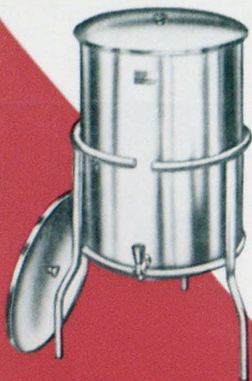


THE NATIONAL PROFESSIONAL PHOTOGRAPHER

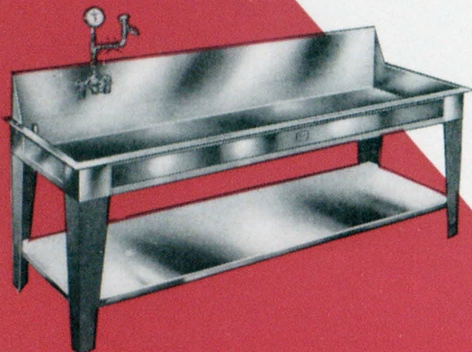
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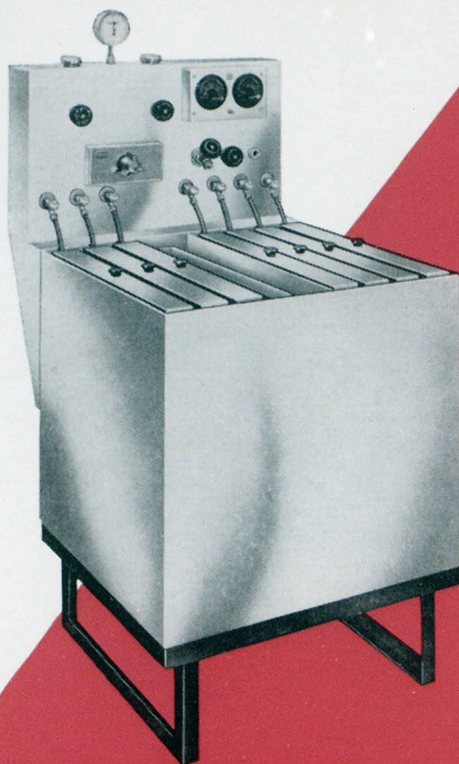


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to top quality standards**



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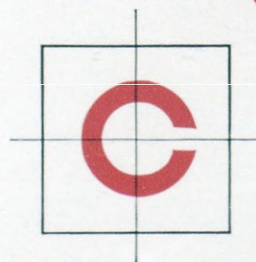
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Calumet way...
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For sharper, crisper photographs on your next illustrative assignment load with Versapan sheet film, made for maximum image quality. AnSCO, Binghamton, New York. A Division of General Aniline & Film Corporation.

AnSCO

Versapan

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cover

Richard Boden of Eastman Kodak's Photo Illustrations Division used a portrait lens to retain a desired soft effect in this warm-toned still life. A time exposure of six seconds (at f/11) with 3200° K lamps on Ektacolor film L was used. Art direction: Walter J. Latoski.



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OCTOBER — 1961
Vol. 88 No. 1793

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The Commercial Photographer
The Professional Photographer
the National Photographer
(Continuing Vol. 12 No. 10)

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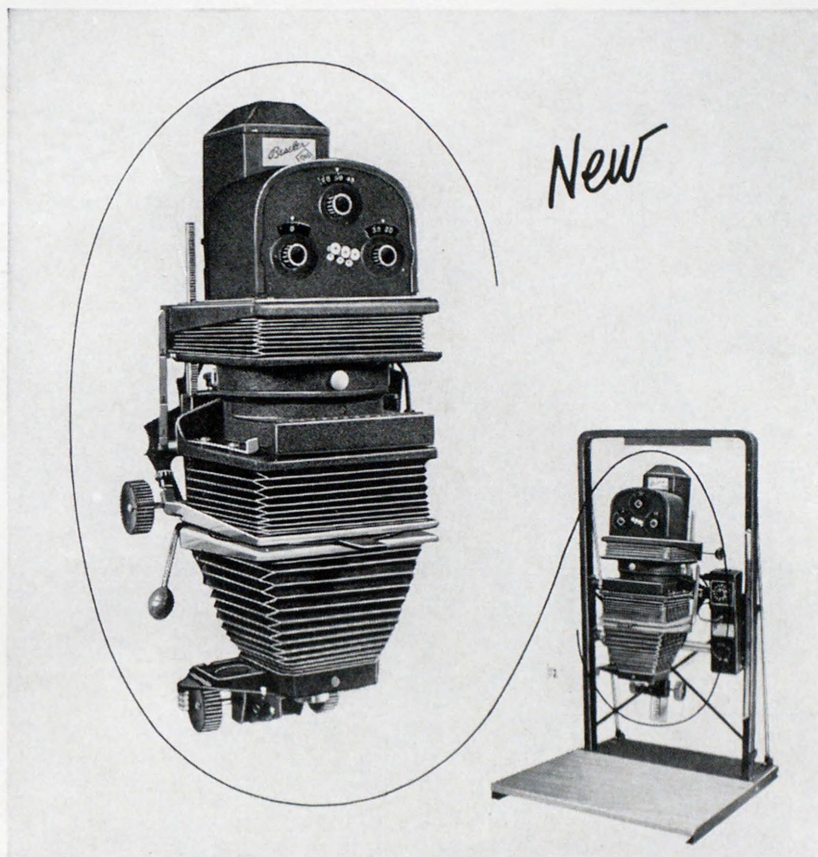
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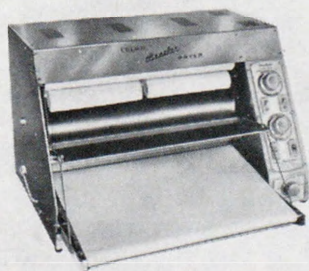
Beseler-Agfa Colorhead

Brilliant Single-Source Colorhead with dial-densities from 0 to 199—and fade-resistant Type-C filters. Now all 4x5 Beseler owners can profit from the teamwork of two of the greatest names in photography—Beseler in America and Agfa in West Germany. Designed for American methods and materials, the new head provides fade-resistant Type-C filters in densities from 0 to 199 in all three subtractive colors—yellow, magenta, and cyan.

Single high-intensity 250 watt lamp remains color-constant after hours and hours of printing. Brilliant triple condenser design provides the fastest printing speeds possible with all negatives from subminiature to 4x5 with true condenser sharpness.

New

Glossomatt Color Print Dryer



Midget Glossy Color Dryer Does Giant Job—Now every darkroom can afford an automatic glossy color print dryer—the new Beseler Glossomatt. This miniature workhorse requires only 18x23 inches of shelf space—yet dries prints **16 inches wide.**

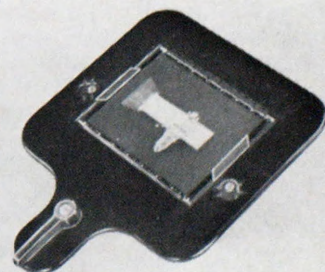
Exclusive dual-element heating system and triple layer drum (copper, stainless steel, and chrome plate) provide precise, total surface temperature control. Exclusive safety features let you leave immediately after the last print.

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Glass Carrier Flatness—Without Glass—At last! A 4x5 glassless carrier that holds negatives as flat as glass. Beseler's exclusive Negafiat does away with breakage, Newton rings, and the dust and dirt associated with glass carriers. Special clamps firmly hold the edges of the negative and gently pull it taut for perfect flatness overall.

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New



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news and notes

PP of A CHAPTERS

- (1) Industrial Photographers of So. California (Los Angeles): Robert Pace (Jet Propulsion Laboratory), President, 1126 Avaca Ave., Pasadena, Calif.
- (2) Greater Lima Industrial PA.: Paul Herron, Chairman, 543 Courtland, Lima, Ohio. Meets third Tuesday of every month.
- (3) Mid-States Industrial PA (Chicago): Martin Doot, Visking Corp., Chairman, 6733 W. 65th St., Chicago, Ill.
- (4) Alaska PPA: Leroy G. Hartman, Chairman, P.O. Box 1537, Anchorage, Alaska. Meets second Tuesday of every month, 8:00 p.m. Ward W. Wells Studio, 327 Fifth Ave., Anchorage, Alaska.
- (5) Cincinnati Industrial Photographers: Howard Hood, Chairman, ARO Bldg. 300, General Electric Co., Cincinnati 15, Ohio.
- (6) Association Professional Photographers, Province of Quebec: Jean La Manna, Studio Jean La Manna, 2241 St. Marc, Shawinigan, Quebec, Canada.
- (7) Portrait Guild of Chicago South: Charles W. Hansen, Chairman, 2019 W. 95th St., Chicago, Ill. Meets second Tuesday of each month.

Chapter 3 — Mid-States Industrial PA

In-plant motion picture production, macrophotography and camera control techniques for photographic instrumentation in



Motorola Photo Service

Hartley Moore, Motorola, Inc., and Addison Boehnert, International Harvester Co., and Ed Hois, *M.Photo.*, Swift & Co., during a discussion on cost and control methods in in-plant photographic departments at Sept. 16 seminar of Mid-States IPA. Irwin Merry, *M.Photo.*, General Dynamics, at tape recorder.

conjunction with product research, test and development will be discussed at the Mid-States Industrial PA (PP of A Chapter 3) on Saturday, Nov. 11, at the Y.M.C.A., LaGrange, Ill.

Photographers in Illinois, Indiana and Wisconsin are invited to attend the all-day meeting which begins at 9:00 a.m.

Reservations and inquiries should be addressed to Michael J. Scilingo, *M.Photo.*, Ceco Steel Products Corp., 100 E. Ohio St., Chicago 11, Ill.

QUALIFIED LISTINGS

The special "Qualified Listing" section of the PP of A "1961-1962 Directory of Professional Photography" is available, at cost, for distribution to clients. The 8-page reprint is \$5.75 per 100, postage paid, minimum order of 100. Send check with order to PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

HONORARY MASTER



Vince A. Finnigan

Alfred Cheney Johnston, former Ziegfeld Follies photographer, right, was awarded Honorary Master of Photography degree at the PP of A 1961 Exposition of Professional Photography in August for bringing photography into use as a tool of advertising illustration. He was presented the award by PP of A president Lawton E. Osborn, *M.Photo.*

PP of A LIFE MEMBERSHIPS

Life Memberships in the PP of A have been granted by the PP of A board of directors to Howard M. Webster, Sr., and Eugene L. Ray, *M.Photo.*s., both of Chicago.

Application for Life Membership in the PP of A may be made by a person who has been active in the photographic profession for at least 50 years, and who has maintained membership in the Association for a continuous period of 15 years or more prior to retirement or application for Life Membership.

DIVISIONAL CHAIRMEN

The PP of A board of directors has appointed, upon the recommendation of the PP of A executive committee, the following divisional chairmen for 1962: Portrait — Bob Wilcox, *M.Photo.*, Bob Wilcox Studio, Phoenix, Chairman, and Ernie Curtis, Curtis Studio, Oklahoma City, Vice Chairman; Commercial — Rudolph J. Guttosch, *M.Photo.*, Kranz Studio, Inc., Chicago, Chairman, and Jerry A. Smolka, Oscar & Associates, Inc., Chicago, Vice Chairman; Industrial — Peter A. Carey, The Bendix Corp., Teterboro, N. J., Chairman.

PORTRAIT DIVISION CITATIONS

At the annual Portrait Division luncheon during the PP of A Exposition of Professional Photography in New York, Division Chairman Bob Wilcox, *M.Photo.*, Phoenix, presented Citations to three men for "Distinguished Service to Professional Photography." Recipients of the PP of A Portrait Division Citations were Ernie Curtis, Oklahoma City; Charles H. "Bud" Haynes, Detroit; and Gene Botsford, *M.Photo.*, Rochester, N. Y.

ASA REPRESENTATIVE

The PP of A has named Irving Newman of Greenwich, Conn., as its representative on the American Standards Association Photographic Committee (PH2). Mr. Newman was active unofficially on the committee (Turn to page 10)

Interchange

Negative Sizes — Types of Film —

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Discover New Uses—New Flexibility—New Economy—Black & White or Color film! Over 1100 Backs to choose from—increases your camera performance! Backs for reducing, for 120, 35-70mm roll film—expose any size negative, special films for instant pictures—Dividing Backs—Sliding Carriages for multiple pictures on one sheet of film—all from stock!

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1967 **Burke & James, Inc.** 1961
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HOW WOULD YOU HAVE LIGHTED THIS PICTURE?



PRESS PHOTOGRAPHER BOB FREE TELLS HOW HE WOUND UP A STAIRCASE ASSIGNMENT WITH G-E #5 FLASHBULBS

"This is a 'before' picture—before the wrecking crews went to work," writes Robert Free of *The Cincinnati Enquirer*. "They were getting ready to tear down the old Studio Building—a noted landmark in the Queen City. The assignment from my paper couldn't have been clearer—preserve the staircase for posterity."

"When I arrived at the scene, the building was black as pitch—the electricity had been cut off. The only light in the building came from the skylight atop the stairs. I was left with little doubt as to what I could use for lighting. G-E Flashbulbs were the only answer."

"I placed my Rollicord, loaded with 120 Verichrome Pan film, on a tripod and stopped the lens down to f/22. I then began climbing the stairs, painting my subject with light as I covered the 4 floors. I used 12 G-E #5 Flashbulbs, 3 on each floor level. I find nothing can hold a candle to G-E Flashbulbs when you need dependable lighting."



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GENERAL  ELECTRIC

Kodak PROFESSIONAL ROUND-UP

ANNOUNCING KODAK EKTACOLOR PROFESSIONAL PAPER...

a paper with increased sharpness, enriched colors, and a new name—



When perfectionists reach for perfection all the time, something rewarding is bound to happen.

The reward is *improvement*.

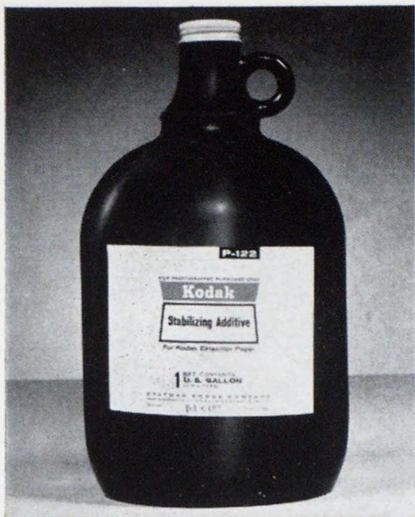
This time the improvement is in

negative-positive color photography. To you it means your equity in direct color automatically increases. More of what you want out of direct color becomes possible.

For instance

Ektacolor Professional Paper has improved dyes.

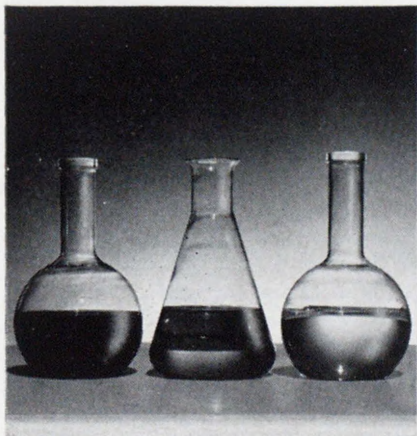
In addition, Kodak has developed a



chemical called Kodak Stabilizing Solution P-122. With the addition of this chemical, Ektacolor Professional Paper provides the professional photographer with improved stability, longer print life. Procedures with this stabilizing additive are simple—merely add it to the buffer bath in accordance with the recommendations on the package.

Do improved dyes mean improved hues?

There's a color improvement in Ektacolor Professional Paper. It may not be obvious, because it's difficult to see improvement in something when its predecessor was so near to perfection to begin with.



If you look carefully, or compare, you will notice new purity and brilliance in yellows—particularly lemon yellows. You will detect new cleanliness in gray tints and whites. And greens look more saturated and pure.

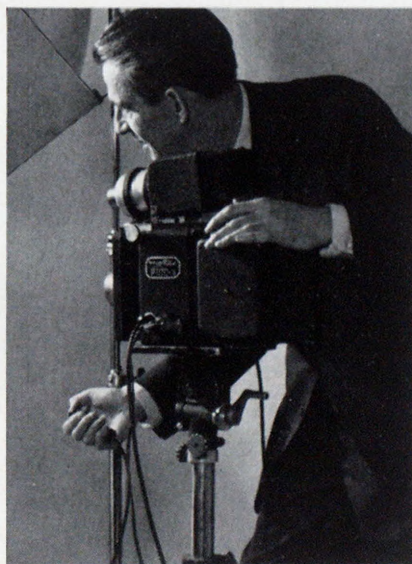
These traits are all a part of this paper's improved color scheme.



An improvement in emulsion

This sharpness improvement is distinctly visible—clearly evident as more snap, more crispness in your prints.

Advantage to you? It enables you to



transmit to your print more of the definition of your color negative.

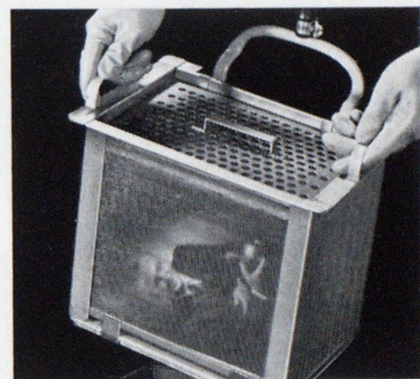
You may enlarge from bits of film to relatively huge proportions without fear of diffusion. Highlights—pin-point small, like the catch-lights in an eye—will be rendered sharp, better defined than ever. While delicate textures—



flesh, hair, and the like—will model more like the original.

Kodak processing—the same

Ektacolor Professional Paper requires no new techniques when it comes to processing.



If you have been processing direct color prints by hand or machine, you may continue to do so with no changes in time, temperature, or chemicals.

The only exception to this is in the event you want to use Kodak Stabilizing Solution P-122. In which case, everything else remains the same except that you add the stabilizing solution to the buffer, according to package recommendations.

T. R. for M. O.

The best thing that we can give you (which you can't buy otherwise) is the sympathetic ear of a Kodak Technical Representative.

Because he knows you, he understands you and your problems. Because he knows photography and his photographic market, he can probably advise you better than anyone else about materials and methods.

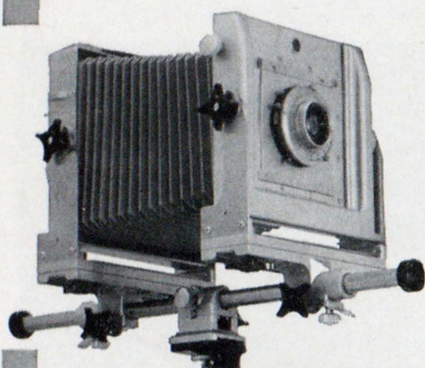
Ask your T. R. for the *modus operandi* on anything photographic. Ask him specifically for the answers to any questions you might have relative to Kodak Ektacolor Professional Paper.

If you have no questions, call your Kodak dealer and order a box!

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The spring back-release, the rotating back are just two of the many features that make the Calumet 4 x 5 view camera so simple, so easy to work with. The swings, the slides, the controls, the rigidity of the all-metal frame . . . these help, too, in getting top photographic quality. Here's a sturdy, versatile camera that's lightweight, competent, dependable. Try it and see.

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PP of A CALENDAR — 1962
Jan. 17-20 — Management Workshop,
California State Polytechnic College,
San Dimas, Calif.
Aug. 5-10 — 71st Exposition of Profes-
sional Photography, Conrad Hilton
Hotel, Chicago.

NEWS from page 6

tee which prepared the "Standards for View-
ing Color Reproductions."

PLAQUE FOR ROBERTS



PP of A portrait director Floyd M. Roberts, M.Photo., Los Angeles, left, receives a plaque from the Retired Teachers Assn in recognition of outstanding service to that organization. William Krowl, president of the Los Angeles High School Alumni Assn, right, made the presentation. Roberts has been LA High's Annual photographer for nearly 20 years.

QUELLMALZ APPOINTED

The Chamber of Commerce of the United States, Washington, D. C., has announced the appointment of PP of A executive manager Frederick Quellmalz, Hon.M.Photo., to its Association Committee.

Mr. Quellmalz has also been appointed to the Publications Committee of the American Society of Association Executives.

SAN DIMAS WORKSHOP

Registrations are being accepted for the Management Workshop, sponsored by the Professional Photographers of America, Inc. and the Professional Photographers of California, Inc., January 17-20.

Site for the business workshop is the California State Polytechnic College, Voorhis Conference Center, San Dimas, Calif. — a 157-acre campus in Los Angeles County's Puddingstone Hills.

Three major areas will be covered in the sessions: finance, human relations and sources of business information. For each subject, an expert will set the stage for discussion in small groups.

Topics scheduled for the meeting are: Need for Management Education, Record Keeping, Cost Accounting, Human Relations, The Economic Outlook, Budgeting, Improving Communications, Financial Planning, Small Business Services, and The Management Process.

The Workshop is designed for management of all phases of professional photography — portrait, commercial and industrial.

Cost which includes materials, room, three meals, coffee breaks and bedtime snacks, is \$75 for PP of A members, \$100 for non-members.

Register now. Write to PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.
(Turn to page 20)

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says *Jules Alexander*, New York advertising photographer

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Projection Proof Paper and **P.O.P.** (printing out paper). **Var-i-contrast**, variable speed, double weight, silk, warm tone enlarging paper in 500' rolls, in widths of 2½", 3½", 4", 5".

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A luxurious warm tone, medium speed, double weight enlarging paper with extremely wide latitude. Wide range of sizes. Recommended for magnificent toning and coloring.

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Furnished complete with electric cord, lamp and switch.

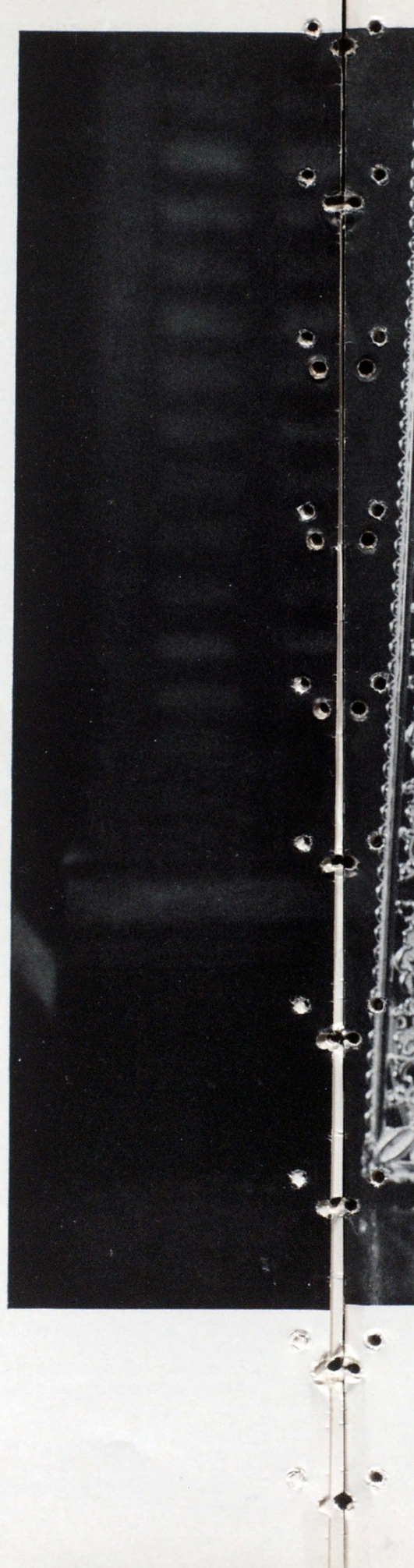
List prices:	8" x 10"	\$12.00
	11" x 14"	\$19.50

Available through your distributor.

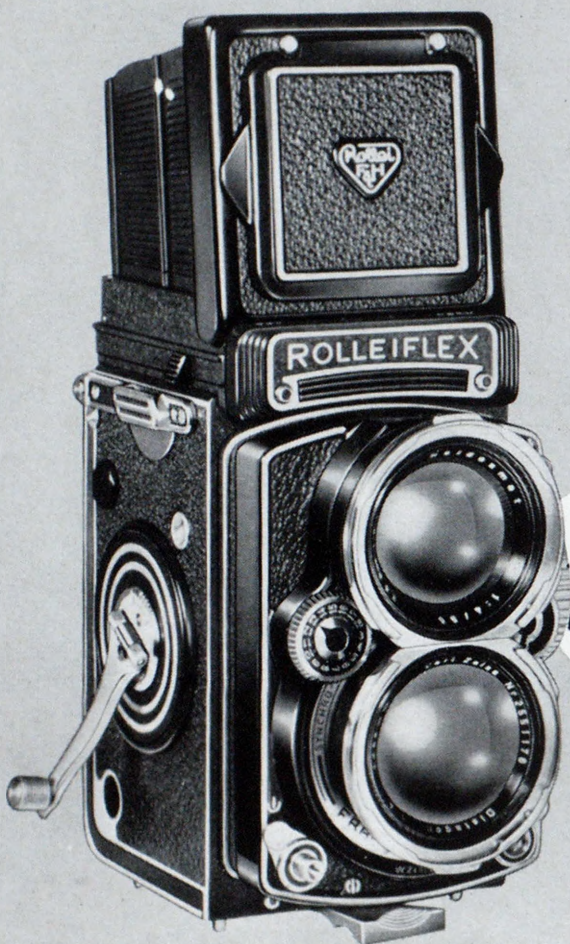


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Equipped with the new Zeiss Distagon f4/55 mm seven element lens, which gives full aperture coverage of 71° (30% greater than the normal lens) with exceptionally fine resolution. Focuses from infinity down to 2 feet. And remember, like all other Rollei cameras, the negative size is the big, practical 2¼" x 2¼".

Be sure to see the new Wide Angle ROLLEI, and other Rollei models, at your dealers today. Literature on request.



Tele-Rollei



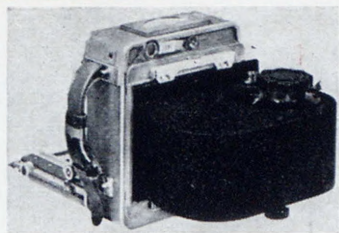
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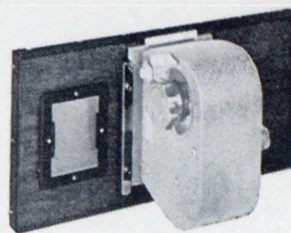


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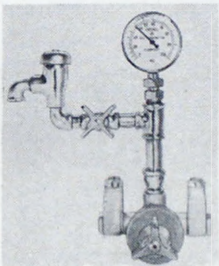
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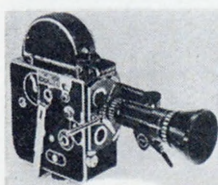
new products

Leedal Inc., 2929 S. Halsted St., Chicago 8, Ill. — Redesignated Leedal 4629 thermostatic water mixer. Features are easily accessible recalibration screw, wide 1° graduations in the critical range, luminous coating of dial pointer tip, 68° and 75° marks for instant knowledge in the dark, vapor tension type bulb, and new type vacuum breaker. . . . Photo Materials Co., 2450 Estes Ave., Elk Grove, Ill. — Premier 4-in-1 steel enlarging easel provides four masks for print sizes through 8x10 with 1/4" margins. Features are magnetic latching, non-mar rubber feet on both faces of easel, white focusing base and black wrinkle finish. Price is \$8.95 list. . . . Krylon, Inc., Norristown, Penna. — Krylon Spray Adhesive, mounts paper, foil or fabric to smooth surfaces, available in two aerosol can sizes: 16 oz., \$1.95; 6 oz., 98 cents.



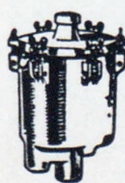
Leedal

Paillard Inc., 100 6th Ave., New York 13, N. Y. — Bolex H-8 motion picture camera with Pan Cinor 40 zoom lens gives "versatility of 16mm equipment with 8mm economy." The camera features 100' film capacity, governor-controlled motor drive, film rewind for super impositions and lap dissolves, 12-64 fps speeds and automatic threading. Pan Cinor 40 zoom lens has 5:1 ratio (8mm-40mm) with reflex viewing. Bolex H-8 with Pan Cinor 40 zoom lens is \$388. . . . Exakta Camera Co., 705 Bronx River Rd., Bronxville, N. Y. — Fully automatic 8mm electric eye zoom motion picture camera with f/1.8 Angenieux lens — the Carena Zoomex. Zooming range is 7 1/2mm-35mm. Lens is coupled with viewfinder for constant viewing through the lens. Price is \$309.50.



Paillard

Universal Bookbindery, Inc., P.O. Box 159, San Antonio, Texas — Toplight's Soft-Hyde album series, available in four models for 8x10 photographs: No. 1000, reversible album, 12 3/4"x14 1/2" (\$18.90); No. 1015, reversible, 11"x13 1/2" (\$18.90); No. 1014, post album (\$9.90); No. 1080, multi-ring (\$8.40). Each album is furnished with six inserts. . . . Koh-I-Noor, Inc., Bloomsbury, N. J. — Rapidograph individually in-



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terchangeable drawing point sections in sets of one, three and four are color-coded for quick identification of different point sizes. . . . Tensor Electric Development Co., Inc., 1873 Eastern Parkway, Brooklyn 33, N. Y. — Subminiature all-purpose utility lamp, Tensor Model 5979, in folded position is 3" high, 7" long, 2" wide; 12" tall in extended position: \$14.95.

The Camille Co., Inc., 824-42 Bergen St., Brooklyn 38, N. Y. — Compact wedding album line, the 4800 Series, is a smaller edition of the 800 Series. Albums hold 12 8x10 prints, include concealed screw-post expandable backs, three parchment and paper fly leaves, six reversible frame acetate-covered white inserts with metal corners, and gold stock inscription. Covering materials include cowhide, cordovan, satin damasks and "sculptured" designs. . . . Customlab, 34 E. 23rd St., New York 10, N. Y. — Texturama, photographic reproductions of various textures ranging from white mesh to field stone and including sand, brick, wood, bark and leather. Prints are stocked in 11x14 sheets at \$15, larger sizes and halftones are available. Catalog of Texturama samples may be obtained from Customlab.

