

The first issue of **Camera Owner** in 1964, edited by Alec Fry, contained illustrated articles ranging from *'The Feminine Advantage'* to *'Shoot That Budgie'* – quite an interesting mix! It was subtitled *'The Teach-Yourself Photo Monthly'* and was aimed at the keen amateur with a love of photography but no real desire to learn the technical jargon and dabble with chemicals and formulæ. Alec Fry justified his editorship of “yet another photo monthly” by stating its aim to “enthuse and encourage” the reader to produce “*infinitely better results*”.

From <https://the-golden-fleece.co.uk/wp/from-camera-owner-to-creative-camera/>

Polysales Darkroom Black-out Service.

A novel type of dark-room black-out service, offered by Polysales, of 6-7 Leapale Road, Guildford, Surrey, depends on the use of thin (500-gauge)

heavy-density black polythene sheeting, supplied in made-to-measure cut sizes. It is of such a density that the filament of a photoflood lamp cannot be seen through it. This black-out material is quickly taped into position with special black self-adhesive opaque plastic Poly-tape costing 2s. per roll. The sheeting itself is supplied at 6½d per sq. ft., plus 1s. 3d. for post and packing. Light leakage round doors can similarly be dealt with by the use of Polystrip, a vulcanized india rubber strip, of 1 in. width, which is attached to the edges of the door with special pins: an 18ft. kit, to fit a standard door, costs 7s. 6d.

Polysales Borderless Enlarging Easel.

As a means of holding printing paper on the enlarger baseboard for the making of enlargements free from masked borders, Polysales, of 6-7 Leapale Road, Guildford, Surrey, have introduced a paper holder which is coated with a permanently tacky surface giving just enough grip to hold the most stubborn paper securely in place and then release it after exposure with-

out difficulty. Another advantage of this holder is the ease with which it permits the paper to be held obliquely for the correction of verticals, or even vertically for extreme degrees of enlargement. The special surface retains its grip for many hundreds of prints, but can then readily be restored to condition for further use. In 8×10 in. size the Polysales Borderless Enlarging Easel costs 15s. 11d., or in 16×20 in. size £1 18s. 11d.

Polysales Lens Accessories. A comprehensive range of filters, filter holders, lens hoods and supplementary lenses is now being marketed by Polysales, of 6-7 Leapale Road, Guildford, Surrey. Monochrome and colour-correction filters are available in many types, guaranteed flat to 4 min. of arc and mostly made from Chance Pilkington glass. Filter glasses are supplied unmounted, so that a single holder will serve for a number of filters. These items are supplied only by mail order direct from the firm and their prices are thus extremely competitive.

The Photographic Journal, August 1967

Trade Publications. Trade publications recently issued include a leaflet "Make no Mistake" devoted to the new colour-coded labelling of the photographic chemicals supplied by Johnsons of Hendon Limited; and a new, enlarged edition of the Polysales Pocketbook, containing nine informative articles by Alec Fry (Associate) on choosing and using equipment, in addition to full coverage of the range of Polysales camera accessories and darkroom equipment, together with the wide selection of branded accessories offered at reduced prices. This latter publication can be obtained (price 1s.) from Polysales, Meadow, Godalming, Surrey: a self-addressed 4×9 in. envelope should be enclosed with the application.

The Photographic Journal, August 1968

Polysales Picture Frame Kits. Framing kits which are specifically designed for the home display of exhibition prints on standard 20 × 16 in. board mounts are now available. at the price of 7s. 11d., from Polysales, 59 Meadow, Godalming, Surrey. The kit comprises four sections of hardwood frame, machine-mitred to exact size by a firm of professional picture framers, together with all fittings required, including a set of brass picture-hangers' hooks. The wood is sanded to an attractive finish, but may be stained, waxed or varnished as the user prefers. Glass, if required, should be obtained locally and provision is made for the kit to accept it. Postage on the kits is 1s., regardless of quantity.

Polysales Close-up Aids. Useful introductions for close-up work are notified by Polysales, 59 Meadrow, Godalming, Surrey. The Polysales Reverse Macro Adapter offers, at the price of 22s. 6d., an adapter which permits most interchangeable S.L.R. lenses having a Praktica/Edixa/Pentax screw fitting and 49mm filter thread to be reversed for close-up use: and 5-dioptre supplementary lenses in all standard sizes between 45mm and 57mm, for the taking of pictures at distances between 5½ and 8in., are offered at the standard price of 32s. 6d. for the lens alone, without holder.

