

PPGO INC.

PROFESSIONAL PHOTOGRAPHERS OF GREATER OMAHA, INC.

(A Chapter of: Professional Photographers of America)

*Serving the Metropolitan and surrounding areas of
Eastern Nebraska and Western Iowa, with the goal of
education and a resource of information for all
Professionals, and aspiring professionals to share.*

**December
1997
NEWS**

Image of The Month



NEXT

MEETING:

CHRISTMAS PARTY

PPGO ANNUAL CHRISTMAS PARTY

WHERE: HARVEY'S CASINO, COUNCIL BLUFFS, IA. *Pottowattamie Suite A.*

WHEN: DECEMBER 7th 1997

COCKTAILS: 7:00 P.M.

DINNER 8:00 P.M. (*MESQUITE CHICKEN \$17.45*, FILET STEAK \$29.40* INCLUDES TAX/GRATUITY**)

APPETIZERS COMPLEMENTS OF PPGO

FIRST DRINK COMPLEMENTS OF SUPRA COLOR, *the rest is cash bar!*

BE SURE TO BRING GIFT FOR A CHILD AND MARK IN BOY OR GIRL

Rick Billings of Rick Billings Photography
"Jolie"

1997 General Loan Collection, PPA

PRESIDENTS MESSAGE



Ron Deyo, President

Presidents Message:

I would like to start by thanking Steve Miller for being so kind as to open the doors of Lucent technologies enabling us to have a great program. Also a big thanks too Linda Corns and Supra Color for sponsoring still another PPGO event. They are always there for us, with support and helpful ideas. For those members that were not able to make Paul's program because it was on a Sunday I apologize, but do to the nature and length of time needed, it was necessary. For the members that already have the P/A Program it was very helpful having Paul here to help us better understand some very important features to this program. It can do so much!!! From a daily calendar to job costing, customer tracking, mail merging, customer ID photo to help you recall past clients (nice touch). If you did not make it to this one but are interested in a demo disc, contact Paul Shoemaker at Database Designs 1425 8th Avenue North, St. Cloud, Mn. 56303-1906, or if your on the web, at his email address of Email:PAULSHOE@AOL.COM

Also the support that Paul provides is just great always there to help

when you need it and easy to understand when he talks computers. P/A is always going through changes improving with new features.

Christmas is upon us, man where did this year go. I hope everyone is planning to attend the PPGO Christmas Party this year, we always seem to have a really nice time. We are looking forward to having lots of fun, food, drink (optional), and gifts for needing children. Any of the wedding photographer's out there that have had a reception at Harvey's knows they serve a very good meal. And how many times a year do you get the chance to really dress up and take the wife, husband or date out just for fun. Seems like the only time we do that anymore is for business. So let's kick back and enjoy. *See you December 7th 7:00pm at Harvey's, Pottowattamie Suite A.*

One quick question and comment. Has anyone noticed the new look of the PPGO News Letter. Great job Steve Miller!

Ron Deyo,
President, PPGO Inc.

*Christmas Party
Dec. 7th Sunday Evening
Bring a gift \$5-10 value. mark for boy/girl.
gift goes to St. Francis Siena House*

PPGO BOARD/DIRECTORS

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email: rdhoney@aol.com

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391-8899

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Professional Photographers of America
THE WORLD'S GREAT STORYTELLERS

PPA home page (<http://www.ppa-world.org>)

For the Week of November 17, 1997

Attention PPA Members!

Need help promoting your holiday portrait sessions? PPA is distributing a news release to more than 10,000 newspapers, and you can get it here to submit to your local paper. Also, download an ad slick for your studio newsletter or local newspaper. Both are available in the Members Only section.

M&M and DIV Applications

The 1998 Marketing and Management conference brochure and application and the 1998 Digital Imaging and Video conference brochure and application are now available online. The brochures are here in Adobe Acrobat format.

PPA Members

We just recently passed 6,000 referral requests being sent out to consumers looking for a professional photographer. We know from a few members they are getting contacts and jobs from these referrals. Can you give us some feedback? Have you been contacted via a PPA referral request? Gotten a job? We appreciate your comments.

