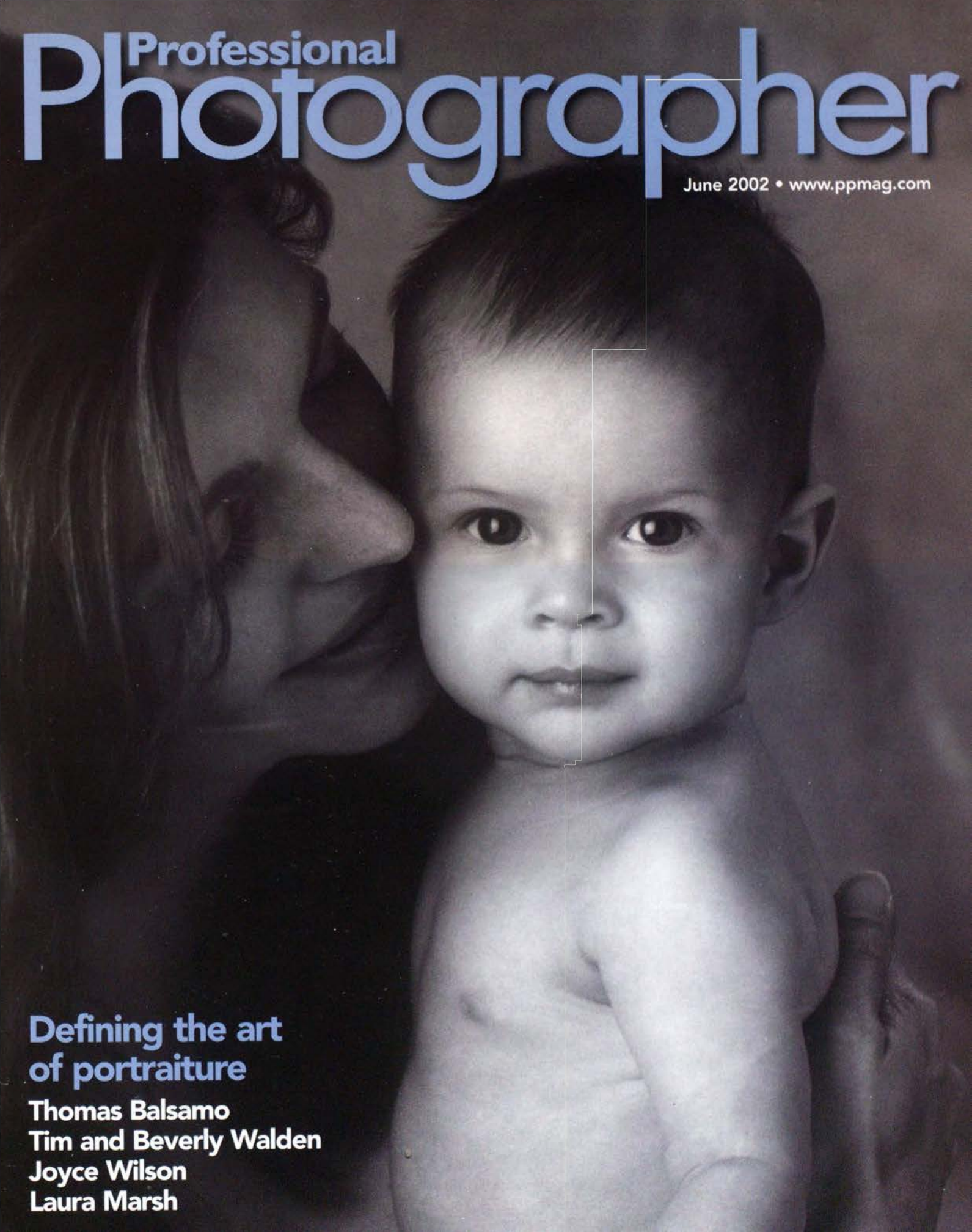




Professional Photographer

June 2002 • www.ppmag.com

**Defining the art
of portraiture**

**Thomas Balsamo
Tim and Beverly Walden
Joyce Wilson
Laura Marsh**

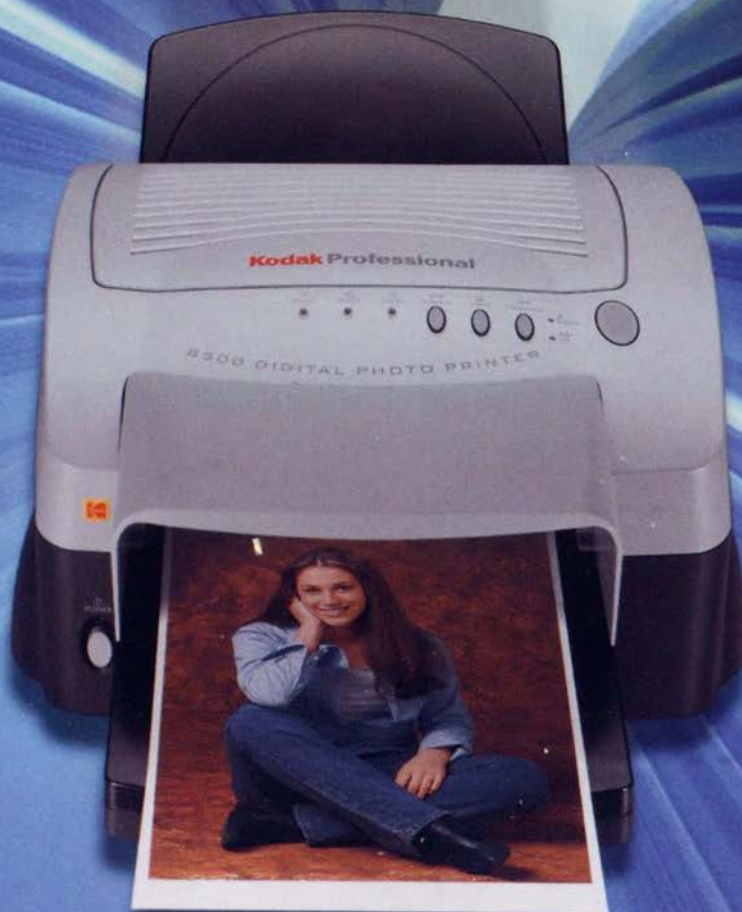


TAKE PICTURES. FURTHER.™

The KODAK PROFESSIONAL 8500 Digital Photo Printer

Think of it as an
accelerator for sales.

NEW



Go from sitting to selling in seconds with the fast and affordable
new KODAK PROFESSIONAL 8500 Digital Photo Printer.

This easy-to-operate, totally dry system gives you photo-quality, continuous-tone, matte or gloss prints—up to 8" x 10"—in seconds. Perfect for in-studio proofing. Or selling final prints on the spot—when your customers are most eager to buy.

Now get speed, quality, and more selling opportunities than ever before. Contact your Kodak representative or visit www.kodak.com/go/professional to learn more.

Kodak, Kodak Professional, and Take Pictures. Further. are trademarks. Kodak Professional.
A division of Eastman Kodak Company. ©Eastman Kodak Company, 2002. Girl portrait: ©Walter Colley Images, 2002.

Kodak Professional

Signature Gallery *Folios* *Generations*
Memories Handcrafted *Albums* *Legacy*
Professional Proof Albums



If you haven't taken a look at G.P. lately,
you don't know what you've been missing!

See us at this seasons' photography tradeshow, or call: 1-800-888-1934
visit: www.gpalbums.com or e-mail: gpalbums@aol.com



G E N E R A L P R O D U C T S

Since 1934

DIGITAL/MEDIUM FORMAT/35MM CAMERAS

Canon EOS D60

NEW
6.3 Megapixels
3 Point AF System
Compatible w/Canon EF lenses
Kit includes strap, battery, video cable,
interface cable, power adapter,
battery pack, D.C. cable, & software
CND7508A01Y

Canon EOS 1D

New 4.15 Megapixel
21 Custom Functions &
35 Personal Functions
8 FPS up to 21
Consecutive Shots

CALL CND7082A010

Nikon D1x

5.47 Megapixels
3 FPS up to 9
Consecutive Shots
3D Digital Matrix Image Control
LSI for High Image Processing

CALL NKD23205
\$500
W/ INSTANT REBATE

Fuji S1

SPECIAL VALUE PRICE
Supports Smart
6.1 million pixels
Media Compare
Flashy Micro Drive Media
Uses Nikon F Mount Lens

CALL FJSD3020109
FREE
1GB MICRODRIVE

Olympus E20

5.2 Megapixel CCD
Interfaced Scan Mode
Auto-connect USB
Dual card slots
SmartMedia, CompactFlash, Type I & II,
and IBM Microdrive support

CALL OLYD225315

Kodak DCS 760

Nikon F5 Body
Max Resolution
3040 x 2008
Burst Rate: 1.5FPS
up to 24 Frames

CALL EKD1878461

Sony DSC-F707

5x Optical Zoom Lens
10x Digital Zoom
46-Step Shutter Priority
(30 sec - 1/1000 sec)

CALL SYDSCF707

Nikon Coolpix 5000

5-Megapixel CCD
1.5 Full-color LCD
Monitor
Resolutions up to
2560 x 1980
Burst Mode: 3 or 1.5 frames per second

CALL

Mamiya 645AFD

NEW
Supports film or
Digital Media
Autofocus
TTL Flash
Compensation

CALL

Nikon F5

5 Selectable AF areas
Dynamic automatic
focus tracking
Shutter 1/8000 sec
to 30 sec
3D Color Matrix

CALL NKD1735

Canon EOS1V

45-Point Area AF
Sophisticated Auto
Exp. Control
Shutter 1/8000 sec
Top Speed
20 Built in Functions

CALL CND2044A005

SCANNERS

Epson 2450

Superior 2400 x 4800 DPI Hardware
Resolution and 48-Bit Scans for
Color Accuracy
USB Connectivity
Premium Software
bundle

CALL EPDPCW2450

Epson 1680 Pro

1600 x 3200 DPI
Epson colortrue II
imaging System and
48 Bit Color Depth
up to 3.5 Dmax
USB, EPD1680PRO
Firewire, EPD1680PROFW

CALL

Minolta Dimage Scan Multi Pro

4800 dpi (max) high resolution
18 bit A/D conversion
Digital color technologies

CALL MND2887301
MND2887091
MND2887002

PRINTERS

Epson 1280

True Photo Reproduction
Includes: Printer, Software, Printer
Drivers, Ink Cartridges, Roll Paper
Holder, Epson USA Warranty
Water Resistant-Printing
Prints up to 13" x 44"

CALL EPDSTY1280

Olympus P400

Dye-Sublimation Printer
for 8x10 Prints
Prints A4-Size(8.25x11.7)
Accurate Color Reproduction
for Ultimate Output Quality

\$100 INSTANT REBATE
With purchase of olympus digital camera

Fuji Pictography

Silver Halide Photo Process
48MB Frame Memory
No Chemicals or Toner
Auto Color Calibrator

CALL PG 3500
PG 4900

Epson 2000P

6 Color, 1440 DPI
Variable Microdroplets for Finest Detail
Prints 4" x 6" up to 13" x 44" Panoramas

CALL EPDSTY2000P

Epson 10000

Available with Archival Inks or
Photographic Dye Inks
Handles Both Rolls
and Sheet Sizes
1440 x 720 DPI

CALL EPDSTY10000

Color Vision Software

Professional Optical Software w/Monitor
Spyder & RGB Profiler

FOR MAC...CALL
CVD503MC

DIGITAL ACCESSORIES

Wacom Intuos 2

Wacom Graphics tablet
1,024 Pressure Levels
2450 DPI Resolution on
8x12 W40 Mouse
5 Programmable Buttons

WMDXD68USB 64X SE \$339.95
WMDXD912USB 9X12 \$449.95

IBM 1GB Card

Microtech
FREE
ADAPTER & CASE
\$279
\$28 Mail in Rebate
\$229 Final Cost

Genuine Fractals

New Technology Brings Resolution
on Demand to Photoshop
With CMYK Support

CALL Version 2.5 For Photographers

Flip Album Software

Create and Sell 3D page-
flipping Albums on CD's
Image Encryption and
Print Control

CALL

Polaroid INSTANT FILM

664 (20 Twin)	PLF221	\$15.95
665 (10 Single)	PLF631181	\$9.95
667 (20 Twin)	PLF617799	\$14.95
669 (20 Twin)	PLF623960	\$17.95
672 (20 Twin)	PLF620152	\$20.95
679 (20 Twin)	PLF625297	\$18.49
689 (10 Single)	PLF619534	\$9.95

FUJI

FP100C (10 Single) FJF250 \$10.49

4 x 5 SHEET

52 (20'S)	PLF603296	\$36.95
54 (20'S)	PLF613271	\$37.50
55 (20'S)	PLF600756	\$37.50
59 (20'S)	PLF604358	\$56.82
79 (20'S)	PLF619663	\$57.30

AMATEUR FILM

600 (10 Single)	PLF157	\$8.25
SPECTRA(10 Single)	PLF114	\$8.89
SX-70 (10)	PLF617577	\$10.49

Ilford B&W PRINT

FP4-125-135-36	ILF344	\$2.59
FP4-125-120	ILF360	\$2.19
HP5-400-135-24	ILF345	\$2.19
HP5-400-135-36	ILF348	\$2.69
HP5-400-120	ILF366	\$2.15
HP5-400-100H	ILF282	\$24.95
XP2's-400-135-36	ILF355	\$2.89
XP2's-400-135-36 50pk	ILF362	\$2.69
XP2's-400-120	ILF356	\$2.19
XP2's-400-100H	ILF357	\$25.95
DELTA-100-135-36	ILF373	\$3.59
DELTA-100-120	ILF464	\$2.39
DELTA-400-135-24	ILF351	\$2.59
DELTA-400-135-36	ILF352	\$3.59
DELTA-400-120	ILF443	\$2.49

Kodak B&W PRINT

PX-125-135-36	EKF3105	\$2.29
PXP-125-120	EKF3106	\$1.89
TMX-100-135-36	EKF3101	\$1.99
TMX-100-120	EKF3102	\$1.79
TX-400-135-24	EKF3108	\$1.89
TX-400-135-36	EKF3109	\$1.99
TX-400-120	EKF3111	\$1.89
TMX-400-135-36	EKF3113	\$2.09
TMX-400-120	EKF3114	\$1.79
TCN-400-135-36	EKF8694010	\$2.79
TCN-400-120	EKF8655128	\$2.09
TMZ-3200-135-36	EKF3119	\$2.89
Portra B&W 400-135-36	EKF3137348	\$4.99
Portra B&W 400-120	EKF8066235	\$3.49
Portra B&W 400-220	EKF1320522	\$7.99

SUPRA

PJ-100-135-36	EKF3500	\$1.99
PJ-400-135-36	EKF8847980	\$2.89
PJ-800-135-36	EKF1022623	\$3.79

Kodak PORTRAIT

VC-160-135-36	EKF3764594	\$3.19
VC-160-120	EKF3788320	\$2.49
VC-160-220	EKF3802196	\$5.19
NC-160-135-36	EKF3783305	\$3.19
NC-160-120	EKF3785557	\$2.49
NC-160-220	EKF3807708	\$5.19
VC-400-135-36	EKF3767266	\$3.59
VC-400-120	EKF3792173	\$2.89
VC-400-220	EKF3800745	\$5.99
NC-400-135-36	EKF3792058	\$3.79
NC-400-120	EKF3777109	\$2.89
NC-400-220	EKF3796687	\$6.39
800-135-36	EKF3080988	\$4.59
800-120	EKF3794240	\$3.59
800-220	EKF1569912	\$8.89

Epson PAPER AND CARTRIDGES

Archival Matte F/2000P	
8.5x11-50 SHEETS-LETTER	\$13.95
11.7x11.5-50 SHEETS-A3	\$36.95
13x19-50 SHEETS-SUPER B	\$43.50
Premium Semi Gloss F/2000P	
8.5x11-20 SHEETS-LETTER	\$12.95
13x19-20 SHEETS-SUPER B	\$41.95

Kodak SLIDE

EB-100-135-36	EKF125	\$2.69
ED-200-135-36	EKF127	\$3.79
EL-400-135-36	EKF942	\$4.69

PRO SLIDE

EPY-64T-135-36	EKF3230	\$4.99
EPR-64-135-36	EKF3201	\$4.99
EPT-160T-135-36	EKF3233	\$6.89
EPJ-320T-135-36	EKF3237	\$7.95
EPH-100-135-36	EKF3204	\$4.49
E100S-100-135-36	EKF3212	\$4.49
E100VS-100-135-36	EKF3220	\$4.39
E200-200-120	EKF3241	\$3.89

FUJI PORTRAIT

NPS-160-135-36	FJF651	\$2.69
NPS-160-120	FJF652	\$2.09
NPS-160-220	FJF653	\$4.39
NPC-160-135-36	FJF0215	\$3.09
NPC-160-120	FJF0218	\$2.69
NPH-400-135-36	FJF684	\$3.39
NPH-400-120	FJF682	\$2.39
NPH-400-220	FJF683	\$5.19
NHGII-800-120	FJF690	\$2.79
NHGII-800-220	FJF691	\$4.99
NPZ-800-135-36	FJF0735	\$3.99
FJF0728		\$2.99
NPZ-800-220	FJF0729	\$5.69

Premium Luster

8.5x11-50 SHEETS-LETTER	\$28.75
8.3x11.7-50 SHEETS-A4	\$69.50
13x19-50 SHEETS-SUPER B	\$96.50
Cartridges	
STYLUS 1200	\$17.99
STYLUS 900/980	\$26.95
STYLUS 1270/1280	\$20.95
STYLUS 800	\$23.00
STYLUS 2000P	\$26.50

FUJI PRO SLIDE

RVP-50-135-36	FJF611	\$4.19
RVP-50-120	FJF612	\$2.89
RDP-100-135-36	FJF1825	\$4.19
RDP-100-120	FJF01808	\$2.79
RTP-64T-36	FJF631	\$5.49
RTP-64T-120	FJF633	\$2.89
RAP-100-36	FJF2305	\$3.49

COLOR

CN-100-135-24	FJF414	\$1.39
CN-100-135-36	FJF419	\$1.69
CA-200-135-24	FJF132	\$1.49
CA-200-135-36	FJF158	\$1.89
CH-400-135-24	FJF339	\$1.69
CH-400-135-36	FJF340	\$1.99

SLIDE

RA-100-135-36	FJF194	\$2.49
RM-200-135-36	FJF439	\$3.29
RH-400-135-36	FJF440	\$4.09

Mallers KODAK/FUJI

KODAK PK-36 Slide	\$4.59
FUJI 36 EXP MAILER Slide	\$3.89

FUJI SPECIALS

RVP-50-120	FJF612	\$2.89
RAP-100-135-36	FJF2305	\$3.49
RTP-64T-120	FJF440	\$2.89

Valid until July 31, 2002 Add 20¢ per roll for less than 20

Monday-Friday 8:30am-6:30pm EDT

Tel: 973.377.5555

Fax: 973.377.8800



1-800-631-0300

When In New Jersey, Visit Our Digital Imaging Center!



©David A. Lloyd



©Jack Reznicki



©Tim and Bev Walden

Features

41 Defining the art of portraiture

A look at how great portrait photographers capture their subjects

42 The eyes speak volumes

How Thomas Balsamo learned to listen
By Leslie Hunt

46 Outlining the portrait

Portrait photographers Tim and Beverly Walden share the fundamentals of their relationship portraiture
By Mimi Hallowell

50 True colors

Laura Marsh takes an honest approach to child photography
By Mimi Hallowell

54 Elegant simplicity

Joyce Wilson's highly acclaimed portrait photography is drawn from the soul
By Joan Sherwood



On the cover: These arresting eyes are typical of Thomas Balsamo's signature style of black-and-white portraiture. He photographs subjects under Photogenic lighting with a Mamiya RZ67 pro medium-format camera with a 180mm lens, underexposing Kodak Professional Plus-X film (ISO 125) at ISO 80. In-house, the film is processed for two minutes in Kodak D-76 Developer. Balsamo's story is part of a special look at portraiture, beginning on p. 41.

Columns & Departments

8 Editorial

10 Photo Notes

Special Report:
The Copyright Conference

12 Events

Imaging USA 2002

18 Products

20 Product roundup

Scanners: Is what you see what you get?

24 Pro Review: Mamiya 645 AFD SLR

Finally, medium-format that speaks digital

28 Business 2002

Developing a successor

30 Digital photography

The digital transition

32 Member's corner

David Lloyd

34 Folio

60 Calendar

72 One More Frame

Something new is going
on behind the scenes.



Lastolite • Backgrounds and
Diffusers for all
applications.



Lastolite • Umbrellas and
Reflectors in all sizes.



Lastolite • TriLite
Glamorous portraits
have never been easier.



565 East Crescent Ave, Ramsey, NJ 07446
Tel: (201)818-9500 Fax: (201)818-9177
www.bogenphoto.com

bogen

Professional Photographer

COO and director of publications
DONNA R. McMAHON

executive editor
CAMERON BISHOPP

managing editor
JOAN T. SHERWOOD

features editor
LESLIE HUNT

senior editor
JEFF KENT

art director/production manager
DEBBIE TODD

advertising manager
DANIELLE CHAVANNES

advertising assistant
KARISA GROTHAUS

technical editors
DON EMMERICH, CLAUDE JODOIN

contributing artist
JEFF LUBIN

advertising representatives

SCOTT HERSH, Eastern Region Ad Manager, 908-876-9526
BART ENGELS, Western Region Ad Manager, 847-854-8182

editorial offices

Professional Photographer

229 Peachtree Street NE, Suite 2200, 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

P.O. Box 921429, Norcross, GA 30010
800-742-7468; FAX 678-387-0101

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

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,
Professional Photographer,

P.O. Box 921429, Norcross, GA 30010, U.S.A.; 800-742-7468; FAX: 678-387-0101.
Periodicals postage paid in Atlanta, GA, and additional mailing offices.

Postmaster: Send address changes to *Professional Photographer*, P.O. Box 921429,
Norcross, GA 30010, U.S.A.; 800-742-7468; FAX: 678-387-0101.
Copyright 2002, PPA Publications & Events, Inc. Printed in U.S.A.

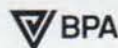
Reprints available: Contact Reprint Services/*Professional Photographer*,
315 5th Avenue Northwest, St. Paul, MN 55112; 651-582-3800

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., P.O. Box 921429, Norcross, GA 30010.

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.





Dot-free prints. Smooth, delicate skin tones. Shades of color within shades of color. Shadows and highlights with detail. The only way to achieve these true continuous tones is with a true continuous tone printer. The CAMEDIA



CAMEDIA.

P-400 Printer \$799

P-400 dye sublimation photo printer. It will give you truly photographic enlargements in just 90 seconds. Show you things you didn't know were there. And inspire you with the most realistic digital images yet. Nothing's impossible.

Purchase a P-400 printer and any Olympus digital camera between April 1 - June 30, 2002 and receive a \$100 rebate. Visit www.olympusamerica.com/promotions for details.



Professional Photographers of America
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.com

2001-2002 PPA BOARD

president

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

president-elect

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

vice-president/treasurer

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

chairman of the board

*DOMINIC IODICE, PPA Certified, M.Photos.MEI.Cr.
814 Chaddick Drive, Wheeling, IL 60090

directors

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

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

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

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

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

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

directors continued

GARY A. MEEK, PPA Certified, M.Photos.Cr.
125 Albert Pike, Hot Springs, AR 71913

DENNIS CRAFT, PPA Certified, M.Photos.Cr., F-ASP
15230 C Drive North, Marshall, MI 49068

advisor

STEVEN J. TROUP, Cr.Photos.
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—STEPHEN C. BEST
Vice Chairman—ROBERT D. LLOYD

PPA specialty group chairmen

ART/TECH—KAYE FREY, PPA Certified, M.Photos., M.Artist, MEI.Cr.
P.O. Box 297, Andalusia, AL 35402

CHILDREN/FAMILY—SANDY PUC, PPA Certified
211 West County Line Road, Littleton, CO 80126

COMMERCIAL/ADVERTISING—KEVIN AMES, Cr.Photos.
1824 Briarwood Industrial Ct., Atlanta, GA 30329

CORPORATE—ROBERT FERGUSON

1221 East Mesquite Street, Gilbert, AZ 85296

PORTRAIT—TIMOTHY WALDEN, M.Photos.Cr.
131 Prosperous Place, Unit 14A, Lexington, KY 40509

SENIORS/SCHOOL—TERRY DUNLAP, M.Photos.Cr.
214 North Market St., Minerva, OH 44657

SPORTS & EVENTS—DAVE ESKRIDGE, Cr.Photos.
1343 E. Northern Avenue, Phoenix, AZ 85020

VIDEO—JOHN LANG, Cr.Photos.

9810 Lake Forest No. 112, New Orleans, LA 70127

WEDDING—KAY ESKRIDGE, Cr.Photos.

1343 E. Northern Avenue, Phoenix, AZ 85020

PPA staff

**DAVID TRUST, Chief Executive Officer

**DONNA R. MCMAHON, Chief Operating Officer

**SCOTT KURKIAN, Chief Financial Officer

J. ALEXANDER HOPPER, Director of Membership

WILDA OKEN, Administration Director

TAJDAR PIRZADA, Director of Business Development

DANA GROVES, Director of Marketing and Communications

*Executive Committee of the Board **Executive Staff

it's time you got connected!

Offer your customers all the best composites while
saving your studio time and money!

Image 21 and the Kodak Professional Studio Link system provides
your studio with the digital products that will increase your sales!

Image 21 provides new products such as:

- Wedding Proof Sheets and Thank You Cards
- Senior Grad Cards in 5x7 and 4x5 sizes
- Children and Infant composites
- 16x20 matte template composites
- Personalized and Studio Logo wallets

And everything can be ordered without filling out a paper
order form and the order can be received in lab within minutes!!!

Contact your Local Sales Representative today for more information!
New to Herff Jones? Log on to www.hjpro.com and
contact the Sales Representative in your area!

HERFF JONES
PHOTOGRAPHY DIVISION

12221 Riverwood Drive
Burnsville, MN 55337
952.890.2200
800.328.2924

Meant for each other...



Mamiya 645AFD with Leaf C-Most Back



■ Conceived together, the Mamiya 645AFD with Leaf C-Most Digital Back is the future of imaging. It is a state-of-the-art combination with the look, feel and functionality of a perfectly integrated system. All image capture information is available in the viewfinder without a cable, allowing you to focus on creating the image, not the file.

■ Infrared Autofocus Assist and 10 high-speed Autofocus World-Class Lenses optimize the image on a large 24x36mm sensor of over 6 million pixels, even in low light. The pixel dimension of 11.4 microns ensures extraordinary image quality with 38MB, 14-bit per channel files.

■ And with multiple exposure modes, five segment multi-pattern metering for available light, and TTL flash metering with exposure compensation for working with strobes, performance is guaranteed, regardless of the condition.

■ FireWire connectivity provides true plug-and-play simplicity with the portability of a laptop computer, yet it's powerful enough to capture images at speeds of up to two frames per second. And, for the ultimate in versatility, snap on a 120/220 film or Polaroid back to capture images traditionally.

■ See the quality for yourself. For a free poster showing the quality of the Leaf C-Most or to schedule a demonstration, call toll free 1-866-4US-LEAF.

The perfect balance of quality, performance, versatility and price.

\$500 CASH REBATE

on the purchase of a
Mamiya 645AFD and Leaf C-Most.
For details of the offer, go to:
www.leafamerica.com

Mamiya®
master of the medium®

www.mamiya.com | 1-914-347-3300

 **Leaf**

www.leafamerica.com | 1-866-4US-LEAF

The photographer's art

I've come to believe the difference between a good portrait photographer and a great one is a deep understanding not of the camera but of people.

Time and time again, I am struck by the charisma of the famous portrait photographers I talk to. Far from acting removed and self-absorbed—which you might expect from world-renowned talent—these artists are charming and attentive conversationalists who've stayed curious and interested in the world around them. Most notably, they make whomever they're speaking with feel nothing short of fabulous.

The ability to make people feel special is a characteristic shared by legends in other walks of life. They say Jackie Kennedy Onassis had the gift of making the rest of the room melt away when she spoke with you; Bill Clinton is an avid listener, and

George Bush Sr. never forgets a name, or how many children you have, or what sports they play. These individuals achieved great power and success thanks, in large part, to their innate talent for making people feel intelligent, attractive and interesting.

Bringing out the best in others is an art in itself. It's an especially vital talent to have when your artistic medium is none other than the person on the other end of that lens.

Portrait painters have the freedom to manipulate an image to better match what they see in their subjects, interpreting all the elements to their liking. If a painter feels his client is the sober and serious type, he can darken a brow, draw down the curve of a mouth or raise the arch of an eyebrow. Photographers don't get off so easily. They've got to elicit from their subject the posture, mood and attitude that will make their art sing.

"The search for knowledge involves a search for versions of truth," a historian named Alice Prochaska once said. Your clients want to see the very best, fullest versions of themselves in their portraits and it's up to the photographer to help them become that, if only for a short time. In this issue, we explore the art of portraiture through the eyes of five gifted artists whose talents lie in drawing out those best versions of truth. Thomas Balsamo, Joyce Wilson, Laura Marsh, and husband-and-wife team Tim and Beverly Walden are portraitists whose unique insights are sure to enhance and inspire your artistry. Turn to p. 41 to see their gorgeous images and read how these artists define great portraiture. □

Cameron Bishopp
Executive Editor
cbishopp@ppa.com



Geared for Digital

Manfrotto 405 Geared Head
Fast, Precise and Rock Solid support.



When precision alignment and solid camera support is a must look to the Manfrotto 405.

Designed for medium format cameras with conventional or digital backs and 35mm digital cameras. The 405 Pro Digital Geared Head utilizes large easy to grip knobs that provide smooth positive geared control in all three axis. The head incorporates a unique feature that allows you to instantly disengage the gears and rough position the camera, then instantly re-engage them for ultra-precise final alignment.

Frontal Tilt
90°
30°

Lateral Tilt
90°
30°

Pan
360°



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

bogen



Reach for the stars. **Mamiya RZ67** & Matthew Jordan Smith



In his new book, **Sepia Dreams**, photographer Matthew Jordan Smith provides a celebration of Black achievement through words and images. For Smith, bigger is better. The large 6x7cm film image of the Mamiya RZ67 Pro II gives him more information for scanners or printers. The result is bigger and sharper enlargements. And with the RZ67's stunning world-class, ultrahigh performance lens system, electronic shutter, convenient revolving back and built-in bellows, no idea is too big or too small. For more about the world's leading medium format system, visit www.mamiya.com [See page 11 for Sensational Bonus Offers.]

Mamiya
master of the medium®

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

PPA calls for unity at copyright conference

The U.S. Patent and Trademark Office and the U.S. Copyright Office sponsored an international conference on trademark, copyright, and intellectual property rights in Washington, D.C., April 25 and 26. Dubbed The Copyright Conference, the gathering included representatives from several nations and Capitol Hill, various legal groups, and several organizations representing intellectual property owners, including the Motion Picture Association of America, the Business Software Alliance, the Recording Industry Association of America, and Professional Photographers of America (PPA).

PPA CEO David Trust spoke at the second of eight panel discussions held throughout the two-day conference, "Perspectives on International Enforcement," which explored the challenges facing the enforcement of intellectual property copyright laws on a worldwide scale.

"Most of the large-scale theft is probably occurring overseas," says Trust. "Record companies, motion picture studios, software makers—they're having their products pirated 24-7, and not by two or three guys sitting in a room making copies. It's being done in organized factories stamping out illegal copies of these items."

"The situation is very similar for many professional photographers, particularly those in commercial and stock photography. For portrait and wedding photographers, domestic theft is of greater concern because, strangely enough, it's your customers who are stealing from you. It's not an organized piracy as it is with commercial products," says Trust.