Polysales Filters. It is announced by Polysales, 125 High Street, Godalming, Surrey, that their optically-polished colour filters have been chosen for use by a leading firm of fine art printers in the making of the first-ever complete reprint of the Domesday Book. The original version of the Book, hand-lettered in Latin on leather, was completed in two volumes in 1086. A limited printed edition was published in 1783 and it is a complete copy of this later version which, with the aid of Polysales filters, will be produced for sale in paperback form, county by county. Even more notable is the fact that the first-ever facsimile of the original, ancient manuscripts are eventually to be published, at around £500 per copy—again with the aid of Polysales filters. Every camera employed, from 35mm precision microfilm equipment to a giant 20 x 25 process camera, will be equipped with these filters for contrast control and colour correction.

★POLYSALES CATALOGUE

This is a new 60 page catalogue covering an enormous range of accessories and gadgets as well as the full range of Makinon lenses. You can get a free copy by phoning them at 04868 4171 or writing to The Wharf, Godalming, Surrey GU7 1JX.

★ POLYSALES LUXURY CASE

Like cameras, there is no such thing as a perfect gadget bag or camera case to suit all purposes and all tastes — some people want to accommodate a veritable aladdin's cave of equipment while others only have one camera to carry — some want a light and soft case while others want one that they can stand on. However, here is a case which is a good compromise and which will suit many requirements. It is rigid, measures 35.6 x 19 x 28cm (14 x 7½ x 11in) and



weighs 2.6kg (about 5.7lbs). The finish is very nice indeed, being a stitched grained vinyl that looks more like dark brown leather. The interior is padded and has five fully adjustable compartments, while the lid has a false floor giving a generous space above that will accommodate lenses up to 12½ in long. Two elasticated pockets attached will hold several filters or odds and ends.

contd on next page

The case is weatherproof when closed and a strong locking latch is provided. It can be carried by the handstraps or by the detachable shoulder strap provided. This has a good shoulder grip pad and there is also provision for carrying a tripod.

The capacity is surprising for its size. I managed to get two Olympus bodies, five lenses (including a 75-150 zoom), ten Cokin filter cases and holder, twenty rolls of film and a Nikin SB-3 flashgun into it without so much crowding that every item was not immediately accessible. I particularly liked the fact that the lid to the upper compartment could be opened without anything falling out, even when the outfit was slung over the shoulder. The construction is robust, although I wouldn't recommend using it as a stand at the cup final, and it should give many years of service. It's very good value indeed at £24.95 plus £1.40 postage and packing from Polysales, The Wharf, Godalming, Surrey, GU7 1JX.

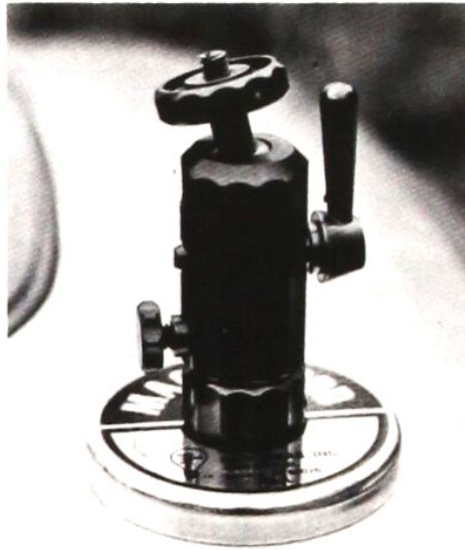
SILVER FREE FILM

A new type of monochrome 35mm film is being introduced to the British market by Polysales and it has no silver, either in manufacture or processing. It works on the Kalvar principle in which a diazonium-containing emulsion is affected by U.V. radiation and developed by heat to produce an orientation of microscopic vesicles which scatter transmitted light according to the degree of exposure. The image has exceptional resolving power and is claimed to be very stable. Exposure is by any U.V. source, including the sun, and the latent image is

developed by the application of heat from a print dryer, domestic iron or boiling water.

It is slow in speed and blue-sensitive, but not intended for camera use so much as for producing transparencies from negatives by direct contact. The image is low in contrast when viewed by diffused light but is similar to ordinary film when projected.