Member Search Page

The "Find a Photographer" section of the Web site is ready to be put to the test. Consumers are able to do a search for PPA Members by name, location, certification, specialty, or degree. Users have the option to search all members, certified members only, or masters only.

Recertification News: Reapply for Certification!

For those members who were certified and dropped out of the program, you may now reapply by showing that you have maintained your educational and image requirements... and pay only the current certification fee of \$50. To obtain the application form, please contact LaRee DiStasio at the PPA Resource Center, 800-786-6277, ext. 242.

Certification News A two day Certification cram and exam was just held at the West Coast School. There were 31 students. **EVERYONE PASSED!** Congratulations to all of you! Effective August 1, 1997.

Starting with your 1998 Recertification. Two merits will be awarded to those individuals who have provided descriptions and samples: i.e. business cards, newspaper ads, yellow pages, stationary, articles, etc. as to how they have promoted his/her certification credentials within their area during the past five years since certified or recertification..

These must be submitted along with the usual requirements for recertification - 10 days of educational credits and six images scoring 76 or above.

TREASURER REPORT:

Rolland Montgomery: Treasurer reports a balance as of 10/22/97 \$3098.69 checking and \$2593.72 savings with \$15.00 c.o.h. No report for 11/97, Secretary absent.

GENERAL NEWS

Any programs you wish, please contact Ron Deyo at 331-9514.

DOOR DISPLAY NEWS:1998

Westroads: Jan. 12-18

Mar. 9-15, June 8-14 and

Sept. 14-20

Oakview Mall: February., May, July, October

Southroads: Apr., Aug., Nov.

Exact date will be forthcoming.

Eric Brun of Lisle Ramsey has been assigned to setup the dates.

Next board meeting, all welcome:

Jan. 6, 1998, at the Garden Cafe 108th & Center 7-9 PM, call Ron Deyo 331-9514 for more information,

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HOURS:
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Advertisers rate

To place a camera ready advertisement in PPGO News, the rates are per calendar year: ¼ page \$ 75 ½ page \$ 90 Contact Steve Miller, editor 691-3927

EDITORS NOTE:

Please direct any suggestions, or improvements towards the *editor* or *President* of this association. Our goal is to make this informative and interesting to our members.

**PPA/Winona Course Information
January/February
1998 Winona School, Atlanta, GA**

Adobe Photoshop Jan. 26-30, 1998
Eddie Tapp, MEI.Cr., PPA Certified

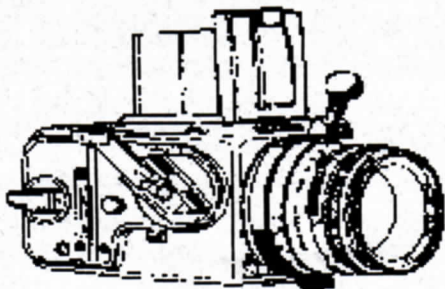
The ultimate Adobe Photoshop experience is presented in five short days, beginning with an overview of Macintosh and IBM/PC operations, and an introduction to Photoshop's toolbox, cloning, curves, color correction, and channels features. The course continues with demonstrations on masking, advanced channels, advanced image retouching, compression, color trapping, duotones, connectivity to the separation house and RGB to CMYK conversions. It culminates with maximizing compound paths, color management, working with video manipulation, understanding printing options and exporting Adobe Illustrator files to Photoshop.

THIS IS A HANDS-ON FIVE DAY CLASS, MONDAY-FRIDAY

PPA Member: \$875

Non-Member: \$1,425

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**Walker Camera
Repair**

9458 Maple Street
Omaha, NE
571-2662

**FUJI'S NPL AND NPS
SHEET FILMS**

Taken from the March/April issue of View Camera Magazine

This material is copyrighted by View Camera Magazine and can not be used for any commercial endorsement or for anything other than personal use.

By Steve Simmons—One of the most difficult tasks facing a photographer working with architecture and interiors is that of color balancing different light sources. The various fluorescent tubes, along with metal halide, mercury vapor, sodium vapor, not to mention daylight and tungsten, create color casts on film that are quite different than what is seen by the human eye. Up to now, the solution was carefully selecting the time of day and then making multiple exposures with different sets of CC and LB filters on the lens. This has always been a tedious and lengthy task but it is one of the skills that separates the architectural photographer from his/her counterparts in other specialties.