Based on the discussions he heard during the conference, Trust feels the three biggest challenges facing intellectual property protection in the digital age are: 1) declining morality online, which encourages people to steal copyrighted material just because it's easy to do so; 2) the lack of available technology to safeguard intellectual property online; and 3) the number of countries that have not yet signed international copyright protection agreements, such as the World Intellectual Property Organization (WIPO) Copyright Treaty.

"One of the things this conference pointed out is that intellectual property owners from this country are going to have to unite and work with international organizations to stop the piracy that's going on in the rest of the world," says Trust.

In the last 18 months, PPA has concentrated its efforts on copyright initiatives, making headway in dealing with the specific copyright infringement issues affecting professional photographers.

"When PPA started this copyright protection initiative, nobody even considered professional photographers in this battle," says Trust. "It was all about recording artists, Napster, and the motion picture industry. Now, professional photographers get invited to participate in an international symposium. I think that says something. The work we've done is starting to pay off—people are turning their heads and taking notice."

The topics of the other panel discussions at the conference included the implementation of the WIPO Copyright Treaty and Performances and Phonograms Treaty, concerns in the audiovisual, broadcasting, and Web-casting industries, the length of copyright protection in light of *Eldred v. Ashcroft*, and copyright as applied to folklore.

—Jeff Kent, senior editor

Briefs

Kodak plagued by disappointing sales of consumer products, film. The Eastman Kodak Company reported a significant drop in this year's first-quarter profits as compared to the same period last year, or \$39 million in comparison to \$150 million during the first quarter of 2001. All told, Kodak sales dropped from \$2.98 billion to \$2.71 billion, driven downward by a 13 percent drop in revenues from consumer photography products in the U.S. The most troubling news for Kodak is that its film sales to dealers dropped 19 percent in U.S. markets, while its competitors' film sales actually increased. Despite these negative indications, Kodak outperformed the estimates of most financial analysts, who predicted a larger downside, given the dip in the consumer and travel markets, which are central to Kodak's business.

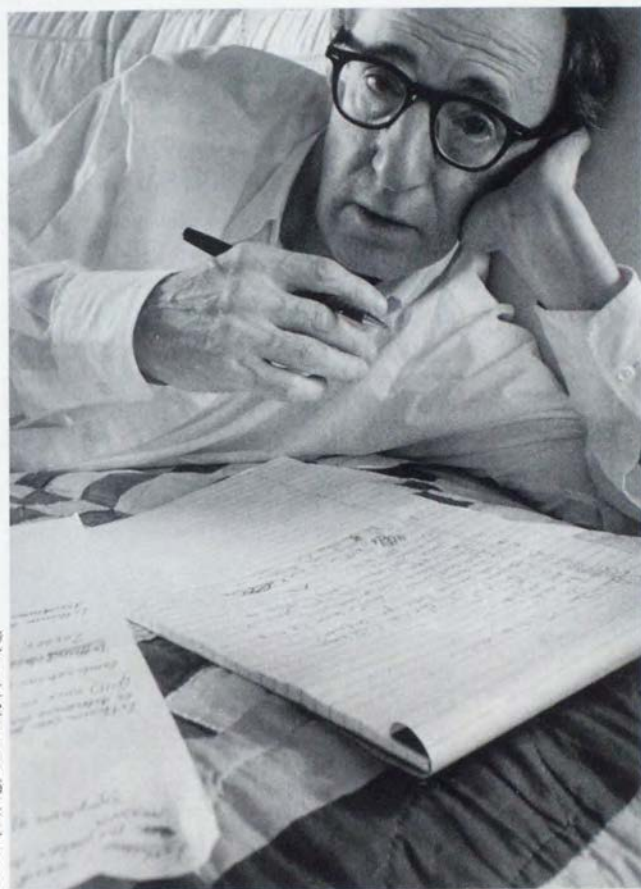
Popularity of digital not enough to bolster slow camera sales. According to the most recent Processing Survey from the Photo Marketing Association International (PMA), overall sales of cameras during the first month of 2002 declined by 21 percent as compared to the same period in 2001. A large part of this decline can be attributed to this January's having four reporting periods as opposed to last year's five. Still, camera sales were undeniably slow in all areas except digital camera sales, which showed a 3-percent increase. The sharpest dip was in sales of APS cameras, with a decline of 46 percent from last January.

Internet Archive may have copied your Web site. A self-described non-profit research group aimed at preserving the history of the Internet has been copying various Web sites in their entirety as part of an online e-time capsule. The group's site, www.archive.org, uses a Web "robot" to search the Web and save full copies of Web pages. Reactions in the photographic community to the archive have been mixed; some are outraged at the practice and others see it as an economically harmless time capsule. If your Web site has been placed in the archive, you can remove it by going to www.archive.org/internet/remove, and following the instructions for blocking Archive.org's Web robot, without preventing access to your site by Web spiders from search engines like Google and Yahoo.

Correction

In the April issue of *Professional Photographer*, under "11 Hot Products" (p. 16), we should have referred to Kodak Professional's new brown-tone paper by its proper product name, Portra Sepia Black and White Paper. We regret the omission.

Newman to receive PPA's 2002 Lifetime Achievement Award at Imaging USA



Filmmaker Woody Allen, from "Arnold Newman," a collection of portraits by the 2002 recipient of the PPA Lifetime Achievement Award.

Arnold Newman will receive the third-ever Professional Photographers of America Lifetime Achievement Award for his contribution to the profession of photography. Newman will accept the honor in person at Imaging USA, held July 12-17 in Atlantic City, N.J. Newman has been taking photographs of world-class artists, musicians, writers, actors, and political lions, for more than 60 years. Born in 1918 and still working today, Newman has created portraits of every American president from Harry Truman to Bill Clinton.

Newman had begun experimenting with portraiture in the 1940s, developing an environmental approach that has widely influenced modern photography.

By removing his subjects from the studio and placing them in environments that complemented and enhanced their personalities,

Newman helped to redefine the world of portrait photography. His approach has become so ingrained in our consciousness that we forget what a departure his portraits were from the prevailing style. He broke new ground with such images as his portrait of artist Piet Mondrian, framed by the geometry of his easel, and Arthur Miller backstage, looking tall and elegant, paralleled onstage by a group of actors doing a reading of his play.

Some of Newman's images have become so indelible, they have passed into the realm of the iconic. Think of his photographs of Igor Stravinsky, Pablo Picasso, Lyndon Johnson, Alfred Stieglitz, and Georgia O'Keefe.

In addition to one-man shows, Newman's work has

been featured in the collections of virtually every major museum in America and abroad. Still active in commercial and editorial photography, he's been an important and frequent contributor to publications such as *Vanity Fair*, *Life*, *Look*, *Esquire*, *Harper's Bazaar*, and *Town and Country*.

In April, Newman introduced a new volume of his work, titled simply, "Arnold Newman" (Taschen, \$40). The 276-page book, co-authored by Philip Brookman, contains 240 illustrations, some never before published. Newman will be signing the book at Imaging USA, where copies will be available for sale.

The first PPA Lifetime Achievement Award went to John Howell in 2000, the second to Gordon Parks the following year. Newman will accept the honor at the PPA Awards Banquet on Tuesday, July 16. □

Mamiya
master of the medium®

\$500
[BONUS]
CERTIFICATE*

with your purchase of these
Mamiya Medium Format Cameras:

6x4.5cm

Mamiya 645AFD Pro Value Pack

The ultimate in Medium Format Autofocus cameras with unique infrared focus assist beam, and MSC (Mamiya Serial Communications) interface for digital backs.

Mamiya 645 PRO TL

Pro Value Pack

The most versatile Medium Format camera featuring totally interchangeable backs, finders, grips and 19 Mamiya world-class lenses. Available in **Value Packs** as **645 PRO TL SV II** and **SVX II** combinations or a la carte.

Mamiya 645E Pro Value Pack

The budget-priced entry into Medium Format. Accepts all 645 PRO TL lenses, Auto Exposure Control and interchangeable film inserts, available with or without Rapid Wind Grip.

6x7cm

Mamiya RZ Pro II Pro Value Pack

Ideal 6x7 format, revolving film backs for 120/220 or Polaroid, as well as digital backs. With 19 Mamiya world-class lenses, it's the ultimate professional tool.

Mamiya 7II Pro Value Pack

Ideal 6x7 format with 35mm panoramic option for 24x65mm format. Leaf shutter lenses. Ultra quiet, electronic auto exposure or manual control, compact size, light weight, with 6 Mamiya world-class lenses.

*\$500 Bonus Certificate can be used towards your next Mamiya purchase, or use them towards Sekonic, Profoto, PocketWizard, Toyo-View or Cabin products.

All offers are direct from Mamiya America Corporation.

Limited Time Offers for purchases of new equipment from Mamiya Dealers in the USA. See Bonus Booklet for terms of offer.

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

Why trade shows matter

How to profit from the expo experience

Today, you can find out just about anything you need to know on the World Wide Web—or can you?

According to a recent article by Wayne E. Pollard in *Darwin*, an online magazine for business executives ("Show and Tell," April 2), researching on the Internet before you go to a trade show can help you make the most of your time when you go, but it's no substitute for the value of the face-to-face experience (www.darwinmag.com).

"Trade shows are perhaps the best way to gather intelligence and contact information about your industry," says Ann Barber, HomeBiz Advice writer (www.homebizadvice.com) and director of Membership Benefits for the National Craft Association.

"Most of the best information you need can be found in people's heads, not in catalogs or brochures. Talk to people, ask lots of questions, pay attention. Then use that competitive edge to gain more knowledge.

Arnie Williams, editor-in-chief of the technology magazine *Cadence*—who couldn't be more enthusiastic about the possibilities of the Web—continues to be a proponent of real-world expos (www.cadenceweb.com). "Perhaps we should pause to reflect on what it is we really take away with us when we visit a trade show booth, observe a demo, or head out into a vendor-sponsored get-together. Isn't it the human element of these modern-day carnivals that sticks with us, and often impacts whatever [purchasing] decisions we make?"

And, asks Williams, what seasoned trade-show visitor doesn't have a story or two about how exhibitors "who knew their stuff opened your eyes to key [product] features that showed the promise of helping you or the business you represent to further your... goals, and perhaps even shore up a bottom line that needed fixing?"

Granted, small business owners seldom have unlimited travel budgets, not to mention chunks of time they can spend away from the office. It's important to choose

the event that will serve your purposes the best. First, take a moment to clearly define your goals. Think about what you need to get out of the trade show you attend, and what you want to accomplish there.

With your goals in mind, think about the shows you are interested in, and determine whether they fit the following important criteria:

Is the show produced by experts in the industry? Take a look at the seminar lineup. Who are the keynote speakers? Are the presenters experts in their field? How many of the programs are presented by corporate sponsors? Are the programs meant mainly for your edification, or to satisfy business purposes?

Do the exhibitors represent brand names you know and trust? Now's your opportunity to see their wares up close. (See the *Imaging USA 2002 Exhibitors* on p. 14.)

Will you be able to have meaningful talks with the vendors you came to see? Will the other show-goers be people who share your interests? And what about the producers of the show—do they understand and represent your concerns?

For thousands of professional photographers annually, the one don't-miss conference and trade show that meets these criteria is Imaging USA, produced by Professional Photographers of America (PPA). Representing the concerns of studio owners has been the mission of the association for more than 120 years.

Make the trade show work for you

Planning will help you make the most of the time and money you invest in attending trade shows, says HomeBiz Advice's Ann Barber, from whom we've borrowed many of the following tips. The one piece of advice common to all the



IMAGINGUSA
2002

experts: Pack thick-soled, comfortable shoes—bring two pairs if you've got them!

1. Pre-register whenever possible so you don't waste time standing in lines.

2. Vendors will be registering up to the last minute, but go over the pre-show exhibitor list and circle the ones you need to see. Make a note of other companies whose products you are interested in. Be sure to see what your regular vendors' competition has to offer.

3. Use catalogs, brochures, and advertisements, or go online to gather basic information about the products you are interested in. On the show floor, it will save time to be armed with specific questions.

4. Ask for product demos. If you want to compare similar products at the show, such as printers, bring test files of the work you actually output, and ask the vendors to make test prints for side-by-side comparison.

5. Go prepared to take advantage of vendor show specials. Bring copies of such business documents as your state sales tax ID, reseller certificate, business license, corporation ID, etc. Know your inventory needs for the next six months, including special sales and promotional materials, so you can take advantage of discounts and special offers.

6. Bring an official picture ID such as your driver's license, and carry tons of

Imaging USA 2002 The PPA Conference and Expo At-a-glance

Wednesday, July 10

9 a.m. – 5 p.m. Business Module No. 1

Thursday, July 11

9 a.m. – 5 p.m. Business Module No. 2

9 a.m. – 5 p.m. Continuing Education Program

Friday, July 12

9 a.m. – 5 p.m. Business Module No. 3

9 a.m. – 5 p.m. Continuing Education Program

Saturday, July 13

7:15 a.m. – 8:15 p.m. Vendor Clinics

8:30 a.m. – 10:30 a.m. Digital/Imaging Panel

9 a.m. – 5 p.m. Business Module No. 4

10:30 a.m. – 12:30 p.m. Certification Exam

11 a.m. – Noon Commercial/Advertising Panel

1 p.m. – 3 p.m. IUSA Platform Programs

3:30 p.m. – 5:30 p.m. IUSA Platform Programs

4 p.m. – 5:30 p.m. How to Become PPA Certified

4 p.m. – 6 p.m. How To Manage Your

Association Seminar

Convention Party sponsored by

Fuji Photo Film USA

Sunday, July 14

6 a.m. – 6:30 a.m. Continental breakfast

for Early Bird participants

6:30 a.m. – 8:15 a.m. Early Bird Programs

7:30 a.m. – 8:30 a.m. Inspirational

Prayer Breakfast

8 a.m. – 9 p.m. International Print Exhibit

8:45 a.m. – 10:45 a.m. Opening ceremony

with keynote address by Roger Crawford

10:55 a.m. **Trade Show Ribbon Cutting**

11 a.m. – 5 p.m. Trade Show Open

11:15 a.m. – 12:45 p.m. IUSA Platform Programs

11 a.m. – 5 p.m. Digital Café/Imaging Lab

11 a.m. – 1 p.m. Certification Exam

11 a.m. – 5 p.m. Copyright Consultations

11:30 a.m. – 5 p.m. Marketing Consultations

2:30 p.m. – 3 p.m. Sports and Events

Award Ceremony

4 p.m. – 8 p.m. Safari for Late Risers

4:30 p.m. – 6:30 p.m. IUSA Platform Programs

5 p.m. – 6 p.m. PPA Charities

"Bash for Cash" Fundraiser

5 p.m. – 7 p.m. Certification Reception

7 p.m. – 8:15 p.m. Hot Topic

8:30 p.m. – 10:30 p.m. Night Owl Presentation

Monday, July 15

6 a.m. – 6:30 a.m. Continental breakfast for

Early Bird and Safari participants

6:30 a.m. – 10 a.m. Portrait Safari

6:30 a.m. – 8:15 a.m. Early Birds

8 a.m. – 1 p.m. PPA Annual Council Meeting

8 a.m. – 5 p.m. International Print Exhibit

8:30 a.m. – 10:15 a.m. IUSA Platform Programs

9 a.m. – 12:30 p.m. IUSA Platform Programs

9 a.m. – 1 p.m. Business Module No. 5

10:00 a.m. – Noon Certification Exam

10:45 a.m. – 12:45 p.m. IUSA Platform Programs

11 a.m. – 5 p.m. Copyright Consultations

11 a.m. – 5 p.m. Digital Café/Imaging Lab

11 a.m. – 5 p.m. Trade Show Open

11:30 a.m. – 5 p.m. Marketing Consultations

2 p.m. – 3 p.m. Wine and Cheese Party

4:15 p.m. – 5:30 p.m. APAG Reception

4:15 p.m. – 5:45 p.m. Keynote Speaker,

Barry Maher

6:30 p.m. – 10 p.m. ASP Reception & Banquet

Tuesday, July 16

6 a.m. – 6:30 a.m. Continental breakfast for

Safari and Early Bird participants

6:30 a.m. – 12 p.m. Wedding Safari

6:30 a.m. – 8:15 a.m. Early Birds

8 a.m. – 3:30 p.m. International Print Exhibit

8:30 a.m. – 10 a.m. Keynote Speaker,

Jim Pelley

9 a.m. – 12:30 p.m. Business Module No. 5

10:15 a.m. – 12:15 p.m. IUSA Platform Programs

10:15 a.m. – 12:15 p.m. How to Become

PPA Certified (Spanish)

11 a.m. – 4 p.m. Last Day Trade Show Open

11 a.m. – 4 p.m. Last Day Digital

Café/Imaging Lab

11 a.m. – 3 p.m. Last Day Copyright Consultations

11:30 a.m. – 4 p.m. Last Day Marketing Consultations

1 p.m. – 1:30 p.m. Theater-in-the-Round Presentation

2:30 p.m. – 3 p.m. Theater-in-the-Round Presentation

5:30 p.m. – 9:30 p.m. Degree Recipients Reception & Awards Banquet

6:30 p.m. – 8 p.m. IUSA Platform Programs

Wednesday, July 17

6 a.m. – 6:30 a.m. Continental breakfast for Early Bird participants

6:30 a.m. – 8:15 a.m. Early Bird Programs

7:30 a.m. – 3:30 p.m. Continuing

Education Program

9 a.m. – 10:20 p.m. IUSA Platform Programs

10:30 a.m. – 11:50 a.m. IUSA Platform Programs

12 p.m. – 2 p.m. IUSA Platform Programs

Imaging USA 2002 Conference & Expo Atlantic City

Friday, July 12–Wednesday, July 17

www.ppa.com/go/ImagingUSA

Rates:

Full Conference & Expo: \$189 PPA members;

\$379 general public

Trade show only: \$30

PPA Business Initiative programs:

\$99 per module

One-day registration: \$202 Saturday–

Tuesday; \$118 Wednesday

Easy online registration: www.ppa.com and navigate to Imaging USA registration. PPA Service Center: (800) 786-6277. Hotel accommodations are available at special convention rates, so be sure to mention that you're attending Imaging USA. Caesar's Atlantic City: (800) 345-7253. Sheraton Atlantic City: (888) 627-7212.

Imaging USA 2002 Exhibitors

*Advanced Photographic Solution
 Albums Australia
 Albums Inc.
 Albums Unlimited
 Alien Bees Inc.
 Alkit Pro Camera
 American Photographic Resource
 *Art Leather/GNP
 B&H Photo-Video-Audio
 Backdrop Outlet
 Backgrounds by David Maheu
 Bogen Photo Corp.
 Brandeiss, Kalt Aetna Inc.
 *Buckeye Color Lab
 Burrell Professional Labs
 Calumet Photographic Inc.
 Candid Color Systems Inc.
 Canon USA Inc.
 Capitol Filmworks Inc.
 *Capri Album Co. Inc.
 Castner Picture Frame Co.
 *Century Marketing
 Classic Album
 *Coda Color Labs Inc.
 Colex Imaging
 Collages.net Inc.
 *CPQ Professional Imaging
 Crane & Company
 Creative Backdrops
 Custom Color Corp.
 Cygnus Business Media
 Denny Manufacturing Co. Inc.
 Desktop Darkroom Inc.
 Desktop Digital Lab Inc.
 *DF Albums Ltd.
 Digicraft
 Eastman Kodak Co.
 *Epoch Arts Inc.
 Excel Picture Frames Inc.
 *Flashkon—Cody Manufacturing
 Focal Press
 Foto Club Inc.
 *Fuji Photo Film USA Inc.
 Garden State Color Corp.
 *General Products
 Granite Bear Development
 Graphistudio
 Gretag Imaging Inc.
 *GW Moulding Distributors
 H&H Color Labs Inc.
 Hallmark Imaging
 Hardwood Frames of America
 Hasselblad USA Inc.
 Herff Jones Photography
 Jonathon Penney Inc.
 *Konika Photo Imaging
 *Larson Enterprises Inc.



Leaf America
 Leather Album Designs
 Leather Craftsmen Inc.
 *Les Brandt Backgrounds
 The Levin Company
 *Luck Color Lab
 Mamiya America Corp.
 *Marathon Press Inc.
 McKenna Professional Imaging
 *Michel Company
 Miller's Professional Imaging
 *Multi Visual Products
 Muslin Outlet
 Natural Color Lab
 *Neil enterprises Inc.
 Nikon Inc.
 North American Photo
 Off the Wall Productions Ltd.
 *Paul C. Buff Inc.
 Penn Photomounts Inc.
 Phase One America Inc.
 Philip Mauer Photomount
 *Photo Control—Norman-Lindahl
 Photoflex Products Inc.
 Photogenic Professional Lighting
 Photography Hall of Fame Museum
 Photokina 2002
 *Photos at My Door
 *Picture Yourself Inc.
 Printroom.com
 Pro Photo
 Quantum Instruments Inc.

Rangefinder Publishing Inc.
 *Red River Paper
 Renaissance/The Book
 *Scenic Design
 Shutterbug magazine
 Speedotron/The Morris Co.
 Strauss Peyton Imaging
 Studio Dynamics
 *Successware Inc.
 Tallyn's Professional Photo SU
 Tamrac Inc.
 *Tamron USA Inc.
 *Taprell Loomis
 Tri-State Picture Frames
 *Unique Photo
 University Products
 Virtual Products
 *Walters Publishing
 Waterhouse Books
 White Glove First Edition Books
 *Wicker by Design
 *Wooden Nickel Albums Inc.
 Z Reiss & Associates

**Professional Photographers of America
 Sustaining Members*

*This list of Imaging USA 2002 Exhibitors is
 current through April 26, which reflects the
 publication deadline of this issue of
 Professional Photographer.*

business cards with full contact information, including your street and mailing addresses.

7. When you get to the show, familiarize yourself with the layout, including rest areas and snack bars. Registration packets usually include a floor plan with booth numbers. Chart your course around the show, and be sure to allow for breaks.

8. If the trade-show floor is packed, continue to make your rounds of the booths, stopping at the ones on your list just long enough to schedule an appointment for a less busy time, when you can have the vendor's full attention.

9. Carry a small tape recorder or notebook. Record the important details of each day, such as whom you've met and the products that captured your attention. After a few hours amid all the hubbub, people and events start to blur together.

10. Keep a running total of the goods you purchase and stick to your budget. Before you buy, find out the company's service and return policies, shipping

Don't miss these events at Imaging USA 2002!

- Convention Party, sponsored by Fuji Photo Film USA Inc., July 13
- 111th International Print Exhibition, adjacent to the trade show at the Atlantic City Convention Center, 8 a.m.-9 p.m., July 14 & 15
- Opening Ceremony & keynote address by Roger Crawford, 8:45 a.m., July 14
- Trade-Show Ribbon Cutting, 10:55 a.m., July 14
- Free private marketing consultations (sign up early and bring samples for expert evaluation)
- Free U.S. Copyright consultation and registration on-site (bring your prints or digital images)
- PPA Charities Bash for Cash, 5 p.m., July 14

- Wine and Cheese Party, 2-3 p.m., July 15
- American Photographic Artisans Guild Reception, 4:15, July 15
- American Society of Photographers Reception and Banquet, 6:30 p.m., July 15
- PPA Degree Reception and Awards Banquet, 5:30 p.m., July 16

Winners announced:

- PPA/Nikon Industrial Photographer of the Year
- Buckeye Color Labs Giggles & Grins Children's Portrait Contest
- Burrell Kids Club Children's Portrait Contest

Check on-site program for times and venues

charges, delivery dates, product availability, and details about the cost and delivery of consumables and supplies for equipment you are purchasing.

11. Talk to other shoppers! Some of the best information about products comes

from people who are already using them. Comparing notes with your peers before, during and after the show can broaden your knowledge, point up areas where you need more information, and enhance the industry for everyone. □

Improve Your Image!

Reach new artistic heights with the PPA Continuing Education System's, Affiliate Schools. You can learn from today's top professionals at PPA events or any of PPA's 24 Affiliated Schools located in the U.S., Canada & Bahamas. These two to five day courses 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 or
www.ppa.com



Image by Shuiko Yano

Art Leather and Gross National Product can help grow your business!



Call your local Art Leather/GNP representative or 1-888-AL-ALBUM (888-252-5286).

ART LEATHER
GROSS NATIONAL PRODUCT
THE WORLD'S FINEST ALBUMS, FOLIOS AND FRAMES
www.artleather.com www.gnpframe.com

[FAST]



At 8 frames per second with a 21-shot burst, it's lightning-fast.

[TOUGH]



With a magnesium-alloy body that's weather sealed at 70 points, it's tough as nails.

[SHARP]



A 4.1 million pixel CCD sensor produces images so sharp, you'll swear they were shot on film.

[ADAPTABLE]



Compatible with over fifty EF lenses, it easily adapts to any environment.

[WISE]



The intuitive controls will feel instantly familiar.
Reducing the learning curve – very wise.

[CREATIVE]



46 customizable functions give you more
creative control than ever before.

[HOT]



Light it up.

[NEW]



The new shape of photography.

EOS-1D
DIGITAL

Canon
KNOW HOW™



1

1 Classic chassis with bold new features

Leica Camera AG unveiled the long-awaited electronic Leica M7, a classic design with many new features. The Leica M7 includes a separate on/off switch next to the shutter release button, an aperture priority auto setting with automatic, electronically controlled, stepless shutter speed for high accuracy, and DX-coding that can be overridden if desired. The Leica M7 has a surprisingly brief lag time of 12 milliseconds before the shutter is tripped, far shorter than current SLR cameras. Two mechanical shutter speeds ($\frac{1}{60}$ and $\frac{1}{25}$ second) ensure camera operation in the event of battery failure.

Like the Leica M6 TTL, the Leica M7 has a $\frac{1}{60}$ second maximum flash sync speed, but now has an additional high-speed synchronization (HSS) feature that allows flash operation up to the camera's fastest shutter speed of $\frac{1}{4000}$ second. The viewfinder, which provides complete exposure information, adjusts to ambient light for optimal visibility under most lighting conditions.



2

2 Olympus tops off the 35mm IS series

The recently released 35mm Olympus IS-5 ZLR (zoom lens reflex) is the top of the line in the IS series. This model has a 28mm-140mm f/4.9-6.9 low dispersion (ED) glass lens. The IS-5 ZLR offers four programmed modes: stop-action, portrait, night scene, and landscape. The built-in twin flash covers the entire range of the zoom lens, using distance and ambient light to determine flash output. When it automatically detects fluorescent light, the camera uses flash to adjust for natural color balance. The IS-5 includes Olympus' Super FP Flash capability for flash sync up to the camera's fastest shutter speed of $\frac{1}{4000}$ second. Other features include a panoramic mode, continuous shooting at 1.2 frames per second, date imprinting, and exposure compensation of ± 2 EV. An optional infrared remote control is also

available. A lower cost model, the Olympus IS-50, has similar features, but lacks panoramic capability. It's fitted with a slightly shorter, 28mm-120mm f/4.9-6.8 zoom lens. Street price: Olympus IS-5, \$350; IS-50, \$280.

3 Sigma's new lenses go both ways

Sigma's two new digital zoom lenses are designed for both 35mm and digital SLRs: 20mm-40mm f/2.8 EX Aspherical DG DF (dual focus) lens and the rectilinear 15mm-30mm f/3.5-4.5 EX Aspherical DG DF lens. The 20mm-40mm DG DF lens has a constant f/2.8 aperture, while the 15mm-30mm has a variable aperture of f/3.5 to 4.5. Both have an 11.8-inch (30cm) minimum focus distance at all focal lengths. The aspherical elements in the front and rear lens group minimize distortion, astigmatism, and spherical aberration.

The dual focus mechanism and inner-focus system prevent the front of these lenses from rotating. The 20mm-40mm DG DF lens has a removable, flower-shaped lens hood and takes 82mm filters. The 15mm-30mm lens has a non-removable lens hood and takes gelatin filters that are inserted at the rear. Both are available in mounts for Sigma, Canon EOS, Nikons, Minolta, and Pentax AF SLRs. Street price: 20mm-40mm f/2.8 EX Aspherical DG DF lens, \$599; 15mm-30mm f/3.5-4.5 EX Aspherical DG DF lens, \$549.

4 Seven just might be your lucky number

Epson America Inc. is introducing its fastest, sleekest and most impressive desktop photo printer yet, the Epson Stylus Photo 2200 with a seven-color archival inkset. The pigment-based Epson UltraChrome inks reportedly reproduce the color range, density and saturation of dye-based inks. Due for July release, the new Epson photo printer replaces Epson's award-winning Stylus Photo 2000P, and will be priced \$200 less. □



3



4

YOU'VE GOT TO SEE IT IN

EPSON

COLOR™

Your prints. Your way. Anytime.



GEMINI IS ABOUT CONTROL. Control of your time. And control of your print quality. A complete portrait printing system, Gemini's software allows you to retouch, crop and color-correct images right in your Mac, while its pair of built-in 13" x 19" photo printers lets you print portraits as large as 11" x 14" or as small as wallet-size. And everything in between. Custom sizes, too. Best of all, Gemini lets you print on your schedule. So, you can forget photo labs' cut-off dates and long turn-around times. To learn more about the Gemini Professional Portrait Printing System:

Visit www.epson.com/GeminiInfo

Call us at 1-800-241-5373

Email us at EpsonGemini@ea.epson.com

We'll rush you complete product information and a free print sample.



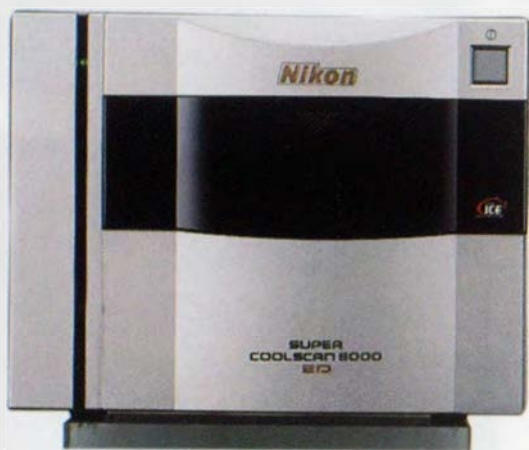
EPSON
gemini™
professional portrait printing system

NOW SHIPPING

SORRY, AVAILABLE IN U.S. ONLY.
WINDOWS® VERSION AVAILABLE LATE 2002.

Scanners

Is what you see what you get?



❶

When purchasing a scanner, the old adage "buyer beware" applies. There are many choices, but the literature can be confusing. Often used is the term "dual format," which typically refers to a scanner's ability to handle both 35mm and APS film formats, not 35mm and medium-format film, as many photographers would think. Also, some literature may indicate a higher than actual resolution by referring to the scanner's optical resolution for the smallest film format, or the scanner's maximum interpolated resolution.

Nikon has become a benchmark in the scanner industry by entering the market early and offering a quality product at an affordable price. Other big players are Kodak and Imacon, who offer high pixels-per-inch imaging capability, often with a higher price tag. Many of the more expensive scanners primarily serve imagers who need high-speed scanning or the capability to make very large prints. It is important for photographers to assess their needs before dropping a lot of cash on more features than they need.

A major selling point for scanners is the ability to have surface defects removed automatically during scanning. Anyone who's used a low-end scanner to scan prints has seen the dust, scratches, and marks that appear in a scanned image. While some of this can be corrected with programs like Adobe Photoshop, you will either lose some resolution or a good deal of time. Applied Science Fiction's Digital ICE (Image Correction and Enhancement) has become the de facto standard in the scanner industry for the removal of surface defects. For several years, Nikon

exclusively employed this technology in their CoolScan line, but it is now licensed for use in scanners from Acer, Minolta, Microtek, Kodak, and Umax. The reputation of the product is so well regarded it has also been licensed for use in Noritsu Digital Minilabs.

Scanner prices vary based on features and capabilities. For 35mm film scanners the target price point is typically around \$1,000, while multi-format scanners usually have a target price just under \$3,000. Here are a few of the more recent entries to this growing market.