A trial 25ft of film with a simple contact printing frame and instruction book is available at £6.35 incl. from Polysales, The Wharf, Godalming, Surrey GU7 1JX.



MAGNETIC CAMERA HOLDER

The new and novel Magna-Pod holder imported by Polysales produces an amazing pull of 90lbs so it should hold the average camera quite securely. It has a standard $\frac{1}{4}$ in tripod screw but it can be used against any ferrous metal surface such as motor cars, filing cabinets, girders etc. It will of course also be useful for holding flashguns or lighting equipment. To go with it they also offer a ball and socket head made of 100% Dupont nylon with a lifetime guarantee to hold any camera weighing up to 10lb.

The clamp and the ball and socket head are both £5.95 or the two are offered for £9.95 plus £1.40 postage and packing. Obtainable from Polysales, The Wharf, Godalming, Surrey GU7 1JX.

AGNECOLOR PROCESSOR

This is a "laminar flow" colour processor which is rapid and more economical



than the rotating drum types. In fact the chemicals usage can be as low as one quarter. The operating principle of "laminar flow" refers to a thin, uniform layer of solution that flows constantly down a flat platen. The exposed paper floats on this layer and adheres to it by capillary attraction. Only the emulsion is in contact with the solutions so little, if any, chemical is absorbed by the base. A built-in pump propels them through the apparatus, across the face of the paper or film, then back into the trough in a constant cycle. Once the exposed material has been placed on the platen and the cover closed, processing can be carried out in full room lighting. Price, complete with thermometer and accessories is about £190. Imported from the USA by Polysales Ltd., The Wharf, Godalming, Surrey GU7 1JX.

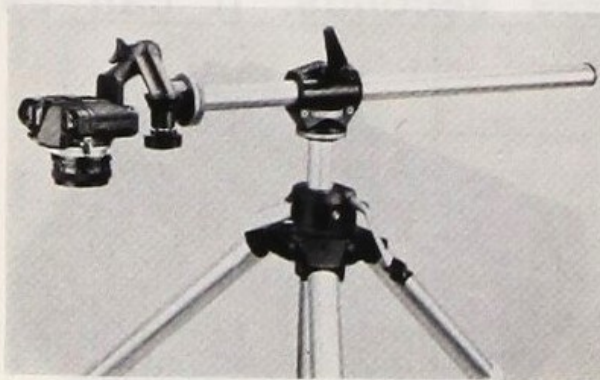
CANDID CAMERA

An ingenious accessory known as the "Anglescope", now being imported by Poly-sales, enables candid photographs to be taken at right angles to the direction in which the camera is pointed. Looking just like a lens hood and thus arousing no suspicion, it contains a 45° surface-silvered optical mirror and is suitable for all lenses with a focal length of 90mm or more. Zoom lenses

can be used if shorter focal length settings are avoided.

The "Anglescope", complete with one adaptor to screw into the filter thread of a lens, costs £16.95 (plus £1.40 post and packing) from Polysales Photographic Ltd., The Wharf, Godalming, Surrey GU7 1JX.





SLIDE COPIER

Rather an unusual design of slide copier comes from Polysales. It is placed under the enlarger loaded with the slide to be copied and a surface silvered mirror on the

copier reflects the image into a camera loaded with the required copying film. This means that almost any single lens reflex can be used and any part of the transparency copied if the enlarger can be focused closely enough. The price is £16.95 plus £1.40 postage and packing, from Polysales Ltd, The Wharf, Godalming, Surrey GU7 1JX.

MAKINON

A unique zoom slide duplicator is being imported by Polysales Ltd. It fits on to the body of an SLR camera by means of a removable 'T'

mount and will copy any selected portion of the slide. A compartment is provided to hold filters for correction or to create special effects. The cost is £24.95 plus £1.40 post and packing, and 'T' mounts cost between £1.95 and £5.95 depending on the make of camera.