A few years ago Fuji introduced a film called REALA that was able to blend unfiltered fluorescent and daylight sources into the same image. The blend was quite pleasing. The secret was the addition of a fourth emulsion layer that was capable of canceling out the green cast of fluorescent lights. The addition of tungsten light

in a scene was not a perfect fit, as it could go very orange, but if the area lit by the tungsten was small, the trade-off was worthwhile. The problem with the REALA film was that it was available only in 35mm and 120 formats and was never made in sheet film sizes.

"The REALA was a limited use film, but it really did solve some problems for us," stated Steve Rosenthal who was recently given the 1996 Architectural Photography Award by the American Society of Media Photographers. "It was also a long scale film with good color saturation." The only color problem with the REALA was an exaggeration of red that occurred, and that combined with the difficulty of getting a good red in Kodak's print film transparency material, which is used to create transparencies from negatives, made for some interesting discussions between architectural photographers and their clients. Still, it was a partial solution to the problem and frequently a very good compromise for an otherwise difficult or impossible situation.

In 1994, Fuji introduced their new

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NPS and NPL color negative films with some of the same characteristics as REALA. Shortly after this introduction Fuji discontinued producing the REALA in anything but 35mm thereby eliminating the opportunity to use this film in a roll back on a view camera.

"These new films are quite different than the REALA," claims Rosenthal. They are also a long scale film but with much less saturation. They have much the same ability to blend various light sources without the problem of exaggerated reds."

"These films are our professional versions of REALA," stated Steve Herstatt who is the product manager for Fuji Photo Film USA. "We have incorporated our latest technology in film production to create these materials and have fine tuned the color accuracy and contrast. They were actually created for the wedding

and portrait photographer but we found that many commercial photographers have the same needs for accurate color reproduction, long scale, fine grain, and an ability to handle mixed lighting."

Peter Aaron is another architectural photographer who has used these new films. "They are taking over the industry and creating some interesting changes," he stated. "The architect now gets more work done in a day so the day rate becomes less important, but the lab fees go up because of the expense of having print film transparencies made from the negatives."

Aaron has found a lab in New York City that is very good at taking the NPS/NPL films and producing good print film transparencies which are then used by magazines for reproduction. "They do not seem to notice the difference between this film and an

Ektachrome or Fujichrome original transparency, and there has not been a single bit of fuss about this new material," he stated. Rosenthal's experience and preferences are a little different. "We would prefer that the magazines take and reproduce from a print if possible." Rosenthal has had his own in-house lab for many years. "The print film transparency material is more difficult to use, (it is a C-41 process and takes more time to process and check for color accuracy) and there are problems with dust. However, we can use this film if necessary, and we are becoming quite good with this material."

Rosenthal's experience with magazines and the print film transparency material has been mixed. "It is different material than either an Ektachrome or Fujichrome transparency and needs to be scanned differently. We had one very good experience and one that was disappoint-

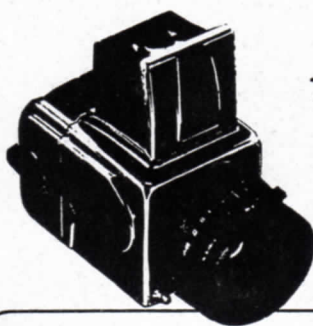
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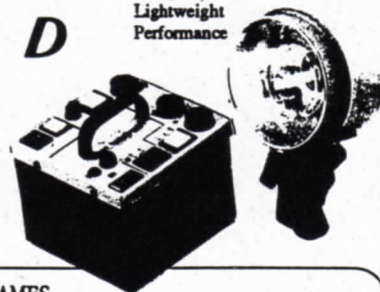
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Advanced Adobe Photoshop
February 9-12, 1998
Eddie Tapp, MEI.Cr., PPA Certified

This class offers the advanced use of Adobe Photoshop tools and techniques, including compound paths, advanced masking, color management, layer operations, retouching, special effects, image enhancement, high resolution processing and prepress. Adobe Photoshop or one year experience on the program is a pre-requisite for this course.