❶ **Nikon Coolscan 8000 ED** is the top-of-the-line scanner of the three new scanners Nikon introduced at PMA this year. Using Nikon's new tri-linear CCD technology, the Coolscan 8000 ED can scan multiple formats, including 120/220, 35mm, 16mm, and others with a maximum optical resolution of 4,000 ppi. All three Nikon scanners are the first to use the full implementation of Digital ICE³ (pronounced ICE cubed), which not only removes surface defects but utilizes Digital ROC (Reconstruction of Color) to restore faded photographs and Digital GEM (Grain Equalization and Management) to reduce the appearance of grain without losing image detail or sharpness. The CoolScan 8000 ED uses an IEEE 1394 FireWire interface and sells for \$2,999.95.

❷ **Minolta DiMAGE Scan Multi PRO** is the latest scanner from Minolta and the first to incorporate Digital ICE technology. The scanner has an optical resolution of



❷



❸



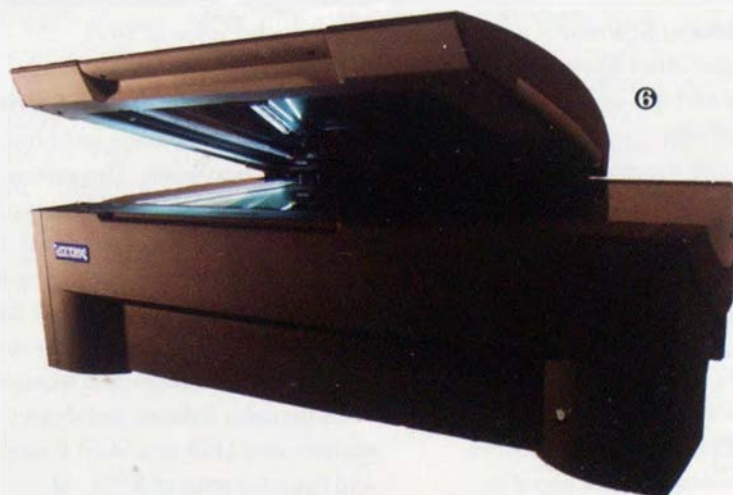
4

4,800 ppi (4,800x4,800) for 35mm and 3,200x4,800 ppi for medium format. Minolta has followed Nikon's lead and incorporated Applied Science Fiction's Digital ICE³ technology into this scanner. The DiMage Scan Multi PRO was designed for ease of use and offers high speed with the choice of Ultra SCSI or IEEE1394 FireWire interface to your Mac or PC. Its street price is \$2,949.95.

⑤ Microtek ScanMaker 8700 Pro Design is the latest scanner from a manufacturer that has been in the scanner business since 1980. The ScanMaker 8700 Pro Design has an 8.5x14-inch scan area and is capable of 2,400x1,200 ppi optical resolution. Interpolated resolution can be up to 9,600 x 9,600 ppi with the scanner capable of handling 35mm, medium-format, and 4x5-inch film, and transparencies up to 8x10 inches using the built-in glass tray. The scanner offers USB or IEEE 1394 FireWire interfaces. The scanner package includes a FireWire interface card (PC) and cable, USB cable, and two Kodak Q60 calibration targets for reflective and transparency calibration. This scanner lists at \$899.95.



5



6

NEW BOOKS FROM AMHERST MEDIA



HIGH KEY
LIGHTING TECHNIQUES FOR
HIGH KEY
PHOTOGRAPHY
Master this classic yet challenging portrait style!
\$29.95, 8 1/2"x11, 128p, 100 photos, full color.

PHOTOGRAPHER'S LIGHTING HANDBOOK

A comprehensive guide to successfully capturing the beauty of light.

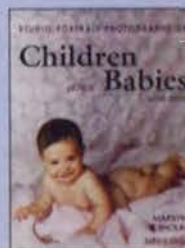
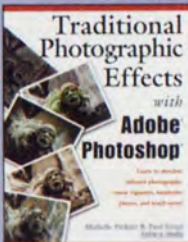
\$29.95, 8 1/2"x11, 128p,

PHOTOGRAPHER'S LIGHTING HANDBOOK



TRADITIONAL PHOTOGRAPHIC EFFECTS WITH ADOBE PHOTOSHOP

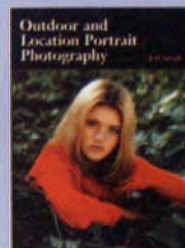
Vignettes, hand-coloring and more!
\$29.95, 8 1/2"x11, 128p, 150 images, full color.



STUDIO PORTRAIT PHOTOGRAPHY OF CHILDREN AND BABIES, 2ND EDITION
Create stunning portraits that your clients will adore!
\$29.95, 8 1/2"x11, 128p, 80 images, full color.



DIGITAL WEDDING PHOTOGRAPHY
Learn to build an effective digital workflow and more.
\$29.95, 8 1/2"x11, 128p, 100 photos, full color.



OUTDOOR AND LOCATION PORTRAIT PHOTOGRAPHY
Professional techniques for top-quality results!
\$29.95, 8 1/2"x11, 128p, 100 photos, full color.

WHEREVER PHOTOGRAPHY BOOKS ARE SOLD

Phone: 800-622-3278
or 716-874-4450
Fax: 800-622-3298
or 716-874-4508

Visa/MasterCard

www.AmherstMedia.com



7

4 Imacon Flextight 848 is the latest scanner in the line from Imacon and offers an incredible Optical Resolution of up to 8,000 ppi for 35mm, 4,000 ppi for 6x 4.5cm-format, or 3,200 ppi for 6x6 and 6x7cm format. This scanner is also capable of handling 4x5-inch format with resolution up to 2,040 dpi. The Flextight 848 provides FireWire and SCSI interfaces.

It has an active CCD Cooling Noise Reduction System and is said to have speed (up to 50MB per minute) and quality that exceeds any other scanner on the market. But these features do not come cheap; the price tag is around \$10,000.



8

5 Polaroid Sprintscan 120 Film Scanner provides scanning up to a maximum resolution of 4,000 dpi. To give an example of how quickly this scanner operates, its scanning speed is rated at 2 minutes for 6x6cm at 4,000 dpi. The scanner can handle numerous film sizes including 6x9, 6x7, 6x6, and 6x4.5cm, and 35mm negative and transparency film as mounted slides or strips. Polaroid uses their own and very effective automatic dust/scratch removal system. This scanner has SCSI II and IEEE 1394 FireWire interfaces and a list price of \$2,795.



9

6 Aztek Plateau Scanner is a new flat-bed scanner that offers features previously available only on high-end drum scanners, such as optical film management, spot size control, and dynamic range density. The Plateau scanner grants exceptionally high resolution at 16,000x4,000 dpi and supports both a SCSI II and IEEE1394 FireWire interface. The Plateau is large and heavy at 150 lbs. You can easily scan transparencies, prints, frames slides, and other materials up to the scanner's maximum active area of 14x18 inches. Your 35mm slides can be scanned at

4,000 dpi in 47 seconds yielding a 55MB file, 8,000 dpi 111 seconds yielding a 208MB file, or use batch scanning to handle over 70 35mm or 48 120/220 frames in an hour, yielding files of 80MB each. The scanner includes Aztek's patented OptiVu for optimizing your scans and ScanStudio software for ICC workflow production support. For Apple G3 and G4 users, there is a ScanStudio plug-in included with the scanner. The suggested retail price is \$17,995.

35mm only

7 Acer ScanWit 2740S offers an optical resolution of 2,700 ppi and has an auto-loading feature that can preview or scan up to six frames at one time. There is also an auto positioning and focusing feature to help expedite scanning operation. Digital ICE³ is licensed and used in this model for surface defect removal. The ScanWit 2740S uses SCSI II interface and is priced under \$500.

8 Canon CanoScan FS4000US offers an optical resolution of 4,000 ppi for 35mm and APS films. Canon's FilmGet software makes selecting your target application automatic by selecting the settings for you. Canon answered the cost of licensing Digital ICE by inventing their own defect removal software apply named FARE for Film Automatic Retouching and Enhancement. The scanner uses USB or a SCSI II interface and has a list price of \$999.

9 Kodak RFS 3600 Film Scanner also received an upgrade and offers 3,600 dpi optical resolution. This scanner is designed for 35mm and offers excellent color accuracy, clarity, and detail. One noted feature of this model is the Kodak-developed user-selectable Scene Balance Algorithm (SBA) that optimizes first-time scans of color negative and transparency films for color balance and density. The scanner uses USB or a SCSI II interface and has a list price of \$999. □



Love is in the air!

With the **netprinter812** Digital Printer.

Picture perfect images from digital files.

You'll love the quality! You'll love the price! You'll love the ease-of-use! More importantly, your customers will love your picture perfect prints. Now, you can print weddings, senior portraits, school composites, packages, memory mates, trading cards, even business and greeting cards all from digital files. Featuring the latest in Fiber Optic Imaging™ technology, the **netprinter812** offers unmatched flexibility, quality and performance while printing digital images on standard RA4 photographic paper. With print sizes up to 12" x 18" and resolution up to



500 dpi, the **netprinter812** offers outstanding image quality, as well as low operating and maintenance costs. Join the digital revolution with a **netprinter812**. You'll love what it does to your bottom line!

For more profitability and performance in your studio call 1-800-556-8118, ext. 6777.



Talk to the cam

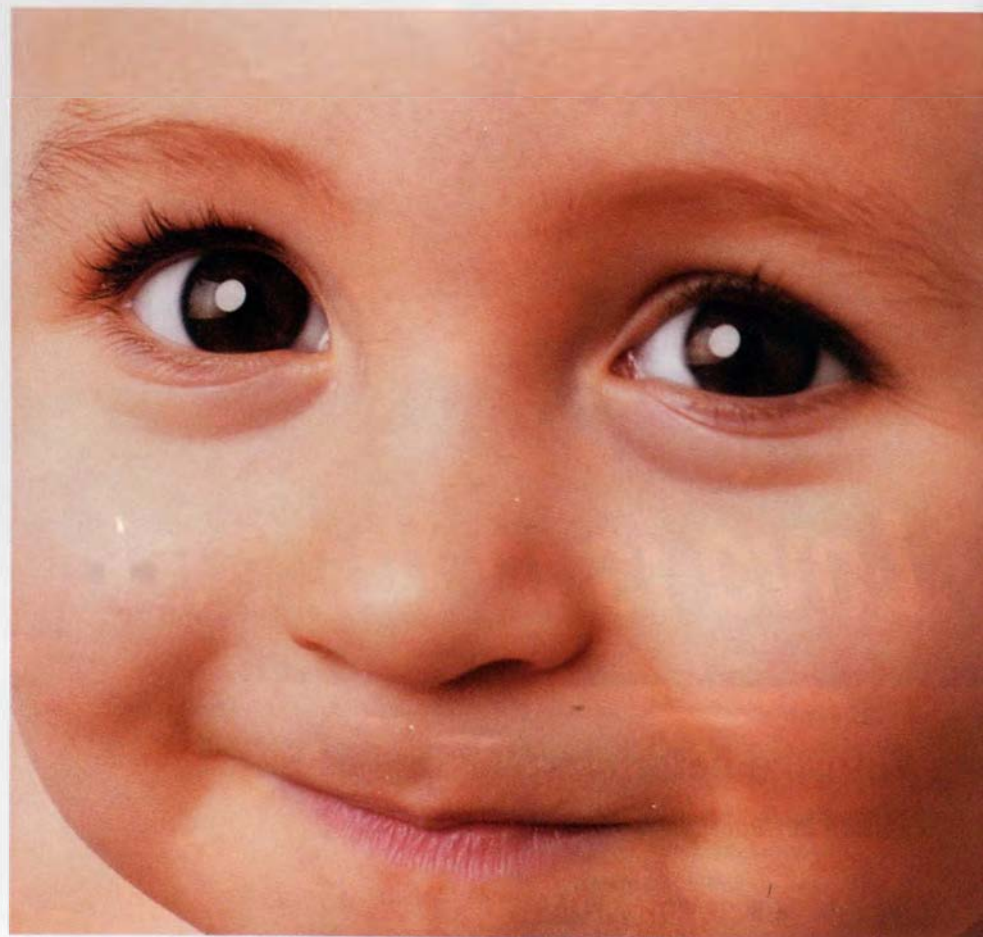
Finally, medium-format that speaks digital

Although the use of digital cameras continues to accelerate, little has been done to fully integrate medium-format SLRs with the digital backs on the market.

Currently, digital backs do not know when the shutter is released unless you chain a sync cord from the camera's PC connector to the digital back. And the SLR has no idea when the digital back is ready to accept a new image because the back has no means to communicate that information to the camera.

To solve this problem, Mamiya America has introduced an upgrade of its 645 AF SLR, the Mamiya 645AFD SLR. The "D" represents both its digital capability and the new Mamiya Serial Communications (MSC) protocol (the rules governing information flow between devices, in this case the Mamiya 645AFD SLR and a digital back). In partnership with Mamiya, Leaf America has developed its new C-Most digital back to be fully compliant with the MSC protocol. The combination works seamlessly. It appears that the future direction in digital photography for medium-format SLRs has arrived.

On your first look at the Mamiya 645AFD, you see an electronically controlled SLR with an integrated prism and dedicated hot shoe, much like its predecessor. While the main feature of this new SLR is the MSC protocol, there are other new features as well, such as information icons, the retention of aperture selections during lens changes, a five-



The Mamiya 645AFD pairs with the Leaf America C-Most digital back, which is fully compliant with Mamiya Serial Communications (MSC) protocol.

segment evaluative metering system, and other features requested by Mamiya users.

The camera has an electronically controlled focal-plane shutter with speeds of $\frac{1}{4000}$ second to 30 seconds with maximum flash-sync of $\frac{1}{250}$ second. Powered by six AA-batteries (alkaline or lithium) that fit neatly inside the built-in handgrip, the 645AFD retains the integrated motor design, which provides 1.2 frames per second in continuous mode.

Shutter speed and aperture are controlled with dials conveniently located on the front and rear of the handgrip. The shutter release button atop the handgrip has a threaded socket for attaching a standard cable release. To turn on the camera and set it for single-shot or continuous shooting mode, you move a small switch adjacent to the shutter release button.

The LCD panel on the top of the camera displays exposure data and other

data. The adjacent mode selection dial includes programmed, aperture and shutter priorities, manual metered, X-sync, and T mode. To select a metering mode (five-segment evaluative, spot, or Mamiya's unique spot/average auto switching), you use the dial on the left side of the prism.

The five-segment evaluative metering system replaces the center-weighted average metering system of previous models. Basically, it determines proper exposure by evaluating the scene in five segments, excluding the brightest segment, and averaging the remaining four segments. A-S metering, unique to Mamiya, automatically switches from evaluative metering to spot metering when the center segment reading is 1.5 f/stops less than the others.

Exposure compensation (three EV in one-third-step increments) is set with a dial on the right side of the prism. The camera is equipped with mirror lock-up that's controlled by a dial on the left side of the camera body. A switch on the left front allows you to select continuous, auto, or manual focus. On the bottom right, near the grip, there is a depth-of-field preview button.

In programmed mode, the Mamiya 645AFD metering system determines the appropriate shutter speed and aperture combination, which can be shifted with either of the control dials. In manual mode, the dials operate independently, the front dial for shutter speed selection, the rear for aperture. Aperture and shutter priority modes allow you to set the aperture and shutter speed, respectively, while the camera handles the other setting. The X-sync mode automatically sets the shutter speed to $\frac{1}{25}$ second when a flash is placed in the hot shoe and turned on. This will occur even if you are using manual mode, in which faster shutter speeds will be reset to $\frac{1}{25}$ second when the camera sees an active flash.

The auto-bracketing function may be set in third-step, half-step, or full-step increments. Flash exposure bracketing is set separately with a small button near the camera's LCD panel over three f/stops in

one-third-stop increments. Mamiya 645AFD film magazines will accommodate 120mm or 220mm film, yielding 16 or 32 exposures, respectively. Set the film size by simply rotating the pressure plate on the film insert. You need not line up any film start markers, as the new backs are smart enough to sense the beginning of the film and automatically advance to the first frame.

The Mamiya 645AFD film back has two small buttons and an LCD for setting the ISO, which remains in memory courtesy of a CR2032 a battery. ISO settings transfer to the camera's metering system when a back goes on the camera body.

Other features of the Mamiya 645AFD

include: interchangeable focusing screens, mirror lock-up, multiple-exposure, auto-bracketing, built-in eyepiece shutter to prevent stray light from entering the viewfinder, and TTL flash metering with exposure bracketing. A new Metz SCA 3951 adapter allows the focal length of the lens to be displayed on flash's LCD panel—especially useful when using Mamiya zoom lenses.

Leaf C-Most MSC-compatible digital back

The Leaf C-Most digital back has a 36x24mm C-MOS (Complementary Metal Oxide Semiconductor) sensor to

The Mamiya 645AFD uses a five-segment evaluative metering system instead of a center-weighted average metering system.

It determines proper exposure by evaluating the scene in five segments, excluding the brightest segment (like a high-key background, right), and averaging the remaining four segments.





specs: Mamiya 645 AFD
6x4.5cm film or digital-back
compatible SLR camera

Shutter range: 1/4,000 second to 30 seconds
(1/8- step in auto, 1/2-step in manual), Bulb,
Timed, X-sync (auto sets shutter speed to 1/125)

Flash sync: 1/125 seconds or slower

Flash metering: TTL direct metering

Film: 120/220 (16/32 exposures) or
Polaroid Land Pack film

ISO: 25 to 6400

Auto Bracketing: +/- 1, 2/3, 1/2, or 1/3 steps

Exposure compensation: +/- 3 EV range in
1/3 stop increments

Other features: Variable self-timer, built-in
motor drive (max 1.2 fps), auto film
advance, data imprinting, sync terminal,
depth-of-field preview, cable release and
tripod sockets, and remote control capability

Power: 6 AA batteries

Weight: 61 oz. w/o batteries

MSRP: \$3,749 (645 AFD Value Pack)

specs: C-Most Back resolution:
3,150x2,100 pixels
(more than 6-million effective pixels)

Sensor size: 36x24mm (standard 35mm frame)

Dynamic range: 11 f/stops with 14-bit color

File size: Leaf HDR (High Dynamic Range
RAW)—16-bit color depth, 39MB; RGB—16-
bit color, 39MB file/8-bit color, 19MB;
CMYK—8-bit color, 25MB file

ISO: 100

Exposure metering: 5-segment evaluative,
center-weighted average, variable ratio
auto-shift, and spot-metering

Burst rate: 3 fps for up to 4 frames

Storage: Mac G4, Powerbook G4, or
iBook via FireWire interface

Weight: 16 oz.

MSRP: \$9,995

yield resolution of 3,150x2,100 pixels, or more than 6 million pixels. The unique architecture of this sensor provides slightly larger pixels than CCDs for greater sensitivity with a 50-percent greater dynamic range.

Interestingly, the C-Most software configuration is the same as that of Leaf's more expensive digital backs. When you consider that software accounts for half of the image quality, it's nice to know that the product has already been well proven in the marketplace.

The C-Most digital back has a burst rate of three frames-per-second (fps), meaning it will accept three frames in one second and then slow to 1.5 fps. One welcome feature of the new MSC protocol is the status message displayed on the camera's LCD display and viewfinder. For example, when the digital back is busy, you'll see the message "busy db," or when the digital back is in the process of capturing and storing information, it will read "cap db." Other messages let you know such critical information as when the C-Most memory is full, the power is low, and how many frames remain. This is an important development because the photographer can keep his eye to the viewfinder while noting the status. An audible beep tells you the C-Most is ready for the next image when shooting in continuous mode.

Notably, with the Mamiya 645AFD and C-Most digital back, flash sync is transferred through contacts on the digital back and camera. This eliminates the need to chain sync cords from the camera/lens sync connector to the digital back and then to the flash to ensure they all operate in unison. When you place a C-Most back on the Mamiya 645AFD, the protocol is smart enough to tell the camera there is no need to operate the film advance motor.

The Leaf C-Most back offers ISO 100 only and requires a Power Macintosh G4, PowerBook G4, or iBook with FireWire interface, with OS9 or later. The C-Most is tethered to the Mac with FireWire connection that provides power and communication between the devices. A

portable storage pack available later this year will allow the camera and digital back to be used on location.

Performance

The best way to determine the mettle of a camera is to use it, and I have to say using the Mamiya 645AFD is a pleasure. It has a solid feel, and the placement and labeling of the controls minimizes the use of the manual. I used the new Mamiya AF 55-110mm f/4.5 zoom lens (34-68mm equivalent on a 35mm SLR), which produced tack-sharp results. The only time I reached for the 80mm f/2.8 was for some tight head shots. The 55-110mm zoom lens has separate zoom and focus rings; the latter includes a push-pull clutch to quick-switch between manual and autofocus.

The Mamiya 645AFD TTL metering system is highly accurate, and I was pleasantly surprised to see it produce perfect exposures every time. Mamiya has certainly listened to their customers, incorporating several new features like flash exposure compensation and the ability for the camera to maintain the f/stop setting when switching lenses.

While the metal construction will hold up under the most demanding conditions, at 1.9 pounds the 645AFD is no lightweight. Regardless, its versatility and superb sharpness are more than ample for use as a primary camera.

The Leaf C-Most image sensor provides more than 23 times the image area of the Nikon Coolpix 990 and more than twice the Fujifilm FinePix S1, and produced outstanding results. If I could wish for one thing, it would be to have more than one ISO setting.

In the fast-moving world of digital photography, the Mamiya 645AFD is a race leader. Mamiya 645 users who have an investment in Mamiya glass will find upgrading to the 645AFD a no-brainer. For film photographers looking to move into digital photography, this could be the camera you've been waiting for. □

Peter Kotsinadelis is a writer and photographer in Pleasanton, Calif. He can be reached by e-mail at peterk727@yahoo.com.

The world's most affordable exposure meter with **DIGITAL WIRELESS FREEDOM**

new SEKONIC L-358

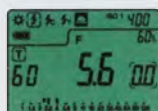
FLASH MASTER



The NEW L-358 is the perfect blend of advanced, yet easy to operate exposure meter functions. It features flash/ambient analyzing, retractable incident Lumisphere, exposure/calibration compensation, cine mode and revolutionary digital radio flash triggering capabilities.

Analyzing Function

Simultaneous readings of flash and ambient light is analyzed and displayed in 3 convenient ways:



- Combined readings of flash and ambient
- Percentage of flash in the total exposure
- Simultaneous display of flash, ambient and combined readings on the analog scale

Optional Plug-in Radio Transmitter Module



Now you can trigger your flash units wirelessly from your L-358 Flash Master. No more tripping over sync cords, or misfires with unreliable PC connectors. Compatible with all PocketWizard Digital Radio Receivers, the L-358 can simultaneously trigger and measure your electronic flash units up to 100 feet away. And in "Selective Quad Triggering" mode, up to 4 zones of lighting can be individually triggered and measured wirelessly.

Retractable, Removable and Rotating Lumisphere



Quickly interchange from standard incident dome position (for 3 dimensional readings) to retracted position (for flat art work or brightness evaluation measurements). Conveniently rotate the Lumisphere toward the light or the subject without ever losing sight of the meter display. **Optional** spot finder extends the versatility of the L-358 with a choice of 1, 5 or 10 degree attachments which easily interface with the Lumisphere quick-release design.

All-Weather Design

All buttons, switches and compartments are sealed and the meter housing has been constructed with durable, rugged conditions in mind.

EVERYTHING YOU EXPECT IN AN EXPOSURE METER AND MORE.

Special BONUS Direct from your dealer

Purchase a Sekonic **Radio Transmitter Module** for **\$25**, a \$90 Value, when you purchase a Sekonic **L-358 Flash Master Meter**.

Must be purchased from an authorized dealer in the U.S.A.
1 Radio Transmitter Module per Meter



SEKONIC®

Developing a successor

Wayne Cubberly prepared his children for an orderly transition of leadership before his retirement.

By the time he turned 65 in 1991, Wayne Cubberly, M.Photog.Cr., the second-generation leader of Ohio's Cubberly Studios, was deservedly proud of his thriving studios and his children's professional success.

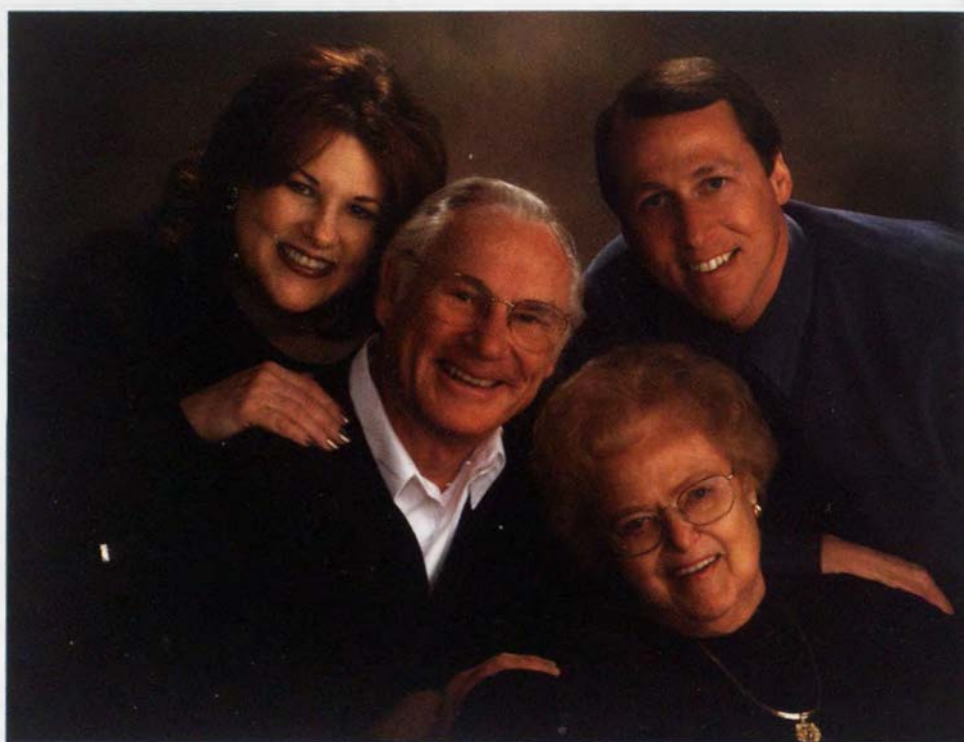
The family had expanded their business to four facilities from the single Delaware, Ohio, location opened by Wayne's parents, Myrle and Ethel, in 1913.

Wayne's wife Jo Ann, Cr.Photog., had devised sales and marketing approaches that were instrumental in the studios' growth. His son Scott, Cr.Photog., who'd started out in the black-and-white lab at age 13, had become an astute business manager in charge of more than 50 school accounts. Daughter Monica Cubberly-Early, M.Photog.Cr., was acclaimed for her artistry, especially in her portraits of children and families.

Once Wayne reached his 65th birthday, he made a decision that too many patriarchs and matriarchs are reluctant to face. He realized it was time to plan for the day when he'd step aside and let his son succeed him at the helm of Cubberly Studios. At a 1991 family gathering, when Scott jokingly asked when his father was going to retire, Wayne surprised him by answering in all seriousness: "January 6, 1992."

"I thought that it was time for new blood," says Wayne, now 76. Because Scott's responsibilities had gradually increased over the years, Wayne recognized "he was just on the edge of taking over, anyway."

Family business leaders like Wayne are wise to give their heirs advance notice of



The Cubberly family: (l. to r.) Monica, Wayne, Jo Ann, and Scott. At a 1991 family gathering, when Scott jokingly asked when his father was going to retire, Wayne surprised him by answering in all seriousness: "January 6, 1992."

when they plan to retire and whom they intend to appoint as the successor, notes family business adviser James W. Lea, Ph.D., a professor at the University of North Carolina, Chapel Hill. "The senior owner needs to stand up in front of the family and say, 'Here's the plan,'" Lea says. "So often, senior owners are unable or unwilling to do that."

In many cases, reluctance to formulate a succession plan stems from the same superstition that stops many Americans from writing a will—the fear that they're sealing their fate, Lea says. It's important to realize, however, that a judicious transition plan helps to ensure that the business will remain the CEO's legacy for generations to come.

A well-groomed leader

Scott, now 43, says he wasn't surprised that his father wanted him to take over the studios: "My dad really worked on grooming me for that role for 20 years." Drawing on his knack for business and his interpersonal skills, honed through Dale Carnegie courses, Scott first took over the school photography division, a key area for the company because it helps to ensure year-round profitability.

Over time, Wayne empowered Scott by giving him more responsibility. "He was so positive, so reinforcing," Scott says. "He wasn't looking over my shoulder, making me feel like he was questioning my judgment." One of the best things about his father's tutelage, Scott says, was

that "he allowed us the opportunity to make mistakes. He shared his expertise, but he never squelched our ideas."

Once Wayne announced his plans and named Scott his successor, he wanted to be sure he had completed the task of readying his son for the top job. "He said, 'What can I teach you? How can I prepare you?'" recalls Scott. Wayne trained his son in staff management, accounting, and ordering processes. When it came time for him to take over, Scott says, "I was as prepared as I could be."

An objective process

Succession can be derailed when family members rely on assumptions, cautions Lea. The family business consultant has counseled parents who'd assumed their business would remain in the family and were shocked to learn their children had different career goals. He's received inquiries from children who believed they would ultimately inherit the family firm and were dismayed to learn that their parents were selling the business to fund their retirement. "You need an open, conscious process to get everyone's aspirations and expectations on the table," Lea says.

The potential for making incorrect assumptions is high in small companies, Lea notes. Owners of small businesses tend to rationalize the avoidance of succession planning with statements like, "We all know what one another's thinking: it'll just happen." If the chief should die unexpectedly, this could lead to a crisis—especially if he hadn't shared operational details with his heirs.

Merely having a plan isn't enough, of course. The leader must take the step of actually moving aside and letting the successor take over. "I am serving as adviser to a family business whose senior owner has paid many thousands of dollars to lawyers, tax specialists, me, and others to develop a textbook succession plan," Lea says. "He is now finding every imaginable reason not to complete the plan's implementation—every reason, that is, except the true one, which is that he just can't give up the authority, high community profile, and sense of identity he's gotten from being head of the business for the past 40 years."

An aging CEO's reluctance to step

down can lead to tragedy, says Lea. An elderly chief executive with a reduced capacity for exercising good judgment can make costly mistakes. When it's finally the successor's turn to take the helm, "The value of the company has been eroded, because business has been lost," he says.

At Cubberly Studios, Wayne—who worked a grueling schedule during his years in charge—is now contentedly leaving the managing to Scott. "He's never come to me and said, 'Son, can I take a look at the books?'" Scott says. "But he's always there as an adviser."

Scott's perceptive management has enabled the firm—which includes a school services division and a finishing department in addition to the four facilities—to triple its gross sales over the past 10 years. The enterprise now employs a staff of 48, which swells to 68 during peak periods. Many of the studios' employees have been with the firm for more than a decade.

The artistry of Scott's sister Monica, now 46

and the studios' vice president, has helped build Cubberly's reputation for quality work. "Her customers sure love her," says her mother, Jo Ann, 71. "Even when they move away, they'll come back to see her."

Scott and Monica say their respective roles in the business evolved naturally. "Monica is extremely talented artistically," Scott says. "I've always enjoyed business administration. We both gravitated toward our areas of strength."

"We've always dovetailed with each other," says Monica. The siblings, who've worked together for 28 years, started out by taking school pictures and photographing dances together.

Scott and Monica recognize that their complementary talents—and their strong family ties—are key to the firm's success. "We're so blessed," says Monica. "We respect each other, and we love each other." □

Barbara Spector is executive editor of Family Business Magazine and editor of The Family Business Compensation Handbook (www.familybusinessmagazine.com).



...introduces
the spot to go to
for fine art
digital giclée prints...

the digital spot



www.dalmatianlab.com — call the spot 888.603.8107

Editor's Note: This is the debut of a new column, "Digital Photography," by Michael Dwyer, Cr.Photog. An accomplished professional photographer, Dwyer is president of MDP Inc., two digital portrait studios near Omaha, Neb. (www.mdpc.com). He is the author of "Preparing for the Digital Revolution," and "The Digital Cookbook" (Marathon Press).

