

(continued from page 20)

Unfortunately it did not turn out this way. Other than general discussions with the board members, my case was not brought up until August. During this month we had agreed on a contract and I received a hand shake, a pat on the back and a welcome aboard signal when leaving the table. After negotiating with the greens chairman, I knew I had my work cut out for me but I accepted this responsibility. Two weeks later I was informed that the greens committee decided to make a change. Shocked, confused and in a bit of a daze looking back I can see that many of the key people were making top salaries, including myself and were all replaced with lower wages. I might add it was not only the key people but employees who were in service for quite some time and making more than your usual dish washer, chef's helper or waitress. The last count of employees went from 210 to 140, in less than 2 months. As you all know private country clubs are a non profit organization and the majority of them raise annual dues or assess each member when money is needed. Historically my particular club was taking a loss each year. I am sure this is what the new members had to take a long hard look at. I do not feel it had anything to do with the particular employees capabilities but was prompted by one bottom line, the budget.

The legal takeover is December 1, 1984 but the members convinced the developer to allow their changes to be made before that time to create a smoother transition period. I think the thing that hurt me the most was the confidence I had in doing my job. I had been working with a popular agronomic consultant and receiving favorable reports, a newsletter from the committee had indicated the membership liked what I was doing and expressed their support and yet, without notice, I am presently looking for another position. ■

"More Than Just A Picture"

By MIKE BAILEY

This is the third of a three part series dealing with the art of photography. The first of the series dealt with the aspects of needing an above average camera to capture a great photograph. The second dealt with the basics of photography. This final chapter is primarily directed towards various concepts, equipment and techniques aimed for an advanced photographer. By the end of this chapter we will evaluate many items that can greatly aid your ability towards taking exceptional photographs. Just like in golf, you can have all the fancy equipment available but, if you cannot play the game or capture the scene, your efforts in both events will fail.

The first criteria that distinguishes a novice from pro is the photographers' lack of concern to take many pictures in order to get that extra special photo. The cost of film is the least expensive element for this science. Quite often I find a situation that I might not ever get to see again, so I will not be bashful to crank out an entire roll of film in the matter of just a few minutes. A photographers' general rule is to take as many pictures as deemed fit, in order to insure that at least one of various pictures of different composition, shutter speed, operative setting and fine focusing is exactly the one that the boss wants.

Even if you do not plan to take a great deal of pictures over a long period of time, you can still try this tip to save some cost on film. New York mail order photography shops sell "fresh", factory packed Kodak film at a substantial savings, when buying quantities of 10 or more, as compared to local discount stores. Upon arrival of your mail order film, to help keep fresh until the stated expiration date stamped on the side of the box, simply store the film in your refrigerator (not the freezer) until needed. Allow film to warm up to room temperature and you're ready to shoot.

Lets continue further about the care of your film. Realizing that film is a very thin layer of plastic where upon the negative will ultimately produce your photograph, we must exercise extreme care to ensure a quality photograph. First off, we can all relate to a conditioned environment when dealing with plants, well, this also holds true for your photographic equipment and film. Never expose the camera or film to extreme heat, such as the dash of a car or even the trunk. Always try to keep the camera away from direct sunlight. When on a trip here is another tip to be aware of. Airports and other security systems that use x-ray metal detectors can prove to be fatal to your pictures. True, the security personel and all the posted signs claim the detectors will not damage your pictures, however the fact is: An accumulative build up of 5 or more exposures can begin to fog your film. Always have your gadget bag checked by hand and passed around the detectors. To expediate matters, have all

(continued on page 23)

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(continued from page 22)

zippers, pouches and lense caps open for viewing. Familiarize your procedure to dismount the lense from the camera body to prove all your paraphernalia is legit. There is one precaution that you can exercise to eliminate all such fears of exposure by purchasing an x-ray proof metal lined film storage bag. Place all of your film in such before your departure and you can be safe from any such contamination.

Now that we have evaluated all the precautions to exercise before you take your picture — what about the here after; the people you must trust to develop your pictures, let it be known this is where the professionals really come into play. You basically get what you pay for. Kodak is not the largest developer by chance. Film developing is truly a science whereby chemicals must be kept to within one degree fahrenheit variance for consistency of developing. Chemicals must be kept fresh and of proper concentrations. The negative tells all. If poorly developed, scratched or other wise damaged, forget it! The damage will never go away. Once you hand your canister over the counter to be developed, they control your films' destiny. Another item to consider, if, for any reason, they lose your film or other liabilities incur, your only recourse shall be that they will gladly give you another roll of film to try again, for this reason, when photographing important matters I will shoot more than just one roll. There are many companies offering good service, however, I cannot afford to take the chance and I go with Kodak. Can you? Once you get your slide pictures back, remember that you are still dealing with delicate material. Store in a dark, cool, dry place. The sun can fade the intensity of pictures while humidity can allow fungus to form. Preventative measures taken will obviously prolong the life of your pictures and your gear.

