a little kindness and generosity attached."

Bert Behnke, PPA Past President and Founder and Chairman of PPA Charities, makes philanthropy a way of life. "We have an annual children's portrait special for three weeks in June and July. We give our clients an opportunity to get in on a half-price special if they make a \$20 charitable donation to our selected organization each year. "We started by donating diapers and toys to hospitals, shelters, and

other organizations—both local and national in scope. For the last two years, we selected PPA Charities as the benefiting organization. It has allowed us to give approximately \$1,500 to a charity that helps other national charities and puts our profession in a good light.

"In May we participate in PPA's National Children & Family Portrait month by offering clients a chance to donate at least 50 percent of the portrait session fee. Then we waive the other half of the fee," said Behnke. "We also support numerous local charities with gift certificates and portrait sittings that they can put up for auction.

As satisfying as it is, philanthropy does not require tremendous publicity and fanfare. **Tim Jones** of Nashville works directly with the Department of Human Services (DHS) in his community to help families in need.

"When they have a case that doesn't exactly fit into the DHS program, they let us know what the family needs, such as rent or utility deposits," says Jones. "Our contact at DHS is so thankful to have us available to help the cases she can't take care of within the system."

George and Betty Bloodworth, of Goodlettsville, Tennessee, every year send a child to the National Camp for Blind Children, sponsored by Christian Record Services in Lincoln, Nebraska. "Since I lost an eye 17 years ago, the prospect of blindness is a very real thing to us," said Betty. "This is our way of giving back. "The children learn how to ride horseback, high dive into a swimming pool, water ski, and many other things we sighted people take for granted."

"You don't have to give large donations that bring big publicity," concluded Behnke. "You can become part of a community that together can accomplish great things. These organizations need our help. We feel obligated to do so not out of duty, but out of compassion." ■

VISATEC®



- Supreme quality of light perfectly daylight balanced throughout the entire life of the flashtube.
- Flash-to-flash consistency at all power settings.
- Durability designed for years of full-time professional use.
- Versatility with a quality accessory system to accommodate a full range of professional applications.
- Swiss precision by renowned Bron Elektronik.

And now, from Aug. 1, 2000—Dec. 21, 2000 **VALUABLE CASH REBATE OFFERS!**
Contact Hasselblad for the authorized VISATEC® dealer nearest you or visit www.hasselbladusa.com for details.

HASSELBLAD

Hasselblad USA Inc., 10 Madison Road, Fairfield, NJ 07004 (973) 227-7320 www.hasselbladusa.com © 2000

WHITE LIGHTNING

ULTRAZAP AND X-SERIES

As low as **\$399** (UltraZap 800)
Self-contained studio flash
Up to **1320 real WS**
5 Year Warranty

*8 f-stop power range, fast recycle, voltage regulated quartz modeling, short flash duration, built in super slave, quick release accessories . . . much more.

RadioRemote One
Incredible 900 MHz radio remote controls up to 256 White Lightning units from up to 800' away with a single, hand-held transmitter. Adjust individual flashpower and modeling, as well as bracketing, in 1/10 f-stop digital steps.

Serves as Radio Slave for all brands of flash units, with sync speeds up to 1/200 second depending on camera.

Special Price Deal
Transmitter & receiver \$299 when bought together. Add \$99 for each additional receiver.

UltraZap 800 (330 real ws)	\$399	*X-Series when used with RadioRemote One
UltraZap 1600 (660 real ws)	\$479	Sold only factory direct - 30 day satisfaction
UltraZap 2400 (1000 real ws)	\$549	800-443-5542
X1600 (660 ws fan cooled + more)	\$579	www.white-lightning.com
X2400 (1000 ws fan cooled + more)	\$649	Paul C. Buff, Inc. Fax 615-383-0676
X3200 (1320 ws fan cooled + more)	\$799	2725 Bransford Ave. - Nashville, TN 37204
RadioRemote One Transmitter	\$199	
RadioRemote One Receiver (New Price)	\$129	



MegaGuts, MegaGlory

By Leslie Hunt

Jim Schmelzer's
Amazing Leap of Faith
into Digital Portraiture

Call it a scholarship to the School of Hard Knocks, call it sink or swim determination, call it foolhardy if you will: The day his first-ever digital imaging equipment arrived, Jim Schmelzer, M.Photog.Cr., locked up every piece of conventional photographic gear at Elite Photographic, his portrait and commercial studio in Clinton Township, Michigan, where he books *at least* five sittings a day.

A fashion photographer for the first 10 years of his career, Jim Schmelzer hired this model at the Photo Marketing Association conference in February to pose for him at the MegaVision booth. The company had asked him to answer questions from passing photographers about transitioning to digital technology. Schmelzer also lectures on photography and presents "Quality of Light" seminars at universities and various venues. In the studio, he favors lighting with the Sun Star M3-2400, with FJ Westcott Apollo modifiers and Halo key lights, plus various grids.



This day was no different. He would simply mount the MegaVision S3 Pro digital camera back onto his Mamiya 645 camera and begin shooting sessions as usual.

Schmelzer had never even booted up a computer until that pivotal day two years ago, but he was ready to go with a brand new 400MHz Macintosh G3 loaded with 648MB RAM. ("The Mac platform is what all creative professionals use," he says.) Surely he'd studied the technology thoroughly beforehand? "Hey, I have a busy studio to run—there wasn't any time to read the manual." Let's just say the photographer quickly bonded with MegaVision's accommodating tech support staff.

On the evening of that tricky first day, Schmelzer, who's been a professional photographer for 23 years, honored his commitment to photograph a special meeting of the Knights of Columbus. There was no margin for error. He shot digital.

It's like this, he says. You take a doctor fresh out of medical school and put him in the emergency room of an urban hospital. Immediately, he's up to his elbows in bullet wounds and critical care. Trial by fire leaves no alternative but to learn in a hurry.

You can see clearly that Schmelzer has beaten back the flames—those are his photographs of the gorgeous redheaded model in the MegaVision print ads you see everywhere. His portrait business continues to grow, largely through referrals from his carriage-trade clients. The commercial end is healthy as well, with big-name clients in the auto, music, and food industries.

Schmelzer's was among the first high-end portrait studio in Michigan to go completely digital. He even prints his own portrait packages in-house on a Fujifilm Pictography 4000, via Plug-in Systems Packagizer software (www.plugin.com), which produces



When photographing children, says Schmelzer, it's all about accommodating the kids' short attention spans, and that means planning ahead for the session. If you're organized, you can concentrate on keeping up the excitement and getting down on their level. "We're not stylists here," says the photographer, "but we do need to know the color of the child's hair and eyes and the colors and style of décor in the client's home. Then we can style the backdrops and props to harmonize with the space where the portrait will be placed."

wallets, 5x7s, 8x10s, and 11x14s. For wall portraits, the studio sends digital image files to Alfa Color Imaging (www.alfacolor.com) for "Rembrandt Masterpiece" prints.

The Elite studio also has a Pictography 3000, an Epson Stylus Pro 3000 for watercolor prints, and a Sony SpectraPix UP-070A for printing digital captures of golfers onsite at the local country clubs. For these and other outdoor sessions, Schmelzer

mounts the MegaVision S3 Pro digital back onto a Bronica ETRSi camera body with a PE 45-90mm f/4-5.6 zoom lens. By the time the golfers reach the 18th hole, his crew in the clubhouse has already made what they call digital "quick fixes" to the images and output the prints.

Photographers, says Schmelzer, make a mistake when they balk at the purchase price of a professional digital camera system. For one thing,



When photographing families, be mindful of the relationships within them, says Schmelzer. Photograph the father with the daughter, the mother with a son. "Show that you are enthusiastic, excited, and honored to take the family's picture."

he's "leasing" the MegaVision. But unlike a leased car, the equipment is his when his monthly payments total the \$22,000 purchase price of the MegaVision Pro. (The interest, by the way, is tax deductible.)

Elite Photographic is 100 percent digital—no film costs, no processing and printing expense, and Schmelzer's invaluable captures never leave his domain. It was no time at all before the cost of the digital equipment was mitigated by the savings in outside services, materials, and turnaround time.

Schmelzer's clients enjoy pre-viewing the shots onscreen, and they walk away from the studio with confidence that they've been captured at their best. Would the photographer ever go back to film?

"The results with digital are immediate, you always know if you have the shot, and the system makes people comfortable. The real question," says Schmelzer, "is how did I ever make do with film?" ■

Companies mentioned:	
Alfa Color Imaging	(239)
Epson America	(240)
Fuji Photo Film U.S.A. Inc.	(241)
Mamiya America Corp.	(242)
MegaVision	(243)
Plug-In Systems	(244)
Sun Star	(245)
Tamron/Bronica	(246)
FJ Westcott Company	(247)

Jim Schmelzer, M.PhotoG.Cr., was named one of the top 10 master photographers in Michigan. He has earned the PPM Bill Stockwell Award, the Fuji Masterpiece Award, and the Kodak Gallery Award.

About the MegaVision S3 Pro Digital Back

According to portrait photographer Jim Schmelzer, the MegaVision system is easy enough for a child to operate (the photographer's keen eye and experience not included). "It's really not as scary as people think it is," he says. "It's a lot like using transparency film, but without an assistant constantly calling out light meter readings."

- Compatible with Hasselblad 500 series (200 series custom); Mamiya 645, 645 AF, RB, RZ; Bronica ETRSi & SQB; Fujifilm GX680; Contax 645; DigiWide
- Adapters: portrait, landscape in mode one; 4x5 available
- Dynamic range: 12 bits per color; 36-bit RGB
- Capture rate: one image per 1.2 seconds
- CCD array area: 36x24mm rectangular sensor (3,072x2,048 pixels)
- Equivalent film speed: E.I. 100-400
- Shutter speed: 1/4,000 second - 8 seconds
- Light sources: flash, tungsten, daylight, HMI, fluorescent,
- Direct connect to computer PCI Bus or MegaVision Bat Pac
- MegaVision PhotoShoot software for Macintosh (Windows version in the works)

August 2000

PPA Today

**Send Your Clients
to Universal Studios**



**FINALLY!
Licensing for
Professional Images**



FREE TRIAL MEMBERSHIPS NOW AVAILABLE

ROBERT FARBER'S

VIRTUAL ON-LINE COMMUNITY



ENDORSED BY:



Professional Photographers of America
THE WORLD'S GREAT STORYTELLERS

www.photoworkshop.com™

THE MOST UNIQUE 3D VIRTUAL EXPERIENCE ON THE INTERNET



Foyer



Conference Room

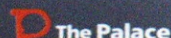


Studio

Robert Farber, world renowned for his sensitive treatment of the female form, invites you to the most exciting and innovative approach to learning photography interactively on the Web. This is a truly exciting 3D Photo Workshop where, with a password, you will be able to retrieve over 400 audio lectures, go behind-the-scenes into hundreds of images, retrieve all technical information, chat real-time with other photo enthusiasts from around the world, get information on finding and working with models, putting a portfolio together, assisting, getting published, and much more. Photography assignments will be handed out, and winners will receive valuable prizes.

©1999 Internet Photographic Workshop, LLC

Sponsored By:

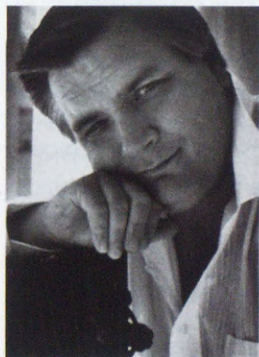


President's

Message

Tools of the Trade

Alessandro Baccari



Ole stood a little over six feet tall. His broad shoulders and muscular arms came from years of swinging a hammer. He still used the cross-cut saw and wooden block plane that his father had given

him. He had an Old World charm when he spoke and an Old World need for perfection in his work.

It didn't matter how early we arrived on the work site, Ole was already there sharpening his tools or laying out the materials for the job at hand. He could drive a nail with two swings of his framing hammer, three if he had been out playing poker the night before. This gentleman taught me a lot about responsibility and expectations for perfection. It was one of the best summer jobs a high school senior could have.

Then one day something strange happened. When we arrived for work, Ole was unloading a large compressor and generator from the back of his pickup truck. He explained that these were necessary peripheral devices for the nail gun and skill saw he had just purchased. Imagine our shock.

This Old World carpenter had joined the 20th century.

Since this will be my last President's Message, let me share with you one more story that was found by Dave Harris, president of PPC, and a very good friend. The author was Charles Abel and the article was published in a 1955 issue of the *Professional Photographer* magazine. In this article was an excerpt from a speech

given at the Institute of British Photographers, by Dr. C. E. Kenneth Mees:

It will come about slowly, but quite definitely, and it is wise to face the fact. I am quite sure that color is going to displace black and white in all branches of photography. What form of color or what process will be used, I do not know. Processes are developing very rapidly indeed, and I am quite sure that they will entirely replace black and white photography eventually. While this certainly does not mean that every studio owner should promptly install a color laboratory, I do think professionals who are not already doing at least some experimenting with color photography—and I have portraiture specifically in mind because commercial and industrial workers are already well on their way in color—are likely to regret it. One of these days the studio owner who cannot offer color to his customers is going to be as much out of luck as the motel or restaurant owner who, knowing that a new thoroughway or turnpike will leave his location high and dry, does nothing about it.

Just like those photographers of some 45 years ago, we must embrace this new technology called digital. Just like color film in the fifties, digital is not going away. It will become an even greater part of our lives as this century develops. Our customers will accept it and even demand it. Like the nail gun of an Old World carpenter, digital is just a tool to make our job easier and more productive. Once you learn how to use this tool, it will broaden your ability to view the world. As a photographer, your job and your passion are to create an image that will tell a story, evoke an emotion, sell a product, or record history for those who will follow. Utilize all the tools that allow you to be more productive and creative.

Thank you for letting me share with you a small part of my life and my vision these past 12 months.

By Don Mitchell
PPA Certified, Cr.Photog.

This month's PPA Today cover image was created by Jim Carpenter

Creativity Retreat page 4
Retouching with a digital flair

Top Awards page 7
PPA Magazines grab top honors

A License to Profit page 5
New Licensing Division may help members' gain income

Print Competition page 6
Changes create efficiency

Universal Giveaway page 7
Your clients can win a vacation from PPA

Seniors Conference page 7
Excitement builds around new conference

FEATURES

The Lucrative Photographer page 10
Which end of the market do you serve?

Get the Most from Your Membership page 11
Tap into your hidden benefits

Destroying the Anti-Trust Myth page 13
How to talk about pricing

Focus on Leadership page 15
Vital roles for the 21st Century

PPA Today Staff

Publisher	Blanche Payne bpayne@ppa.com
Executive Editor	Stephen Morris smorris@ppa.com
Senior Editor	Amy Walkes awalkes@ppa.com
Contributing Editor	Mark Till, Cr.Photog. mark@marktill.com
Graphic Designer	Tricia Lautzenheiser tlautzenheiser@ppa.com

Council Election:

Nominate Your Leaders

Time is running out to nominate candidates for the upcoming Council election. PPA affiliates and members have until September 1, 2000 to get their candidates on the October ballot; nominations received after this date will not be accepted.

PPA suggests nominating candidates that can best understand and convey the membership's needs. Council duties include attending state and local association meetings, reporting PPA activities to the state membership, encouraging membership in PPA, and maintaining constant liaison between the state's PPA members and PPA headquarters.

All PPA Professional Active or Life members are eligible to run for the election. Any state, local or chapter affiliate may nominate a candidate; or five Professional Active or Life members from the same state or province may nominate a candidate by petition. All members are encouraged to submit nominations. To avoid any nominees running unopposed, submissions should include more than one name per seat. Council elections are held every three years.

Election ballots will be mailed to PPA Active and Life members in October. Ballots must be returned no later than November 30, 2000.

Please send your Council nominations to: PPA, Attn: June Youngren
229 Peachtree St., Suite 2200, Atlanta, GA 30303. If you have questions about the nomination process, please contact Ms. Youngren at (800) 339-5451, ext. 236.

Creativity Retreat Gets a Digital Flavor

PPA's second Art/Tech Creativity Retreat, May 5-7, 2000 in Paradise, Texas introduced this year's attendees to a variety of new digital imaging and non-digital imaging techniques. While attendees enjoyed experimenting with both traditional and digital materials, digital imaging was the medium of choice.

With a total of 23 attendees, this year's retreat featured a balance of new and returning faces. The easy-going format of the retreat facilitated creativity and enjoyment, presenting scheduled and non-scheduled, digital and non-digital sessions. "Sessions were scheduled for those attendees who do better with schedules, while other attendees could come and go as they pleased," says **Debbie Scott**, chairman of the Art/Tech Group. Topics included carbon transfers, scanning, photographing children, Polaroid manipulation and oil-glazing.

The digital room became the center of activity among the attendees, offering Apple G3 and G4 computers for shared use; Epson 1270 printers; and a master station for scanning film and images. Having an overwhelming interest in digital this year, many attendees brought their own files or captured images at the retreat for digital

enhancement. With the help of four technical assistants and a dedicated group of instructors, attendees were able to experiment and create incredible images. "The retreat was more than I expected! My head is still spinning with ideas..." said attendee **Emily Connolly**.

The non-digital room, specifically intended for traditional artists and creative media, focused on carbon transfers, Polaroid image and emulsion transfers, and Polaroid Polarpan slide film processing.

The retreat concluded with PPA member **Anthony Volpe** winning a 2001 Scholarship to the Texas PPA School of Professional Photography. Volpe was awarded the scholarship after his work was voted best by the retreat attendees. "There is nothing else like it (this program). I've gained more information in the past three days than I've ever gotten out of a week-long class," said Volpe.

PPA gives a special thanks to the following companies for their generous support: Albums, Inc.; Adobe; American Color Imaging, Inc.; Apple Computer; Digital Education Center; ENCAD;

Epson America; Fuji; General Products; Hanagraphics; Hartcraft; Imaging Spectrum; Kessler Color; Kodak; Lambert Fine Art Printing & Reproduction; Long & Company Framing Consultants; Marshall Oils; MetaCreations; PhotoColor of Houston; The Pierce Company; Polaroid; Splash of Color; TPGA School of Photography; The Valspar Corporation; and Veronica Cass, Inc.



The Frog Boys Christine Lester-Deats

PPA MAGAZINES LAND TOP AWARDS

PPA's magazines, *Professional Photographer* and *PEI* Photo Electronic Imaging, surpassed last year's record of excellence at the Georgia Magazine Association Awards by landing three gold medals.

Professional Photographer Executive Editor **Kim Brady** earned a gold medal for "Best Feature Story," for her photographic chronicle of Linda McCartney's 1960s that appeared in the May 1999 issue. In addition, the 1999 December Collector's Edition of *Professional Photographer* earned gold medal honors for "Best Single Issue." PPA's magazine for digital imaging professionals, *PEI*, earned a gold medal for "Best Photo/Illustration" for its February issue.

In addition to the gold medals, *Professional Photographer* and *PEI* each won two silver and two bronze awards. The medals were awarded for Best Single Issue, Best Photo/Illustration, Best Feature Story, Best Design and General Excellence.

"With all of the hard work we have put into making our magazines innovative and useful, it's very rewarding to be recognized like this by our peers," said Senior Manager of Publications **Kristen Delaney**.



Ghost Ship Lynn Varn

PPA Creates Image Licensing Subsidiary

Association Brings in Expert from ASCAP as new VP

Professional Photographers of America has announced a bold step that will create a new revenue stream for its members. PPA has created its own organization for licensing professional images – and it's brought in a heavyweight in the licensing industry to get the job done.

In January 2000, PPA's Board and staff started working in earnest to create a viable licensing program – and in six months they believe they've done just that. "For years licensing has been the subject of a lot of talk in our industry. But there has been very little real action," says PPA President **Don Mitchell**. "Thanks to our substantial membership base and staff resources, PPA can make a complex project like this work."

While some might be tempted to make comparisons to the stock agency approach, PPA CEO **David Trust** is quick to dispel any such notion, "PPA's licensing division will be like nothing else in the photography industry in scope, size and reach. We know that this cannot be a nickel-and-dime effort if it is going to work. We could sit around a conference room trying to invent a new licensing program. Or, we could go after a licensing expert with a proven track record, and that's exactly what we've done."

That expert is **Tim Hoynes**, PPA's new Vice President of Licensing. Hoynes, a sixteen-year veteran of the licensing business, was Director of General Licensing Operations for the American Society of Composers, Authors and Publishers until his move to PPA. ASCAP is widely regarded to be the most successful licensing organization in the world – and for good reason. According to a February 8, 2000 press release, ASCAP collected more than half a billion dollars in license fees for its members in 1999. "It's tremendously exciting to be working with an organization wholly committed to bringing the enormous benefits of licensing to its members," says Hoynes. "PPA is giving photographers an unmatched opportunity

to gain new revenue streams and strengthen their copyright position."

"This is an exciting time to be a photographer," commented PPA President Don Mitchell. "I have no doubt that with Tim's expertise and PPA's size, this licensing program will be the most successful in the history of photography."

While Hoynes and PPA are keeping the specifics under wraps until this summer's Imaging USA Conference, they have provided a basic outline of how the PPA Licensing system will work. Currently, when a third-party retailer makes a copy, the photographer gets nothing. Under the PPA Licensing system, third party copiers will purchase a general license that gives them the ability to copy images marked with the PPA Licensing seal. Proceeds from the sale of these general licenses will then be distributed to the photographers who have paid a nominal fee to join the licensing program.

"At present, consumers who go to copy stations are completely under the radar. It seems like everyone is making money but the artists who create the images," says Hoynes. "With licensing, that transaction suddenly becomes visible, and the photographer gets paid for it." Mitchell believes that consumers who make unauthorized copies aren't willing to get copyrighted reprints even when confronted, "People like this are not going to do another transaction with the photographer. Now, when they make a licensed copy they're paying the copyright holder without knowing it. This way we can ensure our members are compensated."

A wholly owned subsidiary of PPA, the Licensing Division will initially be offered exclusively to PPA members involved in the portrait and wedding markets. Once that aspect of the system is firmly established, PPA will launch its commercial licensing program. "Since 75% of PPA's members

IT'S TIME TO ENTER THE AN-NEs



Your chance to prove your marketing expertise is here! The annual AN-NE Awards for marketing professional photography is now accepting entries.

Regardless of your photographic specialty, the AN-NE awards have a category for you. Promotions can be entered for consideration in Direct Mail, Internet, Studio Newsletters, Print Advertising, Broadcast Advertising, Campaign, Charitable Marketing, Portfolio, Video/CD-ROM Brochure, and Specialty Items. New for 2000 is the Millennium Moments category, which is open to all types of promotions using PPA's "Millennium Moments" promotional theme.

In addition to the regular categories, all qualifying entries are eligible for two special awards. The Storyteller AN-NE is awarded to the highest scoring entry from any category that incorporates the Storytellers mark or theme; likewise, the new Certified AN-NE recognizes one excellent promotion that uses the PPA Certified mark.

In addition to being honored at the Marketing Awards Dinner during PowerTools, January 11-13 in Biloxi, Miss., 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.

You can find entry forms for this competition in last month's edition of *PPA Today*. Professional active members can also find the rules and entry form in the summer 2000 *Marketing Guide*, which is included in this month's *Professional Photographer* magazine polybag.

INTERNATIONAL PRINT COMPETITION INCREASES EFFICIENCY

Thanks to the minor procedural changes and the generous help of volunteers, this year's PPA annual International Print Competition made noteworthy strides in becoming even more efficient.

The competition took place in May, and each entry was carefully judged by its designated category. This year's categories were Photographic, a combination of the previous years' portrait, wedding and illustrative categories; Electronic Imaging; Commercial; Art/Tech; and Wedding Albums. The upward trend of electronic imaging and its impact on the imaging industry can be seen through the rise of electronic imaging entries over the past few years. "The growing number of digitized entries is a direct reflection of PPA members' involvement with today's imaging trends," says Events Coordinator **Kari Fragnoli**.

Even with more than 6,000 entries and 50 judges, the judging went more quickly

than expected. In addition to an excellent set of volunteers, this year's new rush processing fee and the combining of the Portrait, Wedding and Illustrative categories into one category played a crucial role in saving time. "With the implementation of this fee, the number of late entries was reduced by two-thirds – only 127 instead of last year's 385," says Director of Events **Sharon Palmer**.

For those unfamiliar with the print competition, the images are judged on 12 elements. These include impact, creativity, style, composition, print presentation, color balance, center of interest lighting, subject matter, print quality, technique and storytelling. The prints are judged on a thumbs up, thumbs down basis. In the first part of the judging process, judges vote whether the image deserves a merit. If the majority of the judges give their "thumbs up," the image receives a merit and is accepted into PPA's General Collection. Images that received a

seal of approval at regional competitions are accepted into the General Collection, and are automatically judged for the Loan Collection. Images accepted into the General Collection are then judged for inclusion in PPA's Loan Collection. Those accepted, receive an additional merit.

Entrants also have the option of receiving a video critique for an additional fee. Critiques are performed by one or more qualified judges and are recorded on video tape. PPA's members find these critiques to be successful learning tools for improving their work.

All General and Loan Collection prints are exhibited at PPA's 2000 annual convention, Imaging USA.

Tentative dates for next year's judging are May 27-30, 2001 in Atlanta, Ga. The entry deadline will be April 27, 2001.

Get energized at PPA's Power Conferences

January 11-13, 2001 in Biloxi you'll have the opportunity to get energized at either PowerTools, PPA's marketing conference or Digital Power, the association's technology conference. Whether you're looking for profit-making marketing techniques or the latest imaging technologies, Biloxi is the place to be this winter.

After careful research and planning, PPA has made changes to both conferences to give you more for your conference dollar. This year, PPA is offering Digital Power and PowerTools attendees its first-ever, combined marketing and digital imaging trade show – giving you more exposure to the latest tools and top vendors. "By offering an expanded trade show during the Digital Power and PowerTools conferences, both sets of attendees can view a wider range of top-notch products," says Events Manager **Patrick Davalos**.

In addition to having an expanded trade show, Digital Power and PowerTools also have a new host city. Referred to as "Las Vegas without the high prices," Biloxi offers conference attendees the same luxurious, Vegas-style accommodations at more affordable rates. In Biloxi, attendees can also enjoy this Gulf Coast city's attractions without the threat of harsh winter weather. "The average high temperature for Biloxi in January is almost 60 degrees," says Director of Events **Sharon Palmer**. "That's what makes it a great place to get away from gray skies and snow."

Get ready to enjoy a weekend of great weather, fabulous accommodations and strategies to bring you profits – look in upcoming issues of *PPA Today* or go to www.ppa.com for more information on both PowerTools and Digital Power 2001.

**DIGITAL
POWER**
Imaging Conference

**Power
Tools**

Send Your Clients to **UNIVERSAL** *Orlando*SM

PPA is giving your clients the opportunity to win a free trip to Universal Studios theme park in Orlando, Florida. Tied to PPA's national advertising campaign, this giveaway is intended to generate studio traffic and expand public awareness of PPA and its members.

"This is a great vehicle for generating referrals and in-studio traffic for our members," says PPA Senior Manager of Marketing and Communications **Blanche Payne**. "It would be extremely difficult for a single studio to offer this promotion – but as an Association, we can."

This giveaway will be advertised in the September issues of *Parents* and *Child* magazines. Combined, these magazines saturate the family and children market, reaching an impressive 6.5 million readers with children. Entrants will have until December 31, 2000 to provide PPA with a family portrait and an entry form. A panel of PPA Approved Jurors will judge the entries, and the winner will be notified by mid-January. The prize package includes airfare for four from anywhere in the continental U.S., four passes to Universal Studios in Orlando, and hotel accommodations.

How To Participate

In addition to generating referrals through PPA's web site, PPA members with a portrait specialty can get involved by displaying materials at their studios. At your request, PPA will send you a free four-color counter card, 100 pre-printed postcards highlighting the contest and 100 entry forms. The counter card makes a great display, and the postcards are perfect for doing an incentive mailing to your existing clients.

Since this contest is technically considered to be a sweepstakes, it is a violation of federal law to require a purchase. So, if someone comes into your studio and only wants to pick up an entry form, you have to let them. However, this is a wonderful

opportunity to expose potential clients to your work, through both your studio décor and by keeping studio brochures or other promotional materials next to the entry forms.