The digital transition

The elements are the same, but the weight is redistributed

Most of us in the 40-something age group have, at least once, made a deep examination of our lives, looking at where we are, where we've been, and where we're going.

As MDP Inc.'s studios began moving toward digital imaging and I took a closer look at our successes and struggles, I saw that I wasn't a world-class photographer, not necessarily a marketing wizard, and certainly not a business genius. But despite that, the business had enjoyed reasonable success. Were we just lucky? Blessed? Could it last?

Looking around the industry, I saw studio owners who seemed to have the whole package. Not only were they great photographers, but they were also longtime managers of successful businesses. Perhaps the key wasn't so much in being the best at any one thing, but in achieving a balance among the photography and the financials, the marketing and the operations, the needs of the staff and the needs of the bank (not to mention the need to have a life). It was going to take this kind of balance to remain sane during our transition to digital.

I could envision my business as a triangle. Try it. One side of the triangle represents the products and services you offer, the value segment of the triangle. Another

represents your business image, as promoted through advertising, marketing and sales. The third leg represents the management of your business, including operations, finances, and personnel. You might look at these elements as the what, why, and how, respectively, of achieving balance, with the goal of having a successful business. How do these elements work together?

Think of this triangle as a pyramid. The foundation of the pyramid is doing all this stuff consistently; the apex is success. Let's look at each of these elements of your business triangle and what some general standards might be for them:

The what. The customer's perception of the value of your products and the service you give them—do they think they are getting their money's worth? Value is about more than price. It encompasses:

- **Photography** that's technically excellent and created with style.
- **Service, including:** 1. The warm fuzzy stuff: friendly faces, greetings at the door, thank-you cards; 2. Time: quicker is better—set standards; 3. Making it easy to do business with you.

The why. Your company's image is a composite of all the good and bad experiences that your customers and potential customers and all of their friends and acquaintances have had in and around your studio. Building your image requires:

- **Advertising** that's creative, has a consistent look, and is used regularly as part of a well-thought-out marketing plan.
- **Sales** that maximize the potential of

your photography, your staff, your facility and your client.

The how. The way you accomplish your goals:

- **Operations management** is about developing systems for consistently getting the things in your studio done quickly and correctly, regardless of who's doing it.
- **Financial management** means accounting for all of the "beans," the income and outgo of the money. You need a system for securing, recording, and reporting the money matters of your studio.

Bits and Bytes

Tech Tip. If you're doing anything digital you must upgrade to Photoshop 7.0. It's like Adobe asked what portrait people want and then gave it to us. The Healing Brush, the much-improved Picture Package, Auto Color and the File Browser interface all are made for portrait photographers. You gotta see this.

Digital Quotes. "We're at a major transition in our industry. Companies like Epson and HP are offering interesting options for printing in studio. The next level is for those companies to offer those options to consumers. Selling those printers just to studios is peanuts. So what happens—for both labs and studios—when the person you did beautiful family portraits of just buys one 8x10 because she can print the rest at home? How are we going to stay in business? The answer may be to charge a sitting fee that covers everything."

—Don Burrell, CEO,
Burrell Professional Labs

• **Personnel management** is a system of selecting, recruiting, hiring, training, delegating, evaluating, terminating, and most of all, *leading* your staff.

Most of us would rather look at pretty pictures or hear stories than do this management junk. The problem is, it has to be done sooner rather than later as you make the transition to digital.

The process of change uncovers your weakest links. During our transition, we had to look at the studio through a microscope. The weak areas were clearly exposed. The fewer weak links you have, the saner you'll remain as everything is changing. And it will change.

With digital capture, making your product will be different—not necessarily harder, just different. For one, exposure and color latitude will be much tighter. On the other hand, usually you'll have a

digital display to tell you whether or not you're right.

It's easier to lose a digital file than a negative, but it's much easier and cheaper to make digital backup copies. Image management and retouching take longer, but there is so much more you can do. The products and services you can offer with digital technology are vast, though tapping into them requires an investment in computer knowledge and tons of time.

The marketing will be different. Your staff and your clients won't automatically embrace this new technology. It's way cool but it's also way different. There are tons of new ways to advertise, such as using the Internet through the Web and e-mail, and being able to print your own good-looking sales materials in-house. Your sales will change. Up, down and sideways. For all of the power of digital imaging, it's up to you to give it value on the street.

Managing your operation will be different. You'll have new capital expenses, but your cost-of-sales will go down. You'll have new products to sell, an altered payroll, and probably new loan payments to make. The stress will be higher at first, but your creativity will also take off. You'll need to rely more on your staff, friends, and mentors, yet your leadership will be put to the test.

No studio is perfect, and certainly not ours. But the thing that keeps us sane is keeping the parts balanced. We're always on patrol for weak links, and we reinforce them before the chain breaks. We've gone slowly but in an orderly fashion through the transition to digital capture. If we can do this, anyone can. □

Visit Dwyer's Web site at www.digitalrevquy.com.

INSTANT DIGITAL LIGHTING

Everything you need for professional results... in a kit.

- Five different kits - Basic, Small, Medium, Large, and 2-Box - to perfectly fit your needs.
- One-of-a-kind instructional CD-ROM included in each StarliteKit.
- All kits include the best continuous light source that we make - the Starlite™ 3200.
- All kit components are specifically designed to work together and give you optimal results.
- Kits will provide professional results for film, photography, and/or videography.

More info: www.photoflex.com/pp6



FREE LESSONS

Log on for photography lessons from Web Photo School
www.webphotoschool.com/pp6



800.486.2674

member's corner

David A. Lloyd, M.Photog.Cr.
Lloyd Studio Ltd., Troy, N.Y.
Portraits, seniors, weddings

Years in Business: The studio was founded in 1880, making us a 122-year-old family-owned and operated business.

What's the history of your business?

The business was started in 1880 by three brothers in Amsterdam, N.Y. After a few years, one brother moved to Johnstown, N.Y., another to Hartford, Conn. James, the eldest brother and a retired brigadier general, moved the studio to Waterford, N.Y. When he retired, his brother Al moved the studio to Troy, where it's been ever since.

My father was Al's son, and took over after graduating from college and upon Al's death. Thirty years later, my father died at age 50. His assistant said he would stay and run the business if we doubled his salary. Having graduated from Syracuse University and knowing nothing about photography, I flew home, fired the assistant, and learned there was an important sitting scheduled the following day. I called two of my father's friends, Frank Craig and Washington Berg, who worked all night showing me which end of the camera to point at the customer. I completed the sitting, took a nice order, and told my mother, then the head of the studio, that I'd give one year to the business. That was 47 years ago. My wife Jacquie came onboard 25 years ago and our daughter Valerie decided after college that photography beat landscaping, and has been an integral part of the business for 17 years.

What one thing do you wish you had known when you were starting out? Anything about photography. I'd always avoided photography because it took so much of my father's time. I wish I had been smart and worked with him when he was alive.

What's the secret to how a business thrives for more than 122 years? Our logo, "When adequate is not enough," best describes our aim and drive. We strive to make our product always pleasing and the customer's experience always comfortable.

What's the best advice you can give for running a family business? Constantly improve your expertise in photography

and make sure your customers are aware of it. Also constantly improve your ability in marketing and business.

What is your favorite piece of photographic equipment? Indoors, a medium-format Mamiya RB67; outdoors, a 35mm Nikon F series and Bronica ETRS i645.

What is it you most dislike about the photography market today? I dislike the complete adoption of the photojournalistic style by so many photographers, who have forgotten to learn about lighting, posing, and photography in general, in their rush to get on the bandwagon. Photojournalism is wonderful if it's tempered into a smooth presentation.

Best business practice you employ:

Customer service. A constant striving to satisfy the people who put their confidence in you.

What is your most exciting recent discovery? Seeing and experiencing the beauty of the new films and papers and realizing after some experimentation with digital that I really wasn't the dumbest person in the world.

If you had to choose: digital or film?

Today, I would unquestionably say film. With the rapid strides of digital, it could change before too long.

What photo books are on your bookshelf? "Assignments," by Antony Armstrong-Jones Snowdon; "Fashion Photographer," by Robert Farber; and "Don Blair," by Don Blair.

Who is your favorite photographer of all time? Yousuf Karsh.

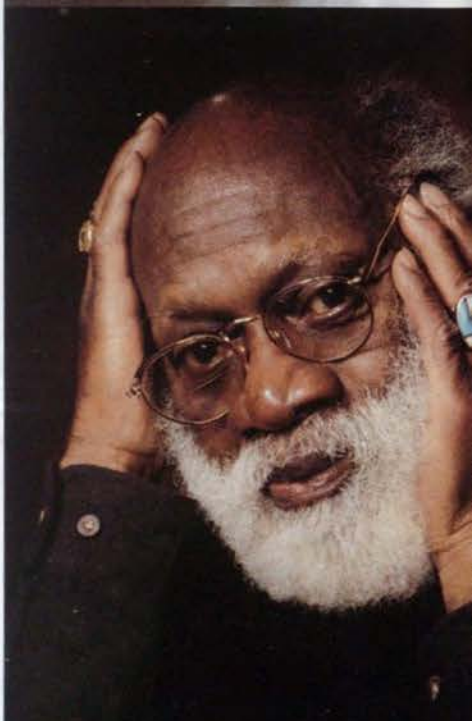
What is the best thing about your job? Knowing you have brought some pleasure, rekindled love and memories and, in short, affected someone's life with your photography.

What's your personal motto?

"Go get 'em, tiger!" □

All images ©David A. Lloyd

David and Jacquie Lloyd



PPA Today



June 2002

PPA Means Business!

5 Money-Making
Business Modules

New Member Benefit

PPA Consultants Now
Available

RECON:

Does Shutterfly Pass
or Fail?

BUSINESS MODULES IN ATLANTIC CITY

Complete one of the requirements for receiving the Certificate of Business Management with these five business modules. Courses begin July 10th in Atlantic City, just prior to Imaging USA. Take advantage of conveniently completing all or just a few of the courses at this time – the choice is yours! There is an additional fee required for these courses. See page 6 for details. Each of these modules qualifies for one PPA Certificate of Business Credit.



WEDNESDAY, JULY 10, 2002

9:00 A.M. – 5:00 P.M.

BUSINESS MODULE NO. 1 – FINANCIAL MANAGEMENT & ACCOUNTING

STEVE LARSON, PPA CERTIFIED, M.PHOTOGR., ABI, ANOKA, MN

ALETHA SPEAKMAN, CR.PHOTOGR., ABI, CLEAR LAKE, IA

Steve and Aletha will present the first module in the course requirements for the Certificate of Business Management degree. This module covers understanding a financial statement, the economics of photography, break-even analysis, pricing photography, tracking and planning your business success and using computers in your business.



THURSDAY, JULY 11, 2002

9:00 A.M. – 5:00 P.M.

BUSINESS MODULE NO. 2 – CREATING A SUCCESSFUL STUDIO BUSINESS PLAN

KENT ENGLEBERT, PPA CERTIFIED, ABI, CBM, KERNERSVILLE, NC

MARY FISK-TAYLOR, CR.PHOTOGR., ABI, RICHMOND, VA

JAMIE HAYES, PPA CERTIFIED, M.PHOTOGR., ABI, RICHMOND, VA

This class will acquaint students with the basics of creating a business plan. By the end of the day, attendees will understand the planning process and what elements comprise a successful strategy. Much attention will be devoted to understanding, developing and creating the financial and marketing aspects of the business plan.



FRIDAY, JULY 12, 2002

9:00 A.M. – 5:00 P.M.

BUSINESS MODULE NO. 3 – IMPROVING CUSTOMER SERVICE AND SALES SKILLS

KIM HOSKINS, ABI, CHINO HILLS, CA

TRACY HARRIS, ABI, TROY, MI

This course deals with vitally important sales presentations and customer service issues including consumer buying motives and characteristics, the effect of telephone techniques, pre-sales presentations, wedding consultations, portrait planning sessions and the creation of a sales environment. Kim and Tracy will also review presentations for a variety of preview sales methods including projection.



SATURDAY, JULY 13, 2002

9:00 A.M. – 5:00 P.M.

BUSINESS MODULE NO. 4 – HANDLING PERSONNEL AND OPERATIONS

DENNIS JACOBS, PPA CERTIFIED, ABI, WILMINGTON, DE

SANDY PUC, PPA CERTIFIED, ABI, LITTLETON, CO

DAVID JUNION, ABI, SCHOFIELD, WI

Dennis will focus on personnel management, including the do's and don'ts of hiring, retaining, and firing employees, as well as how to become a better manager. Sandy and David will cover how the organization of your studio has an impact on building a business image and facilitating workflow, including topics such as file/order management, personnel assignments, and handling various levels of studio volume.



MONDAY, JULY 15, 2002 – PART I

9:00 A.M. – 1:00 P.M.

TUESDAY, JULY 16, 2002 – PART II

9:00 A.M. – 12:30 P.M.

BUSINESS MODULE NO. 5 – A WAKE-UP CALL TO SUCCESS: MARKETING & PROMOTION

STACEY FRIEDLEIN, CR.PHOTOGR., ABI, LEROY, IL

CRAIG SCHMIDT, PPA CERTIFIED, M.PHOTOGR., ABI, MANDAN, ND

This is the fifth of five required classes in the Certificate of Business Management program. Developing a successful marketing plan is what drives a studio's financial success. Creating promotional campaigns, selecting appropriate advertising and devising a marketing strategy will all be covered, along with information on pricing and sales techniques.

P r e s i d e n t ' s

Message



Imaging USA 2002

"The circus is coming! The circus is coming!" These words were magic when I was a kid. They meant that the really big show was headed for our area, and the entertainment would include something for everyone. Today, I get that same feeling — only with a more modern version of those magical words. "Convention is coming!" Yes, next month, July 12-17, we will bring you the biggest show in Atlantic City, so imaging professionals, GET READY! Our team of dedicated members and staff has promised that this year the convention will be all it's ever been and more.

You'll be glad to see the return of a number of elements that have been well received in the past. For example, once again we have scheduled themed programming. There will be a Technology Day, Creativity Day and a Futuristic Focus Day, all of which will feature some of the most highly sought-after imaging and business professionals. With the goal of catering to all of your educational needs, Imaging USA will truly be the largest professional imaging convention and trade show in the world. An updated print exhibit with more than 2,500 images also awaits you, along with an expansive trade show featuring more than 400 exhibitor booths, copyright registration assistance, a tour of the new PPA Virtual Campus, and more.

We hope you and your family discover all the wonders the "Playground of the East" has to offer. Atlantic City boasts museums such as its Historical Museum, the Ripley's Believe It Or Not Museum, The Noyes Museum, and Lucy the Elephant. Other great tourist spots include the Absecon Lighthouse and the Atlantic City Lasar Lighthouse, which have long been favorites of those visiting the area. Additional ideal family outings might land you at the Cape May County Park Zoo, the Marine Mammal Stranding Center, or the Ocean Life Center at Gardner's Basin. Or, if you just want to relax, consider the golf courses, swimming holes or the Renault Winery. No matter what local activities you choose to pursue, let's make this convention a time for the whole family to enjoy.

Another great benefit to having Atlantic City as this year's host city is its location. Nestled on the East Coast, Atlantic City is giving some attendees an opportunity they haven't had in a long time - a short drive!

Keep your Imaging USA preview (inserted in the April 2002 issue) handy and your eyes and ears open for new conference updates, so that you can plan your time effectively.

Don't miss this exceptional event! Join us for the most fantastic five days of programming and networking opportunities. Your business and your family will thank you. I look forward to seeing you all in Atlantic City, July 12-17.

Sincerely,

William F. Stevenson, PPA Certified, M.Photog.Cr.
2001-2002 PPA President

HAPPENING for June

Niche Conference Corner page 4
Family & Children Wrap-Up
2003 Niche Conference Dates

Monteith Elected page 5
PPA Names 2002-2003
Vice President

New at Imaging USA page 5
PPA Virtual Campus Tours

One-on-One Consultations page 6
New Membership Benefit!

Copyright Conference page 6
PPA Goes to D.C.

RECON page 7
Shutterfly - Pass or Fail?

www.archive.org page 7
Beware of this Web "Robot"

Affiliate Spotlight page 8
APAG • Illinois Workshops • Florida
School of Professional Photography •
Image Explorations

PPA Today Staff

Publisher	Dana Groves dgroves@ppa.com
Executive Editor	Amy Walkes awalkes@ppa.com
Graphic Designer	Trent Cox tcax@ppa.com
Staff Editor	Heather Best hbest@ppa.com

Niche Conference Corner

Welcome back to the PPA Niche Conference Corner! Look in this special section each month for the latest information and updates on PPA's niche conferences. Here, you'll find program and speaker highlights, conference dates and locations, special rates and more.

FAMILY & CHILDREN CONFERENCE 2002 WRAPUP *Attendees Leave Inspired and Empowered*

The Family & Children's Portrait Conference in Biloxi, Mississippi drew rave reviews from attendees yet again this year, as did the accommodations at the new host hotel selected for this year, the Beau Rivage. Family and children's portrait photography enthusiasts gathered from April 21-24, 2002 to experience four days of comradery, education and networking. More than two handfuls of esteemed speakers such as Jeff Lubin, Drake Busath, Mike Scalf, Barry Rankin and Sandy Puc headed the conference programs, sharing their business tips and techniques on subjects like lighting, digital imaging, profitability, copyright and more.

Attendees greeted this year's speakers with a great deal of enthusiasm, and left expressing tremendous gratitude. Dana Lerenberg, a PPA Member from Kansas City, Mo., said, "The valuable information presented by the speakers will help me to succeed in business. I am using PPA conferences to train my staff - they are an invaluable training tool."

While some came with broad interests, others came with a particular issue in mind, such as PPA Member Catherine Garofalo of Olney, Md. "I have been having a hard time 'jump-starting' my business from amateur," she shared. "This conference has been invaluable to

me. Every speaker has given me something to take home and use, including ways to avoid mistakes I was destined to make."

Many reviews echoed these sentiments, recognizing the wealth of useful information presented. One attendee noted, "This [conference] was very informative, and with the industry always changing, it will be beneficial to come back. Awesome!"

Other speakers included Kay Eskridge, Russ McLaughlin, Susan Michal, Valerie Markle and Dave Junion, with a pre-conference seminar given by Louise and Joseph Simone.

Aside from the phenomenal programming, the conference boasted a successful trade show, filled with the industry's latest equipment and services. The third annual Family and Children Consumer's Choice was also a popular highlight, providing an element of fun and friendly competition among participants.

Look for information on the 2003 Family and Children's Conference and Trade Show, scheduled to return March 31-April 1 to the Beau Rivage in Biloxi. Previews of the conference and its features will be included in future issues of *PPA Today* and on www.ppa.com.

All Images © David Oliver



Speaker Jeff Lubin positively captivated a full room with his refreshing presentation, "When Life Gives You Lemons, Make Lemonade," which emphasized the power of positivity and how it can help your bottom line.



Family & Children's Specialty Advisory Group Chair Sandy Puc found enough time in her busy schedule to extend a gracious welcome to attendees, coordinate the conference, introduce each speaker, and even lead two programs of her own.



Exhibitor Elaine Miller (left) shows attendees Kim Foster (middle) and Traci Goodwin (right) her products at the trade show.



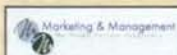
Speaker Drake Busath enlightens an attentive crowd on ways to ease into digital.



Hats off to speaker Dave Junion, who kept the unexpected coming all weekend - sometimes of his own accord, sometimes at the prompting of speaker Kay Eskridge. Either way, conference attendees got a good laugh at his new fashion statements!



2003 Niche Conference Schedule



Marketing & Management:
Jan. 8-11, 2003 in Biloxi, Miss.



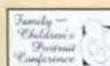
Seniors School & Event:
Jan. 12-14, 2003 in Biloxi, Miss.



PHOTO> Electronic Imaging Digital Conference:
Jan. 24-26, 2003 in Atlanta, Ga.



The Wedding Photographers Conference: Feb. 9-12, 2003 in Kissimmee, Fla.



Family & Children's Portrait Conference: March 29-April 2, 2003 in Biloxi, Miss.

For more information on PPA's niche conferences, go to the Education & Events section of www.ppa.com, look in that particular conference brochure or call the PPA Service Center at (800) 786-6277.

IMAGING USA TO HOLD NEW PPA VIRTUAL CAMPUS TOUR



PPA's Virtual Campus, the Association's recently launched e-Learning program designed to meet the needs and demanding lifestyles of busy professionals, will hit the trade show floor at this year's Imaging USA, July 12-17, 2002 in Atlantic City, NJ.

Broadening its offerings on the trade show floor, Imaging USA will feature PPA Virtual Campus tours at a designated e-Learning booth, giving attendees an opportunity to experience e-Learning for themselves. Complete with computers and staff to answer any questions, this booth will enable conference attendees to preview PPA's new virtual campus and sign up for a username and password for later browsing and online course registration at their leisure. Currently, the campus offers 28 courses in the areas of software, business,

and marketing and management, and is in the midst of developing new, customized courses to meet your professional needs.

Just for taking the initiative to stop by and check out PPA's newest avenue for education, you could win one of many fantastic giveaways, such as a new laptop case, by entering the e-Learning drawing.

Make sure you take advantage of the PPA Virtual Campus — and bring your education to the next level — all at your own pace! For more information on PPA's new Virtual Campus or Imaging USA, go online to PhotoCentral at www.ppa.com or call the PPA Service Center at (800) 786-6277.

IN THE NEWS

- Our condolences to the friends and family of **Harry Barth** of Independence, Mo., at his recent passing. A PPA Life Member, Mr. Barth had earned his PPA Master of Photography degree and was a valuable part of the Association for 57 years.
- In celebration of the centennial of the West Wing, the **White House Historical Association (WHHA)** is seeking photographs that capture significant moments in American history for an exhibition designed to depict the West Wing as the workplace of democracy. The WHHA also intends to develop educational materials from these images, creating a journey through a century at the heart of American government. For additional information and exhibit guidelines, please refer to www.whha.org.
- Our special thanks to PPA Member **Ralph Pyle** of Richmond, Ind. for his contributions to the Veterans History Project at the Library of Congress. This project is a national collection of personal histories on audio and video tapes, letters, diaries, maps and photographs of veterans and those with civilian connections to World War I, World War II and the Korean, Vietnam and Persian Gulf Wars. His recordings will be a part of the Library of Congress/American Folklife Center National Veterans History Collection, and will be housed at the Library in Washington, D.C. or partner institutions. The Library of Congress is in the process of creating a comprehensive and searchable catalog of all materials for public viewing.



Monteith Elected 2002 - 2003 Vice President/Treasurer

The PPA Board has elected **Ann Monteith** of Annville, Penn. as Vice President/ Treasurer of PPA. Her one-year term will begin September 1, 2002.

A PPA member since 1972, Monteith is an ardent volunteer with Professional Photographers of America, having served on the Board since 1996. She is the PPA Board Liaison to both the Children & Family and Seniors & School Specialty Advisory Groups. A strong believer in educating our members about the "business side" of their trade, she played an instrumental role in the formation of the Business Initiative Committee, to which she also serves as a Board Liaison. Monteith received the prestigious Directors Award from the PPA Board of Directors in 1992, and is a two-time National Award recipient, once from the Professional Photographers Minority Network and once from the Professional Photographers Association of Pennsylvania. Monteith is PPA Certified and holds the PPA Master of Photography and Photographic Craftsman degrees. She is also an "Associate" of the American Society of Photography.

Other officers for the 2002-2003 term will be: **Stephen C. Best**, President; **Robert Lloyd**, President-Elect; and **William E. Stevenson**, Chairman.

IMPROVE YOUR BOTTOM LINE THROUGH PPA'S NEW STUDIO MANAGEMENT SERVICES

Stemming from the Business Initiative Committee's proposal to develop a business consulting service for PPA members, PPA introduces a new division to the Association to help you improve your profitability and long-term financial success — PPA Studio Management Services, LLC. Thanks to the PPA Board, you can now access business and financial advice from our hand-picked specialized business consultants.

Through the collaborative efforts of Certified Public Accountants and experienced photography studio consultants, PPA Studio Management Services is able to provide you with comprehensive, top-of-the-line financial and business services to fit your individual needs. For starters, as a Studio Management Services client, you'll receive a one-on-one consultation with one of our leading experts to review your business practices and finances; in addition to an ongoing review and analysis of your business income and expenses. Plus, for those who have questions or concerns, Studio Management consultants and other program clients will be available through a free web-based, listserv

forum. Free access to selected PPA business programs and preparation of quarterly payroll and year-end business income tax returns are also available.

PPA Studio Management Services go beyond simply giving you concepts and ideas in an educational setting. "We wanted to design a service that would be willing to work with you on an ongoing basis. By assisting and providing you with feedback every step along the way, you'll learn how to make wise business decisions, implement effective changes in your business, and measure your bottom line," says PPA Chief Financial Officer Scott Kurkian. "For example, you will be able to determine whether or not your cost of sales is too high, the prices of your products are too low, your utilities are out-of-line compared to your sales volume, and more."

Take advantage of PPA Studio Management Services and discover what a more profitable studio can do for you! For more information on how to take advantage of this new service, call 800-339-5451, ext. 225.



PPA Speaks At D.C. Copyright Conference

Professional Photographers of America recently spoke to a gathering of the United States' top experts and most influential organizations in the intellectual property field. They were gathered in Washington, D.C. for the U.S. Patent and Trademark Office's Beyond the DMCA: A Copyright Conference.

As part of a panel on international copyright enforcement, PPA CEO David Trust pointed out the difficulties professional photographers face when attempting to defend their rights on an international level. In representing PPA on the panel, Trust shared the stage with other influential organizations in the recording, motion picture, software and graphic arts industries.

Complete details on PPA's appearance at this conference will be available in the next issue of *PPA Today*.

PPA MEANS BUSINESS!

Seminars to Help You Make More Money

At its most recent meeting, the PPA Board agreed to instigate a major business initiative to help you increase your bottom line. Adhering to PPA's vision of "business first," PPA's Business Initiative Committee developed five select core business modules to provide you with affordable and convenient, first-rate business education. Course offerings will be available beginning July 10th in Atlantic City, just prior to Imaging USA.

Together comprising "The PPA Business Course," this set of five business modules is one of the requirements for receiving the PPA Certificate of Business Management. Now offered at a discounted rate of \$49 per module, these classes will save you \$50 from fees typically charged for similar day-long programs. Additional one- and two-day seminars will also be held in

locations across the country throughout 2002 and 2003 at the same great rate!

"Business is usually considered second on the list, when it comes to our members' educational priorities; however, more and more members are pushing business to the front," says PPA Business Initiative Committee Board Liaison Ann Monteith. "PPA's business programs, such as these five modules, can really make a huge difference in their profits."

Learn how to take control of your business and your financial future. Go to www.ppa.com, or call the PPA Service Center at (800) 786-6277 to register and check out future program dates and locations.



RECON: SHUTTERFLY FAILS COPYRIGHT TEST

PPA's Retailer Compliance Network recently put online photofinisher Shutterfly.com to the test. The result: a 100% failure rate.

"This is the first time a company has failed every test," says PPA CEO David Trust. "We're working to determine if this is an easily correctable procedural problem on Shutterfly's part, or if it indicates a fundamental disagreement over their copyright responsibilities. Either way, it's troubling."

In the period between March 8 and March 31, 2002, PPA's RECON investigators placed eleven orders with Shutterfly. Each order contained images of an obviously professional nature. Two of the orders contained images with a studio name or other copyright indicator embossed on them. None of the

orders were refused.

After reviewing the results, PPA offered to work with Shutterfly to devise solutions for protecting photographers' rights. That same letter also warned Shutterfly that PPA will conduct additional tests using images registered with the U.S. Copyright Office in order to determine the effectiveness of any changes the service puts into place.

A special thanks to all of the PPA members who, at their own expense, participate in the RECON program. For more information on how you can get involved in RECON, send e-mail to Stephen Morris at smorris@ppa.com.

INTERNET ARCHIVE HAS A COPY OF YOUR WEBSITE

PPA has recently learned of a research project that may have copied your website -- in its entirety. The site responsible for the project, www.archive.org, claims that it is conducting non-profit research aimed at preserving the history of the Internet. However, in order to achieve this goal, Archive.org uses a web "robot" to search the web and save copies of your web pages -- complete with images.

Reactions in the photographic community to the archive have been mixed -- some are outraged at the practice and others see it as an economically harmless, and interesting, time capsule.

Each individual PPA member must determine if they wish for their old web pages to be removed from Archive.org. Fortunately, PPA can point you in the right direction to find the information necessary to remove your images from the site and to prevent future versions of your website from being collected. Archive.org provides directions for removing your

pages at www.archive.org/internet/remove.html. The directions will show you how to prevent your site from being "crawled" by their web spider, while still allowing spiders used by search engines like Google and Yahoo to access your site.

With 10 billion pages of information, Archive.org is the largest collection of web pages online -- however, it is unlikely that it is the only place you'll find unauthorized copies of your work online. For instance, the work of several photographers can be found posted to various wedding message boards -- by individuals who aren't even clients. In order to have the images taken down, all you have to do is issue a DMCA (Digital Millennium Copyright Act) notification letter. This letter uses a provision of the U.S. Copyright Law to force a service provider to remove content from a hosted site. A "fill-in-the-blank" copy of a DMCA letter can be found in the PPA Copyright Kit, located in the PPA Member Only Download Library of www.ppa.com.

Protect Your Rights at IMAGINGUSA

PPA has released its highly anticipated plans for Copyright Registration assistance at Imaging USA, July 12-17, 2002 in Atlantic City, N.J. For the first time ever, PPA members can receive free assistance in registering their photographs with the U.S. Copyright Office -- giving you maximum legal protection for your images.

Members who wish to participate can take advantage of walk-up service at the Copyright Kiosk on a first-come, first-served basis. PPA's copyright experts, perhaps even experts from the U.S. Copyright Office, will be on hand to assist you in completing the necessary paperwork, assembling your deposit -- either by scanning your images or using your own CD of images, and shipping your registration to the Copyright Office. Your only expense will be the Copyright Office's registration fee. The limit on scanning images will be 10 8x10 units (i.e. 10 8x10s, 20 4x5s, or 10 contact sheets). For those who will be bringing their own CD of images, there is no limit to the number you can put on the CD. However, they must all be from the same year.

Located at the entrance to the trade show, the Copyright Kiosk will be available July 13-16. If you have questions about any additional requirements to participate in this program or need to report a copyright infringement, call the PPA Member Only Copyright Hotline at (888) 977-8679.

AFFILIATE SCHOOL SPOTLIGHT

EDUCATIONAL OPPORTUNITIES FOR PHOTOGRAPHERS

AMERICAN PHOTOGRAPHIC ARTISANS GUILD INTERNATIONAL PHOTOGRAPHIC ARTS SCHOOL FORTVILLE, INDIANA JUNE 9-14, 2002

Covering a wide range of photographic skills and expertise, the International Photographic Arts School presents diverse courses on subjects such as creating images, posing, printing, image restoration and retouching, digital photography, traditional photography, darkroom techniques, and others. Classes are held at Mt. Vernon High School complex near Indianapolis, Indiana. Hotel accommodations are available on Interstate 70, just 8 miles away in Greenfield.

INTERNATIONAL PHOTOGRAPHIC ARTS SCHOOL COURSES

- **How To Achieve Artistic Freedom**
Darton Drake, M.Photog.Cr.
- **Digital Technology For The Portrait & Wedding Industry**
Jane Conner-ziser, Cr.Photog.
- **Black & White For The Portrait Studio**
Jack Holowitz, M.Photog.Cr.
- **Mastering Infrared Photography**
Patrick Rice, PPA Certified, M.Photog.Cr.
- **Print Competition Success — The Secrets To Higher Print Scores**
Patrick Rice, PPA Certified, M.Photog.Cr.
- **Orchestrating The Perfect Wedding**
Bruce Hudson, M.Photog.Cr.
- **The Art Of Expression And Capturing Relationships**
Heidi Maruacher, M.Photog.Cr., F-ASP
- **The Next Step To Art Galleries And More**
Kathy Falls, PPA Certified, M.Artist.Cr.