Eastman Kodak Co., Rochester 4, N. Y. — Kodak Polycontrast, A Light Weight paper, smooth, lustrous white surface on folding stock. Suitable for making enlargements, with reduced illumination, it can be used for contact printing. . . . Carousel slide projector has 80-slide jam-proof revolving tray which can be placed and changed like a phonograph record. The Carousel projector can be set for continuous, automatic operation, or be controlled manually with a remote, all-in-one switch. It has a 5", f/3.5 Ektanar lens, and accepts 3", 4", 7" and new zoom lenses; it may be used with 35mm, 828 and super slides. It is priced at less than \$140. . . . Polydol developer is a stabilized developer system devised for manual rack-and-tank operation. Replenisher is added to equal the carry-out by the developed film, and the solution remains uncontaminated almost indefinitely. . . . Kodak Stabilizing Additive, Process P-122 is a chemical which, when added to the



Kodak

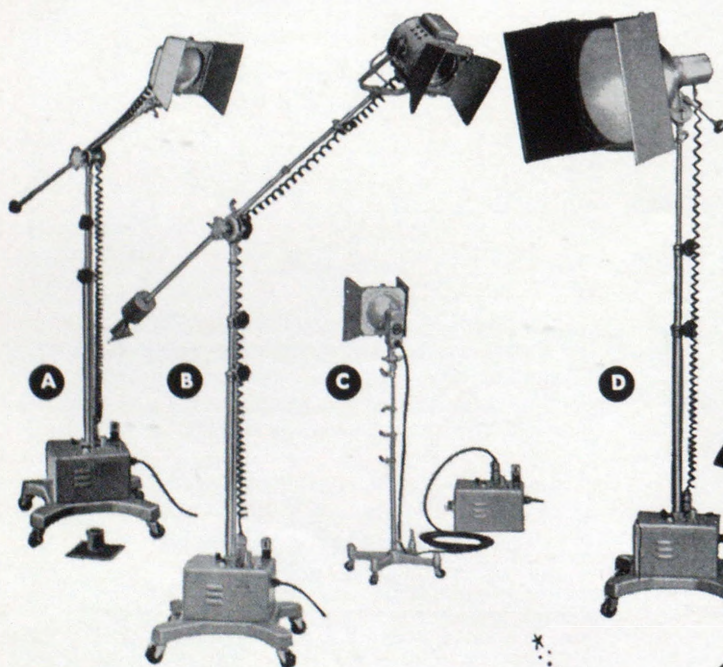
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Typical studio set-up includes (A) "Hi-Lighter" Edge Light, (B) Boom Speed Spotlight, (C) Background Speedlight, and (D) two Modeling Speedlights.



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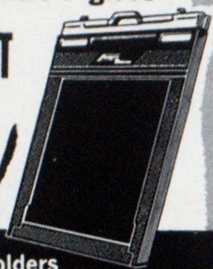
Without individual skill and capable equipment impressive fire shots would not exist. The best, like the one above, are the result of speed, versatile equipment, skill, and, depending upon the contents of those tank cars, not a little courage! Sid Brown says, "The Super Speed Graphic is truly a press photographer's camera. It incorporates all the features that have been needed and asked for by press photographers in the past. Complete body electrification, internal synchronization, Presslok* tripod attachment, revolving back and the elimination of the focal plane shutter make this camera highly desirable to a quality minded photographer."

*Trade Mark. For information on the complete line of 4 x 5 Graphic cameras and accessories, write Dept. N-101, Graflex, Inc., Rochester 3, N. Y. In Canada: Graflex of Canada Limited, 47 Simcoe Street, Toronto 1, Ontario.

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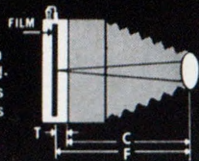
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president's message

MERE WORDS cannot express my personal appreciation and thanks to those responsible for making the 70th Annual Exposition of Professional Photography in New York City such an unqualified success.

The officers, board of directors, the divisional committee chairmen and committee members, the New Jersey and Connecticut professional associations, individuals from all the Eastern seaboard associations who co-operated, the convention chairmen, all program talent, the assistant convention managers, and the prop personnel were all indispensable and deserve the highest praise.

Our executive manager and his hard working staff, and the public relations and advertising counsel did an outstanding job. We are grateful to the exhibitors for their valued support of our trade show in addition to the many who provided equipment and material for convention program use.

I would especially like to thank the councilmen who attended the convention and for their deliberations at council sessions, working for the best interests of the PP of A.

Of course, no convention could operate successfully without the presence of the As-



Lawton E. Osborn

sociation members who attended and participated in the many Exposition activities.

The *esprit de corps* of all the individuals and groups in making this one of the finest expositions we have ever had was most gratifying. When individuals and committees work and cooperate the way they did in New York City for the best interests of photography, the Professional Photographers of America, Inc. cannot help but grow in membership to take its place as a leader of all the professional trade organizations.

Again, I wish to say thank you to every individual and organization who gave freely of their time and talent to make the 70th Annual Exposition of Professional Photography so successful. ▲

Lawton E. Osborn

membership applications

August 1961

The following applications for PP of A membership were received during the past month. Code after address is as follows: (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (A) Associate, and (S) Service. Name at end of line in italics is that of sponsor.

ALABAMA

Davis, Joe H., Thiokol Chemical Corp., Redstone Div., Huntsville (I)

ARIZONA

Clarke, Robert W., General Electric, Computer Dept., P.O. Box 270, Phoenix (I) *B. Markow Miller*, Paul E., Tucson Photo Co., 521 N. 4th Ave., Tucson (S)

ARKANSAS

Love, Max E., Plaza Camera Center, Inc., 407 N. Newton, El Dorado (A-P)

CALIFORNIA

Contreras, Trini, Contreras Studio, 120 Soquel Ave., Santa Cruz (A-P) *A. Ricca*

(Turn to page 65)

Meet the demand for continuous processing of **WIDE** paper

Pakopak Prossers & Dryers for Color or Black & White Roll Paper Processing up to 11" wide

VERSATILE—Pakopak Prossers and Dryers offer complete continuous systems for processing and drying 3 1/2", 5", 8" or 11" width glossy or matte print material. Models available for color processing up to 36" per minute per strand and B/W up to 96" per minute per strand. Several combinations of paper widths listed can be accommodated.

COMPACT—Complete color processing and drying in only 14'10" or B/W processing and drying in only 10'3"—each system only 34 1/2" wide. Now even small plants can enjoy the convenience and profit of continuous processing. Pakopak systems are economical to operate as well as to purchase.

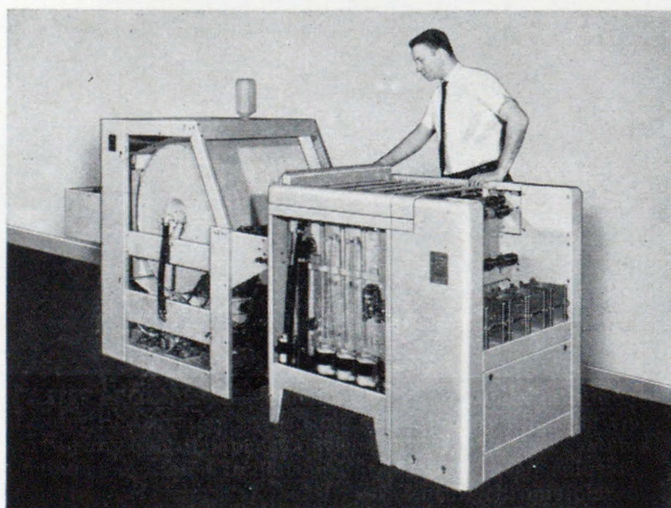
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EL PASO ORDINANCE

A city ordinance requiring bonding and licensing of itinerant photographers soliciting from El Paso, Texas, residents was passed on the first reading by the El Paso City Council in July.

The ordinance makes violation a misdemeanor with punishment by fines up to \$200. The regulation is aimed at out-of-town solicitors who canvass house to house, rather than at permanent local professional photographers. Fee is \$35 and \$1,000 must be posted.

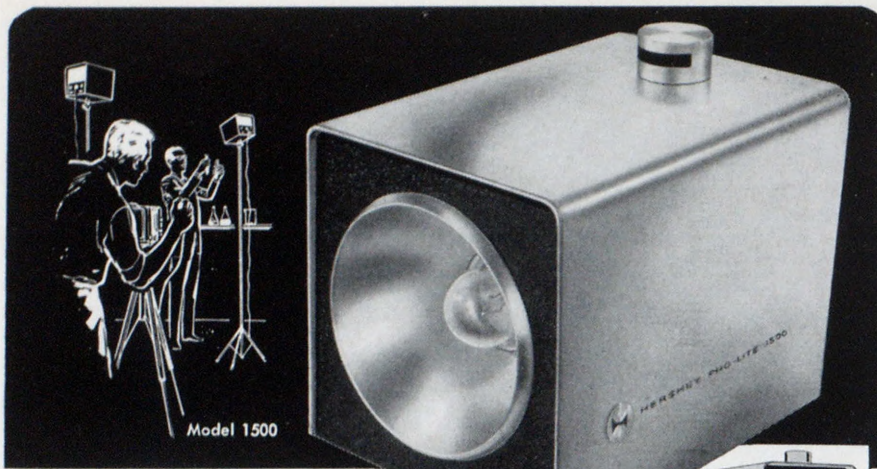
TWO NEW RIT PROGRAMS

The Rochester Institute of Technology School of Photography will instigate in September of 1962 two new programs leading to the awarding of a baccalaureate degree.

According to C. B. Neblette, director of the school and Dean of RIT's College of Graphic Arts and Photography, a special major in industrial photography will be offered beginning in '62. Along with basic work and general studies courses the major will include courses in commercial photography, industrial photography, motion picture, offset and public relations photography. Included in the program are 27 hours of management courses.

All students fulfilling the four years of work required by this major will be awarded the Bachelor of Science degree.

Also, Neblette notes, a major in Illustrative Photography will be offered starting (Turn to page 62)



NEW PRO-LITE from HERSHEY

- SEE the lighting BEFORE you shoot—built-in modeling light covers exact flash field—is exactly proportionate to flash output.
- Built-in photo tripper for slave operation rotates 360-degrees.
- 150 watt-seconds—POWER!
- Light—Portable! 6¾ pounds complete! Compact: 6" x 6" x 8"
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- Outlet for Sun-Ring auxiliary flash!
- AC operation—just plug it in and shoot! 2 power settings! 110 V convenience outlet.

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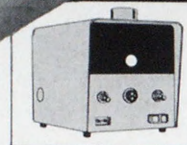
HERSHEY



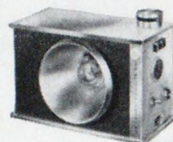
PRO-LITE 1500

A Division of Simpson Electric Company

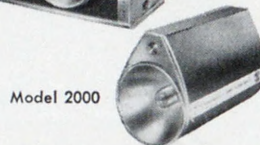
853 Dundee, Ave. • Elgin, Illinois



Rear Control Panel

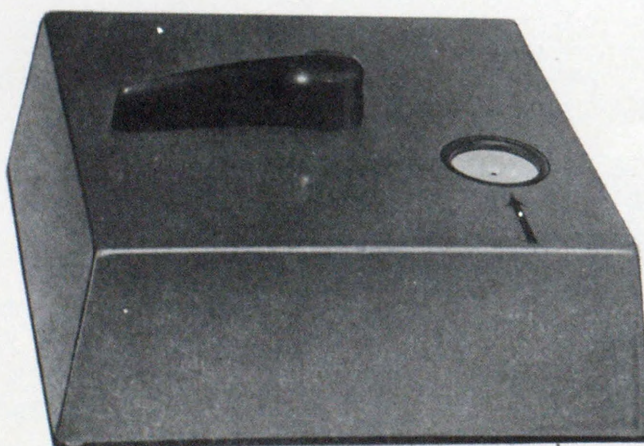


Model 750



Model 2000

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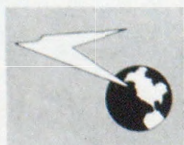
The advanced electronic design of the Speedmaster Color Analyzer has incorporated the operation of the entire instrument into one control. Now, with the flick of a switch, meter illumination lights are turned on for setting and off for printing . . . correct filters are automatically selected for the proper color channel . . . and the color channel indicator lights are turned both on and off for adjusting color balance and exposure. With this one probe-control operation, the reading of color negatives and transparencies with a Speedmaster becomes a simple task for even the novice operator.

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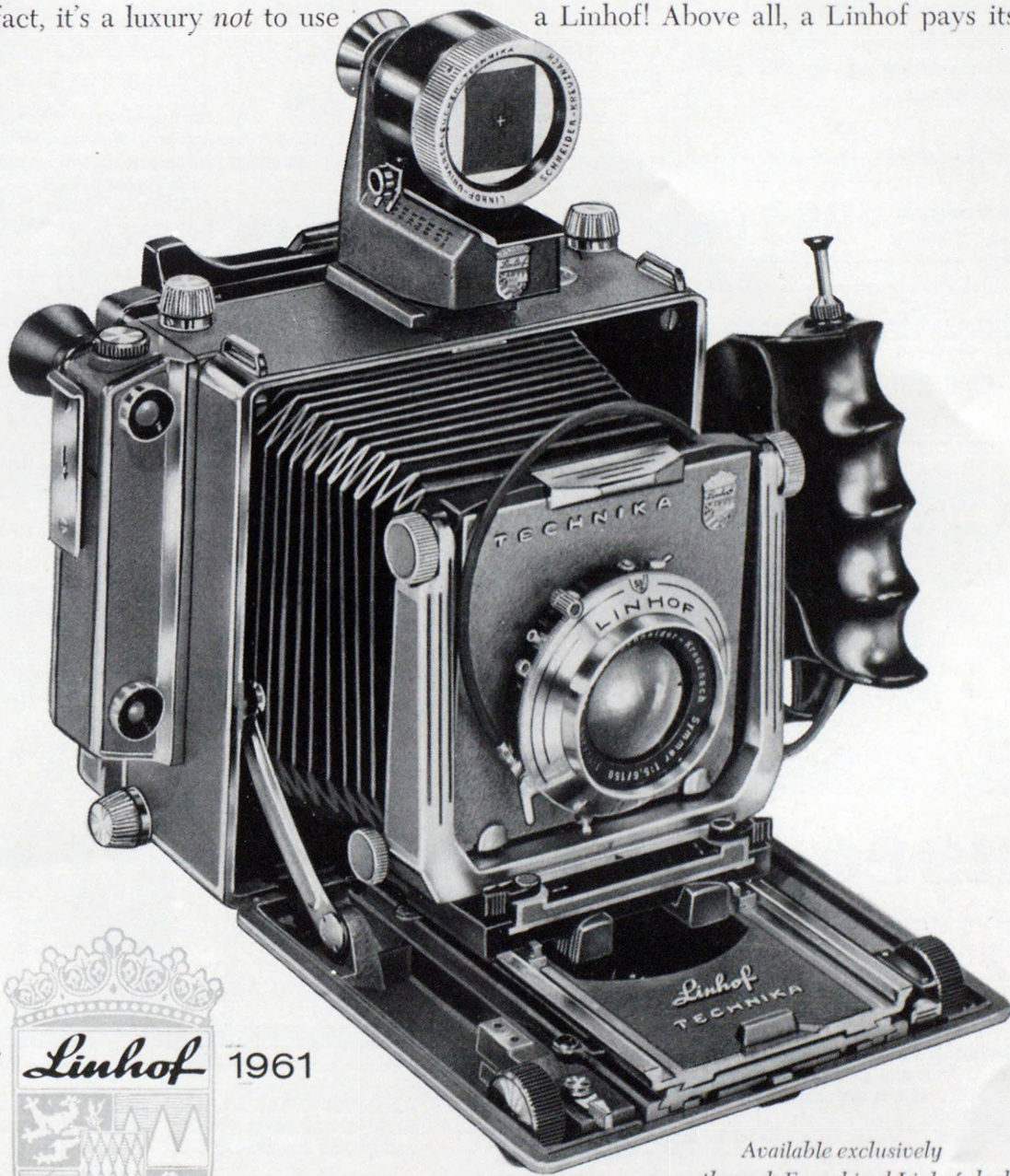


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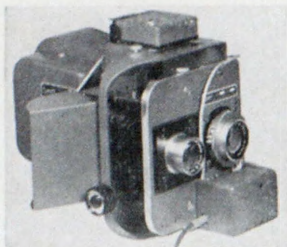


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Profit and Loss Survey

All members of the Portrait and Commercial Divisions have been asked to participate in a survey of financial operating data covering the calendar (or fiscal) year 1960. The project is under the direction of PP of A Business Consultant, Professor Joseph C. Schabacker of the University of Wisconsin. It represents the careful work of a committee of the Commercial Division of which George Heilpern, Hartford, Conn., has served as chairman.

Since the purpose of requesting these confidential operating statistics is to develop industry averages by type of studio, private information will not become known to any one. Dr. Schabacker has set up a procedure at the University (where all forms are being sent) which prohibits knowledge of the contents of any questionnaire to be traced to any individual respondent.

Upon receipt of each return, the data will be transcribed to a punched card data processing system, with no identification possible. The original questionnaires will be destroyed.

Our industry is one of an embarrassing few which has not been able to develop standard data on income, expenses and profit rates, along with standard business procedure. YOU have not only an important professional part to play in this project, but you will also gain a great deal as an individual businessman by the more reliable results that will be made possible with your participation. We cannot stress too much the importance to each participant

and to the industry the need for complete cooperation.

A letter of instruction, with copies of the easily understood questionnaire, was mailed the first of October.

If you have not yet returned your questionnaire in the specially prepared envelope, please help the profession—and yourself—by mailing it **TODAY**.

Your cooperation is appreciated on this project which it is hoped will become a regular annual service of the PP of A for its members immediately following tax season.

INDUSTRIAL PHOTOGRAPHERS

In recognition of the work performed by members of the Industrial Photographers Assn of America, Inc. (Metropolitan New York area industrial photographers with headquarters in Newark, N. J.) for the recent 70th Exposition of Professional Photography in New York—preparations for the National Industrial Photographic Conference, publicity for the Conference, and hanging of accepted prints and transparencies for the National Print Exhibit—the PP of A board of directors unanimously adopted a resolution expressing the "appreciation of the PP of A for the contribution of the Industrial Photographers Association of America, Inc. to the success of this year's convention."



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8x10 "F" 500 sheets 19.50 8x10 "FF" 500 sheets 24.25

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Prices!*

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HOW MUCH
YOU'LL SAVE**

LUMINOS PORTRAIT PROOF

Developing out portrait proof projection paper. Single grade, warm tone. Surface "R" (rough) to eliminate need for retouching or spotting. Surface "S" is semi smooth. Both tone beautifully.

5x7 500 sheets 4.95 8x10 250 sheets 10.25
500 sheets 19.85

Write for complete price list and other sizes.

*Compare
Prices!*

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HOW MUCH
YOU'LL SAVE**

LUMINOS CONTACT

Specifically designed for quantity commercial contact printing. High gloss emulsion on unusually pure white stock. Full single weight. Available in four contrast grades. Double-weight can be supplied in variety of sizes.

8x10 Single-Weight Glossy 500 sheets 14.50
8x10 Double-Weight Glossy 1000 sheets 39.20
11x14 Double-Weight Glossy 500 sheets 38.95

Write for complete price list.

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Prices!*

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HOW MUCH
YOU'LL SAVE**

LUMIPAN FILM

Fine quality PANCHROMATIC film. Available in 4x5, 5x7 and 8x10 sheet sizes in ASA 100 or 200. Roll film in 120, 620 or 127 size in ASA 40 or 100. Also 120 and 620 size in new Super Speed ASA 200.

4x5 100 sheets 7.19 120-620-127 100 rolls 19.95
5x7 100 sheets 13.25 (ASA 40 or 100)
8x10 100 sheets 24.99 120-620 100 rolls 23.50
(ASA 200)

Write for complete price list and other sizes.

*Compare
Prices!*

**DISCOVER
HOW MUCH
YOU'LL SAVE**

SALESMEN...Join the growing family of LUMINOS REPRESENTATIVES

If you visit studios, write to me for an excellent MAIN-LINE.
Write LUMINOS Wholesales Dept. Attention: Sales Manager.

LUMINOS PHOTO CORP

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DEPT. PP-10**

**BRONX, NEW YORK
CYpress 9-5610**

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BRONX, NEW YORK

Dept. PP-10
Attach to letterhead and
mail today.

GENTLEMEN:

☐ Please send samples and details on the following:_____

Name _____

Firm Name _____

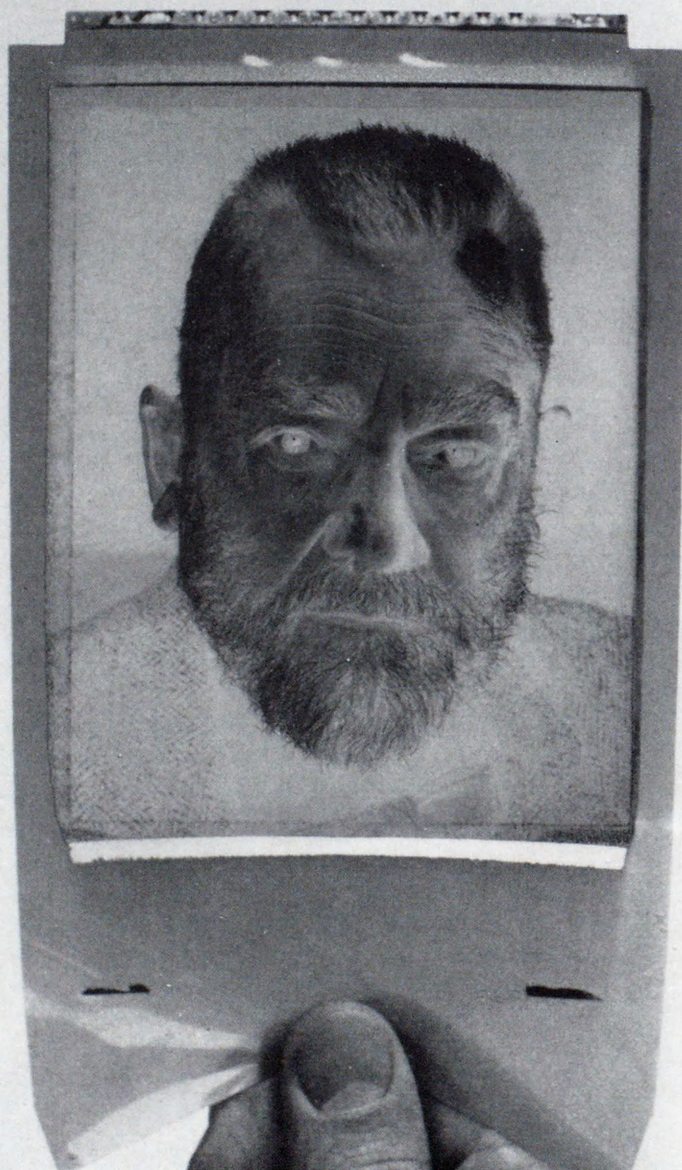
Address _____

City _____

Zone _____ State _____

NOW BOTH outside the dark room

New Polaroid Land 4x5 film develops print and negative in 20 seconds.



Now, a further advance in 4 x 5 picture-in-an-instant photography: new Polaroid Land Type 55 P/N film pack develops print and negative. In just 20 seconds. Outside the darkroom.

Simply load Type 55 P/N film into your Polaroid 4 x 5 Film Holder (it fits all press and view cameras with Graphic, Graflok and similar backs) and shoot as usual.

Negatives from this new film are superb in

quality, with resolution in range of 150 lines per mm. Enlargements up to 25 times original size show virtually no grain. Positive prints meet professional standards for contrast, fine grain, long scale.

Full technical data is given below. But the major point is simple enough: this new Polaroid Land film development offers new versatility, new opportunities in 4 x 5 photography.

Product and Use Characteristics, New Type 55 P/N Polaroid Land Film: (Simultaneous Positive and Negative)

Speed: 100 (ASA equivalent exposure index.)

Development Time: 20 seconds.

Spectral Sensitivity: Panchromatic, Type B.

Exposure Latitude: Positive print has same latitude as other Polaroid Land Film types. Negative latitude is comparable to that of conventional film negatives. However, the key factor here is that the exposure producing a satisfactory positive is precisely the right exposure for producing a negative that will best utilize the entire photographic scale available in the negative.

Resolution: Print — approximately 28 to 30 lines per mm. Negative — in range of 150 lines per mm.

Print Characteristics: Quality comparable to the best Land positives offered for 4 x 5 or roll film use.

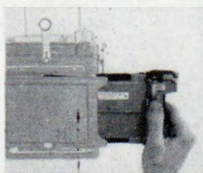
Negative Characteristics: Ultra fine grain, high resolving power, low scatter. Can be enlarged over 25X without detail breakdown or appearance of grain. Photographic curve similar to conventional medium-contrast emulsions under normal development. No appreciable change occurs with development longer than 20 seconds, thus assuring repeatability without necessity for accurate timing.

Temperature Effects: 20-second development produces uniform results over wide temp. range (55° to 95° F.). Even at temperatures over 95° only a subtle change is apparent in positive print tone, but curve shape characteristics stay essentially unchanged. Below 55°, additional development time, up to 1 minute, may be required because of slower chemical activity.

Thickness of Film Base: (Following figures are not exact; they are for comparative purposes only.) Conventional Film Packs — 3 to 4 mils. Type 55 P/N Polaroid Land Film — 5.5 mils. Conventional Cut Film — 8.5 to 9.5 mils.

Negative Washing: The negative formed during 20-second development of Type 55 P/N Film is fully developed and fixed when separated from positive. It is no longer light-sensitive, requires no redevelopment or fixing. To prepare for use, immerse in 18% sodium sulfite solution. This bleaches and removes anti-halation dye and removes developer reagent layer. After removal from bath, negative is handled as conventional film negative, to be rinsed and dried in customary way.

The Polaroid Land 4 x 5 system in 6 simple steps:



1. Holder is interchangeable with regular film holders.



2. Slip in packet, then pull back protective envelope. Take picture.



3. To process packet, flip down this lever and pull packet out.



4. Print and negative develop inside packet, outside the camera.



5. Separate positive from negative. This is done in daylight.



6. To clear negative, follow simple washing procedure given above.



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Western States Distributor: LA GRANGE, INC., Hollywood 38, Cal.

PRECISION WIDE ANGLES

W. A. GOLDEN DAGOR

- f:6.8—3 3/8", 4 3/8", 6 1/2" focal lengths
- Variable from 70° to 100° angle
- In Compur or Acme Synch Shutters

RECTAGON

- f:6—3" for 4" x 5" cameras
- Constant 90° angle at all stops



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Midwest Distributor: WHITE PHOTO SALES, INC., Chicago 13, Ill.

Photographic Cases *Custom Fitted* To Your Requirements



Rugged and efficient fibre cases in any size can be fitted to your cameras, lights, or tripods. Sponge rubber padding. Partitions, trays and interior boxes made to your specifications. Surprisingly low cost for specially designed, or stock cases. Immediate delivery on unfitted stock case pictured above (19 1/2" long by 9" wide by 11 deep)...\$11.20 FOB N.Y. Lower prices for larger quantities.

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Division of Ikelheimer-Ernst Inc.

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WALLET PHOTOS 3¢

Still the same low price that shows you a handsome profit on fine contact prints of portrait quality.

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We will put your studio name on every print without charge—every Wallet Print you order becomes an effective ad for you!

Write for samples. 50 prints or more per negative: 3c each. 20-49 prints per negative: 3 1/2c each. Orders for fewer than 20 prints per negative, or totalling less than 500 prints: 4c each.

KIER PHOTO SERVICE

Dept. NPW, 1220 West 6 St., Cleveland 13, Ohio

from the mailbag

To the Editor:

As a studio owner and operator for over 22 years, we would like to make this defense of album plans. We have tried numerous advertising and promotion plans over the years, all without success. We are now associated with a national album plan and are most pleased with the results obtained in just two years. Our income has increased far beyond what we had expected and our customers can't say enough nice things about the finished work and the album plan itself. So many of them say they would never have their children's pictures taken if they hadn't bought the album.

In our opinion, those who do not like the album plans are those who don't know how to handle customers after they come in and as a result, they think of them as "free loaders." We, on the other hand, have learned some merchandising methods that enable us to think of each new customer as a friend who is willing to pay us for our services.

In the album plan that we are affiliated with, we are introduced to every sales person before he goes into the field and at any time that we are not satisfied with his work, we can arrange for his discharge. Each sales person calls on us periodically to check with us as to how things are going and make any changes that would benefit them or us.

When we went into the album plan work, we did so with the idea that it would be an excellent way to advertise our studio and would be well worth the time and money we might lose on those who did not buy extra prints. After a short time we came up with some ideas for making the plan make money for us and we now feel that we are getting priceless advertising for nothing and making a very nice income besides.

S. Powell Hill
Auburn, N. Y.

To the Editor:

The officers and members of the Studio Suppliers Association wish to congratulate the PP of A upon the purchase of "The Professional Photographer."

The combination of the "Professional" and the "National" magazines under the name of THE NATIONAL PROFESSIONAL PHOTOGRAPHER should go a long way towards consolidating the efforts and forward-looking programs of the PP of A and the accomplishment of the ultimate in services to the photographic profession.

We wish you every success.
Thomas B. Frank, Executive Secretary
Studio Suppliers Assn., Roslyn Heights, N.Y.

To the Editor:

We have received your information on the PP of A Group Insurance Plan. We feel it is the greatest plan that we have seen that will benefit all photographers.

Would you kindly rush to us three employee applications.

Edward W. Fariss
Norfolk, Va. ▲

BIOLOGICAL PA WINNER



"Undersea Flight" received first prize in the Natural Science (monochrome) category at the 31st annual meeting of the Biological PA last August. The photograph was made by Sam Dunton, New York Zoological Society.