For complete details, check out the complete contest rules at www.ppa.com or call (800) 786-6277 to request your PPA/Universal contest materials.

Professional Photographers of America wants you to win a family vacation to 2 Amazing Theme Parks at *UNIVERSAL Orlando*



U.S. AIRWAYS

Log onto PPA.com or call 800-786-6277 for contest details, entry forms and links to the sites of contest partners.

Family Portrait Contest Winner Receives:

- Roundtrip Air Transportation
- Hotel accommodations at the Portofino Bay Hotel, A Loews Hotel
- UNIVERSAL Orlando™ 3-Day park passes

Entry Deadline: Readers have until December 31, 2000 to submit their family photograph and entry form. See official rules for more details. Restrictions apply.

© 2000 Universal Studios. ® Universal Studios, UNIVERSAL Orlando, Islands of Adventure SM Universal Studios.

EXCITEMENT BUILDS AROUND NEW SENIORS CONFERENCE

Excitement is starting to build for the new PPA/Marathon Press Seniors, School and Event Photography Conference, January 14-16, 2001 in Biloxi, Miss.

"We've already had people asking for speaker lineups," says Director of Events and Education **Sharon Palmer**. "From early indications, it looks like we can expect a big crowd in Biloxi." At press time, PPA and Marathon were making final speaker confirmations.

The new conference also fills an important educational void for PPA members. While there are for-profit companies offering seniors seminars, the Seniors Conference makes it easier and less expensive for members to get the information they need to excel in this highly competitive market. "By creating this conference, we've eliminated the need for PPA members who photograph weddings, families and seniors to join two organizations to get all the information they need," adds Palmer.

Look for additional information on the Seniors, School and Event Photography Conference in the September issue of *Professional Photographer*, or go to www.ppa.com for all the latest information on this new event.

SENIORS SCHOOL & EVENT photography conference

Seniors Conference

ProStyle

Gear that makes you look good.

PPA is proud to introduce its ProStyle collection of cases and clothing. This functional yet classic merchandise is manufactured for PPA from some of the most respected names in the industry – giving you quality and craftsmanship at a price you can afford.

(A) Ultimate Photographer's Vest:

The world's best vest! For three years PPA and Tenba have worked together to design the ultimate professional photographer's vest – and now it's here. In addition to



smart styling, this Super Heavy Duty Vest offers a fully integrated waist belt, 22 pockets, two D-rings, four water

proof pockets, extra padding in the shoulders and neck, and air mesh lining to keep you cool. Manufactured by Tenba.

Available in M, L, XL, 2XL

PPA ProStyle Price: \$95

PPA ProStyle Item #200 (Black), #200A (Light Gray)

(B) The Medium Duty Vest:

This solidly constructed vest is perfect for medium and light photography duties. Made of heavyweight cotton, the Medium Duty Vest features 14 exterior and two interior pockets, along with two D-rings. Manufactured by Forest and Hue.

Available in S, M, L, XL, 2XL

PPA ProStyle Price:

– with logo on front and PPA

“Storyteller” slogan on reverse: \$70,

ProStyle Item # 122

– front logo only: \$60, ProStyle Item #123

(C) Microfiber Jacket:

Designed for comfort and ease of wear, this jacket is a versatile addition to any wardrobe. The jacket's outer shell is constructed from a water-resistant polyester microfiber, with a nylon lining. Includes two snap, slash pockets, big enough to hold cold hands – or extra film. Zipper front. Manufactured by Corsair.

Available in S, M, L, XL, 2XL

PPA ProStyle Price:

Black, with tan trim; logo on front and PPA

“Storyteller” slogan on

reverse: \$75

ProStyle

Item # 126

Black, with tan

trim; front logo

only: \$65,

ProStyle

Item #127

Tan, with

black trim;

logo on front

and PPA

“Storyteller”

slogan on

reverse: \$75

ProStyle Item # 128

Tan, with black trim; front logo only: \$65,

ProStyle Item #129

(D) The Wedding Case:

It's like having an extra wedding assistant! Just how roomy is this case? Here's what you can fit into it: a 35mm camera with Q flash mounted on bracket, radio slaves, film, batteries, and an extra strobe and bracket for off-camera flash. Manufactured by Tenba.

PPA ProStyle Price: \$275

ProStyle Item: #206

(E) Portfolio/Briefcase:

Whether you're making a client presentation on-site, headed to a convention or need an organizer, the ProStyle Portfolio/Briefcase is a perfect match. In basic black for the “go anywhere” professional look, the interior dimensions of this case are 13” high, 16” long, and the bottom is expandable from 3” to 6” wide. Other features include a detachable shoulder strap, multiple organizer pockets, and rugged construction. Manufactured by Tenba.

PPA ProStyle Price: \$45

ProStyle Item #209



**OVERSTOCK
CLEARANCE!**

(F) Air MaxW:

Take it to the MAX! This case is built to last, featuring a bottom skid plate, ball bearing wheels; and a locking, cushioned, retractable handle with a "quick release" button. This case is the maximum size to fit under an airline seat - which means no more worrying about checked baggage! The interior dimensions of this versatile, wheeled case are 19" long, 5.5" high and 14.5" deep. Manufactured by Tenba.

PPA ProStyle Price: \$350

ProStyle Item: #208

(G) Golf Shirts: (not pictured)

Available in black, these shirts are made to last. You'll appreciate the soft 100% cotton pique knit construction and full-cut which provides maximum comfort. This is a great shirt for everyday wear.

Overstock Clearance!

Sizes: (men's) M, L, XL, 2XL

PPA ProStyle Price: \$25

ProStyle Item: #119

Colors: Black with oatmeal trim.



Ask us about our complete line of Tenba cases!

PPA Merchandise orders must be prepaid.

Send to PPA,
229 Peachtree St. NE,
Suite 2200,
International Tower,
Atlanta, GA 30303.
Fax 404/614-6400.
(Please print.)

Or call our Customer
Service Center at
800-786-6277

Quantity	Description	Cost each	Total
Subtotal			
Georgia residents please add 7% sales tax			
Please add \$7.00 per item (\$10.00 for each print case) for shipping and handling; \$1.00 for each additional item. <i>International orders will be charged actual shipping cost.</i>			S&H
Total			

Please print.

Name _____ Phone _____

GL4013051

Address (for shipping) _____

City _____ State _____ ZIP _____

Payment: Check Visa Mastercard AMEX Cash

Credit card number: _____ Exp. date _____

Signature _____

PPA use only

Date order taken/received _____ By _____

Date order shipped _____ By _____

WHICH END OF THE MARKET DO YOU SERVE?

By Mark Till, Cr. Photog.



If I were to ask you the first thing that comes to mind when I say Red Roof Inn, Comfort Inn, or Motel Six – what would you say? Probably cheap,

inexpensive, or something along that line. On the other hand, if I asked the same question concerning Ritz-Carlton or the Four Seasons Hotel, you might say luxurious, expensive, elegant, etc.

Both examples are from the same industry, yet they serve vastly different markets. The former treats their product almost as if it was a commodity, and the latter as a premium service that people aspire to have.

While the above example is a little extreme, it is representative of a trend in the marketplace, the polarization of goods and services. With the size of the middle-class shrinking in our society, so has the market for middle-end products and services. The purchasing habits of the public are changing. In *Clicking, 17 Trends That Drive Your Business And Your Life*, Faith Popcorn and Lys Marigold point out that people either want something quick and inexpensive, or they will indulge themselves with some of life's finer pleasures.

One of the best examples of a company affected by this trend is Sears. Once the dominant retailer in the country, Sears has been on a downward spiral for quite some time. Sears faces competition from Wal-Mart and K-Mart on one end and Bloomingdales and Saks Fifth Avenue on the other. Sears' problem is they are stuck in the middle. They're neither a discount nor a luxury store. When you are in the middle, you are too expensive for

value-oriented clients, and you're not perceived to be good enough for the premium clients.

For those of you who still have reservations about this concept, think about the following industries: lumber yards, hardware stores, office and stationery supplies, toy stores, eyeglasses, bookstores, restaurants, dental care, and to some degree, medical care. In each of these professions, independent (mom and pop) stores ruled the landscape until large mass merchants transformed the product or service into a commodity. Yet, some independent companies have not only survived, they have also thrived. They succeeded not by trying to compete with the mass marketers, but by serving those clients whose needs weren't being met, those who still wanted a premium product or service.

With the advent of on-line shopping, the polarization between market segments will only increase. Think of who your target audience is, what motivates them to buy, and position yourself and your studio accordingly. One way to do this is with price. In our society people often assume that if something costs more it must be better. The easiest way for me to explain this concept is by example. My parents had just redone our home including the kitchen. My father placed an ad in the local paper to sell the old stove and asked a modest amount: \$50 or best offer just to get rid of it. No one called, so he decided to place another ad and this time asked \$250. The stove sold within a week. What changed? It wasn't the stove; it was the public's

perception of the stove. At \$50 the stove was a great deal; however, the low price also made it appear as though it was damaged goods.

It's like the old joke: a person walks into a store and says to the salesperson, "I want something good and cheap." The salesperson replies, "Make up your mind, you can't have both."

Mark Till, Cr. Photog., is the author of The Lucrative Photographer: How to Become Indispensable To Your Clients, Maximize Your Profitability, and Regain Your Personal Life. Mark is a frequent lecturer, and offers one-on-one consulting with professional photographers. You may contact Mark by telephone at 508-655-9595 or through e-mail at mark@marktill.com.



Clowning Around Eino Lilback, Jr.

YOUR HIDDEN MEMBER BENEFITS

By Amy Walkes

Professional Photographers of America is known for having more than 30 highly publicized member benefits, however, the association also offers a variety of unpublicized, but noteworthy services. Foremost among these hidden benefits is the expertise of PPA's professional staff. Composed of a diverse group of trained professionals at its headquarters, PPA's staff can assist members with a plethora of topics such as member benefits, program registration, marketing assistance and copyright protection. Working diligently to maintain the administration of the organization's daily operations while developing new programs and benefits for its members, PPA's staff regularly assists both members and consumers with requests that go beyond the norm. So, put your benefits to work – expertise is just a free call away!

The first line of defense for members is PPA's full-time, dedicated force of Customer Service Representatives – no other group in the industry has made as strong a commitment to being readily accessible to its members. These experienced customer service representatives can assist you with requests relating to nearly any association-related subject.

The specialized knowledge staff members possess on particular subjects is another valuable advantage of having access to PPA's professional staff. Each department is devoted to a particular area within the Association – whether a member is in a predicament or has a question in one of these areas, staff will put forth the effort to lend a helping hand. For example, the Marketing and Communications Department can offer expert advice on issues relating to advertising and marketing. Likewise, the members of the membership department is well-versed in copyright, model releases and other issues related to the daily operations of a photography business. "Many of our members call on us for assistance that isn't

necessarily listed in our benefits brochure," says Director of Membership **Al Hopper**. "By having a professional staff, PPA is able to render assistance in almost any situation."

For example, a member recently called PPA and requested assistance on editing his half-page advertorial, aimed to promote his services and studio for his local newspaper. After sending his article to the appropriate staff member, his article was returned thoroughly proofread and revised, along with additional suggestions.

In addition to critiques, PPA associates also offer other outlets to members if they're in a crisis. In fact, PPA recently received a call from a member who was threatened with being interviewed by an investigative television reporter. Faced with a broadcast interview within the next 24 hours and not quite sure of how to handle the situation, this member called PPA and received on-the-spot training on dealing with aggressive reporters. Had he not been a member, this photographer would have been faced with hiring a public relations trainer, which could cost more than \$100 an hour. Worse yet, he could have been forced to go into the interview ill prepared – risking the loss of his professional reputation. "In a crisis, it's important to get good advice," says Membership Director Al Hopper. "We're always happy to help members in a bind and steer them in the right direction – that's what we're here for," continues Hopper.

On the other hand, if you reach a milestone in your career, PPA can also provide its members with news releases to publicize the event. These releases are issued for receiving merits or degrees, print competition acceptance, serving on a PPA Committee or winning an award – and can all be customized with your personal information.

Another popular benefit our members find useful is our photographer locator service. The locator service allows consumers to track down PPA photographers. For this process to work, members are asked to mark the back of their prints as copyrighted, along with their Member ID number and PPA's toll-free number. This service increases the chances of avoiding copyright infringement, especially when retailers are faced with consumers requesting copies of professional images.

Furthermore, PPA also offers its members the product locator service. This comprehensive list consists of suppliers of products and services for professional photographers. "In the Customer Service Center, we frequently assist members who are searching for everything from a certain type of lens or photographic equipment to a printer specializing in invitations," says Customer Service Manager **Lisa Graham**.

This just covers a few of the requests PPA's staff members fill on a regular basis. Make sure you take advantage of your member benefits. If you're unsure of your benefits, call (800) 786-6277 and PPA will be happy to be "at your service."

Magharzey Silver Tracey Hamilton



A health care program that saves you up to 60%. You might want to listen closely

Save on healthcare costs
with the Alliance HealthCard.SM



The Alliance HealthCard is not insurance — But it will help you and your entire family save between 30% - 60% on all of these services for a low monthly price.

- Chiropractic
- Alternative Medicine/Healthy Lifestyle
- Cosmetic Surgery
- Dental
- Vision
- Pharmacy
- Hearing
- Physician Network (Additional \$6/mo.)

No paperwork, no waiting periods
and no minimums.

Call today!

\$9⁹⁹
/ month

for the entire family!



Call 1-877-210-4720 to enroll. Or visit www.alliancehealthcard.com

Destroying the Anti-Trust Myth

By Stephen Morris

PPA Policy Outlines Legal Ways to Discuss Pricing

For many years, PPA and its members have gone to great lengths to avoid discussing pricing and other important business issues for fear of becoming the target of a federal anti-trust investigation. Coupled with confusion about anti-trust laws, this fear led to a vacuum in PPA's educational system, most noticeably a lack of information on how to price your work.

Like a group of Renaissance scientists working to dispel the antiquated notions of the Dark Ages, PPA's Board of Directors and legal counsel have worked to develop a policy that eliminates the confusion about anti-trust, protects PPA from lawsuits, and provides members with the business information they need and desire. The result: an intelligent and educated policy that allows members to get more from their PPA membership – particularly through the new Certificate of Business Management program.

What is Anti-Trust?

The first anti-trust law, the Sherman Act, was passed in 1890 as a means of curbing the unfair practices of the Gilded Age's robber barons. Additional acts prohibiting anti-competitive practices were passed in 1914 and 1936 – including the act that created the Federal Trade Commission. More recently, anti-trust law has been thrust into the limelight with high-profile cases being brought against Microsoft and the non-profit associations that control Visa and MasterCard.

The Federal Trade Commission is charged with the responsibility of monitoring businesses and associations for anti-trust violations. Their primary concerns about associations, including PPA, fall under the Sherman Act. This act makes illegal all "contracts, combinations, and conspiracies" in restraint of trade in interstate commerce. The FTC considers some business practices unreasonable by their very nature; the judicial system acts under the

presumption that these "per se" violations occur solely for the purpose of restraining trade.

Practices in the per se category include agreements to fix or set prices, fees, rates, or commissions; as well as certain kinds of agreements to boycott competitors, suppliers, or customers. Price fixing applies to agreements that lower, raise or stabilize prices. Under the law, virtually any agreement, arrangement, or understanding among competitors that involves tampering with free market prices, fees, rates or premiums is considered a per se antitrust law violation. According to the Sherman Act, an anti-competitive agreement can be written or oral, formal or informal, express or explicit.

In determining if an illegal agreement exists, the government asks the courts to examine a course of business conduct and determine if they can infer the existence of an illegal conspiracy. The individual actions and circumstances may be entirely innocent and lawful. Those same circumstances, when viewed in total by a judge or jury, may be held to constitute a conspiracy.

The penalties for violating anti-trust laws are harsh. These include fines; jail time; injunctions; and in civil suits, triple damages. The courts may also forcibly dissolve an association found in violation of anti-trust laws. Even if found not guilty, legal fees can easily bankrupt a non-profit association – some organizations have been forced to pay millions of dollars to defend themselves from such suits.

What We Can't Say

In keeping with anti-trust law, PPA's policy is that no illegal agreements or understandings can be reached or carried out through the Association. That also includes any conduct that might give the appearance of an illegal agreement.

To determine if information provided in a PPA publication, meeting or seminar violates this principle and presents a potential anti-trust violation, the Association follows a simple two-part test:

1. Could the information being presented affect the marketing and business policies (including competitive behavior) used by attendees in their businesses?
2. Could the information being presented affect the independent business decisions of the companies or firms represented by the attendees?

Generally speaking, if the answer to both of these questions is yes – and if the exchange of information is intended to or results in an alteration of the competitive behaviors listed previously in the Sherman Act, then it is prohibited by PPA's anti-trust guidelines. Other activities prohibited by PPA's anti-trust policy include:

1. The discussion or exchange of information at PPA meetings or seminars concerning future price information or future competitive positions of an individual company or companies.
2. In some circumstances, information concerning the current experience of an individual competitor may be viewed as a means of "signaling" future pricing or business decisions. Therefore, it is potentially suspect and should not be presented or exchanged without an affirmatively stated purpose that is consistent with current industry-wide data or experience.
3. Where an interpretation or analysis of information concerning past or current experience or prices is exchanged, the risk that collective action will be linked to future market conduct is substantially increased. The prediction of a trend and its implications is, as a general rule, a matter for individual and independent decision making. This fact should be made clear when such interpretation and or analysis is presented.

Moreover, you cannot teach, suggest or imply that any given group of photographers should get together and decide upon a standardized price for products. Such a suggestion would be a violation of anti-trust laws; since the costs of every photography studio vary widely, it also amounts to very poor advice.

What We Can Say

For portrait and wedding photographers, it is legal to share information on how to arrive at an appropriate price for your work. In fact, this information is the cornerstone of the Certificate of Business Management's education program. Since portrait and wedding pricing is tied directly to capital expenses, cost of sales and general expenses, it is possible to share how to identify these expenses, explain how these costs are related mathematically to profits and determine an appropriate cost of sales percentage. Since the expenses of every studio vary dramatically, it is possible for two studios to apply these accounting and business formulas – and still arrive at vastly different pricing structures, instead of identical, competition-dampening prices.

While it is necessary to illustrate these principles using hard numbers, it is the theory behind the pricing methodology that must be emphasized. Understanding the methodology for pricing is crucial; the numbers given as examples should in

no way be presented or interpreted as a recommendation of prices to be charged.

In addition to the expenses faced by portrait and wedding photographers, pricing discussions for commercial photography have the complicating factor of usage charges. Because of the different types of commercial jobs and regional differences in usage fees, negotiation strategies and tactics are essential for any commercial pricing discussion. While it is necessary to present these strategies in terms of real prices, once again, it is the thinking behind the strategies that must be emphasized. Understanding negotiating strategies is more important than the numbers being discussed; the use of hard numbers in any discussion should in no way be presented or interpreted as a recommendation of prices to be charged. In addition, it is acceptable to discuss the decision-making process involved in costing a specific job, delineating its costs and arriving at appropriate mark up factors. The impact of business overhead in developing pricing of individual jobs or day rates can also be discussed.

What You Can Expect

As a direct result of this new anti-trust policy, you can expect PPA to offer more detailed educational programs about making your photography business profitable – particularly the courses offered in PPA's Certificate of Business Management program.

In addition, you'll also see speakers at PPA conventions and conferences more comfortable with price discussions, instead of being forced to offer the knee-jerk reaction of "we can't talk about it!"

For a copy of the complete and official PPA Anti-Trust Policy or for more information on Certificate of Business Management courses and requirements, contact the PPA Customer Service Center by sending e-mail to csc@ppa.com or by calling (800) 786-6277.

are involved in the portrait and wedding market, it's natural for us to begin there," says Hoynes.

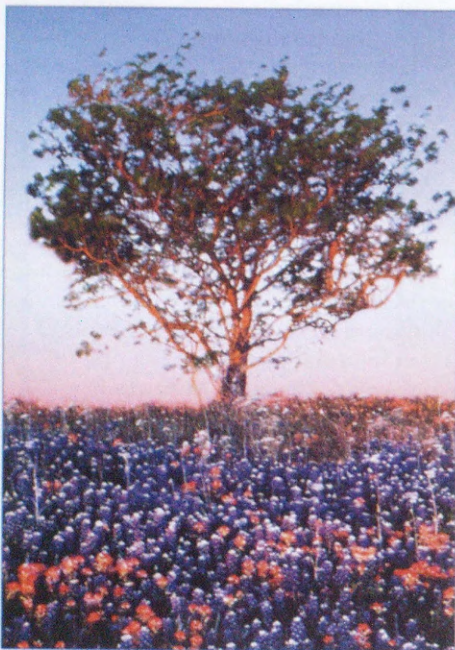
PPA also sees licensing as a way to strengthen the copyright position of photographers. The Association points out its ongoing copyright lawsuit against Kmart Corporation as an instance where licensing would have been a valuable tool. There is also the educational aspect of licensing, which PPA CEO Trust believes might be the most important aspect of the program, "Until ASCAP came along, people didn't realize it was illegal to perform someone else's copyrighted music in public. In that example, the licensing program educated the people! And it's high time we did the same thing in this industry. Obviously, it is important to provide a revenue stream to our members. But just as important is the chance to protect photographers' intellectual and creative property rights."

For more information on licensing check upcoming issues of *PPA Today*, go to www.ppa.com or call (800) 786-6277.

NEED AN ASSISTANT?

Instead of spending time and money placing a classified ad that may reach a very limited market, use PPA's new student photographer job board and reach qualified candidates. At the new PPA Job Board you can post listings for part-time assistants, paid or unpaid internships, and for full-time post-graduate employment. You also have the comfort of knowing that each of these candidates will have some educational background in photography.

In order to take advantage of this new benefit, just go to www.ppa.com and fill out the student employment form listed in the member's only section. Entries will only be accepted on-line. Your job posting will then go into a new students-only area for three months, and applicants will send their resumes directly to you. It's free, simple and easy – try it today!



Spring in Bloom
Cindy Kassab

Vital Roles for 21st Century Leaders

By Richard G. Ensmann

Good leaders have always worn many hats. But in the 21st century, leaders will confront an astonishing variety of challenges, ranging from complex technology to unprecedented demands for service. In short, whether as a studio owner or an association volunteer, 21st century leaders will need to wear more hats than ever before. Here's a quick look at a few of those hats...

Coach. The 21st century leader will guide employees by coaching instead of highly directive supervision. Through her own motivational skills, she will help her people build spirit and self-motivation in the same manner as athletic coaches build and empower their teams. For example: The leader/coach will frequently work alongside her people. Rather than offering instructions, she will offer examples from her own experience, as well as guidance and suggestions.

Chatterbox. The wise leader of this new century will understand the critical importance of communication. He will be quick to share business information with employees and colleagues, and even quicker to encourage his people to share information and views openly and candidly among themselves. For example: In the 21st century, many leaders will encourage their people to cross-train each other, in the hope that individual employees learn about many facets of the business.

Cheerleader. In a century marked by high individuality, the effective leader will praise and encourage his people – and root for them with incredible enthusiasm. For example: This leader will stage informal parties to celebrate the success of his people. And he'll be quick to recognize their accomplishments in the trade media and among their colleagues.

Daredevil. The 21st century will be full of opportunity and peril. The successful leader will know how to take intelligent risks in order to capture new markets or grow his business. For example: The 21st century leader will recognize

Internet marketing opportunities – matching traditional products and services with technology – and begin these initiatives even without a fixed profit estimate.

Derwish. The 21st century leader will be a high-energy performer who can move quickly from one task to another, pay attention to many people and ideas at a time, and manage multiple priorities – and enjoy it. And he'll have the ability to move others along at a fast clip. For example: The 21st century leader will develop “micro-management” time skills, and accommodate dozens of brief meetings and calls in one ambitious “cleanup” hour each day.

Dreamer. The 21st century leader will possess a keen sense of vision. She will imagine how her business will look in five or ten years, and she will be able to visualize a wide range of creative possibilities: new products, new forms of customer service, new ways to streamline routine business processes. For example: The 21st century leader will frequently stage “visioning” meetings to discuss seemingly impossible goals and explore how they can be reached.

Fuss-Budget. The 21st century leader will be attuned to details. He will understand the workings of good quality assurance programs and be relentless in his pursuit of sound business practices. For example: The 21st century leader won't hesitate to check output or talk to customers in order to obtain first-hand feedback.

Inventor. The 21st century leader will train her mind to be nimble. She will constantly be on the lookout for new profit-building ideas. She will be especially attentive to the creative workings of technology. For example: The 21st century leader will be quick to find new names, new packaging, even new functions for slow-selling products.

Know-it-All. Knowledge is one of the 21st century leader's greatest assets. This century's leader will understand how to turn raw business data into clear

conclusions, keep abreast of industry trends, and develop sound intuition about the state of her business. For example: Many 21st century leaders, in businesses of every size, will be proficient in the use of “report writers” – technology tools that use simple programming statements to analyze accounting, sales and customer data.

Scavenger. In the 21st century, leaders will find resources in unexpected places – through technology, through ancillary product lines, through innovative cost-saving measures. For example: The 21st century leader might deliver routine information to customers via e-mail or the Internet, eliminating the cost of routine mailings.

Servant. Servant leadership will become the hallmark of many 21st century organizations. The servant leader will constantly seek new ways to help her people learn new skills and help them achieve their objectives. For example: The 21st century leader might ask her employees to appraise her own guidance and coaching skills, just as she appraises employee performance.

Social Butterfly. The 21st century will belong to those who share novel ideas and network with those who have become successful. And the wise leader will constantly look for ways to build a sense of community among her own people. For example: In addition to traditional conferences and conventions, the 21st century leader will seek out networking parties and chat rooms where key business ideas are discussed.

Tourist. The wise leader of the new century will travel to other businesses, to conferences, to networking opportunities – anyplace where he can learn about the brightest new ideas in his industry. For example: The 21st century leader might schedule “study time” once a year just as he schedules vacations.

No Endorsement by PPA is intended or implied.

PRIMESHOT.COM MEANS BUSINESS FOR PROFESSIONAL PHOTOGRAPHERS.

Interested in increasing bookings and generating greater revenues? That's just what you do when you join PrimeShot.com. The world's first Internet-based professional event photography service is now expanding its network of experienced professionals to photograph corporate affairs, reunions, weddings, and sporting events. PrimeShot.com holds a number of strategic partnerships with key events and venues such as Wyndham Hotels, for which PrimeShot.com is the official photographer, and seeUthere.com.

PrimeShot.com offers a competitive hourly rate based on the photographer's experience. We also handle the cost of film processing and printing. Online proofing, billing, shipping and sales are all managed by PrimeShot.com so photographers can focus on shooting the event. Photographers are paid a commission on the prints sold online through the PrimeShot.com Web site.

There is no charge for membership and it's easy to apply for certification. Simply visit the PrimeShot.com Web site, or call 1.800.496.8280. It's a great opportunity to build your business.

Just the way you pictured it.

MAKE IT A SUPER MONDAY!

You only have two opportunities left this year to attend a Super Monday course. Don't miss your chance to make the most of your Mondays:

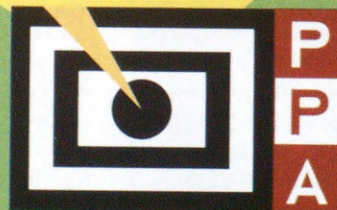
**Super Monday – Summer Camp for Photographers
Monday, August 28, 2000**

**Super Monday
Monday, November 6, 2000**

Join new and familiar faces in the imaging industry at these awesome Super Monday photographic seminars! This is your opportunity to learn everything from traditional imaging and digital imaging to marketing.

Super Monday is a one-day educational event geared toward building the photographic and business skills of professional photographers. Programs are held in locations across the United States and Canada.

Pre-register for November's Super Monday by October 16, 2000 and pay only \$99! On-site registration for either Super Monday is \$125. To register, look in September's issue of Professional Photographer for the Super Monday brochure or call PPA's Customer Service Center at (800) 786-6277.