THIS IS A FOUR-DAY HANDS-ON CLASS, MONDAY-THURSDAY

PPA Member: \$680 Non: \$1,200

Portrait I

February 9-12, 1998
Mark Allen, M.Photog.Cr., CPP

This course meets the needs of those photographers just getting started or those wishing to establish a more solid base in professional portraiture. The curriculum includes camera formats and equipment; accurate exposure and light ratio determination; studio portrait lighting; posing methods; cropping and composition; camera techniques for men, women, couples, children and groups; developing pre-portrait consultation techniques; and basic marketing and sales.

THIS IS A FOUR-DAY CLASS, MONDAY-THURSDAY

PPA Members: \$475 Non: \$675

Portrait II

February 16-19, 1998
Mark Allen, M.Photog.Cr., CPP

Designed for the portrait photographer striving to develop an individual portrait style, this course will provide the basis for a new level of professional competence. Students begin

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with a short review of the fundamentals covered in Portrait Photography I and then move on to develop these principles into a more interpretive manner of presentation. The curriculum includes portrait facial analysis, interpretive posing and lighting, posing refinements, high-key lighting, formal bride portraiture, multi-strobe candid techniques, advanced exposure control, composition, marketing concepts, and business practices.

THIS IS A FOUR-DAY CLASS, MONDAY-THURSDAY

PPA Members: \$475 Non: \$675

Absolutely Gartel

March 2-5, 1998

Laurence Gartel

Learn how to incorporate images from digital cameras, film and other media from this internationally known digital artist. You will learn to enhance your images with Adobe Photoshop, Fractal Painter, Illustrator, Poser and other imaging programs. This advanced class will cover advanced masking, color management, layer operations, image enhancement and special effects. Pre-requisite for this course is Adobe Photoshop or one year of experience on the program.

THIS IS A HANDS-ON FOUR DAY CLASS, MONDAY-THURSDAY

PPA Member: \$680 Non: \$1,200

EXPLORERS POST

Next meeting will be, **Jan. 26th** at Rick Billings Photography 132nd & Davenport. Subject will be "digital photography".

Additional information or wish to sponsor a program, call Ron Deyo 331-9514.

PPGO DISTRIBUTION

PPGO News will also be available at the following locations.

Rockbrook Camera ... 108 & Center
Supra Color ... 92 & Maple
The Stockhouse 92 & Maple

All members will be mailed the newsletter at least one week prior to the meeting. Steve Miller editor/sec.

FUTURE EVENTS

Programs that have been scheduled for PPGO and other associations.

PPN WINTER SEMINAR:

January 17-19th, 1998 in Columbus, NE., contact Tom Goc for details.

MAIPPS PROGRAMS ARE MAY 31- JUNE 4, 1998

PPGO January, 12th Jim Reese of Mervin Reese Photographers: program ... **Children portraiture**, at Scott's Resturant 80 & Center, details to follow in next newsletter end of December. Plan to attend for a great program from one of Omaha's finest.

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National Press Photographers Association

The National Press Photographers Association is an organization dedicated to the advancement of photographic journalism. Our members include **still and television photographers, editors, students and representatives of businesses** that serve the photojournalism industry.

The NPPA organizes and sponsors a number of educational events among which are the Electronic Photojournalism Workshop, the annual traveling photojournalism seminar called the Flying Short Course and the Oklahoma Television Workshop, which are considered to be the premier events of their kind.

We also have a Job Information Bank that is served by 11 regional JIB

chairs who gather the information for it. The JIB is updated weekly and is posted in the NPPA members-only areas in Photo Professionals Forum on Compuserve, In the NPPA JIB folder on PressLink and on a dedicated Internet list, NPPA-JIB.

NPPA Dues are \$75 for professionals and \$40 for students per year and include a subscription to the monthly News Photographer magazine and the annual Best of Photojournalism book.