NEVER TOO LATE
TO BE UP TO DATE

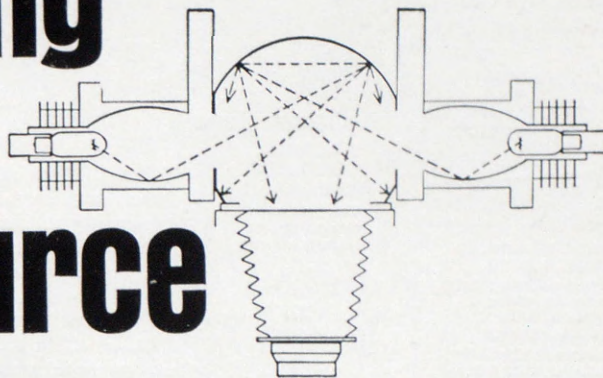
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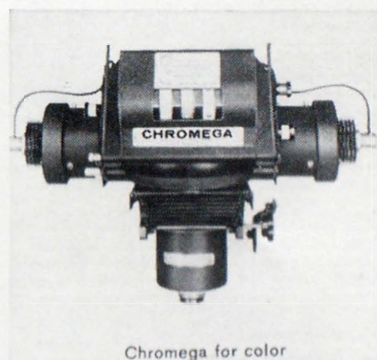
New Omega Integrating Sphere Light Source

A must for color!

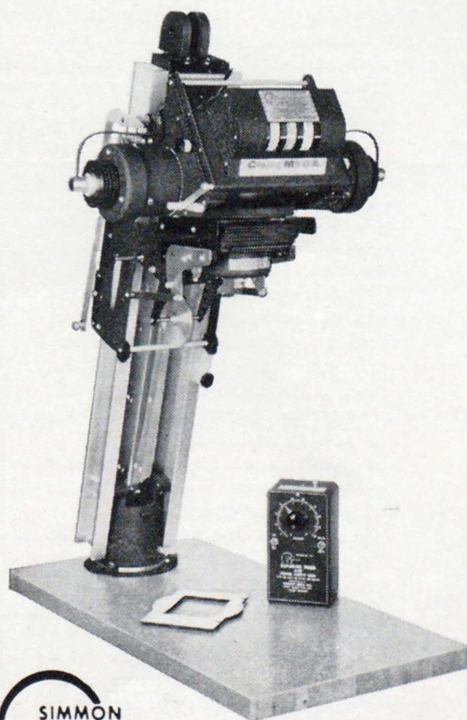
A blessing for black and white!



Omega-Sphere for black-and-white



Chromega for color



A New Concept... A New Achievement The OMEGA-SPHERE B10 produces exceptionally clean black-and-white prints by suppressing effects of scratches, retouching marks, finger marks and grain. The new integrating sphere condenserless illumination makes this the ideal enlarger for spotless giant prints; excellent for portraiture. Converts to CHROMEGA System for color at any time with addition of filter system. Lamphousing will be available separately for existing B and D enlargers. With synchronous timer.

2 1/4 x 2 1/4 OMEGA-SPHERE B10 (manual)

2 1/4 x 2 1/4 OMEGA-SPHERE B9 (autofocusing)

4x5 OMEGA-SPHERE D4 (autofocusing)

Chromegas REALLY Make Color Printing Easy Revolutionary, practical method of "white light" printing. Built-in fast, convenient system of dialed filters with stepless filtration from 0-120. Integrating Sphere (same as Omega-Sphere) produces brilliant, spotless color prints. Lamphousing available separately for B7, B8 owners. With timer.

2 1/4 x 2 1/4 CHROMEGA B10 (manual)

2 1/4 x 2 1/4 CHROMEGA B9 (autofocusing)

4x5 CHROMEGA D4 (autofocusing)

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Please send me information on color and black-and-white printing with the new integrated light source.

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Photocell-Controlled
Densitometer/Timer
model 4000



- automatically controls enlarger exposure
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- eliminates test printing waste—pays for itself

NEW: Interchangeable optical system permits "reading" smaller print areas. Increased sensitivity and range of paper setting provides greatest versatility for black and white plus white light color printing. Remote outlets for controlling "Time" and "Focus".

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DARKROOM
AUTOMATION
takes the guess-
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jection printing.



SO EASY:

set paper selector dial, focus negative, aim photocell, push timer button—automatically turns off after precise exposure time has elapsed.

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'Tis Here, Maybe!

The "gossip column" of professional photography. Who's who, what's happening, where, when, why and how. Send your news items, clippings or whatever, about yourself or others. We pay \$1.00 for each item we can use, unless it's publicity for yourself.

■ Ten of America's most famous photographers have been chosen to form the Guiding Faculty of the Famous Photographers School, Westport, Conn. Based on the concept of its parent company, the Famous Artists School, that "it takes success to teach success" the ten photographers will write, illustrate and produce the textbooks and supervise instruction.

Victor Keppler is director of the new home study school. Instructors are Richard Avedon, Richard Beattie, Joseph Costa, Arthur d'Arazen, Alfred Eisenstaedt, Harry Garfield, Philippe Halsman, Irving Penn, Bert Stern and Ezra Stoller.

■ As a result of a tornado spawned by hurricane "Carla" last month, Al Olsen of Galveston, Texas, reports his 3½-story combined studio and residence was completely destroyed. Al wishes to thank the many photographers in his area who offered assistance when he needed it.

■ Mrs. Bessie Brown, 80, concert pianist of Wilbraham, Mass., died on Aug. 14. Her portrait won the national "Sweet 75" contest sponsored by the PP of A in 1955. Arthur Johnson, M.Photo., Springfield, Mass., submitted the winning portrait of Mrs. Brown in the Diamond Jubilee Contest to find a symbolic queen for the PP of A 75th Anniversary Celebration.

■ Construction is underway on an 18-acre site of a two-story, 130,000 square-foot building for Alderman Studios, Inc., High Point, N. C. We've watched them grow

from a commercial studio with eight people, specializing in furniture in 1946 into a complex, sales promotion company, providing a staff of 170, including photographers, interior designers, art directors, technicians and sales executives.

■ Harry L. Parker, president of American Speedlight Corp., New York, has announced the formation of a Canadian Affiliate, Ascor of Canada, Ltd., located at 59 Howden Rd., Scarborough, Ontario. Ernest E. Ohlig is executive vice president and general manager. Other officers are Bennett Saltzman, vice president; Michael Caesar, secretary; and John E. McCutcheon, treasurer.

■ Crown Photo, Inc., Washington, D. C., has entered into the field of photographic research with the acquisition of General Research and Development, Inc., Washington, D. C. James F. McDaniel will remain president of the research firm which has been active in aerial reconnaissance, intelligence and photographic work for the armed services, in addition to other research relating to photographic, spectrophotometric and infrared analyses of water pollution.

■ A colorful file folder for clients has been produced by Graetz Bros. Ltd., commercial photographers of Montreal, Quebec. In the folder is a selection of 8x10 photographs showing some of the facilities—new automatic printing and processing equipment. Included also is a mimeographed brief history of the studio, a few paragraphs

(Turn to page 68)

PORTABLE STUDIO LIGHTING

the *Starlitter*
TRAVELER

EXTREME VERSATILITY FOR THE PHOTOGRAPHER ON THE GO.



FEATURES

- CHOICE OF 500 WS OR 1000 WS POWER PACKS
- FIVE LAMP OUTLETS
- HIGH, MEDIUM, LOW POWER SELECTOR SWITCH
- 6500 K TEMPERATURE
- LOW VOLTAGE
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ABOVE IS ONE OF FIVE SETS OF PROFESSIONAL ELECTRONIC STROBES DESIGNED BY MASTER PHOTOGRAPHERS ENGINEERED BY ELECTRONIC SPECIALISTS FOR OUR FRIENDS THE PHOTOGRAPHER

Interested?? complete information contact

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NEW CREDIT LETTER

Here is a letter that we received from one of our sources of supply. This is one of the nicest ways that we have ever seen to tell folks that they should pay their bills promptly—as credit is an extra service given for which there is no extra charge. This policy is being extended by many firms today.

Walter Pierce
The Pierce Company,
Minneapolis, Minn.

Dear Customer:

We are taking this opportunity to thank all of you who are taking care of your accounts promptly. One of your most valuable assets, your credit, is being protected and enhanced by this practice. Too often, it appears to go unnoticed when

bills are paid on time, but be assured this is not the case. It is both noticed and appreciated.

Because good credit practices have been so abused by some in the past, we have established the following credit policy, effective June 1, 1961.

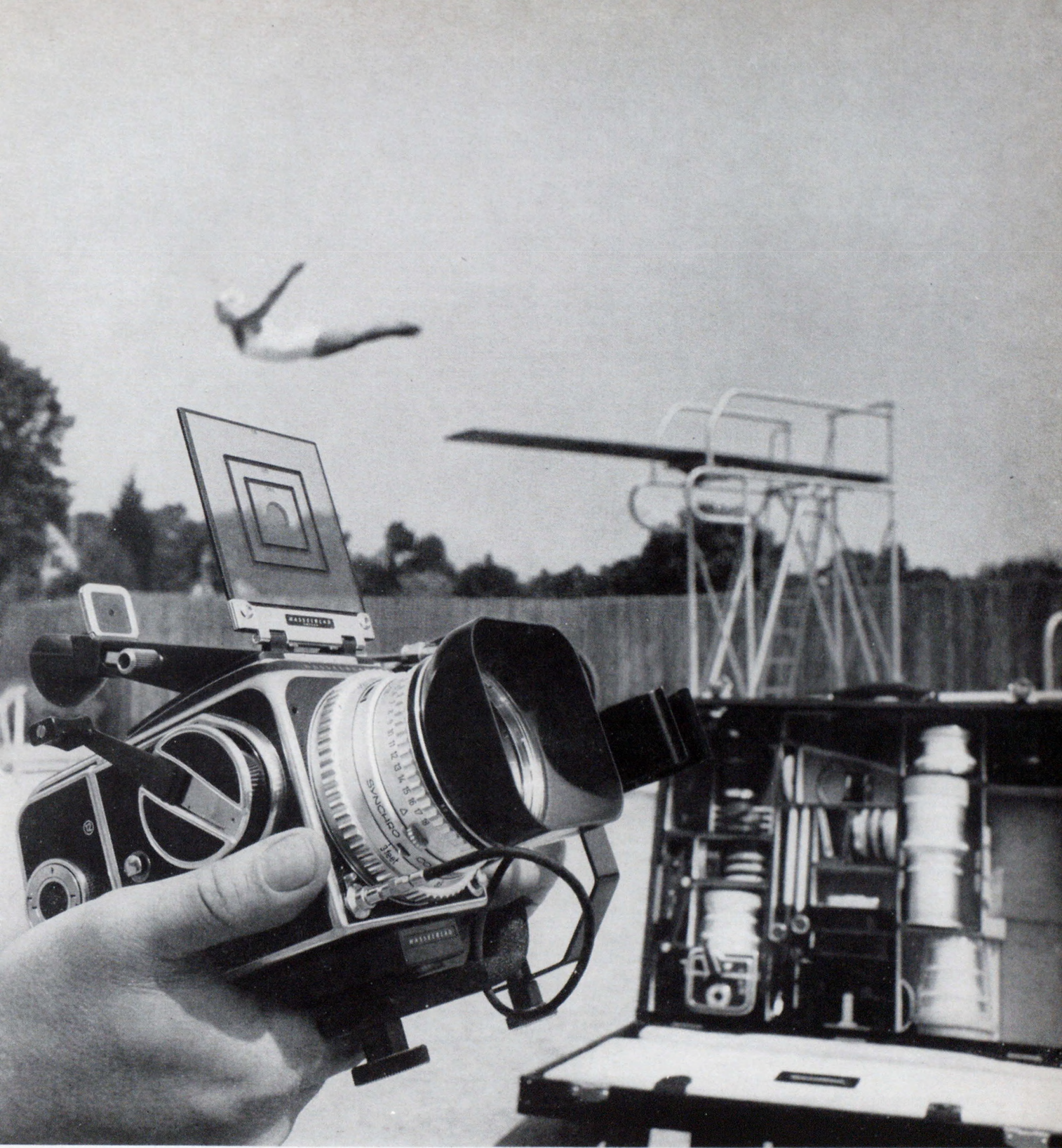
All accounts are due and payable on the 10th of the month following purchase.

Accounts over 60 days past-due will be assessed a service charge of 1% per month.

Accounts 90 days past-due will be automatically placed on a C.O.D. basis.

We appreciate the business with which you have favored us and assure you every effort will be made to give you continued prompt, efficient and courteous service.

Yours very truly,



Only Hasselblad gives you 15 of the world's finest cameras in one!

Start with the Hasselblad 500C ($2\frac{1}{4}'' \times 2\frac{1}{4}''$) camera and a standard 80mm lens. With this as your basic unit, you're ready to build the ultimate in a single-lens reflex system—the Hasselblad system of interchangeable lenses, film backs and accessories.

At your convenience add another Zeiss lens, four others to choose from (60mm to 500mm). Each with an automatic preset diaphragm and Compur shutter, synchronized for all types of flash at all speeds (1

sec to 1/500). Interchangeable film backs improve your versatility further: 3 for roll film, one for cut film. Add viewfinders: Hasselblad offers 5, including an eye level prism. Add Proxar lenses, extension tubes, microscope adapter; every accessory is precision matched to the one camera. And there you have it: the ultimate in a single-lens reflex system; 15 of the world's finest cameras in one. Write Dept. HPP-10 for the name of your nearest Hasselblad dealer.

Paillard Inc., 100 Sixth Ave., N. Y. 13, N. Y.

Accessories shown include: 60mm, 150mm, 250mm Zeiss lenses; Super-Wide C Camera, extra backs, bellows extension, magnifying hood, sports finders, micro-adapter, extension tubes, rapid crank, filters and new Pentaprism. Hasselblad 500C with 80mm lens (on camera) \$549.50.

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- Gives you large film quality with a candid approach
- Parallax Correction
- Interchangeable Lens
- 4x5 Revolving Back
- Will take Standard Cut Film Holders
- Write for Detailed Literature



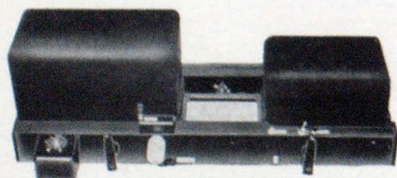
PETER GOWLAND GL. 4-7867
609 Hightree Rd., Santa Monica, Calif.

NOW AVAILABLE ENLARGEMENTS IN QUANTITY TOP QUALITY • LOW PRICE

From any negative—35 mm. to 5x7—Kier provides fine, faithful enlargements in either 5x7's or 8x10's, at prices lower than it would cost you to make them yourself! 100 8x10's—only 18c ea. 250 5x7's—only 11c ea. Write for samples, complete price list and liberal discount.

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what's doing...

Brig. Gen. George W. Goddard (USAF Ret.), Hon.M.Photog., of Itek Laboratories, Lexington, Mass., was awarded a plaque by the Society of Photographic Instrumentation Engineers, at the Society's Symposium in Los Angeles, for his contributions to "the advancement of the sciences of optical recording, measurement and identification as employed in military aerial reconnaissance." . . . The Society of Motion Picture and Television Engineers presented its Progress Medal Award to Dr. Cyril J. Staud, Hon.M. Photog., vice president and director of research of Eastman Kodak Co. Ralph M. Evans, director of color technology at Kodak has been named recipient of the SMPTE Herbert T. Kalmus Gold Medal Award. . . . The Progress Medal of the Photographic Society of America has been awarded to Lloyd E. Varden, New York City. Among new Associates of PSA are Martin J. Schmidt, M.Photog., Chicago, and Robert G. Speck, Scotia, N. Y.

Top award by "School Management" magazine was presented to the Pittsburgh board of education for a booklet for parents whose children are about to enter kindergarten. It was illustrated by Lou Malkin, Vinard Studios, Pittsburgh. . . . Jim Stewart, M.Photog., and his wife, Ruth Jane, Los Angeles, toured 9,000 miles of the U.S.A. during July and August photographing for record album covers. . . . Phil Harnden, Louisville, Ky., was a cameraman with the MGM unit near Paducah in the filming of "How the West Was Won." . . . San Antonio's Les Lande recently photographed vice president Lyndon Johnson for the National Bowling League Assn of Dallas. . . . John E. Kuhlman, Sr., New Orleans, furnished his historical photographs of musicians for an educational TV program produced by the Milwaukee Jazz Society. . . . R. Wenkam, Honolulu, made the photograph for the new poster now being distributed by the Hawaii Visitors Bureau. . . . An exhibit of 40 award-winning photographs by Michael J. Scilingo, M. Photog., Ceco Steel Corp., Cicero, Ill., is on exhibit at the "Chicago Tribune" public service office through Oct. 31.

Beaumont Newhall, Hon.M.Photog., director of George Eastman House, Rochester, N. Y., appeared on NBC's "Today" TV show Sept. 14 discussing and showing illustrations from his latest book, "The Daguerreotype in America." . . . Frederick Quellmalz, Hon.M.Photog., PP of A executive manager, Milwaukee, presented an illustrated talk on photography in science and industry at the 1961 Public Works Congress of the American Public Works Assn at the Minneapolis Municipal auditorium Sept. 27. He was introduced by Brig. Gen. F. J. Clarke, U. S. Army Engineers, Commissioner of the District of Columbia.

Nina Dean Webb re-opened the former

Ingall Studios, Findlay, Ohio, in August. . . . Lynn and Priscilla Miller, formerly of Braintree, Mass., have opened a new studio in Fairview, N. M. . . . Eva Briggs, M.Photog., Pleasant Ridge, Mich., scheduled an open house week in October for her newly remodeled studio. . . . James R. Deaver has moved from Houston to Mt. Vernon, Ohio, where he has purchased the studio formerly owned by James Israel. . . . Pete and Bertie Van Woensel, Denver, have left their residence studio and opened in a new Denver location. . . . Don Johnson of Davenport, Iowa, is now located in his new Montour, Iowa, studio. . . . Harold Johnson, M. Photog., Clinton, Iowa, has opened a second studio in Davenport.

The Don Hixsons of Chariton, Iowa, are parents of a baby boy. . . . Ted and Theda Sirlin, Sacramento, Calif., announce the birth of Janet Marie, on

QUALIFICATION DEADLINE

The PP of A Qualification program for commercial photographers is fast gaining prestige throughout the nation. All photographers interested in being listed in the Qualification section of the "1962-63 Directory of Professional Photography" are urged to send for the necessary forms now.

Closing date for applications is Jan. 2, 1962. Entry forms and instructions for Qualification can be obtained by writing to the PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

Aug. 6. . . . Robert Joseph was born to Rudolph J. and Mrs. Guttosch on Sept. 8. . . . Harper and Bennie Leiper, Houston, are also parents of a boy born in Sept.

Denver supplier J. A. Ossen **INDUSTRY** Co. has offered a certificate for a complete dinner for two at Denver's Tiffin Inn to any one in the Rocky Mountain region who receives the M.Photog. degree. . . . Mac Pressman, president of Savage Universal Corp., New York, N. Y., announces the appointment of Jerry Granger, formerly with Simmon Bros., Inc., as sales manager. . . . Robert K. Graham has been appointed sales representative for M. W. Carr & Co., Inc. and The Williams Co., Somerville, Mass. . . . New president and chief executive officer of Crown-Bremson Industries, Inc., Washington, D. C., is Robert S. Bremson, Jr. of Kansas City, Mo. Walter J. Narrie has joined Bremson Photo Industries, Kansas City, as general sales manager.

Mastercolor of New England, Inc., Boston, has announced the election of Horace K. Atkins as director. . . . Larry Glauber, formerly of New York City, has been appointed finishing plant manager of Gittings, Inc., Houston. . . . The Buhl Optical Co., Pittsburgh, announces the appointment of George Koch and Vernon Schultz of Audio-Visual Corp., Caldwell, N. J., and E. K. Curry, Denver, as sales representatives. ▲

compact!



Shown open

Shown closed

*** it's here... the compact new**
"4800" Wedding Album series by Camille... the
standard of professionals everywhere!

A luxurious smaller version of the ever-popular "800" line, this modern series comfortably holds 12 8" x 10" photos in its six reversible-frame T-3 inserts. Retaining all the famous Bride-proven features, the versatility and the peerless styling of its full-sized counterpart, the "4800" line *costs no more!* Available in a wide range of styles and cover materials to suit every taste, every pocket.

WRITE, WIRE OR CALL TODAY FOR FURTHER DETAILS.

features

- Compact outside—same *full size* inside!
- Concealed screw-post expandable back
- 3 parchment and paper fly-leaves
- 6 acetate-covered, white morocco-grained reversible-frame T-3 inserts
- Genuine Gold inscription
- Immediate delivery from stock

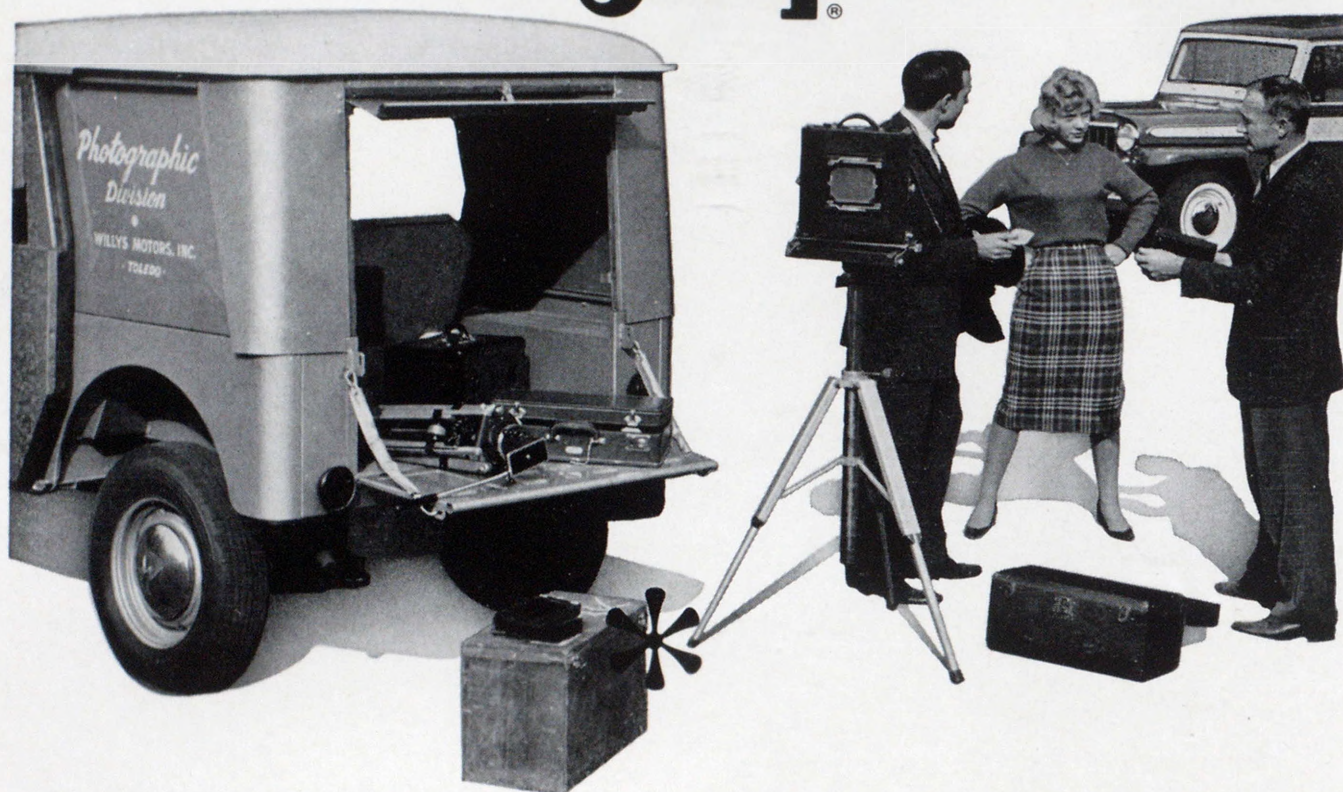
THE **Camille**

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ST 9-0100
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GEVAERT

GEVAPAN goes on location with 'Jeep' vehicles...



On location or in the studio, important shooting assignments are *safe* with Gevapan Film. It offers the unfailing dependability of a product bearing one of the world's great names in photography: Gevaert!

Gevapan Sheet Film, used in this Willys Motors series of product photographs, has the built-in latitude that cuts down costly retakes. Even professionals welcome a film that copes with *all* the mechanical and human variables in difficult location assignments. And incidentally, all prints on these assignments were made on Gevarto Enlarging Papers!

Gevapan 30 (ASA D64 T40) offers moderate speed, fine grain. Exceptional gradation and panchromatic range.

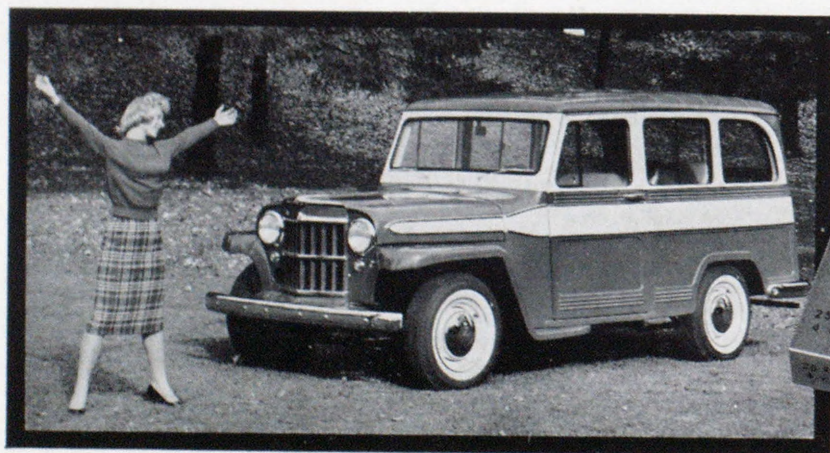
Gevapan 33 (ASA D125 T80) doubles shooting speed without excessive sacrifice of fine grain structure. All-around use.

Gevapan 36 (ASA D250 T160) is the growing choice of industry and press for low light-level situations, bounce flash, available light.

There is a complete range of Gevaert Film and Paper to meet every professional need. Write on your letterhead for literature or samples.