**CONTINUING
EDUCATION
SYSTEM**

Fly South

This Winter

And catch these great PPA conferences

**DIGITAL
POWER**
Imaging Conference

January 11-13, 2001

**Power
Tools**

January 11-13, 2001

Seniors
SCHOOL & EVENT
PHOTOGRAPHY

*In partnership with
Marathon Press*

January 14-16, 2001

All at the Grand Casino Resort in Biloxi.

Go to www.ppa.com for more details on these great conferences.

“What happened next was beyond anything I could have achieved had I tried to direct the session.”

Paul Crave

When Paul Crave, PPA Certified, M.Photog.Cr., of Beloit, Wisconsin, began a photo shoot with client Lori Burns, he noticed how closely her young daughter Natalie clung to her. “She had asked to have something done of her with her daughter,” said Crave. “We did some nice things of them together, but before we even got started, I saw how Natalie stayed close to her mother. I simply asked Lori to stand there as I got into position to start photographing Natalie. What happened next was beyond anything I could have achieved had I tried to direct the session.” To create “A Safe Place,” Crave photographed Natalie, as she clung to her mother’s skirt, with a 35mm Nikon F4 SLR camera fitted with a Nikkor 70-210mm f/4.0-5.6 D AF lens. He exposed Kodak T-Max P3200 Professional film for 1/125 second at f/4. All lighting came from a south window with a Rip Stop nylon scrim over it. The image received the Court of Honor award in the Traveling Loan Collection of the 1999 Wisconsin Convention print exhibition.

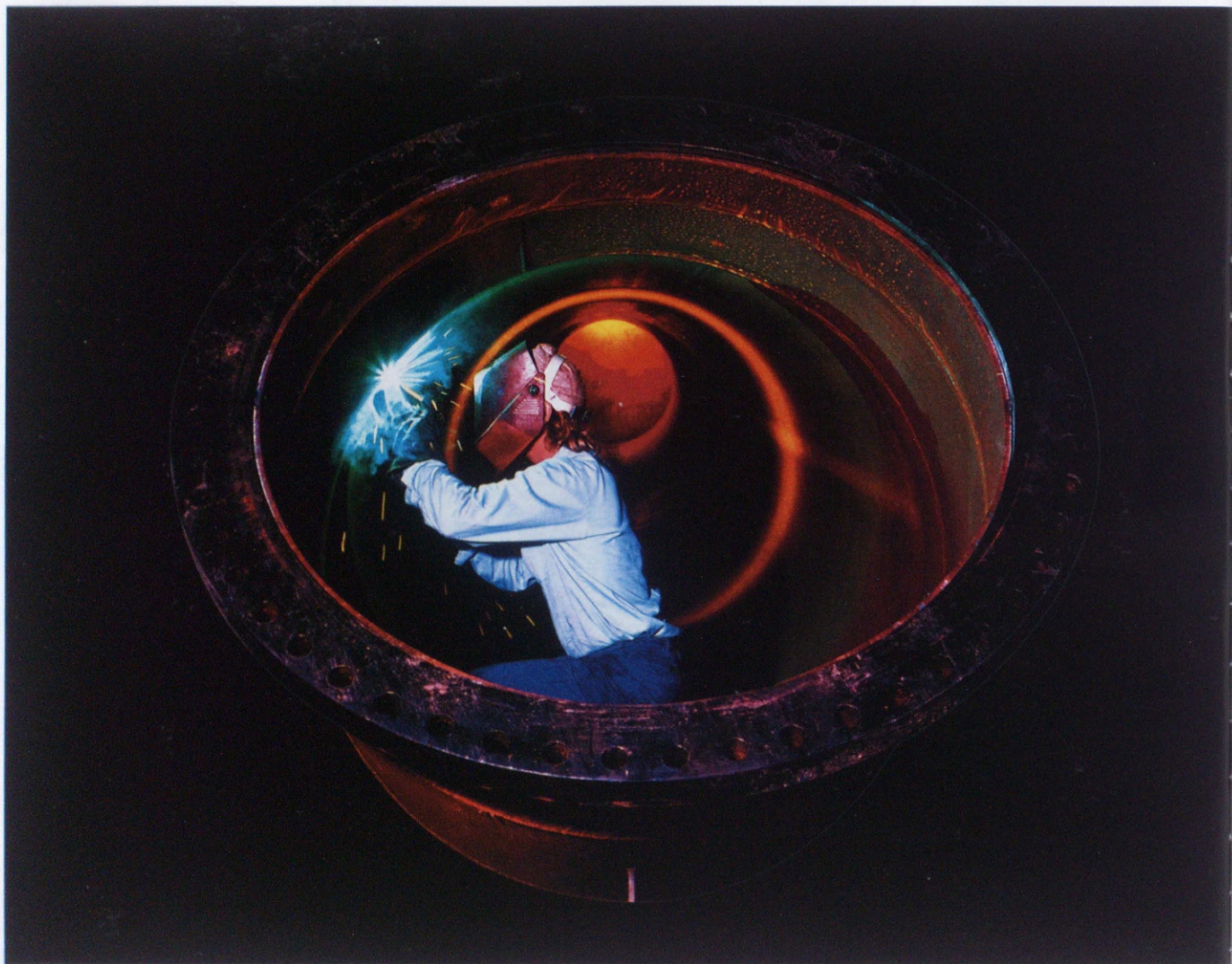


Michael Davis

“I was trying to do something creative and very different.”



To create "Oceanus," Michael Davis, PPA Certified, M.PhotoG., of Anderson, Indiana, combined three of his stock images. His client was a new age musical group looking for CD cover art that represented their hometown, San Francisco. "I scanned the original image and then made a duplicate image that I put together with the original," said Davis. "Several filters were used plus an image of the earth. The end product was a 4x5 transparency." Davis did all of the digital manipulation on his computer with Adobe Photoshop. He took the original images with a 35mm Nikon F4 SLR camera loaded with Kodak Professional Portra 400VC film and fitted with a Nikkor 28-85mm f/3.5-4.5 AF lens. Shutter speeds and apertures varied.



“When a client offers you total creative freedom, they are often rewarded with some of your best work.”

Debra Libby

Debra Libby made the image “Pipe Light” for her client Custom Fabrications. The challenge was to show the firm’s ability to construct and ship these 72-foot long, five-foot diameter pipes that have a 45-degree flange. Libby gave definition to the opening at the far end of the pipe by lighting a reddish-orange welding shield with a Norman P800-D power pack and an eight-inch reflector. This lighting technique also helped show the length of the pipe. “The orange ring halfway up the pipe was produced using a small Vivitar 2800 flash with an orange gel,” said Libby. “The greenish-blue color came directly from the TIG welding.” Libby shot with a 2.25cm Mamiya C330 camera with a Mamiya-Sekor 80mm f/2.8 lens. To accentuate the sparks from the welding, Libby worked with a slower shutter speed, exposing Fujicolor Professional 160 NPS for 1/15 second at f/22. She exposed the welder and the flange with another Norman P800-D power pack placed at the camera. Using Adobe Photoshop, she knocked out the background around the pipe and deleted the welding cables.

Fuzzy Duenkel

For his image, "Sleeping Beauty," Fuzzy Duenkel, PPA Certified, M.Photog.Cr., of West Bend, Wisconsin, wanted to create a peaceful scene of a young girl at rest. "I envisioned photographing a little girl sleeping," said Duenkel. "How would I do that?" Working entirely in the studio, Duenkel constructed a set that would serve his purpose. Shooting with a 6x7cm Mamiya RZ67 camera and a Mamiya 180mm f/4.5Z RZ series lens, Duenkel employed a Lindahl shade with a homemade black tool diffusion filter and a homemade high key vignetter. He lit the scene with a Speedotron Brownline electronic flash set at 1,200 watt-seconds with 1,000 watts of work lights for a modeling light. Modifying the light was a homemade 8x9-foot soft box/umbrella that Duenkel calls "The Marshmallow." Fill light came from a 6x6-foot Lightform P22 panel reflector. Duenkel exposed Kodak Professional Portra 160NC film for 1/30 second at f/8.5. "The reason I did this setup is that it was very simple and easy to reproduce," said Duenkel. "Anyone can do this in their studio."

“I wanted to simulate the look of a girl sleeping in her bedroom.”





Mamiya® 645AF



©2000 Photo by Don Emmerich

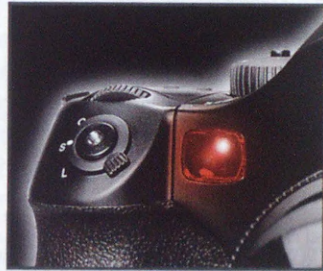
Big 6x4.5cm image
shown actual size, is almost
3 times larger than 35mm.



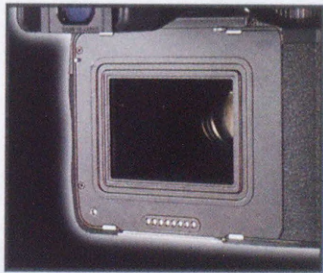
Mamiya®
master of the medium®

MAMIYA AMERICA CORPORATION 8 Westchester Plaza, Elmsford, NY 10523 • Phone: 914-347-3300 • Toll free FAX: 800-321-2205 • www.mamiya.com • E-mail: info@mamiya.com

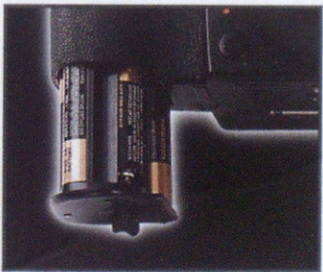
The only medium format camera with infrared autofocus assist



Auto assist AF Infrared beam makes focusing in low light conditions easier and more accurate.



Exclusive auto protect shutter retraction protects the shutter blades when the back is removed.



Uses AA batteries which are inexpensive and readily available everywhere you travel.

The new autofocus Mamiya 645AF makes wedding and portrait photography easier because it's the only medium format camera with infrared low light assist. So whether you're at the altar, or in the garden, your images are crisp and focused, effortlessly.

Enjoy other features on the AF including the exclusive auto-retracting shutter, which prevents accidental damage when changing film backs in the middle of the wedding.

Batteries aren't a hassle either, so you can shoot more film on one set of easy to find AA batteries, rather than going through several expensive lithium batteries in the middle of each assignment.

All together, these features, and many others, give you all the advantages of medium format, with the creative freedom of accurate and effortless autofocus, even with low light candid.

Now there's a tool for working pros like you. The new **Mamiya 645AF**.

Try before you Buy

\$50 [rental rebate]

Mamiya's "Try Before You Buy" Program. Visit www.mamiya.com/rental or turn the page for details.

[Special BONUS Offers direct from Mamiya]

FREE
Mamiya 3.5x $\frac{6x6}{645}$ Magnifier
(Value \$250) with your purchase of 645AF Pro Value Pack.

NEW!



Pro Value pack

Pro Value Pack includes 645AF Body with 80mm f/2.8 Lens, Integral AE Prism Finder, Motor Drive and 120/220 Magazine.

FREE
Mamiya 3.5x $\frac{6x6}{645}$ Magnifier plus
FREE 120 Magazine or Polaroid Back
(Value up to \$700) with purchase of 645AF Pro Value Pack and second lens.



\$100 Cash Rebate*
for each Mamiya 645AF Series Lens.



(Rebate not applicable on 80mm f/2.8 lenses.
*Not applicable on lenses purchased in Pro Value Pack offers.)

Limited time offer for purchases made after May 1, 2000. All offers direct from Mamiya. See Mamiya Bonus Booklet for complete terms of offer.

Connie McComb-Brown

FOLIO

“I enjoy portraying people of different countries and cultures.”

Once a year, Connie McComb-Brown, PPA Certified, M.Photos.Cr., of Adrian, Michigan, displays an art show in her community consisting of images of intriguing people she has met during her travels. She captured this image, “Intrigue,” during a trip to the Caribbean island of St. Lucia. The young woman in the photograph was a hotel clerk whom McComb-Brown asked to photograph as a representative of the island. Taking advantage of the natural light, McComb-Brown used the wall behind the subject as a fill reflector. Her camera was a 6x4.5cm Mamiya 645 Pro equipped with a Mamiya 80mm f/2.8 lens. A haze filter and Lindahl shade fit over the lens. McComb-Brown shot with Kodak Vericolor III Professional film, exposing it for 1/30 second at f/5.6.





Mamiya® 645AF

Try Before You Buy – \$50 Rental Rebate

Receive up to \$50 just for trying the new Mamiya 645AF!

See if you don't agree with photographers all over the world who are stepping-up to medium format and enjoying the benefits of Mamiya 645AF infrared autofocus assist and world-class Mamiya lenses. Visit one of these participating Mamiya dealers, rent a Mamiya 645AF, and receive up to \$50 towards the rental fee direct from Mamiya. Ask your dealer for a \$50 Rebate Application and the new 10-page independent test report.



ARIZONA

PHOENIX
Photomark 800-777-6627

TUCSON
Sunset Photo 800-377-1871

CALIFORNIA

HOLLYWOOD
P.R.S. Rental 323-467-1212
Samy's Camera 323-938-2420

IRVINE
Pro Photo Connection 949-250-7073

LOS ANGELES
Freestyle Sales Co. 323-660-3460
Pix 323-936-8488
Simon's Camera 323-463-8585

PALO ALTO
Bear Images 650-321-2327
Keeble & Shuchat 650-327-8511

RESEDA
Reseda Photo 818-343-4664

SACRAMENTO
Camera Arts 916-736-3084
Pardees Cameras 916-483-3435

SAN DIEGO
Camera Exposure 619-640-5300
George's Camera 619-297-3544
North County Camera (Escondido) 760-737-6002

SAN FRANCISCO
Adolph Gasser Inc. 415-495-3852
Pro Camera Rental 415-431-3313

SANTA BARBARA
Samy's Camera 805-963-7269

SANTA ROSA
North Bay Photo 707-546-6610

SOQUEL
Monterey Bay Photo 831-476-4141

STOCKTON
Wolf Camera 209-477-9421

VENICE
Samy's Camera 310-450-4551

WESTWOOD
Bel Air Camera 310-208-5161

COLORADO

BOULDER
Mike's Camera 303-443-1715

DENVER
Camren Photographic 303-698-1797
Wolf Camera 303-623-1155

CONNECTICUT

STAMFORD
Camera Wholesalers 203-357-0467

DELAWARE

NEWARK
Cameras Etc. 302-453-9400

WILMINGTON
Cameras Etc. 302-764-9400
Mid City Camera 803-654-6241

DISTRICT OF COLUMBIA

WASHINGTON
Penn Camera 202-347-5777
Pro Photo 202-223-1292

FLORIDA

BOCA RATON
Precision Photographics 561-391-2777

DELRAY BEACH
Delray Camera Shop 561-278-3331

MIAMI

Carousel Studios 305-576-3686

ORLANDO

Colonial Photo & Hobby 407-841-1485

SARASOTA

Camera One 941-955-1799

GEORGIA

ATLANTA
Professional Photo Resources 404-885-1885
Wolf Camera 404-892-1707

LILBURN
Photo Barn 770-921-9500

HAWAII

HONOLULU
Francis Camera Shop 808-973-4480

ILLINOIS

CHICAGO
Central Camera 312-427-5580
Helix Rental 312-421-6000

PEORIA
Tallyn's 800-433-8685

INDIANA

EVANSVILLE
Schmitt Photo 812-424-8203

FT. WAYNE
Sunny Schick Camera Shop 219-424-1615

INDIANAPOLIS
Cord Camera 317-846-7729
Roberts Distributors 812-323-0888

MUNCIE

Jack's Camera Shop 765-282-0204

SOUTH BEND
Gene's Camera Store 219-234-2278

IOWA

DES MOINES
Christian Photo 515-270-8030

KENTUCKY

FT. MITCHELL
K & R Photographics 606-341-6986

LEXINGTON

Murphy's Camera 606-255-1012

LOUISVILLE

Murphy's Camera 502-485-1500
Whittenberg Photographic 502-589-5755

MAINE

PORTLAND
Photo Market 207-797-7100

MARYLAND

BALTIMORE
Service Photo 410-235-6200

KENSINGTON
Photopro 301-933-3350

SILVER SPRING

Abbey Camera 301-587-3600

MASSACHUSETTS

BELMONT
Zeff Photo Supply 617-489-3311

BOSTON
E.P. Levine 617-951-1499
S. B. I. Sales Co. 617-542-0077

CHICOPEE

Piepul's Camera Center 413-598-8042

HADLEY

Hunts Photo & Video 413-585-9430

MELROSE

Hunts Photo & Video 781-662-8822

NEWTONVILLE

Newtonville Camera 617-965-1240

NORWOOD

Camera Company 781-769-0210

MICHIGAN

DEARBORN
Adray Camera 313-274-9500

DEXTER
Huron Camera 734-426-4654

GRAND RAPIDS

Arden's Photo 616-456-7881

KALAMAZOO

Norman's Camera 616-343-0460

PONTIAC

Camera Mart 248-334-9944

TROY

Adray Camera 248-689-9500

MINNESOTA

LEWISTON
Herff Jones Photography 507-523-2101

MINNEAPOLIS
West Photo 612-379-2321

MISSISSIPPI

JACKSON
Deville Camera & Video 601-956-9283

MISSOURI

KANSAS CITY
Independent Photo Art Supply 816-421-3644

ST. LOUIS
Schiller's 800-366-7244

NEBRASKA

OMAHA
Dean's Camera Center 402-493-7555
Rockbrook Camera & Video 402-397-1171

NEVADA

LAS VEGAS
Casey's Cameras 702-736-0890

NEW HAMPSHIRE

PORTSMOUTH
Eagle Photo 603-436-4545

NEW JERSEY

JERSEY CITY
Hudson Camera Corp. 201-332-7834

LAWRENCEVILLE
Le Camera 609-912-0200

RUNNEMEDE

Classic Camera 856-939-9595

S. ORANGE
Village Camera 973-763-6450

WESTWOOD

Bergen County Camera 201-664-4411

NEW YORK

ALBERTSON
Ken-Mar Camera 516-747-8777

NEW YORK CITY
Adorama 212-741-0401
Alkit Pro 212-674-1515
Cambridge Camera Exchange 212-675-8600
Camera Traders 212-463-0097
Foto Care 212-741-2990
K & M Camera Corp. 212-532-1106
Ken Hansen NY 212-317-0923
Lens & Repro 212-675-1900
Photo Habitat 212-473-6665
Professional Photo Sup. 212-924-1200
Wolf Camera 212-722-5035

SMITHTOWN

Split Image 631-265-2433

NORTH CAROLINA

CHARLOTTE
Camera World of NC 800-868-3686

GREENSBORO
Carolina Camera 800-333-4410

OHIO

AKRON
Cord Camera 800-860-2772

COLUMBUS
Cord Camera 800-944-CORD
Midwest Photo Exchange 614-261-1264

ELYRIA
Loomis Camera 440-322-3325

KENT
Campus Camera Exchange 330-678-1297

OREGON

CORVALLIS
Camera Corner 541-753-2653

PORTLAND
Pro Photo Supply 503-241-1112

PENNSYLVANIA

BRYN MAWR
The Camera Shop 610-527-0100

CARLISLE
Carlisle Camera Shop 717-249-4007

LEVITTOWN
Allen's Camera & Video 215-547-2841

MCKEESPORT
Photographics Supply 800-245-6715

PHILADELPHIA
Camera Care 215-925-7805
Mid City Camera 888-464-3248

QUAKERTOWN
New York Camera & Video 215-538-9233

RHODE ISLAND

PROVIDENCE
S. B. I. Sales 401-751-5190

SOUTH CAROLINA

FLORENCE
Kolor Quick 800-382-7158

TENNESSEE

NASHVILLE
Dury's 615-255-3456

TEXAS

ARLINGTON
Arlington Camera 817-261-8131

AUSTIN
Precision Camera & Video 800-677-1023

DALLAS
Competitive Camera 214-744-5511
Dallas Camera Exchange 214-693-4040
Light Tee Inc. 214-350-8990
Wolf Camera 972-241-0582

WICHITA FALLS

Metro Photo 940-691-4012

VIRGINIA

ALEXANDRIA
Protech 703-941-9100

CHARLOTTESVILLE
Pro Camera 804-979-1915

HAMPTON
Camera City Inc. 757-722-2511

STERLING
Ace Photo 703-430-3333

VIENNA

Penn Camera 703-893-7366

WASHINGTON

SEATTLE
Glazier's Camera 206-624-1100
Optechs 206-343-9900

WISCONSIN

BROOKFIELD
Mike Crivello's Camera 414-782-4303

MILWAUKEE
Helix Photoart 414-271-2252

Mamiya®
master of the medium®

It's A propos

Suitable Props
Can Make
All the Difference
in Children's
Portraiture

Prop *n.* 1. A person or
thing depended on for
support or help.
2. A stage property.



step-up to medium format

By June Jacobsen
PPA Certified, M.Photos.

Creative props and settings are the trademark of my studio, June Jacobsen Portrait Design, of Patchogue, New York. We specialize in children and babies and the parent-child relationship, and we use props to support the artistic design and theme of our imagery. These props encompass everything from seating to the finishing touch of a bow in a young girl's hair.

Among our collective treasures are a variety of clothing for children to about eight years old, moms' nightgowns, hats, head wreaths, chairs, benches, baskets, flowers of all colors, antique reproductions, old toys, books, tea sets, stuffed animals, and pedestals. When I prepare for a shoot, I plan several groupings of props that can be easily switched for use with the same background—working with children must be quick and nearly seamless.

The general style of our portraiture is traditional, painterly, and of course, timeless—or at least two generations' worth. I believe that a classic style of portraiture has universal appeal. That's why the props I use are mostly old things, like antiques and items that don't lose their appeal over the years, such as scruffy teddy bears and overalls. I have two portraits of my own children on display at the studio, one from 1977 and one from 1983. My clients are always surprised to see when they were made because



The clients are a sea-loving family, so we used a nautical theme for this little guy (left). Seldom does someone bring in props of this size, but mom came in with the ship's wheel, the pea jacket, and hat, and I supplied the flag. We photographed Kyle in the studio with a muslin backdrop I painted myself.

The making of "Take Five" was a tough and long session. Mom wanted to capture her month-old baby asleep, and we came up with this pose during the planning session. We selected props suitable for the baby's size, so we were ready to go when they arrived for the session. We photographed the baby in color and black-and-white, then mother-and-baby in a couple of different poses. The session was four hours long, as we patiently waited for the baby to fall asleep. I call this portrait "Take Five" because she has taken a break from her harp playing—or whatever angels do!

there is nothing in them that dates the photos to the '70s or '80s.

I love perusing the antique and "junque" emporiums for everything from old books to old benches and wagons for the yard. I've had things shipped back home while I was on vacation. When I travel with my van, I'm almost sure to come home with a prize or two. The old cast iron table and chair set in the garden was a great find from Massachusetts. I brought home an old leaded glass window from New Hampshire, and the door on my English cottage is from a restoration yard in New England.

Naturally, the acquisition of all of these fun things comes more easily to those with a penchant for prop hunting. If you are not so inclined, enlist the help of an artistic employee,

family member, or friend to be on the lookout for items suitable for your style of work. Many companies supply wonderful props for children; my favorite is Wicker by Design in North Carolina, for their beautiful seating pieces, swings, and baby posers (see the directory of prop suppliers, below).

Unique props are just one piece of the picture. To create artistic harmony in a portrait, the props must be well coordinated to the background, the child's clothing, and one another. Do the props together create a pleasing balance? Does any one item command too much attention? Are the props of the same style and period? I believe I have learned much from studying art, photographic portraits, and composition. Studying

the traditional rules of good composition can be very helpful in gaining confidence in assembling your props to make the best use of visual space on the set. It trains the eye to see balance and the pleasing placement of objects and people.

Once I know which "key" I am photographing in, I choose props accordingly. For high-key I use light items—even the flowers in a vase will have no dark green leaves showing. Low-key might make use of dark wooden objects such as a trunk, a dark wicker chair, or an old wooden baseball bat. I use very few primary colors in my portraits. It is important to study the color harmonies to make sure the props used are the right choice for your set.

Bright colors are very popular for children's wear, and that's where the planning session comes in. Wrest those bright red, Mickey-bibbed overalls away from mom and help her to see the advantages of clothing her child in more subtle hues. Typically, it takes just one pass through our albums or a walk through the studio's gallery to convince the parent.

Essential Props

There are a number of essential studio props for children's portraiture. Babies and some toddlers need to be contained to keep them in place during the session. These "containers" include chairs, benches, and baby posers. Every studio should have a selection of seating pieces for every age group so the portraits of similarly aged children don't all look alike. We have a couple of dozen seats from which to choose. Another must is the classic teddy bear. I prefer stuffed animals to dolls for little girls because I would rather not have another human-looking face in the portrait unless I can control which way the doll is "looking."

Flowers are critical, and I shop a

Fine Props and Furnishings For the Children's Hour

- | | |
|---|---|
| American Photographic Resources (210)
P. O. Box 820127
Fort Worth, TX 76182
800-657-5213; 817-379-0772
FAX: 817-431-8313 | Pro Studio Supply (216)
650 Armour Road, P.O. Box 46
Oconomowoc, WI 53066-0046
800-558-0114; 262-567-8047;
FAX: 262-567-8479
Web site: www.prostudiousa.com |
| The Children's Corner (211)
of Antique Reproductions
P.O. Box 240493
Montgomery, AL 36124-0493
800-264-0090; FAX: 334-260-9010 | Scenic Design (217)
P.O. Box 575
Murray, UT 84157
800-785-1404; FAX: 801-261-0303
E-mail: info@scenicdesign.com |
| Custom Photo Manufacturing (212)
10830 Sanden Drive
Dallas, TX 75238-5325
800-627-0252; 214-349-6886
FAX: 214-503-1557 | Tallyn's Professional (218)
Photographic Supply
1609 West Detweiller Drive
Peoria, IL 61615
800-433-8685; 309-692-5005;
FAX: 309-692-8346
E-mail: pros@tallyns.com
Web site: www.tallyns.com |
| The Denny Manufacturing (213)
Company Inc.
P.O. Box 7200
Mobile, AL 36670
800-844-5616; FAX: 334-452-4630
Web site: www.dennymfg.com | Wicker by Design (219)
2705 New Quay Street
Durham, NC 27705
800-731-6666; 919-383-6212;
FAX: 919-309-0500
E-mail: wickerby@mindspring.com
Web site: www.wickerbydesign.com |
| foto white (214)
15058 Bridgewater Drive
Savage, MN 55378
612-226-2520; FAX: 612-226-2522
Web site: www.fotowhite.com | |
| Off the Wall Productions Ltd. (215)
493 Henderson Drive
Regina, SK, Canada S4N 5X1
800-792-5568; 306-352-1008;
FAX: 306-352-5610
E-mail: offwall@offwallprod.com
Web site: www.offwallprod.com | |

step-up to medium format for less than \$1,500



©2000 Photo by Harald Sund

Big 6x4.5cm image, shown actual size, is almost 3 times larger than 35mm.

THE NEW MAMIYA 645E

Introducing professional medium format image quality in a system that's as affordable as many top 35mm SLRs. Step up to a world of exquisitely detailed photographic reproduction with a 645 format camera that offers nearly 3 times the image size of conventional 35mm cameras. **The new Mamiya 645E is feature-packed.** You get all the basic tools that make medium format ideal for going beyond the limits of 35mm. And, it is easy-to-use, yet capable of growing with you as you hone your photographic capabilities and creative sense. As part of the Mamiya 645 System, it accepts all 19 world-class 645 series lenses and most accessories.

The new 645E. Mamiya quality. Extraordinary price.
Now at authorized Mamiya dealers.

.....[Special BONUS Offers direct from Mamiya].....

FREE
4x5" Cabin Light Panel
with your purchase of 645E
Pro Value Pack. (Value \$80)

\$100 Cash Rebate
with your purchase of a 645E
Pro Value Pack **with** second lens.

or FREE
Rapid Wind Grip
(Value up to \$175)

Pro Value Pack
Pro Value Pack includes 80mm f/2.8, Integral AE Finder and Back



Limited time offer for purchases made after May 1, 2000.
All offers direct from Mamiya. See Mamiya Bonus Booklet for complete terms of offer.