- **Creative Computing & Fine Art Printing**
Jim Chamberlain, PPA Certified, MEI.Cr.
- **Basic Photography Course**
D. John McCarthy, PPA Certified, M.Photog.Cr.

Daily sessions will be held June 10-14, 2002 from 8:30 a.m. to 4:30 p.m. Check-in is Sunday, June 9th, 6:00 p.m. — 7:00 p.m. Contact School Director Sylvia Happe or Registrar Howard Happe at (317) 823-4545, 7657 W. 500 N., McCordsville, IN 46055, or email ipas@apag.net for more information.

ILLINOIS WORKSHOPS GRAFTON, ILLINOIS JUNE 9-13, 2002

Illinois Workshops form one of the country's truly, unique schools of professional imaging. Nestled along the banks of the Mississippi, in Grafton, Illinois, it offers cutting-edge talent, limited class sizes, and individual attention. All classes are held at the Lodge at Pierre Marquette State Park, 100 Great River Rd., in Grafton, IL 62037, (618) 786-2331. The Lodge also accommodates most students, faculty and staff, offering special room rates of just \$79.50/single, and \$98.50/double.

ILLINOIS WORKSHOP COURSES

- **Digital Imaging**
Don Emmerich, PPA Certified,
M.Photog.M.Artist.MEI.Cr.
- **Photoshop 101**
Dan Thornton, PPA Certified, M.Photog.MEI.Cr.
- **Portrait/Wedding/Business**
Dave Newman, M.Photog.Cr.
- **Images Of Seniors/Children**
David Savarino, PPA Certified, M.Photog.Cr.

- **Fine Art Portraits**
Tim Kelly, M.Photog.Cr.

Contact Bret Wade at bcinc1@yahoo.com, (217) 245-5418, or PO Box 318, Jacksonville IL 62651-0318 for more information or to register. Or check out details on www.angelfire.com/il/ilworkshops.

FLORIDA SCHOOL OF PROFESSIONAL PHOTOGRAPHY DAYTONA BEACH, FLORIDA AUGUST 23-28, 2002

The Florida School of Professional Photography will be holding classes in August 23-28, 2002 at Daytona Beach Community College. Contact Terri Crownouer at (800) 330-0532 or 13424 White Cypress Rd., Austula, FL 34705 for further information.

IMAGE EXPLORATIONS VICTORIA, BC, CANADA JULY 28-AUGUST 1, 2002

The campus of Shawnigan Lake Private School, the location of Image Explorations, is 80 years old with top-notch facilities. Dorms are \$65 Canadian dollars per night for private singles, including all meals. Contact Don MacGregor at macgregorstudios@home.com, (604) 731-7225, or 4446 Dunbar St., Vancouver, BC V6S 2G5 for details.



© 2001 Jack Reznicki

Captured with Leaf C-Most, Mamiya 645AFD and 55-110mm f/4.5 Zoom Lens

Unbelievable Quality.

Unbelievable Price.

Leaf C-Most Digital back.

Shooting with the Leaf C-Most has opened a new world of possibilities for me.

Clients love to see results on-the-spot and are just blown away by the quality. I can shoot faster with complete control and get immediate client approval.

Jack Reznicki



It's here! The Leaf C-Most with the optimum combination of quality, performance and price.

Now you can add the versatility of high-end digital to your camera system: Hasselblad motorized & non-motorized, Mamiya 645AFD and RZ67 Pro II, plus more coming soon. FireWire, true 14-bit color files, 38MB HDR TIFF, at speeds of up to 3/fps.

\$299/mo. Lease

Only \$1,000 down including 1st month, 42 months with \$1 buyout. Limited time offer.

Free Poster

See the quality for yourself. Contact us today for a free poster or a personal demonstration.



LEAF AMERICA
8 Westchester Plaza
Elmsford, NY 10523
Phone: 866-4US-LEAF 914-347-1598
Fax: 866-487-4473 914-345-1812
E-mail: info@leafamerica.com

John Bacolo

While documenting the Incan weaving culture in the Cusco region of Peru for an upcoming book, John Bacolo, PPA Certified, of New York, noticed this young boy in the town of Chinchero. "I was photographing the annual Running of the Boundaries ceremony, in which members of the community run through...the mounds of dirt marking the boundaries of their community," says Bacolo. "There is much music and dancing." Using available light, Bacolo exposed Fuji Provia 100F Professional RDP III film for $\frac{1}{250}$ second at f/8. He shot with a 35mm Hasselblad XPan dual-format camera set for 45mm and fitted with a Hasselblad XPan 45mm f/4 Aspherical lens.

Pedro was anxiously waiting for the band members to grab their drums and begin the day-long celebration.





©Tammy Henn

Tammy Henn

Tammy Henn, PPA Certified, of Wilmington, N.C., created "Africa's Clouded Future" from a series of images she captured while exploring the Serengeti Plain in Tanzania. Shooting with a 35mm Nikon F5 SLR, equipped with a Nikkor 28mm f/2.8D AF lens and Hoya 81B filter, Henn photographed a series of animals in natural light, exposing Fujichrome Provia 100F Professional RDP III film for $\frac{1}{800}$ second at f/22. In Adobe Photoshop, Henn combined five separate images to create the final piece, which won first place in the Regional and Judges Choice Awards. "I made this image to make a statement about what is being done in Africa," says Henn. "Everyone needs to help protect our wild places before they're all gone, and the animals are pushed out, off, or killed for the land."

“If these animals
are killed off,
they will be
just a memory.”



©David West

“We tried to capture the emotion of the day in a candid and unobtrusive manner.”

David West

Capitalizing on a split-second moment just before the bride entered the church, David West, PPA Certified, of Richmond Hill, Ontario, caught not only the bride's candid expression, but also those of her father and the maid of honor. West photographed "Waiting in the Wings" with a 35mm Nikon F90X SLR and Nikkor 24mm-120mm f/3.5-5.6D IF AF lens. He exposed Kodak T-Max P3200 Professional film rated at ISO 1600 for $\frac{1}{2000}$ second at f/16. "When photographing candid moments, things happen so fast," says West. "I did not specifically remember taking this photo until the film was processed. You tend to watch for the next thing that is happening rather than dwelling on what's been done."

Profoto Acute2R

Now PocketWizard inside

The compact size and unbeatable performance has long since made the Profoto Acute2 the industry standard. And now built-in digital wireless flash triggering raises the bar again. Introducing the Profoto Acute2R.

- ▶ short flash duration
- ▶ fast recycle time
- ▶ 6 f/s range
- ▶ fully proportional modeling lights
- ▶ small and lightweight
- ▶ multi-voltage
- ▶ compatible with all Acute family heads and accessories
- ▶ built-in 32-channel PocketWizard digital wireless receiver triggers flashes up to 300 feet

As with the Acute2, the Profoto Acute2R has the same short flash duration and fast recycling time in a small, lightweight package. Both offer symmetrical/asymmetrical power distribution over a six-stop range with fully proportional modeling lights. In addition to the optical slave, the Acute2R features an integrated 32-channel PocketWizard digital wireless receiver. Fully compatible with the entire line of PocketWizard transmitters and transceivers, the Profoto Acute2R can be fired remotely at distances of up to 300 feet without a sync cord, allowing the photographer to experience Digital Wireless Freedom*.

For more information see your authorized Profoto dealer today.

* What is Digital Wireless Freedom?

It is a system of professional photographic products, which incorporate a compatible digital wireless radio system, eliminating the need for PC sync and shutter release cables. This system currently includes the new Profoto Acute2R, Sekonic L-358 and L-608 exposure meters and PocketWizard Digital Radio Triggering units.



Profoto \$700 Bonus Offer

FREE Profoto Accessory Kits – Purchase a new Acute2R, or Acute2 Generator with 2 Heads, and receive the **Free Accessory Kit of your choice**. Plus, receive a **\$50 Gift Certificate** towards the purchase of any PocketWizard Plus or MultiMax.

Kit 1 – Profoto Acute 2 Head

Kit 2 – Profoto 2x3 Softbox
Profoto Softbox Ring
Large White Umbrella
Maxi Stand
Compact Stand
Stand/Umbrella Travel Bag

Kit 3 – White Softlight Reflector
Softlight Grid
Large White Umbrella
Maxi Stand
Compact Stand
Stand/Umbrella Travel Bag

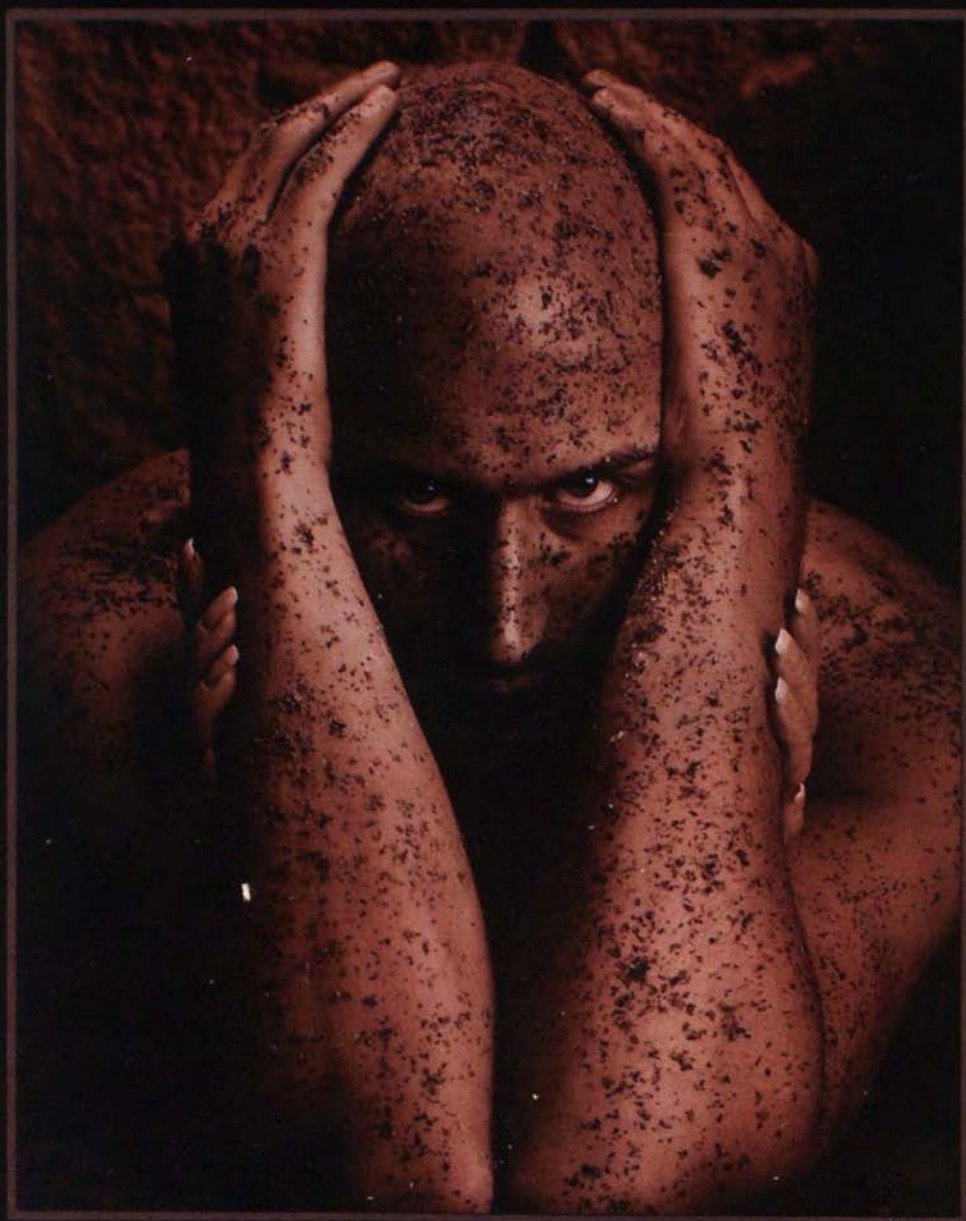
Limited time offer. See your Profoto dealer for details.



MAMIYA AMERICA CORPORATION 8 Westchester Plaza, Elmsford, NY 10523 • Phone: 914-347-3300 • Toll free FAX: 800-321-2205 • E-mail: info@profoto-usa.com
IN CANADA: KINDERMANN (CANADA) INC., #3-361 Steelcase Road West, Markham, ON L3R 3V8 • Phone: 905-940-9262 • FAX: 905-479-9755 • Website: www.kindermann.ca • E-mail: info@kindermann.ca

Dennis Pushkar, PPA Certified, M. Photog., of Jeannette, Pa., created "Get a Grip" as a self-assignment to broaden his portfolio. Pushkar captured the image with a 6x7cm Mamiya RB67 Pro SD medium-format camera and a Mamiya 180mm f/3.8 KL Sekor lens.

He exposed Kodak Professional T400 CN film for $\frac{1}{25}$ second at f/11, rating the ISO at 320. A softbox with a single Photogenic Photomaster 800WS light set to 400-watt-seconds was placed at a 45-degree angle to the subject and tilted 45 degrees upward. A 48-inch Larson reflector panel on the opposite side bounced fill light onto the subject. A Photogenic 150WS Studio-Max flash unit with a grid dramatized the stone wall in the background. The image received a Kodak Gallery Award, and took first place at the Pennsylvania State Convention in the Portrait of Man division.



Dennis Pushkar

“One light was used to maximize texture.”

Everything Digital.

From inkjet paper to digital backs to the latest in cameras, Calumet has everything to keep you up to date in the field of digital.



Apple Adobe Agfa Better Light Canon Cambo
Express Digital Epson Fujifilm Horseman Ilford
Imacon Iomega Kodak Konica Lacie Legion Leica
Lexar Linotype Lumijet Microtech Minolta
Megavision Museo Nikon Olympus PhaseOne
Pictorico Polaroid SanDisk Sony Viewsonic & More

CALUMET
PHOTOGRAPHIC

1-800-CALUMET (225-8638) U.S. and Canada toll-free ordering www.calumetphoto.com Ordering, information and inspiration 24/7
Retail Locations: Hollywood 323/466-1238 • San Francisco 415/643-9275 • Chicago 312/440-4920 • Boston 617/576-2600 • NYC 212/989-8500

PhotoCentral

YOUR NAVIGATION STATION
[WWW.PPA.COM](http://www.ppa.com)

There's only one stop to take when it comes to fulfilling your photographic business needs – PhotoCentral at www.ppa.com. Only PhotoCentral will connect you to:

- Special Free Trial Offers and Unbeatable Discounts on Business Services
- Special Networking Opportunities
- PhotoExpo's New Products and Equipment
- Photographic Education
- Galleries
- Daily Updates on Industry News
- Monthly Giveaways
- And More...

Visit PhotoCentral today at www.ppa.com and register for our special monthly giveaway!



Defining the art of portraiture

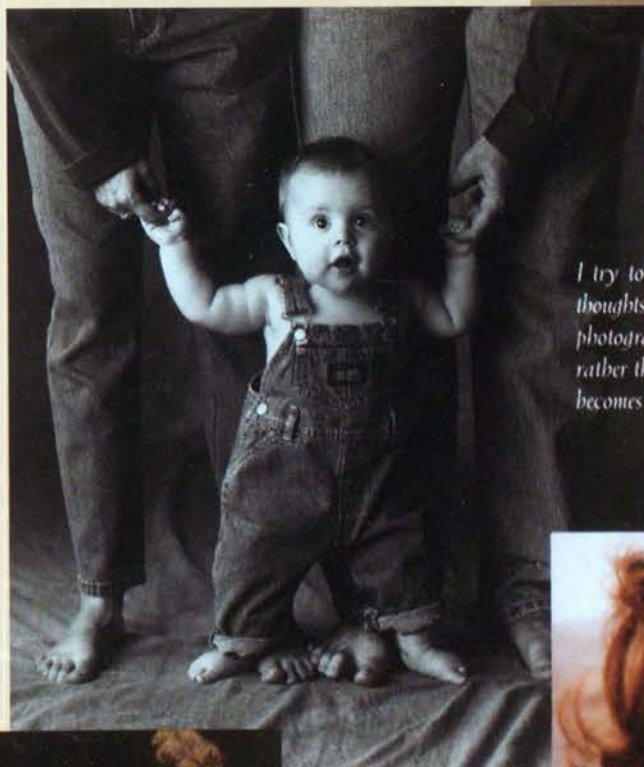
Great portraits are always the recognizable representation of the model combined with the allure and the excitement of a discernible style.

—Phillip Stewart Charis

With so much of your time spent keeping the sessions on time, the clients happy, and the revenue rolling in, it's easy to forget why you became a photographer in the first place. This month, we bring you five inspiring photographers to help remind you of how vital and fulfilling portraiture can be, both for you and your subjects. These gifted artists strive to capture emotion and spirit, to create a compelling intimacy between us and the people they photograph.



©Tim and Beverly Walden

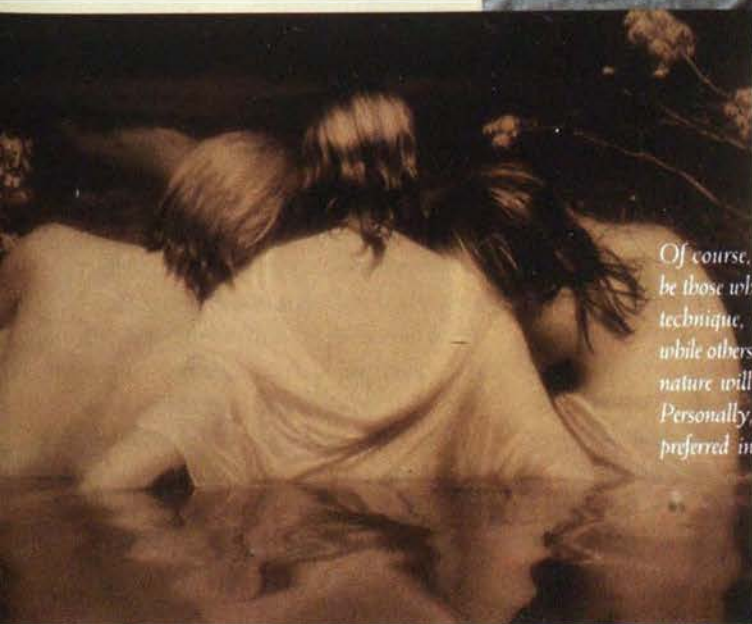


I try to photograph people's spirits and thoughts. As to the soul-taking by the photographer, I don't feel I take away, but rather that the sitter and I give to each other. It becomes an act of mutual participation.

—Yousuf Karsh



©Laura Mars



Of course, there will always be those who look only at technique, who ask "how," while others of a more curious nature will ask "why." Personally, I have always preferred inspiration to information.

—Man Ray

©Joyce Wilson

Thomas Balsamo

"If you figure out what moves your heart, you'll come up with a recognizable style that makes your work stand out from the rest."

By Leslie Hunt

Success in portraiture, says the very successful Thomas Balsamo, PPA Member and proprietor of Portraits by Thomas, Barrington, Ill., begins with believing in the value of the work you create. "I look at each project as an opportunity to do something the client will cherish, an opportunity to create an heirloom," he says.

Recalling a family portrait session years ago, Balsamo underscores his point: "A client kept calling to postpone her family's session—three times in all. I was young and counting on that project, and I was becoming impatient. At last the day came to photograph the family—mother, father, and their one-year-old baby—and the impatience vanished. I just wanted to make them a family portrait they would value, and I worked until I knew I had the image.

"Well, when it was time for the clients to view the images, I was stunned to hear that the young father had dropped dead on the tennis court the day after the session. Weeks later when the widow came to look at the proofs, we both were in tears. I knew in my heart I had given 100 percent of myself during that session, and that the image I captured would have lasting value to this family. For that one-year-old, it might be the one memory he would have of his father."

If you don't invest yourself into every portrait, if it's all about business and it's money you're chasing, "Forget it," says Balsamo, whose business is proof that if you're talented, believe in the value of your work, and have a style all your own, the money will follow. Last year, at Balsamo's one-photographer portrait studio—no weddings, no events, no commercial shoots, and using black-and-white film almost exclusively—sales topped \$500,000.

The photographer's work has been published in *Time* magazine and other national and regional publications. Most recently, he was commissioned to photograph the cover of the brand-new national magazine *Your Step Family* (www.yourstepfamily.com). His work has been exhibited in the Smithsonian Institute and hangs in homes across the United States, Europe, and Asia.

Finding the focus

At age 10, when an uncle gave him a 126mm Kodak camera, Balsamo knew photography would be his life's work. By age 12, he'd mowed enough lawns to purchase dark room equipment. Still in his teens when he started out professionally 24 years ago, he was "scared, insecure, and broke," but with "lofty dreams of doing something great," he says. He joined the Associated Professional Photographers of Illinois and Professional Photographers of America.

Balsamo knew he would need to clarify his goals as an artist, both stylistically and philosophically. "I wrote down what I wanted my work to be like: It would have visual impact, it would be an accurate representation or interpretation that captured the subject's soul, and it would have lasting value to the subject's family. Back then, my work did not yet reflect those things."

But he was closing in. "I had worn out the carpets in the photography section of every library and bookstore in the area, looking at every image I could get my hands on, and buying books I couldn't afford," he says. "I really studied the work of the portrait photographers I admired—Yousuf Karsh, Harry Callahan, Irving Penn, Patrick Demarchelier, and David

Bailey, among others, and I asked myself, 'What makes this image a great portrait? What one thing stands out?'"

The best portraits, he observed, evoked an emotional response in the viewer as they portrayed the subject's unique personality. How did the masters accomplish this? For starters, they photographed in black-and-white. And in nearly every instance, they had placed the emphasis on the subject's eyes, the element that first drew Balsamo's attention and the one he lingered over longest.

Balsamo began to develop a portrait style based on his own "10-second rule"—the maximum amount of time it should take to draw the viewer's eyes to the subject's. Now it was a matter of letting go of everything that didn't support that premise, like rigid poses and big toothy smiles. "I want the viewer to go immediately to the subject's eyes, not the teeth. What happens to your eyes when you smile? They get all squinty, lose optimal size and shape. I want the eyes to pop, to explode with energy in the image," he says.

Shooting black-and-white made sense artistically, but it was a major departure from conventional portrait photography. "For me, black-and-white is not about the technology or the technique, it's about the powerful things it brings to the image," says Balsamo. "With black-and-white, I can create an image where the elements that aren't important are not a major factor. I can create an image that has not only emotional value, but visual impact as well.

"If you understand how the viewer's eye works, you know it goes right to the lightest area of the image first. If you throw color into the equation, the viewer's eyes will be attracted to the warm tones and repelled by the cool tones. Add a warm background



©Thomas Balsamo

and a warm sweater, and the viewer's eyes will be all over the place."

Nothing should detract from the subject's face, says Balsamo. For maximum impact, he advises clients to wear clothing darker than their faces, and photographs them against a gray muslin backdrop from Les Brandt.

Such details are discussed at the all-important pre-portrait consultation, but the real goal of this meeting is to help the clients relax and enjoy the experience.

"You want them to trust you enough to let their guard down so you can capture them at a natural moment," he says. "I look at myself as an interpreter of people, and to do that, you've got to connect."

At the consultation, the portrait session itself, and the viewing of the images, all of which Balsamo does himself, he gives clients his complete attention—no phone calls or other interruptions allowed. As he photographs, he converses with the subjects, asking them questions about themselves. "I

want them to feel good about themselves. The second they do, their eyes are sparkling. *That's* when I have my moment," he says.

Balsamo's acute focus on the image-making itself depends in part on his staff of five. "I knew I needed to surround myself with people who are smarter than I am in different areas," he says. He has developed talented support team, with a personal assistant, custom framer, black-and-white printer, bookkeeper, and back office support. Initiating stress-reducing policies also helps

him focus on photography, like collecting portrait fees in full when the order is made.

Gift to the world

Balsamo's philosophy of value encompasses every aspect of his life, from the time he spends with his wife, Joyce, and their three sons, Nickolas, Wade, and Michael, to the time he donates to the community of Barrington (such as serving on the board of the Barrington Arts Council) and beyond. Among the worthwhile projects on his agenda, perhaps the dearest to his heart is the start-up non-profit organization Ray of Hope, which he founded to promote the understanding and treatment of childhood autism.

His book-in-progress, "Autism: A Metaphor for Life," for which he has photographed some 50 autistic children so far, has been gathering momentum over the last two years, as key people are drawn into the project. Most of the writing is by Sharon Rosenbloom, a speech pathologist, whose daughter and autistic son are pictured here. "Sharon is incredibly gifted in communicating with autistic children, and she's shared her gift with many, many families," says Balsamo. When McGraw-



©Thomas Balsamo

Hill designer Keith McPherson heard about the book, he embraced the project, enthusiastically donating his artistic talents. "Everything has been dropping into place," says Balsamo. "I wake up thankful every day for what I have been given, and I do my best to have a positive

effect on everyone I come in contact with," he says. Perhaps that's the real secret of his success.

Check the progress of the book at www.booksthattouch.com. To see more of Thomas Balsamo's portraiture, visit www.portraitsbythomas.com.



©Yousuf Karsh/Woodfin Camp, New York

Balsamo's favorite portrait: "Winston Churchill Scowling," by Yousuf Karsh, 1941

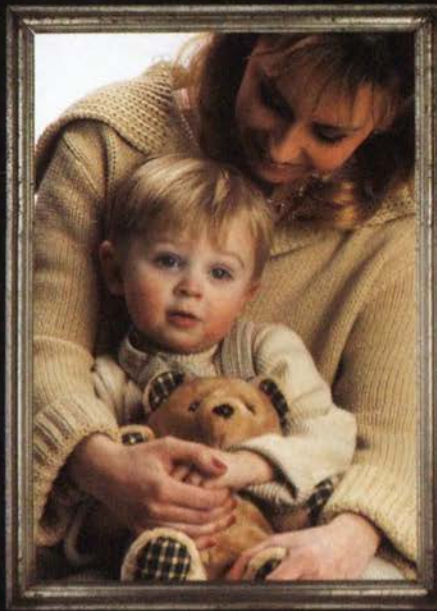
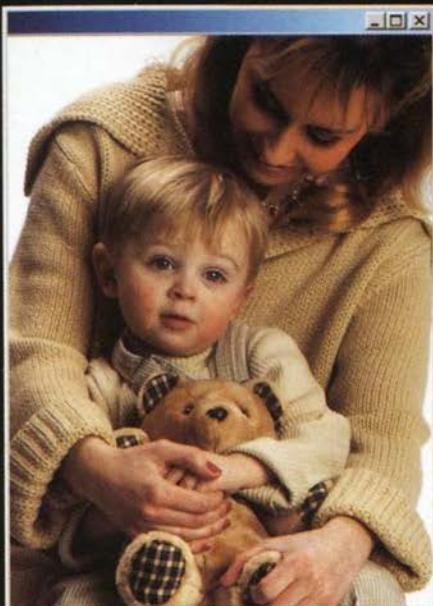
"I discovered the book 'Karsh: A Fifty Year Retrospective' in 1984. I remember being moved so deeply by the images that I was compelled to purchase it, even though it cost \$50—a lot for a book at the time. The image of Winston Churchill, an accurate representation of the man who called himself 'The Roaring Lion,' had a profound effect on me. It was my introduction to the concept of interpreting individuals through portraiture.

"As I viewed other images in the book, the subjects seemed to be alive; their eyes radiated the same energy that was there when the image was captured. These portraits were not just physical records of how each person looked, but rather they allowed the viewer to feel the essence of the subjects. I have learned that the eyes truly are windows to the soul. There's something magical about an image when the person is captured in a way that the eyes radiate feeling.

"Like Karsh, I believe interpretive portraiture has intrinsic value. By following this principle, my clients have given me the privilege of documenting their families' lives. Countless times they have told me how these images have become their most cherished possessions. My desire is to leave behind a body of work that is valued for generations."

—Thomas Balsamo

Thanks to Woodfin Camp Associates for permission to use this image of Winston Churchill. To view more of Woodfin Camp's collection of historic images, visit www.woodfincamp.com.



www.cbc.dk

Photographer: Kennet Havgard

from laptop to desk top

How can you improve customer service while streamlining your studio workflow? For many portrait photographers the answer is the Portrait One Basic package. Consisting of a high-end digital back and our awarding-winning software, Portrait One Basic lets you eliminate extra steps in the work process. With this system the time and expense related to film, development and scanning efforts are all removed. More importantly, your customers will notice the difference too. With a digital back they can see and select their images instantly. And our photo manipulation software lets you offer a variety of tones, crops and sizes. For a faster route to customer satisfaction, take a look at Portrait One Basic.

SPECIAL OFFER

Call 1-888 PHASE ONE or visit www.phaseone.com for more details on our Portrait One Basic package for professional portrait photographers.

PORTRAIT ONE BASIC

PHASE ONE passion & profit



Tim and Beverly Walden

"If you never get past the functional value, never proceed to the emotional aspects of image-making, then your clients get shortchanged. They will only have a record of faces instead of images that reflect the depth of the subjects and how they relate to one another."

By Mimi Hallowell

Portrait artists Tim and Beverly Walden, both PPA Certified, M.Photos., of Walden's House of Photography in Lexington, Ky., create reality-based relationship portraiture with a fine-art approach. The Waldens' mission is to "create what only the heart can see, with the quality only a few can produce."

The Waldens have been recognized for

outstanding photography, both as a team and individually, by Eastman Kodak Co., Fuji Photo Film USA Inc., Konica Photo Imaging, Epcot Center, and the Kentucky Professional Photographers Association. They're also members of the international group of photographers known as Society XXV.

When they started their business, the Waldens were general practitioners striving

for technical excellence in a variety of photographic styles dictated by whatever their clients wanted. Eight years ago, at a pivotal crossroads, they took the emphasis off the technical and put it into the heart. Today, their style of emotional imagery is built on that foundation of technical excellence.

"Our goal is not to cause people to pause and reflect as they see our work, but to stop and re-think," says Tim. Adds Beverly, "We want our clients to have an experience when they come here, not just have their faces recorded. We work really hard at seeing the person inside and then photographing them in a way that captures their true personality."

Simplicity is the key to the Waldens' predominantly black-and-white portraiture, and clothing is an important factor. If they wish, clients may select clothing furnished by the studio. There are black, navy, burgundy, and charcoal gray turtlenecks on hand, in sizes from infant to adult; clients are asked to wear dark pants.

Keeping the image uncomplicated reveals the heart and soul of their subjects. "The key to great black-and-white imagery is to keep clothing and props very simple. Without colors to help the viewer's eye separate objects and patterns, busy compositions can quickly become confusing," says Beverly.

The Waldens believe that a powerful portrait will touch the viewer emotionally. "A good portrait will *show* you someone, but a powerful portrait will *speak* about someone," says Tim. "A powerful portrait often includes someone the subject loves, as it brings out a different part of their personality that is not often seen in public."

The Waldens use their subjects' loved



©Tim and Beverly Walden





©Tim and Beverly Walden

ones as "props" to bring out a higher level of intimacy and passion. "We don't use props in the traditional sense," says Tim. "Our props are the people who mean the most to the subjects we are photographing, such as a father to a son or a mother to her infant. What better way to see a son's eyes than over his dad's shoulder? What better way to show perspective and size than to put a newborn baby in a dad's big, rough hands?"

The Waldens believe that the personality they exhibit in the camera room is as critical as any other element, because people reflect the photographers' excitement, enthusiasm, and vulnerability. For them, creating a great portrait means becoming more vulnerable as artists, so the natural wall between subject and photographer will crumble before the camera, revealing the subject's inner light.

