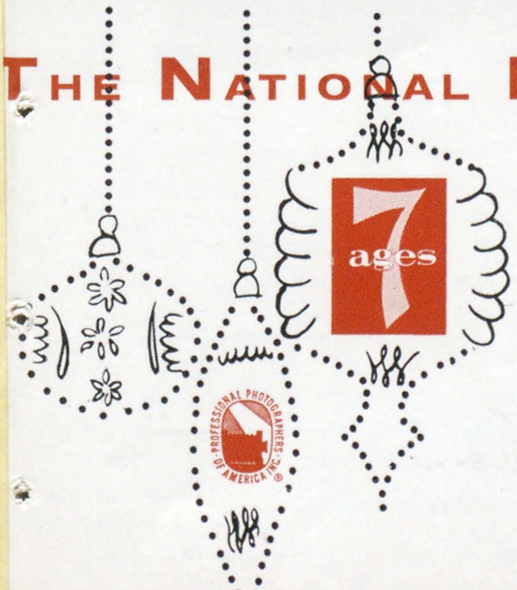


THE NATIONAL PROFESSIONAL PHOTOGRAPHER

DECEMBER 1961 - 35c



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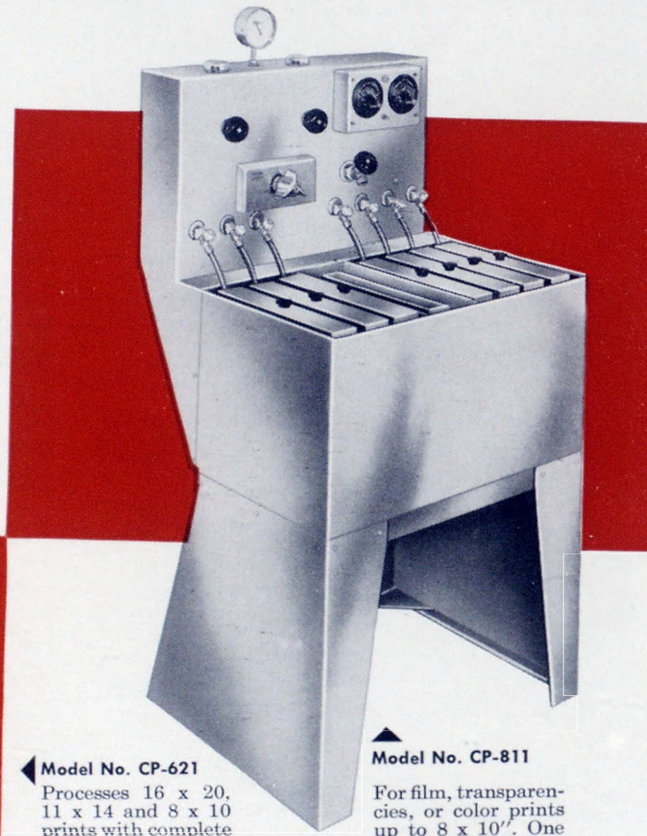

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Ansco
Portrait Film

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cover

Nancy Garfield and her kitten extend Season's Greetings to all professional photographers on behalf of the Professional Photographers of America, Inc. Nancy's father Harry Garfield used five Ascor Speedlights for this cover photograph: one edge light to the right of Nancy and her pet; one diffused fill light on each side of the camera; a hair light and a background light. Panatomic X film was used in a Graflex Super D 4x5 camera; print was made on Indiatone B paper. Harry Garfield, with studios in Bronx, N. Y., and Teaneck, N. J., is a member of the Guiding Faculty of the Famous Photographers School, Westport, Conn.

BPA **Official Publication of the Professional Photographers of America, Inc.**

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THE NATIONAL PROFESSIONAL PHOTOGRAPHER

DECEMBER — 1961
Vol. 88 No. 1795

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The oldest exclusively professional photographic publication in the Western Hemisphere (founded by Charles Abel, Hon.M.Photog.)

Incorporating Abel's Photographic Weekly
St. Louis & Canadian Photographer
The Commercial Photographer
The Professional Photographer
the National Photographer
(Continuing Vol.12 No. 12)

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Coville Portraits of Detroit, Mich.



Don Coville's pleasant reception room displays some of his award-winning prints. He emphasizes large wall-size portraits for home decoration. The display represents the wide range of Don's work, but he stresses children's portraits.



Don Coville, owner of Coville Portraits, 13154 W. Seven Mile Road, Detroit, Michigan, is an active member of the Professional Photographers of America, Inc., The Professional Photographers of Michigan, Detroit Professional Photographers, and the Northwest Professional Photographers Guild.

Don's chief community activity is working with youth groups in his Temple.

After seven years of participation, Don has this to say about the Family Record Plan Program: "I consider Family Record Plan to be my best advertising. The salesmen are of the highest calibre, and are continuously selling my Studio, my ability as a Professional Photographer, and my service as a businessman in this community."



The Coville Receptionist has instant access to thousands of Family Record Plan customer cards through the use of the electric Rev-O-File. This accurate filing system is typical of the efficiency of every Coville department.



Don Coville stresses direct color—believes that his future lies with its greater use. Here Kuichi Takei, lab technician, works with the latest color enlarger making direct color portraits and color wedding candids. Coville's Studio also processes color for the trade.

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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 7 — Portrait Guild, Chicago So.

A continuous invitational showing of portrait photography by members of the Portrait Guild of Chicago South (PP of A Chapter 7) is on view at The Beverly House.



Portraiture on display. Interior designer James Herman, AID, left, and Mr. and Mrs. Sam Corklo, owners, at The Beverly House, Chicago, where work of PP of A Chapter 7 members is on exhibit.

Decorative accessory consultant and interior designer James Herman, AID, is cooperating in the display. According to Herman, the purpose of this exhibit is "to show how interior designers and portrait photographers can team together to dramatically illustrate the beauty of modern home decor and the utilization of fine portraiture conceived by contemporary camera artists."

• • • • • •

ASSOCIATION CONFERENCE

"Operation — Business Survival" is the theme of the Association Public Affairs Conference to be held in Washington, D. C., Jan. 24-25, 1962. Official representatives of the Professional Photographers of America, Inc. will be President Winton B. Medlar, M.Photog., Spencer Iowa; Joseph C. Schabacker, University of Wisconsin, PP of A business consultant; and PP of A executive manager Frederick Quellmalz.

During the two-day meeting — the first of its kind — legislative, public affairs, government relations and related association committees and members will receive a complete analysis by Congressional leaders, government officials and business experts.

Primary purpose of the Conference is to equip and inform association leaders and members about the major economic and national legislative issues in the next session of the 87th Congress.

Feature speakers will be Senators Barry Goldwater and Hubert H. Humphrey, and Secretary of Labor Arthur J. Goldberg.

General sessions for the Conference are being coordinated by the Association Committee of the Chamber of Commerce of the United States.

THIRD ADVERTISING EXHIBITION

A nationwide search for the best advertising photography in America now is underway with the joint announcement by the Professional Photographers of America, Inc. and *Art Direction* magazine of plans for the Third National Exhibition of Advertising Photography.

The Exhibition will be judged in Chicago the end of April. Judges will include well known art directors from advertising agencies and companies. The competition is open to all photographers in the United States and Canada.

The project serves to focus national attention on current trends and advances in advertising photography. It also provides public recognition for the work of individual photographers and studios by publicizing their work to large numbers of prospective customers.

Photographers are invited to submit any number of their 1961-62 advertising photographs from the fields of fashion, food, travel, industry, hard goods, furnishings, etc. Selection will be made on the basis of photographic excellence and creativity.

Publicity Coverage

Prints of any size are welcome. Mounts of 16x20 inches are preferred. Information to be attached to each photograph includes: 1) A sentence telling the purpose of the picture; 2) Name of photographer, studio, art director, advertising agency, and client company for which the work was produced; and 3) Tearsheet of the completed advertisement, where available.

Best advertising photographs selected for the Exhibition will be shown first in *Art Direction* and THE NATIONAL PROFESSIONAL PHOTOGRAPHER. They also will be exhibited at the 71st Exposition of Professional Photography in Chicago in August 1962. Both national and local publicity coverage will be given to all prints shown.

Deadline for photographs is April 1, 1962. Entries must be submitted to: Third National Exhibition of Advertising Photography, Professional Photographers of America, Inc., 152 W. Wisconsin Ave., Milwaukee 3, Wis.

DES MOINES BBB WARNINGS

Tri-State Studio, Dubuque, Iowa. This firm has been sending itinerant photographers around the state selling coupons for $1.95, entitling the purchaser to an 8x10 portrait. Samples shown are of excellent quality. The pictures are taken and then sent to the customer C.O.D. We have received a

(Turn to page 10)



enhancing ac'cent

for your exceptional portraits. Beautifully grained, satiny-smooth finishes in ¾" all-wood frames of walnut or white oak. Simple, dignified, these frames are quietly styled for visual harmony with any portrait, any decor. Shadow box design. Two-way easel back.

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11" x 14"	$4.50

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Kodak PROFESSIONAL ROUND-UP

photographic non-fiction



If you know all about our data books and guides and all they contain, don't bother to read on. Just go to the last column, tear it out, and keep it constantly on hand for reference.

You probably know we publish many more books than those listed in the last column—64 titles in all. The rest, though, are for our amateur customers, or deal with highly technical subjects like geophysical photography for the ultra-specialized specialist. The ones we list here are the ones pertinent to professionals and their business.

A lot of the material these books cover might seem elementary at first glance; on the other hand, when you have these little volumes around, you can be sure you have a source for quick answers to sudden questions when those answers have slipped out of mind in the press of important work.

So, to refresh a memory here or there, we'd like to present a random sampling of the kinds of information Kodak Data Books contain; and for those of you who already know, we refer you again to that last column.

A short course



That isn't a picture of a Victorian Buck Rogers with a 19th century rocket belt, but an early wet-plate photographer lugging glass-for-coating, silver chloride, and nitrocellulose (plus his darkroom!) out on assignment. The picture comes from Chapter 2, the historical section of "Photo Chemistry in Black-and-White and Color Photography."

For beginners in the studio, this booklet is almost like a regular class text. For everybody else, it's a compendium of theoretical and practical things. Like the atomic weights of metals and nonmetals such as platinum and boron in developers and other processing solutions. The ion-exchange business that takes place as the developer activator starts to work. The maximum permissible concentration of residual hypo in mg. per square inch for commercial use. Conversion tables of U. S. Liquid and Metric Measures. And so forth.

Source: Kodak Data Book W-39.



Better-looking bananas

"Studio Lighting for Product Photography" is for all those people who pho-

tograph small objects. It covers lights, reflectors, tenting materials, possible backgrounds, and the like. No detailed descriptions of how to make bananas look fatter or chocolate milk more chocolaty; instead, the subject is treated in terms of basic photographic problems, and your skill will jump the gap between the general principles and the specific objects to be shot. Kodak Data Book number O-16.

And "Professional Printing..."

Subtitled " . . . with Kodak Photographic Papers." Exposure determination, special print techniques, finishing and toning. Need we say more, except that the number is G-5.



Color in and out

Two books, "Color Photography in the Studio" (No. E-76) and "Color Photography Outdoors" (No. E-75) contain much that is probably familiar, but they might also jog your memory on aspects of color work sometimes overlooked.

How about the three-quarter portrait pose, for instance? How often do you use it? Part of the time? Never? If your answer is the last, the Data Book E-76 on the color studio prods you into giving it a chance when you're working with ordinary tungstens because (a) the bigger camera-subject distance gives you more depth of field and (b) the bellows-extension factor is reduced—an increase of only about ⅓ stop being required, as opposed to an average ¾ stop for conventional heads-and-shoulders, and (c) the three-quarter pose is a nice way of getting around the antics of a jittery subject. The smaller image size makes movement less critical.

In "Color Photography Outdoors," (E-75), there are tidbits like the problems of color work in the tropics. Does the man with the camera have more light in Panama than in Pawtucket, Rhode Island, for instance?

If you answered an unqualified yes, better read the book. On tropical locations where there are plenty of pale stucco houses and lots of sand, the light will indeed be brighter, but there is also the matter of tropical foliage—very dense and light-absorbing. This means that in shrubby locations, exposure needs to be increased rather than cut down below the normal required for Temperate Zones. We aren't trying to arouse ire by flaunting tropical assignments when you spend all your working time in Minneapolis or Bangor; we just try to make each publication as inclusive and as helpful as possible to as many different people as possible.

And color anywhere

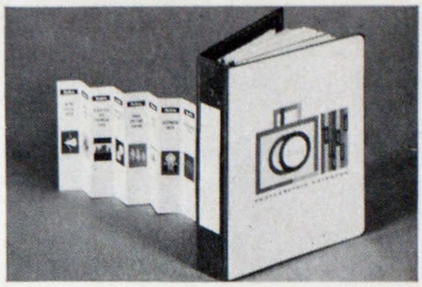
Regardless of where or what your color subject is, the *Kodak Color Dataguide* (No. R-19) is the one basic reference for the whole field. Organized into three sections, *Exposing*, *Processing* and *Printing*, it eschews theory and extensive explanation in favor of nuts-and-bolts working information. Included in the guide are two computers, a gray card of 18% reflectance, a photographic gray scale, color control patches, a 35mm standard negative and sample color print, a set of viewing filters, nine color reproductions on correcting poor color balance and exposure, and a filter-pack chart. The guide is complete. Terse. And we might go so far as to say essential.

Darkroom construction, too

Data Book No. K-13—"Darkroom Design and Construction"—won't help much if you decide to modernize a studio or build a new one from scratch and want do-it-yourself instructions. What this data book does do is discuss planning of the whole setup—entrances and floor materials, wiring and plumbing, ventilation and bench constructions. Its aim is to assist you in talking fluently with your architect or contractor.

And then there's the Photographic Notebook...

Properly using this notebook, its title strips, separator pages, and other devices enables you to build a one-location reference center. We know your Kodak Technical Representative is a walking reference center, but it's worthwhile having *your* set of data books around in



a notebook for the times he's on the other side of his territory.

Tear this out...

It lists Kodak publications pertinent to portrait, commercial, and industrial photography. It covers those volumes which we think might, on occasion, help you to do a better job and build more business. Which, after all, is the only reason we'd ever want to publish the books (or this ad) in the first place.