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in assuring photographic success!**

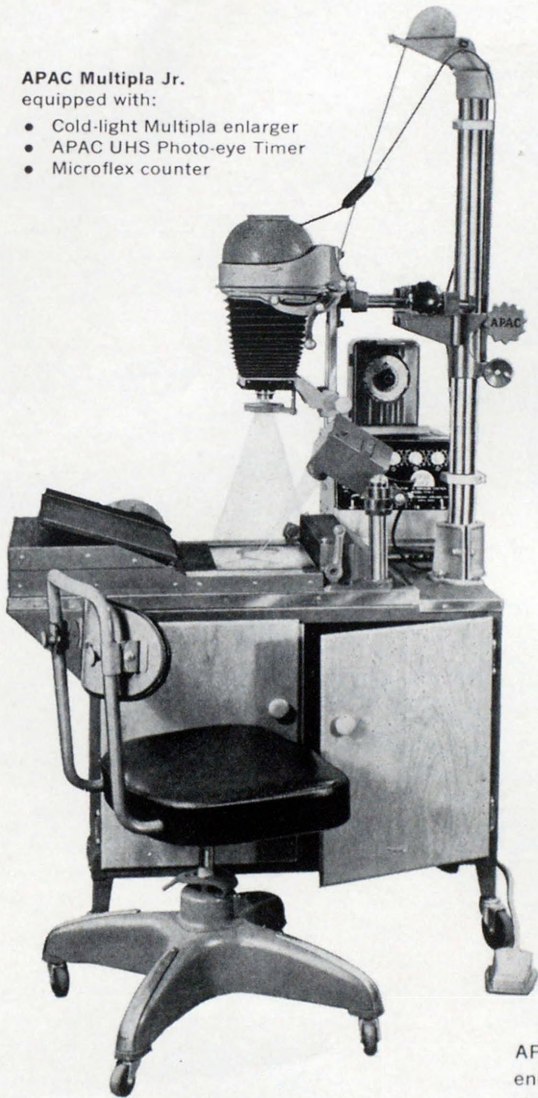


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MODEL 10-C

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- APAC UHS Photo-eye Timer
- Microflex counter



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with automatic paper transport,
knife cut-off and 3 print masks

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CORPORATION**

GREENFIELD, MASSACHUSETTS

Apac Multipla Jr. Model 10-C is a multiple purpose photo printing machine designed for the mass production of color, and black and white prints on roll paper. The Apac Multipla Jr. 10-C will take any roll paper from 3½" up to 10" and make prints from 2½" x 3½" up to 8" x 10". The following unusual features make the Multipla Jr. the most valuable piece of equipment in any small or large photo studio:

1. Multipla Jr. 10-C equipped with the Apac special enlarger is the most versatile rapid projection printer on the market with freedom of composing, vignetting, dodging, etc.
2. Multipla Jr. 10-C can be used without the attached enlarger as a conventional automatic roll paper easel in conjunction with most any standard enlarger.
3. The Apac enlarger for the Multipla Jr. 10-C was specially designed for use with roll paper and has, in addition to the vertical movement for various size prints, a knob-operated horizontal telescoping movement which permits the operator to slide the enlarger along the center line of roll paper from left to right. This permits making prints from 2½" x 3½" wallets up to 8" x 10" without moving the table or paper, and the strip film can be run from front to rear as well as from left to right. All the controls for vertical and horizontal movement as well as the focusing are easily handled by the operator in a sitting position.
4. Because of the many special accessories (see list below) available for the Apac Multipla Jr. it can be custom tailored to individual requirements.
5. The low initial cost permits the average size studio to purchase several of the Multipla Jr. models, each one designed to make 2 or 3 print sizes on one width of roll paper to eliminate paper roll changing and setting-up time. For example the enlarger can be equipped with a set of cluster and single lenses all prefocused at the factory to produce:

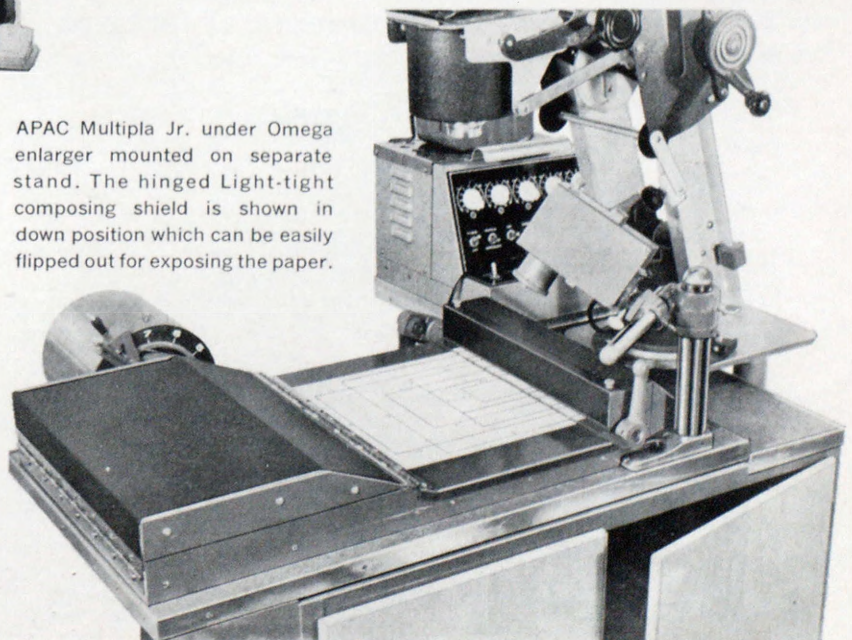
Multiples of 4 wallets

Multiples of 2 3½" x 5"

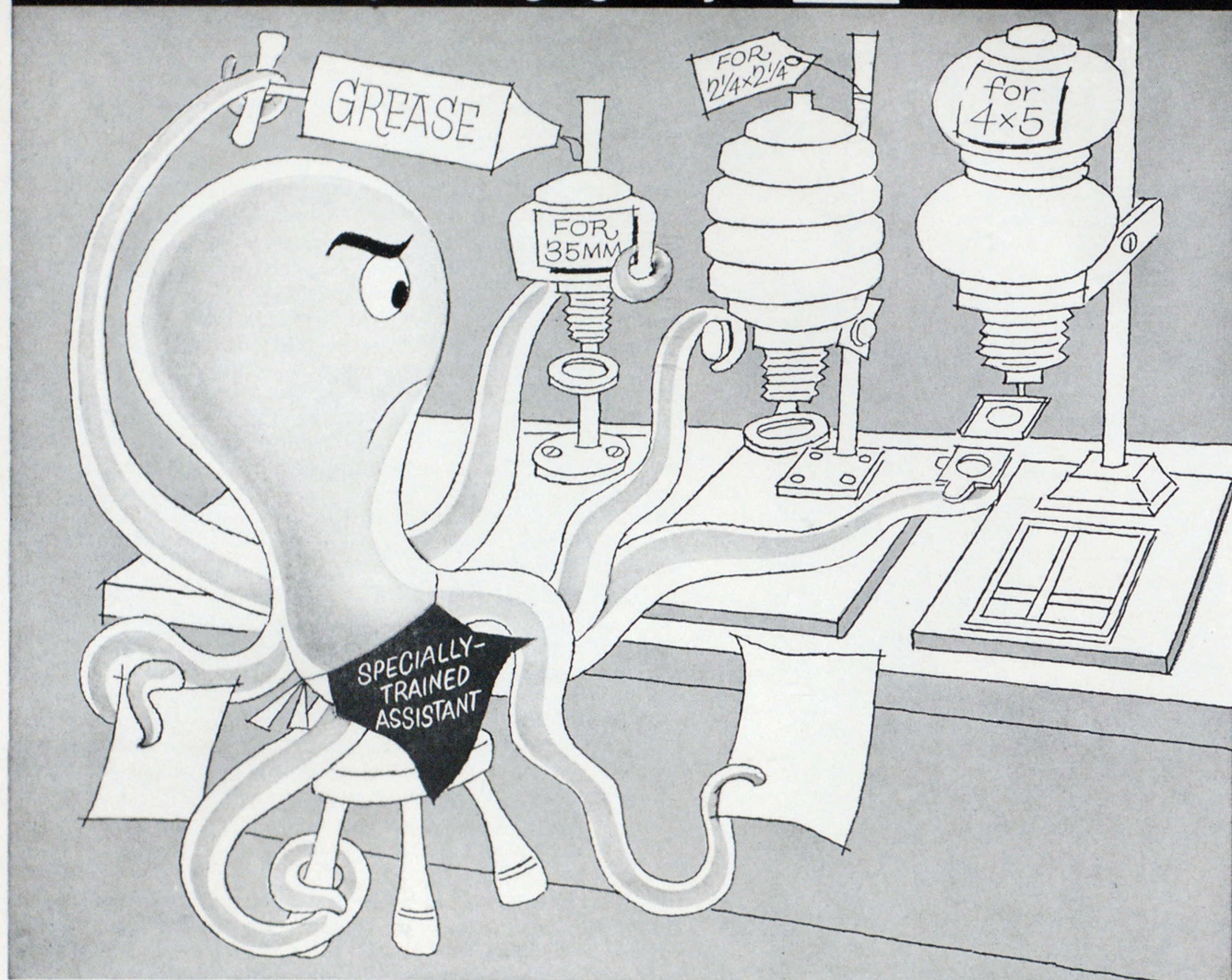
Multiples of 1 5" x 7"

All of these prints could be made on either 5" or 7" roll paper. If the loss of a 1" strip of paper is not objectionable all the above prints plus an 8" x 10" print can be made on 8" wide roll paper. The prints can be made in continuous or individually cut form.

APAC Multipla Jr. under Omega enlarger mounted on separate stand. The hinged Light-tight composing shield is shown in down position which can be easily flipped out for exposing the paper.

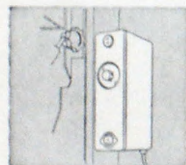


How to speed up enlarging—if you don't own a Beseler

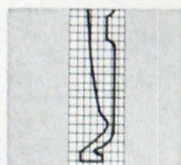


New Beseler speeds up enlarging—automatically

Beseler builds speed and versatility into the new 45AFM with these unusual features



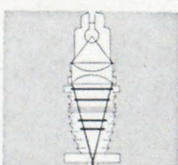
ELECTRIC DRIVE
Just touch a switch and the lamphouse quickly moves to where it's wanted. Switch can be positioned nearly anywhere for convenience.



AUTOMATIC FOCUSING
Tack-sharp autofocusing from the biggest to the smallest blow-up. Precision focusing cams are factory matched to your lenses.



CONTRAST WHEEL
Just touch-a-wheel and dial-a-filter—light-tight filter wheel holds Varigam or Polycontrast filters ready for instant positioning.



UNIVERSAL CONDENSER
Perfect illumination for any negative from subminiature to 4 x 5 with one set of condensers. No glass to touch, change or buy.

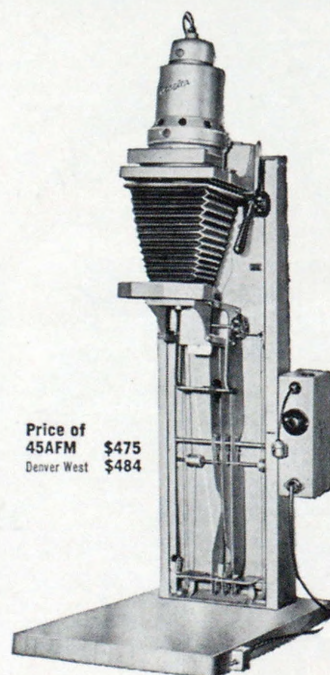
Plus Beseler's vibration free construction and these other important features:

Color head: Besecolor head positions color printing filters between condensers where they belong.

Horizontal projection: Fast solid-locking horizontal positioning permits easy wall projection for extra large prints or murals.

Lamphouse cooling: Special cooling vents keep head (and negatives) cool, even after hours of printing.

Accessories include: Press-type camera backs, copy lights, Beslite cold light lamp-house, and many many more.



Price of
45AFM \$475
Denver West \$484

Beseler Enlargers

CHARLES BESELER COMPANY, 278 South 18th St., East Orange, New Jersey

OUR OFFICIAL JOURNAL has in the past published many articles on cost accounting, pricing, bookkeeping systems, etc., but it is very discouraging to find so many studios that still do not know the average cost of taking a sitting and finishing an order of photographs. I say "average cost" because there is a difference between the actual cost and the average cost.

In small man and wife studios it is difficult, sometimes it is almost impossible, to find the actual cost and therefore it is absolutely necessary to know the technique of finding the average cost. Incidentally, I strongly urge all PP of A studio owners to please return their Profit and Loss survey questionnaires to Milwaukee now so more reliable results will be made possible and the whole industry will benefit.

At times the operation of a small studio can become very complicated. One person usually has to do a little bit of everything, such as the camera work, darkroom work, selling, bookkeeping, etc. In addition to all of these duties there are many things like changing the window display, unpacking, checking and storing stock, mixing new chemicals and various other tasks which all take time. How does one divide all of this time into the cost so that each customer pays his fair share of the cost?

KNOW AVERAGE TIME

Even if you had a time clock installed it would still be impossible to tell exactly how much time goes into *one* order. Perhaps you have to stop right in the middle of a sitting to answer the phone or while printing you have to stop to wait on a customer. If you are unable to know exactly how much time goes into an order, the next best thing is to know the *average time*.

In the larger studios with several employees where one person does all of the camera work, one does all the developing, and someone else does all the selling it is easier to keep a more accurate account of how much work is turned out in one hour. It is also true that the larger studio will probably have an experienced bookkeeper who knows the fine points of cost accounting.

In the smaller studio, even if you are a good bookkeeper and have an efficient method of cost accounting, the small amount of time it takes to find these averages is well worth your time. Knowing your averages may change your entire outlook on the pricing system you are now using.

One of the best things about this system we use is that it is surprisingly accurate. Another is that it takes so little time and every hour you save in bookkeeping is one more hour you can spend making portraits. Know how to figure your true cost and how to sell at a profit.

If you don't know your real cost how will you know what to sell your work for? And if you know the real cost then you should not have any trouble answering the following questions:

1. What does one sitting cost (Average)?
2. What does one negative cost?
3. What does one man-hour cost?
4. What does one studio hour cost?

A good formula for finding these average costs is at your pencil tip. You will need a few figures which should not be too difficult to obtain.

Business at a Profit

by Walter De Brouwer

You will need the following information:

1. Total studio expenses for the period of one year.
2. Total income tax paid last year.
3. Salary you are worth for one year.
4. Amount of total investment—stock, equipment and building.
5. Total number of hours the studio was open in one year.
6. Total number of man-hours worked in one year.
7. Number of sittings made in one year.
8. Total number sheets of film used in one year.

Now you must find the figure which represents the total cost of operating your studio for one year. By adding numbers 1, 2, and 3 along with the current rate of interest of number 4 you will have this figure. Example: Suppose you do not own your own building and you have about \$8,000 invested in stock and equipment. If you had this amount invested elsewhere you could get at least 5% or \$400 return. If your total expenses for the year were \$11,000, your income tax, \$2,600, and your salary, \$7,000, and your wife's salary \$4,000, you would have a total of \$25,000. This would be your true operating cost for one year.

MORE THAN SALARY

Suppose you made 625 sittings in one year. Divide your total cost, or \$25,000, by 625 and this would give you an average cost of \$40 per sitting. Just suppose your average portrait sale was also \$40. You and your wife would have a combined salary and investment return of \$11,400 after taxes. This isn't too bad but if you can raise your average sale to *any* figure above \$40 you will begin to show a *profit* in addition to your salary. After all, aren't you entitled to more than just salary?

If you used 7500 sheets of film in one year, divide your total cost (\$25,000) by 7500 and this gives you \$3.33 as the average cost per film exposed. Surprised? Yes, it costs more than you might think to make good portraits. Of course, this figure will be different in each studio

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WALTER DE BROUWER • • •

acquired most of his training by a short period of work in a large studio as well as attendance at photographic conventions, symposiums, association meetings, etc. He has traveled extensively and for the past 16 years has had a "man and wife" studio in Modesto, Calif., 90% of his business consisting in the photographing of young children and babies.

LO, THERE IS a murmur over the land. This swelling cry calls for a newer, fresher, more contemporary type of output by the professional photographer both in his daily work and in his exhibits. We, in the California Western States Convention this year, undertook the meeting of this challenge. Our trophy winners are reproduced here. As chairman of this show, it was my privilege to awaken in an atmosphere of such enthusiastic response from the public, the art world and our own profession, that I hope to stay awake and take part in this new movement.

As in all new or controversial subjects, most of the controversy lies in a lack of communication. First, a definition must be arrived at as to just what we mean by contemporary photography. By definition the word contemporary is "of this moment," "modern." For our purposes, this means a fresh, often daring approach, more creative, by virtue of its freedom from tradition-bound conventions of rule or form. Merely developing this line of thought should bring you fairly close to where you need to be.

The living, pulsing and dynamic life and times of the world and of the peoples about us, *today*, as only the camera, unshackled by convention, can present it — this is the major ingredient of a successful contemporary show. We are all artists in a greater or a lesser sense. Our tool is the lens we command, trans-

mitting the same light with which nature records the impression in our minds, stimulating our imaginations. It is the quality and the form of the image into which the same original impression is translated, by our greatly differing mental equipment and experience, that separate the masterpiece from the common record.

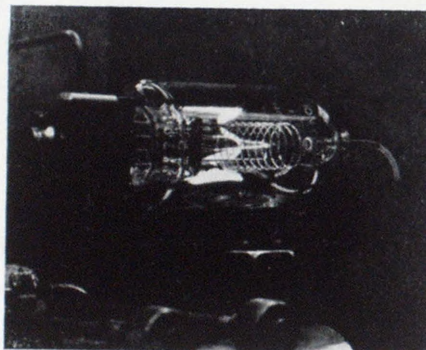
This unique concept of life, or of form, or of rhythm or therapy or color is the embodiment of a successful contemporary exhibit. This is against the older, though by no means entirely invalid, academic enslavement to strict rules



MUSHROOMS
DENNIS HODGSON
San Francisco, Calif.

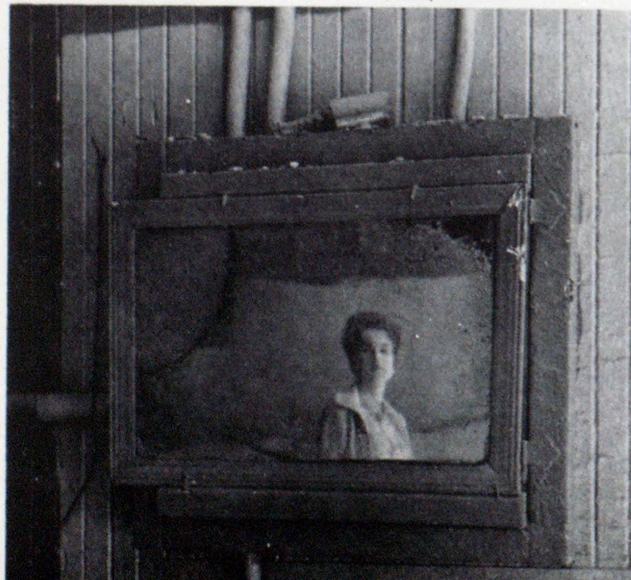
the contemporary print exhibit

by Ken L. Brown



ION GAUGE / J. GORDON MAUGHAN
Pasadena, Calif.

DESIGN IN BLUE / RICARDO LOPEZ / Fresno, Calif.



KEN L. BROWN • • • • •

is a small community all-purpose studio owner in Hollywood, Calif. He is a board member of PP of Southern California, PP of A Portrait Councilman, and was chairman of the Print Exhibit of the 1961 Western States Convention. He has lectured on two subjects — Color without Special Equipment and Strobe Lighting.





CARLA / DENNIS HODGSON / San Francisco, Calif.

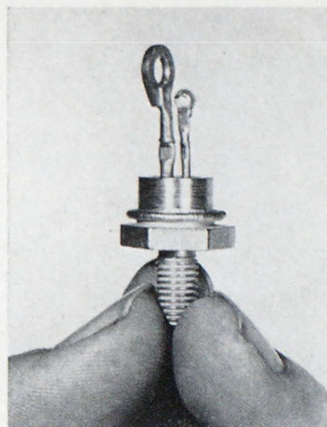
of form and content guaranteed to produce the same technically perfect impressions endlessly.

This does not mean throwing all the rules out of the window just to be presenting a mixture of abstractions with no valid line of communication with the public who is asked to put up the money to finance pointless mental gyrations. On the contrary, this requires a working familiarity with the solid academic background of our art, thereby better realizing when an omission or an infraction, or group of such, will point up or convey an idea, especially, an aesthetic exercise that may be more mental than real.

I recently heard a story of an avant-garde artist who poured paint on his hair, then butted his head against a wall to produce an abstract mural. He seems to me to have achieved the ultimate towards which some of our painter friends have been working for years. While it is true that most of us photographers have had a little experience at butting our heads against the wall, some of us simply do not have the hair for this kind of endeavor. Seriously though, *as professional photographers, we must above all communicate*, at least with our clients. Do not be confused, "contemporary" means modern, of our time. Nothing more or less.

HIGH CALIBER ENTRIES

In producing our Western States Print Competition we took a long step to guarantee a fresh outlook by inviting a group of the most prominent artists, art directors and art



PROTOTYPE (black-and-white)
HERB RADIN
El Segundo, Calif.

HARDEV (black-and-white)
RUSS CLIFT
Bellingham, Wash.



critics available to judge. We have been very fortunate in obtaining the voluntary cooperation of men of national prominence in their own world, who at no little sacrifice to themselves take a real active interest in guiding and judging our program. The type of entry that is attracted is of the highest caliber for this reason.

In order that no one be left out or feel that his own association is not interested in his efforts, the original judging—and all trophy awards except one—is conducted in the regular manner with a top quality photographic jury. Then the art jury, individually, awards ribbons and trophies. Each judge is provided with ribbons with his own name and title imprinted on them.

In observing the judging this year, a number of things became quite apparent. First, there does exist a feeling of rapport between the artist and the photographer beyond what either realizes or perhaps will admit. The similarity of selection of the two groups was striking. No clues were given as to what anyone else had selected.

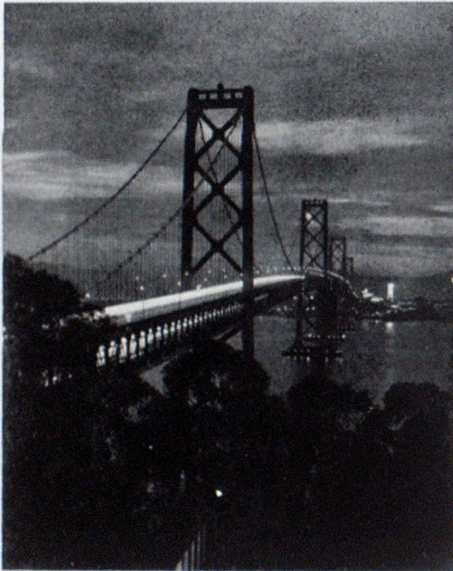
A portrait winner, "Carla" by Dennis Hodgson (see illustration) was chosen by every judge and jury, receiving a total of eight different ribbons and a trophy—in spite of the almost universal disdain of artists for photographic portraits. This photograph reveals, in its original color, the knowledge that here is a lady of serenity.

This brings up another facet of this world of the contemporary. The most immediate reaction I experienced at the end of the judging was that the industrial photographer

had walked off with the show, closely followed by the commercial men. On sober reflection, one of the reasons becomes obvious. They are dealing with material which in many cases can only be called contemporary. The harrassed portrait man is dealing with a lump of clay, a subject whose physical appearance hasn't changed much since the dawn of time, and unless he is an exceptional subject, neither has his inner being.

To make matters worse, we persist in portraying this material in the same old studio and the same old way as our forefathers, using all the marvelous tools and materials manufactured today merely to make our work easier and quicker, not more maneuverable and revealing. Desmond Groves, of England, as a member of the panel, "New Trends in Portraiture," at the recent Exposition in New York, stated that he was tremendously impressed with the National Print Exhibit this year but that the portraits looked like they could all have been made by the same man in the same studio on the same day.

A slide was shown of Salvador Dali, as pictured by Philippe Halsman, which presented him with only one huge eye in the center of his forehead. This brought the comment



RUSH HOUR,
SAN FRANCISCO
MIKEY PRIM
Tucson, Ariz.

by Douglas Paisley that he might have a little difficulty in selling this sort of interpretation to some of his rancher customers in Sarnia, Ontario. The obvious answer by Mr. Halsman was that should he have Mr. Dali for a client, he would experience no difficulty — he hadn't.

While this is certainly true, it is also true that in selling to the typical conservative, unimaginative customer the presentation must be somewhat more dignified and academic for this is what the customer is trained to see and to appreciate. Exhibitions should bear some relation to the type of work normally produced by the exhibitor or we would have no need to separate them into classifications.

PORTRAIT BUYING HABITS

There is no denying that there exists a tremendous surge of interest and demand for a more informal or candid type of portrait throughout the country today. The latest

issue of Eastman Kodak's *Studio Light* devotes several pages to a survey and its conclusions which point this up dramatically. The men of vision like Bert Stern, Halsman and many others who have pronounced insight into the make-up of the people that they photograph and have had the opportunity to work with these people in favorable circumstances, have presented this sort of image for years through the mass medium of the popular magazines. This cannot help but have profound influence on the portrait buying habits of the general public. But (and this is the big but) until we develop our own awareness, and work out our own methods for a more human, understanding portraiture, we cannot offer this product. The same premise is valid for the commercial man who merely records. To the old question, "What is a contemporary photographer?", let me say that any of us who has ever photographed a candid wedding became one that day.

BEST IN CREATIVE EFFORT

The need for a proving ground for this new concept of ours becomes apparent. Here, then, is where our modern print exhibit proves its worth. Instead of having yearly repetitions of last year's repetitions, we can offer a show-place for the best in creative effort. Reward the aware individual, he who sees more than his fellow man and who can express that moment of truth that only the camera can see.

We have a tremendous advantage over the painter. If, or when, he sees this moment he must then recreate it from memory with all the attendant flaws. Not us — our tool is faster, if used imaginatively. There is no doubt but that the public knows these facts. The interest they generate in a contemporary photographic show is all the proof needed, and the publicity accruing to the contributors could not be bought at any price.

ART JURY APPOINTMENTS

We cannot rely on ourselves entirely in judging that which we create. This requires an unbiased independent jury, and one, moreover, from an atmosphere conducive to the type of insight that we are searching for. This is where our artist comes in. While we, in our recent show, retained juries of our own members for the original selection, I understand that in England, the British rely entirely on juries of art people to select their salon prints, and their prestige throughout the world cannot be gainsayed. There will appear many limitations to the appointment of art juries of prominent names by every small affiliate in the National sphere. There is, of course, the lack of access to such in many areas and the lack of funds to bring them to the area.

There are two measures, therefore, that would tend to greatly alleviate these shortcomings. The future of our Association in America may become closely tied up with the first. That is, the small affiliates could combine within their state and the states in turn combine within their areas to present larger, truly regional exhibits. The same amount of effort in combination would lead to something really worthwhile.

California has for years invited exhibitors from all over the West. This year we had a winner from Washington state and one from Arizona. A further step might be to include representatives from each of the other states to take

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The Community Spirit at Christmas Time



by Victor Baldwin

IN THE SPRING of 1960 my wife, Jeanne, and I opened our first studio in over 16 years as professional photographers, where the local Yellow Page directory of the telephone book lists more photographers than there are residents in most rural towns and villages.

Our new studio is almost in the geographical center of a town that extends 30 miles in each direction, with a drawing area encompassing over 3,000,000 potential customers!

A "For Lease" sign appeared on a store in our neighborhood, less than a five-minute walk from home, and by the second time we had looked it over we signed. Far from being the loft space we had in mind this store turned out to be a photographer's dream.

WALL DISPLAY

The room I turned into the studio is 20 by 33 feet with floor to ceiling windows along the entire length of the room, facing on a heavy-traffic street corner. We built a wall just inside the windows which affords us more than adequate display space. To make this wall simulate that of a living room we covered one-third of it with white plastic masonry and the remaining part with \$40-a-roll grass cloth. Any pictures that hang on it give the passerby an idea of how his pictures might grace his own living room or den walls.

The studio room side of the wall is peg board painted white, suitable for reflected light from a bounced strobe as well as for hanging accessories, seamless paper rolls, lights, tripods and framed pictures.

Our introduction into the neighborhood was not spectacular. In fact it took us a month to build into the studio what we needed, what with painting, papering, laying tile

• • • • •

VICTOR BALDWIN began his career as a photographer of animals. Following service as a U. S. Navy photographer during World War II, he attended and graduated from the Los Angeles Art Center, and continued as an animal specialist. Victor and his wife, Jeanne, opened a studio in Los Angeles last year and have expanded into a new field, "people" portraits.

floors, putting a Dutch door between studio and reception room, installing plumbing and electricity in the darkroom, etc. But all this time I still had animals to photograph and I worked them in under ladders and over paint pots as if this was normal procedure.

The studio being at street level on a busy corner almost automatically became an invitation to the public to walk in and inquire "... are you open for business? May I make an appointment with you to take pictures of my kids? Can you take me and my wife together?"

"Well," we would tell them (now, this may seem like a switch to some of you), "I'm sure we can. Lighting a person is just like lighting an animal, I guess!" To prove to the neighborhood that we also make "people portraits" we decided early in November to plan ahead for our Christmas window.

GROUP PORTRAITS

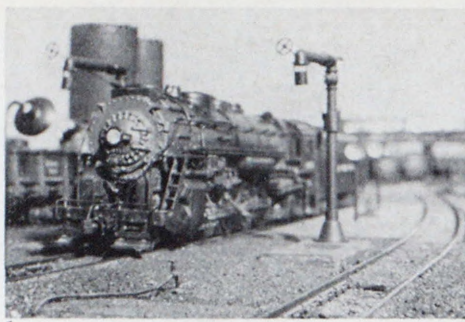
My wife contacted all of the store owners and businessmen in the area and made arrangements for them to come to the studio at their convenience with their entire families for group portraits to be made. Of course, "at their convenience" meant late evening appointments after the working day, after dinner, after mother and all the kids had washed up, set their hair, changed into "going-out" clothes, after dad had shaved for the second time that day, had put on a fresh business suit and the whole troupe had shuffled into the reception room, sometimes as many as 12 in a family group.

Wow! People pictures — I had people sticking out the ends of my new Empire couch! But it was fun. We photographed 16 individual business store owners who came in alone or *en famille* and long before the holidays our planned Christmas window was "in the can."

Of the 16, three were single portraits, and were finished in 11x14, or 11x14 matted to 16x20 inches. The remaining 13 were doubles or groups, both large and small and were all printed 16x20 and framed as such or matted

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1. Supplementary close-up lens permits moving in close to subject, but depth of focus falls off greatly. 2. Author's modified camera records all planes of the scene. Both foreground and background objects are sharp enough to give the picture full depth as shown.



I AM AN INDUSTRIAL designer by trade, a modeler by hobby and a photographer only because I found it impossible to obtain, through regular commercial sources, the realistic scale-conscious photographs that I wanted of my model railroad layout.

Like most modelers, I am a fanatic for detail. I may spend hours searching through blueprints and historical data checking some minute detail in the anatomy of a locomotive I am building. Nor is it uncommon for me to walk miles along a railroad right-of-way with my camera, taking pictures of typical railroad equipment or settings that I want to reproduce on my model railroad layout. Everything,

down to the rivets on the locomotives, must be completely to scale and as realistic as possible.

Yet the photographs that I was able to obtain of my model railroad were from viewpoints which made the whole layout seem completely out of scale; they failed to capture the realism of the scene because they were out of scale perspective. That button-bursting pride which I felt in the perfection of my model layout dissipated when I viewed the photographs of it. The feel of realism was gone.

PARTICIPANT OF SCENE

There was no question in my mind as to what was wrong. I needed to make my pictures from within the scene—placing my camera so that it saw the model with the eyes of a participant of the scene—not alongside it or above it.

A participant of an HO gauge scene would be approximately $\frac{3}{4}$ " tall. Thus, the 35mm camera, because of its compact size, is easily adaptable to this type of photography.

The rail photographer usually works from a distance of about 75 feet. Converting to HO scale, this would place the camera $10\frac{1}{4}$ " from the model. (See chart [Fig. 1] which can be used for conversion of actual distance to scale distance.) However, I found that my conventional 35mm camera would not focus this close but had to be backed off to a distance of approximately 200 to 250 scale feet. I tried a supplementary close-up lens, a telephoto lens, a wide-angle lens and an extension tube. Each had its advantages, yet the disadvantages are clearly shown in the accompanying pictures. My chief problem, it was evident, was depth of focus.

I knew that depth of focus increases when the camera

FIG. 1

New Dimensions in Model Railroad Photography

*Adapted from an article by Wally Moore
which appeared in
"Model Railroader" Magazine*

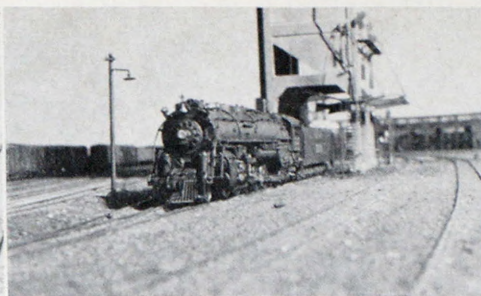
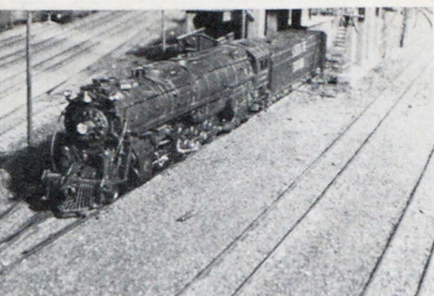


3. Extension tube on the 50mm lens provides much the same results as supplementary close-up lens. 4. Another modified camera photograph; all planes are in focus.