Mamiya®
master of the medium®



We photographed Kerrin at the cottage one morning after shooting in the flower garden. Every side of this cottage has a different look. I used a reflector to bounce light onto Kerrin's face. The carriage was acquired from an antique shop in New England, and the antique lace from an antique show in Manhattan.

couple of times a year for new silk blooms that look fresh. I dry the hydrangeas from my garden and use them in baskets for their subtle hue, which works very well with a couple of my backdrops.

Fabrics are also important to have on hand. Over the years, I have purchased fabric as needed, and now I have a good assortment of colors and textures. I use fabrics for draping mom as she holds her baby, to place the

baby on, to cover a pillow in key with the rest of the scene, and so on.

Prop size is very important when working with children. At times, my goal is to capture the smallness of the child, so I choose the prop to give that effect. However, one must keep in mind that the most important subject in the portrait is the child, and a one-year-old is easily eclipsed by a large teddy bear.

Props also enhance activity on

the set. Many toddlers would be nearly impossible to capture in a lovely photo if not for the tempting goodies we use to get their attention and keep them in one spot for the requisite few minutes. There's the classic tea party and dress-up session, but with a little imagination, you can invent some new activity-centered themes that entertain the children and make for great images.

Careful Planning

The planning session determines most of what will go on during the photo shoot, including the items to be used on the set. We discuss the child's interests so we can add relative items. As the children get older, they become involved in such activities as sports, dance, or music. I ask the mom if there's anything she's seen in the wall portraits, sample albums, or in the prop room that she would like to have in the photo.

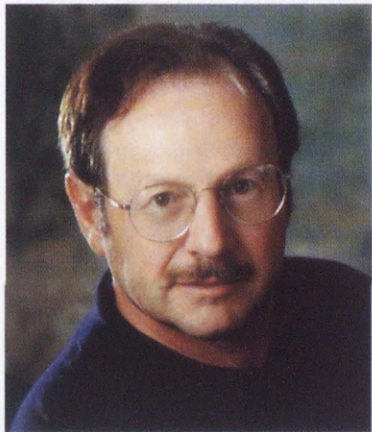
I've discovered that people respect my decisions and choices and at times will not speak up about their own opinions. That's why I tell them, "If there is anything you see me using that does not suit you, please let me know."

I will also ask mom if she has an item or two at home that would add a sentimental touch to the portrait.

Designing sets and incorporating props is a challenging and rewarding facet of the portrait business for me. It is the coming together of good composition, color harmony, and a judicious choice of objects to support the main subject. That's the combination that produces a winning image for our clients to enjoy for years. ■

June Jacobsen, PPA Certified, M.Photos., lives in Patchogue, New York. Her portrait studio, June Jacobsen Portrait Design, specializes in babies, children, parent and child, and family photography. See more of this PPA member's photography online at www.junejacobsen.com.

"The results are literally amazing"



Jeff Lubin
Children and Family Portraiture
McLean, Virginia

"Using the Phase One digital back puts fun and excitement back into my portraiture. The results are literally amazing."



Call today to learn why 70% of all LightPhase units are sold to Hasselblad users. More Portrait and Wedding Photographers are trusting their work to digital solutions from Phase One.

H A S S E L B L A D

Hasselblad USA Inc.
10 Madison Road
Fairfield, New Jersey 07004
973-227-7320
www.hasselbladusa.com



PHASE ONE

Phase One United States, Inc.
Tel 1-888 PHASE ONE
email info@phaseone.com
631-757-0400
www.phaseone.com

Phase One is a registered trademark of Phase One A/S. LightPhase is a trademark of Phase One A/S.

More info? Circle 53

To Have & To Hold

By Stephanie Booker

The Power of Dotcom Brought
Broadband Exposure and
Mega-Bookings To
Harold Tseu's High-End
Wedding Photography Studio

There's no escaping it; the Internet is one of the most powerful resources we have today. You can do practically anything online: order groceries, send flowers, even have someone run your errands. According to a recent estimate in *The Industry Standard*, over 75 million Americans will be online before the end of 2000, and that's a conservative estimate (see "Spotlight: How Big Is the U.S. Net Population?" November 29, 1999 or visit www.thestandard.com). Consequently, it seems everyone's got a dotcom attached to their name, from large corporations to grandmothers.

It's surprising then, that a Yahoo! online search for "wedding photography" yields just 15 results for the entire New York City metro area. So, why haven't photographers jumped on this digital bandwagon?

Photographer Harold Tseu, a member of Professional Photographers of America (PPA), feels that many photographers are missing out on possibly the most important method of self-promotion, either out of fear of the imagined expense or a lack of knowledge about the Internet.

"My Web site is the most important marketing tool I have," said Tseu. "Anyone working in a visual business needs to have a Web site." After all, most of today's brides are fairly Internet-savvy, and with the dozens of wedding-related search engines out there, you can't deny the effectiveness of a bold, informative, and eye-catching home page. It's more important than your business card. In fact, your Web site should be your business card.

Tseu is owner and founder of To Have & To Hold, a successful wedding photography studio in Phoenix, Arizona, that specializes in the photo-journalistic approach. His experience in commercial photography in New York, and wedding photography at other studios, showed him that aside from the quality of the work, marketing is probably the most important aspect of the business.

Like many photographers, Tseu started his business with little ready capital to handle the



Harold Tseu's Web site shows samples of his work from each of the recent weddings he has photographed.

OK, I do take the Web to be an invaluable marketing tool. Now what?

Whether you create the Web site yourself or hire someone to do it, you need to have an idea of what you want. But first things first. You must register your domain name as soon as possible (check with your service provider for details). Next, spend time on the 'Net researching other photographers' Web sites. Look at the structure, design style, and overall layout of the site. You want an easily navigable site, so pay attention to things like how simple or difficult it is for you to find particular information. You also want your Web site to immediately capture the viewer's attention—and keep it.

Put yourself in the bride's pumps and determine the kind of information she'll be looking for. At www.tohaveandtohold.com, brides have access to information about Harold Tseu's background and a concise contact page (phone, address, and a clickable e-mail link). A bride can quickly find out if the photographer is available on her wedding day, what time the sun will set on that day, and which wedding services vendors have proven dependable.

Most Internet service providers offer packages that include a Web page along with monthly service and plenty of resources to help you set it up. Remember to include your Web address on your business card, letterhead, and promotional materials, and spread the word.

Home
Photographer
Engagements
Weddings
Availability
Vendors
Sunset
Contact

Harold Tseu, 37, founder of Tempe, Arizona-based To Have & To Hold Wedding Photography, has been a professional photographer for more than 13 years. Tseu's unique photojournalistic style of wedding photography paired with his use of computer technology helps couples design wedding albums that bring to life the story of their weddings.

Tseu's ability to capture the moments, the expressions and the emotions of a wedding day – without placing limitations associated with rolls of film and time – distinguishes him from traditional wedding photographers. He has photographed weddings throughout Arizona, California, Colorado, Hawaii, New Jersey and New York.

Tseu studied commercial photography at the Germain School of Photography, New York. While attending school, Tseu landed his first job in professional wedding photography with Fred Marcus Photography, New York. A few wedding clients of Fred Marcus Photography include Billy Baldwin and Chynna Phillips, Donald Trump and Marla Maples, Eddie Murphy, Mary Tyler Moore, Princess Yasmin Aga Khan and Art Garfunkel.

Upon graduation, and the desire to broaden his photography skills, Tseu entered the fields of advertising, fashion and editorial photography. Tseu has worked with many world renown photographers including advertising photographer Eric Meola, Town and Country photographer Anthony Edgworth, Sports Illustrated photographer Walter Iooss and celebrity photographer Lynn Goldsmith.

Commercial photography, Tseu discovered his true passion: photojournalism. He moved to Arizona in 1996 and worked for a time, prior to launching To Have & To Hold Wedding Photography in 1998. Tseu's philosophy of wedding photography: Don't just take pictures. Have your pictures tell the story.

Member of Professional Photographers of America (PPA), Wedding Photographers International (WPII), Phoenix Professional Photographers Association (PPPA), and Arizona Professional Photographers Association (AZPPA).

August			
Date	Sunset	Low	High
5	7:25 PM	81	105
12	7:18 PM	80	104
19	7:10 PM	79	103
26	7:02 PM	78	103

January | February | March | April | May | June
July | August | September | October | November | December

Mike and Tina
Desert Botanical Garden

Back to Engagements | Comment to Photographer | Home
See Their Wedding Pictures | E-Mail Mike and Tina
© Copyright To Have & To Hold Wedding Photography

Mike and Tina

Back to Engagements | Comment to Photographer | Home
See Their Wedding Pictures | E-Mail Mike and Tina
© Copyright To Have & To Hold Wedding Photography

Harold Tseu's Web site has a background and contact page, as well as an availability and vendor listing area. He also displays hundreds of his images from engagement to wedding photographs to show prospective clients his work.

high startup costs. He had to borrow money from his family to place an ad in the local wedding pages.

The Road to Phoenix

After studying at the Germain School of Photography in New York, Tseu landed his first professional wedding gig for Fred Marcus. He'd met one of his photographers in a private club where he was working. "After I introduced myself, he basically asked me if I had a suit and wanted a job," said Tseu. "Then he wrote down an address and said, 'Meet me here at this time and wear your suit.' That was the start of my wedding photography interest."

After trying his hand at freelance commercial photography in New York and working with sports and commercial photography masters like Walter Looss and Eric Meola, Tseu wound up in Phoenix, working for a local wedding photography studio. He soon discovered the successful business strategies of innovative industry leader Gary Fong and quit the studio to be his own boss. A few brides followed Tseu from his previous studio, insisting that he shoot their weddings. This furnished enough capital for Tseu to purchase a booth at a local bridal show.

"I also took advantage of bartering, which is something many photographers forget about," Tseu explained. "For example, one bride was an interior designer and I traded her wedding photography in exchange for a custom design for my booth. Another bride worked in graphic design, and she created all my promotional pieces."

"Basically, I started out with two marketing strategies: spending money on advertising and going to bridal shows," explained Tseu. "I realized pretty quickly, though, that a Web site was going to be my most important marketing tool."

With no previous experience in Web development, Tseu buckled down to study the various software



Engagement photographs are also posted on Tseu's Web site.

packages he would need and visited other photographers' sites to get an idea of what was already out there. He also consulted a wedding photography forum on America Online (key word: photography), which provided abundant advice from the pros on marketing and business strategies, including frequent updates by Stephen Morris, PPA communications manager. The forum gave Tseu plenty of guidance on developing a successful Web site.

"The benefit of building your own [Web site] is that you can update it any time you want to and make changes at any time without waiting around on someone else to do it. I wanted my Web site to be my receptionist, publicist, everything to me," explained Tseu.

This Must Be the Place

Tseu's www.tohaveandtohold.com became the perfect mechanism for filtering clients, showing his work, and helping prospective clients find information. For example, in the "Availability" section, brides type in their wedding date and quickly find out if Tseu is available—but that's

hardly the end of it. Brides can also find out the time the sun will set on their wedding day.

The site also displays sample images from each of the weddings he's shot. Part of Tseu's contract with the bride asks her consent to post her wedding images online, which is good for both the photographer and the bride. She can show her wedding pictures to family and friends all over the world, and for Tseu, the benefits are obvious.

Realistically, in a person-to-person meeting with a prospective client, most photographers can go through only two or three books a session. But when the photographer showcases each wedding online, the bride can peruse every wedding at her own pace. "Having 20 or 30 weddings on your Web site gives you instant credibility," said Tseu, who currently has 48 "clickable" weddings.

Posting helpful information and having an accessible forum for viewing personal images fosters strong relationships with clients. In Tseu's case, couples can view their engagement portraits online and use the site as a permanent venue for others to view the images.

After photographing the wedding, Tseu has his film processed, but not printed. He has the negatives scanned as digital image files, then prints contact sheets for the couple's review. Because he shoots 1,000 to 1,500 images at each wedding, the digital proofing process greatly cuts down on costs. Later, Tseu designs wedding albums using Art Leather's Montage layout software. He e-mails the layout to the bride for approval.

"To stay successful, photographers need to stay tuned to technological advancements," advised Tseu. "Pretty soon, you can be anywhere in the world and still run your business." ■

Stephanie Boozer, a freelance writer in Atlanta, is co-owner of Artistic Exposure, a photographic studio specializing in black-and-white portraiture and fine art.

The fine art of digital printing



"I define fine art reproduction as the highest quality expression available to any culture at a given time. That's why I chose a Roland Hi-Fi JET. In fact, I bought 12 of them."

John S. Doe. Harvest Productions.

Meet John Doe. (Yes, the real John Doe.) Over the past nine years, he's grown Harvest Productions from a one-man experiment into one of the country's largest printers of fine art, whose first-quality reproductions sell for up to \$8,000 each. John puts all equipment through rigorous performance testing before deciding what to purchase. And the last 12 times he's chosen a new large-format printer, it's been the Roland Hi-Fi JET. He produces stunning prints up to 50" x 180" that faithfully match the original work...with no visible dots, streaks, or other signs of digital technology. He can print editions over time on an as-needed basis and count on repeatable results. Roland's superior pigmented inks deliver outstanding color fidelity and — crucial to the fine art market — print permanence that surpasses 120 years. And with Roland's hallmark reliability, he can keep all 12 Hi-Fi JETs running around the clock every day. Thanks to the Hi-Fi JET, John's fine art editions are anything but limited.



New Hi-Fi JET models offer more print modes and faster performance than ever. For a sample print, call 800-542-2307, ext. 447 or visit www.hifijet.com/pro.

Roland
Get it right on a Roland

Roland DGA Corporation ▷▷ 15271 Barranca Parkway, Irvine, California 92618-2201 ▷▷ (949) 727-2100 ▷▷ GSA #: GS-35F-4342D ▷▷ www.rolanddga.com

Giclées ©Ernesto Rodriguez - Published by Harvest Fine Art - Distributed exclusively by Grand Image. Photograph of John Doe by Vincent Versace.

More info? Circle 54

Infrared Photography

Part 2
Photographing the
Unseen Spectrum

By Don Emmerich
PPA Certified, M.Photos.MEI.Cr.

Don Emmerich concludes his treatise on infrared photography. In Part 1, Emmerich discussed the characteristics of various black-and-white infrared films. In Part 2, he examines color infrared films, filters, development, reciprocity, and safe handling tips.

Black-and-white infrared films are sensitive to infrared radiation, some ultraviolet radiation, and to all wavelengths of visible radiation (light). They are not as sensitive to green light. Areas that reflect or transmit infrared wavelengths register more strongly on the negative and thus appear lighter in a black-and-white print. Combined with some visible light exposure, the result is a luminous glow with softly defined edges, which occurs because infrared rays do not focus at the same distance behind a lens as does visible light.

Successful infrared photography requires controlling or eliminating the visible light hitting the film so the infrared light can be recorded. A red filter is necessary to block red visible light, which can interfere with infrared signals. The spectral range above 780nm is not visible to the human eye. The standard guideline for infrared black-and-white film



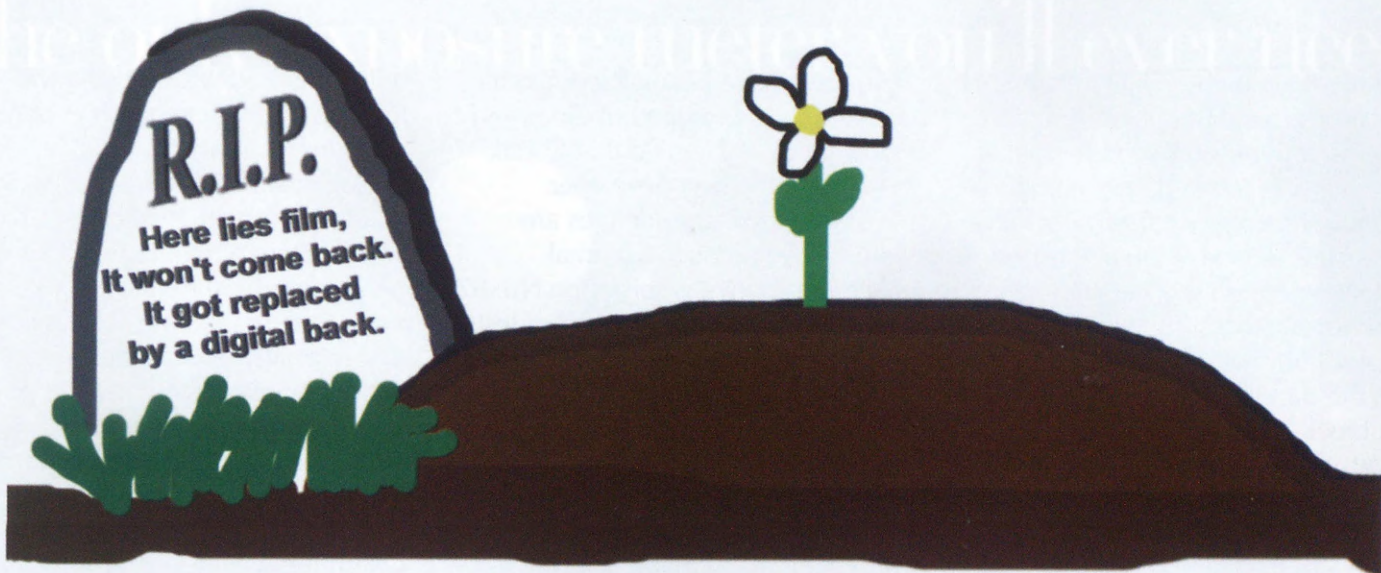
"Red Tide," a 2000 PPA Loan Collection print, was photographed on Kodak Professional Infrared (EIR) Film using a Wratten No. 12A filter and processed in conventional E-6 chemistry.

sensitivity is 780nm to 900nm.

While the most dramatic effects are produced by film that records only the infrared spectrum, some black-and-white infrared films can be exposed to record both visible and infrared wavelengths. Usually, orange or No. 25 red filters will block portions of the ultraviolet and blue light waves that affect the infrared exposure. A Kodak Wratten Gelatin Filter No. 25 (red) works well for most daylight applications.

When you want to record only

infrared wavelengths, you need a filter that blocks all ultraviolet and visible radiation, such as Kodak Wratten Gelatin Filter Nos. 87, 87C, or 89B. My choice, the No. 87, is commonly referred to as "visibly opaque." True, that's an oxymoron, but for use with the Kodak High Speed Infrared Film (the only film that works with the No. 87 filter), I still recommend the No. 87 filter over the more popular No. 25 filter, a red one, or the 89B, a much deeper red. Sunlight, electronic flash, and



Scared to death of digital?

Do you want to take advantage of the digital revolution and still utilize your Hasselblad or Mamiya camera body?

Phase One's LightPhase is a new generation of digital camera back ideal for a wide range of photographic applications, including products, portraits, and fashion.

Allin Digital Imaging has joined forces with Phase One to introduce LightPhase technology to the professional portrait market. Allow Allin's team of digital imaging experts and well-respected technical support program assist you in your effort to grow your business.

Interested? Call Allin's toll-free number or visit www.allindigital.com or www.phaseone.com for more information.



Photos by Paul Audia Photography

PHASE ONE

1-877-ALLINDI www.allindigital.com

photo-flood bulbs are all infrared-rich light sources. Household tungsten bulbs emit proportionately smaller amounts of infrared, so using them requires greater wattage to achieve the same degree of infrared exposure. Electronic flash works better for indoor photography with infrared color film. For infrared photography in the dark that will not disturb the subject, a flash unit can be fitted with a No. 87 or 87C filter. The No. 87 filter emits a slight red glow that is visible only if looked at directly. The No. 87C filter blocks all visible light but requires a longer exposure.

Developing B&W Infrared Film

I've found that Ilford and Konica's recommended development times for their infrared films are generally good guidelines. Ilford ID-11 at 1:1 for both films works quite well. Development times shorter than five minutes may produce unsatisfactory uniformity.

As for Kodak's High Speed Infrared

No. 87 Infrared Development:

This configuration yields a much truer infrared look and feel, and the detail maintained in the whites is amazing.

- Developer: Kodak D-76 stock at 1:1 dilution
- Temperature: 72°F
- Processing time: 13 minutes with one agitation every minute
- Dump the developer and add 72°F water. Let stand five minutes.
- Fix, wash, Photo-Flo, & dry as normal

No. 25 Infrared Development:

This development yields a bit more punch and smoother tones.

- Developer: Kodak D-76 stock
- Temperature: 68°F
- Processing time: 11 minutes with one agitation every minute
- Dump the developer and add 72°F water. Let stand five minutes.
- Fix, wash, Photo-Flo, & dry as normal

Printing:

All black-and-white infrared negatives can be printed like conventional panchromatic films. Because of the shift in tonal values, some experimentation may be needed to obtain the desired results.

Film, everyone I canvassed had his or her own development times and techniques. All agreed that Kodak D-76 was the best developer.

The following guidelines are intended to produce a normal contrast negative when using No. 87 and 25 filters. Make a series of tests to determine the best development time for your application.

Color Infrared Film

Kodak has broadened the imaging spectrum for creative professional photography by manufacturing a new color-positive infrared material, commercially available in E-6 process 35mm format. Kodak Ektachrome Professional Infrared EIR Film extends the vision of the camera beyond the limits of the human eye.

The film is sensitive to reflected infrared wavelengths, which results in vivid, false-color renditions. (Green foliage, for example, records in various hues of magenta or red depending on the camera filter and the amount of infrared waves reflected.) By using a yellow filter and shifting the focus, you can transform a scene into a surreal image—one that takes on the appearance of digital manipulation without ever using a computer.

Kodak Infrared EIR is as easy to use as its black-and-white counterpart, but it is critical that the film be handled with care. It must be loaded in total darkness. Once it's processed, the delicate emulsion scratches very easily, so make sure that the lab does not sleeve the roll in plastic. Instead, have the slides mounted in cardboard (plastic mounters tend to scratch the delicate EIR emulsion).

In color film, the blue-sensitive layer is made infrared sensitive, and a yellow filter is commonly used to block blue exposure. The relationship between layer sensitivity and dye color formation is different from that of conventional color film. As a result, subject areas that emit or

reflect infrared wavelengths will look distinctly different than other areas in the image.

Color infrared film has applications in artistic, fashion, medical, scientific, and forensic photography. It can be used under the microscope to help visually separate substances that normally appear the same, including inks, pigments, and other materials commonly used in artwork or written documentation. Infrared can identify underlying materials, making it possible to determine whether an artwork has been altered or painted over.

Film Characteristics

The new Kodak Ektachrome Professional Infrared EIR film features fine grain, medium sharpness, and a 4mm Estar base. It has normal sensitivity to both ultraviolet and visible colors between 380- and 700nm, and infrared radiation sensitivity between 700- and 900nm.

Color Infrared film is particularly sensitive to green, red, and infrared radiation. Processed in E-6, flesh tones have a more sallow appearance and lips are yellow. This gives fashion or commercial images a unique appearance without digitally enhancing the image. Different filters or filter combinations can be used to extend these creative possibilities. You can also underexpose and push-process the film to take advantage of contrast adjustment or low light levels.

No filter correction or exposure adjustment is required for exposure times from 1/1,000 second to 1/100 second. At 1/10 second, increase the lens aperture by one stop and add a CC20B filter for scientific or technical measurements.

Infrared images processed in E-6 chemistry produce higher color saturation and contrast than images processed in AR-5. They also exhibit twice the film speed. Keep in mind, however, that fixed film speeds and

The only exposure meter you'll ever need!



The SEKONIC® L-508 Zoom Master

Incident Meter. For measuring ambient, flash or mixed lighting. Features 270° swivel head. Lumisphere retracts for light source measurements.

Zoom Spot Reflected Light Meter. Zooms from 4° to 1° for precise, parallax-free reflected light measurements.

Flash Meter. Measures flash in incident or reflected mode, cord or cordless, auto reset and cumulative multiple flash.

Weather Proof and Rugged Design. Sealed against moisture, sand and dust.

More Features. Back lit display, memory, averaging, brightness difference, digital and analog read outs and much more.

Price: Best Value for the Money! At better camera stores everywhere or contact us for free literature, or visit our web site.

SEKONIC®
because light is the challengeSM

SEKONIC PROFESSIONAL DIVISION
MAMIYA AMERICA CORPORATION 8 Westchester Plaza, Elmsford, NY 10523 • Phone: 914-347-3300 • Toll free FAX: 800-321-2205 • www.sekonic.com • E-mail: info@sekonic.com



This photograph of Kelly shows how infrared color film responds to skin tones and deep shadows. Color infrared film has increased sensitivity to green, red, and infrared radiation, and tends to give skin tones a more sallow appearance.

DX Coding cannot be applied to this film because camera exposure meters are not calibrated for infrared radiation.

For daylight exposures with a Kodak Wratten No.12 filter, I found that an exposure index (E.I.) of 200 was a good starting point, especially when the film was developed in E-6 chemistry. In field tests, I started at E.I. 320 and bracketed one f/stop up and one f/stop down. You might want to use a two or three f/stop bracket when you experiment with this film. The exposure latitude is limited to ± 0.5 stop.

When using color infrared for aerial photography, a typical exposure is approximately $1/300$ second at f/5.6 with a No. 12 filter (deep yellow). This exposure is based on a solar altitude of 40 degrees, a clear day, and an aircraft altitude of 10,000 feet.

Kodak EIR can be exposed at shutter speeds ranging from $1/100$ to $1/1,000$ second without exposure compensation or additional filtration. It is available in 135mm 36 exposure rolls.

Processing

Do not send infrared film to labs that use infrared-sensing equipment. Some photofinishing systems use night vision goggles, infrared cameras (primarily for rack-and-tank machines), or infrared replenishment sensors during various phases of the processing cycle. These sensors will fog your infrared film! Roller-transport processors equipped with infrared monitoring devices should be switched to manual mode when running IR film.

Storage and Handling

Color infrared film is more seriously affected by adverse storage conditions than normal color or black-and-white films. Environmental factors can affect each of the three image-forming layers differently, causing a change in color balance as well as a change in overall film speed and contrast. In the case of EIR Film, the infrared sensitive layer is most affected, causing a loss in infrared sensitivity and a color balance drift toward cyan.

Infrared films are also susceptible to static marks in low humidity. If static electricity problems persist, ground the camera when you load and unload the film.

Keep unexposed color infrared films in a freezer or refrigerator. Unexposed film can tolerate up to one month at temperatures not exceeding 55°F, and no more than one week at room temperature (75°F). For best results, store the film in the original package in a freezer at 0 to -10°F. Allow the film to reach room temperature before opening the package to prevent moisture condensation. Warm-up time from the refrigerator and freezer are about one and two hours, respectively.

Load and unload film cassettes in total darkness. If you must load in subdued lighting, advance the film several frames before you make your first exposure.

Although unlikely, it is possible to have an infrared leak in your camera. To check for leaks, move a strong tungsten light in front of and around the back of the camera for approximately one minute with the shutter closed. If there are no streaks on the film when processed, the camera should be infrared light-tight.

Some modern cameras have infrared sensors inside their casings. The sprocket hole is the most frequently affected area, but fogging may also extend into the image area. I've had no problems with the Canon EOS-1N, but I have experienced sprocket fog with the Canon EOS-3. It's a good idea to run a test roll through your camera before you start shooting IR film.

After exposure, be sure to rewind the film leader all the way back into the magazine. Unlike other 35mm films, EIR film does not contain a light piping dye, so visible light may pipe into the roll via the leader (or even through the velvet light trap).

Limited amounts of exposure may result in only slight sprocket fog in the first frame or two. Longer times will result in overall fogged images. Always send your IR film to the processing lab in a light-tight black plastic canister.

Keep exposed film cool and dry. Process the film as soon as possible after exposure to avoid undesirable changes in the latent image. If it is necessary to hold exposed, unprocessed film for several days, it should be resealed and refrigerated at 55°F or lower. Store at room temperature no longer than two days. Make sure you follow the warm-up procedures described above for unexposed film.