Title	*No.*
Kodak Color Handbook	W-23
Kodak Industrial Handbook	W-25
Kodak Films (Black-and-white)	F-1
Filters and Pola-Screens	B-1
Precise 35mm Technique with the Kodak Retina Camera	C-31
Kodak Photographic Papers	G-1
Processing Chemicals and Formulas	J-1
Photo Chemistry in Black-and-White and Color Photography	W-39
Copying	M-1
Color As Seen and Photographed	E-74
Color Photography Outdoors	E-75
Color Photography in the Studio	E-76
Kodak Color Films	E-77
Printing Color Negatives	E-66
Professional Printing with Kodak Photographic Papers	G-5
Camera Technique for Professional Photographers	O-18
Negative Making for Professional Photographers	F-5
Studio Lighting for Product Photography	O-16
Studio Techniques for Portrait Photographers	O-4
How to Organize and Operate Photographic Service Departments	P-17
Photographic Production of Slides and Filmstrips	S-8
Making Service Pictures for Industry	P-4
Industrial Motion Pictures	P-18
Magnetic Sound Recording for Motion Pictures	P-26
Kodak Master Darkroom Dataguide	R-20
Kodak Projection Print Scale	R-26
Kodak Neutral Test Card	R-27
Kodak Movie Photoguide	R-22
Kodak Master Photoguide	R-21
Darkroom Design and Construction	K-13
Kodak Color-Separation Guide—7-inch	Q-13
Kodak Color-Separation Guide—14-inch	Q-14

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
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GOSSEN®
Lunasix
ELECTRONIC

MOST SENSITIVE
WIDEST RANGE
EXPOSURE METER
EVER MADE!

Introduced a few short months ago, the Gossen LUNASIX Electronic has been acclaimed around the world! No other exposure meter so effectively measures the extremes of light—from faintest moonlight to blinding sunlight! Try the Gossen LUNASIX Electronic yourself – for an adventure into new photographic horizons!

HERE'S WHY THE LUNASIX HAS WON PRAISES FROM STILL AND MOVIE PHOTOGRAPHERS EVERYWHERE!
Measures reflected and incident light with (built-in hemispheric diffuser) ● 30° light acceptance angle ● Two-button brightness range system ● Automatic needle lock ● Built-in battery tester ● External zero adjustment ● Smooth one-hand operation ● Computer range: ASA 6/1° to 12,000/12°; f/1 to f/90; 1/4,000th sec. to 8 hours; Cine: 8 to 128 frames per sec.; EV –9 to EV+22; .014 to 14,000 foot-candles ● Weight 7 ounces.

Another famous GOSSEN meter

GOSSEN®
Sixticolor
color temperature meter
and filter indicator



INSTANTLY Shows color temperature of light source (in degrees Kelvin). Filter required for correct color balance . . . with ANY type of color film. Calibrated in "decamired" filter scale adapted by leading camera and filter manufacturers. Complete with leather ever-ready case and gold-metal chain.

See the entire Gossen line at better camera stores.

KLING PHOTO CORPORATION
257 PARK AVENUE SOUTH, NEW YORK 10, N. Y.

NEWS from page 6

number of complaints that the pictures received were "nothing like the samples" and that the studio will do nothing to satisfy complaints.

Avalon Studio, 2324 W. 8th St., Los Angeles, Calif. A man giving the name "Jerry Ballou" has been working in central Iowa "house-to-house" taking down payments for pictures to be taken later "in your home." We have received complaints that he simply doesn't show up to keep these home appointments. Simply skips out with the money.

—Better Business Bureau of Des Moines

FILM INSURANCE

Interstate Fire & Casualty Co., 175 W. Jackson Blvd., Chicago 4, Ill., has announced "blank film" insurance to protect commercial film processors from accidents in the darkroom. Insurance covers cost of film replacement up to a specified maximum amount.

FREEDOM VS COMMUNISM

Recognizing the "future of free enterprise and of the country depends — perhaps more than anything else — on creating a greater public understanding of, and support for, the private business system," the Chamber of Commerce of the United States has developed a new training and action course titled, "Freedom vs. Communism: The Economics of Survival."

The course, designed for use by anyone interested in the subject, is a series of 1½-2-hour workshops held weekly and conducted by a discussion leader. Major emphasis is devoted to comparing the American private competitive enterprise system with the economic system of Communist Russia.

Business firms, associations, and civic, church, fraternal, and other groups interested in organizing a course should contact Business Relations Dept., Chamber of Commerce of the United States, 1615 H St., N. W., Washington 6, D. C.

FINE ARTS SCHEDULE

Photography in the Fine Arts is in its third season of offering photography for exhibition to museums and art centers. Known as PFA I, II and III, three separate exhibits are now in circulation throughout the country.

Schedule for the first three months in 1962 is: Jan. 4-28 — The Arkansas Art Center, Little Rock (III); Jan. 14-Feb. 11 — Art Association, Midland, Mich. (I); Jan. 14-Feb. 11 — Joslyn Art Museum, Omaha, Neb. (II); Jan. 28-Feb. 20 — Ball State Teachers College, Muncie, Ind. (III); Feb. 4-25 — M. H. De Young Memorial Museum, San Francisco (II); Feb. 11-March 11 — Museum of Fine Arts, Dallas (III); March 1-April 10 — Texas Tech Museum, Lubbock (I); March 4-25 — Toledo Museum of Art (II); March 9-25 — Baltimore Museum of Art (III); March 14-April 4 — University of Wisconsin, Madison (II); March 30-April 22 — Dayton Art Institute (III).

Each year, the PFA project, directed by Ivan Dmitri of New York, with the aid of the Professional Photographers of America and other photographic groups, photographic magazines, picture agencies, museum curators and art and photography schools — searches for comtemporary photographs for final selection by a jury from the museum and art fields.

PP of A CALENDAR — 1962

Jan. 17-20 — Management Workshop, California State Polytechnic College, San Dimas, Calif.
Jan. 28-30 — Fifth Annual Conference on Professional Photography, University of Mississippi, Oxford, Miss.
June 17—Opening day, Winona School of Photography, Lake Winona, Ind.
Aug. 5-10 — 71st Exposition of Professional Photography, Conrad Hilton Hotel, Chicago.
Sept. 6-8 — Management Workshop, Equinox House, Manchester, Vt.

NEW EASTMAN HOUSE HOURS

To accommodate the increasing number of visitors who travel from great distances to visit the George Eastman House of Photography, 900 East Ave., Rochester, N. Y., the museum is open seven days a week from 10:00 a.m. to 5:00 p.m. In addition, it will also be open on all holidays with the exception of Thanksgiving Day and Christmas.

CREATIVE ART EDUCATION

A series of six informal talks by Philippe Halsman, Frances McLaughlin-Gill, Art Kane, Wynn Bullock, Syl Labrot and Ernst Haas will be presented by the Institute of Modern Art and the American Society of Photographers Jan. 9-March 20. Each photographer will discuss a different aspect of photography on an alternate Tuesday evening at the Museum of Modern Art Guest House, 242 E. 52nd St., New York City. The fee is $65.

For reservations contact Department of Education, Museum of Modern Art, 21 W. 53rd St., New York 19, N. Y.

The Institute of Modern Art is a non-profit organization established in 1960 to promote creative art education in the United States and abroad.

1962 LITHO COMPETITION

Announcement of the 12th Lithographic Awards Competition and Exhibit has been made by the Lithographers & Printers National Assn. Final deadline for receipt of entries has been set for Jan. 5, 1962.

Photographers whose work appears in direct mail, point-of-sale displays, posters, packaging material, books, magazines, menus, greeting and pictorial cards, calendars and other lithographed material are urged to contact advertising agencies and printers to enter the competition.

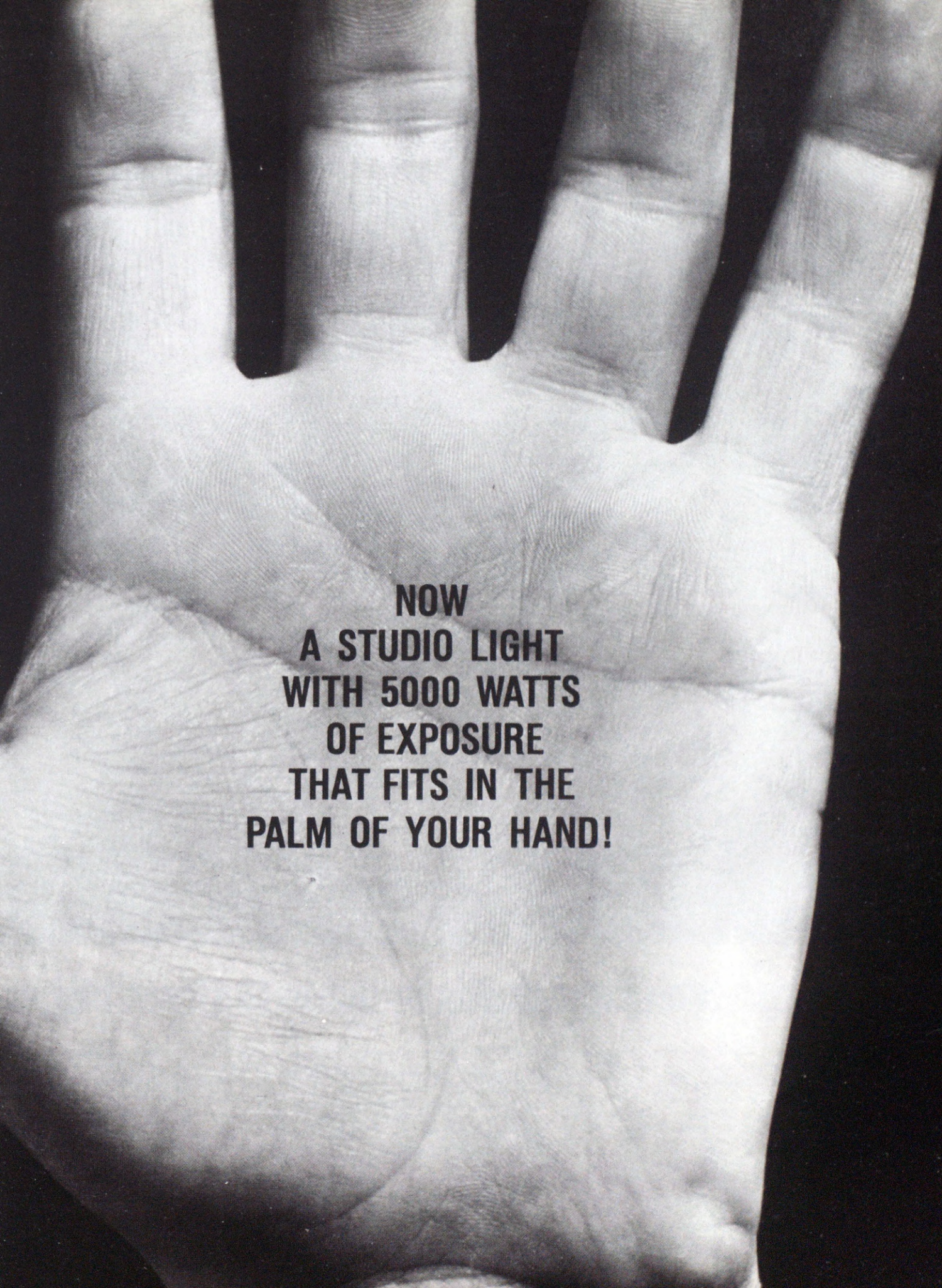
Announcement brochures and entry blanks may be obtained from Awards Competition, Lithographers & Printers National Assn, 597 Fifth Ave., New York 17, N. Y.

LOOK SPORTS CONTEST

The ninth competition, emphasizing the use of pictorial journalism by press photographers, the *Look* magazine "All-Sports Photo Contest," offers cash prizes totaling $1,150.

All sports are eligible, from archery to zebra hunting. The contest is open to all press photographers, free lance, or employed by a newspaper, wire service or feature service in the United Staetes or Canada.

(Turn to page 67)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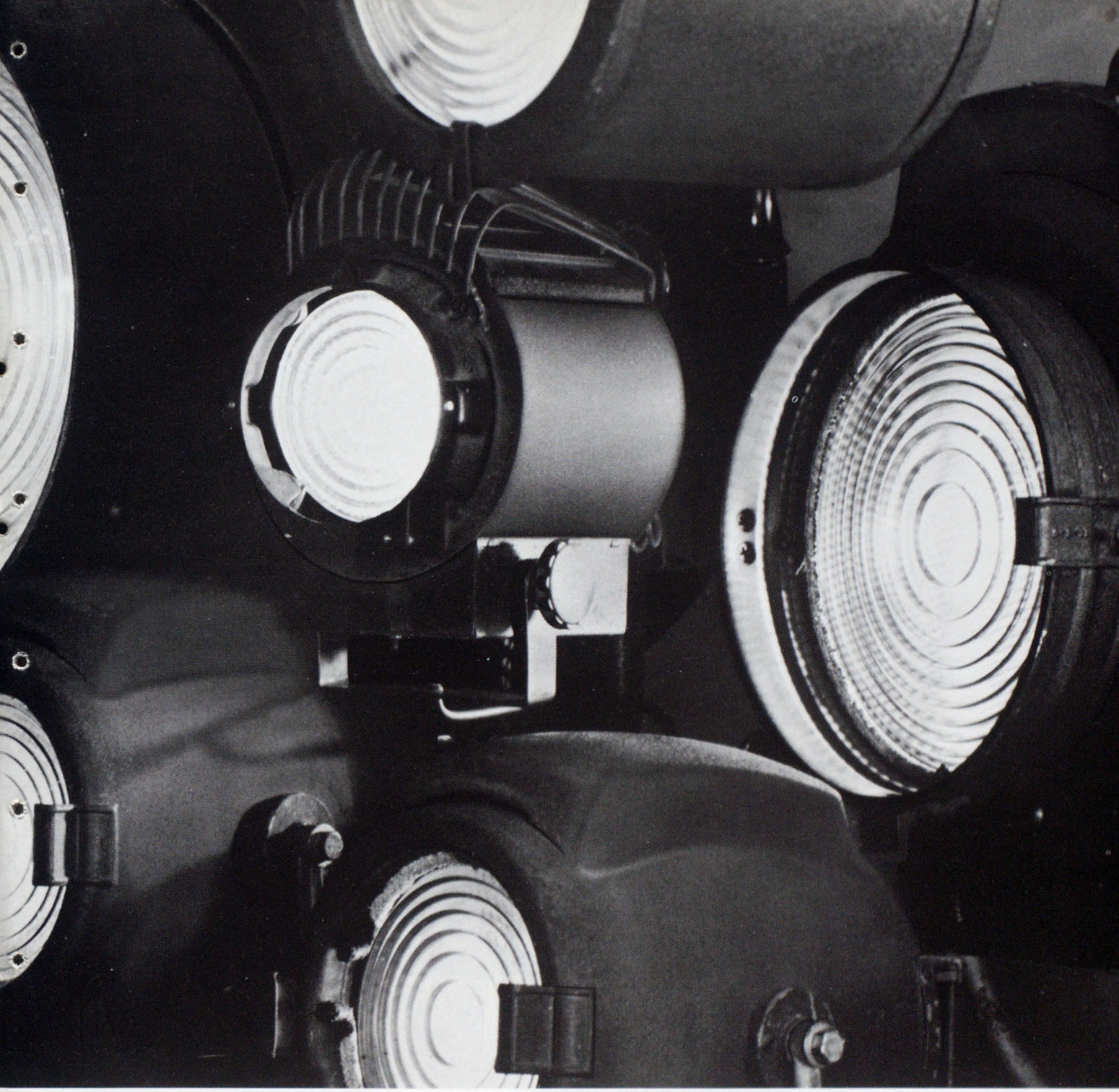
Where does SUN GUN get its fantastic brilliance? For one thing, it has an amazingly powerful 1000-watt High-Silica Halogen lamp with 65,000 center beam candlepower. It also has a *special reflector* with over 750 light-intensifying surfaces. The result is an intensely bright light that floods the scene like the sun. Light is smooth and even. Balanced to 3400°K for indoor color film use. Instantly replaceable lamp has 12 hours' average life.