FORMULAS FOR CONVERTING ACTUAL DISTANCES TO SCALE DISTANCES

- In HO Gauge Scale: 87 feet of Actual Distance equals one foot of HO Gauge Distance
- In $\frac{1}{8}$ " Gauge Scale: 96 feet of Actual Distance equals one foot of $\frac{1}{8}$ " Gauge Distance
- In S Gauge or $\frac{3}{16}$ " Gauge: 62 feet of Actual Distance equals one foot of $\frac{3}{16}$ " or S Gauge Distance
- In O Gauge or $\frac{1}{4}$ " Gauge: 48 feet of Actual Distance equals one foot of $\frac{1}{4}$ " or O Gauge Distance



6

7

5. Typical model railroad photograph, made from about 1' above the layout. 6. Low viewing point with 50mm lens at f/22, focused at 2 1/2' from engine. 7. From 10" distance, shows the advantages of the modified camera.

diaphragm is closed to a smaller opening. Closing the lens beyond the f/22 or f/32 provided for in most available lenses would increase the depth of focus sufficiently to get the close-up view I wanted.

It is possible to close down some lenses by locating a disk (such as a lens cap), with a small hole in the center, in front of the lens. Unfortunately, this will increase the focal length of the lens, thus reducing the already inadequate field. Also, in most lenses, it will cut off the light reaching the corners of the film, yielding a print with blackened corners. This condition makes necessary cropping of the borders of the print where there are black areas. This further reduces the field and also results in poor perspective.

Although this is by far the simplest method of closing down a lens, the shortcomings were too restrictive to suit my taste, so I settled on a method of reducing the aperture between the lens elements.

By experimenting, I found that an opening smaller than f/120, based on a 50mm focal length, becomes impractical. When using an opening this small, the hole is very critical. It must be an extremely clean hole in a piece of very thin material.

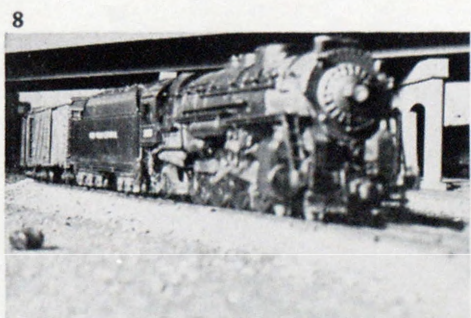
Refer to Fig. 2 which shows an enlarged sectional view of an f/120 opening drilled in a piece of .007 brass. You can see that the thickness of the material is approximately

FIG. 2



8. Telephoto lens has improved the depth of focus (see 1), but has distorted locomotive's length. 9. Modified camera not only offers good depth of focus, but it retains good proportions and proper perspective throughout.

10. Wide-angle lens provides great depth of focus, but it has also exaggerated locomotive's length. 11. Modified camera's extreme depth of focus permits inclusion of objects in the near foreground to add greater realism.



10

11

equal to 1/2 the diameter of the hole. In effect, this hole is a miniature cylinder or tube. Thus, the light will enter the cylinder in such a way that a large amount of it will not pass through undisturbed, but will reflect off the sides of the cylinder and go astray. The light which has been re-directed will now strike the film in such a way that it will produce an out-of-focus image. For this reason, it is necessary to reduce the length of the miniature cylinder to a minimum. This means a very thin material must be used, possibly chamfering the edges of the hole as shown. This will permit a sufficient amount of light to pass through the opening undisturbed to produce an undistorted image on the film.

I knew that a larger f-stop or hole diameter would decrease the importance of the cylinder length. Yet, on the other hand, the smaller the aperture, the greater the depth of focus.

A good compromise, I discovered, was f/90. Remembering my physics course, I computed the size of the hole using the formulas:

$$\frac{\text{focal length}}{\text{aperture diam.}} = f \text{ number} \quad \frac{\text{focal length}}{f \text{ number}} = \text{aperture diam.}$$

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70th
Exposition
of
Professional
Photography



New York, N. Y.
Statler Hilton Hotel
July 30-Aug. 4, 1961

Judging of the annual print competition was held at Bergen Mall, Paramus, N. J., just prior to the Exposition opening. 1. Commercial Jury: Abraham J. Josephson, Andy Moore, Wesley E. Bowman, N. Boyd Mettee. 2. Portrait: George Hoxie, LaVerne Friesen, Jeanne Lindquist, John Freni. 3. Portrait: at table, from left — Adolf Fassbender, Philip G. McKeen, John E. Smucker, Robert A. Dementi, David LaClaire. 4. PP of A Hospitality desk in Statler Hilton Hotel, Hostess, Mrs. Winton B. Medlar, seated. 5. Pres. Lawton E. Osborn, Commercial Jury Chairman Claude Palmer. 6. Industrial Jury: Martin Shemaniki, Carolyn Carter, James E. Carrar, Ted Czarda, David B. Eisendrath, Jr., Robert Handley. 7. Photographers sign in at Registration desk. 8. Howard Newmarker, Wm. F. Krider point out drollery in the print exhibit. 9. David Eisendrath, PMI, Pat Daly, Ansco, and Dr. H. E. Edgerton, MIT, confer. 10. PP of A office manager Merton Powell adjusts sign. 11. Audience in Grand Ballroom. 12. Jeanne Lindquist, Hospitality Chairman, and ASP Pres. Alma Gray. 13. PP of A Board in Council session: Paul H. March, Robert L. Ball, William W. Carrier, Harper Leiper, Hugh Tribble, Floyd Roberts, James Hampson, Frederick Quellmalz, Pres. Osborn, Parliamentarian Robert English, Wesley Bowman, Claude Palmer, E. S. Purrington, Winton Medlar, Earl Stanton.



1. DeWitt Rodgers, Virgin Islands, strolls through print exhibit in the hotel. 2. Arthur Rothstein, "Look" magazine, James Godbold, "National Geographic," and Vince Finnigan with Finnigan's portrait of President Kennedy. 3. Virginia Councilwoman Margo Kent, Hugh Tribble. 4. David Reins, Councilman from District of Columbia, Winton B. Medlar. 5. Elmer Moss views Western States "New Directions" exhibit. 6. D. of C. Councilmen A. D. Ackad and Jon Francis. 7. Florida Councilman Charles Wick, Hugh Tribble, Harper Leiper. 8. Bartlett Research exhibit in Manufacturers Trade Show—Wm. Mocklock, R. L. David. 9. British Visitors Desmond Groves and IBP Pres. Richard Farrand. 10. Pat Cannon, G. E., singles out his print in the Loan Collection. 11. "I wonder how many points this print has?" 12. Trade Show opening—PPof A Sec'y-Treas. Hampson, Maureen model, Vice Pres. Medlar. 13. Crowded aisles at one of the Trade Show's entrances. 14. Print exhibit in the Statler Hilton lobby. 15. Portion of Pako exhibit. 16. LeRoy Cohen, Fotorite, made contact proofs of Expositoin negatives. 17. Over 1,000 people saw the fr Corp. color print demonstration in small groups. 18. Luminos booth. 19. Trying a new Durst enlarger. 20. Paul Hendel and C. R. Horowitz examine Graflex 70mm back. 21. One wall of Photogenic exhibit. (15, 18, 21 photos by Drucker-Hilbert.) / 43



PORTRAIT ACTIVITIES. 1. Al Coda. 2. Odell Poovey, Floyd Roberts. 3. New Jersey Color Panel: Al Coda, Joseph Zeltman, Peter Nicastro, Leon Rosenmann, Morton Sobin. 4. Laurence Blaker. 5. The "B-S Boys"—Kermit Buntrock and Duane Salie. 6. Make-Up Clinic—Juliet Newman, Elizabeth Dickstein, Willard Stewart. 7. 7 AGES Program—Paul Gittings, Jr., Gene Key, John Paul Goodwin, Paul Gittings. 8. Portrait Vice Chairman Ernie Curtis and John Smucker. 9. Phyllis Moore conducts Coloring Clinic. 10. Homer English uses closed circuit TV to teach negative retouching. 11. International Roundtable—Bert Stern, Phillip Halsman, Bradford Bachrach, Douglas Paisley, Desmond Groves. 12. LaVerne Friesen gets assist from soundman Gilbert DeClerq, right. 13. Young photographer Janet Jones, Youngstown, Ohio. 14. School Photography panel: Floyd Roberts, Irwin Raveson, Geraldine Elzin, Earl Colter. 15. Arthur Clarke and official 7 AGES color portraits. 16. Prop manager Donald Rickers in background, Alfred Cheney Johnston, former Ziegfeld Follies photographer, right. 17. Johnston's program on posing, from the wings. 18. Mr. Johnston displays one of his most famous photographs. INDUSTRIAL CONFERENCE (right hand page).



1. Keynoter Charles Nelson, Westinghouse. 2. Carolyn Carter and George Ward. 3. John W. Centa, Du Pont. 4. S. Lane Atkinson, Jr., RCA Service Co. 5. Eric Sanford. 6. Frank Manarchy, Rockford Memorial Hospital, and David C. Englund, Barber-Colman Co. 7. Charles Rotkin. 8. James Hampson. 9. Vernon Taylor, National Institutes of Health, James Cooper, U. of Mich., Richard Kimble, Westinghouse. 10. E. J. Hansen, So. N. E. Telephone Co. 11. Dr. H. E. Edgerton, MIT. 12. New Products Forum with David Eisendrath. 13. Industrial Division Chairman Peter Carey, Bendix, and J. E. Gillespie, Ozalid. 14. J. D. Stewart, Monongahela Power, talks with PP of A Past President R. R. Hutchison. 15. Arrival at Fort Monmouth, N. J.: D. L. Castellini, Chief, Photo Br., Applied Physics Div., U. S. Army SR&D Lab.; J. A. McClung, Chief, Program & Events; Tom Holberton, Colorama, Conference Co-chairman. 16. Industrial Council delegates Horace Maguigan, Du Pont (Delaware), and W. Davidson, Lockheed Aircraft (Georgia). 17. D. L. Castellini and Col. Raymond Bates, Deputy Commander, U. S. Army SR&D Lab., Fort Monmouth. 18. Conferees pass security guards at Fort Monmouth. 19. Tour and inspection, Fort Monmouth photographic facilities. / 45



COMMERCIAL PROGRAMS. 1. Donald Hults. 2. Jason Hailey and Program Chairman Jerry Smolka. 3. Claude Palmer, Philip Roedel, Div. Chairman Rudolph Guttosch. 4. Ralph Baum. 5. Food and accessory techniques—Kit Kinne. 6. Richard Averill Smith and reproductions of new Directory and Qualified Listing covers. 7. George Heilpern. 8. Raymond Moy and James Connell observe Chao-Chan Yang's care in cutting cake for photograph. 9. "Standards for Viewing Color Reproductions" panel: F. L. Wurzburg, Interchemical Corp.; Irving Newman, moderator; Warren Reese, ASA PH2-6 Secretary; Willett Wilson, Westinghouse; Vincent Hall, Time, Inc. New McBeth illuminators in background. 10. Bert Rockfield demonstrates fashion photography. 11. Illustrators Panel: Wesley Bowman, Arthur Rothstein, Art d'Arazien, Paul Weller, Ben Somoroff, Al Gommi. 12. Midori—what's new in food photography. 13. One of the Studio Tour groups in Henry Dravneek's studio. 14. Wesley Bowman, Lionel Freedman. 15. Henry Dravneek and Arthur Rothstein at Commercial Division luncheon. 16 and 17. Commercial Division luncheon. (13, 16, 17, Henry Dravneek photos.) CROSS-SECTION OF A CONVENTION (right hand page). 1. Winton Medlar accepts invitation to Seattle's "Century 21 Exposition" from Chao-Chen Yang and Claude Palmer. 2. Portrait Div. Chairman Bob Wilcox, PP of A Past Pres. Madison Geddes. 3. PP of A Business Consultant Joseph Schabacker advises studio owner. 4. Morris Gordon, Western Electric, receives gold medal from Arthur Rothstein, who represented the 3rd Biennale of International Photography



of Venice, for contributions to photojournalistic education. 5. "Southern Exposure" editor Richard Hinman receives certificate for a top award in PP of A's Editorial Achievement Competition from Pres. Osborn. 6. Press Room aides Lea Lilly and Eileen Hansen. 7. Studio Suppliers Assn meeting: SSA Pres. A. M. Rothbard, National Color Labs, and Joseph Elorza, Koudelka Photo Mounts. 8. Institute of British Photographers' badge of office is admired by PP of A Pres. Osborn; IBP Pres. Richard Farrand, center, IBP Secretary J. L. A. Hunt, right. 9. Assistant Convention Managers: Frank Gould, Dale Williams, Morton Sobin, Vince Finnigan, Ewell Jennings. 10. Alfred Cheney Johnston greets comedienne Carol Channing. Wally Seawell's guest at Awards Banquet; PP of A Executive Manager Frederick Quellmalz, center. 11. National Photographic Jobbers Assn Pres. Jack Nathan addresses NPJA meeting. Right is NPJA Secretary James E. French. 12. Grace Moore and Norris Mode at Masters Reception. 13. Wally Seawell, Carol Channing and Banquet MC Jay Lurye. 14. Masters Reception. Richard Farrand, Lawton Osborn, Virginia Raymond, Margo Kent, J. L. A. Hunt. 15. Adolf Fassbender and Morton Sobin. 16. Pres. Osborn presents PP of A Citation to Frank Gould. 17. Leonard Kartzman, PPA of N. J. pres., receives National Award from Morton A. Sobin. (Sobin was recipient of a PP of A Citation.) 18. Sue Sample is presented Citation for photographic education in North Carolina by Osborn. 19. Robt. L. Ball, right, receives bronze plaque for service as Board of Directors member and PP of A Pres. Center is Mrs. Ball.



August 2, 1961 — new Masters of Photography receive their degrees (sponsors on right). 1. Pres. Osborn receives Honorary M.Photo. degree; Mrs. Osborn, right, Vice Pres. Medlar, center. 2. E. Allen Becker. 3. Walter B. Free and sponsor A. D. Wichers. 4. Victor Rothschild. 5. Arthur Johnson receives congratulations from his wife and two daughters. 6. New M.Photo. Maude Elliott is the wife of Master Chester Elliott, right. 7. Mrs. Craig, Robert M. Craig. 8. Charles L. Geiger, Jr. (Cr.Photo.), Mrs. Geiger. 9. Joseph Zeltsman. 10. Pres. Osborn, Martin J. Schmidt, Samuel W. Kipness. 11. Emil Eger, Bob Wilcox. 12. Harold Fialkoff. 13. James A. Stewart, Judson Hawthorne. 14. William H. Krouse, Mrs. Krouse, A. D. Wichers. 15. Eileen Widder. 16. Pres. Osborn, Helen Garfield (Cr.Photo.), Harry Garfield. 17. R. William Uhler. 18. John E. Amborn, Winton Medlar. 19. Bervin Johnson, Louis Garcia. 20. New M.Photo. Robert A. Pako, Walter J. Troup (J. E. Smucker photo). 21. Philip H. Graham. 22. Sponsor Harper Leiper, Randolph D. Rubin, Pres. Osborn. 23. C. Frederick Knapp (Cr.Photo.). 24. Ulysses Buffington, Earl Colter. 25. Hale Van Scoy. 26. William W. Bell, Mrs. Bell. 27. Pres. Osborn, Ame Shields (Cr.Photo.), William Shields. 28. Richard E. Hinman, Gordon Bell. 29. John H. Keel. 30. Paul R. Lueders. 31. Pres. Osborn, Louis J. Parker, sponsor Gene Botsford. Not present at the annual Awards Banquet for presentation were: M.Photo. Walter N. Barnes, Leslie R. Broadstreet, Phillip Charis, John E. Fryer, Richard J. Jacobs, Cr. Photo. Merle S. Deardoff.

Exposition Photographs by Vince A. Finnigan

DON'T FOOL WITH UNCLE SAM

remit your tax withholdings ON TIME

by Harold J. Ashe

AN INCREASING number of employers are becoming delinquent in making remittances of social security and income tax withholdings from employees. Much of this delinquency is due to oversights and carelessness, nothing more. On the other hand there are some employers who deliberately fail to remit withholdings when they should, using these funds for business purposes. Regardless of the reason, intentional or not, delinquency is now risky.

This practice has become so widespread it has seriously affected government collections. Taking cognizance of delinquency, calculated to discourage it, Public Law 85-321 was enacted. Enforcement procedures and methods are being set up.

NOT ISOLATED PRACTICE

Any person who fails to comply with any of the provisions of the new law is guilty of a misdemeanor. Upon conviction he shall be subject to a fine of not more than \$5,000 or be imprisoned for not more than one year, or both, and pay the costs of prosecution. Such a conviction will not nullify any other penalties provided by law. Tax liens, for example, may still be resorted to enforce collection of unremitted withholdings.

Failing to make timely remittance of social security and income tax withholding is not an isolated practice, according to Treasury Department figures. At the end of the year prior to passage of the law almost 400,000 employers, large and small, were delinquent in making remittances. This indicates that some 12% to 15% of all employers were delinquent at the same time. It was 6% increase over the previous year. The trend continues upward. In some Internal Revenue districts the number of delinquent employers has jumped by from 25% to 50% or more in 12 months.

SEPARATE TRUST FUND

Suppose an employer is delinquent in remitting, for whatever reason, what happens? The Treasury Department notifies him of his failure to make timely remittance and sets forth conditions he must comply with. He must then, not later than the end of the second banking day after any amount of such taxes is collected, deposit such funds in a separate bank account. *He may not thereafter retain these withholdings or commingle such money with his own funds.* These taxes must be kept in such an account until paid over to the United States. The account must be designated as a *special trust fund* for the United States, payable only to the United States by the person making the deposit as trustee for the trust fund.

Although the term "person" is used in the law, it is equally applicable to partnerships, corporations, joint ventures, estates and other forms of doing business. Failure to comply with this provision of the law is punishable as heretofore noted.

TRUSTEE RELATIONSHIP

Once an employer is notified to comply with this provision, he must continue to do so until the notification is revoked. The cancellation may be forthcoming only after the Treasury Department is satisfied that, thereafter, the employer will make timely remittance. There is nothing in the law to suggest an employer can end the practice prior to making up delinquent payments in addition to being current in current withholdings via a trust account.

A good many employers understandably grumble at the necessity for making withholdings. They fail to realize these withholdings, from the moment made, are not theirs, in fact. They are representing the government in a trustee capacity. That there is a time lag between date of withholding and remitting does not change the trustee relationship. These funds should not be diverted, even temporarily, to an employer's use. To do so, to put it quite bluntly, is to misappropriate the funds. The Treasury Department takes this view of the situation.

An employer should not beguile himself that he can replace these funds at remittance date, or that they are his to use until he must remit. That he is short of cash is no excuse for tapping government funds entrusted to him.

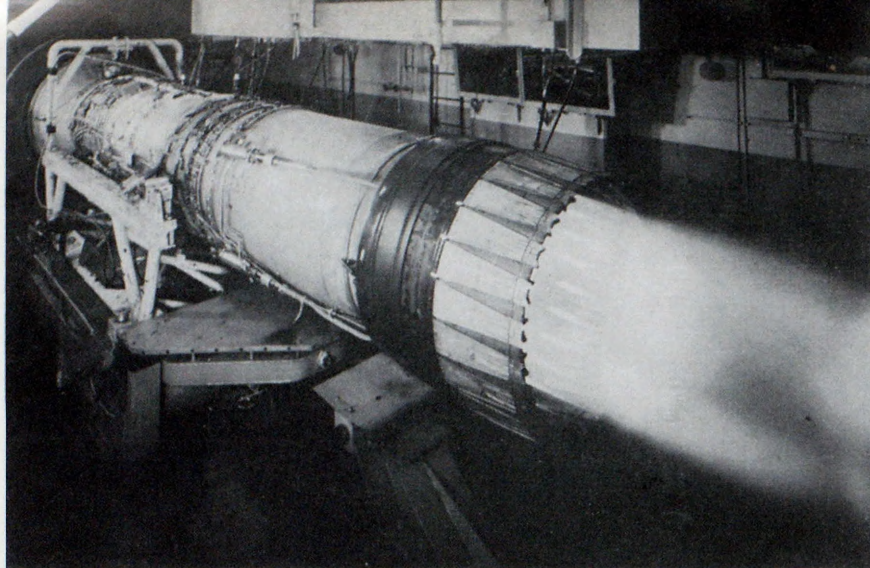
CASH TAX RESERVE

From here on out employers should make a practice of maintaining at all times a sufficient cash tax reserve to cover accumulating unremitted social security and income tax withholdings. This is a good policy even for those employers who have never been delinquent. It will insure that they never are.

Those employers who are presently delinquent should make greater efforts to get on a timely remittance basis without further delay. Other sources should be turned to for funds, rather than a continuance of this practice. Certainly a widespread crackdown by the government is in the offing if, for some employers, it is not already here.

Being obliged to set up a special bank account trust fund for tax withholdings may adversely affect an employer in other ways. A banker noting this compulsory arrangement may take a dim view of an employer as a future

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COMMERCIAL DIVISION

CLIP SHEET

how to tame a banshee

by Lawrence P. Brand, M.Photog., Brand Studios, Cincinnati, Ohio

THE ACCOMPANYING photograph was made in color and represents an interesting assignment for the General Electric Company. This was interesting, because of the many different problems involved in getting a good, sharp detailed picture of the engine, and showing the flame with its supersonic shock pattern.

To begin with, the photographer could not be inside the test cell while the engine was running, nor could any equipment be inside, unless it was bolted securely to the floor, or wall, with a steel locking wire running

through both nut and bolt after tightening thoroughly.

The vibration of the engine would blur the detail beyond acceptable limits, and how do you balance your lights to the intensity of the flame, when you can't even be inside to move the lights, and furthermore, how do you figure the exposure for the flame?

There may be other ways, but here is how this one was made. The viewpoint was selected, and the maintenance department went to work drilling into the 12-inch concrete wall, and installing a rigid bracket for the camera. Open reflectors using 500-watt,

3200°K bulbs, were placed according to the diagram below, keeping the area dark around the flame end for a more dramatic effect.

STABLE FLAME

Before starting the motor, an exposure of about 18 seconds at f/22 was made according to a light meter reading, and the film left untouched in the camera. The lights, stands and cords were removed from the test cell and the cable release brought out through a tube used for test equipment. The cell was closed, darkened, and the engine started and allowed to run until the shock pattern in the flame became relatively stable.

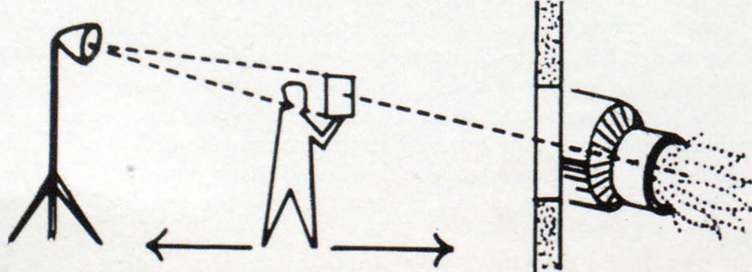
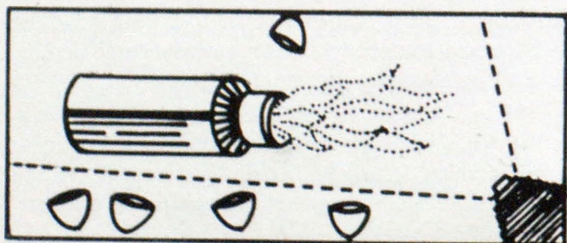
The photographer viewed the flame through a porthole in the cell and had a light placed at some distance behind him. Then, sighting the flame just past the edge of a white card, he moved toward, then away from the light until the brightness of the card matched the brightness of the flame.

At this point a meter reading of the card was made, and using the normal procedure when reading off of white, and dividing by five, the exposure was determined to be about seven and a-half seconds. An exposure of about six seconds, slightly less than the meter indicated, was given since the brightest part of the flame was not white, but contained some color, and a longer exposure would have burned it out to white.

OTHER USES

This method can be used whenever it is impossible to get close enough to take a normal reading. It is an excellent way to compute the exposure for TV screens, or oscillograph traces, where pointing a meter at the image would not work, because the small line in a large black area would give a very false reading.

There are many other times when this method may be used, such as when photographing electric signs or the glow of molten metal. Try it sometime. ▲





DATA

Home portrait of little girl, using portable background, five lights and a reflector. Lights consist of four No. 1 photofloods—two blues and one white to the right of the 5x7 view camera, and one white bulb for the background light behind the subject. A 500 w clear white projection bulb, raw, was directed at the background also. Exposure on 5x7 Royal Pan film was instantaneous with a Packard shutter (about 1/35 second) at f/16. Film was developed in DK-50 for five minutes at 68°F. Vignetter is built into the maker's enlarger and, "doesn't require use of hands or dodging when printing."

A CRITICAL ANALYSIS

CRITICISM

THIS PICTURE is one that I would rate as above average in photographic technique but there are several points on which a few suggestions may be helpful.

10

⊙

80
▲

The lighting is too flat which has a tendency to make the face and nose too broad; the shadow on the far side of the face should be deeper than that on the lighted side. The maker is using a bank of three No. 1 photoflood lights in reflectors as his main source and a reflector for fill on the shadow side. Evidently the reflector is too close to the subject making the shadow on that side the same depth as the other. Apparently the main source light is feathered away from the subject so that the strongest light is on the ear instead of the cheek. The three-light main source gives three distinct catchlights in the eyes, two of which should be etched out on the negative or spotted out on the print.

The camera angle is a lot too low for this view, shows the very dark nostrils and destroys the modeling of the eyesockets above the eyes. Raising the main source light would help this to some degree.

In vignetted pictures I like to see more of the figure than is shown on this print. This gives a foundation for the head which in this case is almost floating without support. Printing in the dress area so some modeling shows is necessary too. ▲



What are you gonna do about me?

"Here I am, going on six months old and my mother's never even heard about 7 AGES for portraits. If someone doesn't get on the ball, I'll never have a portrait record of my childhood . . . and you'll never have the pleasure of photographing me seven times!

"Mom's gonna be awful mad when she finds out if you let her miss my first important age for professional portraits. So, please, won't someone tell her about 7 AGES? She's a pushover for advertising."

PORTRAIT STUDIOS! Join 7 AGES now . . . 4 ways!

- 1. Buy a Basic Package** — A combination direct mail — mass media — studio package. You receive the official 7 AGES certificate, 2 counter cards, 3 decals, 500 gummed stickers, 8 newspaper ad mats, 50 transcribed radio commercials, 2,000 direct mail pieces — 250 each of 8 pieces imprinted with your studio imprint, addressed and *mailed* to your list of names. Cost: \$200.
- 2. Buy a Studio Package** — You receive 2 counter cards, 3 decals, 1,000 gummed stickers, 6,000 envelope stuffers (1,000 each of 6 designs), your choice of 100 children's recordings, or 7 11"x14" color portraits of 7 AGES subjects. Cost: \$85.
- 3. Buy a Mass Media Package** — You receive 8 newspaper ad mats, 50 transcribed radio commercials; plus your choice of 3 full-color billboard posters (30-sheets), or 4 35mm color motion picture playlets and 6 television filmed commercials, or 3,000 envelope stuffers (500 sets of 6 designs). Cost: \$97.50.
- 4. Participate in a Cooperative Package** — Multiple studios or photographic associations may share the cost of 3 full-color billboard posters (30-sheets), 4 35mm color motion picture playlets, 6 television film commercials, 50 transcribed radio commercials. Cost: \$125.

Subscribers to any of the plans are eligible to use more than 20 promotional items now available on 7 AGES. Terms of payment may be arranged with PP of A to suit individual requirements.

It's a ready-made package of sure-fire advertising — a prize-winning promotion that is producing sales and increasing prestige for more than 430 participating studios.



If your portrait studio is interested in greater prosperity — now and for the next 15 years — you can't afford not to join 7 AGES. So, don't delay. Sign up today for the 7 AGES participation of your choice.

Professional Photographers of America, Inc.
152 West Wisconsin Avenue
Milwaukee 3, Wisconsin

Please enroll me for

- ☐ the Complete 7 AGES Basic Package @ \$200
- ☐ the 7 AGES Studio Package @ \$85
- ☐ the 7 AGES Mass Media Package @ \$97.50
- ☐ the 7 AGES Cooperative Package @ \$125

☐ Please send more details on the 7 AGES program.

STUDIO _____ BY _____

ADDRESS _____

CITY _____ STATE _____

(Zone)





news

• • • Though many 7 AGES photographers have reported instantaneous results from the promotional efforts (see quotes elsewhere on this page), seasoned advertisers did not anticipate immediate public response and participants were warned that the desired buying habit would require months, even years, of consistent promotion.

7 AGES was not intended as a flash-in-the-pan campaign of short lived impact. Rather, its purpose is to establish a buying habit which eventually will create the demand for seven portraits for every child in America. The long range objective — this creation of a buying habit — is as different from selling one particular portrait sitting as was the establishment of the teeth-brushing habit (after every meal) from selling one tube of paste for the dentifrice manufacturers. Just as every dentifrice manufacturer benefits from that habit, so, too, will all professional photography benefit when the 7 AGES portrait habit becomes firmly established.

• • • 7 AGES photographers in many sections of the country have been literally "stopping traffic" with their advertising. Three full-color 30-sheet billboard posters are the reasons. The quality appearance and simplicity of design attract attention wherever they are displayed.

The posters feature color portraits of children at three of the seven ages of childhood: two, four and 16 years of age. Cost of studio imprint is included in the poster cost of \$20 each.

Many studios favor outdoor advertising above all other forms because of its color



One of the three full-color 30-sheet billboard posters promoting the 7 AGES of Childhood, Dickinson, N.D.

and large size and the repetitive nature of its circulation.

Guilds, associations and groups of photographers may co-sponsor 7 AGES billboard advertising, making the individual studio's monthly share of cost nominal.

• • • A four-column photograph in *The Jeffersonville Post* was only part of the favorable public relations achieved by Norris Mode, Jeffersonville, Ind., as a result of his 7 AGES participation.

Mode was given a "Welcome Home" reception at the local Jaycee Fair, Radio station WXVW broadcast the ceremonies, and the mayor spoke on Mode's "accomplishments in the photographic field," upon his return from the PP of A Exposition in New York.