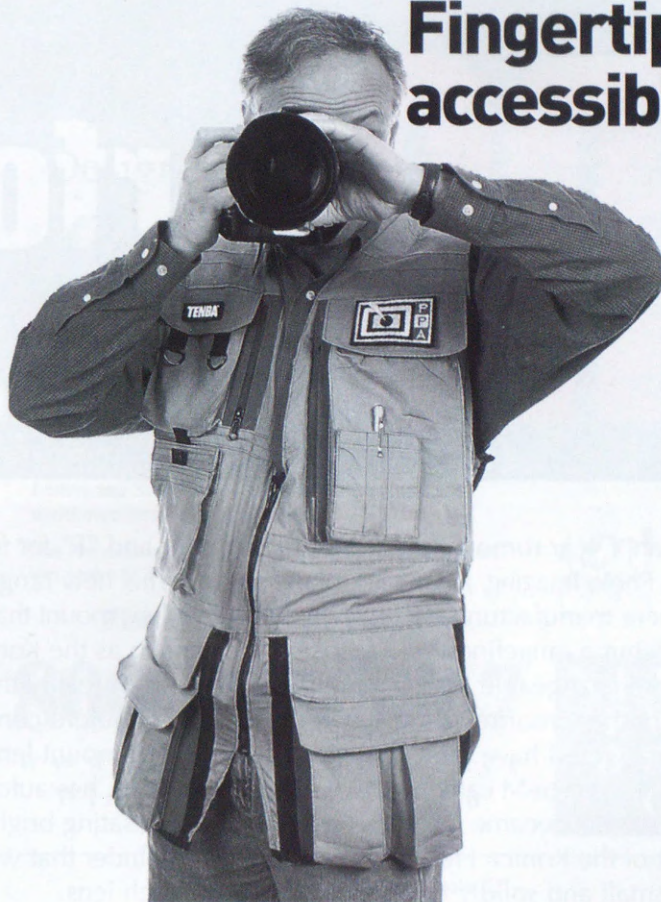
Store processed slides in a dark, dust-free area at 50-70°F and 30-50 percent relative humidity. High humidity promotes the growth of mold and causes ferrotyping. Very low relative humidity causes excessive curl and brittleness. Avoid storage temperatures higher than 80°F.

It's comforting to see that in this high-tech age of digital imaging and automated equipment, there are still photographers whose forward momentum takes them a step back to the basics. In this case, the basics are the timeless simplicity and beauty that infrared photography affords the artistic soul. Try out the films and determine which ones work best for you, and enjoy the wonderful results that the infrared spectrum can provide. ■

Note: In Part 1 of this article, we stated that the Konica Infrared 750 film is only available in 120 format. In actuality, it is available in 135mm, 24-exposure format as well.

Don Emmerich, PPA Certified, M.Photog. MEI.Cr., is a technical editor for *Professional Photographer* magazine. He and Steven Emmerich, M.Photog.Cr., operate a studio in Boulder, Colorado.

Fingertip accessible



Tenba Photo Vest : A Sensible Way

And a most comfortable way to carry the large lenses, camera bodies and tremendous amount of film that photographers need within quick reach when in the field. Comfortable and protective the Photo Vest is an asset to all sports, wildlife, landscape, architectural, still, newspaper and magazine photographers. Photo gear is supported over the shoulders and across the back for even and comfortable weight distribution. Roomy pockets with rainproof flaps hold fast long lenses and lots of film.

TENBA

The Best.™

From small bags to huge shipping cases, we make the best case for the serious photographer.

TENBA QUALITY CASES LTD, Dept.899PPA, 50 Washington Street, Brooklyn, NY 11201
phone: 718 222-9870 e mail: info@tenba.com web site: www.tenba.com
Write us for a free 84 page catalog showing over 600 products for photographers.

More info? Circle 56

PRO Performance

Konica Hexar RF and M-Mount Lenses

By Peter Kotsinadellis

For more than a year rumors flew that Konica Photo Imaging, Japan's oldest camera manufacturer, was going to debut a rangefinder camera with interchangeable lenses. Later versions of the rumor revealed this new camera would have the same lens mount as Leica-M cameras.

In time, the rumors became reality with the debut of the Konica Hexar RF camera, a small and solidly built camera that incorporates many modern conveniences for the professional photographer. In addition, there are three new lenses and a small shoe-mount flash that complete the system.

Hexar RF Features

The "RF" in the name Konica Hexar RF refers to two things: "R"

for rangefinder and "F" for focal plane shutter. This new rangefinder camera uses a lens mount that Konica officially refers to as the Konica KM-mount, which is in reality the Leica M-mount. It is therefore compatible with any Leica M-mount lens as well. The Hexar RF has automatic parallax-compensating bright frames inside the viewfinder that will change with each lens.

The motorized Konica Hexar RF electronic camera operates on two small CR2 lithium batteries. There's a small lever on the top of the camera that switches it on and sets it for single-shot or continuous mode, with a maximum rate of 2.5 frames per second. The frame count and battery life are displayed in a small LCD panel on the top left side of

the camera. The Hexar RF provides automatic film loading, advancement after each frame, and auto rewind at the end of the roll. It has a DX setting for reading DX-coded film to set the appropriate film speed (ISO 25 to 5,000). The film ISO can also be set manually (ISO 6 to 6,400).

The Konica Hexar RF uses a modern vertical action metal blade shutter (a shutter Konica pioneered and used in its SLRs for many years) that provides speeds of 1/4,000 second to 16 seconds in AE mode, or up to one second when the shutter speed is set manually. There's a traditional shutter speed dial on the top right side of the camera that also has settings for AE or AEL (AE Lock) mode. In AE mode, the camera uses an aperture-priority system.



Eric Burdon and the New Animals perform at the Days of Wine and Honey Festival, Livermore, California. Image was captured using the Konica Hexar RF with 50mm f2 KM-Hexanon lens as shown above (cropped to show detail). Eric Burdon (right) with guitarist Dean Restum.



When you adjust the aperture on the lens, the camera sets the appropriate shutter speed based on the built-in metering system. The center-weighted, TTL-averaging light metering system uses a silicon photodiode to read the light off the shutter, just behind the lens.

Inside the viewfinder, the shutter speeds are displayed on the left side. After setting the lens aperture in AE or AEL mode, the camera will automatically select and illuminate the appropriate shutter speed. When you select the lens aperture in manual mode, the correct shutter speed for the exposure will blink in the viewfinder, and the manually selected shutter speed will light up solidly. Only when the two coincide will you see one shutter speed that illuminates solidly.

Focusing is manual. As you adjust the focus, the double image in the central area of the viewfinder merges to become a single image as it comes into focus. There's also an indicator for AE mode and an exposure compensation indicator. The latter appears when you adjust the exposure compensation dial, which is adjacent to the shutter speed dial (you can make exposure compensation adjustments of $\pm 2\text{EV}$ in one-third-step increments).

For flash photography, the Konica Hexar RF has a built-in hot shoe and a maximum flash sync speed of $1/250$ second. Konica also debuted the compact HX-18W dedicated electronic flash for the camera with a maximum GN 60 at ISO 100. This new flash provides lighting coverage for lenses up to 28mm wide and activates a flash-ready indicator in the viewfinder. In AE mode, the flash automatically sets the shutter speed to $1/125$ second and illuminates the $1/125$ second indication in the viewfinder.

The same applies to manual mode, but the manually selected shutter speed will appear as a blinking display unless it coincides with $1/125$; then you will see only one shutter speed indication. The

SuccessWare®

The Studio Management Software
Designed To Make You More Money
Own SuccessWare For Only

Due to the overwhelming response to our PPA member special, we're extending it — indefinitely! Members of the Professional Photographers of America can possess the full power of SuccessWare — Success Tracking, Planning, Pricing, Letters and Scheduler — for only \$995! Own the multi-user version for just \$1995!

\$995

Non-PPA members can own SuccessWare for \$1495 and the multi-user version for \$2495.

SuccessWare
Receives
Professional
Photographer's
Hot 1 Award for
Best New
Software
Product
of 1999



Phone Today For Details!

800-593-3767

www.SuccessWare.net
Windows & Macintosh

Cannot be used in conjunction with any other offer.

NEW 3.0
FREE
DEMO
CD

More info? Circle 57

Incomparable Delivery

"Buckeye's delivery time

is unsurpassed."

— Becky Hart
Hart Photography
Gnadenhutzen, OH



Ho-Ho-Hold on and compare Buckeye's generous shipping program to the other guys. We don't charge handling fees. And Buckeye offers postage-paid mailboxes for inbound orders and pays all outbound shipping costs so you don't have to. And we deliver in just 2 business days (Airborne Express available for qualifying accounts). **Compare and you'll see, Buckeye really delivers.**


BUCKEYE
COLOR LAB
Your Partner In Imaging Excellence

1-800-433-1292

www.buckeyecolor.com

More info? Circle 58
August 2000 • Professional Photographer • 59

Using Leica-M Lenses with the Hexar RF

A note in the Konica Hexar RF manual says that only Konica M-Hexanon lenses should be used with the Hexar RF, but I was curious to see if there were any compatibility issues with using a Leica-M lens. It was no surprise that the Leica 35mm f/2 Summicron-M Aspheric lens I used in my test mounted and functioned perfectly on the Hexar RF. This particular lens is a redesign of the very popular 35mm f/2 Summicron-M lens, which uses aspheric elements to significantly improve sharpness at wider apertures. If the absence of 35mm focal length in the Konica Hexar RF causes you concern, you will have no problem using this Leica M-lens. The new Leica APO 90mm f/2 Summicron-M Aspheric lens was unavailable for testing at publication time.

Konica HX-18W flash has two auto settings for use with two different apertures for a given film speed.

The standard Hexar RF kit, with a street price of about \$1,900, includes a Konica Hexar RF body, 50mm f/2 M-Hexanon lens, and HX-18W dedicated electronic flash, all in a velour storage box.

Hexar RF Lenses

Three new all-metal M-Hexanon lenses made their debut alongside the Konica Hexar RF camera: the M-Hexanon 28mm f/2.8; a 50mm f/2; and a 90mm f/2.8. The M-Hexanon 50mm f/2 Planar-type lens is the camera's standard lens, offering the fastest aperture of the three at f/2. For wide-angle photography, there's the M-Hexanon 28mm f/2.8 lens, a Biogon-type lens that uses eight elements in seven groups. All of the elements in this lens are made of low-dispersion glass that greatly increases light transmission to provide image sharpness. The third lens in the series, the M-Hexanon 90mm f/2.8 telephoto lens, is a Sonnar-type lens that is surprisingly small and lightweight for its focal length, and a good lens for portraits.

The KM mount on the camera and the M mounts on these well-made Hexanon lenses are all metal. The lenses unlock easily with a small button on the camera body adjacent to the lens on the right side. The frames inside the viewfinder automatically change as you change

lenses. Frames are included for 28mm, 35mm, 50mm, 90mm, and 135mm lenses. At press time, Konica had plans to release 35mm and 135mm M-Hexanon lenses for the Hexar RF.

These frames can also be viewed manually by using the small view frame-switching lever on the left side of the camera. The primary advantage of this feature is the ability to preview the shot with various lenses to see which will work best before you actually change lenses.

Product Performance

The Konica Hexar RF camera fit my hand like a glove. It's been a few years since I seriously used a rangefinder, but the new Hexar RF gives me reason to reconsider. Although it is motorized, this is a relatively quiet camera (reportedly the noise level of normal conversation, about 59 decibels). Loading the film is simple: Just drop in the film, bring the leader to the take-up spool, and close the door. When you turn the camera on, the film automatically advances to the first exposure and rewinds after the last frame.

Because the Hexar RF is all-electronic, I wondered about the shutter release lag time (the time between fully depressing the shutter release button and the actual firing of the shutter). According to the specifications for this model, the delay is 90 milliseconds, which is comparable to many of today's SLRs.

The camera was very easy to use

and the mount was fully compatible with Leica M-mount lenses (see sidebar). If you've grown accustomed to your SLR, it may take some time to get used to having the frames provided in the viewfinder.

Unless you already have an investment in Leica glass, you'll find little need for it once you use the new Hexanon lenses. They produce incredibly sharp images that honestly impressed me. (I am hypercritical when it comes to image sharpness, so I don't say this lightly.) The center-weighted TTL metering system of the Konica lenses produced excellent exposure on almost every frame in my tests, even under difficult lighting. I'd prefer to have an autobracketing feature, but having the exposure compensation dial right on top allowed me to manually bracket a second or third shot as needed.

The dedicated HX-14W flash, which runs on two standard AA batteries, provided ample power for most of my test shots. The case that comes with the flash attaches to the camera strap, making it simple to carry and use as needed. For me, the 1/125-second flash sync speed is an invaluable feature, since I often use fill-flash outdoors. Additionally, with a shutter speed of 1/4,000 second, you can easily freeze action and take advantage of shooting at wider apertures with a faster film.

Overall, the Konica Hexar RF is a world-class camera with incredible optics. The sentiment among the photographers I showed this model to was that Leica should have made this camera years ago. If you have always wanted a small, modern rangefinder camera with superb optics, or you already have an investment in Leica-M mount lenses, this is the camera you have been waiting for. ■

More Info? Circle Reader Service No. (200)

Peter Kotsinadelis is a writer and photographer in Pleasanton, California. He can be reached by e-mail at peterk@iname.com.

Slip into something more comfortable...

with GP's New Slip-in Album.

Introducing GP's
Legacy Collection



GENERAL PRODUCTS

Since 1934

More info? Circle 59

Contact us at 1-800-888-1934, visit www.gpalbums.com or e-mail: gpalbums@aol.com

CALENDAR OF EVENTS

GUIDE TO SPECIAL EVENTS

If your organization's convention, workshop, seminar, or exhibition dates aren't listed on these pages, you may be missing revenue from potential attendees. Submit your dates early and include organization name, convention location, city, and state, and include a contact person's name, title, address, and phone number, including area code. So readers may realistically plan to attend events listed here, *Professional Photographer* must receive listings, if at all possible, five-and-one-half months in advance. These listings are published at no cost to PPA affiliate members, strictly as a service to readers. *Professional Photographer's* editors reserve the right to select events to be announced on these pages, and to determine when announcements will appear. Editors are not responsible for conflicting or incorrect dates. For readers' convenience, each event is identified by a code preceding its name: C=Convention, W=Workshop, S=School, C/E=Approved PPA Continuing Education Seminar, E=Exhibit. Send all Calendar of Events additions or corrections to: **Debbie Todd, Professional Photographer, 5431 E. Garnet Ave., Mesa, AZ 85206; FAX: 480-807-4509.**

PPA Events

JANUARY 11-13, 2001

Digital Power Conference and Trade Show, Grand Casino Hotel, Biloxi, Mississippi

JANUARY 11-13, 2001

PowerTools Conference and Trade Show, Grand Casino Hotel, Biloxi, Mississippi

JANUARY 14-16, 2001

The School & Senior Photography Expo, Grand Casino Hotel, Biloxi, Mississippi

JANUARY 25-27, 2001

Western States Conference and Trade Show, Pasadena Convention Center, Pasadena, California

AUGUST 3-8, 2001

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

JULY 12-17, 2002

Imaging USA, Atlantic City Convention Center, Atlantic City, New Jersey

JULY 26-30, 2003

Imaging USA, Las Vegas Convention Center, Las Vegas

Current Events

SEPTEMBER 9-12

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

SEPTEMBER 9-13

C: Florida PP, Sheraton World Resort, Orlando, Florida, Teri Crownover, Executive Director, 13424 White Cypress Road, Astatula, FL 34705; 352-243-1135

SEPTEMBER 16-20

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

SEPTEMBER 16-20

C: Georgia PPA Convention and Trade Show, Columbus Convention Trade Center, Columbus, Georgia, Tom McCollum, Executive Director, P.O. Box 933, Lilburn, GA 30048; 800-805-5510

SEPTEMBER 23-25

C: Tennessee PPA, Holiday Inn, Hendersonville, Tennessee, Barbara Sawyer, Chairperson, 3757 Georgetown Road, NW, Cleveland, TN 37312; 423-339-2040; e-mail: barbswyr@bellsouth.net

SEPTEMBER 24-25

S: PPA of Missouri, Inn at The Grand Glaize, Osage Beach, Missouri, Jim Devine, President; 913-236-4340; e-mail: www.moppa.com; Web site: jpdevine@worldnet.att.net

SEPTEMBER 30-OCTOBER 2

C: South Carolina PPA, Martinique Resort Hotel, Myrtle Beach, South Carolina, Paul Alford, Chairman, 119 Pebble Creek Road, Summerville, SC 29483; Web site: www.scppa.com

OCTOBER 15-16

W: PPA of Pennsylvania, Radisson Penn Harris Hotel & Convention Center, Harrisburg (Camp Hill), Pennsylvania, Rodney Clark, 11737 Country Club Road, Waynesboro, PA 17268; 717-762-1092; Web site: www.ppopa.org

OCTOBER 21-23

C: Wisconsin Fall Convention, Olympia Resort and Spa, Oconomowoc, Wisconsin, Delwyn Crave, Convention Chairman; 608-365-0236; Web site: www.wppa-online.org

OCTOBER 22

S: Memphis PPG, Memphis, Tennessee, Jim Sanders, Secretary, 1619 Brierbrook Road, Germantown, TN 38138; 901-758-0453; e-mail: jwphoto@bellsouth.net

OCTOBER 22-23

S: PP of Indiana, Seasons Lodge & Conference Center, Nashville, Indiana, Mack Porter, Executive Director; 800-423-3222; e-mail: map@surf-ici.com

NOVEMBER 12-13

S: PP of Ohio, Hilton, Columbus, Ohio, Phil Craig, Executive Director/Carol Worthington, Account Exec., 37 West Broad St., Suite 480, Columbus, OH 43215; 614-228-6703; e-mail: ppofoh@aol.com

Future Events

JANUARY 19-22, 2001

C: South Carolina PPA, Frances Marion Hotel, Charleston, South Carolina, Carol Driggers, 803-798-8547; Web site: www.scppa.com

JANUARY 25-28, 2001

C: PP of California, Pasadena Center, Pasadena, California, Jim Inks, Administrator, P.O. Box 187, Fairfield, CA 94533

JANUARY 26-29, 2001

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

See sales soar

PortraitView



DIGITAL PROOFING SYSTEM

The **proof** is in the **profit!**

Instant digital proofing allows studio photographers to show clients their proofs instantly! No more waiting for paper proofs. Clients can select and order prints before they leave your studio. The result? Increased sales with less salesmanship required from the photographer! The money you save on printed proofs will pay for the PortraitView in no time.

- Exceptional quality digital proofs of your traditional film images
- User friendly
- Operates in studio or on location
- Operates with ALL cameras, ALL formats
- Battery operated for remote locations
- Flash triggered
- Light weight and portable



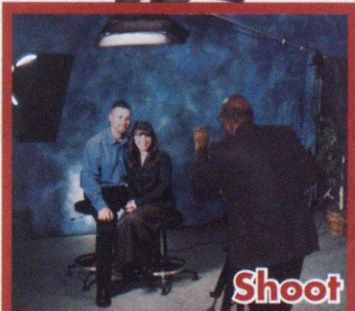
800 • GO • PIXEL

call for a free brochure 800-467-4935

512-396-7251 • 512-396-8767 (fax)

Pixel Magic Imaging • 631 Mill Street • San Marcos, TX 78666

www.pmimaging.com



More info? Circle 60

PPA International School of Professional Photography Continuing Education System

PPA International School
of Professional Photography
229 Peachtree Street N.E., Suite 2200
Atlanta, GA 30303
800-742-7468, ext. 266
emetcall@ppa.com

AFFILIATE COURSES

AUGUST 7-10

West Coast School, San Diego University, San Diego, California, Kathy Trerotola, 1172 Via Verde Drive, San Dimas, CA 91773; 800-439-5839; Web site: www.ppconline.com/ppc_education.html

AUGUST 11-14

The Carolina Art & Photographic School, Randolph Community College, Asheboro, North Carolina, Patricia Myers, 336-760-4445; e-mail: myerspn@netscape.net; Toby Hardister, 336-766-5337; e-mail: tobyhardister@juno.com

JANUARY 14, 2001

"A Week in Heaven," St. Lucia, W.I. Charles Vandersluys, 905-354-8692. Seminar information on the Web: photo_workshops.homestead.com

JUNE 3-7, 2001

Mid-America Institute of Professional Photography (MAIPP), University of Northern Iowa, Cedar Falls, Iowa, Charles Lee, Registrar, 515-683-7824; e-mail: lees@pcsia.com; Web site: www.maipp.com

FEBRUARY 2-5, 2001

C: PP of Indiana, Indianapolis Marriott, Indianapolis, Indiana, Mack Porter, Executive Director; 800-423-3222; e-mail: map@surf-ici.com

FEBRUARY 4-5, 2001

M: PPA of Pennsylvania, Holiday Inn, Hershey, Pennsylvania, Scott Acree; 724-898-2260; e-mail: scottacree@aol.com; Web site: www.ppfpa.org

FEBRUARY 16-21, 2001

C: PP of North Carolina, Sheraton Imperial, Raleigh, North Carolina, Loretta Byrd, Executive Secretary, 459 Greenleaf Road, Angier, NC 27501; 888-404-7762; e-mail: ppnc456@aol.com; Web site: www.ppfnc.com

FEBRUARY 18-20, 2001

C: Arizona PPA, Holiday Inn Suites, Mesa, Arizona, Linda Story, 480-814-0414, e-mail: bajafish@earthlink.net; Maria McCay, 16037 N. 52nd Place, Scottsdale, AZ 85254, 602-482-1129; e-mail: mccayphoto@aol.com

FEBRUARY 23-26, 2001

C: Rocky Mountain PPA, Colorado Springs Sheraton, Colorado Springs, Colorado, Leon Larsen, Executive Director, 312 North Ridge, Idaho Falls, ID 83402; 208-529-1988; e-mail: leon@srv.net; Web site: www.rmppa.com

FEBRUARY 23-27, 2001

C: Wisconsin Affiliated Regional Convention, Marriott Madison West, Robert Zettler, Convention Chairman, 830 2nd Avenue N., Onalaska, WI 54650; 608-783-2324

FEBRUARY 25-27, 2001

C: PP of Hawaii, Hawaiian Regent Hotel, Oahu, Hawaii, Paul Sakai, Chairperson, P.O. Box 2891, Honolulu, HI 96802; e-mail: www.ppoth.org

MARCH 2-6, 2001

C: Texas PPA, Fort Worth Ramada Inn, Fort Worth, Texas, Doug Box, 979-272-5200

MARCH 4-6, 2001

C: PP of New Jersey, Trump Taj Mahal, Atlantic City, New Jersey, Jane Pedersen, Executive Secretary, 228 Main Street, Keyport, NJ 07735; 732-264-2313; e-mail: ppanj@aol.com

MARCH 4-6, 2001

C: South Dakota PPA, Romkota Hotel, Sioux Falls, South Dakota, John Sleger, 605-852-2471

MARCH 6-11, 2001

C: Mid-East 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; e-mail: ppotoh@aol.com

MARCH 11-13, 2001

C: Wyoming PPA, Radisson Hotel, Casper, Wyoming, Lou Mudd, Executive Secretary, 91 W. Flaming Gorge Way, Green River, WY 82935; 307-875-9226; e-mail: mages@fascination.com

MARCH 23-27, 2001

C: Southeastern PPA Convention & Trade Show, Sheraton Gateway Hotel & Georgia International Convention Center, Atlanta, Georgia, Tom McCollum, Executive Director, 2712 Marcia Drive, Lawrenceville, GA 30044; 888-272-3711

MARCH 31 - APRIL 3, 2001

C: PP of Washington, Pacific Northwest Educational Conference and Trade Show, West Coast Ridpath Hotel, Spokane, Washington, Robert Behm AFP CPP, Convention Chairman, 321 S. Dishman Road, Spokane, WA 99206; 509-922-5648; e-mail: rbehm@cvsd.org

MARCH 30 - APRIL 3, 2001

C: PP of Michigan, Dearborn Inn, Dearborn, Michigan, Ron Tocco; Executive Director, 19276 Eureka, Southgate, MI 48195; 734-283-8433

APRIL 6-11, 2001

C: Heart of America Conference and Expo with Affiliated Judging, Park Place Hotel & Market Center, Kansas City, Missouri, Steve Harvey, Box 1163, Liberal, KS 67905-1163; FAX: 316-624-5415

APRIL 8-11, 2001

C: PPA of Pennsylvania, Pittsburgh Hilton Towers, Pittsburgh, Pennsylvania, Bonnie Costanzo; e-mail: jerbonfoto@aol.com; Scott Acree, President, 724-898-2260; e-mail: scottacree@aol.com; Web site: www.ppfpa.org

JUNE 10-11, 2001

C: PPA of Pennsylvania, Holiday Inn, Hershey, Grantville, Pennsylvania, Scott Acree, 724-898-2260; e-mail: scottacree@aol.com; Web site: www.ppfpa.org

JUNE 24-26, 2001

C: Arkansas PPA, Lake Hamilton Resort, Hot Spring, Arkansas, Kim Murphy, President

AUGUST 21-25, 2001

C: Tennessee PPA Inc., Clarion Hotel, Chattanooga, Tennessee, Jerry Wilson, President, 6503-D Hixson Pike, Hixson, TN 37343; 423-843-2444; e-mail: www.wilsfoto@quixnet.net; Web site: www.tnppa.com

AUGUST 25-29, 2001

C: Florida PP, Sheraton World Resort, Orlando, Florida, Teri Crownover, Exec. Dir., 13424 White Cypress Road, Astatula, FL 34705; 352-243-1135

SEPTEMBER 8-12, 2001

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

SEPTEMBER 15-19, 2001

C: Georgia PPA Convention & Trade Show, Radisson Riverfront Hotel, Augusta, Georgia, Tom McCollum, Executive Director, P.O. Box 933, Lilburn, GA 30048; 800-805-5510

OCTOBER 7-9, 2001

C: PPA of Pennsylvania, Holiday Hershey, Grantville, Pennsylvania, Scott Acree, 724-898-2260; e-mail: scottacree@aol.com; Web site: www.ppfpa.org

FEBRUARY 1-4, 2002

C: Rocky Mountain PPA, Colorado Springs Sheraton, Colorado, Leon Larsen, Executive Director, 312 North Ridge, Idaho Falls, ID 83402; 208-529-1988; e-mail: leon@srv.net; Web site: www.rmppa.com

FEBRUARY 27-MARCH 3, 2003

C: Rocky Mountain PPA, Colorado Springs Sheraton, Colorado Springs, Colorado, Leon Larsen, Executive Director, 312 North Ridge, Idaho Falls, ID 83402; 208-529-1988; e-mail: leon@srv.net; Web site: www.rmppa.com

MARCH 1-6, 2002

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

MARCH 6-11, 2002

C: Mid-East 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

APRIL 12-16, 2002

C: PP of Michigan, Dearborn Inn, Dearborn, Michigan, Ron Tocco; Executive Director, 19276 Eureka, Southgate, MI 48195; 734-283-8433

MARCH 5-10, 2003

C: Mid-East 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

MARCH 21-25, 2003

C: Southeastern PPA Convention and Trade Show, Sheraton Gateway Hotel & Georgia International Convention Center, Atlanta, Georgia, Tom McCollum, Executive Director, 2712 Marcia Drive, Lawrenceville, GA 30044; 888-272-3711

APRIL 4-8, 2003

C: PP of Michigan, Dearborn Inn, Dearborn, Michigan, Ron Tocco; Executive Director, 19276 Eureka, Southgate, MI 48195; 734-283-8433

FEBRUARY 4-7, 2005

C: Rocky Mountain PPA, Colorado Springs Sheraton, Colorado Springs, Colorado, Leon Larsen, Executive Director, 312 North Ridge, Idaho Falls, ID 83402; 208-529-1988; e-mail: leon@srv.net; Web site: www.rmppa.com ■

SUBSCRIBE!

to **Professional Photographer** and save 55% off the cover price!