SUN GUN PROFESSIONAL is completely adjustable. Head can be aimed in any direction. Beam spread is 30° vertical; 36° horizontal. Complete with portrait lens, flood lens, metal barn doors, and 12-foot cord.

Sylvania Lighting Products, Division of Sylvania Electric Products Inc., 1740 Broadway, New York 19, N. Y.



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SEE NEXT PAGE FOR COMPLETE DETAILS ON BUILT-IN FEATURES AND SPECIALIZED STUDIO ACCESSORIES.

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Has dimmer control for modeling and setup lighting levels. Is conveniently located on handle for instant control of light.

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Fits all cameras. Special bi-position mounting hole allows unit to be located at the side or 30° to the rear of camera.

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Accessory holder. Adapts SUN GUN to accept the following wide variety of specialized optional accessories:



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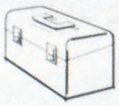
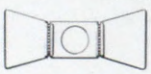


Carrying case. For convenient carrying of SUN GUN and accessory lenses.



Super-spread lens. Spreads beam to match field of extra-wide-angle camera lenses. For use with large barn doors or accessory holder.



Large barn doors. Permit horizontal control of light beam to conform to specific area lighting requirements or to keep light out of camera lens.



Special 3200°K filter. High-silica glass, accurately balanced for Type B film.



Diffusing filter. Spun-glass scrim provides soft, even, diffused light for close-up work. Includes removable spread lens.

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UNDER A WISHING TREE

by F. F. Zimmerman, President
The Guild of Professional Photographers of Delaware Valley (Philadelphia)

THE PAGES of *The Hypo Barrel* were recently utilized for an editorial expounding the near catastrophic situation being created by a local newspaper advertising baby pictures for 99c with a free calendar. The officers and board members of the Guild were taken to task for an apparent indifference to the situation and great to-do was made because nothing was seemingly done.

I answer this charge only because it occurs to me that if there is one individual, there might be more who fail to comprehend the futility of trying to stop this type of thing simply by telling the people involved to desist. We would deserve the answer we obviously would get. Though I like this type of photographic promotion no more than you, the fact remains that the newspaper is selling advertising space and the photographer is conducting an honest business, supposedly. Would you have us tell the school package photographers that they can't operate either?

This system of "free enterprise" that we all enjoy and are in business because of, definitely has its advantages but the price for it must be paid. The penalty for non-progressive merchandising and manufacture is oblivion; the papers are full of business failures every day. You have a choice of either joining the competition by turning out a similar product or you can fight them with a much superior article. You cannot sit quietly by and expect someone to do it for you.

The Guild is doing all it can to help by promoting programs to show you what better photographs are, how to make them and how to merchandise your product — but whether you take advantage of this or not is up to you. Those needing it most (and who yell loudest) are most frequently absent from the meetings.

My recommendation would be to become so capable a photographer and turn out work that is so far and above the caliber of photograph turned out by the 99c merchant that there is no comparison in the mind of the public any more than between a 20-year-old tin lizzie and a new Rolls.

As long as there is a market for a product someone will supply it. Your job is to supply the public with a product that *is* superior if you want more than occasional crumbs to subsist on. Legislation will not do it (look at prohibition). It will have to be done by each and everyone of us for ourselves. Sitting under a wishing tree and expecting results went out with the Arabian Nights.

— *The Hypo Barrel*
The Guild of PP of Delaware Valley

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Fred Benke, owner of Benke Photography and Camera Shop, checks dried matte prints, while Wilma Boughers keeps the apron filled with wet prints.

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bicycle built for three . . . for those rush news assignments, Vince overcomes the parking problems around Capitol and White House with a **no-parking-problem** bike. His **workhorse trio,** Rollei normal, tele and wide angle, are constant companions.

"When you're shooting a *money* picture, especially on fast news assignments, there's no time for fooling around. *You've got to be sure.* And I make sure with Rollei . . . normal, tele, or wide angle . . . whichever is best suited for the job. With Rollei, and only Rollei, you get the essential combination of speed in shooting, perfect control of composition, unsurpassed picture quality, and negative size large enough for *all* requirements" says Vince Finnigan.

Rollei cameras are available for *all* needs of professional and amateur; including f2.8 and f3.5 models with or without coupled meters. Also the 3.5 Rolleimagic, the fully automatic Rollei. Examine them at your dealers to-day—or write now for illustrated literature describing all Rollei models.

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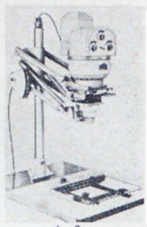
THE EDITOR LOOKS AT new products

Agfa Inc., 516 W. 34th St., New York 1, N. Y. — Varioscop 60 enlarger with automatic focusing. List price of $495 includes two interchangeable 60mm and 105mm lenses, coated double condenser, filter drawer for 4¾x4¾ size, color correction filters and 150w special opal lamp. Many optional extras are available. . . . Agfacolor paper is available in two grades — normal and hard. Sizes include 5x7, 8x10, 11x14, 14x17, 16x20 and roll stock. . . . Agfacolor 35mm Positive Film S for making color slides from Agfacolor negatives has been introduced in 33′ lengths. . . . Chemicals for processing Agfacolor film and paper are supplied in containers of five, ten and 25 gallons.



Agfa

Charles H. Beseler Co., 219 S. 18th St., East Orange, N. J. — Beseler-Topcon Master bellows unit for macrophotography provides continuous range of magnification up to 3X with the 58mm lens. Other features are four tracks, direct reading exposure factor scale and magnification scale; one set of geared micro-focusing tracks moves both the camera and lens at the same time. . . . The Beseler film plane exposure meter reads the exact area being photographed in macro and telephoto work, eliminating the need to calculate for bellows extension. . . . The Beseler-Topcon slide duplicator attaches to the Master bellows unit, while its own bellows joins the camera lens to exclude extraneous light. The duplicator controls brightness and provides for magnification of slide sections.

Trott Electronics, Inc., Rochester 8, N. Y. — Temperature Compensator, Model 451A, a light weight, portable electronic control package which changes the speed of an electric timer to compensate for temperature variations in tray or tank. The unit is designed to "virtually eliminate" the variations in negative density caused by the unavoidable changes in developer temperature during the processing of black-and-white films. Over a ±4°F temperature variation, the compensator will permit the production of negatives that indicate an effective change of ±1/5°F, reproducing negative densities to ±0.02 density units. Trott Temperature Compensator Model 451A sells for $450.



Trott

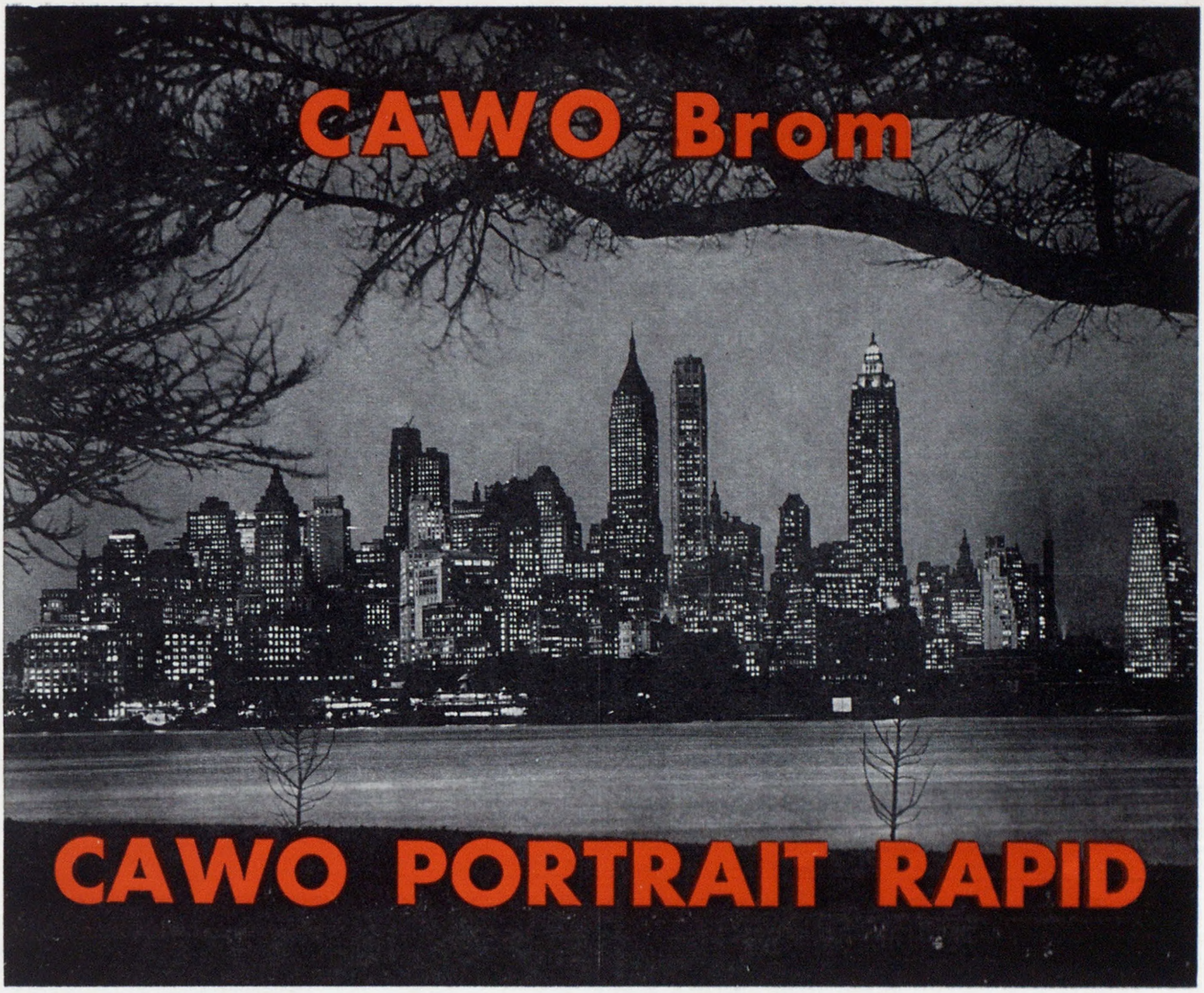
Burleigh Brooks, Inc., 420 Grand Ave., Englewood, N. J. — Importing Perutz Color Slide Film, rated at ASA 50, balanced for daylight, electronic flash or blue flashbulbs. Price of $3.25 includes processing in the United States, and slides returned in plastic mounts. . . . **Supreme Photo Supply Co., Inc.**, 1841 Broadway, New York 23, N. Y. — Supre-Brome Printing-out-Proof paper, in 4x5, 5x7 and 8x10 sheet sizes. . . . **Kovar Products**, P.O. Box 1012, Studio City, Calif.—Mr. Kovar Lanolin Lotion Cleaner is said to remove chemical and other stains from skin without irritation. Product is non-toxic, non-allergenic, is priced at $1.75 for 8 oz. plastic bottle. . . . **The Milburn Co.**, 3246 E. Woodbridge, Detroit 7, Mich. — Ply No. 6A, protective hand cream, applied before working with processing solutions, "eliminates hypo stains from skin and nails." Priced at $2.50 per jar.

Nikon Inc., 111 Fifth Ave., New York 3, N. Y. — Model 2 Circular light magnifier, an aid in viewing and editing negatives and slides. Features are two fluorescent ring lights, optical glass lens, and lighted working platform. Distortion-free magnification is three diopters (five diopters with auxiliary lens). Price is $69.50; Model 1 Magnifier with no bottom light is $45. . . . **H. E. Geist Co.**, 2168 W. 25th St., Cleveland 13, Ohio — Slide-Sorter II, transparency viewer with base which provides a slanted surface with five horizontal rows of steps 15″ wide and a vertical surface depth of 11″. Each row holds seven 35mm slides. When not in use, the base of the viewer fits inside the top to form a storage box. List price is $6.95.



Nikon

(Turn to page 61)



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from the mailbag

To the Editor:

We have received your memorandum announcing your 1961-1962 edition of your "Directory of Professional Photography." We have always found the directory helpful in making photo assignments, and would appreciate your sending us the latest edition.

Edward H. Castens, Photo Director
U. S. News & World Report
Washington, D. C.

To the Editor:

I read an article by Jean Lewis titled "Rx Photography" in the September 1961 issue. I find this parallels very much a club that I started about ten months ago.

The club was started at a home for retarded children called "Little City" in Palatine, Ill. At the present time there are 15 members and it amazes me to see how these children grasp the instructions; in fact, I have in the club four members who are able to develop and print some fairly decent photos completely by themselves.

There is a great deal of interest shown by the children and it is very seldom that a member is absent on a Wednesday night (club night). To attend the club is not compulsory.

This is one of the many ways photography can be used to help others, and if other clubs throughout the nation such as "Little City" could be organized, I'm sure that many fulfilling hours could be had by the more unfortunate children of our country.

Norbert J. Mangold
Barrington, Ill.