SLIDE REDUCING

Underexposed transparencies on Agfachrome, Ektachrome and all E-6 process films (Fujichrome, Barfen

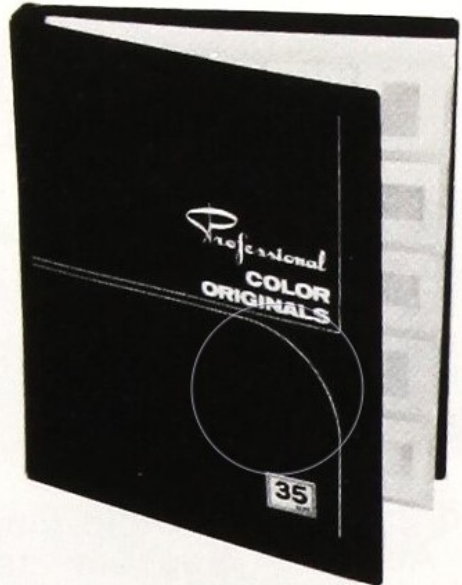


E-6, etc.) can be brightened by immersing them for between one and six minutes in a reducing solution known as "COLORBRITE", now available. A bottle capable of treating up to 150 transparencies is available for £5.95 (plus postage) from Polysales Photographic Ltd., The Wharf, Godalming, Surrey GU7 1JX.

mainly professional use
cameras taking 35mm film
incredible exposure latitude
and fine grain. They can be
processed in your own
developing tank.

SLIDE STORAGE ALBUM

A loose leaf binder which can be filed away on the bookshelf contains ten slide filing sheets, each of which holds twenty 2x2in slides. The sheets are of clear PVC



with frosted backs and are removable when required. Available from Polysales Photographic Ltd., The Wharf, Godalming, Surrey GU7 1JX, price £7.95. and spare sheets are £4.45 for 10 (plus postage).

LOW-COST COLOUR PROCESSOR

The Agnekolor "Colour Wedge" daylight colour print processor offers an economical and easy-to-use

alternative to the colour print drum.

It consists of a lightproof dish which can either be manually rocked or rocked and heated automatically using optional accessories. Claimed advantages over processing drums are that it is quicker to load; solutions can be re-used or replenished to their full capacity; it accepts smaller prints or test strips of any size; and washing can be carried out without removing the print from the dish.



The Colour Wedge costs £13.75 and for automatic operation there is the Rocker Unit at £34.95 or the Rocker/Heater at £59.95.

The equipment is available from Polysales Photographic Limited, The Wharf, Godalming, Surrey GU7 1JX.

XR-1 DEVELOPER

This is an American made extended range developer for black and white films which, it is claimed, will give full tone negatives at speeds up to E16400, and produces sharp, as well as grainless enlargements up to 20 x 24in. It comes in a packet of three 16g sachets to make 1.6 litres and costs £3.95 from Polysales Photographic Limited, The Wharf, Godalming, Surrey GU7 1JX. Telephone 4171.

POSING MIRROR

This is a mirror measuring 5×7in which clips into the lens filter thread of any size between 48 and 58mm inclusive. It enables you to take a self portrait with reasonable accuracy in composition and it will also help models to pose themselves. Made of unbreakable Lucite, it comes complete with a lined carrying pouch and is available from Polysales Photographic at a cost of £12.45 plus £1.40 post and packing. The address is The Wharf, Godalming, Surrey, GU7 1JX.

CHROMOGENIC DATA

A data sheet giving detailed instructions on how to process chromogenic film, such as Kodak Ektachrome and Fuji Chroma Slide, is now available free of charge to members of the British Photographic Technology Limited, Poles Industrial Estate, Poles Dairy, Herts, EN10 3JW.

MAKINON FLASHGUNS

Heading a new range of sophisticated electronic flashguns from Makinon is the MK-2100AT twin flash – a versatile thyristor unit featuring two heads, one of which can be detached and fired remotely by means of a built-in slave trigger. The main unit offers thyristor-controlled output on direct or bounced flash, and the beam angle can be controlled by means of a clip-on attachment to match the angle covered by lenses having focal lengths from 21mm to 210mm.

The mini-flash unit can be slid into a "hot shoe" on the main unit, providing increased

Photo by Alec Fry, ARPS, taken with the Makinon Twin Flash.



output on direct flash – boosting the guide number to 110 (100ASA, feet) – or providing fill-in light and a highlight in the subject's eyes when the main flash is bounced. In either case, the exposure is automatically controlled – at a



choice of f/4 or f/8 with 100ASA film, for example – at distances from 0.8 to 7m.

For more creative lighting effects, the mini-flash can be mounted on the camera while the main unit is moved to any desired position to the side, top or rear of the subject. A slave unit built into the main unit can then be switched into operation, and this will automatically fire the main unit in synchronization with the mini-flash on the camera.