For more information, call the NPPA at (800)289-6772

Web page (<http://sunsite.unc.edu/nppa/>)

Editors note: *Submitted with the idea to further educate our members on other avenues of information. Just to share some new ideas about photography. They are having a seminar here in Omaha On Dec. 7th, the night of our party! You can't go!!*

IT'S A NEW BRAND WORLD.

That cross-trainer you're wearing - one look at the distinctive swoosh on the side tells everyone who's got you branded. That coffee travel mug you're carrying - ah, you're a Starbucks woman! Your T-shirt with the distinctive Champion "C" on the sleeve, the blue jeans with the prominent Levi's rivets, the watch with the hey-this-certifies-I-made-it icon on the face, your fountain pen with the maker's symbol crafted into the end. . .

You're branded, branded, branded, branded.

It's time for me - and you - to take a lesson from the big brands, a lesson that's true for anyone who's interested in what it takes to stand out and prosper in the new world

continued on page 9

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NEWS FROM WPPI

How Key-Flash Works

by J.J. Allen

When strobe is used outdoors, it is usually used as a fill light, adding just enough light to satisfactorily record detail in the shadow areas. Although a properly used fill light can improve or even save a photograph, sometimes a fill light isn't enough. This may be the time to introduce a second strobe as the key light, the dominant light in a lighting setup.

A strobe can be used as the key light in many outdoor situations, but there is no time when it is more helpful than when outdoor wedding photography is involved. This is because weddings seldom seem to take place at the time of day when light is at its absolute best. This was the problem I faced when I made photo #1.

Bright sunshine created a pattern of bright highlights in the area I wanted to use. I found a spot where direct sunlight didn't fall on the bride's face, but I couldn't avoid distracting, bright highlights on the lawn and on her gown. I added just enough light from a camera mounted Metz 60 CT-4 to reduce the difference between the illumination on her face and the sunlight areas around her and made Photo #1. I expected this to improve the photograph, but I knew that the results wouldn't be quite what I wanted. I decided to add a second, stronger strobe that would serve as my key light.

My camera was a Hasselblad 500C/M which does not offer TTL flash exposure control. My second flash was a Metz 45CT-4. I used both in the automatic mode. The most intense ambient light came from my right, so I asked my assistant to place the off-camera strobe, which would be the dominant light in the setup, on that side to illuminate the bride's profile, while maintaining the illusion that all of the light was coming from the same direction. My assistant set that light's automatic control for an f/11 exposure. I set the camera's aperture to f/11. I set my camera mounted strobe at f/8, so it would deliver one stop less light than the key light. I set the shutter speed on the camera so that the ambient light was two stops weaker than the key light. The off-camera flash was triggered by one of Wein's super sensitive slaves.

Photographer and writer J.J. Allen operates Flair Photographic in Hopeville, Georgia, and contributes to many photo-related journals.

The rest of this article, plus other great tools and information for professional photographers, can be found in WPPI Monthly. Call Irene Cairns at (310) 451-0090 or visit the online membership application to start realizing the benefits.

CHRISTMAS party:

Harvey's Casino in Council Bluffs, IA. **December 7th Sunday evening.** Call Ron Deyo, president for details and reservations. **Meal cost on back page. Bring extra \$\$ for Harvey's investment club?**

RSVP to Ron by Dec. 1st. at 331-9514 to reserve a enjoyable and unique evening with friends and guests, and come away feeling a WINNER. Gambling not sponsored or endorsed by PPGO Inc.

H A S S E HOW TO CLEAN MAGAZINES

by John W. Petterson

Question from:

Paul Olson

Country Image Studio
 Webster City, IA

Paul Olson recently brought in a Hasselblad A12 magazine, several negatives, and accompanying proofs to show a light leak that he "hadn't experienced before." I looked over the magazine for the usual places that could leak light, but none matched the pattern on his negatives.

Now the plot thickens. I discovered that Olson used 220 film for this particular sitting. I questioned why he used 220 in an A12 magazine, and he said that it was all he had available at the time. (It's generally safe to use 220 film in an A12; however, one runs the risk of close spacing or possible overlapping of images.) I told him the light probably struck and penetrated the film backing to reach the emulsion, a conclusion I reached when he said this was the first time he used 220 film in this magazine.