To the Editor:

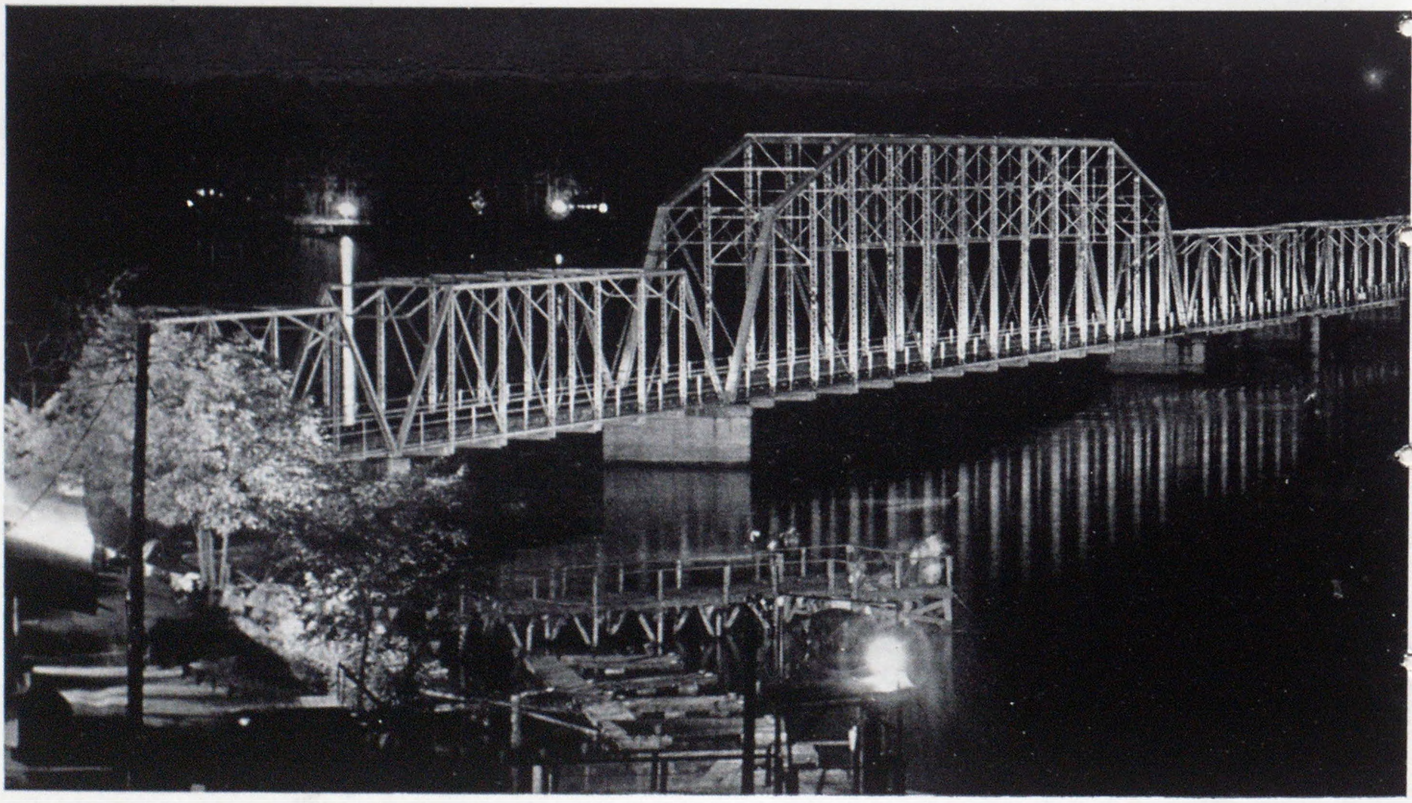
A magazine representing professional photographers should, if anything, represent only the best in photography. It should also make the photography more important than journalism, science or art. Every other field has the intelligence to rate itself first and adjust other fields to its needs. There is no reason why photography, as a creative, artistic, scientific, communicative medium shouldn't present and conduct itself as the most important modern means of communicating. The PP of A has a responsibility and obligation to do so.

THE NATIONAL PROFESSIONAL PHOTOGRAPHER would be excellent for national

INSURANCE NOTICE

Members who have not applied for the Professional Photographers of America, Inc. Life Insurance Plan may send in their applications even though the Charter Enrollment period is over. The only restriction is that a member must be under age 60. For details, write to PP of A Group Insurance Plans, 3900 N. 71st St., Milwaukee 16, Wis.

HOW WOULD YOU HAVE LIGHTED THIS PICTURE?



distribution besides membership to inform, enlighten and educate the public on what photography really is and can do. A magazine of this quality would have to sell for $1 or more. Subscriptions and newsstand sales could be encouraged. All pictures should be of the finest and highest quality only, including ads and newsphotos.

All advertisements should meet the standards of a highly qualified photographer, not an editor, artist, scientist or others! All articles should be built around photography and photographers. The picture attitude, concept, idea and approach should be foremost.

Articles in the magazine should be complete and detailed in technique and skill. Art, science, and photo methods should be clearly presented and precise. They should be informative, instructional, and of practical application value. The advertiser must conform to a photographer's approach if the photographer is to become what he really must.

There are many different types of photography. Each one should be presented from an honest objective viewpoint. What is needed here is some one who really knows what photography is. It is hard to believe, so few, including many professionals and most artists and editors, really don't know what a photograph is.

There is so much trash on the market and false claims in our field, it is important for a professional magazine not to use the same methods and approach. A professional magazine should stand head and shoulders above all others. Everyone, but everyone, should think of this magazine as the best, finest, original, creative and outstanding example of what the field has to offer.

The cover should be a masterpiece, not a color experiment in the laboratory. Advertising should be confined to the back of the magazine. Editorials should be very pertinent to the field of photography. There should be many, but many really good pictures every month. Pictures of all kinds.

The field of photography must be developed and built by photographers, not Madison Avenue boys or science professors. The professional field of photography has been invaded by everyone who thinks he knows all about photography until you ask him to make a picture.

Junky articles of business success do little for the serious photographer. Success alone, business-wise, doesn't make great photography. It should be encouraged, but on the basis of dedication and improvement.

I hope the new THE NATIONAL PROFESSIONAL PHOTOGRAPHER will become what it could and should be. It could give it meaning and importance.

Hiram Rozenkranz
Berkeley, Calif. ▲

7 ages

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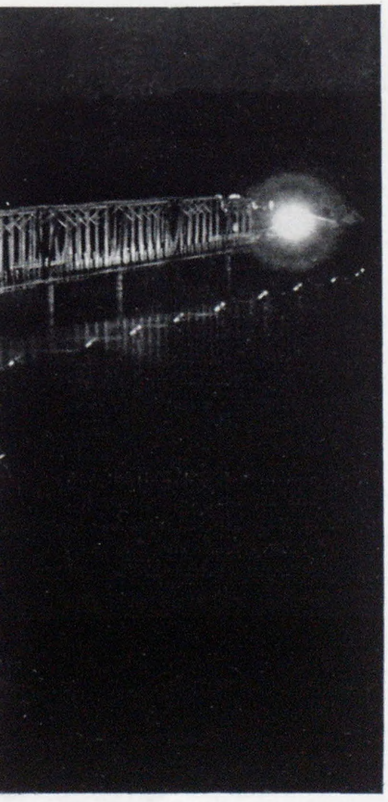


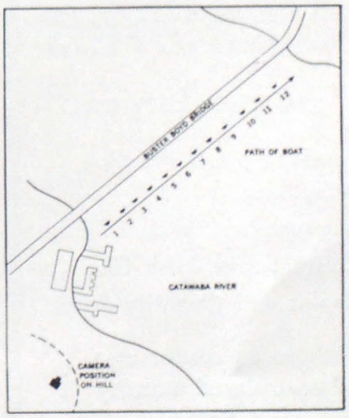
Student photographers Bill Barley and Dave Nance tell how they painted a condemned bridge with G-E #5 Flashbulbs

"Since Buster Boyd Bridge on Route 49 south of Charlotte, North Carolina, was destined to be replaced," write photo-illustration students Bill Barley and Dave Nance, "we decided to get a memorable record of the old landmark.

"It was clear from the beginning that a night shot would be much more dramatic than a daylight one. Obviously, a powerful, reliable light source was required. Based on excellent performance in past experience, we chose G-E #5 Flashbulbs.

"For the shooting, we put a 2.8E Rolleiflex on a tripod on the hill overlooking the bridge and boat landing. David got into a boat at the landing. I opened the camera shutter while he steered a course parallel to the bridge, firing twelve flashbulbs in sequence at a distance of approximately 60 feet from the bridge. Every one of the G-E Flashbulbs performed flawlessly, giving us this record of a sight soon to pass from view."

General Electric pays $50.00 upon acceptance of photographs illustrating difficult lighting problems you've solved with General Electric Flashbulbs. Send your picture with a detailed description to: Photo Lamp Department, General Electric Company, Nela Park, Cleveland 12, Ohio.



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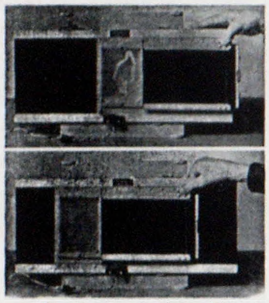

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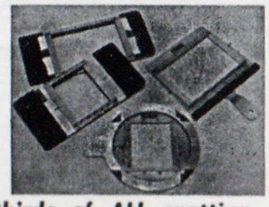

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'Tis Here, Maybe!

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 in our industry.

■ Janie Williamson and Gevena McClung have purchased Gene Swinney's Oak Forest (Houston) Texas studio. . . . John Roach has joined the staff of the Colter Studio, Branford, Conn. . . . In Phoenix, Roger Williams has a new location in Ward's Cristown. . . . Mirko J. Pitner, former Eugene, Ore., free lance photographer, is now on the staff of the *Eugene Register-Guard*. . . . George Thanos and Al Stuller are partners in Peninsula Pictures, South San Francisco. . . . Paul Tracy is now manager of Spurri's Studio, also South San Francisco. . . . Roy and Alice Smith have moved into a new location in Hayward, Calif. . . . M.Photog. and Mrs. Wm. H. Krouse held open house in their Fairview, Okla., studio and camera shop in October. . . . E. D. Bengtson, M.Photog., opened a second Loughridge Bengtson studio on Oct. 19 in a newly completed shopping center in St. Anthony Village, Minneapolis.

■ New Wing Commander of the Michigan Civil Air Patrol is Col. Robert J. Anderson, Detroit. Col. Anderson has been a professional photographer in Detroit for nearly 25 years, and is past president of the old Detroit Commercial Photographers Assn which is now the Detroit Industrial Photographers Assn.

■ Norma Jean Sherrer and Coy Ramsey, both of Bay City, Texas, were recently married and have purchased the Lew Stewart Studio of that city. . . . Jackson, Miss., photographer Emy Lou Horrell was wed to Walter Pettit in September in Tallulah, La.

■ An exhibit of children and group portraits by Walter Scott Shinn, M.Photog., New York City, was on view at the Du Mont camera store in November. . . . The Decatur, Ill., Public Library exhibited 25 color photographs by Jack Allsup, photographer for A. E. Staley Manufacturing Co.

■ Carl E. Ray, manager of trade and industrial products in the Du Pont Photo Products Dept., has been appointed production superintendent for the company's new color film at the Parlin, N. J., plant. Victor M. Slater, assistant manager for graphic arts products, succeeds Mr. Ray.

■ Chairman of the beauty contest to be sponsored by the Rocky Mountain PPA in conjunction with the annual convention next April is Ken Watson, Denver. . . . Les Lande and Jimmy Zintgraff, Jr., both of San Antonio Texas, have been chosen as judges for the national Air Training Command photography contest.

■ A three-year contract underwriting the annual "Pictures of the Year" competition and a substantial part of the rest of the National Press Photographers Association's annual ventures in photojournalism education has been signed by Field Enterprises Educational Corp., Chicago, publishers of *The World Book Encyclopedia,* and officials of the NPPA. The agreement extends through 1964.

■ The 1962 Workshop Course in Color Slide Photography taught by Helen C. Manzer, at Asilomar Conference Grounds, Pacific Grove, Calif., offers a choice of three groups: 1. May 27-June 8; 2. June 17-29; 3. July 1-13. For information, contact Louise Van Sickle, P.O. Box 661, Carmel, Calif.

■ Free lance industrial photographer Carolyn Carter, M.Photog., has moved from New York City to Washington, D. C., where her husband has a new position with *The Wall Street Journal.*

QUALIFICATION DEADLINE

The PP of A Qualification program for commercial photographers is fast gaining prestige among buyers of photography. 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 application is Jan. 2, 1962. Entry forms and instructions for Qualification can be obtained by writing to the Professional Photographers of America, Inc., 152 W. Wisconsin Ave., Milwaukee 3, Wis.

■ Bachrach photographer of men, William V. "Penny" Pennington died on Nov. 9. He spent his entire life in the field of portrait photography, as his father was a portrait photographer in Kingston, N. Y. "Penny" worked several years with Col. Marceau in his Fifth Ave. Studio in New York. The last 15 years he had been one of the two men's photographers in the Fabian Bachrach studio in New York, and in that capacity he photographed many of the top business and political leaders.

■ Carlos A. Chapman has been appointed as marketing manager of consumer products for the Industrial Products Division of Fairchild Camera and Instrument Corp.,

(Turn to page 24)

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'TIS HERE from page 22

Yonkers, N. Y. . . . The appointment of Dr. Lee L. Davenport, as vice president and general manager of Argus Cameras Division of Sylvania Electric Products Inc. has been announced by Gene K. Beare, Sylvania president. . . . Harold G. Shelton has been elected to the newly created position of executive vice president-operations of General Aniline & Film Corp. Ansco and Ozalid are among the operating groups and divisions to be directed by Mr. Shelton.

■ Ansel Adams, San Francisco, has been named recipient of the Stuyvesant Peabody Award of the Photographic Society of America for outstanding contributions to pictorial photography. . . . Walt Disney, Hollywood, has been awarded the 1961 International Understanding through Photography award of the PSA Photojournalism Division.

■ W. C. Hoffmaster Mfg. Co., Barbertown, Ohio, patentee, has resumed exclusive manufacture of the Zipper glassless negative holder and stretcher. . . . LogEtronics Inc., Alexandria, Va., has acquired the Lithoflo graphic arts film processor patents and related business from Xerox Corp., Rochester, N. Y.

■ Photography has long been a powerful tool of specialists in crime detection, but we are proud to report the story of an alert PP of A'er who used his camera to identify an arsonist — *at the scene of the crime!*

While taking pictures of a raging fire that destroyed a warehouse and three homes in Glens Falls, N. Y., Karl Rissland, who has a studio in nearby Hudson Falls, noticed among the crowd a man he had seen at two other fires of suspicious origin. He photographed the suspect and notified the police who obtained a confession.

■ Ned Goode of Frayer, Penna., has recently returned from photographing a group of buildings in New Bedford, Mass., as part of the Historic American Buildings Survey, a long range program by the National Park Service of preserving on film examples of early American architecture. . . . Bert Brandt, Houston, has completed a color cover photograph for the 1962 Houston telephone directory.