Power comes from two MN1500 batteries needed for the mini-flash and four in the main unit, giving 150 and 200 flashes respectively at full power.

The Makinon MK-2100AT flashgun is available direct from Polysales Photographic Limited, The Wharf, Godalming, Surrey, at a cost of £49.49 plus £1.40 post and packing, or from other selected dealers to whom it is being distributed by Dorkstar Limited of 7 Harley Street, London W.1.

S & K ENLARGER

A very budget priced 6×6cm/35mm colour enlarger is being imported from Japan by Polysales. Called the S&K 60D-C, it has direct illumination from a 12v 75w lamp and is fitted with dichroic filters controlled by internally illuminated dials. The box section column is 700mm high allowing enlargements up to 12.2 diameters with a 50mm lens (not included). The head tilts for wall projection and can be removed to convert the column and baseboard for copying. The price is £139.95 (including an 8×10in masking frame) plus £1.40 post and packing from Polysales Photographic Limited, The Wharf, Godalming, Surrey, GU7 1JX.



BROLLY CASE

This is a novel combination – an outfit case with a flash brolly that is housed in it. The case is aluminium measuring 46×33×15.5cm, and filled with foam for cutting to your own requirements. The collapsible stand which clamps on to the case extends to 1.6m high (5.24ft) and the clamp holding the brolly on the stand incorporates a flash shoe. The complete outfit costs £39.95, plus £1.40 post and packing, from Polysales Photographic Limited, The Wharf, Godalming, Surrey or from selected dealers.



ENLARGER TENT

This weird looking creature is an enlarger tent which will enable prints to be exposed without the need for a dark-room. It consists of a quickly erected frame tent which is completely lightproof and which will cover a column height of up to 42in, with room for print drum and paper as well. The operator inserts his arms through the light-



tight sleeves as in a changing bag, and there is a viewing window which can be used during the actual exposure because there is a separate drape to cover the operator's head.

It could be useful for demonstrations in classrooms, camera clubs and exhibitions

as well as at home when no darkroom is available. It is marketed by Polysales Photographic Limited, the Wharf, Godalming, Surrey, at a cost of £79.95, plus £1.40 postage and packing, or it can be obtained from selected dealers.

SF32 FLASH METER

A new meter for measuring flash exposures. When the ASA/ISO speed of the film is set, the meter has only to be pointed towards the subject and the flash fired to give a direct indication of the aperture required to within one-



third of a stop. The range is from f/4 to f/32. Power is obtained from an internal PP3 type battery. Obtainable from photo dealers or direct from the importers, Polysales Photographic Limited, The Wharf, Godalming, Surrey GU7 1JX, price £49.95 plus £1.40 postage and packing.

PAN-FOCUS LENS

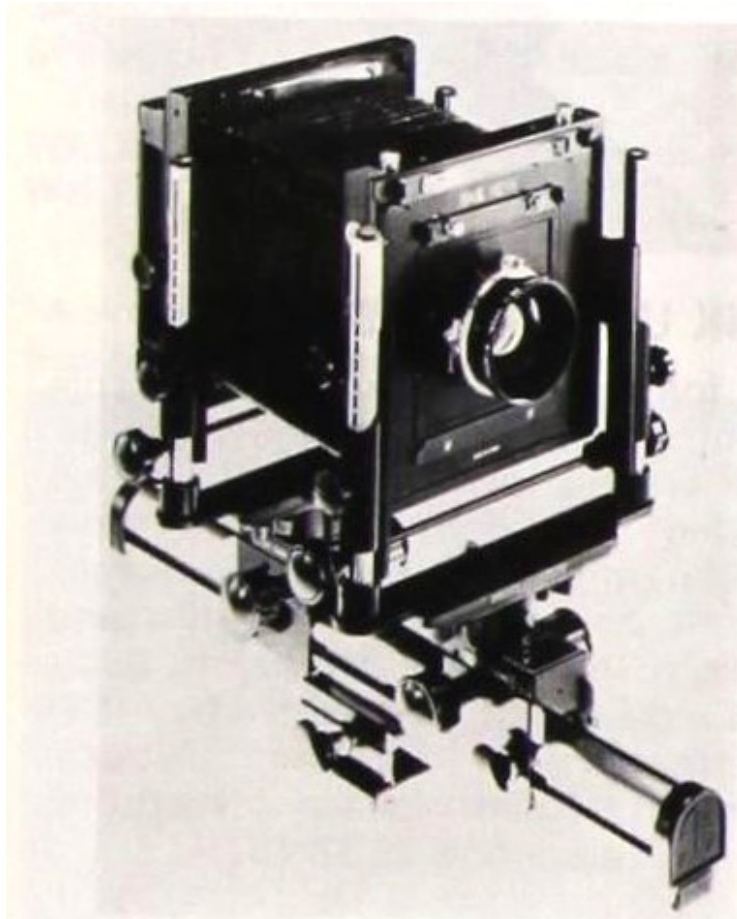
Costing under £10, this is a complete interchangeable lens system (not a screw-on attachment) which is fitted directly on to the camera with a T2 mount adaptor. It is a fixed focus lens with an aper-