After checking the magazine for loose or missing parts, I discovered an extremely loose rivet in the rear of the magazine. There are three rivets that hold a tension spring in place—one of the rivets was so loose, it fell out when I touched it with a probe (at arrow point in photo). From the appearance of the rivet, it was never fully set when assembled at the factory.

I was certain the loose rivet caused the light leak because it lined up perfectly with the film and direction of streaking. A new rivet, firmly seated,

filled the hole and kept the spring in place. Also, Olson has not reported any new light leaks.

Now, when a Hasselblad magazine arrives for repair, I routinely check those rivets and surprisingly--maybe not surprisingly--I have found loose rivets that needed to be reset. This is just something else to keep in mind when your repairman performs regular maintenance on your equipment. And if you aren't maintaining your equipment on a regular basis, you should.

The most common light leak in Hasselblad magazines is also the easiest to avoid. The problem comes to light when you discover streaks going across the negative and print. I often hear recurring statements from photographers, i.e. "I never had this happen until I took the camera outside for outdoor shots of seniors. The inside photos were good on the next sitting, too. Then the ones outdoors were fogged."

In these cases, I don't need to see the negatives or proofs--I know the culprit: The baffle material has broken down where the dark slide goes into the magazine.

John Petterson is a medium-format repairman with Christian Photo, Des Moines, Iowa. He is a former professional photographer and studio co-owner, who has been involved in camera repair since 1969. Send your questions to: Christian Photo, Attn.: John Petterson, 6721 Douglas Ave., Des Moines, IA 50322; (515) 270-8048, fax (515) 270-8056; e-mail: Askcmraguy@aol.com.



Web site:
<http://www.wppi-online.com/>

NEWS FROM WPPI

National Business Briefs

by John Rogers

Pay Taxes with Your Credit Card and Fly Free One little publicized prospect from the new tax legislation signed in August is: Pay your taxes by credit card and enjoy frequent flier miles. The law provides that the federal government could accept credit, debit or charge card payment for income taxes. And some credit cards offer frequent flier miles for charges, but there is one problem. The new law forbids the IRS from paying the discount rate that merchants are assessed by banks for processing their credit card transactions. However, banks may waive those fees, typically 1%-2% for the prospect of collecting interest charges from taxpayers using their credit cards to delay the impact of taxes.

Proposed Health Insurance Costs Cut for Small Business Congress is moving forward with legislation to cut the high cost of health insurance for small businesses. Possibly halving the cost of such insurance is the goal of proposals in the House and Senate (H.R. 1515/S.729). Small-business associations such as Chamber of Commerce and the National Association for the Self-Employed could establish inexpensive, self-insured national health insurance pools for members to encourage more small businesses to provide insurance for their employees. State insurance commissioners and the insurance industry protest that the federal government would have difficulty in assuring solvency of the new

John Rogers focuses on business, legislative and regulatory issues that affect all independently-owned companies. Based in St. Louis, MO, he is a former editor and has covered the Washington scene for more than 25 years.

It's a New Brand ... continued

of work. Regardless of age, regardless of position, regardless of the business we happen to be in, all of us need to understand the importance of branding. We are CEOs of our own companies: Me Inc. To be in business today, our most important job is to be head marketer for the brand called You.

It's that simple - and that hard. And that inescapable.

Behemoth companies may take turns buying each other or acquiring every hot startup that catches their eye - mergers in 1996 set records. Hollywood may be interested in only blockbusters and book publishers may want to put out only guaranteed best-sellers. But don't be fooled by all the frenzy at the humongous end of the size spectrum.

The real action is at the other end: the main chance is becoming a free agent in an economy of free agents, looking to have the best season you can imagine in your field, looking to do your best work and chalk up a remarkable track record, and looking to establish your own micro equivalent of the Nike swoosh. Because if you do, you'll not only reach out toward every opportunity within arm's (or laptop's) length, you'll not only make a noteworthy contribution to your team's success - you'll also put yourself in a great bargaining position for next season's free-agency market.