■ Daniel R. Condon, for 12 years manager of the photographic laboratory of the United States Testing Co., Hoboken, N. J., has been named to the photographic advisory group of the American Society for Testing Materials. Many of Mr. Condon's photographs have received top honors at PP of A, ASTM and other national and international exhibits.

■ This year *Art in America* magazine has honored the man who is often called the greatest living photographer, Edward Steichen, Hon.M.Photog., with its fourth annual "Art in America" prize — a medal and $1,000 for "an outstanding contribution to American Art."

■ The Albuquerque Guild of PP recently held a surprise dinner in honor of Bill Bell who received his Master of Photography degree at the annual PP of A Exposition in New York City last summer. Dan Nachel,

(Turn to page 72)

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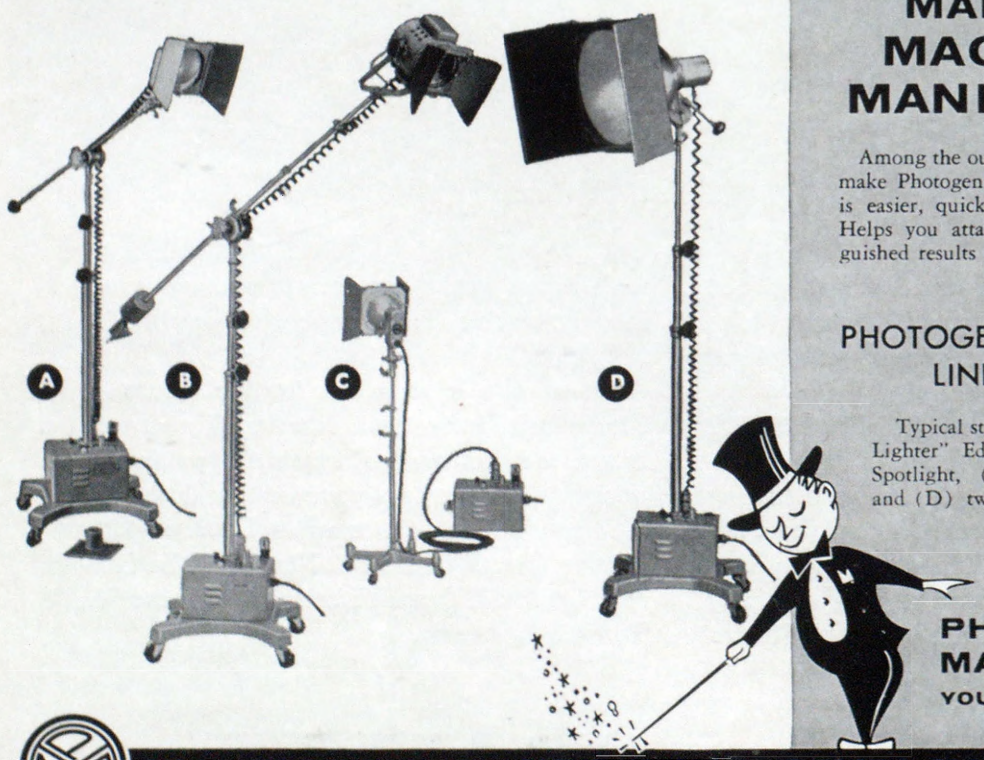

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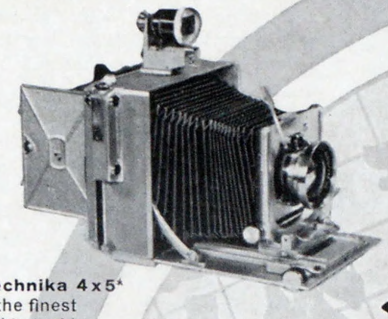

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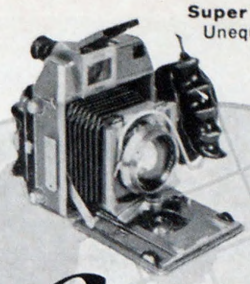

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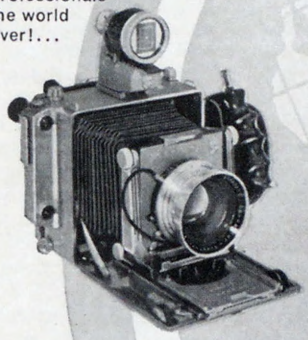

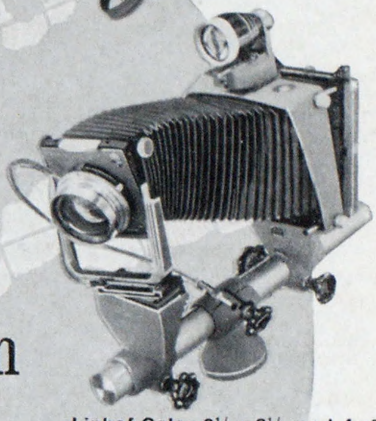

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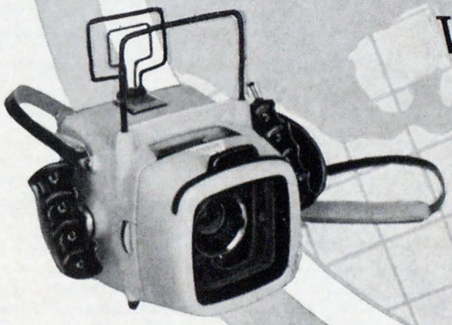

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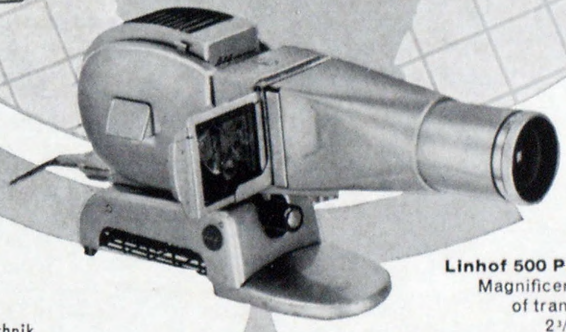

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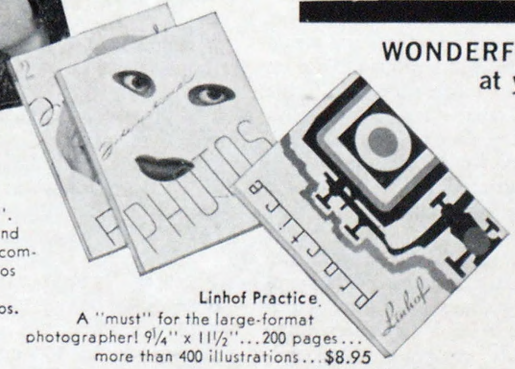

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color and you

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.

OUR SEPTEMBER column did not touch upon any technical points but only criticized our professional conventions and how their content was not furthering the progress of direct color. Some of these thoughts had been expressed privately and invariably we received a slap on the wrist for questioning the wisdom of our superiors. I had a strong suspicion it might be my last column, but the response has been most pleasing.

Our mail has been from a number of highly respected photographers who feel that color should be accepted by their brethren. Needless to say, they are all photographers who are now finishing color and some of them with very little specialized equipment, and most all of them began with no extra equipment.

The suspicious photographer might well ask why these photographers want him in color. Why should they want more competition? I wondered myself until the theory was explained to me by one of RCA's sales executives. When they alone had color TV they could not sell it. No matter how great it was there were too many competitors who could only offer black-and-white. "It was one man selling it and a hundred knocking it" was his summation. We have a parallel in photography now. The photographer doing color needs competition to stop the others knocking it.

Another explanation might be less cynical in that most of us really want to share the good things if we don't actually have to dig into our pockets.

Mature Judgement and Knowledge

At first I thought it a coincidence but I believe it is significant that our recent mail from Texas was more than twice as much as from any other state. California was next and another young state south of me was there too. Our mail on color has always been high from Texas and California. These states are known to be on the move, prospering and receptive to new ideas.

Oddly, I can't say that correspondence comes mostly from the younger photographers. Apparently those who have taken to color and stuck with it have been those who were already competent black-and-white photographers and had the mature judgement and knowledge of what constitutes a good photograph.

One correspondent who is in the trade, but not a photographer expressed it this way: "They should get into color and now is the time to do it." I feel his statement is very much to the point and particularly so for the small photographer with limited resources.

Prices on professional color are relatively high now, and you can do a small volume with trays and show a profit while you are learning. Your public is not very critical of color quality and you will be able to sell your initial output even though it might not be perfect by your later standards.

On the other hand, if you are the last one in the color stream, your competition may be running a good size volume; some will have slashed prices and perhaps all of them will have established quality standards you will find it hard to equal at a profit.

One friend writes me that his prices on direct color portraits are now between his prices for black-and-white and hand-colored work. In my own business although we sell black-and-white at half the price of color it costs me more to make a black-and-white portrait than a color print because the volume is so small in black-and-white.

Regarding the costs of getting into color there is one interesting sidelight worth taking into account. I know when we jobbed out some of our dye transfer work we did not accumulate the samples which we acquired when we made our own, as we never knew whether ordering a sample would justify the cost. When we began printing our own color we ran an extra print because the cost was small and we needed it in case a print was damaged before it was delivered.

You must have color prints to sell color and they will cost you a little money if you make them and a lot if you buy them. I just stepped into my reception room and counted the samples currently on display. Here is the inventory.

7 miniatures	
1 5x7	32 16x20s
6 8x10s	2 20x24s
4 11x14s	1 30x40
1 composite of 160 men	
1 composite of 40 women	

black-and-white prints: *none!*

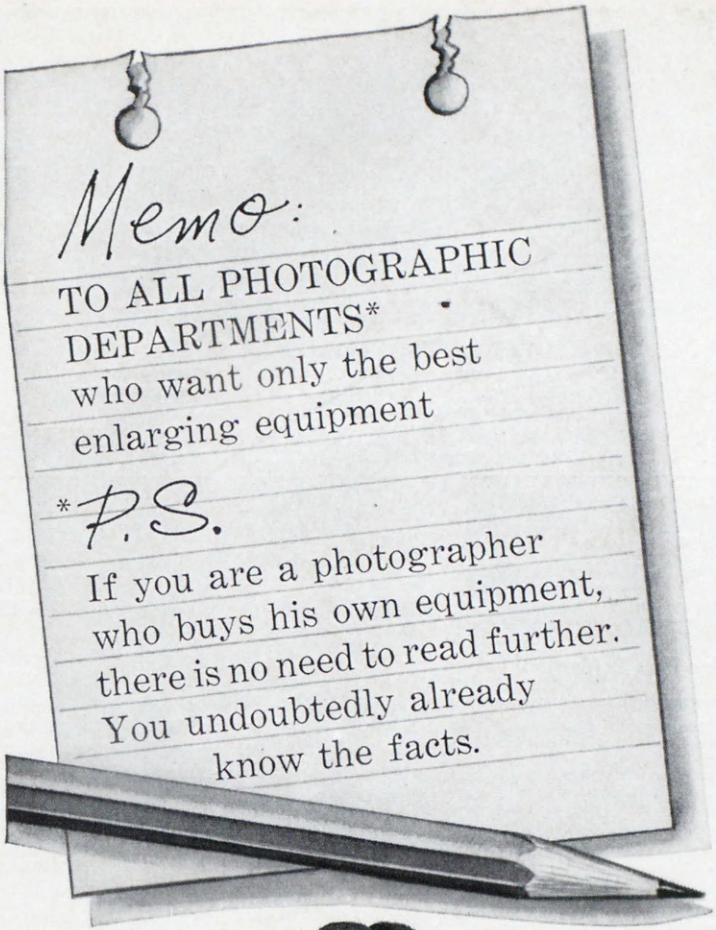
(Turn to page 59)

MISSISSIPPI CONFERENCE JANUARY 28-30

Speakers for the fifth annual Conference on Professional Photography to be held on the campus of The University of Mississippi, Jan. 28-30, are Gerhard Bakker, M.Photog., Milwaukee, Wis., and Kenneth Carson, Hon.M.Photog., Dallas.

The Conference is sponsored by the Professional Photograhers of America, Inc., Professional Photographers of Mississippi-Alabama and the University.

Registration fee is $25 for the first representative of any studio, $12.50 for each additional representative. For conference information and registration form, write Department of Conferences, Institutes and Short Courses, The University of Mississippi, University, Miss.



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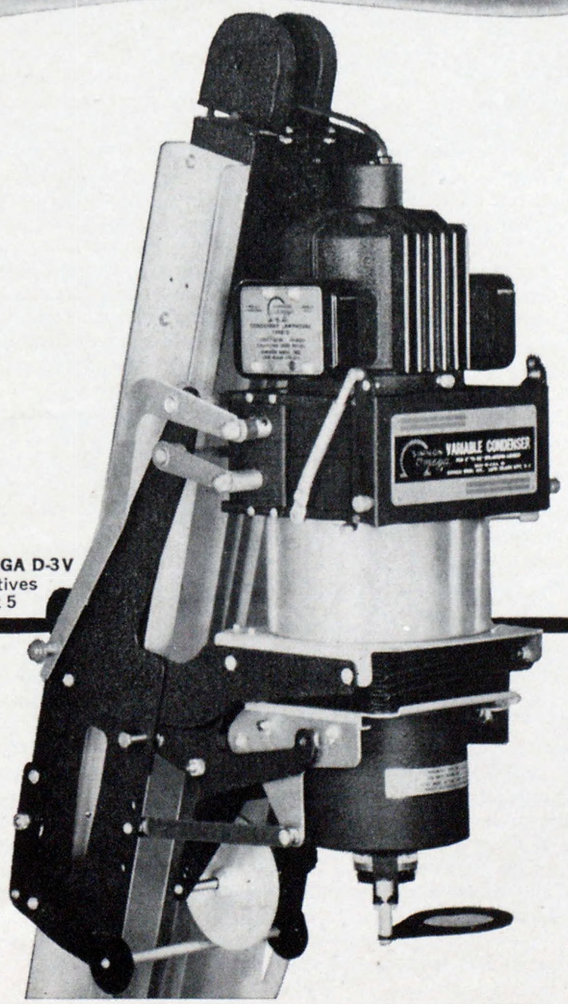

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the photo colorist

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.

THE HAND COLORING in oil colors of a photographic print is not just a matter of sitting down and smearing the colors over it — a little flesh color on the face, a little hair color on the hair, a little eye color on the eyes and a little clothes color on the clothes; let the background go as no one ever looked at it anyway — although some alleged colorists and a few studio owners seem to think it is that simple.