Mode publicized the fact that one of his prints of a boy in the Seven Ages group was accepted in the annual PP of A Print Exhibit.

The appearance of a photograph of Mode's 7 AGES window display in the August issue of *the National Photographer* was also used as a basis for mention in the newspaper and on the radio program. Mothers of the children whose portraits were on display in the window spoke on behalf of the Mode Studio, as did the manager of the furniture store where the display was shown.

Mr. Mode reports he "sorta got the feeling that Gus Grissom (another Hoosier) must have had when he returned to Cape Canaveral. The local pizza house even spelled out my name in their window with spaghetti!"

• • • Here's what they're saying about the 7 AGES:

• "Two sittings in one family for over \$200 . . . 80% of my direct mail will have something on 7 AGES." — James S. Dugan, Studio and Gallery, Stamford, Conn.

• "Prior to this we were unusually weak in babies, but now can see a strong pick-up. This sudden spurt of business after four years makes me think 7 AGES has 'shook' the public up and started them thinking about portraits again, especially of children." — Howard T. Powell, H. T. Powell Studio, Winter Park, Fla.

• "Many people are asking if we have a special offer on the 7 AGES." — Paul Therrien, Therrien Studio, Holyoke, Mass.

• "Customers on the mailing list have been bringing their babies in." — Richard E. Montgomery, M.Photos, Montgomery Studio, Harvard, Ill.

• "We are bursting with enthusiasm here, busy following the wonderful advertising program as you have set it up." — Margaret E. Morgan, Paul L. Jordan, H. Pauline Hunter, Lawing Studio, Batavia, N. Y.

• "It gets people to think in positive terms and do something about it . . . we have increased our sittings." — Phil Graf, Graf's Studio, Bessemer, Ala.

• "We have sold larger sizes of portraits, especially in 12 and 16 year ages, than ever before. We also note a trend in conversation toward having portraits taken at the special ages." — Robert Patterson, Patterson's Studio, Bowie, Texas. ▲



Roberts

STUDIO of PHOTOGRAPHY
ESTABLISHED 1927

★ WEDDINGS FORMAL - CANDID

- Church Settings in Our Studio
- We Specialize in Children & Family Groups
- Old Photographs Copied & Restored

There Is No Substitute for Quality and Service
Use Your Family BANKAMERICARD

CALL
RE 3-2131
If No Answer Call AX 1-5640

Makers of Prize-Winning Photographs

There are 7 Ages of Childhood . . .

There are fleeting pauses in the process of growing up. Professional Photographers have noted these over many years of experience.

We find that your child will photograph best at:

- 6 months old—baby begins to notice the world.
- 1 year—features are developing into the family likeness.
- 2 years—the age of language and response to reason.
- 4 years—personality is molded and the child is an individual.
- 7 years—the time of the second teeth and bright horizons of the mind.
- 12 years—the brief step between teenages and adulthood.
- 16 years—childhood stands behind and the adult emerges.

These ages last for but a moment in time. Call or see us today for a convenient appointment.



4167 W. WASHINGTON at CRENSHAW

Sundays by Appointment

Under the personal direction of FLOYD M. ROBERTS
master of photography

MEMBER

DIRECTORY ADVERTISING

"Best Media for advertising," says Floyd Roberts, M.Photos, Los Angeles. Ad at left is in the classified Yellow Pages of the current Los Angeles telephone directory.



the industrial page

by Peter Jowise

OLD DOGS CAN LEARN NEW TRICKS!!!
Even middle-aged dogs find learning not too difficult in the atmosphere generated at the PP of A National Industrial Photographic Conferences. Certainly the



Peter Jowise

conference held in New York this summer was no exception to this rule. As a matter of fact, this meeting was one of the best I've ever attended. From the standpoint of an industrial photographer, the five days from July 31 to August 4 were invaluable. Education in such a concentrated package is very demanding, however. You find yourself totally immersed in technical photography for days. For people who are out of practice in the art of concentration to this degree, the few days the conference lasts is just about all a man can take. It wears one out—but enjoyably.

Many of the high points of the conference deserve mention. But I'll just pick a few that were tops in my book to recap here. I wish there were room on the page to mention more than the few following.

George Ward of Denver, Colo., described his techniques for duplicating color slides. His interest in photography and in the development of the science of photography were unmistakably evident in his presentation. "There are no secrets in photography," were his opening words. Then he went on to describe, in detail, how he earns his living. The directness of his discussion (and that of practically every other speaker) was stimulating. It is a most encouraging sign of the health and vigor of the profession.

The craftsman who feels he can succeed only by keeping his methods and ideas under cover, cannot be very certain of his ability. Happily none of our speakers appeared to suffer from such uncertainty.

Mr. Ward discussed so many details of his business and techniques that I won't try to repeat his talk here on "The Industrial Page." If you are interested in duplicating color slides, watch for the printed version of his paper which will appear in the supplements to THE NATIONAL PROFESSIONAL PHOTOGRAPHER which are sent to members of the PP of A along with the magazine.

Thinking Photographer

I was impressed very favorably, also, by the work shown by Frank Manarchy of the

Rockford Memorial Hospital, Rockford, Ill. All too frequently I have been dismayed by the visual aids illustrating (and I use the word loosely) the talks of *photographers* at the conferences. Not so with those shown by Mr. Manarchy.

I can't say for sure whether he smokes the thinking photographer's cigarette, but there is no doubt that he is both an accomplished photographer and a thinking photographer. The slides he used demonstrated his straightforward skill in his profession. And the ideas they illustrated were a demonstration of the fact that there was a head behind the camera. I feel very pleased to be able to say about him that not only is he a photographer, but that he is an *industrial* photographer.

Technical Slides

Another outstanding, and perhaps the best-in-the-show, visual presentation was made by Raymond Hicks. Of course, considering whom he works for, we could expect nothing less. An Eastman Kodak man wouldn't dare give us anything but the best. And Hicks gave it to us.

He described techniques for producing technical slides—bread-and-butter for many of us. Here is a scattering of the notes I made during Mr. Hicks' talk: The purpose of slides is to illustrate, not to take the place of, the technical paper; Slides should be limited to an absolute maximum of 20 words, and should not be a greater reduction than 50% from the size of the original; Tabular information should be transformed into graphs whenever possible. *Seeing* rather than *reading* is to be sought after; Will the details in a slide be visible to the back row when projected? Check your copy by holding a slide-size mask in front of one eye, at a distance equal to the expected focal length of the projected lens. Hold the copy up beyond the mask so that it is perfectly framed by the mask. (Use a helper if your arm is not long enough.) As you see it, is how the viewer at six-screen-widths-from-the-screen will see it. NOTE: If you do not have a helper, and your arm is not long enough, don't worry about this test. The copy will not be legible when projected.

Blue Background

The general consensus regarding the line slide (graphs, drawings, etc.) seems to be that a white line on a blue background is most desirable. Personally I have used black lines on a blue background and have been very satisfied. However, Mr. Hicks suggests a technique using color film working from a line negative which is simplicity itself.

Fog the color film with blue light and then expose it to a high-contrast line negative so that the line copy becomes over-exposed. This will produce white lines on a blue background. Such a system lends itself readily to mass production, if an exposing box is built. Such a box contains a beam splitter at 45° to the horizontal which reflects up to the camera (aimed vertically

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downward) diffuse blue light coming from one side. Simultaneously the camera looks down through the beam splitter at the line negative lying in the horizontal plane below it. The blue background exposure and the line copy exposure are made at one time.

There was much more of value in this paper but you'll have to wait and dig it out of the reprints which will appear in the Convention Report for PP of A members. Also, I am quite sure that a letter of inquiry to Mr. Raymond Hicks at Eastman Kodak Co., Rochester 4, N. Y., will bring a quick and useful answer to questions you may have on the production techniques mentioned, or on his dissolve projection device, or his slides from three-dimensional art work or his method of mounting transparencies on (not in) glass.

Instant End Product

Eric Sanford, M.Photo., of Manchester, N. H., came up with a comprehensive compilation of applications of Instant Photography in Industry. This was, of course, a collection of the uses of the Polaroid materials. Mr. Sanford has been using them as aids to conventional photography. He is now also beginning to use them as his black-and-white end product in some cases.

In this regard I would like to say that the new Polaroid P/N 55 which was demonstrated at the Manufacturers Trade Show this summer is going to start a small revolution in the methods of industrial photographers. It produces an outstandingly good print. It produces a keepable film negative that requires only a short wash between camera and drying rack. Probably the only drawback to its extensive use is the expense of the material itself. I doubt that it can compete with the cost of conventional materials, if these are gang-processed, i.e., the whole day's camera work processed at one

EXPOSITION TAPES

Tape recordings, 3 3/4"/sec., of the Portrait and Commercial programs presented at the 70th Exposition of Professional Photography in New York are available at about \$5 per hr.

Gilbert W. de Clercq, M.Photo., 127 Main St., Binghamton, N. Y., will furnish duplicate recordings upon request. Typical prices are: Odell Poovey, \$5.00; La Verne Friesen, \$10.00; Gittings Operation, \$15.00 (a.m.), \$7.00 (p.m.); National Geographic, \$7.50; School Panel, \$7.50; Illustrators Panel, \$7.50. Order tapes direct from Mr. de Clercq.

time. For the photographer who might process only a few films at a time, however, this new Polaroid material will pay its own way in time savings.

Some of Mr. Sanford's uses of instant photography are: testing new photographic equipment; record-keeping of photographic set-ups; preliminary photography; "casing" locations; for names of individuals in group pictures; photocopying; model release print; photography of packing and/or damage in shipping; black-and-white prints from transparencies; as an attachment to reports and memoranda; as a present to a worker on location (to take home to show the family where he spends his days).

If you couldn't make it to New York this year, start working for Chicago for next summer (August 5-10). As an industrial photographer there is hardly a more worthwhile trip you could make. ▲

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1962 CONVENTIONS

The following groups have scheduled dates for their 1962 meetings:

January 13-15	Texas PPA
January 20-22	Arizona PPA
February 18-20	PPA of New Mexico
March 3-6	PP of Ohio
March 17-20	Wisconsin PPA
March 17-20	PP of Michigan
March 24-26	Kentucky PPA
March 25-27	PPA of Pennsylvania
March 25-27	Kansas PPA
April 1-3	Missouri PPA
April 8-9	Connecticut PPA
April 8-10	Illinois PPA
April 8-11	PPS of New York
April 12-15	Intermountain PPA
April 14-17	Rocky Mountain PPA
April 28-30	PP of Indiana
April 29-30	PPS of Vermont
April 28-May 1	Southwestern PA and Oklahoma PPA
May 5-6	PP of North Dakota
May 6-8	PPA of Nebraska
May 13-15	PP of West Virginia
June 18-20	Arkansas PPA
July 1-3	PP of Mississippi-Alabama
July 6-10	PP of California
July 8-11	Minnesota PPA
August 5-10	PP of A NATIONAL
Sept. 9-11	PPA of New England
Sept. 16-18	PPA of New Jersey

RECENT ELECTIONS

PPA of Montana, Inc.

Robert Lennon, President; Jack Coffrin, Vice Pres.; Dolly Guest, Secretary-Treasurer; Board Members A. Phil Bloch, William D. Schmeling, John Tobias and Clarence DeWalt.

PP of Iowa

Loren Chisman, President; Robert Eaton, Vice Pres.; Harold Johnson, M.Photog., Secretary; Ken Huxford, Treasurer.

Michigan Triangle PPA



Seated: Jack Hicks, Vice President; Clark Townley, President; Earl Austin, Secretary-Treasurer. Standing: Walter Strathman, Frank LeClear and Lowell Reed, Directors.



PP of Indiana

Seated: Ralph Pyle, Recording Sec'y; Robert Fahrenkrug, President; Kenneth Martin, Imm. Past Pres.; Victor Rothschild, M.Photog., Treas. Standing: William Lattimer, Virgil Underwood, Directors; William Bertram, Sec'y; Kenneth Gullion, 1st Vice Pres.; Ward Poor, 2nd Vice Pres.

Virginia PPA



Gene Campbell, Vice President; Mrs. Polly Frye, Secretary; W. E. A. Moore, President; Raymond Cournoyer, Treasurer.

PP of Colorado

One of the immediate activities of the newest state association, the Professional Photographers of Colorado, Inc., is to conduct workshops in various parts of the state.

Tentative plans call for dividing the state into four areas: Northern, Western, Southern and Metropolitan Denver.

Temporary officers for the PP of Colorado are: John C. Maxwell, M.Photog., President; Robert McConaghy, Vice Pres.; Lynden Gamber, Secretary; John Grissinger, Treasurer.

Arizona PPA

The fall meeting of the Arizona PPA is scheduled to be held on Sunday, Nov. 5. The one-day meeting will feature educational sessions during the day and a dinner in the evening. For details, contact Ted Offret, 817 E. Broadway, Tucson, Ariz.

PP of Northern California

Designer and producer of art films, Charles Eames, is the speaker for the Nov. 16 program of the PP of Northern California in San Francisco.

Texas PPA

"Surprise" is the subject for the Ken Carson Creative Photography trophy, one of several awards to be presented at the 1962 convention of the Texas PPA, as part of the annual print competition. The convention will be held at the St. Anthony Hotel, San Antonio, Jan. 13-15.

PPA of Greater St. Louis

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"We feel that by hiring new employees under this training program our members will be able to develop — and retain — more highly skilled employees than could otherwise be expected," declares Apprenticeship Committee Chairman Alvin Sievers. "A young man who agrees to embark on a three-year training program must have a sincere interest in photography as his life's work. There is a six-month probationary period, however, during which either party may decide to discontinue the agreement."

PP Society of Vermont



Mrs. William C. Bartlett, center, wife of Vermont Portrait Councilman, was in charge of the PP of A booth at the Vermont state convention last spring. Helping her with volunteer duties are Francis Sullivan and Mrs. Ann Sullivan, both of New Hampshire.

Highland Prof. Photographers

Photographers in southwestern Virginia and northeastern Tennessee organized a group known as the Highland Professional Photographers last March.

They meet every two months in studios of members. Membership consists of photographers, receptionists and colorists.

A recent activity of the Highland PP



Portion of exhibit by Highland Professional Photographers during a two-week arts festival held in the historic city of Abingdon, Va.

was participation in a two-week arts festival held in the historic city of Abingdon, Va. The society displayed a variety of portraits and commercial photographs. Members distributed literature on the 7 AGES, on decorating with portraits, and the booklet, "What Makes a Photographer Click." J. David Woody, Woodys' House of Portraits, 202 Johnson St., Bristol, Va., is chairman.

color and you

by Charles Smith

Today no professional can afford to ignore direct color. Realizing that many, chiefly in the portrait field, are still hesitating, this column will try to dispel, simply and understandably, the misconceptions with respect to techniques and costs which hold them back. If you have questions or suggestions Mr. Smith will welcome them. Write him direct at the Charles Smith Studio, 3621 St. Johns Ave., Jacksonville, Fla.

Dear Mr. G:

Your letter is so typical of the problems and questions that confront the average small studio which has not gone strong into color so far that I can give you the rather wordy answer you need immediately and at the same time pass along your problems to our colleagues.

Your bad experience with the 55 negatives processed by the lab, which were obviously very important to you, is most unfortunate. However, you have to realize that he is learning to make color prints the same as you will be learning when you set up. He is just learning on your negatives and your money. You could just as well learn and save a portion of your money. Your statement, "I would not dream of sending out my black-and-white work and I guess the only way I'll be happy is to do the color work also," probably is the final answer to whether an individual professional should finish his own color.

Exercise Creativity

Your reason that you love photography and enjoy processing almost as much as operating is just another good reason because you will find that you can exercise considerable creativity in working up varied effects. Certainly, the photographer will know what the subject looks like and how he wishes to portray it more than the technician far removed from the subject.

Your other reasons — that you will do better quality than you have been getting and will be able to afford to speculate — all depend upon the operation of your business. If you have not been getting good quality it is quite probable you will be able to do work more pleasing to your customers and also give them the extra service they often require. On the speculative aspects I know enough about your business to know that you charge enough to gamble a little. And we mustn't overlook the fact that just getting a good collection of samples can represent a considerable investment in good quality laboratory prints.

Basic Material

Now, to the ways and means. Buy 100 sheets of paper, a one-gallon P-122 Kit, and Kodak's new data book, "Printing Color Negatives" (E-66).

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9I 9 x 12	10.50	10.00	9.50
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PC1—6 1/2 x 9 1/2	\$4.00	\$3.75	\$3.50
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8 1/2 x 11-8 ply (600 bdle)	13.20	12.00 (2 bdles)
11 x 14-8 ply (400 bdle)	15.00	14.00 (2 bdles)
16 x 20-14 ply (50 bdle)	7.95	14.95 (100)
8 1/2 x 11-6 ply 10.00 (500)		18.00 (1000)
5 x 7-6 ply 4.50 (500)		8.50 (1000)

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Smooth finish	\$11.00 (50 shts)	\$21.00 (100 shts)
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\$11.00 (100 shts)

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84	4x5	\$.90	\$ 3.30	\$ 6.00
85	5x7	1.00	4.00	7.50
88	8x10	1.25	6.00	11.00
10x8 size open		3.00	13.75	25.00

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54—4x5 size	\$ 5.00 (500)	\$ 9.50 (M)
55—5x7 size	6.25 (500)	11.95 (M)
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want two 40M, two 40Y; and one each of the 20M, 20Y, 10M, 10Y, 05M, 05Y, 025M and 025Y. All of these can be procured from Kodak or Ansco dealers, except the last two mentioned which can only be procured from Ansco dealers.

You will need three clean trays and the enlarger, which you already have. An accurate thermometer is required and a voltage control unit will eliminate one variable. If you do not want to make this investment now at least get a volt meter and plug it into the line so you can see if your voltage is fluctuating. Just check it on the hour every hour for a few days to see how much it fluctuates in your area.

For your film you will need a C-22 kit and the instructions on film processing are very explicit.

Standard Color Negative

You probably have a good negative from which a fine print has been produced. This can, for the beginning, serve as your standard negative. For your work it should have a good flesh area and preferably several tones of white, black and a gray.

Put the filter pack in your enlarger and make a test print. Start with 50M and 50Y. I would cut an 8x10 sheet in four pieces and stop your enlarger lens down to about f/8 with an 8x10 image and expose about 2, 4, 8 and 16 seconds. Now it will be handy to have a 10M, 10R, 10Y, 10G, 10C and 10B filter. Each can be cut into small strips or wedges and taped in a circle as a color wheel in the above order.

This filter wheel should be taped on a little white card and used when you examine your four test prints. One of your exposure tests will be close enough for you to make an educated guess on exposure time for the next print and the filter wheel will guide you in deciding what color correction will be needed. Keep making prints until you get what you think is a good print.

After you get this good print make a "ring around," that is, a set of six prints—10M, 10R, 10Y, 10G, 10C and 10B from the good print. Don't be surprised at this point if you find one of these prints is better than what you thought was the good print. This frequently happens.

I hope this will help you get started and we will have a little more of the same for you next month. Let me know how you make out. ▲



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Cotton—good color cotton—pound\$1.50

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American Studio Results Criticized at Meeting
by Jacob Deschin

THE PREVAILING lack of individuality among American studio portrait photographers and the apparent general adherence to a set of rules were scored here last week in the course of a five-man panel discussion. The panelists were Philippe Halsman, Bert Stern, and Bradford Bachrach of New York City; Desmond Groves, London illustrator, and Douglas Paisley of Canada. The occasion was the seventieth Exposition of Professional Photography and ninth National Industrial Photographic Conference, a six-day event held at the Statler Hilton.

Mr. Halsman blamed "the rules" in commenting on the criticism voiced during the discussion that the studio portraits on exhibition at the hotel looked the same as those shown last year and, moreover, "as if they had been taken by the same man."

"Portrait photographers in this coun-

try apparently obey the same rules," he said. "So many pictures by so many different photographers are so much alike because everybody works the same way. Everything becomes stereotyped. These rules do not exist in England, where photographers feel more free and therefore produce pictures that are more natural."

Compared with pictures that appear in the magazines, the convention portraits of today look "stiff and dated," he said, and suggested that it might be helpful for the portrait photographer to study the work in magazines and to emulate the new approaches.

Mr. Bachrach felt that some progress has been made and remarked that "many will now accept pictures of this kind who would not have accepted them years ago." He credited the magazines for what he saw as a change in the public's attitude toward the new portraiture.

The controversial practice of retouching by studio operators was attacked by Mr. Halsman on the ground that "retouching destroys what is characteristic and important in a face." The question whether an unretouched picture could be sold was only vaguely answered.

However, Mr. Stern said, once a photographer has established a strong reputation for a high standard of work, people will feel even "flattered" by such a photographer's interpretation of their character.

On the question whether the amateur in this camera-ridden age has become a threat to the professional, Mr. Halsman said, "If a professional photographer is not better than a good amateur he will be in jeopardy."

Mr. Bachrach agreed: "An amateur is never a serious threat to a photographer who is really on the ball."

—Reprinted from *The New York Times* (Sunday, August 6, 1961)

by William McIntosh, Virginia PPA President

"I'm tired of apologizing for the fact that I am a photographer." This provocative beginning expresses the fact that for five years now I have been apologizing for my profession. In these years I have been invited to give talks on photography at one of the area high schools on Career Day. The students want answers to the following questions: "How does the graduating senior go about getting into photography?"; "How many hours a week must the future photographer give to his job to make a living?"; "How much money can he expect to make?" These are sample questions.

In previous years I would start apologizing immediately for the first of these questions. I would say something like this: "Well, there are not many schools available that teach photography these days. The best thing to do is to try to get a job with a studio and work your way up to the point where you know enough about photography to start out on your own."

For the second question I would reply, "Well, you have to work about 60 to 80 hours a week in order to make an average wage in the beginning. After all, you really have to love photography. If you are going into it for the money alone, you had better choose another field. It is hard, tedious work." For the third question I would reply, "Well, in this part of the country if you are working for a studio you can expect to make as much as a lineman for the telephone company." Of course, I would always

end these pep talks with a message about how nice it is to be an artist.

This year I have changed my little speech. First of all I inform the students that to be a success in photography you need three abilities: a feeling for fine arts and an artistic sense; a flair for mechanics; and business acumen.

Professional photography is not for the individual interested in making an easy living, doing just what he likes to do. To be a success in photography requires as much study and experience — the natural talents just mentioned being assumed — as it takes to become a successful doctor or lawyer.

Make no mistake about it. The day when an average photographer can make average pictures for an average price is rapidly coming to an end. The new amateur electric eye camera and other new amateur equipment are turning out these average pictures to supply the mass demand.

The future photographer can go in only two directions, either into high priced, high quality photography or into mass production, low priced, photography. The owners of operations such as these can expect to make anywhere from \$10,000 per year up. A highly trained employee in such a studio can make from \$5,000 to \$10,000 a year.

There are few things more gratifying in life than to be successful in your field. This is doubly true in regard to photography as a career because you have pleasant association with your fellow man, artistic satisfaction, and financial well-being. You must always keep in mind that in order to achieve these rewards you must apply yourself with the best that is in you. ▲

Reprinted from *Southern Exposure*

depending on the number of sheets of film used and the total operating costs.

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3. Average man-hours in one sitting times cost per man-hour equals cost per sitting.

Now that you know your average costs it might be a good idea to look over your price schedule. Does it need adjusting? ▲

AUGUST 1962

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the photo colorist

by Viva Fay Lefler

One sideline no portrait photographer should ignore is that of hand coloring, whether in light or heavy oils, and we are fortunate in having persuaded Mrs. Lefler, noted colorist and head of the Lefler School of Color, R.F.D. #3, Box 1322, Springfield, Mo., to write this column for us. Questions may be sent to her direct and, when of general interest, will be included with her replies in future issues.

IT IS DIFFICULT to determine which should be congratulated on this splendid consolidation—the *National Photographer* or *The Professional Photographer*. Suffice to say this new NATIONAL PROFESSIONAL PHOTOGRAPHER should fill the bill for all photographers, whether or not they happen to be members of the Professional Photographers of America, Inc. Anyway, it looks from here like a most fortuitous marriage, and I am flattered to be a part of it. By the way: I wonder who made the wedding pictures?

As this will be my second column to appear in the new publication—the first was last month, and was sent in before I knew of the consolidation—it seems that it just might be a good idea to sort of go back to the beginning, to start out anew, as it were, for the reason that a good many of my readers in the old *Professional* may not have been familiar with the old *National*, and vice versa.

New Dimension

Since the time of Niepce and Daguerre photographers have been trying, by one means or another, to get into their photographs the one dimension that, at that

time, was omitted. The early photographers could reproduce images of their subjects in only three dimensions—height, width and depth. (Oh yes, they had 3-D over a hundred years ago!) But they were still in black-and-white (or toned sometimes) and photographers generally deplored the inability of such a splendid method of reproduction to make pictures in color. For that was still the one dimension they had not been able to produce—color.

So they began hand-coloring their photographs. Naturally, the Daguerreotypes could not be colored by any method without ruining the image, but as soon as the photographer became able to produce prints that did not have such delicate surfaces, water color was applied. Generally, a small amount of pink on the cheeks and a small bit of color in the clothing was sufficient for that time, and even today there exist hand-colored photographs—done in water color, as a rule—that are years and years old. During the time I was in the photographic profession I had occasion to copy old tintypes that had been water colored.

At the time photography began to be generally used as a medium of reproducing images some of the artists of the period scorned the new process as being purely mechanical, but a few, who were able to overcome their prejudices, turned to it as an aid. Of course, the monochromatic appearance of the photographically-produced image was a far cry, colorwise, from a painter's picture, but the photographer's ability to reproduce line and texture far surpassed that of the artist. So the painter began using photographs of his subjects as guides to exactness of line and perspective. Even today the great illustrators use photography as an assist.

The hue and cry for photographs in color continued and as early as 1891 Gabriel Lippmann produced the first fixed color photograph by what was known at that time as the interference process. The first really excellent photographic color process

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was developed in 1907 by the brothers Lumière with their Autochrome plate, followed by the Finlay color plate, Agfacolor and Dufaycolor. Then came Eastman's Lenticular color process, used in 1928 for 16mm motion pictures, which had no color integral in the film, but which produced colored images prismatically through the use of tricolor filters on both camera and projector and minute depressions on the back of the film base.

The Photo Colorist

But while the chemists and opticians were experimenting with the various means of producing color *photographically*, the photographers with an eye for the cash register as well as for beauty were coloring photographs by hand. And not only were they improving themselves financially; through the medium of photo coloring they were developing a whole new adjunct to the photographic profession—the photo colorist, who was destined to play as great a part as the cameraman, printer or retoucher, and play it much more colorfully!

No photographer in this age of color, even though he may be (and likely is!) doing direct color, can possibly afford to be without the services of a good, well-trained colorist. I do not mean the little high school girl—or boy—who does a bit of "tinting" (terrible word!) on the side to help out during the school picture or holiday season. I mean the colorist who is an artist; the colorist who practices her—or his—profession as carefully and as diligently as does the photographer behind the camera; the colorist who is as familiar with color in all its nuances as she is with her own methods of applying it, and who can produce a photograph in color from a good toned print without the assistance of filters and films that will rival in beauty anything done by the old masters of portrait painting.

Not only will she be able to apply the right color in the right place in the right quantity; she will be able to correct any errors of photographic or retouching omission or commission by the judicious application of color. She is an artist in every sense of the word and may be an excellent photographer besides. The two go very well together.

But besides the good she may be able to do for herself and her employer, she will be doing a great service for the people whose photographs she paints. For these will be the portraits produced by her in oil color, that will be handed down from generation to generation, as colorful as the day they were painted! ▲

NEWS from page 20

in '62 which will stress the creative development of the student in the use of photography as a means of expressive communication.

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Complete details on both majors may be had by writing: Director, School of Photography, Rochester Institute of Technology, Rochester 8, N. Y.

DEGREE AT BROOKS

The Brooks Institute of Photography, Santa Barbara, Calif., has been authorized by the California State Board of Education to award the Bachelor of Professional Arts degree.

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(Turn to page 64)

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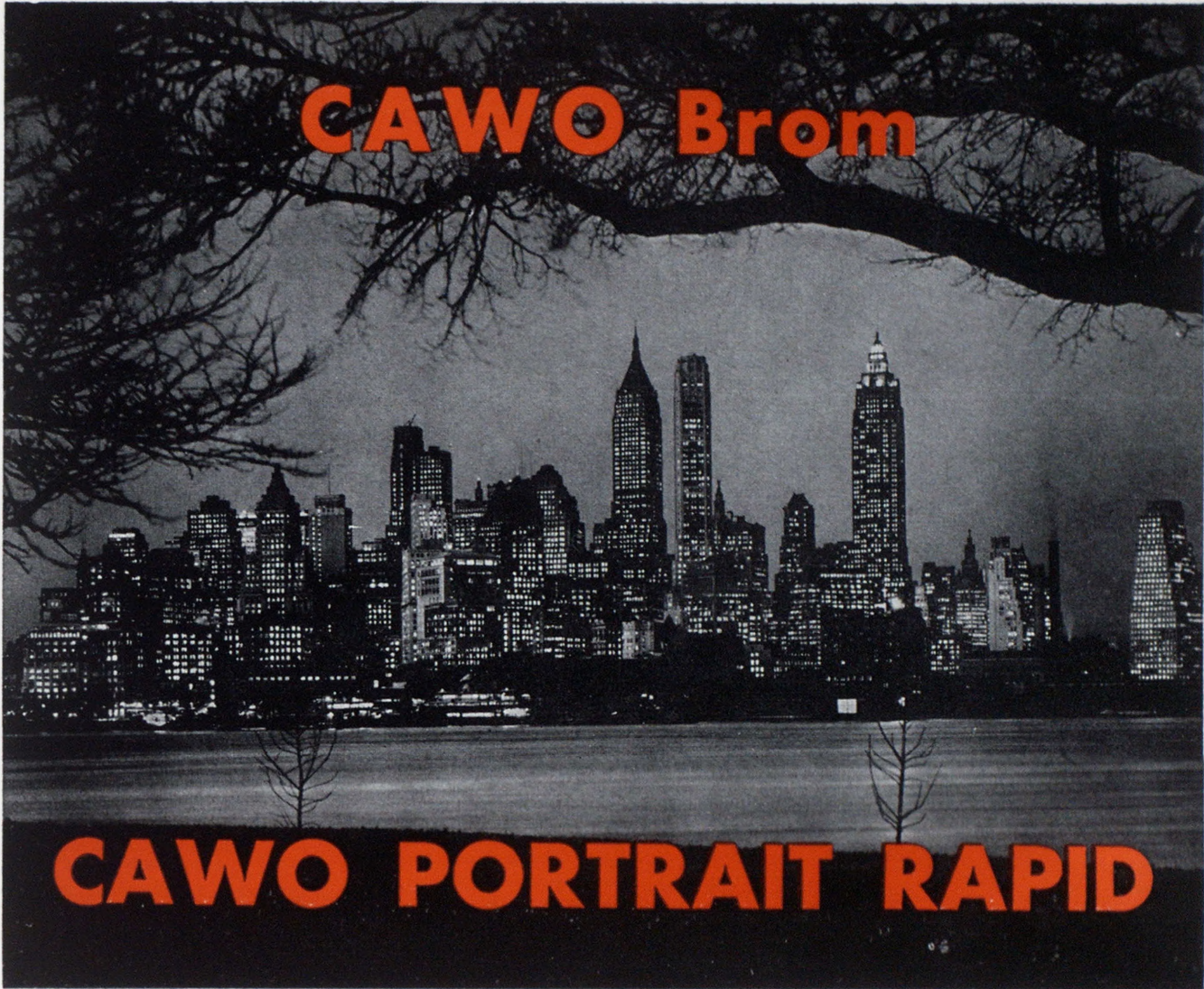
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addition to the professional curriculum of the School. The Institute will maintain its present diploma curriculum for the student who does not wish to undertake additional college training.