ture of f/40 giving a depth of field from 8in (20cm) to infinity. After unscrewing it into two sections the aperture disc can be removed to convert it into a soft focus lens with an aperture of f/4. Called the Itorex, it can be obtained from Polysales Photographic Limited, the Wharf, Godalming,

Surrey GU7 1JX, at a cost of £9.99 plus £1.40 post and packing.

The Photographic Journal, October 1982



S & K MONORAIL

A budget priced monorail 5 × 4in camera. It has a 50cm long rail and a flange to back range of 90–430mm with the standard lens board. It has substantial rise/fall movements front and rear, 45° tilt front and rear, 35mm shift and 30° swing front and rear. It accepts all standard 5 × 4in film holders, 405 and 545 Polaroid backs, and there are special adaptors for other makes. A full range of accessories is available and the price, including VAT, is £256 from Polysales Ltd, The Wharf, Godalming, Surrey GU7 1JX.

POLYSALES TAKE-OVER

Photopak Accessories Limited has taken over the photographic interests of Polysales and founder-director of Polysales, Alec Fry ARPS, has joined them. They have produced an illustrated catalogue and a copy can be obtained free by writing to Photopak at The Street, Poynings, Brighton, Sussex BN4 7AQ. You can telephone for it if you prefer and the number is Poynings (079156) 275. Please mention *The Photographic Journal*.

The Photographic Journal, August 1986

Dear Sir,

Some points in my article which appears in this issue (page 277) need elaboration. Coincident with working on the piece, I have finally put all my Sri Lankan slides into "Slidemaster" file pages, the slides having been sorted into different subjects about six months previously and put into tightly filled slide-boxes. In just two of these I found slight fungal growth on slides taken over a period of five years. The spores are obviously very infectious but they were never on the rebate held tight by the mount so it must be stagnant air which aids infection. "Fungasol", obtainable from the "new Polysales" "Photopack Accessories Ltd" (how nice to see distinguished member Alec Fry ARPS back in command) will usually make an infected slide projectable, possibly saleable. The secret is, if the fungus is in the sky portion, to polish the emulsion *vigorously* with a clean handkerchief. It is surprising how tough the emulsion is; don't we always get scratches on the backing? The rinse-aid I use which is claimed to be both antistatic and anti fungoid is Tetenal Mirasol. I would like to know which, if any, E6 laboratories use an anti fungoid rinse.

Alkaline batteries of all makes tend to split open in the tropics after a while, so never leave them in equipment not in regular use. They have a life of about four years in the tropics. I discard those with no residual voltage; they should just make a bulb glow momentarily when discharged. Camera button cells lose their voltage if kept too long as spares; a good reason for having cameras all taking the same cell.

"Slidemaster" is the best, most flexible and cheapest form of slide stowage, indexing and viewing I know of and the small battery tester is from the mail order angling catalogue of Orvis Co. Inc., of Stockbridge. I would not be without it, it is often just one battery which is letting the slide down.

Graham Swanson
Negombo, Sri Lanka

EARNING FROM PHOTOGRAPHY

For a good many competent photographers who want to supplement their income, wedding photography can be a profitable route. And for many general commercial professionals covering weddings may only be a sideline of their business, but a welcome one, in season, when other outlets are becoming tighter in a recession.