I had one student a few years ago who wanted to learn to tint an 8x10 print every three minutes, with the expectation of turning them out at that rate all day long. She explained to me, of course, that this mass-production method would apply only to school pictures, and I wondered what school official could possibly let a contract for school photography to a photographer of that caliber! Naturally, I refused to have anything to do with trying to teach that sort of thing, so the student went ahead and learned to be a very good colorist, but not at the rate of one 8x10 every three minutes.

Spotting Colors

With the print properly toned, dried and mounted, it now needs to be spotted. (I have yet to see the printer who can make *completely* clean prints *all* the time.) I like to do my own spotting, and I try to teach my students to spot their own prints. Spotting for oil coloring has to be done with water color, and may be of either the dye, or stain variety or the opaque water-mixed spotting colors usually obtainable in small booklets of three or four colors, including black-and-white.

The use of spotting pencils such as are frequently used for spotting black-and-white or sepia prints for delivery uncolored is not feasible with prints for oil coloring for the reason that the oil in the colors or in the pre-color sizing will wash away the pencil marks, while the water color spotting remains undamaged.

And do not forget, when spotting, to remove the spectral highlight in the eye that generally shows up on the shadow side of the face — the one caused by the fill-in light source, unless, of course, the retoucher has already removed it, which few of them ever do.

Need for Sizing

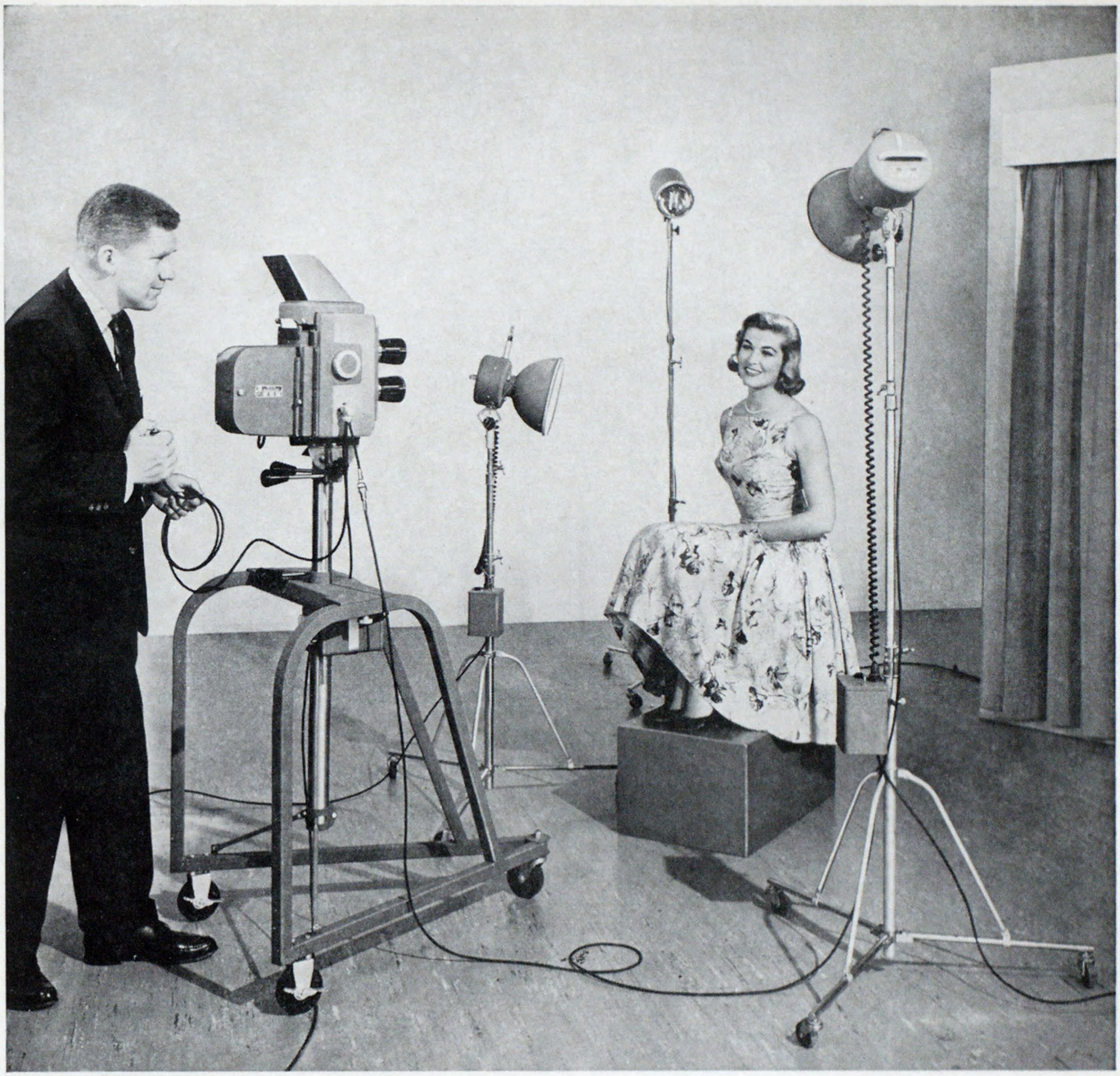
Your print is now ready to be colored, and the first thing to do is to prepare it to receive the color, or, as is commonly said, to "size" it, very much as the portrait painter will size, or fill his canvas before applying any paint to it. In the case of the photograph this sizing, or filling, is done not so much as to fill the base as to furnish tooth for the application of the colors. The photographic emulsion, unlike the artist's canvas, is a solid coating, without the tiny interstices that appear in the canvas and which need filling to prevent the soaking in of the colors. Colors will not soak into a photographic emulsion, hence the need for a sizing or tooth, if we want to build up the colors heavily on the print.

The best preparation I have been able to find for this purpose is Gottlieb's Fade-Proof Medium, which I use and which I recommend to my students. This does not mean, of course, that there are not other sizings that would work — it means simply that this is the one I have got use to using.

First Application on Background

The medium is applied quite generously all over the face of the print, using a wad of cotton, the fingers or whatever you wish, only covering the print completely with a very wet wash of the medium, which is quite thin. Then, after the medium has been spread evenly over the print, allow it to stand for a few minutes. I am not quite sure what happens — whether the sizing evaporates or soaks into the print (it may be some of both) — but after a short time the wet, shiny appearance disappears and in its place the print develops a sort of "glow" that, while it still feels somewhat wet to the touch, is neither sticky nor greasy. When this glow appears your print is ready for its application of color.

(Turn to page 32)



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Paul Petroff: Mexico, Rolleiflex; Ilford FP3

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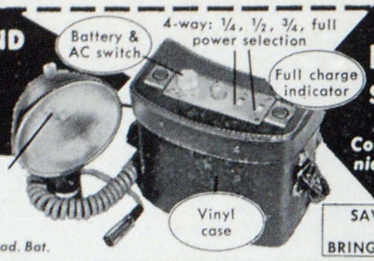

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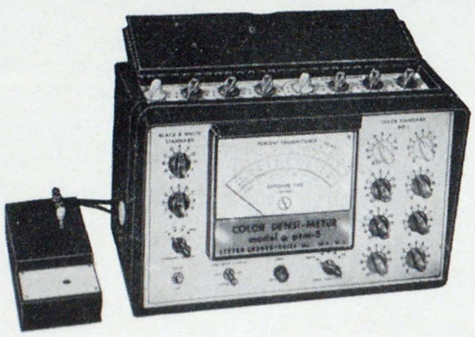

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COLORIST from page 28

I like to begin the coloring of a photographic portrait with the background, for the reason that I find it easier to paint the subject against the background than to try to bring the background up against the subject, once the subject has been painted in. And anything that makes your work easier, providing you get consistently good results, is worth attempting. Anyway, it seems more logical to me to paint the subject in front of the background than to try fitting the background behind the subject.

But the study of the use and proper application of correct backgrounds is an important subject all by itself, which I shall take up next time. ▲

book briefs

CREATIVE NEWS PHOTOGRAPHY. By Rodney Fox and Robert Kerns. Iowa State University Press, Ames, Iowa. $3.95.

The authors prepared their book in the belief that photography can perform a much more important function than it now does in the communication of news, information and ideas. This is a valuable volume for the photojournalist and free lance photographer.

EXPERIMENTAL AND TRICK PHOTOGRAPHY. By Paul Duckworth, Amphoto, 33 W. 60th St., New York 23, N. Y. 127pp. $1.95.

A collection of 65 projects in photographic effects which will suggest further experiments in the various techniques described.

INTERNATIONAL PHOTOGRAPHY YEAR BOOK. Edited by Norman Hall. St. Martin's Press. 175 Fifth Ave., New York 10, N. Y. 204 pp. $6.95.

For his 1962 selection, Mr. Hall chose pictures "which tell an honest story in simple terms, pictures free from intrusion by the photographer." His "Notes on the Pictures" give factual and technical data. Included this year are pictures from Russia and Czechoslovakia.

HOW TO PROCESS COLOR FILMS AT HOME. By Ira B. Current, FPSA. Amphoto, 33 W. 60th St., New York 23, N. Y. 118 pp. Edition Bound $2.50.

A short course in processing Anscochrome and Ektachrome roll film, including modifications, helpful hints on diagnosing processing errors, mounting and binding transparencies, and glossary of terms.

WEDDING & PARTY PHOTOGRAPHY. By Barney Stein and Les Kaplan. Amphoto, 33 W. 60th St., New York 23, N. Y. 128 pp. $1.95.

Half of the book is devoted to techniques of wedding photography, the rest to a discussion and examples of photographic coverage of religious and festive occasions. Authors' advice: "Try always to maintain your fondness for your work and for the people you will be dealing with."

ANIMAL AND PET PHOTOGRAPHY. By Mildred Stagg. Amphoto, 33 W. 60th St., New York 23, N. Y. 128 pp. $1.95.

A handly little paperback that includes careful advice on the treatment of domestic, zoo, and wild animals.

THE DAGUERREOTYPE IN AMERICA. By Beaumont Newhall. Duell, Sloan and Pearce, 60 E. 42nd St., New York 17, N. Y. 176 pp. plus 83 plates. $12.50.

This is a book which every professional photographer will want to read — and have in the waiting room of his studio.

The photographers whom Mr. Newhall discusses — there are 171 of them, from Dan Adams of Tennessee to Anthony Zuky of New York, plus countless unknown cameramen — wrote the history of America with their cameras between 1839 and 1861.

(Turn to page 36)

A Message of Major Importance to the Professional!



RODENSTOCK Introduces PACE-SETTING, RARE-EARTH, HIGH RESOLUTION ENLARGING LENSES

During the past decade, the world of photography witnessed the development of ever better camera lenses—optical achievements which created revolutionary impact on *picture-taking* everywhere. But during this remarkable period of improvement, little or no attention was paid to the lenses used in *picture-making*—the enlarging lens which bears so critical a place in the final creative stage of photography.

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Atlanta, Ga.: Frye's Foto Shop
Battle Creek, Mich.: Krum's, Inc.
Berkeley, Calif.: Camera Shop
Boston, Mass.: Smith's Photo
Bridgeport, Conn.: Jay James
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Canton, Ohio: Adams Camera Shop
Champaign, Ill.: Erber's Studio and Camera Shop
Charlotte, N. C.: Van Ness & Co.
Chicago, Illinois: Altman Camera Co., Central Camera Consolidated Watland, Midwest Photo Standard Photo Supply, Norman Willets
Cincinnati, Ohio: Eastman Kodak Stores
Clarksburg, W. Va.: Kyle & Co.
Clarkston, Wash.: Wasen's Inc.
Cleveland, Ohio: Bryar Photo, The Dodd Co.
Colorado Springs, Colo.: Shewmaker's Camera
Danville, Ill.: Pfiles Camera Shop
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Denver, Colo.: Gart Bros. Sporting Goods
Detroit, Mich.: Detroit Camera, Garrick Photo Supply
Dishman, Wash.: Inland Photo Supply
El Paso, Tex.: Patterson Photo
Evansville, Ind.: Schmitt Photo Service
Falls Church, Va.: Porter Studio & Photo Supplies
Ft. Lauderdale, Fla.: Bird's Camera Shop
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Grand Rapids, Mich.: Mark's Photo Shop
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Hollywood, Fla.: Walter Gray
Honolulu, Hawaii: Hawaii Camera, Inc.
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Los Angeles, Cal.: Bob Gamble Henry's Camera, E. V. Lewis Camera B. B. Nichols, Pan Pacific Camera
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Mobile, Ala.: Calagaz Photo Supply
Newark, N. J.: Gruber Camera
Newburgh, N. Y.: Seaman's Photo
New Haven, Conn.: Davenport Park Photo
New York, N. Y.: Eastman Kodak Stores Fotoshop, Haber & Fink Peerless Camera Stores, Willoughby's
Oak Park, Ill.: Oak Park Camera
Oklahoma City, Okla.: Pipkin Photo Service
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Portland, Ore.: Camera Mart, Semler Sporting Goods
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APAC Multipla Jr.