"First, you must be real and not 'canned,'" says Beverly. "Don't appear too structured, stiff, or strategic. The more each portrait can be seen as totally unique to that client, the better everyone will feel."

Tim Walden compares the creative process of making a portrait to an outline in which the large thoughts are clear, but the details have yet to be filled in. From the beginning, he sees the potential for the emotional impact in the finished image, but the details remain unclear until the actual sitting. In the camera room, he keenly observes the subject, and when he can see the details that complete the outline, he releases the shutter. "The key to achieving a successful result is knowing what things to say to draw particular responses from the subject, and when to say them to achieve the desired outcome," says Tim.

For Beverly, if she knows the clients intimately or is aware of the details of the story they want told through the portrait, she tends to see the final image before the session begins. In such cases, she feels she has more control and can allow her vision to spring to life. "When I go into the session with only sketchy knowledge of the client, I find myself just watching them and



allowing their story to unfold at their own pace. In this case, the creative process happens with less forethought," she says.

Because their portraits are reality-based, the emphasis for the Waldens during the session is to "see" the relationship before the lens. They may suggest that the client squeeze her child a little harder, or snuggle closer, then observe what happens. The first goal is to capture what is happening without worrying about the fine details. If the image needs a little adjusting and the emotion is still apparent, then they can proceed from there. "The best scenario is if the emotion lasts long enough for us to refine the details, if we feel it would make the image better. But, if nothing else, we always capture the moment; that is most important," says Tim.

The Waldens feel the value of portraiture to families is twofold: functional and emotional. Functionally, portraiture preserves the memories of one's changing family, changes that you don't observe when you see one another daily. It also helps people to remember events in their family's lives.

The emotional value of portraiture is even greater, according to the Waldens. "This emotional value is what brings our portraits to an artistic level and allows us as artists to get a beneficial financial compensation," says Beverly. "If you never get past the functional value, never proceed to the emotional aspects of image-making, then your clients get shortchanged. They will only have a record of faces instead of images that reflect the depth of the subjects and how they relate to one another."

The value of portraiture goes beyond family history; it's also a record of society's history. The Waldens believe they must leave images for future generations so they can understand our way of life, how we related to each other, and how important our relationships were. "A powerful, emotional portrait gives us a way to celebrate the here and now, and for generations to come, who we are and who was important to us. It's a visual journal of our lives."

Mimi Hollowell is a freelance writer in Atlanta.

Beverly Walden's favorite portrait: "Don't Be Afraid," by David Peters, 1994

"Of all the artists that inspire me most, David Peters would have to be one of my all time favorites. The very first piece I ever saw has remained one of my favorites. It was a little girl caressing a bird and cradling it to her chest with her eyes closed. I remember standing in front of that image and crying, not knowing why I had this reaction, or even who the photographer was at that time. Later, I realized that this image spoke volumes about gentleness, caring, love, and the beauty in all life, yet this girl's eyes were closed. What a revelation that closed eyes were a viable option in a portrait; her body language said it all. Today, I use those same principles I learned as I

stood in front of that image years ago. In my images, eyes are often closed, body language speaks louder than words, and life, love, and relationships are what I love to photograph."

—Beverly Walden



Tim Walden's favorite portrait: "Igor Stravinsky, 1946," by Arnold Newman

"Of the many images that have influenced me over the years, the 1946 image of Igor Stravinsky by Arnold Newman has impacted me the most. This image taught me several things, such as the value of strong and dynamic composition. The brave placement of the subject, the repetition in the posing between the subject and the piano, and the strong use of line taught me the power an image-maker has in creating impact through the elements in any given image. In addition, the sheer creativity of this image led me to challenge myself to think more out of the box and to look for the unique and unusual in even ordinary situations. Finally, I learned that less can be more. A minimalist approach to many situations can speak volumes on the subject. Igor Stravinsky's image by Arnold Newman is truly a great piece of art."

—Tim Walden



©Arnold Newman/Getty Images

Laura Marsh

"If you capture what a child is, who he is, 20 years down the road you will look at that photograph and still see it."

By Joan Sherwood

Running, playing, laughing, crying—kids are kinetic energy in human form. The best way to capture the personality of a child, says portrait photographer Laura Marsh, is not to make him sit down in his best suit and try to hold still. She believes you're more likely to see the true essence of a child when she's in her own environment, being herself, doing something she enjoys. The success of Marsh's work reflects the soundness of her theory.

"I have a big thing with the subjects being in their own element," she says. "I think if children are crying, or they're laughing, or they're dirty, or they're messy, what-

ever [the mood], shoot it, because those will be your favorite photographs in the future. Whatever it is that they're doing that they are enraptured by or concentrating on, just grab it. You shouldn't be afraid or worry if they have tears coming down their face or if they're a mess or if they're sneezing. It's life. Life is dirty."

The art of child photography

Marsh's style tends toward the up-close and intimate, and her portraits are full of expression.

"I often crop out the forehead and the chin," Marsh says. "Children are so perfect. Shooting them so intimately, you

want to be in the photograph with them."

She goes to parks and playgrounds, apartment courtyards and indoor play spaces to capture subjects in a place that's familiar to them and where they feel free to play. She has a studio in her apartment in the Tribeca area of Manhattan, but rarely uses it.

"I tell the parents that I'll follow them around and shoot the child doing whatever they're doing, whether they're running through a little field or they're playing in a sandbox, and those are usually the best shots," says Marsh. "That's life, that's what you want to grab. You don't want to shoot the kid in a stiff jacket with his hands over his lap; that's not who they are."

Marsh says she normally schedules about two hours for a portrait session, though it can sometimes take longer or even require a second session if the child is having a bad day. Marsh keeps shooting until she gets what she's after.

"If I don't connect with the subject, if I don't feel they gave me what I was looking for, if I didn't spend enough time really learning what the nuances of that child are and capturing them, I will reshoot."

Marsh shoots with either a 35mm Nikon N80 SLR or her "workhorse" camera, a metal-bodied 35mm Nikon FE2 manual focus SLR. She uses a 70mm-210mm f/2.8 or f/4 lens so that she can get the close-up shots she prefers without crowding the child. "It's nice to get that close to someone without physically getting that close," she says. "It's a little more comfortable for the people involved. Even when I shoot adults I tend to do that. I get really close on them and they don't quite realize I'm doing it until they see the pictures, but they're always happy with the



©Laura Marsh



©Laura Marsh

results." Marsh shoots most of her work in black-and-white using Kodak Tri-X Pan film. She prefers Kodak Professional Portra 400NC for color work.

Artificial light plays a very small role in Marsh's work. "I'd say two percent of all of my stuff is shot with artificial light. I don't like it. I'll use a fill-flash, but I don't like studio lighting," she says. Marsh schedules outdoor sessions later in the day, and likes to shoot in open shade where the light is bright enough to contract the pupils of the eyes, but not so bright that the child can't look up.

Working in the elements

Children may be perfect, but they're also unpredictable, and Marsh tries to connect with her subject in a relatively short time. Though each child is different, there are several things that help ease the way. She

shows the child her equipment and takes care to show younger children that there's nothing to be afraid of. "I have a big lens on my camera, and it's a pretty ominous looking thing when you're a little person," Marsh says. Then she lets them pop open her coiled reflector, which they find fascinating.

"Older children have a pretty good understanding that they're getting their picture taken, and a lot these kids have been through this before," Marsh says. "I haven't come across many kids who were too shy to even come out. But when they are, I'll talk to them as well as I can."

Marsh asks parents to get the children involved in an activity they like to do. "I don't have to try to keep their attention. If they want to skate, they can skate, if they want to read a book, they can read a book. Whatever it is, I'll work around that because

I always want them to stay in their element."

Parents are a big help when it comes to refocusing a child who's become cranky, wiping noses, helping to move furniture for a better shot, and supervising the child, especially out in public places.

"The only problem with parents is when they say, 'Okay, now look at Laura. Look at Laura and smile, okay?'" says Marsh. When parents try to direct, "which is exactly what I don't want," Marsh handles it diplomatically by telling them that she's getting great shots and there's no need to make the child look at the camera. "I don't like reprimand either because it comes through in the child's face," Marsh says. "I've had parents say, 'Enough! Sit down, and that's it! Don't move!' And always, no matter what their expression, you see it in their faces. You see that. The

Marsh's favorite portrait:
"Afghan Girl," by Steve McCurry, 1985



©Steve McCurry

"I remember looking at the photograph when I was 17 or 18 when it came out. I was captured by it, and I couldn't understand it. Consciously, did it influence me? Probably not. But subconsciously, yes, because from the moment I saw it I was taken in, as were many people.

"It is my favorite portrait because this is what I try to do. Everything that is beautiful about that picture is ugly about that picture, and everything that is clean about that picture is dirty. The picture has amazing opposites. Her expression is strength and fear, and she's beautiful and dirty.

"You could take a college girl and put her in that pose, and you would have a photograph that I don't like. She's almost looking right over her

shoulder, dead at the camera. It's centered dead on the paper. But at the same time there's something about it that is so raw and so unlike things that we shoot here. It's almost like an oxymoron...that perfect portrait shot, and this shabby, dirty, beautiful girl.

"I try to see that when I shoot. I try to see the life and the reality—the sticky kid, the kid with the big fat tears on his face—that is not supposed to be photographed, but at the same time you should. When Sharbat [Gula] was shot by Steve [McCurry] in 1985, she was truly in her element. She was wrapped in a torn, burned cloth and she was in a refugee camp, and all of that comes through in that girl's face. It's all right there. So as ugly as it is, it is tremendously beautiful and captivating.

"There is life. No matter how posed or how structured you make a photograph, there is a way to find the truth and the life behind that, and [McCurry] did. I'm still fascinated by that photograph every time I look at it."

—Laura Marsh

session becomes lackluster once that's been done. It's better to let them be free and kind of wild and work around them."

Though hesitant to admit it, Marsh says that of all the kids she shoots, little girls between 3-and-a-half and 5 are the most

fun. "They want to be pretty for the camera. They are usually the most cooperative. I always seem to be able to get a lot from a 4- to 5-year-old girl. The older girls not so much, because they start to lose their [baby] teeth, and they become much more self-

conscious and much more self-aware. It's interesting. There's a very fine age in there, where they really just take to the camera."

Pay for play

Marsh says she's had a camera in her hand all her life, but she only began to make her living with it two years ago. In that short time, she has found success. She markets herself largely through word-of-mouth recommendations, and displays her work in books around Tribeca in children's clothing and furniture stores. She also advertises in the Hamptons. "I like to shoot out there, especially in the summer on the beach with kids. It's phenomenal."

Because her style is not traditional, she always shows people her work before contracting a job. "I make sure that people understand what I do. I'm not comfortable with posing people. It doesn't work for me."

For a portrait session, Marsh charges \$500. While she used to charge per print, she's found her business works better by charging a flat fee and delivering the entire shoot to the client on disk.

"I love to shoot, and I love to give people what they want. With technology now, if you give someone a print, it's so easy to reprint it. Most people have that capability in their homes now."

She's found much success with a very popular line of custom products—purses, handbags, and scarves made of silk imprinted with the client's favorite photo from the portrait session. Marsh uses the services of manufacturers and finishers to make the products. "The printing onto the scarves is an amazing process...it looks like a liquid photograph. It's gorgeous."

Marsh's ultimate goal in portraiture is to reveal the core personality of the subject. "If you capture what a child is, who he is, 20 years down the road you will look at that photograph and still see it. My hope is that in 20 years, people will look at my work and say, 'That is such a Max expression,' or 'That is such a Joanie smile.'"

You can reach Marsh by e-mail at lauramarshphoto@aol.com



No AC outlet?

No problem with QUANTUM Qflash systems.

Leave your AC studio flash at home...the Quantum Qflash Systems work for both location and candid photography.

QFLASH® AND TURBO®

Qflash and Turbo provide the power and stamina to keep you going. Rugged Qflash-T2 is rated for 150ws of continuous flashing, as fast and long as Turbo delivers the juice.

QFLASH® AND QPAQ™

For even more power choose Qflash-X2 plus Qpaq-X. You'll get up to 800ws of modular, portable power in 200ws steps.

Both systems offer TTL, 25 auto,



Optional Qflash accessories available.

or 19 manual settings to control light in 1/3 stop increments. Qflashes, Turbos and Qpaqs combine modern digital control with beautiful, studio quality light.

See www.qtm.com for a listing of your local dealer or distributor. Write or call for a catalog.

QUANTUM INSTRUMENTS

1075 Stewart Avenue,
Garden City, NY 11530
Tel: 516-222-6000 • www.qtm.com
Email: QuantRep@qtm.com
Available Worldwide
Manufactured in the USA



Qflash-T2 with Quantum Turbo for candid photography.



Qflash-X2 and Qpaq with umbrella or light box make a portable studio.



QUANTUM®



Joyce Wilson

"I'm trying to reach them on a level where I bring out their essence, and it doesn't have anything to do with what else we try to dress it up with."

By Mimi Hallowell

Portraits are valuable pieces of history that record life's changes and landmarks. According to Santa Barbara, Calif. photographer Joyce Wilson, they're a way of preserving personal memories as well. Wilson creates tastefully elegant, simple portraits that have made her a premier photographer and sought-after teacher, both nationally and internationally, for the past 30 years.

Wilson, PPA certified, M.Photog.Cr., received an Honorary Master of Science in Photography from the Brooks Institute of Photography in 1984. In 1999, she was honored with the Professional Photographers of America's Gerhard Bakker award for outstanding service through education in photography and visual communication. She currently teaches portrait photography at the Brooks Institute of Photography, Santa Barbara. Her work is part of the permanent collection at the International Photography Hall of Fame in Oklahoma City.

Wilson's passion for the camera and her fervor for life and people influence her portrayal of the human form. Her soft and subtle images are suffused with heart and soul. "If ever I'm tired or don't feel like doing a shoot, once I've got the camera in my hand, something happens that I can't explain," she says. "I become possessed to make that subject and session fabulous. I always want to be able to produce an award-winning, gorgeous image out of whatever is given to me."

For Wilson, the most important aspects of portraiture are capturing the subject's essence and inspiring the viewer to look at the image more than once and then ponder it. For her, an image is successful if it makes you want to know the story

behind it and the person in it. "I find that there is so much in everyday photography that's lacking in quality; the spin is always on the technical things, or too many props, or too much stuff, or too cutesy. I just don't go there," she says. "I really think there is an elegant simplicity in people, and that's what I'm looking for. I'm trying to reach them on a level where I bring out their essence, and it doesn't have anything to do with what else we try to dress it up with."

Wilson's technique derives from years of self-training. She technically and visually prepares herself to create great imagery, constantly studying the work of great artists in every medium. Her work is heavily influenced by the old masters of painting. "I love painting and sculpture and I go to museum shows every chance I get. It's bringing my own vision and my own heart into how I approach my subjects."

The portrait-making process for Wilson begins with a planning session to get a good idea of what her client desires. She talks on the phone with them, sends notes and images of her work, and listens to their opinions and thoughts. She likes her clients to be involved in the process, without planning beyond choosing the style—casual, formal, in a home, or a garden setting. "I find that without getting the people involved and gaining that trust, you're just out there doing pictures and it's like a cookie-cutter piece," she says. "By getting them involved and building trust, you create something that's more of a piece of art."

Wilson's love of people and her welcoming nature help her relate on different levels to a variety of people. Wilson approaches her subjects with openness, spending time with them, asking questions,

listening and watching their reactions and the way they move their bodies. She is genuinely interested in connecting with her clients, getting to know them, and creating a relationship with them. "That's what it's all about—a trust, an honesty, and truly loving people. I love their stories, I love just sharing with them, and that opens the floodgate, drops all the barriers when we're working together, and they feel like I'm their best friend. The next thing you know, they're responding without even knowing it, especially the little kids." The bonds Wilson forms with clients are so strong that she is still photographing children and grandchildren of clients she worked with decades years ago.

Wilson follows her intuition, instinct, and love of the unexpected. Her attitude is that portraiture should be simple and candid. Too many props and frills detract from the work. She would rather capture subjects in a spontaneous and natural pose than in a planned or contrived situation. While she may give her subject a few guidelines, she prefers getting thrown out into the elements and finding something to work with. "Photography is such a visual art, and people are so fascinating to me," she says. "When you try to pose them too much, it looks that way. When they're reacting to me in a normal way, they forget I'm photographing them and it becomes a natural expression and a natural pose."

If a session gets too formulaic, it becomes cut and dried, and Wilson gets bored. She's challenged by letting what she calls "happy accidents" run their course. Inspiration comes from watching how people react to each other and by examining their body language. She visually responds to



©Joyce Wilson

everything the subjects do while she works with them. "The best things happen when I let go and 'my golden thread' kicks in and things just start happening. That's the way I work best," she explains. "Once I get out there, I just let the magic start happening. I love that discovery process. It's a high; it's an adrenaline rush to be able to create something on the rim, on the spur, and on the run."

Wilson believes there is a time and a place for the judicious use of props. Selecting the right ones and choosing the right tonal values for the backdrop is one of the most important things, she says. Taking a stunning subject and applying the wrong props, especially the wrong color selections, can destroy the whole mood.

"The harmony, the composition, and the sense of balance created from using the right chair, or the edge of a chair, or the touch of a flower every now and again can really add to the whole theme and mood," she says. "But if it's overdone or the wrong effect is selected, it messes the whole thing up and it's worse than having nothing."

"Photography is such a challenge. I love it! I am happiest when I have the camera and I'm working. It's the happiest time in my life. I'm in a zone. It's been a real blessing, and it doesn't matter what I'm photographing—dirty kids with ice cream running all over or beautiful ones in silk dresses. It's all part of life. I love recording and seeing life like that." □

Wilson's favorite portrait
"Blessed Art Thou
Among Women,"
by Gertrude Käsebier, 1910



©Gertrude Käsebier

"About eight years ago, I purchased an original photograph that I hung in my dining room and see every day. It's a vintage photograph that's probably worth about \$10,000. I collect vintage and contemporary art and sculpture. My house is full of these things, and they are my inspiration. The interesting phenomena with this particular image is that twice in the last two years I have photographed a mother and child in a scene that looks almost identical to this one without even knowing it. Well, not identical, because I don't copy anything, but with a similar mood, in a different kind of setting, and in a different timeframe with a contemporary look. I wasn't even aware that I was doing it at the time. Without giving it a thought, I had no idea that the mood and the pose were so similar to the one Gertrude Käsebier had done almost 100 years ago. Then all of a sudden here is this image on my wall and I looked at it and went, 'Oh my.' It was the same kind of feeling and the clothing lent itself to that look. It was really fun."

—Joyce Wilson

Missing Something?

Are you missing something? Perhaps a fleeting moment? A single, spontaneous expression? *If you don't have the right equipment, then something is missing.* As a professional photographer, you demand quality images. To achieve quality images, you need a Super Performance lens, like the Tamron SP AF28-105mm. It's the only lens that covers the 28mm to 105mm focal range, at a constant F/2.8 aperture. With versatility that's found nowhere else, Tamron's SP designation says it all: remarkable contrast, minimal distortion, superb color fidelity, and crisp, sharp results. Whether you choose the 28-105/2.8, or the SP AF24-135mm, or even the incredible SP AF14mm F/2.8 Rectilinear, Tamron SP lenses produce results to improve your image. Now, more than ever, Tamron SP Lenses: Super Performance.

"I wouldn't do a wedding without my Tamron AF28-105mm F/2.8 lens."

- Robert Hughes,

M. Photog., CR., MEI, AHPA(W.P.P.I.),
ASP, PPA Certified MEI & M. Photographer

SP AF28-105mm F/2.8

SP AF24 135mm F/3.5 5.6

SP
SUPER
PERFORMANCE



SP AF14mm F/2.8 SP AF20-40mm F/2.7-3.5

TAMRON



ISO 9001 Certified
Tamron operates a quality management system that has been certified as conforming to ISO9001

ISO 14001 Certified
Tamron operates an environmental management system that has been certified as conforming to ISO14001.



“As imaging professionals, we need to stay on the cutting edge of our profession, using technology to create new services that respond to client needs.”

—JEFF SCHEWE

Commercial Photographer, Chicago, IL.

Professional PHOTOGRAPHERS *agree*

Imaging USA -- the professional photographer's convention and trade show, July 12 – 17, 2002 held in Atlantic City -- offers a well-rounded environment

for ongoing photographic education. This convention boasts a noteworthy curriculum for commercial imagers that is fine-tuned and addresses topics pertaining to both business and creativity. Don't waste time and possibly a small fortune finding the right techniques for your business through trial and error. Instead, attend Imaging USA and learn first-hand, tried-and-true sales, photographic, fine art and commercial imaging techniques from working experts with years of experience behind them. To register or for more information on the imaging event of the year, go to PPA's PhotoCentral at www.ppa.com or call the PPA Service Center at (800) 786-6277.

IMAGINGUSA

ATLANTIC CITY, NJ • JULY 12-17, 2002



www.bhphotovideo.com

Fast, easy to use search tool. Enter brand, catalog or B&H item number in the search box and you'll find your product in a flash.

Instantly access over 130,000 items from more than 1,600 brands. You will also find new products here first, as well as used and collectable alternatives.



The latest and most up to date prices, promotions and rebates on most products. The latest and most up to date product availability.

Access the latest industry news, links to manufacturers, articles and other informational and educational content, plus free lessons.

The B&H on line SuperStore That's open 24 hours for your convenience.

B&H

PHOTO - VIDEO - PRO AUDIO

When In New York Be Sure To Visit Our SuperStore

**WE WILL BE CLOSED ON:
May 17, 2002**



420 Ninth Ave.

Between 33rd & 34th Streets,
New York, N.Y. 10001

For Information & Orders Call:
800-947-9964 • 212-444-6664

or Fax (24 Hours):
800-947-7008 • 212-239-7770

Store and Mail Order Hours:
Sun. 10-5, Mon. thru Thurs. 9-7
Fri. 9-2, Sat. Closed

We Ship Worldwide

calendar

Submit your organization's convention, workshop, seminar, or exhibition dates to *Professional Photographer* at least six months in advance. *Professional Photographer* 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: Paula Saje, *Professional Photographer*, 229 Peachtree Street, NE, Suite 2200, Atlanta, GA 30303; FAX: 404-614-6404; Psaje@ppa.com.

PPA Events

July 12-17, 2002

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

January 8-11, 2003

Marketing & Management Conference, Biloxi, Mississippi

January 12-14, 2003

Seniors Conference, Biloxi, Mississippi

January 23-26, 2003

PEI Digital Conference, Atlanta, Georgia

February 9-12, 2003

Wedding Conference, Kissimmee, Florida

March 29 - April 2, 2003

Children & Family Conference, Beau Rivage, Biloxi, Mississippi

July 25-30, 2003

Imaging USA, Las Vegas Convention Center, Las Vegas, Nevada

July 23-28, 2004

Imaging USA, Las Vegas Convention Center, Las Vegas, Nevada

July 28-August 3, 2005

Imaging USA, Las Vegas Convention Center, Las Vegas, Nevada

For information on PPA Events, call 800-786-6277.

Current Events

June 2-6

S: MAIPP (Mid-America Institute of Professional Photography), University of Northern Iowa, Cedar Falls, Iowa; Charles Lee, Registrar, 641-683-7824; lees@pcslia.com; www.maipp.com

June 23-26

C: Arkansas PP, Fort Smith, Arkansas; Jody Rhoades, 501-474-8600; jody@ipa.net

June 23-26

C: PP of Mississippi-Alabama, Beau Rivage Hotel, Biloxi, Mississippi, Emile Navarre, Executive Director, 817 Marigny Avenue, Mandeville, LA 70448; 985-626-5477; emilen@internet.com

July 12-17

C: Sociedad of Mexicana De PP, Morelia, Michoacan, Mexico, Lolita Cantu; lolitacantu@infosel.net.mx

August 12-16

W: Long Island Photo Workshop, St. John's University, Eastern Campus, Oakdale, Long Island, New York, Gary Oppenheim, Registrar, 516-897-9402; garyo@optonline.net; www.liphotoworkshop.com

August 24-28

C: Florida PP, Sheraton World Resort, Orlando, Florida, Terri Crownover, Exec. Dir., 13424 White Cypress Road, Astatula, FL 34705; 352-243-1135

September 8-9

C/E: Indianapolis PPG, Brown County State Park, Nashville, Indiana, Terry D. Bateman, President, P.O. Box 55167, Indianapolis, IN 46205; 317-253-6245; batemanphoto@msn.com; www.ipgonline.com

September 8-10

C: PP of Louisiana, Embassy Suites, Baton Rouge, Louisiana, Emile Navarre, Executive Director, 817 Marigny Avenue, Mandeville, LA 70448; 985-626-5477; emilen@internet.com

September 15-16

S: Minnesota PPA, Inc., Superior Shores, Two Harbors, Minnesota; Pam Carlson, Exec. Sec., 507-238-2969; pcarlson@frontiernet.net

September 25-30

C: Photokina, Cologne, Germany, Photokina USA Marketing Office, 40 West 57th St., 31st Floor, New York, NY 10019; Franz Balve, 212-974-8836; info@citf.com; www.photokina.de

September 28-30

S: Tennessee PPA, Riverview Inn, Clarksville, Tennessee; David Barbee, Chairman, 931-648-9391; www.tnppa.com

October 6-8

C: Triangle Institute of PP, Greentree Radisson, Pittsburgh, Pennsylvania, Samuel Pelaia, 441 State Street, Baden, PA 15005; 724-869-5455; FAX 724-869-7777; tpa@timesnet.net

October 12-14

C: Virginia PPA, Holiday Inn, Culpepper, Virginia, Charles Clemmer, Secretary, 800-485-9126; cclemmer@burrellprolabs.com; Doug Graves, 540-659-1794; photodoug@aol.com

October 20-22

S: PP of Mississippi-Alabama, Joe Wheeler State Park, Rogersville, Alabama, Emile Navarre, Exec. Dir., 817 Marigny Avenue, Mandeville, LA 70448; 985-626-5477; emilen@internet.com

November 10-11

S: PP of Ohio - Two-Day Conference, Trade-show, and Folio Competition, Radisson/Seagate, Toledo, Ohio, Phil Craig, 37 W. Broad Street, Suite 480, Columbus, OH 43215

Future Events

January 14-16, 2003

S: 4th Annual "A Week in Heaven," St. Lucia West Indies. C. Vandersluys and Jacqueline Baldini, P.O. Box 2332, Niagara Falls, NY 14302; 905-354-8692; FAX 905-354-7336; byphoto@on.aibn.com; photo_workshops.homestead.com

January 19-24, 2003

S: Triangle Institute of PP, Greentree Radisson, Pittsburgh, Pennsylvania, Samuel Pelaia, 441 State Street, Baden, PA 15005; 724-869-5455; FAX 724-869-7777; tpa@timesnet.net

January 31 - February 3, 2003

C: Kentucky PPA, Northern Kentucky Convention Center, Covington, Kentucky, Steve Porter, President, 606-874-8935; Kim McDaniel, Executive Sec., 270-926-8275, 1806 Antler Avenue, Owensboro, KY 42303; www.kyppa.com

February 23-25, 2003

C: New Jersey PPA, Trump Taj Mahal Hotel Casino Resort, Atlantic City, New Jersey, Rosa Carter, Executive Secretary, 4 Columbia Road, Neptune, NJ 07753-2508; 732-643-9570; ppanj@aol.com; www.ppanj.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; leon@srv.net; www.rmppa.com

February 28 - March 5, 2003

C: PP of North Carolina, Sheraton Imperial Hotel, Raleigh, North Carolina; www.ppnfnc.com

Store & Mail Order Hours:
Sunday 10-5 • Monday - Thursday 9-7
Friday 9-2 • Saturday Closed

Telephone Orders: 800-947-9964 • 212-444-6664
Fax Orders (24 hrs): 800-947-7008 • 212-239-7770

B&H
PHOTO - VIDEO - PRO AUDIO

www.bhphotovideo.com

PROFESSIONAL BLACK & WHITE AND COLOR FILM

FUJIFILM
Fujichrome Velvia (RVP) — Ultra-Fine Grain, Ultra Sharp, Saturated Colors. Push-Processing Capability to EI 100
Astia 100 Professional (RAP) — Smooth, Faithful Color Reproduction Natural Skin Tones, Ideal for Fashion Photography
Provia 100F Professional (RDP100) — Super-Fine Unprecedented Granularity of B
Provia 400F Professional (RHP100) — Fine Grain, Super Color Reproduction. Push-Processing Capability to ISO 1600

Fujicolor - Professional Color Print Film

ISO	160	160	160 T	400	800	800
	NPC-160	NPS-160	NPL-160	NPH-400	NPZ-800	NHG II-800
135-36	3.09	2.69	—	3.59	4.39	—
35mm 100ft.	—	42.75	—	—	—	—
120	2.59	2.09	3.59	2.49	2.99	2.39
220	4.79	4.39	—	5.19	5.69	—

FUJIFILM
Fujichrome - Professional Slide Film

ISO	50	64 T	100	100	400
	Velvia	RTP	Provia	Provia	CDU II
135-36	4.39	5.49	4.29	4.29	7.49
35mm 100ft.	79.95	—	84.95	69.95	—
120	2.99	3.59	3.29	2.89	4.99
220	6.09	—	6.49	6.79	—

Polaroid Instant Films

INSTANT PACK 3 1/4 x 4 1/4 - 10 Exposures
665 Positive/Negative 12.90
667 7.99 669 8.75
Polaroid 664 Pro100 8.25
Polaroid 672 Pro100 10.89
Polaroid 680 9.19
Pro Vivid 688 10.99
Emulsion/Image Transfer Kit 34.95

35MM INSTANT SLIDE FILM
CT-12 11.99 CT-36 17.95
CS-12 12.95 CS-36 18.25
HC-12 11.99 HCP-12 13.95
35mm Mounts 100 (35mm) 5.99
FILM HOLDERS (Sheet & Pack Film)
A405 74.95 #550 123.99
#545 149.95 #545 Pro 189.99

FILM SPECIALS

BLACK & WHITE	COLOR SLIDE	Kodak Ektachrome
Patterson Acupan 200-36 2.50	Infrared EIR 36 21.49	
Kodak Monochrome 400-24 3.95	INSTANT FILM	
Kodak Verichrome Pan 620 8.50	Polaroid 779 (10 Exp.) 7.99	

Kodak
Portra Professional Color Print Film
PORTRA Films offer — Natural Color (NC) or Vivid Color (VC), 180 or 400 speed, image after image, they deliver a level of consistency that sets them apart.
* Fresh tones are remarkably consistent, no matter what combination of films you shoot.

Kodak
Portra 160NC, Portra 400NC For subtle color and natural flesh tones in controlled lighting situations.
Portra 160VC, Portra 400VC For enhanced color in scenes with one predominant color or flatly lit situations.
Portra 800 For fast action and low-light conditions.