Providing a reliable service of good quality is not easy, but it need hold few fears if the operator's approach and method is well thought-out and practised. A lot of friction is generated among full-time professionals by the thought, if not the practice, of clumsy amateur cowboys muscling in on their territory, as they see it, and, besides ruining prospects by silly undercutting, undermining public confidence by incompetence.

However, many in the business will admit, maybe grudgingly, that in high season, there are not really enough operators to cover the business without calling on part-timers. It is imperative that such freelancers work to the standards of the best commercial operators, and for that they need to avail themselves of good practical advice.

Alec Fry ARPS is a man well used to dispensing photographic advice. He did so as a queries editor for some years on *Amateur Photographer* magazine, then as director of the **Polysales** mail order business, when also published a range of straightforward advice literature. He presently provides a wide range of material for 'owner-driver' camera club magazines. And as evidence that in the weddings area he can do as well as teach, Alec has photographed over a thousand

Taking the tears and fears out of wedding days

A new book by Alec Fry ARPS tackles the subject of wedding photography head-on. Here is an appraisal and extract, with illustrations from winning entries in national competitions.

weddings himself.

Just published is *The Business of Wedding Photography*, by Alec Fry (Ashdale Press). It is a no-frills publication, desk-top published, spiral-bound, with no illustrations, at \$8.95. The value is in 100 A5 pages of concentrated information, essentially on the practicalities of the matter.

An opening chapter, 'Risky business' might deter the faint-hearted. Good! If you cannot face prospects of heavy litigation for incompetence, or deal with hysterical brides and foul weather while maintaining a competitive edge, look elsewhere is Fry's message.

He deals with personnel and equipment matters first. Then he outlines methodology for a businesslike attitude to all stages from first approaches to delivering orders. Appendices include equipment and shooting lists, business, booking and record keeping procedures.

In all it is a valuable *vademecum* for anyone tackling the wedding business.

To give an idea of its flavour and style, we reproduce below, with permission, one of its chapters, that concerned with the tricky matter of selling yourself.

SELLING YOURSELF

Making a big splash with heavy advertising isn't the way to launch a wedding

photography service. In fact, it's possible to waste a small fortune on advertising which produces far fewer results than personal recommendations. And wedding bookings won't arrive overnight.

Let your wedding photography build up, possibly aiming at half-a-dozen clients in the first year. Trying to fill your diary in the first season from scratch could cost you several thousand pounds and swallow up all the profits which you could hope to make.

Make some tactful enquiries locally to see what others are charging, and what they offer for the price. Try to estimate how many churches there are in your area, how many weddings are likely to take place in them, and set your sights on a certain percentage of these — possibly only 1% to start with.

It is essential to have a well-designed, well-printed brochure. In fact, it makes much more sense to spend a couple of hundred pounds on this than on an equivalent amount of newspaper advertising, as your brochure will be a major contributory factor in 'converting' otherwise casual enquiries. A local design studio or bureau should be able to produce a pleasing result at reasonable cost.

The biggest danger with such a brochure lies in overdoing it — going 'over the top'. Don't make any claims that you can't substantiate, as

people can easily see through a false statement. Just say clearly and honestly what you are offering and why you think the client should buy from you rather than from the opposition. Remember, too, that there is such a thing as the Trade Descriptions Act.

The fees you charge may be a contributory factor in attracting work, but don't sell yourself on low cost alone, or you will find yourself on a slippery slope which eventually eliminates profit.

Don't print prices in your main brochure — these should always be slipped in as a separate sheet. You can have a larger number of brochures printed initially (at a lower cost per copy), and update your fees on the separate slip-in sheet as this becomes necessary. In any case, a huge print run isn't advised — you are unlikely to have more than 40 or 50 enquiries a year, even after you become well established, so don't order stock which will have to be thrown away within a few years.

Samples of your work are essential before you can convince anyone to take you on. To a newcomer, this presents something of a problem. If you don't have the chance to get to one of the wedding seminars mentioned in an earlier chapter, see if you can take some pictures at the wedding of a friend, or the friend of a friend.

Don't try and take any sample shots during the main photography session — you'll end up with a large number of uninteresting groups which are quite clearly photographed from slightly to the side! Instead, concentrate on the bride and groom alone, choosing a time when you have them to yourself, even if this means waiting until quite late into the reception after the official photographer has packed up and gone home.

Posing two or three people together successfully is a whole subject in itself, and I would suggest some serious study before tackling it. There are several good books covering this aspect of photography. The one thing you must not do, of course, is to stand them side by side, square on to the camera — anything is preferable to this!