MUSEUM BUYS PHOTOGRAPHS

New York's Metropolitan Museum of Art has purchased 37 photographs—12 in color and 25 in black-and-white—by 34 photographers to add to its permanent collections of art. The purchase was made through the non-profit organization Photography in the Fine Arts which acted on behalf of the individual photographers. The photographs were selected from the collection of 814 submitted for consideration in PFA Exhibit III, in which the PP of A participated.

This purchase marks the beginning of PFA's long-range plan to persuade our national museums not only to exhibit great contemporary photographs but also to purchase and preserve more of them in their permanent collections. PFA is sponsored by the *Saturday Review* and Ivan Dmitri is organizing director of the program.

These photographs will be on exhibition for several months at the Metropolitan.

NEW EXHIBITION

"Diogenes With a Camera V," an exhibition of about 50 photographs each by Bill Brandt, Lucien Clergue and Yasuhiro Ishimoto, is on view at the Museum of Modern Art, 11 W. 53rd St., New York City through Nov. 12.

Bill Brandt, the widely known British photographer, is represented in the exhibition by selections from his "Perspective of Nudes." The photographs of the young Frenchman Lucien Clergue are preoccupied with themes of decay and death. Yasuhiro Ishimoto, born in San Francisco, has lived and worked both in Japan and in the United States. In his section of the current exhibition are photographs of people affected by city phenomena — partially demolished buildings, traffic, billboards, and the clutter of the slums.

REPUTATION GUIDELINES

Guidelines small firms can follow in building a sound reputation and developing the right public image of their products and services are contained in a new leaflet from the Small Business Administration.

The leaflet, "Building the Right Reputation," is number 69 in SBA's Marketers Aid series, and can be obtained upon request from any SBA office.

AUSTRALIAN WINS PRIZE

A guest from "down under," N. McEnally of Campsie, N. S. W., Australia, a visitor at Professional Photographers of America's Exposition of Professional Photography in New York City this summer, was the winner of the door prize offered by the Cohoes Carrybag Company, Inc. of Cohoes, N. Y.

Annually, Cohoes offers a door prize of 1,000 personalized carrybags at the PP of A convention; and this is the first time the winner has been a guest from abroad.

NEW GRAFLEX POLICY

Graflex, Inc., has announced a change in the company's photojournalism activities. Jim Robbins, former Photojournalism Director, has been appointed as a district manager with headquarters in Memphis and, according to the announcement, in his own territory and elsewhere, when occasion demands, he will continue in his photojournalism function as part of his responsibility. Similar work will be carried on throughout the country by other district managers and field personnel.

Inquiries concerning photojournalism education should be directed to T. T. (Tim) Holden, Manager, Special Services Dept., Graflex, Inc., Rochester 3, N. Y.

AMERIKKA TANAAN

Finnish visitors to "Amerikka Tanaan," (America Today) the United States Industries Exhibition in Helsinki, Finland, last June watched through glass while a Washington, D. C., photographer took pictures of babies in a studio. Jack M. Nerenberg used a Portronic camera made by Beattie-Coleman, Inc. of Anaheim, Calif.; the strobe lights were supplied by the Photogenic Machine Co. of Youngstown, Ohio.

"Amerikka Tanaan" was held under the



J. M. Nerenberg, Wash., D. C., demonstrates American equipment in Helsinki exhibit.

auspices of the U. S. Department of Commerce's Office of International Trade Fairs in order to stimulate foreign trade. More than 100 American firms and their Scandinavian distributors participated.

STUDIO SUPPLIERS ASSN

The Studio Suppliers Association was represented by a majority of its members at the 70th Annual Exposition of Professional Photography at the Statler Hilton Hotel in New York City the first week in August.

Several meetings were scheduled. The first was a meeting of the SSA Board of Directors and Committee Chairmen on Tuesday, August 1 at 9:00 a.m. in the Empire Suite, followed at 10:00 by a general membership meeting attended by approximately 40 members and guests.

The officers and committee chairmen gave brief talks on the subjects of ethical practices for the industry, conventions, education and public relations, and explained the progress the association has made during the past months. Ways and means for improving trade shows were discussed and many suggestions were made by members as to specific phases of trade shows and conventions that need better cooperative effort on the part of both convention management and exhibitors.

After the adjournment of the general meeting Morris D. Schneider, Chairman of the Membership Committee, held a brief question and answer session, concerning SSA activities, for the benefit of exhibitors who were guests.

The general cooperation and support by Studio Suppliers Association member firms of the PP of A trade show was indicated by the large number of SSA members occupying booths. The red and white membership plaque was conspicuous in all areas of the show.

Three of the officials of the SSA attended the PP of A Affiliation Luncheon on Tuesday. Those present were A. M. Rothbard, President, B. H. Roberts, Chairman of the Convention Committee and Past President, and Thomas B. Frank, Executive Secretary. The SSA was also represented at a meeting of the PP of A Board of Directors by Mr. Rothbard and Stanley C. Samuel, Chairman of the Ethical Practices Committee.

We wish to take this opportunity to express the appreciation of our officers and members for the cooperation and interest shown us by the executives of the PP of A in connection with our efforts to obtain our objective of working "For Better Business in Professional Photography."

—Thomas B. Frank, Exec. Sec'y, SSA ▲

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 Jones, W. Lawson, W. Lawson Jones Photography, 256 Richardson Dr., Mill Valley (S)
 Morseman, Lisle, Shell Development Co., Emeryville (I) *A. Ricca*
 Smith, Wayne W., Magoffin Typesetting, 6230 Yucca, Hollywood (I)
 Townsend, Tom C., Townsend Photo & News Service, 5559 Marquette Dr., San Jose (I)
 Weile, Werner, 1181 E. Main St., Ventura (A-P) *A. Ricca*

CONNECTICUT

Bongo, Pasquale H., Bongo's Liquor Store, 137 Atlantic St., Stamford (A)
 Caracausa, A. Vincent, 720 Williams St., New London (A)
 Cardozo, George H., 6 Post Office Lane, Green's Farms (A-C)
 Clark, Edwin R. S., Remington Rand Univac, Wilson Ave., South Norwalk (I)
 Irving, Leonard M., Lens Camera Supply, 318 Fairfield Ave., Bridgeport (A)
 Korker, Clarence F., Ridgefield Photo Shop, 89 Main St., Ridgefield (A-P)
 Lang, George A., Remington Rand Univac, Wilson Ave., S. Norwalk (I) *G. Bell*
 McCabe, Bernard P., Norden Division of United Aircraft, Helen St., Norwalk (I)
 Phillips, Edward A., Phillips Color Studio, 10 Tobey Rd., Bloomfield (A-C)
 Rand, Philip S., Remington Rand Univac, Wilson Ave., S. Norwalk (I) *Geo. Lang*
 Scofield, Clifford G., 992 King Rd., Cheshire (A-C) *J. Pickands II*
 Soderstrom, Fabian R., Photo by Fabian, 555 Post Rd., Darien (A-P) *Gordon Bell*
 Spintzyk, John H., Photo Art Studio, 115 W. Main, Meriden (A-P)

DELAWARE

Davies, Henry C., E. I. DuPont Co., 25 Melissa Circle, Claymont (I)
 Elliott, Wilson G., Hercules Powder Co., Hercules Tower, 910 Market St., Wilmington (I)
 Henderson, Alex G., Better Living Magazine, DuPont Co., Wilmington (I)

DISTRICT OF COLUMBIA

Forre, Russell T., U. S. Dept. of Agriculture (I)
 Levenson, Frederick H., Howard University (I)
 McBain, Donald, National Geographic Society, 16th and M St., N.W. (I)

Patterson, Carl M., Post Office Dept., 12th and Pennsylvania Ave. (I)
 Wilks, Chester E., U. S. Army, Joint Operations Group, Room 1B945, The Pentagon (I)

FLORIDA

Buzone, Louis A., Lou Buzone Custom Photography, 720 N.W. 75th St., Miami (A-C)
 Gregory, James R., Gregory Studio, R.R. No. 1, Box 227, DeBary (A-P)
 Kahn, Werner, Werner Kahn Studio, 2511 Collins Ave., Miami Beach (A-P) *Richard Hinman*
 Rogers, Charles, RCA Cape Canaveral, 1470 Sarno Rd., Eau Gallie (I) *W. Lewis*
 Weiss, Myron M., Tooley-Myron Corp. of Florida, 3917 N.W. 35th Ave., Miami (A-P)

HAWAII

Zubick, Frank P., Jr., Frank Zubick Photography, 2848 S. King St., Honolulu (A-C) *I. Rosen*

ILLINOIS

Wolf, George M., Jr., Wyman-Gordon Co., Ingalls-Shepard Div., 14600 Wood St., Harvey (I)

INDIANA

Korba, Eugene J., Memory Photo Service, 4505 Magoun Ave., E. Chicago (A) *Frank J. Bezan*

IOWA

Kelly, Thomas R., USAEC Iowa State University, Box 14A, Station A., Ames (I)

KENTUCKY

Ware, Richard L., University of Kentucky, 214 Journalism Bldg., Lexington (I) *Marion Ward*
 Johnson, Ray M., U. S. Army Armor Board, Ft. Knox (I)

MARYLAND

Ellison, Henry, Oxford Photo-Crafts, Box 363, Oxford (A-P)
 Holter, John J., Holter's Studio, P.O. Box 454, Rt. No. 2, Joppa (A-P) *M. Monteau*
 Meyer, Henry, Meyer Photography, Paper Mill Rd., Phoenix (A-P) *Harry Patton*

MASSACHUSETTS

Blackwell, George J., Blackwell Studio, 1350 Hancock St., Quincy (A-P)
 Farmelant, Hyman, Leichick Studio, 74 Grove St., Chelsea (A)
 Howard, Robert, House of Photography, Inc., 110 Summer St., Boston (I)
 Loring, George M., George M. Loring Studio, 77 Main, Hingham (A-P) *John Hobbs*
 Nourse, Mrs. Jenny, The Nourses, 1384 Morrissey Blvd., Quincy (A)
 Nourse, Richard, The Nourses, 1384 Morrissey Blvd., Quincy (A-P)
 O'Neil, Michael K., Mike O'Neil-Photographer, 130 High St., Waltham (A-P)

Ostroff, Myer, House of Photography, Inc., 110 Summer St., Boston (I)
 Piasta, William L., Piasta Portrait Studio, 149 Thompson Rd., Webster (A)
 Richmond, Marvin, 10 Harvard St., Worcester (I)
 Ridley, Norman N., 5 Alfred Ct., Everett (A-C) *Leonard Levy*
 Ross, Richard A., 439 Washington St., Brookline (A)
 Shaffer, William F., General Electric, 166 Broad St., Fitchboro (I)
 Zeichick, David H., Zeichick Studio, 74 Grove, Chelsea (A-P)

MICHIGAN

DeFoe, Paul, Paul DeFoe Studio, 13 Ford Ave., Detroit, (A-P)
 Lisc, M., U.S. Army, Ordnance Tank Automotive Command, Van Dyke Ave., Centerline (A)
 Southall, Walter J., Howard Plating Industries, Inc., 819 E. Ten Mile Rd., Royal Oak (I)
 Stobart, Mrs. Frank C., Stobart Studio, 1301 N. Michigan Ave., Saginaw (A)
 Toutsignant, Donald T., 517 S. 10th St., Escanaba (A-C)

MINNESOTA

Olson, Bruce A., Zintsmaster's Studio, 127 S. 10th St., Minneapolis (A) *J. L. Baasen*

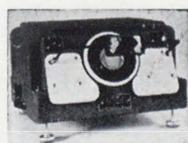
MISSISSIPPI

Sarcone, Joe, Joe Sarcone Photographer, 401 17th St., S., P.O. Box No. 1, Columbus (A-C)

NEW JERSEY

Aronowitz, Edwin D., A&A Photographers, 95 Broadway, Paterson (A-P)
 Bro, Oscar E., The Bro Studio, 2395 Mountain Ave., Scotch Plains (A-P)
 Butler, Duncan B., Chilton-Butler, Inc., 52 Goodwin Ave., Ridgewood (A-P) *Alfred Coda*
 Condit, Richard E., The R. E. Condit Studios, 561 Main St., East Orange (A-P)
 Connors, Leslie T., Lynwood Photographers, 173 Forest Ave., Lyndhurst (A-P) *Leon Rosenmann*
 Davis, Eldridge J., McGuire AFB (I)
 Ferguson, Bruce J., Taylor Photo Studio, 401 Sea Ave., Pt. Pleasant (A) *Sherman B. Taylor*
 Gerard, Mrs. I. V., Gerard Photog. of Beauty, 161 Sycamore Ave., Shrewsbury (A-P) *R. G. Binder*
 Goldman, Mort, Peskin-Goldman Studio, Inc., 202 Main St., Toms River (A-P)
 Halpern, Benjamin, Vinodd Studio, 123 Monticello Ave., Jersey City (A-P)
 Hanna, William, Wm. Hanna Studio, 111 Broadway, East Paterson (A-P)
 Hansen, Arthur W., Box 100, Parlin (I) *J. E. Carrar*

(Turn to page 68)



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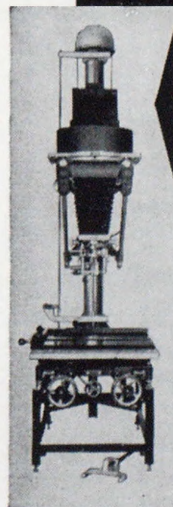
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ABC COLOR PHOTO-LAB

Telephone EL. 6-6970

Jacksonville, Florida

P. O. Box 2277

NEW PRODUCTS from page 16

buffer solution, improves the dye stability of prints made on the new Ektacolor Professional paper. . . . Kodak Improved Gravure copy film which can be exposed with tungsten or fluorescent light, is rated at ASA tungsten 12, and is available in all standard sizes. One of the film's chief advantages is its built-in highlight contrast for clean highlights without sacrificing any of the middle tones. . . . All 3½" and 70mm Kodak bulk rolls are now frame-numbered for easy identification of negatives. . . . Kodak Reflex Special Camera, 16mm features reflex viewing through the taking lens and a variable shutter. It is built on a modular basis to facilitate easy maintenance and/or the interchangeability of optional equipment. Space



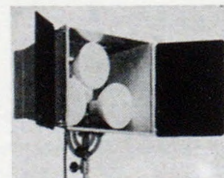
Kodak

gate is designed to provide 0.007" clearance between the aperture plate and the pressure pad, keeping the film on an even plane as it is exposed and reducing tendency toward emulsion build-up. A new type of bayonet lens mount with locking catch provides push button ease in the alternation of lenses. Adapters are available for S-type mounts. The camera weighs about 24 lbs. Base price for camera, equipped with 400' magazine, 24 fps synchronous motor drive, 25mm f/1.4 lens, adapter for director-type viewfinders and sunshade and filter box is \$1895.

American Speedlight Corp., 63-01 Metropolitan Ave., Middle Village 79, N. Y.—Improvements in the mechanical arrangements of lights, barndoors, diffusers and cable entries have been incorporated into all Ascorlight Series 500 assemblies, which offer a choice of four power supplies, ten lights, five stands and various types of synchronization. . . . American Speedlight Corp. is distributing the TelePro 6000 projector adapted to accommodate an Ascor xenon light source that makes it possible to project transparency backgrounds with electronic flash front lighting. Rear projection with the TelePro 6000 to 9'x12' screen size is possible. . . . Photronic Corp. of America, 6478 Sligo Mill Rd., Washington 12, D. C.—Electronic flash unit with built-in transistor power oscillator, monitor circuit, AC line and charger packs, and nickel cadmium battery power pack—the PCA X-100. Unit weighs 28 oz., sells for \$69.95, complete with charger and AC cord.

Allen B. Du Mont Laboratories, 750 Bloomfield Ave., Clifton, N. J., has introduced a high definition Type TC-110 television camera called the Tel-Eye by Du Mont-Fairchild. The camera uses existing TV receivers as monitors, is self-contained with a regular power cord for attachment to an AC outlet and a coaxial connector for attachment to the receiver. Price is \$550; three-lens kit is priced at \$75.

Natural Lighting Corp., 630 Flower St., Burbank, Calif.—New model of GroverLite Junior (three lamps) can use variety of lamps, including the M-6 ColorFlector. Unit is furnished with barndoors, diffusion slots and 15' cord: \$39.75 less lamps. GroverLite Senior (for five lamps) sells for \$48.75 without lamps. . . . ColorTran high-absorption (up to 90%) heat filters for use with incandescent as well as arc lamps. Manufacturer claims 99% light transmission with negligible change in the red portion of the spectrum. ColorTran heat filter is available in sizes up to 20" in diameter. . . . Westinghouse Electric Corp., Bloomfield, N. J.—Compact camera light gun, the Studio One, for either motion picture or still work. Black plastic unit has handle, universal mounting bracket, and swivel joint permitting bounce lighting. The DXY 650 w sealed beam bulb has eight-hour life. Complete camera light is priced at \$21.95, replacement bulbs list at \$5.45 each.



Natural Lighting

Wolf Brothers Inc., 340 N. 12th St., Philadelphia 7, Penna.—Wolfoto File, photofinishing envelope with detachable negative folder that doubles as file for customer and print reorder form. . . . Nega-File Co., Box 405, Doylestown, Penna.—Large capacity mahogany chest with removable partitions for filing film strips to 8½x11 size. Brass plated box corners and escutcheon pins to fasten units with other Nega-File filing equipment are included.

Fotorite, Inc., 6422 N. Western Ave., Chicago 45, Ill. — Opalite, a dual purpose printing paper with bromide coating on both sides, can be used both as a positive print and a transparency. No special chemicals or timing are required for processing. Standard photo colors can be applied on either side of the material. . . . Fotorite paper, made by Mimosa of West Germany, designed for use with the Fotorite Rapid Print Process, is available in several contrasts; three weights (document, single and double); glossy and semi-matte surfaces; smooth and pebble grain finishes; and in white, cream and ivory colored stock. . . . Fotorite is importing the Gauthier dual cable release which may be used for synchronized operation of two simultaneous or subsequent and different actions with two cameras; or may be used in conjunction in close-up photography with single-lens reflex cameras equipped with focal plane shutters, when both diaphragm and shutter can be connected and released.



Fotorite

Burton Mount Corp., 2147 Jericho Turnpike, New Hyde Park, N. Y. — Micro-Mate microfilm system combines reader, projector and enlarger, permits untrained persons to make contact prints or enlargements up to 11x14 in less than 30 seconds without a darkroom. . . . **Recordak**, 415 Madison Ave., New York 17, N. Y. — Recordak Reader-Printer, makes paper copy of any document that is on 16mm or 35mm microfilm, aperture cards or card-size film jackets. Automatic printing operation takes approximately 45 seconds, produces 8½x11 print at cost of about 9 cents. . . . **Anken Chemical & Film Corp.**, Hix Ave., Newton, N. J. — Photocopier built into an attache' case, the Attache', can copy any original up to 9" wide, weighs 12½ lbs. Fully warranted for one year, the unit sells for \$149.50. Contura model, for \$199.50, has book-copier for use on maps, charts, and bound volume material.

Agfa, Inc., 516 W. 34th St., New York 1, N. Y. — Two black-and-white films: Agfa Isopan IFF 13 (ASA 25), has resolution of 185 lines per mm, is available in 35mm, 120 and sheet film; Agfa Isopan Record, in 35mm and 120, has resolution of 75 lines per mm, ASA rating of 650 to 1200, can be used as high as ASA 1600. . . . Agfacolor CN 14 fine grain negative film (ASA 16) has been reintroduced for professional use only, is available in 35mm, 36-exposure cassettes. . . . Agfacolor CN 17 (ASA 40) is now available in sheet film sizes 4x5, 5x7 and 8x10. . . . The recent introduction of several black-and-white paper surfaces by Agfa brings the total to 13 different surfaces available in the U. S. A surface album will be sent upon request on studio letterhead.

Literature

(Please mention THE NATIONAL PROFESSIONAL PHOTOGRAPHER when ordering any literature listed in this section.)

Millburn Supply Co., 880 S. 20th St., Newark 8, N. J. — Illustrated folder, "Bridal Bouquets Created by Renda." . . . **Fotomatic Corp.**, 3141 W. 10th St., Indianapolis 22, Ind. — "Sunlight to Safelight," folder of photo electronic instruments for the measurement and control of light. . . . **General Industrial Co.**, 1788J Montrose Ave., Chicago 13, Ill. — Circular slide rule, free; request on business letterhead. . . . **Natural Lighting Corp.**, 630 S. Flower St., Burbank, Calif. — Lens stop calculator, 2"x3", reprinted from the American Cinematographer's Manual. . . . **Gordon Enterprises**, 5362 Cahuenga Blvd., North Hollywood, Calif. — "Motion Picture and Photo Instrumentation Equipment," more than 100 pages, 300 illustrations, reference material. . . . **Eastman Kodak Co.**, Rochester 4, N. Y. (Sales Service Div.) — Revised data book, "Kodak Filters and Pola-Screens (B-1)," 48 pp, 75 cents. — ▲

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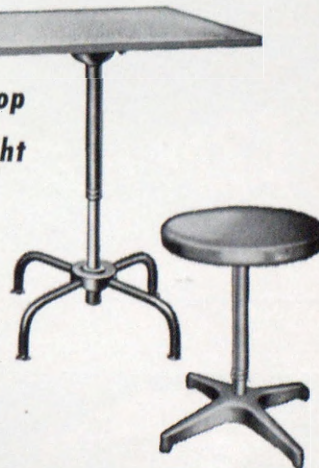
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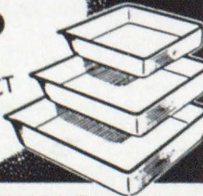
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PROVIDENCE 3, RHODE ISLAND

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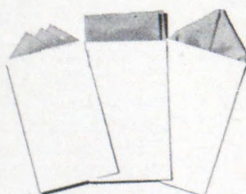
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HANDY HANKY CO.
55 DIETZ AVE., S.
WATERLOO, ONT.

'Tis Here, Maybe! from page 28

on the new equipment, and a few lines about the studio's color technicians. Additional material promoting the company that can be added to the file folder will be sent to clients and prospects from time to time.

■ C. Scott Wherry of Wherry's Gresham Studio, Graham, Ore., a member of the PP of A for a number of years, passed away in September.

■ Edgar L. Obma, M.Photo., Dodgeville, Wis., was among the 71 passengers on a Boeing 707 Astrojet that crashed into Winthrop Bay, Boston, on Sept. 25. None was killed. Obma was not injured but lost a large part of his valuable collection of photographic oils which he had intended to use in a program at the PA of New England annual convention.

■ Title to a 12-acre site in Rockleigh Industrial Park, Rockleigh, N. J., has been taken by Agfa, Inc., New York City. The company plans to build new U. S. head offices and warehouses, with occupancy set for September 1962.

■ Mike O'Connell, photographer of Lake Jackson, Texas, died on July 31.

■ Acquisition of the bulk of the assets of Murmatics Inc., Chicago, has been announced by the Arkay Corp. of Milwaukee. Murmatics manufactures automatic print and film processing machines. A. L. Milnar, Arkay president said that the complete Chicago operation, including personnel will be transferred to Milwaukee and conducted under the Arkay corporate name.

■ Petunia the Skunk is back after eight years according to Walter Pierce of The Pierce Co., Minneapolis. The furry animal toy was used on the 7 AGES program at the PP of A Exposition in New York last summer.

■ An unusual non-photographic product is being produced by the Charles Mayer Studios, Inc., commercial photographers of Akron, Ohio. The item is a lectern, made of heavy cardboard. According to the maker, the unit converts from a carrying case with handle to lectern for table top use in seconds. ▲

APPLICATIONS from page 65

Hennessey, Daniel I., Jr., Electronic Associates, Inc., Long Branch Ave., Long Branch (I)
Knight, Pauline C., School Projects Photo Co., 152 Schuyler Ave., N. Arlington (I)
McCabe, Edward D., Damien Studio, 7 Pinewood Lane, Mt. Lakes (I)
McIntosh, Earl J., Lewis Studio, Inc., 15 S. Grove, East Orange (A)
Passalacqua, Joseph F., The Photo Center, 212 Bellevue Ave., Hammononton (A-C)
Roth, Gordon R., Gordon Roth Photography, 43 Woodland Rd., Short Hills (A-C)
Seelig, W., Hollywood Photos, Inc., (Photo News Service) Conv. Hall, Asbury Pk. (A-P)
Spiess, Joseph J., Spiess Studios, 182 Blvd., Hasbrouck Heights (A-P)
Wechsler, Alan, Cherry Hill Portrait Studio, 208 Cherry Hill Shopping Ctr., Merchantville (A-P)

NEW MEXICO

Dunlap, Roy L., Sandia Corporation, 1600 Kentucky, Albuquerque, N.E. (I)

NEW YORK

Adler, Ralph M., Polarad Electronics Corp., 43-20 34th St., Long Island City (I)
Ball, Lee W., 1300 Morris Park Ave., New York (A-P) *Alma Gray*

Balogh, Zoltan I., 257 W. 99th St., New York (A)
 Champagne, N. P., The Champagne Studio of
 Photography, 94-01 101st Ave., Ozone Pk. (A-P)
 Coleman, Alfred S., Jr., U.S. Army Pictorial Cen-
 ter, 35-11 35th Ave., Long Island City (I)
 Coope, Robert W., First Nat'l City Bank, 399
 Park Ave., New York (I) *Frederick Quellmalz*
 D'Arienzo, Armand, Sweet Studio, 1322 Castle
 Hill Ave., New York (A-P)
 Friedlander, Edwin H., Electrical Test Labs, Inc.,
 2 East End Ave., New York (I)
 Gattuso, Joseph L., Eastman Kodak Co., 1669
 Lake Ave., Rochester (I) *Robert Allen*
 Gilson, Stanley B., Jr., Nationwide Trade News
 Service Corp., 120 W. 45th St., New York (I)
 Greenberg, Arthur D., Arthur David Studios, Inc.,
 541 W. 207th St., New York (A-P)
 Haehn, Hans, Geigy Chemical Corp., P.O. Box
 430, Yonkers (I)
 Hoenig, William K., 207 S. Huxley Dr., Cheek-
 towaga (A-C)
 Hoxie, Mrs. Mildred D., Mil-Dee Studio, R. D.
 No. 3, Auburn (A-P) *Charles Geiger, Jr.*
 Jaquish, Mrs. G. E., Liberty Portrait Studio, Lib-
 erty St., Arcade (A-P) *Harold C. Flaherty*
 Kauffman, Milton, Milt Kauffman, Photographers,
 253 Connecticut Ave., Massapequa Park (A-P)
 Kelman, M. B., Kelman Assoc., Lower Concourse,
 Roosevelt Field, Garden City (A-C) *C. Horowitz*
 Konetz, Howard A., 125 Poningo St., Port Chester
 (I)
 Kramer, Ludwig, Cottage School, Pleasantville (I)
 LaTorre, R., A&R Profes. Color Labs., Inc., 436
 Parsells Ave., Rochester (S) *H. W. Leichter*
 Lewin, Jeremias J., 3395 Reservoir Oval, Bronx
 (I) *Robert E. Handley*
 Ludorf, Patricia J., The M. W. Kellogg Co., 711
 Third Ave., New York (I)
 Margotta, John M., John Margotta Photographers,
 22 Lawton St., New Rochelle (A-C)
 McGrath, Norman R. C., 125 E. 30th St., New
 York (A-C)
 McGuire, Edwin G., Master's, Inc., Camera Dept.,
 Route 9-A, Elmsford (A)
 Merkert, Frank, Frank Merkert Studio, 157 Lark-
 field Rd., East Northport (A-P)
 Michaels, George Z., 322 W. 53rd St., New York
 (S) *V. Okoniewski*
 Miller, Bernard B., Bernard B. Miller Studio, 22
 Diamond Dr., Plainview (A-P)
 Nathan, Norman, N. Nathan Photography, 36
 Brewster Rd. W., Massapequa (A-P) *I. Hirsch*
 Neustein, Miss Lotte J., 425 Central Park West,
 New York (I) *D. J. Merz*
 O'Malley, John, 235-27 147 Road, Rosedale (A-P)
Harold C. Flaherty
 Porrett, Fred, 106 Washington Place, New York
 (I)
 Rosel, Mario, Scott Studio & Camera Store, 830
 South St., Peekskill (A-P)
 Sacks, Arthur, Jo-Art Photographers, 144 Brook
 St., West Sayville (A-P)
 Schonhaur, Emil, New York Solar Print, 736
 Broadway, New York (S)
 Schulman, Stanley, Lenco Studio Labs, 55 Vander-
 bilt Ave., Central Islip (A-P)
 Solby, Robert, Robert Solby Co., 230 Fifth Ave.,
 New York (A)
 Spiegel, L. B., Modernage Photo. Service, Inc.,
 319 E. 44th St., New York (I) *D. Eisendrath*
 Swithinbank, Martin W., 23 E. 39th St., New
 York (I)
 Victor, Warner S., Goerz American Optical Co.,
 461 Doughty Blvd., Inwood (I)
 Wilcox, Michael C., Wilcox Studio, 177 Menard
 Dr., Rochester (A-P) *Grace Moore*
 Youll, James J., Lawing Studio, 11 Hart St.,
 Batavia (A-P)

OHIO

Herman, Bernard, Bernard's Studio, 1724 Portage
 Trail, Cuyahoga Falls (A-P)
 Learned, Robert T., Bob Learned Photos, 1331
 Ervin Rd., Van Wert (A-P)
 Meyer, F. Evelyn, Battelle Memorial Inst., 505
 King Ave., Columbus (I)
 Petrovic, George, Gapstur Advertising, Inc., 1126
 Cottage St., Ashland (A-C)
 Robinson, Frank B., Frank B. Robinson Photog-
 raphy, 2108 W. Tusc St., Canton (A-C)
 Spofforth, R., % Lester Schramm, Rt. No. 1,
 Marietta (I) *Madison Geddes*

PENNSYLVANIA

Dubin, Leon H., Guyer Studio, 6722 Torresdale
 Ave., Philadelphia (A)
 Hosko, Thomas, Hosko Studio, 928 S. Main Ave.,
 Scranton (A-P)
 Knott, Arthur, 315 Trimble Blvd., Brookhaven
 (A-P)
 Powell, Samuel J., Samuel J. Powell, Photog-
 rapher, 3102 Mifflin, Philadelphia (A-P)
 Quay, George M., 5015 Germantown Ave., Phila-
 delphia (A-P)
 Thompson, Robert H., City of Lancaster, Bureau
 of Police, 39 E. Chestnut St., Lancaster (I)
 Yawney, John, 1411 Marvine St., Bethlehem (A)

RHODE ISLAND

Fein, Robert E., Robert's Studio, 26 Arcade Bldg.,
 Providence (A-P)
 McDonnell, Mrs. Connie, Connie Mac Art Service,
 114 Atwells Ave., Providence (S)

TEXAS

Griffin, Robert, Robert Griffin Photography, 506
 Fresno Dr., San Antonio (A)
 Jameson, Miss Becky, B. S. Weak's, Photographer,
 510 S. Broadway, Plainview (A) *Bill S. Weak's*
 Thomas, Jack, Box 92, Kerrville (A)

VIRGINIA

Binns, W. Earle, Dementi Studio, 121 E. Grace
 St., Richmond (A) *R. A. Dementi*
 Burford, William J., Burford Portrait Studio, 255
 Granby St., Norfolk (A-P)
 Lackovitch, Michael, Michaels Studio, 607 E.
 Main St., Luray (A-C)

WISCONSIN

Knox, Isadore, 3203 N. Downer Ave., Milwau-
 kee (I)
 Smith, William C., The L. L. Cook Co., 1830
 N. 16th St., Milwaukee (A-C)

CANADA

Beaupre', Donald, Studio Donald Engr., 292A St.
 Germain, Rimouski, P.Q. (A-P)
 Colman, Don, 160 Bay St., Toronto, Ontario
 (A-C)

Hanson, Donald F., Elgin Studio, 60 Curtis St.,
 St. Thomas, Ontario (A-P)
 McNellen, Trevo S., Bomac Montreal, Ltd., 770
 St. Antoine St., Montreal, P.Q. (A-C)
 Papp, Robert J., Sterling Studio, P.O. Box 400,
 Stettler, Alberta (A) *C. W. Pratt*
 Sutton, Henry E., Bomac, 240 Richmond, Toron-
 to, Ontario (A-C)
 Sutton, Richard S., Kitchener-Waterloo Record,
 Kitchener, Ontario (I)

FOREIGN

Farrand, R., Imp. Chem. Ind., Ltd., Plastics Div.,
 Welwyn Gdn. City, Hertfordshire (I) *P. Gittings*

EXHIBIT from page 38

a hand on the committee. The problems here are obvious, but not insoluble.