Portra Professional — Color Negative Print Film

ISO	160 - Daylight	160 - Daylight	400 - Daylight	400 - Daylight	800 - Daylight	800 - Tungsten
Exposure	IMP	USA W	USA	IMP	USA W	USA
135-36	3.19	3.99	5.75	3.19	3.99	5.75
35 PP (5)	15.95	19.95	28.75	15.95	19.95	28.75
100ft. 35mm	—	—	45.95	—	—	45.95
120	*2.49	3.19	3.99	*2.49	3.19	3.99
120 PP (5)	*12.45	15.95	19.95	*12.45	15.95	19.95
220 PP (5)	*26.95	31.95	39.95	*26.95	31.95	39.95

Black & White Print Film

ISO	100	400	3200	400	400	400
Exp.	IMP	USA W	USA	IMP	USA W	USA
135-24	1.89	2.49	3.19	1.89	2.49	3.19
135-36	2.19	2.89	4.49	2.09	3.05	4.35
100 ft. Roll	—	—	43.29	—	—	45.25
120	*1.89	2.19	2.85	*2.29	2.49	2.99
120 PP (5)	*9.45	10.95	14.25	*11.45	12.45	14.95

'E' Family Ektachrome Professional — Daylight Slide Film

ISO	100	100	100	200
Exposure	IMP	USA W	USA	IMP
135-36	4.25	5.49	5.99	4.25
100ft Roll	—	—	95.95	—
120	—	3.49	3.99	—
120 PP (5)	—	17.45	19.95	—
220 PP (5)	—	38.95	39.95	—

Ektachrome Professional — Daylight Slide Film

ISO	100	100	400	1600
Exposure	IMP	USA W	USA	IMP
135-36	4.99	5.99	10.95	4.99
100ft Roll	—	—	109.95	—
120	—	3.79	5.79	—
120 PP (5)	—	18.95	28.95	—
220 PP (5)	—	57.99	57.99	—

Ektachrome Professional — Tungsten Slide Film

ISO	100	100	320
Exposure	IMP	USA W	USA
135-36	5.19	5.99	9.75
100ft Roll	—	—	89.95
120	—	3.59	5.29
120 PP (5)	—	—	23.24

MEDIUM FORMAT

FUJIFILM
GA-645Zi
• 6x45 AF zoom
• 55-90mm zoom lens
• 4 exposure modes: programmed AE, slow sync, manual
• Fujifilm's EL film barcode system
• Built-in pop-up flash
• Bright frame zoom viewfinder
• Data imprinting

\$1889⁰⁰

PENTAX
645N Autofocus
• High precision with predictive focus
• Focus assist in manual mode
• 4 metering modes
• Auto bracketing
• 3 metering modes including spot
• Data imprinting on film edge
• Interchangeable screens & lenses

Body Only \$1889⁹⁵

67 II
• 6x7 format in 35 SLR design
• Accurate electronic focal plane shutter 1-1000 sec.
• 120 (110 exposures) or 220 (20 exp.)
• Interchangeable finders & lenses
• Wide accessory range

Body Only \$1499⁹⁵

CONTAX
*Thru 6/30/02
CONTAX REBATES!
• Purchase a 645 Outfit Receive \$300 rebate
• Purchase Outfit with 645 Zeiss Lens (except 80/2.0) Receive \$500 rebate

645 AF Body Only \$2030.00
645 AF Outfit Includes: Body, 80/2.0 Planar, Back, Insert & AE Finder \$3999.00

Rollei
6001 IB Kit
with 80mm 1/2.8 Planar Lens
USA #56525118
\$1899⁰⁰

• Built-in Motor Drive (Up to 1.5 fps)
• Aperture & Shutter Speed in 1/3 increments
• 4 Built-in Auto Bracketing Settings
• Shutter Speeds from 30 to 1/1000 sec.
• TTL Flash Metering/TTL Studio Flash Meter

BRONICA Distributed by **TAMRON**

ETRSi Body Only **\$1105⁰⁰**
ETRSi Kit Includes ETRSi Body, PE75/2.8 Lens, Waist Level Finder & EI 120 Back **\$1699⁰⁰**

SQ-AI Body Only **\$1245⁵⁰**
SQ-AI Complete Kit **\$2499⁹⁹**
SQ Basic Body Only **\$823⁹⁹**
SQ Basic Complete Kit **\$1999⁹⁹**

645 Rangefinder Body w/65/4.0 **\$1799⁰⁰**
45/40 w/Viewfinder (58) **\$669⁹⁹**
RF-20 Flash **\$289⁹⁹**
GS-1 Kit w/AE Prism Finder **\$2199⁹⁹**

Mamiya **PROMOTIONS**

645AFD Body Only **\$2649⁹⁵**
645 AFD Kit with 80/2.8 AF Pack **\$3749⁹⁵**

645 Pro TL Body Only **\$1599⁰⁰**
645E Body Only **\$1059⁰⁰**
Kit w/ 80/2.8 & Insert **\$1399⁹⁹**
Rapid Pro Value Pack **\$1578⁰⁰**

RB67 Pro SD Body **\$1449⁰⁰**
RZ67 Pro II Body **\$1899⁰⁰**

Mamiya 7 II Body Only **\$1549⁰⁰**

HASSELBLAD Authorized U.S.A. Dealer **3-YEAR HASSELBLAD WARRANTY**

203-FE New Lower Price! Body Only **\$3270⁰⁰**
203-FE w/80mm 1/2.8 CFE Lens & E-12 Magazine **\$6202⁰⁰**
203-FE w/60-120/4.8 FE Zoom Lens, & E-12 Magazine **\$8336⁰⁰**
Less \$2000 Rebate...Final Cost \$6336⁰⁰

205-FCC Body Only **\$7670⁰⁰**
• Precision Focal plane Shutter • Leaf Shutter Option Using CFE, CFI, and CF Lenses with Flash Sync to 1/500 Sec.
• Auto Bracketing Mode • 1/4 spot metering • Zone & Differential mode, metering in aperture priority AE mode

501-CM Body Only **\$1807⁰⁰**
• Totally mechanical entry level medium format camera • GMS for full image viewfinder
• Interchangeable finder, focusing screens, lenses & film backs • Incl. W.L. finder, Acute matte screen

503-CW Body Only **\$2131⁰⁰**
• 120, 220, 70mm, G&B, 6x4.5 and Polaroid film backs • TTL/OTF flash control
• Gliding Mirror System • Interchangeable finders, screens, film backs and lenses

555 ELD Body Only **\$3317⁰⁰**
• Built-in 1.3 fps heavy duty motor film advance
• Integrated Database connections for digital backs
• Front release port (digital backs)
• 5 different motor/mirror function modes

March 5-10, 2003

C: Mid-East Regional Convention, Hyatt Regency Hotel, Columbus, Ohio. Hosted by PP of Ohio; Phil Craig, Exec. Dir. or Carol Worthington, Account Executive, 37 West Broad Street, Suite 480, Columbus, OH 43215-4132; 614-228-6599

March 15-19, 2003

C: Texas PPA Convention & Trade Show, Hotel Inter-Continental, Dallas, Texas; Doug Box, Exec. Dir., P.O. Box 1120, Caldwell, TX 77836; 979-272-5200; dougbox@aol.com; www.tpa.org

March 21-25, 2003

C: Southeastern PPA, Sheraton Gateway Hotel & Georgia International Convention Center, Atlanta, Georgia; Tom McCollum, Executive Director, 2712 Marcia Dr., Lawrenceville, GA 30044; 888-272-3711

March 23-26, 2003

C: Minnesota PPA, Arrowwood Resort, Alexandria, Minnesota, Steven Larson; 763-427-5740

March 23-28, 2003

S: NEIPP, N. Falmouth, Massachusetts, Serafino Genuario, 659 Sandy, Warwick, RI 02886; 401-738-3778; FAX 401-732-0852 sgenuario@sprynet.com

March 27-30, 2003

C: The World Congress of PP Conference, Oslo, Norway; www.fotografiens-hus.no

April 4-8, 2003

C: PP of Michigan, Dearborn Inn, Dearborn, Michigan; Ron Tocco, Executive Director, 19276 Eureka, Southgate, MI 48195; 734-283-8433; ppofmich@aol.com; www.ppm.org

PPA Continuing Education System

June 9-13

Illinois Workshops, Pere Marquette State Park, Grafton, Illinois, Bret Wade, 229 E. State Street, Box 318, Jacksonville, IL 62650; 217-525-2722; bcinc@fgi.net

June 9-14

International Photographic Arts School, Fortville, Indiana, Howard Happe, registrar, 7657 W. 500 N. McCordsville, IN 46055; 317-823-4545; happe7657juno.com

June 9-14

West School School, University of San Diego; Kathy Trerotola, Director, 138 West Badillo St., Covina, CA 91723; 800-439-5839; www.ppconline.com

June 16-20

East Coast School Photographic Workshops, Sheraton Imperial Hotel, Raleigh, North Carolina; Rex C. Truell, Director, 705 Randolph St., Ste E, Thomasville, NC 27360; 336-476-4938; clatruell@aol.com; www.ppfnc.com/ecschoo.htm

June 16-21

Great Lakes Institute of Photography, Northwood University, Midland, Michigan, Ronald Tocco, 19276 Eureka Road, Southgate, MI 48195; 734-283-8433; ppofmich@aol.com

June 23-28

Golden Gate School of PP, Mills College, Oakland, California, Julie Olson, P.O. Box F, San Mateo, CA 94402-0018; 650-548-0889; ggs@goldengateschool.com; www.goldengateschool.org

July 21-26

PPSNY Workshop, Hobart/William Smith Colleges, Geneva, New York; Linda Hutchings, Director, P.O. Box 403, Elmira, NY 14902; 607-733-6563; ppsnyworkshop@email.com

July 28 - August 1

Image Explorations, Shawnigan Lake Private School, Victoria, B.C., Canada, Don MacGregor, 4446 Dunbar st., Vancouver, B.C., Canada V6S 2G5; 604-731-7225; ie@macgregorstudios.com

August 12-16

Long Island Photo Workshop, St. John's University, Eastern Campus, Oakdale, Long Island, New York, Gary Oppenheim, Registrar, 516-897-9402; garyo@optonline.net; www.liphotoworkshop.com

January 5-9, 2003

Pacific Northwest School of PP, Seattle, Washington, Errol Hansen, 12009 37th Drive, SE, Everett, WA 98082-5336; 452-356-9590; pnwseh@cs.com

June 15-20, 2003

East Coast School, Sheraton Imperial Hotel, Raleigh, North Carolina; www.eastcoastschool.com

June 16-21, 2003

GLIP School, Northwood University, Midland, Michigan; Ron Tocco, Executive Director, 19276 Eureka, Southgate, MI 48195; 734-283-8433; ppofmich@aol.com; www.glip.org

Because these schools are PPA-affiliated, attendees receive certification merits upon completion.

Speedotron®

Professional Lighting Systems

**Rebate Extended
Till June 30th, 2002**

• Rebates of \$40 to \$80 (depending on system purchased)

Rebate Plus Program

3 ways to save

OR • Free 3-year extended warranty for power packs & light units

OR

• Free Speedotron accessories (\$60 to \$125 value)

on new system purchases!

See your Speedotron dealer for details
OFFERS GOOD TILL JUNE 30TH, 2002

Made in America

By An American Company

Speedotron Professional Lighting Systems
310 South Racine Avenue • Chicago IL 60607
call us: 312.421.4050 or fax: 312.421.5079
website: www.speedotron.com • e-mail at speedotron@aol.com



Store & Mail Order Hours:
Sunday 10-5 • Monday - Thursday 9-7
Friday 9-2 • Saturday Closed

Telephone Orders: **800-947-9926 • 212-444-5026**
Fax Orders (24 hrs): **800-947-7008 • 212-239-7770**

www.bhphotovideo.com

DIGITAL IMAGING

Canon
PowerShot G2

- 4 million Pixels • 2272 x 1704, 1600 x 1200, 1024 x 768 & 640 x 480 pixel Recording Modes
- Optical Viewfinder & 1.8" Vari-Angle Monitor • USB Port
- CompactFlash Type I & II memory card (32 MB included) • 2x or 4x Digital Zoom
- 7-21mm f/2.0-2.5 (35 Equiv. 34-102mm) Zoom Lens • Program, Aperture, Shutter, Metered Manual or Manual compensation • Auto/Manual Focus
- Macro Mode • Movie Mode • Bracketing • NTSC/PAL Video Out
- Hot Shoe • 58mm Filt. Diam. via optional lens adapter
- Optional Remote Control • Dim. 4.8 x 3 x 2.5" • Wt. 14.8 oz.



New Low Price!

SONY
Cyber Shot DSC-F707

- 5.02 MegaPixel • 2/3" CCD
- 2560 x 1920, 2560 x 1712 (3:2), 2048 x 1536, 1280 x 960, or 640 x 480 pixel Recording Modes
- Electronic Viewfinder & 1.8" LCD Monitor • 9.7-48.5mm f/2-2.4 (35 Equiv. 38-190 mm) Carl Zeiss Zoom Lens • Memory Stick Storage Media (16 MB included) • 2x Digital Zoom
- NightShot IF Illumination • Program, Aperture, Shutter, Manual
- USB Port • Movie Mode • Macro Mode • 3 Shot Burst Mode
- Auto Focus or Manual Focus • External flash Accessory shoe
- 58 mm Filt. Diam. • Dimensions 6.4 x 4.9 x 2.7" • Weight 22.4 oz.
- RM-DR1 Optional Remote Control \$44.95**



CALL

Nikon
Coolpix 5000

- 5.05 million Pixels
- 2/3-inch Image Sensing CCD
- 2560 x 1920, 1600 x 1200, 1280 x 960, 1024 x 768 and 640 x 480 pixel Recording Modes • 3x Optical Viewfinder & 1.8" LCD Monitor
- CompactFlash Type I & II memory card (32 MB included) • 7.1-21.4mm f/2.8-4.8 (35 Equiv. 28-85mm) Zoom Lens
- Up to 4x Digital Zoom • Program, Aperture, Shutter, Manual, Exp. Comp. • Auto or Manual Focus • NTSC/PAL Video Out
- Movie Mode • Macro Mode • USB Port • Hot Shoe
- 8 to 1/4,000 sec. Shutter Speeds • Dim. 4 x 3.2 x 2.7" • 12.6 oz.



CALL

OLYMPUS
E-20

- 4.95 MegaPixel • 2/3" CCD
- 2560 x 1920, 1792 x 1344, 1280 x 960, 1024 x 768 or 640 x 480 pixel Recording Modes • 4x Optical Viewfinder & 1.8" LCD Monitor
- SmartMedia memory card (16 MB included Compatible to 128 MB) or CompactFlash Type I & II memory card • Macro Mode
- NTSC Video Out • Hot-shoe/PC flash sync
- 9-36mm f/2-2.4 (35 Equiv. 35-140mm) Zoom Lens
- Program, Aperture, Shutter, Manual, Exp. Comp
- Auto or Manual Focus • Metallic frame/casing • USB Port
- 62mm Filter Diameter • Dim. 5.1 x 6.3 x 4.1" • Weight 37 oz.



CALL

Canon
EOS-D60 Kit

- Includes: Battery & Charger**
- Interchangeable Lens SLR-type
- 6.3 MegaPixel CMOS chip
- TTL optical viewfinder New Layer
- Matte screen • Uses Canon EF Lenses
- 3072 x 2048, 2048 x 1360, 1536 x 1024 pixel Recording Modes
- 1.8" LCD Monitor • USB Port
- Single, Continuous, or Manual Focus
- ISO 100-1000 • NTSC/PAL Video Out
- CompactFlash Type I or II, memory cards
- 30 to 1/4000 sec. Shutter Speeds, 1/200 Sync Speed
- Program, Aperture, Shutter, Auto Depth-of-Field, Auto Bracketing, Manual
- Burst rate: 3 fps for 8 frames • Built-in flash, Hot Shoe & PC Flash Sync
- 3 Metering Modes • Dimensions 5.9 x 4.2 x 3" • Weight 27.5 oz. body



\$2199⁹⁵

FUJIFILM
FinePix S1 Pro

- Interchangeable Lens SLR-type Digital Camera
- 2,304 x 1,536 & 1,440 x 960 pixel Recording Modes (3,040 x 2,016 Output Mode)
- 2" LCD Monitor • Dual slot Smart Media and Compact Flash II memory cards
- Uses Nikon AF or AF-P Lenses
- SLR Type, TTL Eyelief Viewfinder
- Single, Continuous or Manual Focus
- Program, Multi Program, Aperture, Shutter, Manual • ISO 200-1600 Sensitivity
- 30 to 1/2,000 sec. Shutter Speeds
- 3-D Matrix, 6 Segment Matrix, Center weighted
- Hot Shoe/PC for Ext. Flash • Built-in Flash
- NTSC Video Out • USB Port • 5.8 x 4.9 x 3.1" • 29 oz. body Only



\$2795⁹⁵

Nikon
TOTAL IMAGING SYSTEM DEALER D1X

- 5.47 megapixels • 23.7 x 15.6mm RGB CCD
- Interchangeable Lens SLR-type Digital Camera
- 13,008 x 1,960 and 2,000 x 1,312 pixel Recording Modes • 2" LCD Monitor
- CompactFlash Type I & II and Microdrive memory cards • NTSC/PAL Video Out
- Uses Nikon AF-D, AF-I or AF-S Lenses (1.5x focal length in 35mm) • Program, Aperture, Shutter, Auto Bracketing, Manual • ISO 200-1600 Sensitivity
- SLR Type, TTL Eyelief Viewfinder
- Single, Continuous (31 p.s.) or Manual Focus
- 3-D Color Matrix, Center weighted, Spot Metering
- 30 to 1/16,000 sec. Shutter Speeds and flash sync speed up to 1/500 sec.



Price \$5350.00
Less Instant Reb. \$500.00
Final Cost **\$4850.00**

D1H...\$4350.00 Less \$500 Reb. Final Cost \$3850⁰⁰

Canon
EOS-1D

- Interchangeable Lens SLR-type Digital Camera • 4.16 MegaPixel • TTL optical viewfinder • 2496 x 1662, 2464 x 1648, 1232 x 824 pixel Recording Modes
- 2" LCD Monitor • CompactFlash Type I or II, memory cards • Uses Canon EF Lenses 1.3x factor • Built-in flash, Hot Shoe & PC Flash Sync • 30 to 1/16,000 sec. Shutter Speeds, 1/500 Sync Speed w/Ex Speedlite • Single, Continuous, or Manual Focus • Program, Aperture, Shutter, Auto Depth-of-Field, Auto Bracketing, Manual • ISO 200-1600 Sensitivity Expandable to 3200 • NTSC Video Out • IEEE1394 Firewire Port
- Burst rate: 21 fps for 8 frames • 6.1 x 6.2 x 3.1" • 44.1 oz. body



\$5499⁹⁵

Kodak
DCS-760*

- 6-megapixel CCD
- NIKON F5 Camera body used
- 3032 x 2008 pixel Mode
- 1.3x focal length of Lenses Used
- SLR TTL Optical Viewfinder and LCD Monitor • Internal Microphone
- Dual PC card slots, Type II, III • 18 MB finished file size • KODAK Pro Photo Desk and Camera Manager software • 1.5 fps. Burst Mode 3 to 24 images buffered • 80 to 400 ISO
- IEEE 1394 Port (Fire Wire) • NTSC/PAL Video Out
- Dimensions 7.6 x 6.2 x 3.4" • Weight 4.1 lbs.



\$6395⁹⁵

DCS-720X \$5699.95

EPSON
Stylus Photo 1280

- Printing method: 6-color Micro Piezo ink jet technology, borderless printing 4 x 6, 5 x 7, 8 x 10, 8.5 x 11, 11 x 14 and 13 x 19 support
- Resolution: 2880 x 720 dpi
- Print speed: 4" x 6" Photo: 54 secs., 8" x 10" Photo: 1 min. 50 secs. Black text memo: 9 ppm • Software: Photoshop LE, Film Factory TE, DBao PhotoGenetics, Monaco EZ color software offer, PostScript Option • Printable area: 13 x 44" (max printable area), 13" x 19" (full-bleed Super B)
- Standard Interfaces: USB, Parallel (IEEE-1284)
- Paper Capacity: Input paper tray: 100 Sheets/10 envelopes, Output paper tray: 50 sheets • Dimensions 24 x 12.2 x 6.9" • Weight 18.5 lbs



\$469⁹⁵

EPSON
Stylus Pro 5500

- Variable Droplet Micro Piezo DX3 (Archival Pigment) technology
- 96 nozzles X 6
- 2,880 x 720 dpi maximum resolution • Speed 2 min. 1/8.5 x 11 Photo, 5 min. 1/13 x 19" Photo • Manual feed paper path for thicker media types • Max. Cut Sheet Paper Size 13 x 44"
- 250 Sheets up to 200lb. • Interface: USB, Parallel • Optional 10/100 BaseT or FireWire • Optional optional EFI Fiery Spark Professional RIP • Dim. 25.2 x 17.3 x 8.8" • Carton Wt. 68.2 lbs



CALL

FUJIFILM
Pictography 3500

- Silver halide photographic process
- 400, 320 or 267 dpi resolution
- Frame memory: 48MB • 256 density levels (Y.C.M. ex) 16.7 million color shades
- Ideal for photo labs and digital imaging users • No chemicals or toners
- Auto-color calibrator • Choice of 8x10 or 6x7 prints • Print size: A4, letter, special
- Glossy, matte or Overhead transparency
- Printing time: 2 min./first print, 70 sec./ subsequent prints in continuous operation • Interface: SCSI-2, Transfer speed: 27 MB/s
- Dimensions 26 x 22 x 24" • Weight 155 lbs.



\$3799⁹⁵

Nikon
Super CoolScan 4000 ED

- 35mm/APs Scanner
- 4000 dpi Optical Resolution with fast 38 sec. scan times
- Scanning Area: 25.1 x 38mm
- Nikkor ED high-resolution lens
- Dynamic range of 4.2 • LED light source
- 48-bit images at file sizes up to 130 MB
- FULL version Altamira Genuine Fractals Software • IEEE 1394 Interface
- Optional Roll Film adapter & Auto Slide Feeder • 3.7 x 6.6 x 12.4" • Wt. 6.6 lbs.



\$1599⁹⁵

Canon
CanoScan FS4000US

- 35mm/APs Scanner
- 3-line CCDcolor image sensor
- 4000-dpi optical resolution at 42-bits
- Top scanning speed of 48 sec
- Dynamic range of 3.4
- Film Automatic Retouching and Enhancement,Photoshop LE and FilmGet FS driver Software
- USB / SCSI 2 Interface
- Dimensions 3.7 x 5.75 x 14.7"
- Weight 5.3 lbs



CALL

imacon
FlexTight Precision II Drum Scanner

- 5760 dpi resolution • 3.9D/4.1 Dmax • RGB 24-bit & CMYK 32-bit color • Scans 35mm to 12 x 17cm (single & strips) film, pos. & neg. • Built In Light Table with printed grid • ColorFlex software • Verticle Form Factor: Saves space & eliminates moving optics
- Enlarges images up to 2400% • Vivid Details Test Strip & Canto Cumulus Desktop software
- Includes Monitor Calibration System
- FlexTight Technology (FTT)
- Dimensions 12.6 x 13.9 x 24" • Weight 36.5 lbs.



\$8495⁹⁵

FlexTight Photo Drum Scanner \$4995.95

SOMETHING HERE YOU NEED

Backgrounds by Maheu

canvas
muslin
props
tracks
lift
systems



800-237-1883 FREE CATALOG

www.backgroundsbymaheu.com

VERSALIGHT

J-110

- 110 W/s rated power
- GN 105 (ISO 100 ft.)
- with 1/2 power & full power setting



11161.....159.00

The Morris Co.

www.themorriscompany.com

1205 W. Jackson Blvd.
Chicago, Illinois 60607
312/421-5739
FAX: 312/421-5079

All New Album Proofs



Seniors Buy All The Proofs!

18 file minimum

Only .60 per file
Covers only 2.35
From digital files only

Comb binding included



Increase
your
Wedding
Orders

Michigan Photo Company

121 S. Jefferson Ave
Saginaw, MI 48607 1-800-443-0755
www.michiganphoto.com

WOODEN
NICKEL
ALBUMS, INC.
900 US Hwy 68
Benton, KY 42025

H·P·I
HOLSON
PROFESSIONAL

Taplight

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: (270) 527-0444

FREE
Video &
Catalog
NEW
FOR 2002
World's Finest
Studio &
Location Sets



Louise & Joseph Simone



David Johnson

HOT
AWARD
2001
Professional Photographer
WINNER

www.otwp.com
www.eclubconvention.com
Platinum Sponsor
800-792-5568

OFF THE WALL
PRODUCTIONS LTD.

FullColor, Inc.

Professional Lab Services



- Wedding
- Portrait
- School
- Sports

fullcolor.com
800-382-2101

WWW.LESBRANDTBACKGROUNDS.COM

800-462-2682



Photo: Louise & Joseph Simone

"The soul has greater need of the ideal than of the real. It is by the real that we exist. It is by the ideal that we live."
Victor Hugo

CROWN
PRODUCTS

GET TAP PACKAGING
QUICKLY AND EASILY!

Call for your free 64 page catalog
1.800.827.0363

Visit our web site at: www.crown-usa.com
An Employee-Owned Chocolate Company

The VISUAL IMPACT

Offer Your
Customer What
the Competition
Can't!

EARN SUPER PROFITS

Pro Photo

1-800-237-6429



Evan J. Walker

Call Today for
Free Information
and Samples

PROFITABLE LISTS FOR PHOTOGRAPHERS!

GRADUATING SENIORS
FAMILIES WITH CHILDREN
Newborns • Pet Owners • Brides to Be
 ON PEEL & STICK LABELS OR DISKETTE
 Our lists are the BEST...WE GUARANTEE IT!
NOW...NEW LOWER MINIMUM
 Need advice? Ask us...we care!
 CALL TODAY FOR COUNTS FOR YOUR AREA!

NDM Services
Targeting your market, every time...

PHONE AND FAX TOLL-FREE
 Ph: 800-870-4358 Fax: 888-710-3956
 www.ndmservices.com

National Direct Marketing Services
 5107 280th St. NE • Iowa City, IA 52240

The #1 Supplier of Marketing Lists to Photographers...Since 1982!

Copyright STAMPER

Made With Your Custom Wording
INK DRIES IN 15 SECONDS

Developed By **Superior** www.superiorrubberstamp.com
 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"

FRAMES

Designed for the Professional Photographer

- Easy Clip Mounting
- Non-Glare Acrylic
- Drop-In Mounting
- Clear Acrylic
- Backing & Hangers
- Folio Frames

Order Online at
 www.hardwoodframes.com

Hardwood Frames OF AMERICA

4285 Old Tasso Road • Cleveland, TN 37312
 1-800-426-1933 • 1-423-472-9593 • www.hardwoodframes.com

A Toast to the Bride Happy Ever After: Case No. 5,433

Classic, contemporary, and digital brand-name albums help you complete your pictures in a style that's uniquely your own...delivered with a standard of service that's uniquely our own.

If you're looking for a supplier who cares about you, as much as you care about your customers, call 1-800-662-1000, or visit us at

www.albumsinc.com



Everything after the photography.

PRO 4-3

PHOTO MAILERS

For photos and prints
 Many sizes in stock

Custom Printing

Call Toll Free

1-800-872-6670



Multi Visual Products Imaging Innovation

Full Service Youth Sports digital and photo finishing lab specializing in personalized Trading Cards, Memory Mats, Digital Magnets, and lots of fun stuff!



- Professional Grade MVP Trading Cards
 - FAST Shoot to Consumer Delivery System
 - Online Order Tracking • All Digital Solutions
- 800-293-9055 • www.mvpcards.com**

www.hollywoodfotofix.com
 high quality • fast service • low prices



Wholesale direct to Pro Photographers

1-888-700-3686

Burns PICTURE FRAME

quality picture frames and supplies

the one source

for all your framing needs!

call us for your free catalog

1-800-933-9047

www.burnspictureframe.com

ASK ABOUT OUR FREE SHIPPING

Delta 10830 Sanden Dr. Dallas, TX 75238-5328

Manufacturer since 1972

Complete 10'x12' 2 Light Mover Rail System
 From \$579

18" Numbers Gray urethane "02" or "03" Only \$35 Set "0-9" Only \$99 24" Star Only \$35

3-Way Baby Poser SPECIAL \$69.00

Pneumatic Posing Table \$219.95

Deluxe Pneumatic Posing Stool \$150.00

Hands-Free Pneumatic Posing Stool \$219.00

Muslin Mover Special System Pricing

58"	\$299.00
42"	225.00
36"	189.00
26"	139.00
16"	89.00

Change backgrounds in Seconds!

Studio Muslins

- From \$49.95
- 5 hot dyed, washable colors

Mention this ad & Receive a FREE 10'x10' Muslin with your System

(800)627-0252 Fax (800)627-0267

*Prices subject to change

FREE Catalog! 700 Products

BACKDROP OUTLET

Canvas Muslin Scenic Props Stand



LOW PRICES
 8'x16' - \$49.00
 11'x12' - \$89.00
 11'x21' - \$129.00

FREE 2002 CATALOG

800-466-1755

ORDER ONLINE at...
 www.backdropoutlet.com
 Save 5% Web code #0302

BACKDROP OUTLET
 2215 S. Michigan Ave.
 Chicago IL 60616
 312-642-6550
 312-642-6546(FAX)

Jones Flash Brackets
The Professionals Choice for
over 40 years - 1.800.523.9944



Rotating for
645 and 35mm

Fixed for 6x6
and RB/RZ

A division of The Veach Company

VEACH
37007 S. Oak St.
Kennewick, WA
99337

Hot Foil Stamping Machines
GS 491 K Shown \$279.00 - Use Logos or Type Sets
Orders or Info Call 1-800-523-9944



Fax 509 /586-7774 GoldRiter Pens
www.veachco.com Photo Button Machines

foto white - 1.800.523.9944
timeless clothing and accessories www.fotowhite.com

A division of
The Veach Company

37007 S. Oak
Kennewick, WA
99337
Fax 509.586.7774



White Glove
First Edition Books



714.841.6900
www.wgbooks.com

**NBA, Wheaties, MLB
MLS frames & more!**
NBA frames are now discounted!
Call 800.452.9889

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
www.studiodynamics.com



FX FILES from PRO4

**CREATE EYE-
CATCHING
BORDERS &
TEXTURES.
NO
COMPUTER
REQUIRED!**



PRO4 IMAGING INC., 21 Spragg Circle
Markham, Ontario, Canada L3P 5W1
Tel: 1-800-636-0844
Fax: (905) 294-4611
Web Site: www.pro4.com

**RESPECT
IS EARNED!**

In Life.
In Sports.
In Photography.

You earn it selling and shooting leagues. GPA earns it behind the scenes. Creating quality photo products and shipping them on time.

No one understands your business better than GPA. Our 30 years of experience helped us build a new lab tailored just for youth sports photography.

Call us for samples of traditional favorites & digital imaging!

GPA
Group Photographers Association
800-558-5010 ext. 114
www.groupphotographers.com



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 Com.
99 Southmoor Dr. Denver, CO 80220 303/321-9495



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



Virtual Backgrounds
**CHANGING
STUDIO
PHOTOGRAPHY**

"Bring
The World
Into Your
Studio"



1-800-831-0474

**Wicker™
By Design**

**Baby
Carriage
\$319**

800-731-6666
Webpage: wickerbydesign.com
"over 100 images and ideas"





Almost Any
Senior Prop
You Can
Imagine

For Catalog
or to Order
Call
800-657-5213
or Fax
817-595-2300

AMERICAN PHOTOGRAPHIC RESOURCES
"World's Finest Professional Prop Company"
apnow@aprops.com

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

High School Mailing Lists

*Picture the
possibilities!*



Student Marketing Group can generate all types
of High School lists to promote your photo-
graphic 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

Moments 4 Ever™

- On-line proofing
- Photo Albums
- Order management
- Web design
- Web hosting



Let us take care of mining the
internet for your business so you
may focus on the photography and
making your customers happy!

www.moments4ever.com

Increase your profits offering top quality Color Photo Business Cards

\$69.95

per 1000 4/0

\$99.95

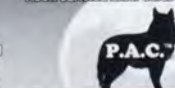
per 2000 4/0

Magazine quality printing
Mirror finish card stock

**MONEY BACK
GUARANTEED!**

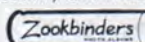
Visit us on the web at
www.tps-pac.com

FULL SERVICE TRADE PRICE includes scan of
photo, basic layout, typeset, and proof.
SAVE! Discounts for supplied final files!
State-of-the-art graphic design services.
Call for info, samples, services and price lists.
RUSH SERVICE Laser Cards Available.