When you have some attractive results, choose the best photograph and — with the permission of the bride and groom — get a hundred self-adhesive mini prints made to illustrate your brochure. These will also be useful for sticking on postcards for local shop window advertising.

There's no doubt that a printed form gives a far better impression of your 'image' than something that's typed. However, I strongly suggest that, initially, most of the forms you need should be typed out and photocopied. However much care you put into designing these, you'll soon find that your ideas need amending in the light of experience. When you get to the stage of not changing the form for a dozen or more bookings, you can then start thinking about having it printed — not before.

Among the forms you'll need are booking forms (with your terms of business on the back), re-order forms for reprints, price lists, 'your order is ready' cards, invoices, order forms for your own requirements, letterheads, and compliment slips.

Bear in mind that most of the enquiries you receive will be during the day, by telephone. Think carefully about this. An answering machine is a poor substitute — in my experience about 70% of the enquirers will either ring off, or — if they do leave their number — will then proceed to another advertiser and will probably have engaged a photographer by the time you are able to follow up the enquiry.

Having a home-based partner with a pleasant telephone manner is the ideal. Leaving the phone unattended, or — even worse — putting 'enquiries evenings only' on your advertising — is a certain recipe for failure.

When you answer the phone, you should immediately ask the date of the wedding and give the

impression of checking whether you are free on that date. That applies even if you don't have a single other booking for the year, and gives an impression that you are both busy and efficient. Then — before going into the question of price — ask where the enquirer lives. You can then say something like, "Oh, I'm coming your way this evening to deliver some pictures, may I drop in with a copy of my brochure rather than put it in the post to you?" In many cases they will agree to this, and you're then well on your way to a firm booking.

If the enquirer insists on receiving a brochure by post, agree at once, but then point out that this can only give your prices, and cannot show the high quality of your work. You can even explain that if the enquirer wanted to buy a car, they wouldn't phone around a number of garages and ask "how much are your cars?" — they'd go and see for themselves what was on offer for the money. If you're anything of a salesman (and you won't succeed in wedding photography unless you are), you'll have that client looking

at your sample album the very same evening.

"What do you do if you receive a second enquiry for a date on which you already have a booking?" First, see if you can comfortably shoot both. In my case, that means a minimum of three hours between the two service times.

An alternative is to employ another photographer. This is the least appealing option, mainly because I have yet to find anyone who is good enough! However, you shouldn't let the chance slip away completely. Instead, make a point of recommending another good photographer in the area.

Maybe that sounds crazy, but in practice it can lead to more bookings for yourself. Let me explain how.

I started doing this myself a year or two back, suggesting that otherwise disappointed prospective clients might care to try a certain local photographer whose work I had seen and liked. Before long, I found I was getting enquiries which had been passed on from her in the same way. I've since phoned her and put the arrangement

on a firm footing. As a result, both of us benefit, as we tend to fill our diaries and avoid any blank weeks. Mind you, I wouldn't have done such a thing if the photographer in question wasn't both good and reliable, otherwise any shortcomings would have adversely reflected on my own reputation.

As you become more established, you can offer the couple ancillary services. There is little point in offering to make arrangements for a wedding car, reception venue, and so on, as these have usually been decided long before they approach the photographer, but such matters as flowers, beauty care, printing and stationery, and wedding insurance, are all things which you should consider offering on either a reciprocal or commission basis.

The Business of Wedding Photography by Alec Fry ARPS is only available by mail order, (softback, spiral bound) price \$8.95, from the publisher, Ashdale Press, The Old Barn, Ball Lane, Tackley, Oxford OX5 3AG (086 983 741).

A different and very effective bride-and-bridesmaids grouping which was included in a winning portfolio in the Fuji Wedding Photographer of the Year contest. It is by Andrea Dale of Stoke-on-Trent.





Leonard Defoe of Harrow was particularly struck by the beauty of this bride's eyes, and his striking full-face portrait won a monthly award in the Kodak Bride and Portrait Awards.

Mark Summersby of Cosham ensured there was no distraction from the background in this very appealing winning entry in the Kodak Bride and Portrait Awards.

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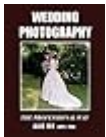
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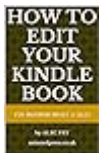
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