12 Issues
for just \$27

24 Issues
for just \$45

36 Issues
for just \$66

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Enclosed is: Check Visa MasterCard AMEX Bill me

Card # _____ Exp. Date _____

Signature _____ Phone _____

0008

Please check **ONE** that describes the primary activity of your organization:

- A. Portrait Studio (includes Fine Arts).
- B. Commercial/Corporate Photographic/Imaging Studio (includes Scientific and Technical, Electronic Production, Government and Military, Legal, Biological, Evidence and Medical).
- D. Manufacturer
- E. Distributor
- F. Lab Services (includes Finishers and Specialists)
- H. Independent (Freelance)
- I. Advertising/Press/Magazine
- J. Education/Student/Library
- N. Video/Video Weddings
- L. Other titled and non-titled personnel _____

My title is (check one):

- A. Owner/Co-owner (including self-employed)
- B. Manager (including President, Vice-Pres., Director, Manager)
- C. Staff Photographer
- D. Technical/Support Staff
- G. Student/Educator
- H. Other titled and non-titled personnel

Canadian prices: 1 year \$43, 2 years \$73, 3 years \$108. Foreign prices: 1 year \$63, 2 years \$113, 3 years \$163 (U.S. funds only). Please allow 6-8 weeks to receive your first issue.

Jack Foley • Tranquility



Jack Foley • Tranquility

SUBSCRIBE!

to **Professional Photographer** and save 55% off the cover price!

12 Issues
for just \$27

24 Issues
for just \$45

36 Issues
for just \$66

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Enclosed is: Check Visa MasterCard AMEX Bill me

Card # _____ Exp. Date _____

Signature _____ Phone _____

0008

Please check **ONE** that describes the primary activity of your organization:

- A. Portrait Studio (includes Fine Arts).
- B. Commercial/Corporate Photographic/Imaging Studio (includes Scientific and Technical, Electronic Production, Government and Military, Legal, Biological, Evidence and Medical).
- D. Manufacturer
- E. Distributor
- F. Lab Services (includes Finishers and Specialists)
- H. Independent (Freelance)
- I. Advertising/Press/Magazine
- J. Education/Student/Library
- N. Video/Video Weddings
- L. Other titled and non-titled personnel _____

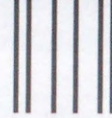
My title is (check one):

- A. Owner/Co-owner (including self-employed)
- B. Manager (including President, Vice-Pres., Director, Manager)
- C. Staff Photographer
- D. Technical/Support Staff
- G. Student/Educator
- H. Other titled and non-titled personnel

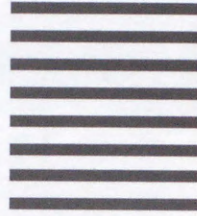
Canadian prices: 1 year \$43, 2 years \$73, 3 years \$108. Foreign prices: 1 year \$63, 2 years \$113, 3 years \$163 (U.S. funds only). Please allow 6-8 weeks to receive your first issue.



Professional Photographers of America
THE WORLD'S GREAT STORYTELLERS.



NO POSTAGE
NECESSARY
IF MAILED IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO 105 ATLANTA GA

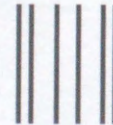
POSTAGE WILL BE PAID BY ADDRESSEE

**Professional
Photographer**

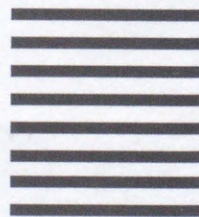
INTERNATIONAL TOWER
229 PEACHTREE ST NE SUITE 2200
ATLANTA GA 30303-9974



Professional Photographers of America
THE WORLD'S GREAT STORYTELLERS.



NO POSTAGE
NECESSARY
IF MAILED IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO 105 ATLANTA GA

POSTAGE WILL BE PAID BY ADDRESSEE

**Professional
Photographer**

INTERNATIONAL TOWER
229 PEACHTREE ST NE SUITE 2200
ATLANTA GA 30303-9974





Professional Photographer

Professional Photographer

August 2000
Void after November 2000

Please send me information on the 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

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

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

In the past 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 +
- K. \$4,000 - \$4,999
- L. \$3,000 - \$3,999
- M. \$2,000 - \$2,999
- N. \$1,000 - \$1,999
- O. \$500 - \$999

What is your title?

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

Name _____

Title _____

Company _____

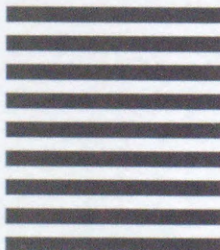
Address _____

City _____ State _____ ZIP _____

Phone () _____



NO POSTAGE
NECESSARY
IF MAILED IN THE
UNITED STATES



BUSINESS REPLY MAIL
FIRST CLASS MAIL PERMIT NO 34 GLENVIEW
POSTAGE WILL BE PAID BY ADDRESSEE

Professional
Photographer
1807 GLENVIEW ROAD SUITE 100
GLENVIEW IL 60025-9976



REQUEST FOR INFORMATION

Simply circle the numbers corresponding to the advertised products, new product listings, editorial features, and the Professional Photographers of America services in this issue and mail this card today. For fast reply, fax the completed card to 847-729-2199. Your request for information will be forwarded to the appropriate party who will send full information to you – quickly, free and without obligation.

Need to know more about the services offered by PPA?

We're here to help you. Just circle ON THE CARD the same number shown against our list of services below:

1. Membership
2. PPA Group Insurance
3. Imaging USA Convention
4. PowerTools Conference
5. Once Upon a Lifetime Program
6. Merit and Degree Program
7. Certification
8. Magazine Advertising
9. Direct Response Card Advertising
10. Print Exhibition Competition
11. PPA International School of Professional Photography



B&H
PHOTO - VIDEO - PRO AUDIO



420 Ninth Ave.
 Between 33rd & 34th Streets,
 New York, N.Y. 10001

Store and Mail Order Hours:
 Sun. 10-5, Mon. thru Thurs. 9-7
 Fri. 9-2, Sat. Closed

For Orders Call:

800-947-9964
212-444-6664

or FAX (24 Hours):

800-947-7008
212-444-7770

www.bhphotovideo.com
 We Ship Worldwide

More info? Circle 61



**OUR NEW
 EXPANDED
 LOCATION**

PRODUCT BRIEFS

Cameras & Accessories

Professional Camera Back
Polaroid Corporation, Technology Square, Cambridge, MA 02139; 781-386-2000; Web site: www.polaroid.com: The new Polaroid 545 Pro Film Holder for 4x5 instant sheet film is an efficient new back that reduces the amount of time and attention photographers must devote to managing the development process. The automatic processing timer with an audible

signal flashes the backlit LCD to indicate optimum development time. The timer also tracks the development time of individual frames when the photographer takes several shots in quick succession. The timer can alternate between two types of film at the push of a button. Other features include interior twin locking lugs to prevent shifting of the negative, a mechanical ejection aid, film engagement indicator, and a high-impact, glass-filled body.

More info? Circle 120

10X Digital Zoom Lens
Canon U.S.A. Inc., One Canon Plaza, Lake Success, NY 11042; 800-OK-CANON; e-mail: ccenter@va.ccsi.canon.com; Web site: www.usa.canon.com: Now in development at Canon: the first digital camera to use a 10X zoom lens equipped with lens-shift optical image-stabilizing technology. The lens will come with future Canon digital cameras and will be compatible with other camera makes. The lens adapts the image-stabilizing and lens-shift technology that is

Wish you had it all?
Now you can have all your wishes come true. The MultiDisc™ lets you save time, money and space without sacrificing quality.

MultiDisc 5'n1™

PHOTOFLEX

The MultiDisc 5'n1 contains five of the most popular reflector fabrics all in one collapsible reflector system. It includes a translucent disc with hand sewn cover fabrics of white, silver, gold and soft gold that fit tight over the disc. A perfect fit gives you the smoothest reflective surfaces available. (sizes: 22", 32", and 42")

www.photoflex.com 800.486.2674

LEARN ON-LINE web **photo** school
www.webphotoschool.com



More info? Circle 62

Improve Your Image!

Reach new artistic heights with the PPA Continuing Education System. You can learn from today's top professionals at PPA events or any of PPA's 22 Affiliated Schools located throughout the U.S. Programs range from one day seminars to five day courses, and cover everything from black and white printing to the latest in digital imaging.

Take your imaging to a whole new level!

Contact us today:

(800) 786-6277 • www.ppa.com




PRIMESHOT.COM MEANS BUSINESS FOR PROFESSIONAL PHOTOGRAPHERS.

Interested in increasing bookings and generating greater revenues? Join PrimeShot.com. The world's first Internet-based professional event photography service allows event guests to view, share and purchase images via the Web. We are building an unparalleled network of talented professionals to photograph corporate affairs, weddings, reunions and sporting events. PrimeShot.com handles the details so you can focus on photography. Apply today to become certified at PrimeShot.com, or call 1.800.496.8280.

PRIMESHOT.COM
Just the way you pictured it.

More info? Circle 64

LEARN EVIDENCE PHOTOGRAPHY



**INTENSIVE
3-DAY
COURSE**

Phoenix, AZ
Nov. 10, 11 & 12

**Lectures & Hands-On Workshops
TAUGHT BY EXPERTS**

Certified Credit Hours
EARN EXTRA INCOME
INFO: 800-356-3742
www.epic-photo.org
Evidence Photographers International
Council, 600 Main St., Honesdale, PA 18431

More info? Circle 68

PRODUCT BRIEFS

currently available in Canon video cameras and SLRs. The mechanical structure of the new lens will facilitate movement of the correcting lens group. Compact in design, the new lens should fit well on standard digital cameras.

More info? Circle 121

New Hyperzoom

Sigma Corporation, 15 Fleetwood Court, Ronkonkoma, NY 11779; 516-585-1144; e-mail: info@sigmaphoto.com; Web site:

www.sigmaphoto.com: Recently released by Sigma, the AF 50-500mm f/4-6.3 APO EX RF HSM lens. The AF 50-500mm Sigma EX-series lens spans focal lengths of 50mm to 500mm ultra-telephoto, and has a 10:1 zoom ratio. Along with the apochromatic design and four elements composed of Special Low Dispersion glass, the lens has multi-coated optics and a rear focus system. Manual and fully automatic modes are available and easy to use. The zoom lock mechanism reduces zoom creep when the lens is tilted.

More info? Circle 122

Image Display Items

All Star Display

Pro Studio Supply, 650 Armour Rd., Oconomowoc, WI 53066-0046; 262-567-8047; e-mail: mark@prostudiousa.com; Web site:

www.prostudiousa.com: The All Star Photo Display from Pro Studio is a wooden sports frame with two plastic sleeves, one for 3x5-inch

individual photos and one for 5x7-inch team photos. The All Star comes with a carved wooden label and a miniature sports ball (or megaphone for cheerleaders). One dozen minimum, \$89. Suggested retail, \$144 per dozen.

More info? Circle 123

Multi-Media Cart

Luxor, 2245 Delaney Rd., Waukegan, IL 60087-1802; 847-244-1800; Web site: www.luxorfurn.com:

Luxor has a solution for imagers with multi-media display and manipulation needs: the MWC-54, a pyramid shaped, large-screen multi-media cart. Made of one-inch, high-density particle board with vinyl T-molding, the cart features five-inch casters with locking brakes, a two-inch safety strap, a locking turntable with a 150-degree swivel, accessory shelf, built-in support, or built-in support plates for a CPU tower, a pull-out mouse shelf, and three-outlet, 15-foot UL and CSA listed electric assembly.

More info? Circle 124

Studio & Lighting

Silver Flash

Bogen Photo Corp., 565 East Crescent Ave., Ramsey, NJ 07446-0506; 201-818-9500; e-mail:

info@bogenphoto.com; Web site: www.bogenphoto.com: The next generation of Bogen/Metz Electronic Flash Systems includes an updated version of the Metz 50MZ-5 flash unit with a reflective silver finish. The silver finish deflects solar heat so the casing stays substantially cooler during outdoor shoots, which should extend the life of the flash.

More info? Circle 125



"THE PROFESSIONAL'S SOURCE"

FOR ORDERS CALL: **800-947-9926** OR FAX (24 HOURS): **800-947-9003**
212-444-5026 **212-444-5001**

MOST ORDERS SHIPPED WITHIN 24 HOURS
OVERNIGHT SERVICE AVAILABLE
www.bhphotovideo.com

DIGITAL CAMERAS

QUICK DIAL 5

FUJIFILM
MX-2900/MX-2700

PLUS FREE USB READER W/PUCHASE

- 1800 x 1200 & 640 x 480 pixel Recording Modes
- Optical Zoom Viewfinder & 2" LCD Monitor
- SmartMedia memory card 32MB (8 MB included) • f/3.3-7.6 (35 Equiv. 35-105 mm) 3x Zoom Lens • 2.5x Digital Zoom
- NTSC/PAL Video Out • Serial port • Auto or Manual Focus • Aperture-Priority AE or Manual Exposure • Multi, Spot or Average metering
- Slow Synchro mode • Burst Mode • Built in Hot Shoe
- 43mm Filt. Diam. • 5.1 x 2.7 x 2.4" • 12.2 oz.

MX-2700.....499.95

\$599⁹⁵

Kodak
DC-290

- 1792 x 1200, 1440 x 960 & 720 x 480 pixel Recording Modes
- Optical Viewfinder & 2" LCD Monitor
- Compact Flash memory card (20 MB included)
- f3.4-7 (35 Equiv. 38-115mm) 3x Zoom Lens
- Program, Manual compensation
- 2x digital Zoom • NTSC Video Out
- Serial / USB Interface
- Burst Mode • 37mm Filt. Diam.
- 4.6 x 2.2 x 4.2" • 18.5 oz.

\$719⁹⁵

Canon
PowerShot S20/S100

- 2048 x 1536, 1024 x 768 or 640 x 480 pixel Recording Modes • 2 x Optical Zoom Viewfinder & 1.8" LCD Monitor
- CompactFlash memory card Type I and Type II (16 MB included) • 6.5-13mm f/2.9-4 (35 Equiv. 32-64mm) Zoom Lens
- 2x and 4x Digital Zoom
- Program or Manual • NTSC Video Out
- Serial /USB Port • Auto Focus
- Macro Mode • 4.1x2.7x1.3" • 9.5 oz.

PowerShot S100 Digital Elph..... 599.95

\$799⁹⁵

OLYMPUS
C-3000 Zoom

- 2048x1536, 1600x1200, 1280x960, 1024x768 and 640x480 pixel Modes
- 3 x Optical Zoom Viewfinder & 1.8" LCD Monitor
- SmartMedia memory card (8 MB included) Compatible to 64 MB
- 6.5-19.5 mm f 2.8 (35 Equiv 32-96mm) Zoom Lens • 2.5x Digital Zoom
- Program, Aperture, or Manual compensation
- Auto Focus • Macro Mode • Movie Mode
- NTSC Video Out • Serial /USB Port
- 1.2 f.p.s. Burst Mode • 4.3 x 3 x 2.6" • 10.6 oz.

\$799⁹⁵

FUJIFILM
FINE-PIX 4700

- 2400x1800, 1280x960 or 640x480 pixel Recording Modes
- 3 x Optical Zoom Viewfinder & 2" LCD Monitor
- SmartMedia memory card (16 MB included) Compatible to 64 MB
- f2.8-10.8(35 Equiv 38-114mm) Zoom Lens
- 3.75x Digital Zoom • Program or Manual
- Auto or Manual Focus • USB Port
- Motion Picture Recording
- Adjustable ISO sensitivity of 200/400/800
- 3.1 x 3.8 x 1.3" • 9 oz.

\$799⁹⁵

Nikon
COOLPIX 950

REBATE \$100

- 1600 x 1200, 1024 x 768, & 640 x 480 pixel Recording Modes • 3x Optical Zoom Viewfinder and 2" LCD Monitor • CompactFlash memory card (8 MB included) • 7-21mm (35 Equiv. 38-115mm) Zoom Lens • Burst Mode
- 4-step Digital Zoom • Serial port
- NTSC Video Out • Aperture, Shutter Program, Manual compensation
- 28mm Filt. diam.
- Auto or Manual Focus
- 5.6 x 3 x 1.4" • 12.3 oz.

\$999⁰⁰

SONY
MAVICA MVC-FD95

- 1600 x 1200, 1600(3:2), 1280 x 960, 1024 x 768 or 640 x 480 pixel Recording Modes
- Universal 3.5" Floppy Disk Storage Media (Memory Stick W/Optional Adapter)
- TTL SLR Color LCD Viewfinder & 2.5" LCD Monitor
- (35 Equiv. 400mm Zoom Lens)
- 10X Optical, 20X Digital Zoom
- Program, Aperture, Shutter or Manual compensation
- External Flash Jack/ Accessory Shoe
- Auto Focus or Manual Focus
- SteadyShot optical image stabilization
- MPEG Movie, Voice Memo Modes
- NTSC/PAL Video Out
- 4x High Speed Floppy Disk Drive

CALL

\$999⁰⁰

OLYMPUS
C-3030 ZOOM

- 2048 x 1536, 1600 x 1200, 1280 x 960, 1024 x 768 and 640 x 480 pixel Recording Modes
- 3 x Optical Zoom Viewfinder & 1.8" LCD Monitor
- SmartMedia memory card (16 MB included) Compatible to 64 MB • 3.3 FPS
- 6.5-19.5 mm f 2.8 (35 Equiv 32-96mm) Zoom Lens • 2.5x Digital Zoom
- Program, Aperture, or Manual compensation
- Auto Focus or Manual Focus
- Macro Mode • Movie Mode
- NTSC Video Out • Serial /USB Port
- Optional external flash • 4.3 x 3 x 2.6" • 10.6 oz.

\$999⁰⁰

Nikon
COOLPIX 990

- 2048 x 1536, 1024 x 768, 1280 x 960 and 640 x 480 pixel Recording Modes
- 3 x Optical Zoom Viewfinder & 1.8" LCD Monitor
- CompactFlash memory card (8 MB included)
- 8-24 mm f2.5-4 (35 Equiv 38-115mm) Zoom Lens
- Program, Aperture, Shutter or Manual compensation
- Auto or Manual Focus
- Macro Mode • Movie Mode
- NTSC / Pal Video Out
- Serial /USB Port
- Multi-flash sync terminal
- 5.9 x 3.1 x 1.5" • 13.1 oz.

\$999⁰⁵

DIGITAL COLOR PRINTERS

Canon BJC-8200 USB

- Resolution: 1200x1200 dpi • Six-color Photo Printing
- 1536 Nozzles(256 x 6 Colors) Microfine Droplet technology
- Small ink droplets, a minuscule 4 picoliters each, so whites are whiter, details and highlights are more brilliant
- Print speed: color 4 x 6"-1 min., 8 x 10"-3 Min.
- Paper Sizes: Letter, legal, A4, A5, B5, #10 or European envelopes, banner paper
- Paper Types: Photo Paper Pro, back print film, banner paper, envelopes, fabric sheets, glossy photo cards, glossy photo paper, high gloss photo film, high resolution paper, plain paper, transparencies
- Dimensions: 18.4x11.65x12.8", 18.5 lbs.

\$399⁹⁵

EPSON Stylus Photo 1270

- Resolution: 1440x720 dpi • 6-color (CmMmYK) drop-on-demand Micro Piezo ink jet technology, variable-sized droplet giving the best in photo printing
- Photo prints highlighted by virtually continuous tone and super smooth gradations, helped by the light cyan & light magenta • Maximum printable size: 12.76 x panoramas up to 44" • Software: Adobe Photoshop 5.0 LE • Plus special offer on MonacoEZcolor 1.5 software profiling package • Dimensions: 24 x 30.3 x 16.3", 18.5 lb.

\$479⁹⁵

Stylus Color 900

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: 18.5 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 its price category.

- Resolution -1440 x 720 dpi, 720 x 720 dpi, 360 x 360 dpi, 180 x 180 dpi • Print Speed -Maximum engine rated print speeds up to 7 PPM monochrome; 7 PPM color (letter size) • Interface- Bi-directional parallel; Macintosh compatible 8-pin mini-din serial interface
- Dimensions: 31.9" x 22.2" x 9.4", Weight: 49.6 lb

FLATBED COLOR SCANNERS

UMAX ASTRA 2400S

For Mac OS & Windows 3.1, 95, 98, NT

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.

\$999⁰⁰

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 2.2" 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 at 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 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 43 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 films into multiple holders while your scanning continues. Dimensions: 25.7 x 17.2 x 9". For Mac or PC

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 43 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 films into multiple holders while your scanning continues. Dimensions: 25.7 x 17.2 x 9". 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.

\$999⁰⁵

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-200 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 it's 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.

Want to be the picture of success?



Join Professional Photographers of America! Our members have special access to the finest educational programs in the world of imaging – helping them become the most successful photographers possible. Through our annual conference, Imaging USA; specialty conferences for marketing, high school seniors, digital imaging, and children and family portraits; and the PPA Continuing Education System, which offers courses throughout the U.S. and Canada – we have programs to help you be even more successful. As a PPA member you'll have access to an educational network that can't be beat.

Start sketching out a brighter future – join PPA. Contact us today for more information:
(800) 786-6277 • www.ppa.com • csc@ppa.com

Win, Lose or Draw, PPA is there.



Professional Photographers
of America

SOMETHING HERE YOU NEED

GelKey™

Universal Lighting Gel Holder

Attaches to most brand lights

10 sizes from 4.5 to 13 inches

Available with or without barn doors



PhotoKeys™

Phone: (408) 506-3686 Fax: (408) 225-5545

More info? Circle 70

SIMPLY THE BEST!

Won Background Since 1940

offers the highest quality backgrounds for an economical price!

- For Canvas
- Wrinkle Free
- Light Weight
- Super Thin
- Up to 14 Feet Wide
- Hand Painted, Muslin Fantasy and Props



Won Background
Call 1-877-966-2225

More info? Circle 71

High School Mailing Lists for Graduation Pictures



Contact us for a new view to an age old problem.

American Student List, LLC has been providing high school student mailing lists to hundreds of satisfied portrait photographers since 1971. High school seniors and juniors are available on pressure sensitive labels for your marketing area.

Contact us for additional information!



NY: Tel: 888-462-5600
Fax: 516-248-6364
FL: Tel: 888-550-8548
Fax: 561-988-5500
www.studentlist.com

More info? Circle 72

The Original Watercolour Print

PICTURE YOURSELF

The most complete line of watercolour print products in the industry.

7741 East Gray Road, Suite II, Scottsdale, Arizona 85260
Toll FREE: 888.880.2282 www.PICTUREYOURSELF.COM

More info? Circle 73

The Backgrounders

www.TheBackgrounders.com

New muslin Designs only on Web

Joseph M. Proscia

818-508-8908 fax 818-762-0624

Free catalog Favorite Classic Designs

More info? Circle 74

NEW YEAR 2000
FREE VIDEO and CATALOG

SIGNATURE

STORY TIME

MAGICAL VILLIAGE

World's Finest Studio Sets
1-800-792-5568
Ph (306) 352-1008 Fax (306) 352-5610
E-MAIL: offwall@offwallprod.com
www.offwallprod.com

Signature • Kids Sets • Accessories

OFF THE WALL
PRODUCTIONS LTD

More info? Circle 75

DIGITAL TRAINING!

Don't miss your opportunity!

Shorten your learning curve and eliminate trial and error at the getDigital Training Center™.

There's no other facility like it!

Our site contains a Computer Training Center, a full-service digital e-lab™ and totally digital Billings Photography studio.

PPA merit!

For each class that you attend at the getDigital Training Center™, you'll receive 1 PPA merit.

5 Specialized Classes Available!

PPA Member Education System

Register today!

Telephone: 1-800-300-3445 ext. 210

Fax: 724-779-7680

www.photowave.com



More info? Circle 76

If you're not buying Photo Mounts from us YOU'RE PAYING TOO MUCH!

5 x 7's AS LOW AS \$16.75

MEMORY MATES AS LOW AS \$22.00

Free Catalog and Samples available!
CALL FOR THE FINEST IN FRAMES, ALBUMS, SPORT PLAQUES, PHOTO MOUNTS AND MORE

Dave Sirken Distributors, Inc.
P.O. Box 606 • Rochester, IN 46975
Phone: 219-223-3188 • Fax: 219-223-4931
Web Site: www.davesirken.com
E-Mail: msirken@davesirken.com

TOLL FREE: 1-800-348-2510

More info? Circle 77

Do you spend your studio time here?

Photo One puts you here...

Photo One

The Studio Management Software used by the best in the business puts you back in control.
Call for references in your area!

www.granitebear.com
800.364.7953 info@granitebear.com

More info? Circle 78

OMNI-BOUNCE
 Used by Professionals around the world, to achieve soft natural lighting with most of the popular brand flash units. Ideal for wide angle shots, macro work, portraits and news coverage. Custom mounting with no Velcro required. Specify your strobe when ordering.
 Only: \$19.95 + \$2.00 shipping. Visa & Mastercard
STO-FEN PRODUCTS • 800-538-0730
 P.O. Box 7609, Santa Cruz, CA 95061, USA
 www.stofen.com



More info? Circle 79

Customizable,
 Lightweight,
 Durable,
 Insulative,
 Shock Absorbent,
 Airline Shippable
 Cases for Cameras and Equipment.



Please call or write for our free Catalog.
 Lightware, Inc. 1329 W. Byers Place
 Denver, CO 80223 303/744-0202



LIGHTWARE®

More info? Circle 83

Foto-Figures
 4121 E. Main Street
 Columbus OH 43213
 (800) 373-9435

Offering
**Mascot Names
 and Numbers!**
**GET A Y2K
 FOR THE
 CLASS OF 2000**
 Prices starting
 at only \$14
 (shipping is extra)



**CUSTOM STATUETTES
 ARE ALSO AVAILABLE!!!!**
 CALL FOR COMPLETE BROCHURES
 ON ALL FOTO-FIGURE PRODUCTS

**NOW AVAILABLE
 INDIVIDUAL
 LETTERS**

More info? Circle 85

**FILE IT...MAIL IT...
 DELIVER IT...in an
 APEC ENVELOPE!**

All sizes PHOTOMAILERS • KRAFT • GLASSINE
 stocked for IMMEDIATE DELIVERY

APEC STUDIO PROMOTION AIDS
 for brides, babies and
 special occasions... also,
 studio business forms.
FREE CATALOG ON REQUEST

**AMERICAN PRINTING
 & ENVELOPE COMPANY**
 900 Broadway, New York 10003
 TOLL FREE 800-221-9403 NATIONWIDE

More info? Circle 80

**ONCE YOU
 PACK THE
 LAST LENS
 AWAY...**

That's when it's time to contact the company offering the largest selection of quality brand name frames, albums, photomounts, and post-photographic supplies, all at a competitive price, with excellent customer service and same day shipping. That's when it's time to...

albums inc.
 1-800-662-1000
 www.albumsinc.com

**CALL
 ALBUMS.**

**EVERYTHING
 AFTER THE
 PHOTOGRAPHY.**




More info? Circle 69

Serving Professional Photographers Since 1956



- WEDDING ALBUMS
- PROOF BOOKS
- MOUNTS • FOLIOS

**SHIPPED
 SAME
 DAY!**

- DIMENSION • TOPFLIGHT • TAP
- HOLSON • RENAISSANCE • CAMILLE
- ROMA FRAMES

Visa, Mastercard or COD
 For FREE Wholesale Catalog write or phone

19438 BUSINESS CENTER DR.
 NORTHBRIDGE, CA 91324
 (818) 886-5100



More info? Circle 81

WATERCOLOR PRINTS

Printed on
 Arches 16x20 \$55.
 Watercolor 20x24 \$77.
 Paper 16x20 Studio Samples \$39.95




For More Info
 Call. 24 hrs **1-877-443-0755**

MICHIGAN PHOTO COMPANY
 121 South Jefferson Ave. -- Saginaw, MI 48607

More info? Circle 86

Backgrounds by David Maheu

483 Steere Farm Rd.
 Harrisville, RI 02830
 800-237-1883
 401-567-0479 (fax)
 401-568-8469



**CANVAS • MUSLIN
 PROPS
 LIFT SYSTEMS
 MUSLIN TRACKS
 CUSTOM DESIGNS**


NEW 2000 CATALOG

www.backgroundsbymaheu.com

More info? Circle 87

The VISUAL IMPACT

Offer Your
 Customer What
 the Competition
 Can't!



EARN SUPER PROFITS

Pro & Photo
 Call Today for
 Free Information
 and Samples

1-800-237-6429

More info? Circle 82

YOUR MOST VERSATILE PROP



*Epperson Children Roger Curry Photography

Unique, Child-Size and Adult-Size
 Antique Reproductions!