Entry Fee Recommended

It should be apparent to all that the chair-
 manship of a show of this nature is no cut
 and dried simple task. On the contrary, it
 is a complex, exacting executive problem.
 Therefore my other recommendation is to
 charge an entry fee sufficient to free this
 committee of the job of hanging the show,
 and to take care of a fund to pay nominal
 fees to the artists who are asked to partici-
 pate. After all, they owe us nothing nor
 have they anything to gain. This is done by
 the Los Angeles County Fair in their major
 photographic show. The Art Directors Club
 goes even farther. They charge an entry fee
 and a hanging fee. This does not stop them
 from having over 8,000 entries. Any fair-
 minded exhibitor must realize that about all
 you can get for nothing is nothing.

The future of our profession, I feel, will
 be fairly accurately predicted by the exhibits
 that we produce. If you should find your-
 self associated with such an exhibit in the
 coming years but are a skeptic, why not ac-
 cept these ideas, contribute, cooperate, and
 conform to this trend. Then just sit back
 and watch the results pull you, and your
 profession right into the front ranks of the
 public eye for the benefit and enrichment
 of the professional photographer. ▲

CHRISTMAS from page 39

to 20x24. We employed as many different
 frames as we could in order to show variety
 and taste.

The idea back of the presentation was
 two-fold: First, to show our versatility as
 portraitists as well as animal photographers,
 which reputation we already enjoy; Second-
 ly, we had a sign painter furnish a sign
 which we framed beautifully in 20x24 and
 draped with a gold and tasselled cord to
 inform the public at large: "We join the
 local businessmen and their families to wish
 you a Happy and Successful New Year" —

Victor and Jeanne Baldwin

The sign painter lettered with a very
 smart script type the name of each shop-
 keeper and the name of his establishment
 on a small card which we fastened beneath
 the respective prints.

People began jamming up in front of our
 windows like they didn't need to get to
 work on time, paying us the kindest sort
 of compliments for our community spirit
 in presenting such an unusual holiday dis-
 play. Many had not before known the names
 of the people with whom they had done
 business for months or years. And they may
 never have seen their families.

Joint Christmas Greeting

To be quite frank, we thought it was
 just a bit clever, too, and because of the
 response in our neighborhood, we offer it
 as an idea that may be capitalized upon by
 other studios this coming Christmas season.

We were informed by several of the shop
 owners that their customers entered their
 stores and thanked or complimented them
 for joining in the Yuletide spirit in this
 fashion. The shop owners had been told by
 us merely that we wanted their pictures
 for a display, but they did not know we
 were going to unite them in a joint Christ-
 mas Greeting to the public.

We showed proofs to all those who par-
 ticipated without any pressure to place an
 order. This was a voluntary sitting without
 charge, but it was not meant to include a

DON'T BE A PROOFER POOPER*

*One who wastes time loading frames with negatives and waits for proofs
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Just place sheet of red proof paper with your negative, insert in BLU-RAY and get sharp, clear proofs
 in seconds. Variable speed for exposure control. Easily portable.

14" or 42" MODELS AVAILABLE
 PAYS FOR ITSELF — FOOLPROOF — 110 VOLT



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Company _____

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Rely on our 20 years of professional portrait finishing to handle your production details while you concentrate on camera work and management. Our service will cut your overhead, increase your volume and assure greater profits.



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for complete price schedule.

Wallace Laboratories, Inc.

SAN ANGELO, TEXAS

free print of any size. Almost all of them placed an immediate order for multiple prints (most had never been photographed in a family group before) and most expressed the desire to buy the framed print when it was removed from our window.

Our orders from this display ranged from a low of \$45 to a high of \$195, not including the framed 16x20 in the window. This was the direct result from those whose pictures appeared there. The indirect result of the display was the surprising number of after-holiday appointments which we entered in our book — names of local shoppers who saw what we could do.

The risk we took was, for us as specialists in animal portraiture, one of considerable magnitude, because the likenesses of our portraits to the living subjects could so easily be compared. Luckily, or somehow, our attempt in each and every case was successful.

We were christened last year in our animal photography studio, but now we seem to be well launched as "people" photographers as well. ▲

RAILROADS from page 41

If you wish to convert your camera, you will probably want to have this done by a competent camera repair man. You may choose to have him open the rear of the lens and determine the diameter of the lens housing in the area of the diaphragm. You can then make a disk (possibly out of shim brass) to fit this dimension and he can install it for you.

The disk must be blackened to reduce the reflected light to a minimum. I painted

FOREIGN PHOTOGRAPHERS

Two photographers are anxious to make contact with photographers in the United States in order to obtain employment here. One is Cemal Pekbilek, Foto Park, Cemberlitas, Istanbul, Turkey, who is looking for work as a retoucher. He has worked in every branch of photography, but has had 15 years experience as a retoucher.

The other is Roger Asselberghs, 25, Avenue de l'Exposition, Anvers, Belgium. Mr. Asselberghs, advertising photographer, would like to spend two to six months in this country with an expert in advertising and industrial photography in order to acquire more experience in this field.

Any one interested should contact these men direct, care of their home addresses.

• • •

mine on both sides with flat black paint within $\frac{1}{8}$ " of the hole. After the paint was dry I held the disk over a lighted candle until the unpainted area was completely blackened on both sides. I was careful not to over-deposit carbon as this would have reduced the effective diameter of the opening. The disk was then ready to be placed in the lens housing. Remembering the importance of placing the disk at the focal point of the lens, I placed it snugly against the rear of the diaphragm and reassembled the lens.

Now I was ready to check the performance of my new lens. I was delighted. Of course, I still had the parallax problem at close camera-to-subject distances, but I quickly learned to adjust for that.

Scale models are becoming more and more widely used, not only as a personal hobby, but for conventions, trade shows, court cases, state and county fairs, commercial displays, architectural designs and a dozen and one other uses. Next time you are called to photograph a model display, remember that probably hundreds of hours and many more dollars have been spent to scale dimension this model scene. See that your photographs maintain and portray the balance and scale proportion of which your customer is most conscious and you will make an ardent booster and firm friend of him and his legion of comrades. ▲

UNCLE SAM from page 49

loan risk. Such a trust fund certainly will flash danger signals indicating management is slipping, and can't meet its trust fund obligations voluntarily. Creditors may learn

classified ads

Situations or help wanted, 10c per word, minimum \$2.00. All others 20c per word, minimum \$3.00. Box number, 50c service charge to cover handling plus 5 words. Cash with order. Closing date, first of the month preceding publication.

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Photographers, are you interested in starting your own studio somewhere in the East? Can you make a small investment? If so, and you are an experienced portrait photographer, we would like to talk with you. Reply Box 805, The National Professional Photographer.

NATIONAL COLOR LABORATORIES needs skilled people to join our growing organization. Capable projection printers with quality BW or color background, retouchers, spotters, laboratory assistants. Many employee benefits. Solid future for those selected. Write full particulars, including age, experience, and salary requirements to A. M. Rothbard, National Color Laboratories, 306 W. First Avenue, Roselle, N. J.

Experienced advertising and industrial photographer with creative ability. Must know how to handle color photography. Opportunity for advancement. Send complete background and references. Reply Box 1002, The National Professional Photographer.

Young man wishing position with modern portrait studio. Send resume and salary expected with photograph in first letter. Gene Neater Studio, 2818 13th Street, Columbus, Nebraska.

Experienced portrait photographer to expertly manage midwest studio with opportunity to buy out at later date. Send full resume, salary requirements, family status, immediately to Box 914, The National Professional Photographer.

(Turn to page 72)

of an employer's difficulties with the Treasury Department, and restrict or withdraw credit right when most needed. Trying to solve his financial problems by misusing tax withholdings can trigger a whole series of other difficulties which may overwhelm an employer.

Employers who persist in being delinquent in remitting tax withholdings may invite other difficulties with the government besides the foregoing. To insure collection of unremitted withholdings, the government may file a lien on any tangible assets which are exposed to attachment. If necessary, these assets can be sold to satisfy tax claims. Pending settlement of the claims, and even if assets are not sold, the property titles are clouded. Here too a business may be adversely affected, credit-wise. This may bring on even more serious management difficulties not foreseen. ▲

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Experienced photographer/writer desires position with company or studio in South or Western state. Unusual background, education, personality, top references. Single, age 28. Salary open. Reply: John Comstock, Wellsboro, Pennsylvania.

Nationally recognized industrial photographer, presently servicing important national and international clientele... magazine background... interested in supervisory position with firm requiring the best in photo illustration. Present traveling over the world limits my family relationship. Prefer West Coast. Reply Box 1008, The National Professional Photographer.

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From Alaska to Thailand, from all over the world, professional photographers keep sending us their color work for quality-controlled processing. There must be a reason, and we'd be more than happy to show it to you. Write for free color bulletins and price lists to: National Color Laboratories, Dept. NP-2, 306 West First Ave., Roselle, New Jersey.

Top quality custom enlarging and coloring for the professional photographer only. We specialize in high quality portrait printing. For prices and information write Jeffers Studio, 312 West McLane Street, Osceola, Iowa.

Profits in quantity prints—if you don't work yourself to death! We'll make the prints—you make the profit; 8x10s as low as 7½¢—1M cost only \$90. Post Cards as low as 2½¢—1M cost only \$30. Service and quality guaranteed. Write for samples and complete price list. Special discount to photographers. Kier Photo Service, Department NPC, 1220 West Sixth Street, Cleveland, Ohio.

Now you can buy 1—4—27 for only 49¢ from Mellers Photo Labs in Springfield, Missouri. That's right. One 5x7, four full billboards. (Kings 2½x3¼), 27 exchange (Gems 1½x2¼) all on double weight Ansco silk paper attractively packaged (no mounts) for only 49¢. This includes film developing. Sorry, 46mm film only. Write Mellers Photo Labs, M.P.O. Box 777, Springfield, Mo.

Quality Ektacolor-Kodacolor custom prints. Send for professional list and coupon for one free 8x10 print. Midwest Color Laboratories, P.O. Box 55, South Bend 1, Indiana.

It makes sense . . . dollars and cents when you use professional, quality-controlled color processing. The difference in your finished prints is so apparent, it's sure to increase your business from school package pictures—proms—classroom groups—candid weddings! Write for free color bulletins and price lists to: National Color Laboratories, Dept. NP-1, 306 West First Ave., Roselle, New Jersey.

Printing, Coloring, Retouching, Reliable Portrait Finishing at lowest rates. Send for price list. Colonial Portrait Service, 346 Gregory Avenue, West Orange, New Jersey.

Ektachrome, Anscochrome, Ektacolor processed carefully, 4x5, 50¢ per sheet; 135-20 exposure mounted, \$1.45. Consistently excellent quality on Ektacolor printing. Try our service on your next color job. Write for prices. Kenmore Color Lab, Box 93, Kenmore 17, New York.

Dollar Ektacolor, 8x10 in quantities of 50. Write for details about complete service. Deetjen Color, St. Joseph, Michigan.

Top quality custom enlarging and coloring for the professional photographer only. Write for price list to Jeffers Studio, 312 West McLane Street, Osceola, Iowa.

Completely equipped labs for color and black-and-white processing. Dependable, efficient service. Prices on request. Biltmore Photo Service, Box 242, Niagara Square Station, Buffalo 1, N. Y.

One picture is worth a thousand words—and one professionally processed print is worth a thousand from amateur photo-finishers. Photographers all over the world know the difference our quality-controlled color processing can make, in better prints, greater profits. How about it? Write for free color bulletins and price lists to:

FILM HOLDER REPAIR

ALL TYPES OF FILM HOLDERS
4x5—\$1.50; 5x7—\$1.75; 8x10—\$2.25
4x5—5x7 slides .75 ea.—8x10—\$2.50 ea.

WILLIAMS FILM HOLDER REPAIR

8910 Southcrest Houston 33, Texas
Olive 4-1703

National Color Laboratories, Dept. NP-3, 306 West First Ave., Roselle, New Jersey.

INSTRUCTION

You can repair cameras. Now you or one of your employees can learn manufacturers' service methods without leaving your place of business. You can get complete training—with lesson texts, tools, test equipment—everything you need to learn camera craftsmanship in your spare time. Make your studio a center for service. Write today for free illustrated booklet that tells how you can make this profitable service part of your own studio. National Camera Repair School, Dept. NP10, Englewood, Colorado.

Professional portrait course. Write for free brochure to H. C. Flaherty, M. Photog., 1371 Kensington Ave., Buffalo 15, New York.

MISCELLANEOUS

Model releases 100—\$1.00; job sheets 100—\$1.00. Studio, Box 1143-B, Santa Barbara, Calif.

Gottlieb's Medium, for all coloring. Smooth, fast drying and fade proof. H. Gottlieb, 79 Elmhurst Street, Detroit 3, Michigan.

Transparencies wanted: Up to \$500.00 each. For information write American Color, P.O. Box 38391, Hollywood, California.

National Photographer and Professional Photographer Binders, \$2.95 postpaid. One binder accommodates 12 copies; lies flat for easy access to any article in any issue. Order directly from PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

Copies of most back issues of the National Photographer and The Professional Photographer are available from the PP of A, 152 W. Wisconsin Avenue, Milwaukee 3, Wisconsin, at a cost of 35¢ each to cover handling and postage.

Leotards, Bikinis, French Lingerie, Intimates. List, actual photos—\$1.00. Stan Stanton, Box 931, Liberty 16, New York.

EQUIPMENT FOR SALE

Super Graphic with 90mm, 135mm, 203mm lenses, all full synchro shutters, rangefinder coupled, electronic tripping. P.O. Box 822, Ft. Worth, Texas.

Attention Vintage camera collectors: For sale, Korona 4x5 press camera series No. 11 F, made in 1901 by Gundlach Optical Co., Rochester, N. Y.; also No. 1 Premoette Jr., 1913 mfg., good condition, pictures sent on request. Marion's Photo Studio, R.D. No. 1, Rock District, Cobleskill, New York.

Pako Printmachine for sale; six basket, stainless steel model processor. Factory reconditioned, like new. First \$795 check takes it. A bargain! Svenson Studio, 803 Des Moines St., Webster City, Iowa.

For sale: 10"x500" rolls Kodabromide E No. 2, List \$56.20, \$25 per roll while the supply lasts, expiration 12/61; \$175, 17x20 Kodak Enlarging Easel, \$94.50; \$250 Adams Electric Retoucher, L.N., \$145; 11x14 Crown Printer, new platen, \$85; Johnson Modeling Ventile, complete, \$62.50; 8x10 Ansco Studio Outfit, latest, Gray, L.N., (crating \$25 extra), \$450; 8x10 Ansco View Camera, \$82.50; 5x7 Eastman 33A View, \$37.50; 3¼x4¼ R.B. Ser. B Graflex 6½" Kodak Anastigmat f/4.5, \$49.50; 8x10 Eastman 2D View Camera 12" Turner convertible lens, Ilex shutter and case, \$165; 8x10 Deardorff View Camera, \$135; 8" Ektar f/7.7 Flash Supermatic, L.N., \$70; 14½" Verito soft focus studio shutter, \$60; 18½" Cooke Process Ser. 5, \$90; 60 CM Appo Tessar Process, one of the finest, coated, L.N., \$350; 7½" Kodak Projector Anastigmat f/4.5, \$39.50; Kodak 4A used hangers 4x5 and larger, \$14.50 per doz.; 5x7 Used film holders, \$30 per doz. First class repair on all makes of cameras, shutters, new bellows, coating, fitting, etc. This is a small part of our large stock of guaranteed used equipment. We exchange. Midwest Photo Supply Co., 27 East Adams Street, Chicago 3, Illinois. Established over 40 years.

Photographic trays; plastic; all sizes; slightly imperfect; 50% discount. Paramount Plastics Company, 136 South First Street, La Puente, Calif.

Over half a century supplying Professional and Non-Professional photographers with highest quality lenses for all purposes. State your needs. Competitive prices. A post card inquiry will get you a quotation on whatever lens you need. Joseph Smith, 735 Fulton Street, Brooklyn 17, New York.

Surplus closeout; K-38 Cone with 24" B&L Aero-tessar f/6, \$25; Par 56-400 watt Fresnel Spot-bulb, 8 for \$10; 7" Aero-Ektar f/2.5, \$35; 12 gallon stainless steel Tanks, new, \$20; surveyors wooden tripod 42" to 64", \$10; 18" Ingento trimmer, blade new, \$1. All f.o.b. New York, Bonwill, Box 73, Flushing 64, New York.

Pako-Matic printer in perfect condition, with dater, full repair kit, and GL 1400 Christmas card outfit. Will also make 5x7 prints. Pako Printmachine and Pakodoper in fair condition; all for \$1,600. Also a new Kodak Medalist II, carrying case, and instruction booklet for \$249.95; and a 3¼x4¼ Super D Graflex Automatic Diaphragm with instruction booklet for \$235.95. Both cameras have guarantees. LeVeck Camera Supply, Lancaster, Ohio.

1000 RAISED LETTER BUSINESS CARDS

Black Ink .\$.395 Blue Ink .\$.425 ppd.

TWO COLORS: Black & Red \$.525
Blue & Red .575

Many cuts available too. Write for free sample to Dept. NP-10.

PIONEER, Island Park, N. Y.

For sale: 12 Stouffer-McIntire Contact Printers, trade-ins, rebuilds, demonstrators, \$50 up. Sizes billfold to 20x24, hand models, automatics and roll-feed. Stouffer Graphic Arts Equipment Co., South Bend 17, Indiana.

Lens bargains — Schneider Angulon, f/6.8 wide-angle for 5x7 in Compur, \$50; Velostigmat f/4.5, 7" in barrel, \$30; Verito f/4, 8¼" in brand new Alphax for price of the shutter alone, \$90. Selby Studio, Emporia, Kansas.

Adams Retouching machine, five years old, Vibrator, \$48. Write: Occupant, 105 Cromwell Avenue, Pittsfield, Massachusetts.

For sale: Polaroid 110 Camera, Raptar f/4.5, 127mm, \$65; 20 Graflex 4x5 holders, \$22.50; Schneider-Kreuznach lens, barrel-mount, f/4.5, 135mm, \$15. "Deposit System." Zweig Studio, 1744 Columbia Road, N.W., Washington 9, D. C.

EQUIPMENT WANTED

Wanted: 5x7 used Linhof camera body. Towne Laboratories, 215 West Main Street, Somerville, New Jersey.

We are in the market for 5x7 Enlargers, Commercial Ektar lenses, all sizes; 8x10 and 11x14 Copy Outfits; 11x14 Studio Outfits; 12x20 and 8x20 Cameras; 12-foot Tripod; No. 10 Circuit Outfits; 14" and longer Dagor and Process lenses. Pay cash or exchange. Mid-West Photo Supply Company, 27 East Adams Street, Chicago 3, Illinois.

Wanted: Linhof 2¼x3¼ with lenses and accessories. Send complete list and prices. Bailey Studio, Chillicothe, Missouri.

SALES AIDS

Free sample friendship wallet. Ideal for packaging friendships. Use as a special bonus for booking schools. Please request on your letterhead. Price \$19.50 per hundred; studio name embossed no charge. Durwin Company, A, 177 West 7th, Winona, Minnesota.

Professional Photomounts and albums. Better quality. Low prices. Free catalog. Harvard Photomount, Box 72, Cambridge 40, Mass.

Albums! Wedding, commercial photographer and customers' names in gold. Mounts. Sales aids. Free catalog! Crestwood, 3601 West 71st, Prairie Village, Kansas.

Extra profits promoting hand painted portraits in oils, on canvas, by professional portrait artists (Not colorists). Your customers satisfaction guaranteed. We supply free selling aids, write for complete details. William Harte, Studio B, 27 Santa Barbara Street, Springfield 4, Massachusetts.

Photomounts — Inexpensive. Direct from manufacturer, 3x5, \$4.00 per 100; 5x7, \$6.00 per 100; 8x10, \$12.00 per 100. In lots of 100. Free samples and new price list to professional photographers. Penn Photomounts, Glenolden, Penna.

"More Money Selling Portraits" — The guide for professional photographers who wish to increase their gross with tested promotion and sales ideas. Only \$7.50 per copy (plus 20¢ for postage). All proceeds will be applied against the indebtedness of the Winona auditorium. Order your copy from The Winona School Alumni Assn. Inc., Virginia Stern, President, 1122 Grand Ave., Kansas City 6, Missouri.

Credit forms. Complete system for photographers with name imprinted. Write for samples and prices. The Hi-Mark Company, 1306 North Wilton Place, Hollywood 28, California.

Photomounts: Send \$2.00 large assortment folders, easels, Wedding Albums. Wholesale Price Lists. Robin Mounts, 245-D 7th Ave., New York 1.

Stimulate your business with our beautiful professional portrait and wedding albums. Free literature. Photofitco, 131-17 West 42nd, New York 36.

Thermographed business cards \$1.00 for 100; name, address. Free samples, information! Free sample Tropical Fish Food, interested? Crafts Center, Box 414, St. James, New York.

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FOR TANK OR TRAY

Convenient, portable "Chill-Chaser" heaters automatically maintain solution temperatures to ±1°F. They're a light, rigid "Chill-Chaser" Tank or Tray unit in sizes and wattages for every need. Precision-made of acid-resistant stainless steel. Has adjustable thermostat, 115 V., AC. Avail. in 3" to 40" lengths priced from \$22.50 to \$50. See your Supplier or Write...

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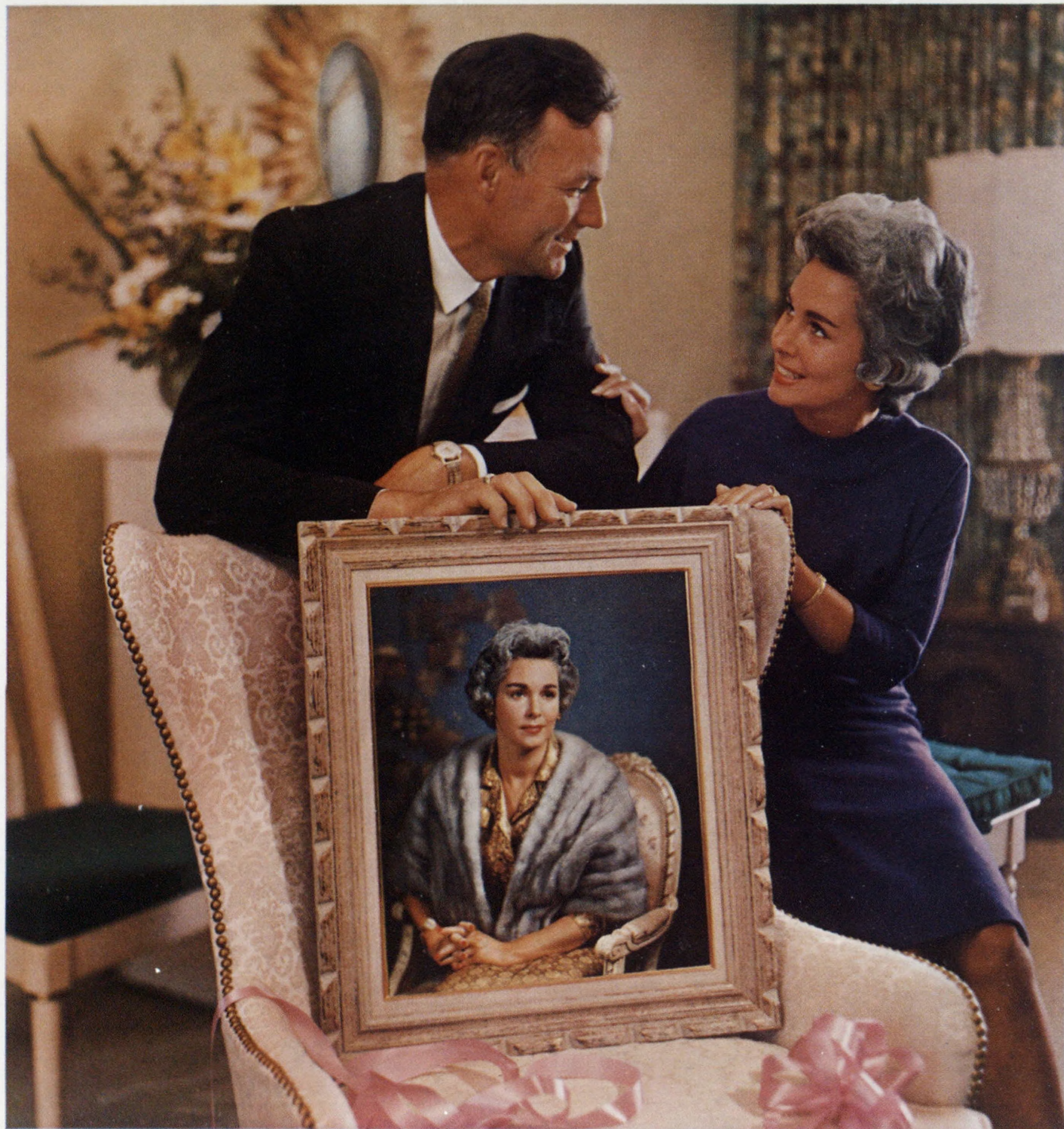
Saves valuable time because you just dilute the highly concentrated liquid with water. Fixes negative and prints in half the time of usual fixing baths. Stays on the job longer, too. One gallon of the concentrate will fix 1400 8x10 prints . . . and up to 716 8x10 negatives with normal replenishing procedures.

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Perhaps this is why people who buy portraits in Ektacolor buy them in bigger sizes than they'd buy in black-and-white . . . with far more profit potential per client for your studio.

The mood that captures the personality—you create it. And you control the look, the color, the beauty of the likeness. You create the entire color portrait, start to finish, when Kodak Ektacolor Film is your medium. Ektacolor gives you the creative control to do it. Gives you all the means you need to create satisfaction . . . for both the giver and the recipient.

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