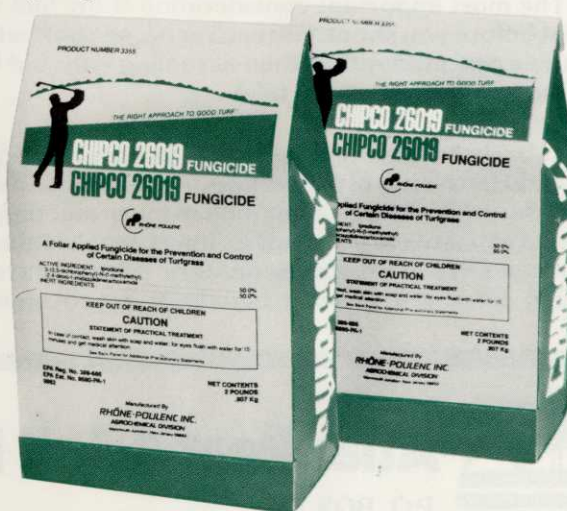
We are now beginning to indulge upon the fact that photography can be a hobby whereby we take pictures seriously. I believe there is really little difference between the degree of an advaced amateur and a professional photogrpgher. There are many accesories that one begins to contemplate purchasing. The last time I bought a new camera, my specific purpose of changing cameras was for the reason of wanting a motor drive (a device that attaches to the body of the camera to automatically advance the film without the need of manually advancing the film). A motor drive can crank as many as 6 frames per second (depending on the manufacturer and model).

Action photography, such as photographing a golfer just at impact is one example of just how valuable a motor drive can be; especially when you compare trying to catch the precise action by just guessing and pushing the button. One must be willing to pay the consequences, however, with a motor drive, one can crank out a 36 exposure roll of film in just six seconds! Even if you never plan to take action shots, I still believe you will enjoy the ease of a motor drive. My Nikon motor has an automatic shut off to eliminate battery drain. I totally eliminate the need of worrying if the film has been advanced for a take. The motor can be set into the single mode (advances 1 frame per push of the button) whereby with every shot I just push the button and voila. I have become so attached to the convenience of a motor, it feels rather primitive when I manually advance the film. The primary benefit of

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(continued from page 23)

the motor however is the fact of simplicity — one less item to distract from my ability to concentrate on the subject.

One of the most aggravating situations that can occur to an amateur photographer is to own a relatively good system but fail to take adequate pictures under adverse conditions. A flash unit will obviously reduce the fear of underexposed pictures, however, there are other items to consider as standard equipment. One must decide when does the time arise for the need of a tripod. In a situation involving photograph portraits, slow speed stills, slow speed action pans or a group of photos to be taken from one specific location, a tripod becomes necessary. There is one simple relief when buying a tripod: You get what you pay for. You can buy an inexpensive "toy" tripod for less than \$50.00, however, the quality is seldom good enough to produce a solid base for steady pictures. After having bought two "toy" tripods, I eventually bought a "real" tripod. One that is strong, sturdy, heavy and basically strong enough that I can stand on it. Costs will be well over \$100.00 but I have now finally made a purchase that will never need to be upgraded. The features of setting to eye height, adjustment for verticals, horizontals and panning are made of metal knobs and braces that shall last for a long time, if taken care of.

Now that we have evaluated the purchase of such items as tripods, motor drives and flash attachments it becomes evident that photographers can become very involved with gadgetry. Yes, there are even more items to consider. Facts are that a motor drive requires 6 AA batteries and a flash will require 4 AA batteries not to mention a back up set for each. You now have purchased 20 AA batteries. You have reached a point where rechargeable batteries and 2 charges are well worth the investment. The most important consideration is the fact that the night before you shoot, you can recharge your batteries to their potential rather than assuming your old batteries will hold for one more take.

One last basic accessory to consider as standard equipment would be the use of more filters. As mentioned in the first article, a UV filter is a good filter for protecting the front glass elements of your lenses, however what about a more useful filter. If one takes outdoor color pictures, a polarizing filter will provide beneficial improvements.

Remember those sunglass commercials which cut out the glare so you can see better? Much the same is true for your camera. A polarizing filter will definitely reduce glare whereby richer colors will be revealed. Blue skies will become bluer, white clouds more pronounced and the green grass even greener. Yes, leaf blades are shiny and also reflect glare, whereby the polarizing filter will filter out reflected waves and the turf grass will actually appear greener! The filter threads to the front of the lens barrel, rotating the filter 90° in either direction will produce the optimal effect. There is one drawback to this phenomena. The filter will require an increase of one f-stop because the filter reduces light penetration, so plan accordingly.

We have now just about reached the end of the line as for all the fancy gadgetry that we should seriously consider for the advanced amateur. You now should have all the equipment needed to take that "Perfect Picture". To be a failure now would be much like dressing up in your fancy duds along with your shiny new clubs (not to mention your name plastered on the side of a big pro bag) only to proceed to the first tee and shank your tee shot.

Lets review some techniques that can prove helpful. Learn to become familiar with the speed (ASA) of your film so that you are appreciative of light intensities relating to shutter speeds and operative settings. Try to capture pictures with clean, simple well composed precisely focussed subject matter, that is of primary concern. Never take a photo with confusing subject matter or your photo will be undefined and look much like a plate of spaghetti. Don't be bashful about taking a few extra pictures to increase your guarantee of getting a good one. If all of your pictures don't come out perfect - don't become discouraged, profit by your mistakes. Learn what you did wrong so you can minimize your mistakes. You should now have the potential to photograph just about any type of subject matter under just about any type of situation Whether the subject is brightly or darkly lit, fast or slow moving, colorful or bland, into the sun's glare, hand held or on a tripod, one photo, or via the means of multiple shots with a motor drive and best of all you are in control of the camera. Go at it. Take good care of your system and you will have good photos to cherish for years to come and someday maybe your grandchildren will ask, "were you a professional photographer way back when?■"



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