- Victorian
- Louis XV
- Chippendale
- Queen Anne

*The Children's Corner
 of Antique Reproductions*

Call 1-800-264-0090 or write P.O. Box 240493
 Dept. PPA, Montgomery, AL 36124

More info? Circle 84

"NEW"
**JL PROP CATALOG
 &
 SENIOR SHOW**

**ALL FOR \$2995
 UNTIL JUNE 30**

CALL 1-800-446-1922

More info? Circle 88

© Copyright STAMPER

Made With Your Custom Wording
INK DRIES IN 15 SECONDS

Developed By **Superior** SATISFACTION GUARANTEED
Call, Fax or Send for Brochure
RUBBER STAMP & SEAL, Inc.
PO Box 2258 • Wichita, KS 67201
1 (800) 227-0329 Mon - Fri 7:30-5:00
24 Hr. Fax 1-800-242-9312
"Since 1967"

More info? Circle 89

*Wicker™
By
Design*



Photo by Vicki Popwell

Sleigh/Bassinet
800-731-6666
Visit Our Web Site at: www.wickerbydesign.com

More info? Circle 90

VIDEO PROOFS



Delk Digital
Proofing System
(903) 561-7104
(800) 835-2948

More info? Circle 91

Attention!

Sports Photographers

PHOTO PLAQUES

call
JORDAK
Manufacturer & Distributor

800-
397-9136

More info? Circle 92

High School Mailing Lists

Picture the possibilities!



Student Marketing Group can generate all types of High School lists to promote your photographic services. Select by class year, state, county, even zip code. Now you can target the right audience — *at the lowest rates available.*

STUDENT MARKETING GROUP, INC.

516.593.8877 • fax 516.593.4705
email: info@studentmarketing.net
www.studentmarketing.net

More info? Circle 93

Wedding Albums Save Up to 50%

We offer:

- Immediate factory direct shipment.
- Best quality guarantee in the industry. We will replace it or refund your money.
- Lowest prices in the industry. We will beat any competitors' prices by at least 30%.
- A full range from preview albums to library bound wedding albums.

ALBUMS DIRECT
(800) 575-6222

More info? Circle 94



Photo By Lisa Murphy ©Eden Studio

SWAN FAINTING SOFA-CHILD'S
Hand-Carved mahogany. Available in burgandy, off white, or floral tapestry.

AMERICAN PHOTOGRAPHIC RESOURCES
"World's Finest Professional Prop Company"
FOR CATALOG OR TO ORDER: 1-800-657-5213
817-379-0772, FAX: 1-817-431-8313

More info? Circle 95

YOUR COMPLETE SLIDE SHOW SOURCE

Now Browse & Shop Online!

www.arion-usa.com
Fast, Easy, Secure!

ARION
For the latest catalog, more information, or to order direct:

Call Toll Free **1-800-328-0595**



More info? Circle 96

NEW! **Delta 1** Apple Box™
• Hardwood • 12" x 8" x 20"
SPECIAL 3 for \$69.00

18" Soft Numbers™
• Bright red urethane
• "00" or "01" Only \$25
Set "0-9" Only \$80

3-Way Baby Poser™ \$65.95

NEW! Light Mover™ System
From \$750

• More usable floor space
• Installs in virtually any studio or set
• Immediate height adjustment/control

Muslin Mover™ System
From \$99

Change backgrounds in seconds!
Studio Muslins
• From \$49.95
• Hot dyed/washable

Mention this ad & Receive 15% Off your System & a FREE Muslin

Pneumatic Posing Table \$199.95

Deluxe Pneumatic Posing Stool \$150.00

Hands-Free Pneumatic Posing Stool \$219.00

Arrest. Footrest sold separately.


(800)627-0252
Fax (800)627-0267

VISA MASTERCARD

FREE Catalog!
700 Products

More info? Circle 97

The Denny Manufacturing Co.



FREE Order your catalog TODAY!

Denny

The World's Largest Manufacturer of Backgrounds, Props, & Accessories

1-800-844-5616
www.dennymfg.com

The Denny Manufacturing Co., Inc.
P.O. Box 7200 Mobile, AL 36670

More info? Circle 98

We Supply:
 Wedding Albums ♦ Photo Mounts
 Memory Mates ♦ Proof Books ♦ Frames
 Miscellaneous Studio Supplies

CAMILLE RENAISSANCE H.P.I. PIONEER
 Flora Lacquer-Mat. YANKEE Tufflight
 Marquise PRES-ON Master Mount
 SUREGUARD TAP neleen

Serving the Professional Photographer For Over 50 Years

michel COMPANY

Complete catalog available on request

1-800-621-6649
 4664 N. PULASKI RD. - CHICAGO, IL 60630

More info? Circle 99

SENIORS PACKAGE PRINTING SENIORS-BABIES FAMILIES, Etc.
 1st 8x10 Unit \$4.50 48 Wallet Special \$6.00
 2nd & 3rd Units 3.50 after 1st 3 Units
 All Add'l Units 2.25 Outstanding Neg Retouching

PROMS \$1.30 per 8x10 Unit
 30 PLANS or
 USE SELECT-A-PACK - FREE FILM PROCESSING!

SPORTS SPORTS / NURSERY PACKS - WITH TRADERS, BUTTONS
 2 - 3 1/2 x 5 Individual + 1 - 7 x 5 Team = \$2.20
 Trader Cards: \$4.50 Doz. with Data Backs, \$3.50 Doz. Plain

8378 Calumet Avenue
 Munster, Indiana 46321
1-800-422-2575

SHORE COLOR LAB

More info? Circle 101

There is only **one**
ONTRAX SYSTEM
 Accept no imitations!

Stop struggling with muslin backgrounds!

800-598-4008
 www.ontrax.com

Easy to install
 Saves time
 Saves space
 Affordable

Lifetime guarantee!
 Available only from Burns Photography

More info? Circle 102

Gold Stamping Machines

New ProPrint 31 Stamps with type or engravings!

GoldRiter Pens
 Photo Button Machines
 Greek Columns
 T-Pockets
 (Attaches to your tripod - holds your stuff)

VEACH
 37007 S. Oak, Kennewick, WA 99337
 Fax 509.586.7774
 www.veachco.com

Orders and Info
1.800.523.9944

More info? Circle 103

LOOKING FOR GREAT LAB SERVICES?

www.fullcolor.com

Wedding, Portrait, School, Sports, & Digital Lab

FullColor

More info? Circle 104

BACKDROPS
 Backdrops that:

- Last longer
- Cost less
- Ship faster
- Give you winning photos

FREE CATALOG

SD STUDIO DYNAMICS
 2400 Gundry Avenue
 Long Beach, CA 90806
1-800-595-4273

More info? Circle 105

Over 80 Years of Excellence

- READY MADE FRAMES
- CUSTOM FRAMES
- GRADUATION FRAMES
- EASEL BACK FRAMES
- WEDDING ALBUMS
- PROOF BOOKS
- PHOTOMOUNTS
- INTEGRITY
- QUALITY
- SERVICE
- SELECTION

TLC

The Levin Company

THE PROFESSIONAL'S CHOICE SINCE 1920
 MANUFACTURERS AND DISTRIBUTORS

1111 W. WALNUT STREET,
 COMPTON, CA 90220
 800-345-4999
 FAX: 310-608-7418
 WWW.LEVINFRAMES.COM

www.Zuga.net
FOUNDER

More info? Circle 106

WHEATIES FULL SIZE BOX

PhotoFrame
 THE PICTURE FRAMES THAT LOOK LIKE A WHEATIES BOX

MINI SIZE BOX GREETING CARD

Call 800.452.9889

More info? Circle 107

SPORTS PHOTOGRAPHERS

- Digital Trader Cards
- Plaques
- Frames
- Memory Mates
- Magazine Covers
- And Much More

We have a digital trader card program and are a full distributor of plaques and frames. No matter what lab you are using you should have our FREE Info.

1-800-659-8248

More info? Circle 108

RENAISSANCE
 by Albert S. Corp.



NOW AVAILABLE



We ship the same day
 Order toll-free: 1-800-325-5179
 FAX: (270) 527-0444

More info? Circle 109

Winner! 1999 Hot 1 Award

Best Set Design!

Believable backgrounds and scenes at affordable prices. Call or write for a FREE catalog.

SCENIC Design

P.O. Box 57511
 Murray, UT 84157
 Phone: 1-800-785-1404
 Fax: 801-261-0303
 e.mail: info@scenicdesign.com

More info? Circle 110

WOODEN NICKEL ALBUMS, INC.
900 US Hwy 68
Benton, KY 42025

H·P·I
HOLSON
PROFESSIONAL

CAMILLE

Teeflight &

TAP

**BUY SIX
GET ONE FREE**
You select the item
Wedding Albums — Inserts
Except Marquise & GMB
June, July and August
We ship the same day
Order toll-free: 1-800-325-5179
FAX: (502) 527-0444

More info? Circle 111

*Too busy
to run
your own
studio?*

**Manage, track, mail merge,
schedule and more with
PICTURE PERFECT**

GRANITE BEAR

888.428.2824
www.granitebear.com

More info? Circle 114

RENAISSANCE

Call by four...
it's out the door!

It's true! Your order receives same day, hassle-free service from most of over 25 U.S. distributor locations.
For information, catalog, etc. contact:
AlbumX Corp. • 21 Grace Church Street •
Port Chester, NY 10573 • (914)939-6878 U.S.A.
Web site: www.renaissancealbums.com

More info? Circle 117

MVP
Multi Visual Products

- MVP Trading Cards
- Full Memory Mate Program
- Personalized Digital Products

Multi Visual Products
26637 Pierce Circle, Murrieta, CA 92562
Call toll free **800-293-9055**

More info? Circle 112

NEW
**PEEL & STICK
Shur-Mount™**
from g-m-b.

For easy, carefree mounting, new "PEEL & STICK" Shur-Mount from g-m-b is the answer. Just peel off the liner and position your print.

"PEEL & STICK" Shur-Mount is:

- ◆ Acid-free.
- ◆ Repositionable.
- ◆ Pure Virgin White Board, not gray core.
- ◆ Competitively Priced.
- ◆ Available in selected sizes up to 20x24 in Single through Quad Weight.
- ◆ Ask about FREE FREIGHT.

For FREE samples and pricing info, contact Gross-Medick-Barrows at 1-800-777-1565.

New Ideas in Packaging Since 1906!

More info? Circle 115

"\$2,970.00 IN ONE WEEKEND photographing people and pets!" ...from home, studio, or on location, work when you want; have pre-sold customers calling you. **FREE BOOK TELLS THE SECRET!**
WRITE TO Not Your Normal photography™
Dept. SP50, 600 Kelly Road, Carthage, NC 28327

More info? Circle 118

COPY & RESTORATION
Serving Professional Photographers for over 25 years

Venetian Arts

6066 BENEVA ROAD, SARASOTA FL 34236
CALL 800-922-7459
FREE ESTIMATES / PRICING GUIDE
PHOTOGRAPHIC OILS

More info? Circle 119

FREE CATALOG
1-800-684-5869

Canvas
Muslin
Props
Stands
Stools
Books
Clothing
Sheers

Over 50 Pages

BACKDROP OUTLET

New Canvas
Muslin
Clothing
Books
MORE MUSLIN
PROPS
STANDS
STOOLS

LOW PRICES
11'X12'-\$89.00
11'X21'-\$129.00

catalog online at...
www.backdropoutlet.com

BACKDROP OUTLET 2215 S. Michigan ave. Chicago IL 60616
312-842-6550 Fax-312-842-6546 e-mail backdrop@juno.com

More info? Circle 113

ALBUMS UNLIMITED

*Easy to use interchangeable pages and mats
*Lifetime guarantee
*Customer-friendly service
*Prompt, immediate delivery

3465 Woodward Ave.
Santa Clara, CA 95054
800-6-ALBUMS
888-6-ALBUMS FAX
www.albumsunlimited.com

More info? Circle 116

EventsPRO
The Ultimate Digital Event System

- Fuji S1 Pro, 6 Megapixel Camera
- Custom Computer
- Denny Events Software
- 8x10 Dye-sub Printer

\$13,995⁰⁰

Denny **ElectraVision**
800-844-5616 www.dennyelectra.com

More info? Circle 120

Excel
PICTURE FRAME INC.
Manufacturer & Distributor Of Quality Picture Frames

Specializing In High Quality:

- Ready Made Frames •
- Custom Moulding •
- Graduation & Easel Back Frames •
- Custom & Multi Opening Mats •
- Framing/Photographic Supplies •

Quality • Selection • Service

Distributor of *Rona* Albums
800-578-7252 • Fax: 562-949-1396
www.excelpictureframes.com

More info? Circle 121



MICRO RETOUCHING
DOUBLE EYEPIECE ZOOM MICROSCOPE
for ADAMS RETOUCHING MACHINES
7x to 30x - Eliminate spotting,
Neg-retouch 3/16" wide head size.
\$2197.00 (Retouch Mach not incl.)
Adams Retouching Machine Co.
99 Southmoor Dr. Denver, CO 80220 303/321-9495

More info? Circle 122

DIGITAL EXPRESSIONS
GIVE TRADITIONAL WEDDINGS
A SPECIAL TOUCH

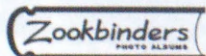
Digital Effects
and
Manipulations
Bring Super Profits

Call Today for
Free Information
and Samples

Photo
1-800-237-6429

More info? Circle 123

Mounted Albums
Priced Like Assembly Albums



800-810-5745 - 847-272-5745
151-K S. Pfingsten Rd Deerfield, IL 60015

More info? Circle 124

***** **NEW** *****
Texturizing for your Portraits

Revolutionary flexible plastic plates deliver deeper texture on your machine or ours.

MERIT-TEX: fast, simple, compact, durable. Canvas, linen, brush stroke, many others.

FREE texture offer...
Send 12 8x10 prints with \$4.00 for postage.

Find out more: MERRETT SMITH
2016 Kerwood Avenue
Los Angeles, CA 90025 • (310) 277-0827

More info? Circle 125

Mini Slave Lights

PG250S

PG160S

PG6S

PG15S

PG250S \$23.95
Weight: 5.3 oz • Size: 1-1/4" x 3-3/4" x 4-1/4" • Guide No: 70 • Features: Built-in Slave & Test Button • Batteries: 4 AA (not included)

PG160S \$16.95
Weight: 4.5 oz • Size: 1-1/4" x 2-3/8" x 3" • Guide No: 40 • Features: Built-in Slave & Test Button • Batteries: 2 AA (not included)

PG6S Mini Slave \$17.95
Has a clear domed top and 45° beveled edge for positioning. • Test/open flash button. • Guide No: 20 • Recycle Time: 4-6 Seconds • Batteries: 2 AA (not included)

PG15S Mini Slave with Translucent Diffuser \$16.95
Equipped with a unique diffuser • Test/open flash button. • Guide No: 50 • Recycle Time: 6-8 Seconds • Batteries: 2 AA (not included)

Photographer's Warehouse
DIVISION OF PHOTOGENIC
P.O. Box 3365, Boardman, Ohio 44513 • FAX (330) 758-8010
Toll Free 1-800-521-4311

More info? Circle 126

PROFITABLE LISTS FOR PHOTOGRAPHERS!

GRAD. SENIORS • FAM. WITH CHILDREN
Newborns • Pet Owners • Brides to Be
ON PEEL & STICK LABELS OR DISKETTE

Our lists are the BEST...WE GUARANTEE IT!
OUR PRICES AND MINIMUMS ARE THE LOWEST! WE WILL NOT BE UNDERSOLD.

Need advice? Ask us...we care!
CALL TODAY FOR COUNTS FOR YOUR AREA!
MIDWEST DIRECT MARKETING
5107 280th St. NE • Iowa City, IA 52240
Phone & Fax 1-800-870-4358

Providing Profitable Mailing Lists to
Hundreds of Photographers since 1982!

More info? Circle 127

CROWN PRODUCTS

GET QUALITY TAP PACKAGING QUICKLY AND EASILY!

call **1-800-827-0363**
for your **Free 42 Page Catalog**

Crown Products is a Division of the Chilcote Company
2160 Superior Ave. • Cleveland, Ohio 44114
Visit our web site at
www.crown-usa.com

Your Source for
TAP

More info? Circle 128

Far West Photo
© 800-876-0607

Merit Tex II Great for Digital Prints!
portrait texturing machine

Color labs have used this machine under heavy use for many years!
Texturizing offers a professional difference at a reasonable cost per print. Save up to 75% in print finishing since less spraying or print retouching is required.

"If my studio was to burn down the first thing I would replace would be my Merit Tex Machine. It makes me that much money..."
Helen Fog - San Francisco, California

See us at Booth # 1111 at the PPA Show in Vegas

More info? Circle 129

Mini-Ultimate
The only Front Projection System that ends black-line problems

For Portrait and Commercial Studios
The Mini-Ultimate is a tool that will save you time & money

Call or Write for your
FREE INFORMATION PACKAGE

H&H CAMERA PRODUCTS
(253)582-5767
10613 Sherwood Dr., S.W.
Lakewood, WA 98498

More info? Circle 130

Largest Selection
of Key Tags,
Magnets,
Buttons,
Special Event
Cameras,
and more.

Custom
Imprinting
Available.

Made in U.S.A. **Free Catalog**

NEIL
ENTERPRISES INC.
450 E. Bunker Court, Vernon Hills, IL 60061
Free 800-621-5584 Ph. 847-549-7627 Fax 847-549-0349

More info? Circle 131

Handcrafted Backgrounds
TEXTURED, SCENICS, CUSTOM—MUSLIN & CANVAS
PHOTOGRAPHIC OILS

Behind the Scenes Call for FREE brochure
110 Erik Drive **800.327.0946**
Bozeman, MT 59715 www.BTSbackgrounds.com

More info? Circle 132

CLASSIFIED

CLASSIFIED RATES: *\$1.20 PER WORD-UPPER & LOWER CASE; *\$1.90 PER WORD - WORDS WITH ALL CAPS OR BOLD FACE. *\$10.00 PER ISSUE - CONFIDENTIAL REPLY BOX ADS (OPTIONAL). CLOSING DATE FOR NEW ADVERTISING, CORRECTIONS OR CANCELLATION ORDERS, 15TH OF THE SECOND MONTH PRECEDING ISSUE DATE. REMITTANCE MUST BE RECEIVED WITH ORDER. Mail ads with remittance to: PPA Publications, Inc., Classified Ad Department, 229 Peachtree NE, Suite 2200, Atlanta, GA 30303; 800-786-6277, ext. 245; FAX 404-614-6401. Replies to advertisements with box numbers should be addressed as follows: Reply Box _____, c/o Professional Photographer.

ALBUMS

EVERYTHING AFTER THE PHOTOGRAPHY . . . WEDDING ALBUMS, FOLIOS, PLAQUES, PHOTOMOUNTS, FRAMES AND SUPPLIES. ORDERS SHIPPED SAME DAY RECEIVED to studios, wedding and portrait photographers, and frame shops. Name brands—Pro-Craft, Florentina, Topflight, Renaissance, TAP, Yankee Plak, Crescent, Sureguard, 3M. **FREE** wholesale catalog. MasterCard/VISA/Discover/American Express. **ALBUMS INC.**, P.O. Box 81757, Dept. PRO-C, Cleveland, OH 44181. **TOLL FREE ORDERING 1-800-662-1000. internet/www.albumsinc.com**

CUSTOM MADE DESIGNER ALBUMS. 40,000 mats to choose from in 7 different colours. 8 album sizes in 45 different materials/colours from leather to aluminium. 2 weeks delivery. The Queensberry range suits all styles of wedding photography from conservative to contemporary. All display black and white prints beautifully. <http://www.queensberry.com>.

BACKGROUNDS

THE DENNY MFG. CO., INC. is the world's largest manufacturer of backdrops, props and related studio accessories. Call today for free catalogs with information regarding hand painted backgrounds, computer painted backgrounds, lift systems, and much more! Write P.O. Box 7200, Mobile, AL 36670; Call 1-800-844-5616 or visit our Web site at www.dennymfg.com.

BACKDROP FABRICS—Wide Seamless Muslin—33', 20', 17', 16', 12', 10', 9'. **NEW! BLACK, 18% GRAY AND SKY BLUE MUSLIN.** Wide Seamless Canvas—12', 10', 8', 7', 6'. Fabrication available. Fabric Dyes in Bulk, blackout fabrics, vinyls, grommets. **CURTAIN TRACK & HARDWARE FOR MOVEABLE BACKDROPS—FITS ANY AREA!** Our prices can't be beat!! **CHICAGO CANVAS & SUPPLY**, 3719 W. Lawrence Ave., Chicago, IL 60625; 773-478-5700. www.chicagocanvas.com

STUDIO DYNAMICS' Volume 17 Catalog of handpainted muslin and canvas backdrops is now available. Discover quality, value and service at outlet prices!! Call 1-800-595-4273 or e-mail: catalog@studiodynamics.com for a free copy.

HAND PAINTED muslin backgrounds used by pros world wide. Increase sales. 9'x9' - \$59, 9'x15' - \$99, 9'x21' - \$129. Quick, friendly service. **FREE** catalog on backdrops, lighting, glamour. Steve Kaeser Backdrops & Accessories, 1-800-495-8148. MC/VISA.

Backgrounds, props, clothing, books, huge selection all at discount prices. Call for 54 page color catalog. **BACKDROP OUTLET 1-800-466-1755, 2215 S. MICHIGAN AVE., CHICAGO, IL 60616.**

TRADE IN YOUR OLD BACKGROUND, your customers will thank you. **PHOTO SERVICES INTERNATIONAL, INC.** The Camera Store for the Promotional Photographer. **1-800-346-3631.**

SIGNATURE BACKGROUNDS. Standards, Old Masters, and Scenics. Standard Muslin Designs: 10x21 for \$129. See all designs right now online at www.muslin-backgrounds.com.

CAMERA REPAIR

MAMIYA RB-67 REPAIR, specializing in RB-67 equipment. 30 years experience, Jack's Camera Repair, 324 E. North St., Ithaca, MI 48847, 1-800-896-9458.

HASSELBLAD OWNERS: Factory trained technician with 24 years experience exclusively with the Hasselblad system. Previously with Victor Hasselblad. Free estimates, prompt service, reasonable prices and a 6 month guarantee. David S. Odess • 28 South Main Street, #104 • Randolph, MA • 02368 • 781-963-1166 • HBlad1@mediaone.net.

COMPOSITES

FRATERNITIES, SORORITIES, POLICE, FIRE DEPARTMENT, Bands, etc. Customized for your organization, plus copy prints. Write or call for samples and prices. M&A, 122 S. Florida St., Mobile, AL 36606, 1-888-811-6555.

COMPUTER/SOFTWARE

PHOTO ONE and Masterpiece studio management software from Granite Bear Development. Over 700 studios use our software, including Larry Peters, Howard Goldsmith and Gary Box. Call 800-364-7953 or visit and download an evaluation copy from www.granitebear.com. Trade-in pricing available!

SUCCESSWARE®—Studio Management Software available for both Windows® and Macintosh®. Recommended by Ann Monteith, the nation's foremost studio management consultant. Call today for a **FREE** SuccessWare® Tour 800-593-3767 or visit our Web site www.SuccessWare.net.

PICTURE PERFECT for Windows, Studio Business Management Software includes 1 year of upgrades and support. 30 Day Free Evaluation Period. Call toll free 877-429-0092 or download at: www.granitebear.com. Postnet barcoding and Lab Labels now ready!

PHOTOTRACKER PRO—WEDDING TRACKER

- Affordable Photo Business Software!
- Invoicing - Scheduling - Contracts - Marketing!
- Commercial - Editorial - Weddings - Portraits!
- Stock Library manager! Windows/Macintosh
- \$99.95 complete

1-800-530-9689

ELECTRONIC RESTORATION

DIGITAL PHOTO RESTORATION. Digital Oil/Pastel/Watercolor - Giclée Fine Art Printing. Call **AIRBRUSH RESTORATIONS AND FINE ART PRINTING** 817-220-4991 • Website: www.digitalfap.com

EQUIPMENT FOR SALE

PACKAGE PRINTER

Wallets to 11x14: Produce your own package prints on a Lucht RSP daylight printer with built-in processor. Reasonably priced: Call Gene 206-285-2111.

PHOTO SERVICES INTERNATIONAL, INC. is your headquarters for long roll cameras. New or Used. Lowest prices guaranteed. **PHOTO SERVICES INTERNATIONAL, INC.** The Camera Store for the Promotional Photographer. **1-800-346-3631.**

NORMAN 200B AND 400B BATTERIES. New, Hi-capacity. Use your Norman chargers. **KIRKHAM'S STUDIO**, 235 North Getty, Uvalde, TX 78801; 800-355-4417. ekirkham@ms1.hilconet.com; VISA, MC, DISCOVER.

PROFESSIONAL WEDDING AND CANDID PHOTOGRAPHY equipment package. Complete travel location package. Camera, lens, flash bracket, heavy duty strobe, and a professional carrying case. All for only \$795.00, plus free guide to successful wedding photography business. **PHOTO SERVICES INTERNATIONAL, INC.** 1-800-346-3631. The Camera Store for the Professional Photographer.

LONG ROLL CAMERAS New and used. Cameraz ZII, ZIIE & ZIIL with Auto Focus. **LOWEST PRICES IN COUNTRY. WE BEAT ALL PRICES.** Call Jay Schwartz 1-800-325-1358 or 314-469-1139.

HELP! I'm overstocked with Photogenic and Novatron used lighting. Call for great prices on used lighting. **PHOTO SERVICES INTERNATIONAL, INC. 1-800-346-3631.** The Camera Store for the Promotional Photographer.

LIGHTING, BACKGROUNDS, PROPS, FLASHTUBES & LAMPS. Photogenic, Norman, Novatron & Denny Products. **LOWEST PRICES IN THE COUNTRY. . . WE BEAT ALL PRICES.** Call Jay Schwartz 1-800-325-1358 or 314-469-1139.

MAMIYA 6MF CAMERA (Multi-format) with 50mm lens and multiformat kit. Excellent plus condition, I am the original owner of this camera and have been nothing but happy with it. It has superior optics and a smooth, quiet shutter. Any questions contact Matt at: matthaff@att.net or at 404-371-1804. Asking \$1,500.00 or best offer.

HOME PORTRAIT STUDIO Great for the in home portrait studio or part time portrait or wedding photographer. **COMPLETE KITS** starting as low as \$1295 including camera, lens, lights, background, props. Free with purchase of studio kit, your guide to successful wedding photography. **PHOTO SERVICES INTERNATIONAL, INC.** 1-800-346-3631. The Camera Store for the Professional Photographer.

CALL FOR OUR CATALOG of new and used studio equipment. **PHOTO SERVICES INTERNATIONAL, INC.** The Camera Store for the Promotional Photographer. **1-800-346-3631.**

RENT TO OWN! A traveling location studio complete including long roll cameras, tripod, lights, stools, background, from \$75.00 per week. **PHOTO SERVICES INTERNATIONAL, INC.** 1-800-346-3631. The Camera Store for the Professional Photographer.

DISCOUNT EQUIPMENT INSURANCE plans and more through PPA. For information call Wohlers Equipment Insurance 800-503-9230

CLASSIFIED

www.FunFotoStuff.com
Where Smiles Develop
Giftware for Photographers
Badnon, Oregon

FOR SALE: CALUMET 4X5 VIEW CAMERA complete kit in case with 3 fine lenses mounted, also other items. Write for itemized list—all items in excellent condition. Additional accessories also available. Claude Harrison, 225 Myrtle St., Arden, NC 28704-2817. Phone: 828-684-2721.