MODEL 10-C

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:

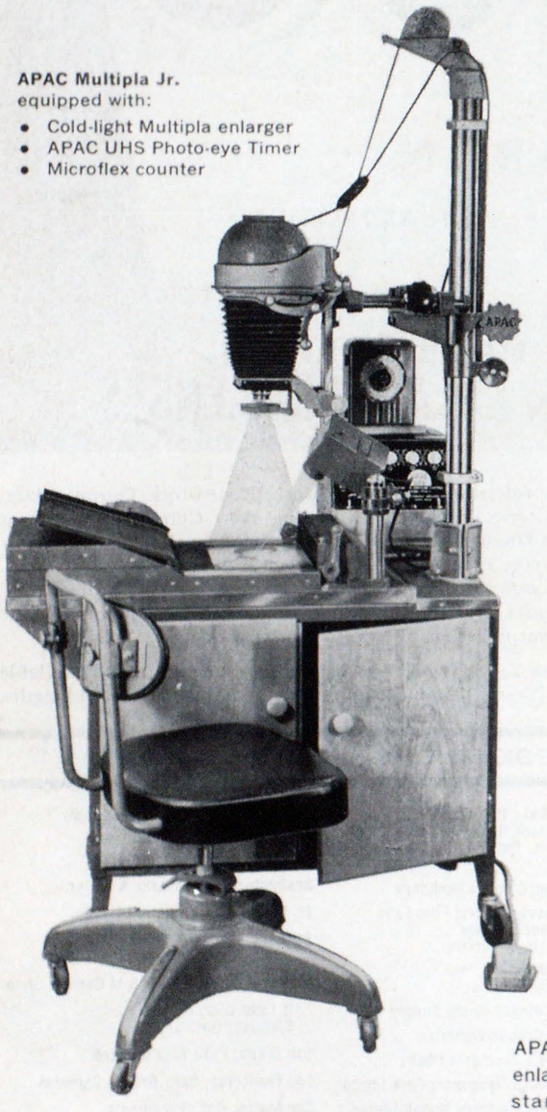
1. Multipla Jr. 10-C equipped with the Apac special enlarger is the most versatile rapid projection printer on the market with freedom of composing, vignetting, dodging, etc.
2. Multipla Jr. 10-C can be used without the attached enlarger as a conventional automatic roll paper easel in conjunction with 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.
equipped with:

- Cold-light Multipla enlarger
- APAC UHS Photo-eye Timer
- Microflex counter

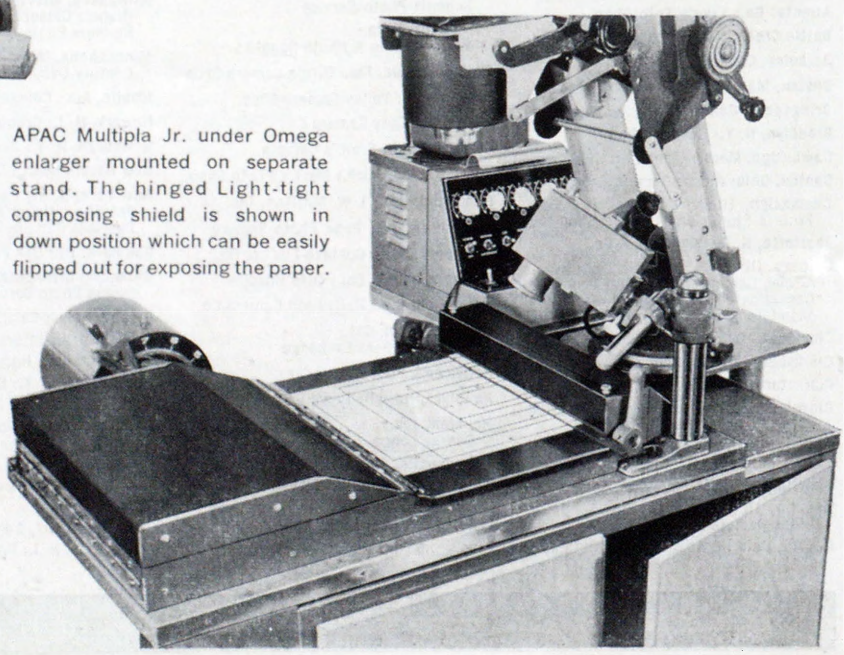


APAC MULTIPLA JUNIOR
MODEL 10-C

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

$1,496.00

and up depending on extra accessories



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.

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GREENFIELD, MASSACHUSETTS

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8x10	inches	500 sheets	19.85	Add Post. and Ins.	

You'll want to use LUMINOS Papers for school pictures, portraits, baby sittings, weddings, commercial work and exhibition prints. Available in Bromide; Portrait; Contact; Chloro-Bromide; sheet sizes and rolls.

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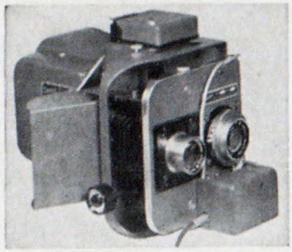

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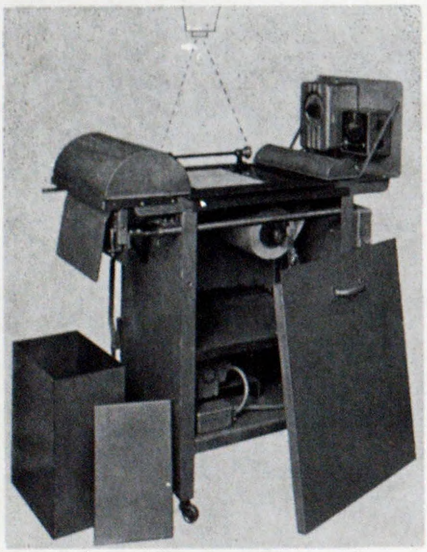
PROJECTION PRINTER



Fully automatic, makes any enlarger into a rapid projection printer.

For color or black and white, just the answer to type C printing. Takes any size paper up to 11 inches, automatically exposes, transports and cuts each print to required length or can be had with take-up for roll processing. Equipped with casters for easy maneuvering, fully light proof. Interchangeable masking device. Very quiet operation. Space required 3x4 feet.

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ADVANCE PHOTO EQUIPMENT

Manufacturers of

AUTOMATIC CONTACT PRINTERS

922 S. Flower St.
Los Angeles 15, California

The Robe is Maroon

by Edward B. Seegers, President
A-B-C Color Photo-Lab Jacksonville, Fla.

THE PRODUCTION of saleable color prints from color negative material is a business, in most cases, that starts in a studio, goes to a processing plant that may be hundreds of miles away, and is then returned to the studio of origin for presentation and sale to the client.

The material itself is certainly not perfect in its reaction to color and light, and results are far less predictable than when working in black-and-white. In addition to this set of problems, there seems to be a very general and lamentable lack of understanding that the business, thus far, is more of an art than an exact science, and that the variables present in an art require full communication between the participants therein.

This editorial effort is the result of a series of experiences with things (things, in this case, being colors) that were not at all as they seemed to be. The deceptions in every case have been inherent in the material, and the failure of the material to record color in the same manner in which shades of gray would have been recorded by black-and-white material under identical conditions.

I do not mean to imply the material is faulty; only that it is *different,* and that it records some colors better than others, and that when these differences are not understood, and these colors are intermixed in one photograph, there may be a failure to record by the "weaker" colors. Also, when there is a great difference in the reflectance from various parts of a single subject, the colors in the nonreflecting areas may result in such low density that the areas, in extreme cases, may go entirely black.

Detailed Color Information

The processor, naturally, hasn't seen the original, so all he has to go on is what he and his densitometer can see in the processed negative. If a color that was strong in the original has failed to record in the negative, he cannot know this and take maximum corrective measures in the absence of detailed color information from his photographer customer. Since this requires communication, it would seem that much trouble and waste results from lack of it.

This whole thing was touched off, not by lack of communication, but because of it. A group of negatives was received from a new account. The subject was a beautiful young woman in court costume, complete with scepter and robe. The negatives were crisp, well exposed, with strong color characteristics, and didn't seem to present any possible problem. But there was a note that said, "The robe is maroon."

There was absolutely nothing in the negative to indicate maroon. The indication was very dark blue, or black. The reason, of course, was that the material was velvet, and there wasn't enough reflection from it to record on the film.

Being forewarned, and thus aware of the obvious fact that things were not as they seemed at all, positive masks were made on Panchromatic Masking Film to block some of the transmission through the thin areas, and a substantial amount of green filtration in addition to the normal amount of blue was placed in the path of the light used for exposing the mask, which still further increased the density in the green transmission area, and allowed maximum effectiveness from the magenta dye layer in the positive print material.

The final effect, when the masks and negatives were superimposed in register, was a set of very pleasing prints with possibly enough magenta appearing in the robe to make the prints saleable.

Our customer was previously unknown to us, and a long way from here. I have a sneaky feeling that the negatives had already been the source of one disappointment before they got to us, and that the processor who got them the first time around didn't know and had no way of finding out that the robe was maroon, and thus everyone was the victim of communication failure.

If you are working in negative color — and nearly everyone is now — go "by the book" on exposure and the filter-to-light relation, and give your processor a few color clues with each order. This will pay dividends and help prevent dissatisfaction. ▲

BOOK BRIEFS from page 32

The book will bring back experiences to all professionals, for portrait making has not changed. Competition was fierce; price cutting brought the cost of daguerreotypes down to two for a quarter; by the time of the Civil War the process was completely displaced by the glass negative technique — universally called "photography."

During the period covered by the book photography already had its society (the New York State Daguerreian Association), its magazines (the *Daguerreian Journal* and the *Photographic and Fine Art Journal*), and already was a big business (a half-million daguerreotypes were taken in Massachusetts alone in 1855).

A book like this will make professionals realize that they are carrying on a tradition and hold a responsibility to the future.

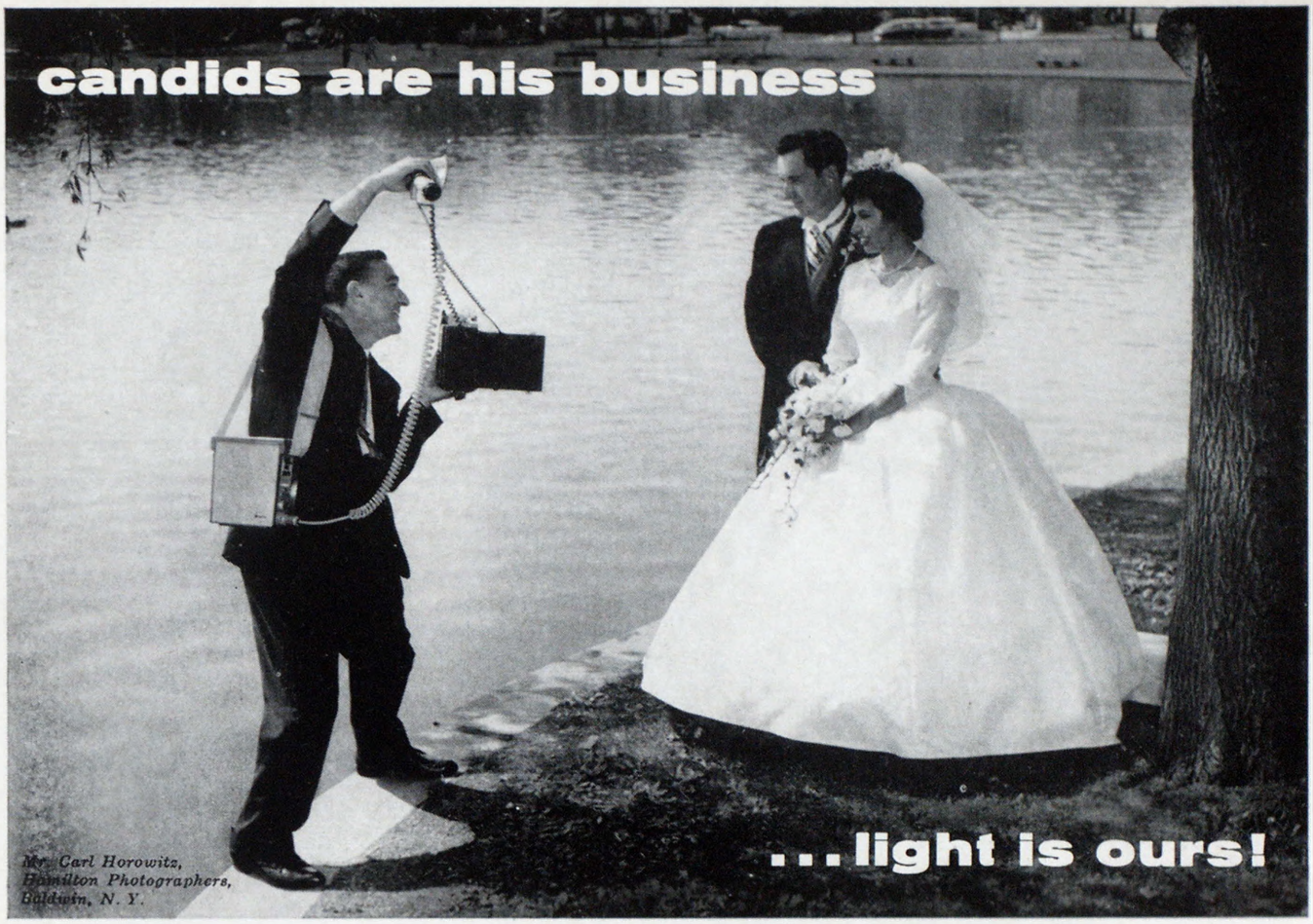
SUCCESSFUL EXPOSURE. By L. A. Mannheim. Printed in Great Britain. Amphoto, 33 W. 60th St., New York 23, N. Y. 164 pp. $1.95.

Principles of successful exposure, and applying them: exposure — subject by subject, flash, film, and exposure meters. A chapter on creative exposure discusses Differential Depth and Movement.

KODAK INDUSTRIAL HANDBOOK. Eastman Kodak Company, Rochester 4, N. Y. $5.00.

The second edition of the "Kodak Industrial Handbook," which forms the nucleus of a library for industrial photography, con-

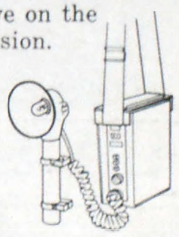
(Turn to page 72)



Together they pay off in Profits

In photography, it is an established fact that "Light" is a basic requirement for the reproduction of an image on film. In the specialized field of candid photography, where light demands are so diverse and very often trying, there had long been a need for a permanent source of artificial light capable of delivering: (1) high light output for exposing negative and positive color films as well as black-and-white, (2) extreme evenness of coverage over the entire negative.

The Ascorlight A423A meets these requirements successfully. This 200 watt-second transistorized portable electronic flash has proven to be a tireless and dependable tool in the hands of the candid photographer. He has also found this unit to be most economical to operate, as it is powered by a rechargeable, long-life nickel cadmium battery. Versatility is another important attribute – the Ascorlight A423A copes masterfully with lighting conditions encountered in all types of candid assignments, both indoors and outdoors. It is shown above on the job during a bridal pictorial color session.



Check these features of the Ascorlight A423A. They were designed to increase your efficiency... and your profits!

■ 7000 BCPS*/50° (Kodachrome guide no. 70, Kodacolor guide no. 110) ■ 8½ lb. shoulder weight with 12-volt nickel cadmium battery ■ 8 second recycling ■ Choice of operation: rechargeable long-life nickel cadmium battery (140 flashes per charge, standby time up to 9 hours per charge), AC or "D" cells ■ Push-button operation for full or quarter power on standard units (full and half power units also available) ■ 50° or 60° reflectors are interchangeable and may be removed for bare-bulb photography, when soft effects are desired.

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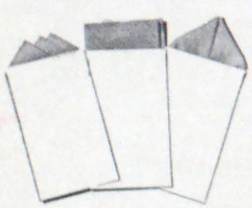

The Handy Hanky is in three styles as shown and can be in your choice of colors. The "Hanky" is cotton, the balance white card on which your message is printed. Stick the "Hanky" in the pocket, make your sitting—and your customer has something he'll really talk about.

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membership applications

October 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) Associates, and (S) Service. Name at end of line in italics is that of sponsor.