Pentax 645 Autofocus SLR

The new Pentax 645N is "the world's first autofocus interchangeable lens medium format SLR". This 6x4.5cm roll film camera is an expanded version of Pentax's 645 manual focus SLR retaining all of that camera's metering ergonomic, handling characteristics but with the following new functions: a TTL phase-matching

autofocus system offering either a 3-point AF or Spot AF field coverage. The AF function can be set for either: "AF Single", in which the shutter releases only when the subject is in-focus; or, "AF Servo", in which the AF focus function will track a subject that changes camera to subject distance when the shutter release button is held in the half depressed position. The 645N also has new exposure functions such as auto bracketing for three different exposures in +/- 1/3EV steps in any auto-exposure meter mode. There is also the option of recording exposure data on the film's black edge including aperture, shutter speed, meter reading (in EV), the exposure mode used, the type of metering mode employed and what focal length of the lens (for FA lenses only) was used to take the picture. (www.pentax.com)

Pentax Medium Format Autofocus Lenses

Pentax has also enlarged their lens offerings in the 645 series by releasing five new autofocus lenses. These

lenses carry the notation "FA" to indicate that they are capable of operating in an AF mode when used with the new Pentax 645N AF camera body. In addition, they are fully compatible with the manual focus Pentax 645 SLR and function just like the rest of Pentax's "A" manual focus lens line. Three of the lenses are basically AF versions of existing "A" manual focus lenses. They are: the SMC Pentax-FA 645 45mm-85mm f/4.5 zoom; the SMC Pentax-FA 645 45mm f/2.8 wide angle; and the SMC Pentax-FA 645 75mm f/2.8 normal focal length. But the SMC Pentax-FA 645 400mm f/5.6 ED(IF) is an entirely new optical design which uses low dispersion glass elements while the SMC Pentax-FA 645 300mm f/4 ED(IF) has the same optical characteristics as the previously available "A" version but with an entirely new physical configuration.

Hasselblad ArcBody and ArcBody Lenses

The new Hasselblad ArcBody resembles that company's innovative bellows FlexBody accessory but differs significantly in its operational capabilities and the fact that it uses only a special series of Rodenstock lenses made specifically for the ArcBody. According to Hasselblad, the ArcBody "is perfectly suited for architectural and industrial photography", but can also be used with product, nature and landscape photography as well. The rear standard has a maximum tilt of +/- 15 degrees for control of depth of field. In addition, the rear standard can be shifted to a maximum of 28mm to correct for converging lines. Three Rodenstock lenses have been released for use with the ArcBody: a super wide, 35mm f/4.5

Apo-Grandagon; a 45mm f/4.5, Apo-

Grandagon; and a 75mm f/4.5 Grandagon-N. The ArcBody accepts "a full range" of Hasselblad film magazines and viewfinders.

(<http://www.hasselbladusa.com>)

Hasselblad Launches CB Lens Line

Hasselblad has released three lenses in a new lower cost line of Carl Zeiss optics distinguished by the notation, "CB".

They are: the 60mm f/3.5 Distagon CB; the 80mm f/2.8 Planar CB; and an entirely new focal length for Hasselblad, the 160mm f/4.8 Tessar CB. These lenses all have new grip features and a special "low friction" focus mechanism which make them very easy to operate even when wearing gloves. These new lenses do not have the "F" setting of Hasselblad's CF lenses and are primarily designed for use with 500 series cameras but can be used on the 200 series cameras as well.

Hasselblad 350mm APO Telephoto and 1.4x Teleconverter

The new Carl Zeiss 350mm f/5.6 Tele-Superachromat CFE lens is said to produce "exceptional image quality which is ideal for pictures that will be greatly enlarged". Part of this is due to the use of special optical materials that have eliminated color fringing of bright/dark edges. The 350mm Tele-Superachromat CFE lens also has no special infrared index, has an internal focusing mechanism and comes equipped with a tripod collar with the same quick release plate as Hasselblad cameras. This new lens also maintains the data base connection with Hasselblad's electronic cameras as does the new APO 1.4XE Teleconverter. This highly corrected focal length multi-

plier is dedicated to the 350 Tele-Superachromat lens resulting in a lens of 490mm focal length with "optical qualities that are equally superb as the original lens itself".