TechniGraphics
PRINTING SPECIALTIES
800-722-2922 24 hours

New for 2002
The Most Innovative Album Company
in the Industry Just Got Better



1-800-810-5745 1-847-272-5745
www.zookbinders.com

Foto-Figures 1-800-373-9435
Call Today For A Complete
Brochure
MASCOT NAMES - ALPHABET SETS - SCHOOL YEARS
CUSTOM STATUETTES - PHOTO TROPHIES



We Supply:

- Wedding Albums ♦ Photo Mounts
- Memory Mates ♦ Proof Books ♦ Frames
- Miscellaneous Studio Supplies

RENAISSANCE H.P.I. PIONEER
Lacquer-Mat. YANKEE Toplight
Flora Marquise PRES-ON TAP nielsen
SUREGUARD Master Mount

Serving the Professional Photographer For Over 50 Years

michel COMPANY

Complete catalog available on request

1-800-621-6649

Translucent Sparkle Keychain

- 5 colors
- 3 sizes



Available
with mirror
2 sizes

Maximize Profits with the largest
variety of photo novelties available

FREE
CATALOG

NEIL
ENTERPRISES INC.



450 E. Bunker Ct. Vernon Hills, Illinois 60061 U.S.A.
Phone: 847-549-7627 • Toll Free: 800-621-5584
Fax: 847-549-0349 • Website: www.neilenterprises.com
E-mail: info@neilenterprises.com

**FREE
2002**



CATALOGUE!

order yours
today by calling

1.800 844 5616

The World's Largest
Manufacturer of Backgrounds
Props & Related Accessories

Denny Manufacturing Co., Inc.
P.O. Box 7200 Mobile, AL 36670

www.dennymfg.com

Knowledge Backgrounds
 Quality Handpainted Backgrounds for the Select Photographer
www.handpaintedbackgrounds.com
 Quality ~ Value ~ Service

- Scenic Masters-
- Classic Masters-
- Abstract Masters-
- Portrait Series Muslins-
- Splatter Series Muslins-

For your free copy of our 2002 Product Guide and Full Line Catalog CD
Call Toll Free
1-888-849-7352 **FREE**
 2002 PRODUCT GUIDE

DIGITAL EXPRESSIONS
 GIVE TRADITIONAL WEDDINGS
 A SPECIAL TOUCH

Digital Effects
 and
 Manipulations
 Bring Super Profits

Photo
 1-800-237-6429

Call Today for
 Free Information
 and Samples

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

**LEARN
 EVIDENCE
 PHOTOGRAPHY**

INTENSIVE 5 DAY COURSE
NEW ORLEANS • AUG 21-25

Lectures & Workshops Taught by Experts
 Certified Credit Hours
 INFO: 800-356-3742 • www.epic-photo.org
 Evidence Photographers International Council
 600 Main St., Honesdale, PA 18431 • kim@eicaccess.net

The Backrounders
www.TheBackrounders.com
 New muslin Designs only on Web
 Joseph M. Proscia
 818-508-8908 fax 818-762-0624
 Free catalog Favorite Classic Designs

"\$2,970.00 IN TWO DAYS photographing people and pets!" Make large \$\$\$ chunks when you want, where you want, plus have pre-sold customers calling you. EASY controllable business with lots of repeats! **FREE BOOK GIVES DETAILS-WRITE TO** Not Your Normal photography®, SP602, 600 Kelly Road, Carthage, NC 28327

V
VERSA-FLEX
Cases & Bags

Strongest, Soft-sided Cases made that are Airline Shippable for Cameras, Lighting, Pacs, and Equipment. We stand on it! Since 1991

(800)837-7235 www.versa-flex.com

**WOODEN
 NICKEL
 ALBUMS, INC.**
 900 US Hwy 68
 Benton, KY 42025

TAP FOLIOS
4x5 8-OPENING

BUY 6 GET 1 FREE
BUY 25 \$8.50 EA.
BUY 50 \$8.20 EA.
BUY 100 \$8.00 EA.

SALE ENDS 7-4-02

Order toll-free: 1-800-325-5179
 FAX: (270) 527-0444

**Image
 ftp
 Transfer**

Submit your digital files and orders Over The Internet! It's as easy as entering a user name and password! Call TODAY for all the details, and tomorrow you can save time and money!

**AMERICAN
 COLOR
 IMAGING**
 Focused On You

800-728-2722

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
STOFEN PRODUCTS • 800-538-0730
 P.O. Box 7609, Santa Cruz, CA 95061, USA
www.stofen.com

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®

New 2002 Backdrops!



Sales & Rentals - Great Prices
Custom Scenic Studios
 (510) 434-0406 Oakland, CA
www.customscenic.com

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

Over 80 Years of Excellence



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

There's only one stop to take
when it comes to fulfilling your
photographic business needs:
PhotoCentral at www.ppa.com.
Photo Central will connect you to:

- Special Free Trial Offers and Unbeatable Discounts on Business Services
- Special Networking Opportunities
- Photo Expo's New Products and Equipment
- Photographic Education
- Galleries
- Daily Updates on Industry news
- Monthly Giveaways
- An More . . .

***** 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

Excel
PICTURE FRAMES, INC.

Manufacturer & Distributor of Quality Picture Frames & Presentation Solutions

Specializing In High Quality:

Ready Made Frames
Custom Moulding
Graduation & Easel Back Frames
Custom & Multi Opening Mat Packages
Framing / Photographic Supplies & Wedding Albums

Quality • Service • Selection • Innovation

Celebrating our 10 Year Anniversary



800-578-7252 Fax: 877-949-1396 excelpictureframes.com

Gemini
Moulding, Inc.
Your
NEW

Source for:

Ready Made Frames

Photo-Mats

Framing Supplies

Color Catalog Available

Elgin, IL

Ph: 800-323-3575

When your
image is
created,
it's
copyrighted



Professional Photographers
of America

Call us at 404-522-8600
or visit our website at:
www.ppa.com

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 proceeding issue date. Remittance must be received with order. **ADS WILL ONLY BE ACCEPTED IN WRITING—NO ADS ACCEPTED BY PHONE.** Mail ads with remittance to: PPA Publications, Inc., Classified Ad Department, 229 Peachtree NE, Suite 2200, Atlanta, GA 30303; 800-339-5451, ext. 230; FAX 404-614-6406.

ALBUMS

EVERYTHING AFTER THE PHOTOGRAPHY . . . WEDDING ALBUMS, FOLIOS, PLAQUES, PHOTO-MOUNTS, FRAMES AND SUPPLIES. ORDERS SHIPPED SAME DAY RECEIVED to studios, wedding and portrait photographers, and frame shops. Name brands—Pro-Craft, Fiorentina, Toplight, Renaissance, TAP, Yankee Plak, Crescent, Sureguard, 3M, Classic, Jorgensen, LAD. **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**

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 backgrounds, lighting, glamour. Steve Kaeser Backgrounds & Accessories, 1-800-495-8148. MC/VISA.

BACKDROP OUTLET has the Highest Quality, Lowest Prices and Best Selection. Order Online! www.backdropoutlet.com Backgrounds from \$69.00.

BACKGROUNDS BY COLE. Hand painted scenic muslins 10'x21' just \$339. Our design or yours, same price. Complete selections online at www.coleandcompany.com. 800-926-2653.

BUSINESS SOLUTIONS

CONSULTANT: Tired of working hard for little profit? Work smart, get profitable, and enjoy life. Break out of your routine and get your life on track for a brighter future. Call Claire Ann Richards at 610-256-2780 or e-mail: claireannrich@aol.com for information.

CAMERA REPAIR

MAMIYA RB-67 REPAIR, specializing in RB-67 equipment, 32 years experience, Jack's Camera Repair, 324 E. North St., Ithaca, MI 48847, 1-800-896-9458.

COMPUTER/SOFTWARE

ATTENTION! You could make extra \$\$\$ with your digital camera. Use digital templates designed for infants, children, and sports. www.eyehartco.com

PHOTO ONE STUDIO MANAGEMENT SOFTWARE, different versions to fit any studios needs. Links with MS Word, QuickBooks, ProShots, Express Digital, MS Excel and more. Toll free support, leasing available for package deals. Call 888-428-2824 or visit www.granitebear.com, for a free demo. Granite Bear Development. **GET OUT FROM UNDER.**

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.

FREE PHOTO STORAGE CATALOG. Large selection of photo, CD, slide, and digital image storage solutions. Request your **FREE** Century Business Solutions catalog, call 800-767-0777 or visit: www.CenturyBusinessSolutions.com

DIGITAL

ATTENTION DIGITAL PHOTOGRAPHERS! Correct color-casts and bad skin tones with "Jean's Digital Makeup Kit"™ CD, \$29. Learn simplified digital retouching and enhancement techniques and shortcuts using "The Wackers' Digital Cookbook"™ \$95. To order, contact Photography by J.D. at 715-823-2422, and see www.photobyjd.com

EQUIPMENT FOR SALE

EPSON RIP Like new, hardly used. Perfect companion for Epson 7500 & 10000. Paid \$5,000, asking \$3,500. Call Maria @ 435-645-7755.

HOSEMASTER TURBO Filter like new includes custom case. Sacrifice \$950.00. Tamron Nikon Mount SP 300mm F2.8 LD IF lens with fitted case and accessories. Like new \$1,250.00. Call Mel at 305-592-0884.

NORMAN 200B AND 400B BATTERIES. New, Hi-capacity. Use your original Norman chargers. Kirkham's Studio, 235 N. Getty, Uvalde, TX 78801, 800-355-4417. ekirkham@iccc.net, VISA, MC, DISCOVER.

REPAIR LONG ROLL and Studio Lighting: fast turnaround time and reasonable prices. **PHOTO SERVICES INTERNATIONAL INC.**, 1-800-346-3631. photoserv@photoserv.com

CAMERZ ZII Split View with Digital Proofing. Several to choose from. In stock, checked out and ready to ship. Leasing available to qualified customers. **PHOTO SERVICES INTERNATIONAL INC.**, 1-800-346-3631. photoserv@photoserv.com

DIGITAL EVENTS EQUIPMENT PACKAGES: IN STOCK at discounted prices. **PHOTO SERVICES INTERNATIONAL INC.**, The Camera Store for the Professional Photographer, 1-800-346-3631. photoserv@photoserv.com

CAMERA ZII, NEW & USED in stock: At discounted prices. Lowest Price, guaranteed. FREE extra 1 year warranty on new ZII. **PHOTO SERVICES INTERNATIONAL, INC.** 1-800-346-3631 photoserv@photoserv.com

FIRST ON THE SCENE with the **GREEN:** Turn your Idle Assets into liquid cash. For large quantities we will come to you. **PHOTO SERVICES INTERNATIONAL INC.** 1-800-346-3631/discounted prices. **PHOTO SERVICES INTERNATIONAL INC.**, The Camera Store for the Professional Photographer, 1-800-346-3631. photoserv@photoserv.com

VIEW CAMERA Wide Angle 4x5/6x7, 47mm, 65mm, 75mm, 90mm, reflex viewer. 941-267-7053.

RETIRING, STUDIO EQUIPMENT for sale. Mamiya RB, 645 and lots of lenses. Camerz Z II's. Photogenic suspended ceiling system, Powerlights, EPS front projection and video proofing system, traditional backgrounds, lots more. Call 907-488-1956 or e-mail for list to: frfotohj@ptialaska.net

EQUIPMENT REPAIR

DIGITAL EVENTS EQUIPMENT PACKAGES: IN STOCK at discounted prices. **PHOTO SERVICES INTERNATIONAL INC.**, The Camera Store for the Professional Photographer, 1-800-346-3631. photoserv@photoserv.com

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.

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, Florida, Minnesota, and Connecticut. Excellent compensation for qualified candidate. 1-888-843-7767X110.

WEDDING PHOTOGRAPHERS: Earn \$1000/weekend! Expanding quality studio seeks experienced medium format photographers in Pennsylvania, New Jersey, and Delaware. Work year round and earn what you're worth! Part-time and full-time opportunities available, plus free seminars and on going training provided. Significant advancement potential! Call 800-274-3256, extension 115 for more info.

WEDDING PHOTOGRAPHERS WANTED. L.A., Long Beach, San Diego. #1 in Southern California. Great Company—work all year **GUARANTEED**. Professionals only. Benefits and 401K available. 35mm a must. Great pay. Bonuses & incentives. Contact Terry at 213-388-1212 x204 or Terry@Celebrationphotography.net

LAB SERVICES

WEDDING PHOTOGRAPHERS—35mm color and b/w lab specializing in weddings. Processing, proofing and reprints. Art Borders and borderless. One printer (who shoots weddings also) insures consistent quality for every print. See www.bordo.com for more details. **800-649-8769.**

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.

ACADEMY PRODUCTIONS INC.: YOUR FULL SERVICE PACKAGE PRINTING LAB.

- Four day in-lab service
- Competitive prices
- Consistent quality
- Video editing for best choice and composition
- Day Care, Underclass, Fundraisers, Glamour, Church, Store Promotions, ABC Packages, Wallet Proofs
- Packages available from 46mm, 1/2 70mm, 120-220 crop "D"
- A wide variety of packages to choose from, 11x14, 10x13, 8x10, 5x7 and wallets
- Complete Professional Department for proofing and wedding candids
- Sport packages, Trader Cards, magazine covers
- CD Rom Products available, long roll automated digital scans

For more information on our many professional services. Call 1-800-421-3523 Or write Academy Productions Inc., 6100 ORR RD., Charlotte, NC 28213. Visit our Web Site at www.AcademyProductionsInc.com

TRADITION & TECHNOLOGY—Complete lab services using traditional and/or digital means. • Proofing • Portrait Wedding • Negative & print retouching • Seniors • Sports & Special Events • Schools. Great color and responsive and friendly customer service. Call for more information and your **FREE** guidebook of prices and services - **AMERICAN COLOR IMAGING 800-728-2722.**

SPORTS PHOTOGRAPHERS. See www.sportsphoto.com Quality, Service, Value. The most versatile program available.

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.

BLACK & WHITE LAB SERVICES by Master Printmaker Jonathan Penney - Custom Fiber and RC to 30x40; sepia toning, proofing and more. Free sample of new "Platinum Giclee" Call 631-874-3409 or visit us at www.jonathanpenney.com

UNITED PROMOTIONS INC.
• FULL SERVICE LAB •
-- NEW DIGITAL SERVICES --

PACKAGE FINISHING, 5x7, 8x10, 10x13, 11x14, 16x20, and 20x24 packages from 35MM perforated (short roll), 35MM unperforated (long roll), 120/220, 46MM, Split-70MM, Ideal Format (6x7cm) and Full 70MM film. Fund Raisers, Family Photography, Store Promotions, Glamour, Proofing, Day Cares, Schools with Service Items, Photo CD Roms, Classmates. Composites, Seniors, Proms-Dance.

SPORTS PACKAGES/DIGITAL PRODUCTS,

DIGITAL, trading Cards (Image on both sides), Magazine Covers, Sportsmate Composites, Title Groups, Calendars and Digital Custom Designing. **STANDARD 3 1/2"** Photo Buttons, Magnets or Mirrors, Photo Cutout Magnets, Statuettes, Groups-Posters (Up to 20"x30").

FULL WEDDING SERVICES, Gold Foil Stamping

and many more services for the professional photographer. **TOP QUALITY, COMPETITIVE PRICES AND FAST DELIVERY.** Ask about our 4 Day In Plant Delivery on year-round packages. packages.

UNITED PROMOTIONS, INC.

433 Lawton Road, Charlotte, NC 28216-3317.
800-362-4441 or 704-391-2992.
Visit our website at www.upilab.com.

THE BEST LAB FOR WEDDING AND PORTRAITS offering real Black & White papers and chemistry for the finest quality Black & White film processing, machine proofing, hand printed resin & fiber enlargements up to 40"x60". Serving professionals since 1971. Phone 1-800-479-4997 for a price list and paper samples or www.photofactory.com.

SCHOOL PHOTOGRAPHERS

Call us now at 800-766-3686, Ext. 122, for all your School Photography needs. We're experienced **Package Printing Specialists** and we want to help grow your business!

ALSTON SCHOOL PHOTOGRAPHY, INC.

54 Brunswick Ave., Edison, NJ 08617
"American's Finest Portraits Since 1947"
We proudly offer School Photographers

- Top Quality School Portraits from long roll 35mm and Split 70mm Film
- Sports & Proms from 120/220 and 35 perf.
- Fast Delivery
- CD-ROM based products including:
ID Cards, Certificates, Administrative Reports and more!
- Volume Discounts
- Fast Technical Support
- Co-op Marketing Programs
- Equipment Sales
- Convention Support & Materials
- 24 Hour Customer Service
- The Finest Kodak Materials

CALL US NOW! 800-766-3686, X 122

LIGHTING SUPPLIES

LIGHT BULBS—Pureland Supply stocks every photography studio bulb including halogens, flashtubes, and modeling lamps at discount prices. Secure online ordering, credit cards accepted. Visit us online at www.PurelandSupply.com.

PHOTO RESTORATION EDUCATION

PHOTO RETOUCHING EDUCATION. Negative, Print Enhancement, Restoration, Airbrushing, Photo Oil Painting. Call or send for catalogs. **THE VERONICA CASS ACADEMY**, P.O. Box 5519, Hudson, FL 34674-5519; 1-800-472-9336. E-mail: veronicacass@worldnet.att.net; Web site: www.veronicacass.com.

PHOTO RESTORATION

COPY & RESTORATION, ENHANCEMENT; HEAVY & LIGHT OILS; NEGATIVE RETOUCHING; DIGITAL RETOUCHING. Call or write: Debra Curtis; 563 Fed Lane, Manakin-Sabot, VA 23103; 804-749-4122

ONLINE PHOTO RESTORATION. Wholesale Pricing. Jobs starting at \$20. for samples visit us at: www.crystalimagephoto.com, 434-248-9517

PHOTOS RESTORED still does it by hand, still prints it on real paper, still does it in-house, fast and cheap. Talk to Pete at 800-221-2195.

HAND COLORING, Photo Restoration, Heavy & Light Oils, Color Enhancement. Contact Peggy Hart in Denver, CO 303-279-9673. Web page: <http://members.home.net/drdwgreen/phart.html>

PRESENTATION BOXES

BOXES—FREE SAMPLE PRESENTATION BOX— Fast delivery. Finest quality 4"x5", 5"x5", 5"x6", 8"x10", 11"x14", 16"x20", 20"x24". **AUFENGER BOX, 4807 COLLEY AVENUE, #10, NORFOLK, VIRGINIA 23508; 757-440-1147 (phone); 757-440-1149 (FAX).**

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. **BUY DIRECT AND SAVE.** NPJ Box Company, 3000 Quigley Road, Cleveland, OH 44113. www.NPDBox.com

SALES AIDS

BOXES—FREE SAMPLE PRESENTATION BOX— Fast delivery. Finest quality 4"x5", 5"x5", 5"x6", 8"x10", 11"x14", 16"x20", 20"x24". **AUFENGER BOX, 4807 COLLEY AVENUE, #10, NORFOLK, VIRGINIA 23508; 757-440-1147 (phone); 757-440-1149 (FAX).**

PHOTO-PLAQUES: HIGH SCHOOL CHAMPIONSHIP TEAM Plaques, with names and scores. Sponsor and Coach's plaques. Individual Plaques. Free sample, Curt@1-619-445-1477 or e-mail: Ceplac@aol.com

SENIOR ADDRESSES on labels 15¢ each, \$25 minimum order. All schools complete coverage. Cass Certified, 97%+ deliverability. FAUL, 1431 13th Street SW, Naples, FL 34117; 941-352-2257; FAX 941-352-2855. chazfaul@juno.com

STUDIO FOR SALE

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.

EAST TEXAS STUDIO. Business established 15 years will provide excellent cash flow for hands-on professional; \$200K/yr gross; complete processing lab included. East Texas Business Brokers ETBB.com; 903-592-0040.

UP STATE NEW YORK Residential Studio established 1976. Area's Leader, 500 seniors, 10,000 underclass, families, sports. Gross \$275K+. Fall season all set. Nice small city with two colleges. Great place to raise a family. Four bedroom home, 1500sq.ft. studio, outdoor shooting area. \$225,000 complete. Also available without real estate. Will assist in transition. Wish to enter mission field. 607-432-4099 evenings.

PORTRAIT STUDIO established 16 years in Atlanta, Georgia, 3,000 sq.ft. schools/teams/weddings. A steal @130K. Great location. Full color lab/digital lab. Fax request for information to 770-717-1818.

WELL ESTABLISHED PHOTOGRAPHIC BUSINESS FOR SALE IN IRELAND. An opportunity to work in a stress free zone. House on three-quarter of an acre plus modern purpose built large studio and reception, display room, large portrait and wedding clientele. Reply Box 1103, c/o *Professional Photographer*.

ESTABLISHED PRESTIGIOUS STUDIO FOR SALE. PETER LUERS STUDIO INC., ENCINO, CALIFORNIA, ESTABLISHED 35 YEARS, GROSSING \$1,000,000 PLUS ANNUALLY, PORTRAYING FAMILIES AND CHILDREN, EXCLUSIVELY BY PETER LUERS, INCLUDING THE 4TH GENERATIONS. A PETER LUERS BEGINNING SUCCESS STORY PUBLISHED IN THE RANGEFINDER MAGAZINE, NOV. 1976. NO WEDDINGS, SENIORS OR LOCATIONS. RETIRING. OPPORTUNITY OF A LIFETIME. SERIOUS BUYERS ONLY. CALL 818-783-2761.

PHOTOGRAPHIC STUDIO IN WISCONSIN & thousands of other businesses for sale 1-800-999-SALE or visit www.gwbs.com. Reference #27211

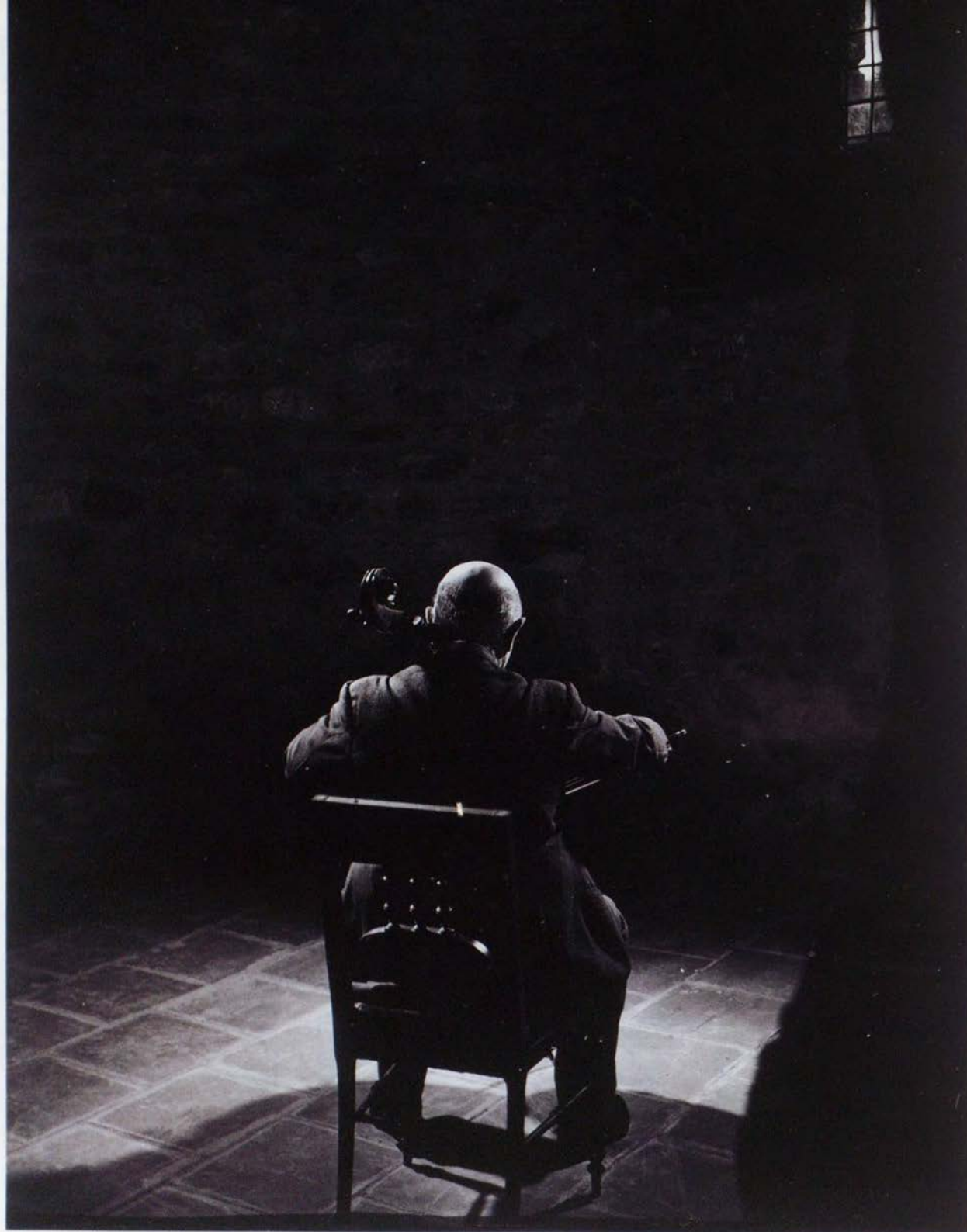
HIGH-END PORTRAIT STUDIO FOR SALE - TURN KEY Located in Downtown Boise, third fastest growing city in the Nation. \$230K consistent annual gross from family, senior, and child portraiture. Well established client base - over 10 years in community. Wedding portraits will easily add \$100K to gross. 208-484-9665.

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.

WELL ESTABLISHED, brand name recognized, international wedding photography and videography company is accepting applications for franchising opportunities. Applicants must be organized, energetic, young at heart and eager to be a part of an amazing organization. Projected sales to exceed half a million dollars within the first two to three years. Experience is an asset but not a necessity. We handle 100% of your processing and editing. Financing is available. For more information please call 1-800-386-6467.

Professional Photographer June 2002 Ad Index	
Adams Retouching.....	66
Albums Inc.....	65
AlbumX.....	67
American Color Imaging.....	68
American Photographic Resources.....	67
American Student List Co.....	69
Amheerst.....	21
Art Leather.....	15
B & H Photo-Video.....	59,61,63
Backdrop Outlet.....	65
The Backdropers.....	68
Backgrounds by David Maheu.....	64
Bogen Photo Corp.....	64
Burns Picture Frame Company.....	65
Calumet Photographic.....	39
Canon U.S.A.....	16-17
Children's Corner of Antique Reproductions.....	68
Crown Products.....	64
Custom Photo Manufacturing.....	65
Custom Scenic Studios.....	68
Dalmation Black & White Custom Lab.....	29
Denny Manufacturing.....	67
Eastman Kodak.....	Cover II
EPIC.....	68
Epson.....	19
Excel Picture Frames.....	67
Foto Figures.....	67
FotoWhite.....	66
Full Color Inc.....	64
Gemini Moulding Inc.....	69
General Products.....	1
Gretag Imaging Inc.....	23
Group Photo.....	66
Hardwood Frames of America.....	65
Herrf Jones.....	6
Hollywood Fotofix.....	65
Imaging USA.....	58
Jones Flash Brackets.....	66
Knowledge Backgrounds.....	66
Leaf.....	7-23
Les Brandt Backgrounds.....	64
The Levin Co.....	69
Lightware.....	68
Mallers Company.....	65
Mamiya.....	Cover IV,9,11,27
Merit-Tex.....	69
Michel Company.....	67
Michigan Photo Company.....	64
Moments 4 Ever.....	67
Morris Group.....	64
Multi-Visual Products.....	65
National Direct Marketing Services.....	65
Nell Enterprises.....	67
Not Your Normal School of Photography.....	68
Off the Wall Productions Inc.....	64
Olympus.....	5
Ortrax.....	66
PPACentral.....	40
Phase One.....	45
Pro4 Imaging Inc.....	66
Profoto.....	37
Pro Photo.....	Cover III,64,68
Quantum.....	53
Spectrum Photo.....	66
Speedotron.....	62
Sto-Fen.....	68
Student Marketing Group.....	67
Studio Dynamics.....	66
Superior Rubber Stamp & Seal.....	65
Tamron Industries/Bronica.....	57
Unique Photo Supplies.....	2
Veach Corp.....	66
Versa-Flex.....	68
Virtual Backgrounds.....	66
White Glove.....	66
Wicker by Design.....	66
Wooden Nickel.....	64,68
Zookbinders Inc.....	67
Publisher not responsible for errors & omissions	



©Yousuf Karsh

Portrait of Pablo Casals, by Yousuf Karsh, 1954
LaSalle Bank Photography Collection

This Yousuf Karsh portrait of Pablo Casals is part of an upcoming exhibition of rare and historic works at Michigan's Grand Rapids Art Museum, October 18 through January 5, 2003 (616-831-1000, www.gramonline.org). Curated by the museum's Dr. Richard H. Axsom, "Eye of the Beholder: A History of Photography" will feature 150 works dating from 1839 to the present, largely drawn from the LaSalle Photography Collection. Among the other celebrated photographers represented are Julia Margaret Cameron, Eugène August Atget, Alfred Steiglitz, Paul Strand, Margaret Bourke-White, Henri Cartier-Bresson, André Kertész and Richard Avedon.

CATCH THE VISION



NEW MILLENNIUM TECHNOLOGY-TODAY FULL SERVICE LAB SPECIALIZING IN...

Deluxe Quality Traditional Printing



Photo courtesy of: Jerry Perkins

- Weddings
- Portraits
- Proofing
- Direct Digital Printing
- Direct Digital Sports Products
- Over 70 Digital Services Offered

NEW!

- HR500 Super Scans from your color negatives

Sharp Digitally Enhanced Prints



Photo courtesy of: Luis A. Melendi

We Use...
Kodak Portra III Paper
with
Copyright Detection
Technology

Digital Printing With
"Fine Scan[®]" Balance Control

Direct
Digital Prints
From Your
Negative Or File

**FREE
FULL COLOR**

Giant 18"x24" Promotional
Flyer - **AVAILABLE NOW!**

More info? Circle 53



YOUR DIGITAL TECHNOLOGY SOURCE

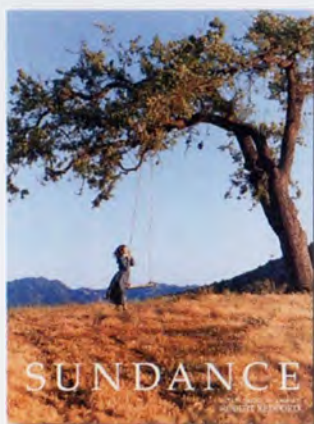
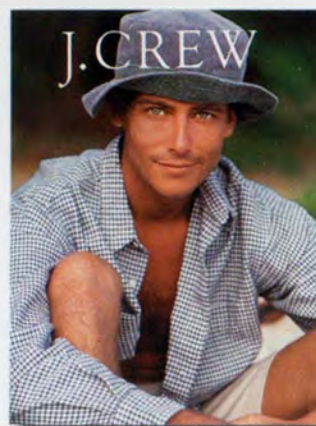
213-219 South Tyler Avenue • P.O. Box 777 • Lakeland, Florida 33802-0777

Fax 863-686-7516

Call For Your FREE Catalog Today!! 1-800-237-6429



YOUR SOURCE FOR...DEEP SATURATED NATURAL COLORS...WHITER WHITES
www.prophotoimaging.com



© jimjordanphotography.com

THE COVER STORY. JIM JORDAN &



MAMIYA 645 AFD

“Shooting covers and ad campaigns demands quality and spontaneity. It's possible for me to have the versatility of a 35mm and keep the small and light enough to move with me through high energy jobs. It has a great feel, and when I have to run, it's right there. The auto focus is right on, every time.

I just completed a campaign where the images are being used for huge billboards, bus shelters, and sides of buildings. The quality is awesome.

When I choose to shoot digitally, it's good to know that the Mamiya 645 AFD is digitally ready. Also, the 645 image gives me a large area for bigger prints and scans. **35mm? Not even close.**”

The Mamiya 645 AFD has made integrity of a large format. It's

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 See page 11 for sensational Bonus Offers.

Mamiya
master of the medium