EQUIPMENT REPAIR

REPAIR OF LONG ROLL CAMERA and studio lighting. Quick turn around, reasonable rates, inquire about our **EMERGENCY EQUIPMENT SERVICE. PHOTO SERVICES INTERNATIONAL, INC.** The Camera Store for the Promotional Photographer. **1-800-346-3631.**

Available repair services for **VENCA** radio slaves and **HEDLER** quartz lights, also lamps for Hedler units can be supplied. **CALL NORCA SALES**, phone 252-514-0341; FAX 252-514-0347; e-mail: a-venema@newbernnc.com

EQUIPMENT WANTED

WE WANT TO BUY all of it. All of your studio equipment. Best prices paid. **PHOTO SERVICES INTERNATIONAL, INC.** The Camera Store for the Promotional Photographer. **1-800-346-3631.**

FRAMES

PICTURE FRAMES • GRADUATION AND EASEL BACK FRAMES, CUSTOM AND READY MADE FRAMES. Photomounts, folios, wedding albums. We accept VISA/MASTERCARD/AMERICAN EXPRESS. **CALL for your FREE CATALOG 800-821-4797; FAX 559-651-1423. FJI MOULDING AND FRAMES, INC.,** P.O. BOX 849 Goshen, CA 93227; **VISIT OUR WEB SITE: www.fji.com or e-mail: www.fji@fji.com.**

HELP WANTED

WEDDING PHOTOGRAPHERS - Experienced medium-format photographers needed to shoot for high volume wedding company. Year round assignments are currently available in New York, New Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia, Central Florida and now in Minnesota. Excellent compensation for qualified candidates. 1-888-843-7767X110.

PHASE ONE has immediate openings in its portrait division for Account/Sales Representatives. Responsibilities include building and maintaining business relationships with dealers and customers, assisting dealers with product demonstrations, product support and customer education. Participation required at trade shows as well as regular travel. Familiarity with portrait studio operations, digital photography and output, PhotoShop and digital workflow is recommended. This is a wonderful opportunity to get in on the ground floor of a rapidly expanding division of Phase One—world recognized leader and manufacturer of digital camera backs for professional photographers. Compensation is commensurate with experience. Benefits include medical and 401K. Office located in Long Island's beautiful Northport village Send resume to: Phase One, 24 Woodbine Avenue, Suite 15, Northport, NY 11768; AITTN: KWR or FAX to: 631-757-2217.

WEDDING & EVENT PHOTOGRAPHERS/VIDEOGRAPHERS. Experienced photographers and videographers needed for weekends in Southern California. Photographers to have own Medium-format and/or 35mm cameras, and videographers to have own digital cameras and editing bays. Call Michael at 888-663-6932.

WEDDING PHOTOGRAPHERS - Award winning studios in the Pennsylvania, New Jersey and Delaware area are now hiring personable, professional & experienced photographers for weekend work. Are you looking for excellent income and plenty of work? Can you excel in an environment where creativity is rewarded? Reliable transportation and Medium-format equipment a must, if you have any experience in Wedding Photography, call Rich at 888-328-7800 ext. 17 for more information about this exciting opportunity to join our team.

INSTRUCTION

COULD DIGITAL TRAINING BE IN YOUR FUTURE? The getDigital Training Center developed by Rick Billings invites you to learn from our experience: what to do and what not to do to enhance your financial success using digital imaging. Call 800-332-5508 today.

LEARN EVIDENCE PHOTOGRAPHY! EPIC's School of Evidence Photography & Digital Imaging, Friday, Saturday, Sunday - **November 10-12 - Phoenix, Arizona. Intensive 3-Day course & Hands on Workshops.** Great source of Extra Income! Evidence Photographers International Council, 600 Main Street, Honesdale, PA 18431; **800-356-3742; 570-253-5450; www.epic-photo.org.**

LAB SERVICES

BLACK & WHITE LAB SERVICES by Master Printmaker Jonathan Penney - infrared, high-grain, toning, "art proofs" plus standard services. For application, call 516-874-3409 or visit our website at www.bwdarkroom.com.

SCHOOL PICTURE PROCESSING: Complete service available including format packages from 70mm or 46mm and 35mm film. Proms, Memory Mates, Classroom Group Pictures, and Hand Lettered Composites, Elementary and Junior High Memory books and Church Directories. Fast service and higher quality from Herff Jones/Camera Art, Box 100 Lewiston, MN 55952, 507-523-2101, WATS 800-533-8030. **HERFF JONES/PROFESSIONAL FINISHING DIVISION,** 12221 Riverwood Drive, Burnsville, MN 55337, 612-890-2200. WATS 800-328-2924.

SPORTS PRINTING • Trading Cards • Magazine Covers • Photo Buttons • Memory Mates • Standard or Digital • Ask about our Quick Picks! L&R Photo Lab, 1077 Gravois Road., St. Louis, MO 63026, 1-800-648-1855.

PACKAGE FINISHING, 5x7, 8x10, 10x13, 11x14, 16x20, 20x24 packages from 35mm perforated (short roll), 35mm unperforated (long roll), 120/220, 46mm, split-70mm. Ideal Format (2 1/4 x 2 1/4) and full 70mm film. Store Promotions, Fund Raisers, Family Groups, Glamour, Daycares, School Packages, Cap and Gown, Seniors, Proms, Groups, Sport Packages, Photo Buttons/Mirrors, and Color Charms. **CANVAS PANEL MOUNTS** with packages. Complete Wedding Service. **FAST DELIVERY.** Ask about our **FOUR DAY IN PLANT DELIVERY** on year-round packages. **TOP QUALITY AND GOOD PRICES. UNITED PROMOTIONS, INC.,** 433 Lawton Road, Charlotte, NC 28216, 800-362-4441; 704-391-2992.

SPORTS PACKAGES • SPORTSMATES

- Trader Cards
- Magazine Covers
- Photo Buttons/Mirrors/Magnets
- Sports Posters Up to 20x30
- Team Pictures from 5x7 to 20x30

From perforated 35mm, 120/220, 46mm, split 70mm Crop A or D. **UNITED PROMOTIONS, INC.,** P.O. Box 668268, Charlotte, NC 28266-8268, 800-362-4441, or 704-391-2992.

BLACK & WHITE PRO LAB SERVICES.

Processing, proofing, custom hand-made prints on fiber & resin papers. Multi-pose panels, toning & mounting. The Photo Factory 1-800-479-4997.

ACADEMY PRODUCTIONS INC.: YOUR FULL SERVICE PACKAGE PRINTING LAB.

- Four day in lab service
- Consistent quality
- Video editing for best choice and composition
- Competitive prices
- Packages available from 46mm, 1/2 70mm, 120-220 crop "D"
- Glamour, daycare, fundraisers, churches, store promotions
- A wide variety of packages to choose from, 11x14, 10x13, 8x10, 5x7 and wallets
- Complete professional dept. for proofing and wedding candids
- Sportsmates and trader cards
- Free marketing/photography seminars

For more information on our many professional services. CALL 1-800-421-3523 OR WRITE ACADEMY PRODUCTIONS INC., 6100 ORR RD., CHARLOTTE, NC 28213.

TIRED OF SENDING YOUR PACKAGE PRINTING TO THE MEGA LABS

- **SAN DIEGO LAB** with Mega lab prices
- **GREAT** personalized customer service
- **HOURS M-F** 7am-6pm, **SAT.** 9:30am-2pm, **P.T.**
- **QUICK** turnaround
- **NO** weather related problems which may effect employees or airports
- **FREE** video analyzing of **EVERY** frame
- **FREE** video editing
- **FREE** dust spotting
- Wide variety of packages available from most film formats
- Glamour, Family, Daycare, Fund Raising. Store Promotions, ETC.
- *Many of our customers have experienced an increase in sales averages with our quality package finishing*

ARTISTIC PHOTO LAB

Serving the Professional Photographic Community **Since 1982.** Call now for a Quote: 1-800-207-2115

SCHOOL PICTURE PROCESSING

If you are presently photographing school children and sending your film out for processing, please contact Imperial for a price quote! Quality processing at very competitive prices just for you, the school photographer.

IMPERIAL COLOR LAB, 2001 E. ROOSEVELT, PHOENIX, AZ 85006
602-253-2212; FAX 602-253-2335

SCHOOL PHOTOGRAPHERS

Call us now at **800-766-3686, Ext. 122,** or write to: 54 Brunswick Ave., Edison, NJ 08817 for all your School Photography needs. We're experienced **Package Printing Specialists** and we invite you to grow your business with us!

ALSTON SCHOOL PHOTOGRAPHY, INC.
Delivering Quality School Pictures & Services to America's Finest School Photographers.

We offer established school photographers . . .

- **Top Quality Prints & Services from Long Roll 35mm and Split 70mm Film**
- **3-4 Week Delivery**
- **Imageware CD-ROM Products including: ID Cards, Certificates, Administrative Reports and more!**
- **Volume Discounts**
- **Free Technical Support**
- **Co-op Marketing Programs**
- **Equipment Sales**
- **Convention Support & Materials**
- **24 Hour Customer Service**
- **The Finest Kodak Materials**

KODAK 135, 120/220 PORTRA FILM processing and proofing. Two day in-plant service. Complete senior finishing services. Wallets through 40x60's. **HERFF JONES PROFESSIONAL FINISHING DIVISION,** Herff Jones, Box 100, Lewiston, MN 55952, 507-523-2101, WATS 800-553-8030, Herff Jones, 12221 Riverwood Drive, Burnsville, MN 55337, 612-890-2200. WATS 800-328-2924.

Impeccable B&W Services

- Hand Processing & Custom printing to your specifications
- RC & Fiber
- Toning

Complete B&W Machine Services

- Machine Film Processing
- Variable-contrast prints
- Ragged-Edge Proofs
- Organic-Borders
- Sepia-colored proofs

Digital Printing Services

- 300 dpi 36" Proof Printer
- 1200 dpi 50" Graphics Printer
- 1800 dpi 72" Fine Art Printer
- Trade Show graphics

Complete Color Processing Lab
520-325-0065 centric@centricphoto.com
<http://www.centricphoto.com>
CENTRIC PHOTO PROCESSING

SPORTS PHOTOGRAPHERS, Prom Photographers, etc. Check out our low prices, high quality, and best services at E-Z Photo - The Lab Supreme, P.O. Box 19301, Jacksonville, FL 32245, or call toll free 800-999-2595.

THE LAB FOR B&W WEDDINGS. For over ten years professional photographers in all 50 states have trusted us to provide them with the very highest quality black and white. We offer scratch-free film processing, superb proofs, custom hand-printed enlargements and friendly customer service. Call us at 1-800-493-2727 when you are ready for a lab that makes black and white its only business. **SAN MIGUEL PHOTO LAB**, Postal Drawer A, Las Vegas, New Mexico, USA 87701. www.bestlab.com.

MISCELLANEOUS

LIGHT BULBS! Guaranteed savings - Projector bulbs, Modeling bulbs, Flashtubes, Osram, Philips, Ushio . . . Free catalogue, Visa/Mastercard accepted. Call Pureland Supply 1-800-664-6671. www.purelandsupply.com

STATUETTES ORIGINAL wood 10" \$9.00, Armatex (plastic) \$10.00 plus \$5.50 S&H, Visa or MC accepted. For color brochure, price sheets, etc. Contact Statuette Mfg. Co., 27734 170th St, Le Mars, IA 51031; E-mail: stats@frontiernet.net, or phone 712-533-6338.

PRESENTATION BOXES

BOXES—FREE SAMPLE—Presentation box. Fast delivery, finest quality. **AUGENGER BOX, 223 W. YORK STREET, NORFOLK, VIRGINIA 23510. FREE CALL & FAX: 1-888-440-1146 (v); 1-888-626-9223(f).**

PRESENTATION BOXES available for immediate shipment; 19 sizes - 4 stock colors. For FREE catalog & samples call 800-969-2697 or fax request 800-861-4528. NPD Box Company, 3000 Quigley Road, Cleveland, OH 44113.

RESTORATION

COPY & RESTORATION • ENHANCEMENT • HEAVY & LIGHT OILS • NEGATIVE RETOUCHING. Call or write: Debra Curtis; 563 Fed Lane, Manakin-Sabot, VA 23103; 804-749-4122. MC/VISA

SALES AIDS

BOXES—Presentation boxes—**FREE SAMPLE**—Finest quality—lid and bottom same color. Lowest prices—will meet or beat any competition. 4"x5", 5"x5", 4"x6", 5"x7", 8"x10", 11"x14", 16"x20", 20"x24". **FREE CALL 1-888-440-1146; FAX 1-888-626-9223. AUGENGER BOX, 223 W. YORK STREET, NORFOLK, VIRGINIA 23510.**

PROFESSIONAL PHOTOGRAPHER MARKETING MATERIAL. Brochures, stand up cards, fill in the blank ads. PPA members only - call 800-786-6277, ext. 230.

YOU CAN BE INCLUDED IN REFERRALS sent to "hot" prospective clients. Over 1000 referrals requested monthly. Call PPA at 800-786-6277 for more information.

UNBREAKABLE COMBS, 2¢, Great for school photographers. Prompt shipping. Credit cards honored. Minimum order: \$35. American Plastics, Toll Free 877-653-4139.

STUDIO FOR SALE

SOUTHERN STUDIO—well established, great reputation in children, families market. Excellent new senior market, Kids Club memberships, equipment, numerous props. Building has two camera rooms, outdoor areas. Master photographer will assist in transition and/or consider partner buy in or employee situation. **EARN EQUITY TOWARD SALES PRICE** while working on staff. Sales near 300K without weddings or weekend sittings. Potential for growth more than owner wants to handle alone. Great terms. Don't struggle 20 years to get here—excellent opportunity! 800-435-8542 or e-mail: juliaanne@zebra.net.

TWO HIGH-END CHICAGO suburb portrait/wedding studios. Established 15 years. Partnership of two masters interested in bringing in an additional partner or selling one studio. \$300,000+ gross per studio. Jim or Terry, 630-769-1912.

WELL-ESTABLISHED STUDIO (25 YEARS) in Northern Oakland County (Metropolitan Detroit area). Grossing over 450K/yr. last 10 years. 80% Weddings, 20% Portraits. With or without 1600 sq.ft. building. Wonderful opportunity. Owned by Master of Photography, owner retiring. Will help in transition if desired. FAX inquires and resume to 248-745-5173.

SELLING YOUR STUDIO? You can reach thousands of potential buyers for your studio or business by placing a classified ad in the next issue of *Professional Photographer*. Send your classified ad and payment to: *Professional Photographer*, Attention: *Classified Ad Department*, 229 Peachtree St. NE, Suite 2200, Atlanta, GA 30303. For information call 800-786-6277, ext. 245.

CUSTOM PORTRAIT studio with great client base. Beautiful facility in the heart of northern Michigan. Perfect opportunity for a portrait artist to work and live in the finest outdoor background God has created. 616-752-7230. Leave message.

ESTABLISHED PORTRAIT STUDIO—68 years. Downtown San Francisco. Great client base and location in the heart of the technology capital of the world. 150K gross. owner retiring, will assist. Reply box, June 100, c/o *Professional Photographer*.

3,300 Sq.Ft. Studio, above 3,300 Sq.Ft. living quarters. Well established, **PROFITABLE**, turnkey operation, huge growth potential, just minutes from Theodore Roosevelt National Park. Call 701-227-4748 or e-mail: robideau@pop.ctctel.com.

PHOTOGRAPHY STUDIO/Don't miss this high income opportunity! Exciting growth area of NW Suburban Chicago. Portrait/Wedding Studio with A+ reputation. Over 60 years in business. \$550,000.00+ gross sales and lots of room for more. Large camera room, 4500 sf facility, located in Des Plaines, IL, a terrific money maker. Owner retiring. FAX inquires 847-397-0506.

HISTORIC COLORADO. Small town banana belt studio, minilab, framing, new facility, main highway, long lease \$72,500.00. Without minilab \$37,500.00. 719-539-9774.

RETIRING/SELLING your photography business. We are professional & discreet brokers with qualified buyers. E&J Heartland, ask for Nick 630-355-1900.

ENJOY A SAFE QUIET LIFESTYLE with wonderful outdoor recreational opportunities and great income. Largest full time studio in Southwest Wyoming for sale. Mix of seniors, families, children, sports teams, & undergrads with over 250K gross. In business over 13 years with great reputation. Leave message at 307-875-4698, see details at www.greenriverwyoming.com.

NORTH TEXAS HOME/STUDIO. Near D/FW area. 18 years old, successful. Small town, great family living. Seniors, families, weddings, children, some commercial. Full service studio. Great reputation, 2700 square foot studio, fully landscaped outdoor shooting areas. Hasselblad and Speedotron/Norman equipment included. Available w/ or w/o real estate. Turnkey. 815-469-3500.

STUDIOS WANTED

COLUMBUS CAMERA GROUP, INC. buys whole studios or any part including cameras, film, darkroom, long roll, lighting, and misc. No quantities too small. Call 800-325-7664. Ask for Eric.

WILLING TO SELL YOUR STUDIO FOR CASH? Princeton Photo Network is looking for successful studios across the country to acquire for cash and more. Our vision is to be the largest portrait and wedding studio chain in the country with 300 or more studios by 2004. To qualify, your gross should be \$500,000 or greater and you should employ at least 5 photographers. You may elect to continue working for PPN or move on. Call Rich Pruett at 877-746-8661 x3804 for more information.

WE BUY complete studios, we will come to you for complete studios. **PHOTO SERVICES INTERNATIONAL, INC.** The Camera Store for the Promotional Photographer. **1-800-346-3631**.

Professional Photographer

AUGUST 2000 Ad Index

Action Photographic	74
Adams Retouching	76
Affiliate Schools	66
Album Sales Inc.	73
Albums Inc.	72
Albums Unlimited	75
AlbumX	75
Allin Digital	24,53
American Photographic Resources	73
American Printing & Envelope	72
American Student List Co.	71
Arion Corporation	73
B & H Photo-Video	65,67,69
Backdrop Outlet	75
The Backgrounders	71
Backgrounds by David Maheu	72
Behind The Scenes	76
Bogen Photo Corp.	7
Buckeye Color Lab	59
Paul Buff Inc.	29
CameraWorld.Com	18-19
Children's Corner of Antique Reproductions	72
Crown Products	76
Custom Photo Manufacturers	73
Denny Manufacturing	73
Dynalite	8
Eastman Kodak	23
Electra Vision	75
EPS/Pixel Magic	63
Excel Picture Frames	76
Express Digital	15
Far West Industries	76
FotoClub	14
Foto Figures	72
Foveon	9
Fuji	5
Full Color Inc.	74
General Products	61
Granite Bear Development	71,75
Gross Medrick Barrows	75
H&H	76
Hasselblad	Cover II,29
Imageologists	Cover III
JL Originals	72
Jordak Company	73
The Levin Co.	74
Lightware	75
Mamiya	Cover IV, 38,39,41,45,55
Merit Albums Inc.	72
Merit-Tex	76
Michel Company	74
Michigan Photo Company	72
Midwest Direct Marketing	76
Multi-Visual Products	75
Neil Enterprises	76
Nikon	11
Not Your Normal School of Photography	75
Off the Wall	71
Ontrax	74
PPA Conferences	33
PPA Membership	70
Phase One	47
Photo Control/Norman	4
Photo Keys	71
Photoflex	66
Photographes Warehouse	76
Photowave	1,71
Picture Yourself	71
Prime.Shot.Com	68
Pro Photo	72,76
roland Digital Group	51
Saunders	25
Scenic Design	74
Dave Sirken	71
Shore Color Lab	74
Spectrum Photo	74
Spot Pen	6
Sto-Phen Products	72
Studio Dynamics	74
Student Marketing Group	73
SuccessWare	59
Superior Rubber Stamp	73
Taprell Loomis	13
Tenba/Quality Cases	57
Unique Photo Supplies	2
Veach Corp.	74
Venetian Arts	75
Video Proofs	73
Wicker by Design	73
Won Background	71
Wooden Nickel	74,75
Zookbinders Inc.	76

Publisher not responsible for errors and omissions

ONE MORE FRAME



"Blown Away," by Tom Fenenga, St. Paul, Minnesota
1999 PPA Loan Collection



IMAGEOLOGISTS

A DIVISION OF INTERNATIONAL SUPPLIES
 DISTRIBUTORS OF PHOTOGRAPHIC & DIGITAL IMAGING PRODUCTS SINCE 1985
 945 WEST HYDE PARK BLVD., INGLEWOOD, CA 90302 LOCAL-310-672-9090 FAX-310-672-3030
 WWW.IMAGEOLOGISTS.COM SALES@IMAGEOLOGISTS.COM



TOLL FREE 888-IMAGE-65 (462-4365)

COOLPIX 990



**film specials
shop online**

IMAGEOLOGISTS
 888-IMAGE-65 (462-4365)
 A DIVISION OF INTERNATIONAL SUPPLIES
 DISTRIBUTORS OF PHOTOGRAPHIC & DIGITAL IMAGING PRODUCTS

product search Search

FUJI NEW! FINEPIX S1 PRO
 6.1* MILLION PIXELS
 FILE SIZE

FUJI FINEPIX NEW! 4700
 4.3* MILLION PIXELS FILE SIZE

FUJI S-1
SLR DIGITAL CAMERA

- 6.1 MILLION PIXELS, SUPER CCD TECHNOLOGY
- NIKON F-LENS MOUNT (USE ANY NIKON LENS)
- ISO 320 / 400 / 800 / 1600

GUARANTEED LOWEST PRICE

WWW.IMAGEOLOGISTS.COM

FUJI Color Print				FUJI PRO Print				FUJICHROME Professional							
CN	CA	CH	CZ	CS-REALA	NPS	NPH	NHGII	RMS	RVP	RAP	RDPII	RDPIII			
O	I	O	I	Dom.	I	Dom.	I	Dom.	I	Dom.	I	Dom.	I	Dom.	
36	1.69 1.89	1.99 2.09	2.39 2.69	3.49 3.69	2.99 4.63	2.99 4.49	3.49 4.99	- 5.71	5.49 6.99	4.89 5.49	4.49 5.50	- 4.39*	4.79 5.50		
35-100ft	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
120	-	-	-	-	1.99 3.23	2.19 2.99	2.19 3.19	2.99 3.70	4.10 4.80	2.69 2.99	2.79 3.29	1.99*	3.89 4.39		
220	-	-	-	-	-	-	5.20 6.00	5.68 6.60	6.19 7.30	7.90 9.60	6.49 7.60	6.48 8.00	-	7.99	
4X5-10	-	-	-	-	-	-	12.49	-	-	-	18.89	17.49	-	18.89	
4X5-50	-	-	-	-	-	-	67.95	-	-	-	84.95	85.49	-	84.95	

Legend: Dom.=Domestic made for USA. I = Import-Gray. O = Import-other than English writing on box. 36, 120, & 220 add .40 for less than 20 rolls. All quantities while supplies last. *Less than 12 month dating

KODAK Professional Color Ektachrome						KODAK Professional Portra									
EPY-64	EPR-64	EPP	E-100S	E-100SW	E100VS	E-200	EPJ-320	P160NC	P160VC	P400NC	P400VC	P800			
E	U	E	U	E	U	E	U	E	U	E	U	E	U	Dom.	
36	- 5.79	4.99 5.99	4.49 4.99	4.89 5.79	4.89 5.49	- 5.79	4.79 5.79	7.85 9.61	20.89 27.99	20.89 27.99	24.39 28.99	24.39 28.99	- 30.99		
35-100ft	- 69.80	- 67.95	- 69.95	- 74.99	-	- 105.00	- 78.95	89.00	- 42.95	-	-	-	-	-	
120	-	- 3.89	2.99 3.29	2.99 3.49	2.99 3.49	- 3.50	- 3.69	-	14.95 17.49	14.95 17.79	16.99 18.69	16.99 18.69	- 19.89		
220	-	-	-	- 39.95	-	- 8.40	-	-	32.19 36.19	32.19 36.19	33.49 36.69	33.49 36.69	- 39.89		
4X5-10	- 18.29	- 20.49	- 18.89	14.89 15.99	- 18.95	- 19.95	-	-	-	-	18.95	-	-	-	
4X5-50	- 97.95	- 93.49	- 87.95	- 87.95	- 87.95	-	-	-	74.95	-	-	-	-	-	

Legend: 220, 4X5-10, and 4X5-50 comes in domestic only. Dom.=Domestic USA with POP. U = Import USA made. E = English (UK) Import. 36, 120, & 220 add .40 for less than 20 rolls. *Less than 12 month dating

FOR EMPLOYMENT EMAIL RESUME TO: EMPLOYMENT@IMAGE65.COM

ADD .40 CENTS PER ROLL FOR LESS THAN 20 ROLLS.
 MINIMUM ORDER \$100.00
 \$20.00 S&H FEE FOR ORDERS UNDER \$100.00.
 STANDARD SHIPPING FEES APPLY TO ALL OTHER ORDERS.
 PRICES SHOWN SUPERCEDE ALL PREVIOUS AD PRICES.
 WE RESERVE THE RIGHT TO LIMIT QUANTITIES.
 OFFERS GOOD WHILE SUPPLIES LAST.
 NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS.



888-IMAGE-65



100 ROLL SPECIALS

NPS 36	2.79	P160NC 120	2.69
NPS 120	1.99	P160NC 220	5.99
NPS 220	4.99	P160VC 120	2.89
NPH 36	3.29	P160VC 220	5.99
NPH 120	1.99	P400VC 120	3.09
NPH 220	5.50	E100SW 36	4.69
NHG 120 ^{10/99}	1.19*	E100SW 36X50 4.69	

KODAK

THE CHOICE OF TODAY'S TOP PROS

MAMIYA RZ67 PRO II



RZ67 Pro II Value Pack shown

Large, Rectangular "Ideal Format" 6x7cm images are 55% larger than 6x6cm cropped for 8x10" proportions. When it comes to negatives or transparencies, the bigger the better, even for digital applications!

Revolving Back permits you to compose vertical or horizontal images without turning the camera. The bright focusing screen is masked automatically, as the back is revolved.

Bellows focusing, with dual control, rack and pinion, and focus lock, is easier, faster and more reliable than helical focusing. It also permits close-up photography without costly accessories.

Interchangeable Film Magazines for 10 and 20 exposures feature ISO film speed dials which automatically interface the magazine with the AE Prism Finder and camera shutter.

Polaroid Backs with option of 6x7, 7x7 or Quadra backs for 72mm x 72mm, or Polaroid images large enough to impress art directors. And you don't need a magnifier to study them.

Digital Backs, no problem. The RZ67, with its electronic shutter operation, is an ideal platform for all makes of digital camera backs.

Multiple Exposures Easy! Just flip a lever.

Interchangeable Finders Waist level and Prism Finders give a brilliant view of the large, bright focusing screen. The AE Prism Finder automatically determines exposures. Its A/S Matrix metering system automatically shifts from average to spot readings.

Power Winder attaches quickly to bottom of camera, offers convenient motorized operation and facilitates remote control.

Mamiya World-Class Lenses designed and produced in Mamiya's modern, computerized lens factory, to precise optical and mechanical specifications.

INTRODUCING THE RZ67 PRO II VALUE PACK.

Now get extraordinary savings when you purchase the renowned Mamiya RZ67 PRO II camera in a pre-packed, complete outfit including 110mm f/2.8 lens, 120 Film Magazine, and Waist Level Finder. Ask your dealer for the specially priced RZ PRO II VALUE PACK.



Mamiya®
master of the medium®

BONUS DIRECT FROM MAMIYA	ON EVERY NEW CAMERA OUTFIT AND LENS PURCHASED OR LEASED				
	Mamiya RZ Pro II* CAMERA OUTFIT: RZ Pro II, any Prism Finder, Lens and Magazine FREE Polaroid Back plus 120 or 220 Magazine Value \$1,100	Mamiya RZ Pro II PRO VALUE PACK WITH PRISM FINDER FREE Polaroid Back OR 120 or 220 Magazine Value \$650	OR	Mamiya RZ Pro II PRO VALUE PACK FREE New Mamiya 3x Magnifier for 6x7 Value \$300	Mamiya Lenses FREE Polaroid Back OR 120 or 220 Magazine Value \$650 on each lens except 90mm and 100mm lenses
	Limited time offer for purchases made after May 1, 2000. All offers direct from Mamiya.				
	<small>* May not be combined with any other offer. Not applicable to RZ PRO II Value Pack. See Mamiya Bonus Booklet for complete terms of offer.</small>				



MAMIYA AMERICA CORPORATION

8 Westchester Plaza, Elmsford, NY 10523 • Phone: 914-347-3300 • Toll free FAX: 800-321-2205 • www.mamiya.com • E-mail: info@mamiya.com