Polaroid Time Zero Base

The Polaroid Daylab II, a tabletop slide printer that can make 3 1/4"x4 1/4", 4"x5", and 8"x10" peel apart prints from 35mm slides or negatives in room light conditions, will now have a Time Zero base available which uses SX-70 Time Zero film. According to Polaroid's Professional Photography Market Manager, Richard Herzog, "previously, photographers wanting to create an altered Time Zero print needed to manipulate the image within five minutes after exposure or preserve it in ice water for future use. With the Time Zero base, photographers can shoot a 35mm slide and expose Time Zero prints for manipulation in-studio at their convenience". In addition, the new base features a separate eject button which permits the creation of multiple exposures and a dark slide to prevent film exposure when attaching to the Daylab II Slide Printer. Web site: <http://www.polaroid.com>

It's a New Brand ... continued

The good news - and it is largely good news - is that everyone has a chance to stand out. Everyone has a chance to learn, improve, and build up their skills. Everyone has a chance to be a brand worthy of remark.

Who understands this fundamental principle? The big companies do. They've come a long way in a short time: it was just over four years ago, April 2, 1993 to be precise, when Philip Morris cut the price of Marlboro cigarettes by 40 cents a pack. That was on a Friday. On Mon-

day, the stock market value of packaged goods companies fell by \$25 billion. Everybody agreed: brands were doomed.

Today brands are everything, and all kinds of products and services - from accounting firms to sneaker makers to restaurants - are figuring out how to transcend the narrow boundaries of their categories and become a brand surrounded by a Tommy Hilfiger-like buzz.

Who else understands it? Every single Web site sponsor. In fact, the Web makes the case for branding more directly than any packaged good or consumer product ever could. Here's what the Web says: Anyone can have a Web site.

And today, because anyone can...anyone does! So how do you know which sites are worth visiting, which sites to bookmark, which sites are worth going to more than once? The answer: branding. The sites you go back to are the sites you trust. They're the sites where the brand name tells you that the visit will be worth your time - again and again. The brand is a promise of the value you'll receive.

The same holds true for that other killer app of the Net - email. When everybody has email and anybody can send you email, how do you decide whose messages you're going to read and respond to first - and whose you're going to send to the trash unread? The answer: personal branding. The name of the email sender is every bit as important a brand - is a brand - as the name of the Web site you visit. It's a promise of the value you'll receive for the time you spend reading the message.

Nobody understands branding better than professional services firms. Look at McKinsey or Arthur Andersen for a model of the new rules of branding at the company and personal level. Almost every professional services firm works with the same business model. They have almost no hard assets - my guess is that most probably go so far as to rent or lease every tangible item they possibly can to keep from having to own anything. They have lots of soft assets - more conventionally known as people, preferably smart, motivated, talented people. And they have huge revenues - and astounding profits.

They also have a very clear culture of work and life. You're hired, you report to work, you join a team - and you immediately start figuring out how to deliver value to the customer. Along the way, you learn stuff, develop your skills, hone your abilities, move from project to project. And if you're really smart, you figure out how to distinguish yourself from all the other very smart people walking around with \$1,500 suits, high-powered laptops, and well-polished resumes. Along the way, if you're really smart, you figure out what it takes to create a distinctive role for yourself - you create a message and a strategy to promote the brand called You.

Tom Peters (TJPET@aol.com) is the world's leading brand when it comes to writing, speaking, or thinking about the new economy. He has just released a CD-ROM, "Tom Peters' Career Survival Guide" (Houghton Mifflin interactive).

From an article on the WEB page: (www.presentersuniversity.com)

Delivery: Delivery Skills Projecting Your Image: The Brand Called You:
by Tom Peters

There is a lot more information at this WEB site,, hoped you enjoyed this small sample!

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DECEMBER MEETING:
DECEMBER 7TH, SUNDAY
Christmas Party for PPGO
Harvey's Casino Pottowattamie
Suite A.
Council Bluffs Iowa
d Drinks at 7PM Meal at 87PM
Choices: Mesquite Chicken \$17.45
Filet Steak \$29.40 (includes all the
goodies and sales tax and gratuity)

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