ALABAMA

Camp, Anna L., 2708 Alta View Dr., Birmingham (A)

ARIZONA

Sanders, Val A., 2018 S. 72nd Pl., Scottsdale (A)

ARKANSAS

Dare, Curtis R., 942 W. David O'Dodd Rd., Little Rock (A)

CALIFORNIA

Barnes, Dorothy M., 246 Peabody, San Francisco (A)
Berneburg, Albert G., 1662 Noreen Dr., San Jose (A)
Bruce, Dan R., 16644 Cantlay, Van Nuys (A)
Carter, James H., 4812 Petacuma, Lakewood (A)
Cummins, William F., 5515½ South St., Lakewood (A)
Elfman, Herbert, 2333 Farrington, Pomona (A)
Fontaine, Armand B., 4636½ Lakewood Blvd., Long Beach (A)
Gliebe, Gerald G., 5235 Carrington St., Sacramento (A)
Isherwood, H. G., 2015 W. Olympic Blvd., Los Angeles (A)
Kane, Irwin E., 2015 W. Olympic Blvd., Los Angeles (A)
Levy, Jules, Jr., 2015 W. Olympic Blvd., Los Angeles (A)
Lucy, O. Howard, Mortensen Studio, 448 S. Coast Blvd., Laguna Beach (A) *A. Ricca*
McAlexander, Charles W., 435 Benton, Santa Rosa (A)
McWilliams, D. M., Lawrence Radiation Lab., U. of Calif., Berkeley (I) *John M. Hozack*
Miller, Joan M., 532 Bancroft Ave., San Leandro (A)
Myers, Clarence J., 2015 W. Olympic Blvd., Los Angeles (A)
O'Connor, Gilbert R., 1225 Castaic, Oildale (A)
Rea, Wm., Jr., Brooks Inst. of Photography, 2190 Alston Rd., Santa Barbara (I)
Ryan, Edward J., 6252 Primrose Ave., Hollywood (A)
Seol, Richard K., P.O. Box 942, Riverside (A)
Shaw, Carl S., 625 University, Salinas (A)
Spierer, Stanley J., 5769 E. Norwich, Fresno (A)
Stone, Jack, 1274 S. Beverly Glen, Los Angeles (A)
Sutherland, Wally, 4027 Taos Dr., San Diego (A)
Wexler, Norman, Aerospace Corp., 5755 W. 96th St., Los Angeles (I)
Woody, Robert D., 1778 Laurel Pl., Anaheim (A)
York, C. Park, 656 Oak Grove Dr., Montecito (A)

COLORADO

Goodwin, Daryl N., 27 E. Sereno Dr., Colorado Springs (A)
Stork, Robert P., 6317 Yukon Ct., Arvada (A)

CONNECTICUT

Couture, Donald E., Winton Rd., Warehouse Point (A)
Driessens, Warren J., Driessens Studio, 43 N. Main St., West Hartford (A-P) *Paul R. Shafer*

DELAWARE

Zimmermann, Robert J., 2117 Peachtree Dr., Wilmington (A)

DISTRICT OF COLUMBIA

Wallace, Eugene, Stewart Bros., Photographers, Inc., 3423 14th St., N.W. (A) *E. C. Purdy*

FLORIDA

Beltz, George F., P.O. Box 11424, St. Petersburg (A)
Henderson, Harry W., 3926 S.W. 13th St., Gainesville (A)
Hensley, Fred O., Bill Friend's Studio, 115 E. Reynolds, Plant City (A) *Bill Friend*
Soderquist, David J., 5730 S.W. 56th St., Ft. Lauderdale (A)
Stack, V. T., Stack Photographic Services, 808 El Rancho Dr., Ft. Pierce (A-C) *R. E. Hinman*

GEORGIA

Pounds, Lee V., 2549 Walker St., Columbus (A)
Weaver, George, 581st A.F. Band, Robins A.F.B. (A)
Whitworth, John D., 2601 Flagstone Dr., Atlanta (A)

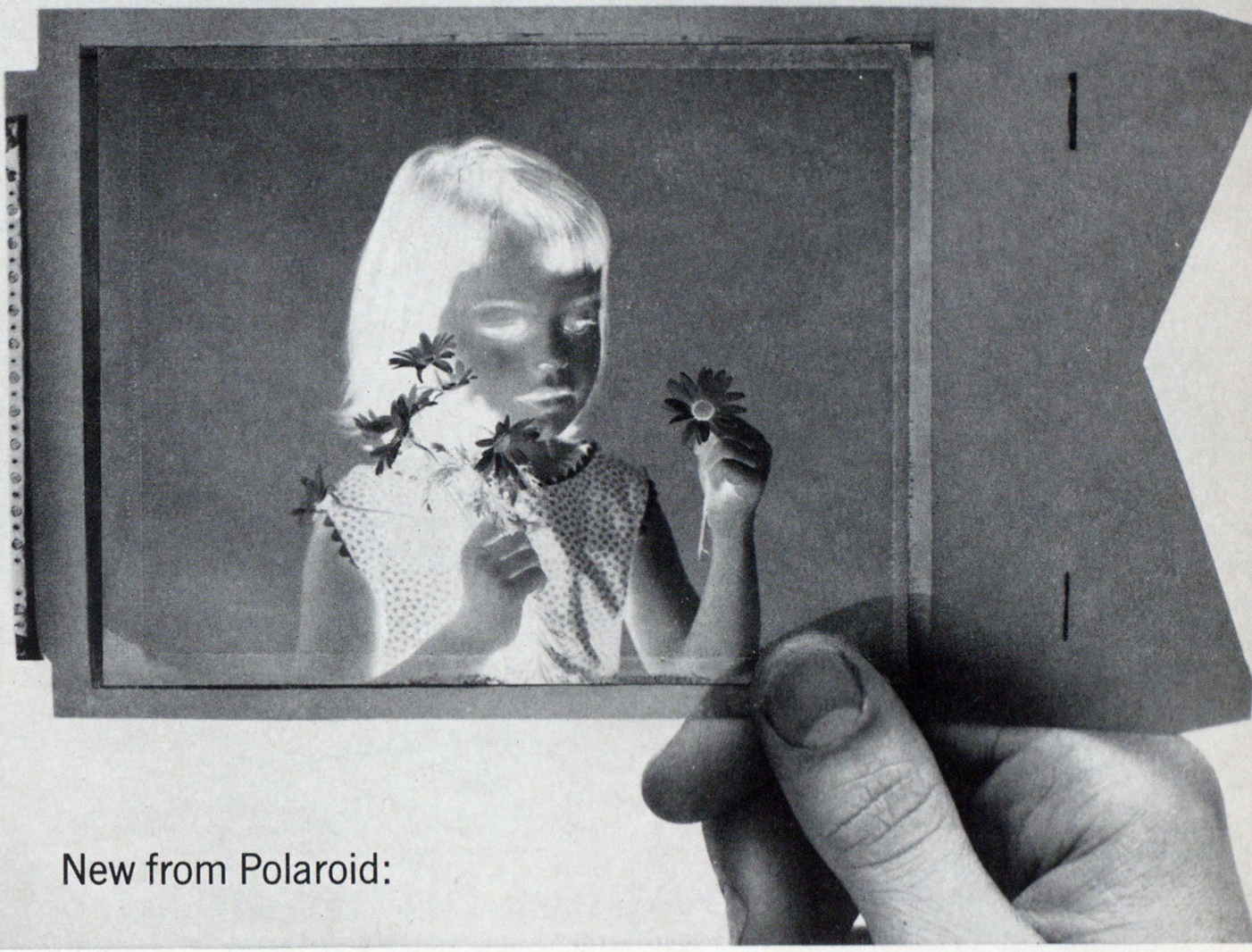
ILLINOIS

Jones, D. R., Sherwin-Williams Co., 10909 S. Cottage Grove, Chicago (I)
McNeilly, Paul T., 1500 Noble Ave., Springfield (A)
Silvers, Nathan, 3736 W. 59th St., Chicago (A)
Simpson F. Stanley, Illinois Stoker Co., 102 W. 7th St., Alton (A) *Irvin Schankman*
Stachmus, William J., Jr., Sherwin-Williams Co., 10909 S. Cottage Grove, Chicago (I)
Thompson, Arthur P., 1501 W. Hendrickson, Marion (A)
Wherry, Thomas E., 520 Kathleen Dr., Des Plaines (A)
Wilken, William P., Box 417, Streator (A)
Ziegler, Joseph F., Route 1, St. Charles (A)

INDIANA

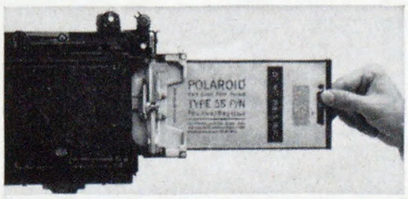
Kennedy, Patrick A., 6239 Commodore Dr., Indianapolis (A)
Maul, John K., Rt. 1, Warren (A)

(Turn to page 70)



New from Polaroid:

A 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 both 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 (fits all press and view cameras with Graphic, Graflok and similar backs) and shoot as usual.

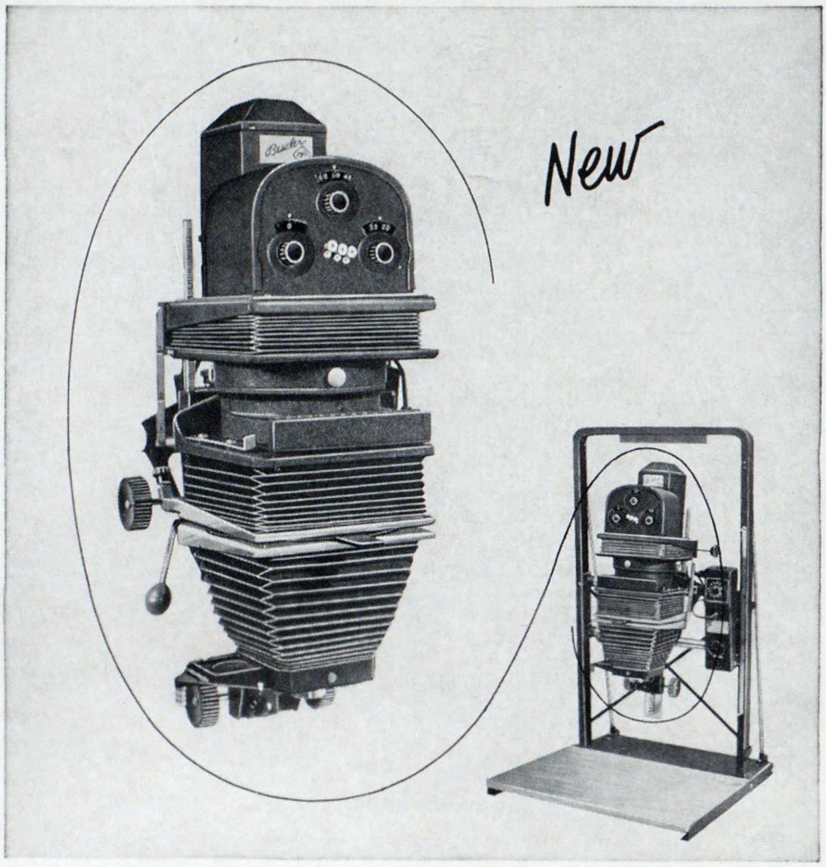
Negatives are superb in quality, with resolution in range of 150 lines per mm. Enlargements possible up to 25 times original size with virtually no grain. Positive prints meet professional standards for contrast, fine grain, long scale.

Pack after pack can be inserted and exposed without removing holder. Development takes place inside the pack, outside the holder. Positive and negative can be separated in light. Easy washing process (in room light) rinses fully-developed negative.

Both print and negative developed in 20 seconds: new versatility, new opportunity for the 4 x 5 photographer.

OUTSIDE THE DARKROOM

3 *exciting innovations from* BESELER



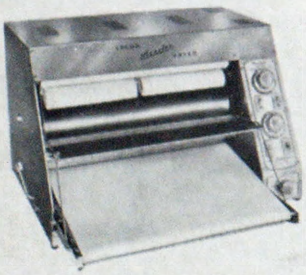
Beseler-Agfa Colorhead

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



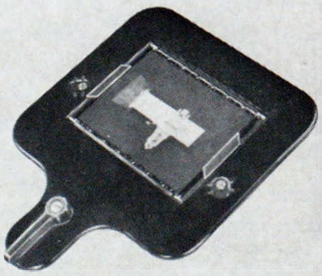
Midget Glossy Color Dryer Does Giant Job—Now every darkroom can afford an automatic glossy color print dryer—the new Beseler Glossomatt. This miniature workhorse requires only 18x23 inches of shelf space—yet dries prints **16 inches wide.**

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.

New

"Negaflat" Carrier



Glass Carrier Flatness—Without Glass—At last! A 4x5 **glassless** carrier that holds negatives **as flat as glass.** Beseler's exclusive Negaflat 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.

Now even film-pack negatives are easy to print. And wet negatives can be printed as easily as dry ones.

For information and literature write to:

CHARLES BESELER COMPANY, 219 South 18th St., East Orange, N.J.

December 1961, Vol. 88 No. 1795



LET THE 7 AGES PROMOTION HELP YOU SELL PORTRAITS

"Keep Him 2 Forever with a Fine Professional Portrait." One of the 7 AGES color portraits that is also in the brochure.

THINK OF IT — seven 11x14 finest quality direct color portraits exquisitely mounted on 16x20 mats for your reception room or to display anywhere to help you promote color portraiture are available at much below what they would normally cost.

The 7 AGES display portraits may be ordered by any studio that is a member of the Professional Photographers of America, Inc., whether or not the studio is a participant in the 7 AGES promotional campaign.

In August of 1960 the PP of A launched a promotion to halt the deterioration of the portrait photography image in the minds of the buying public. After months of study and careful research a plan was devised which gives a reason for professional portraits — the "7 AGES of Childhood."

PROPER AGES

To the question, "When should I have my child photographed?" the portrait photographer can now answer with authority and assurance: "The ages to properly record the growing years are six months, one, two, four, seven, 12 and 16 years." Sound reasoning behind each of these years is basically this: At six months the baby is alert and responsive; at one year, permanent feature characteristics first begin to show future family likeness; at two, the language barrier has been broken and the child responds to reason; individuality has formed at four to add a permanent element of personality; at seven, second teeth change the facial contours and the expression around the mouth, a growing mind has developed a more mature outlook; when the child is 12, he is about to go into the teen age of puberty; at 16 childhood ends, the adult emerges.

TEN-YEAR PLAN

The 7 AGES promotion is a complete campaign, using direct mail, mass media and individual appeal. Five participation packages are available, any one of which entitles the purchaser to advertise with all copyrighted 7 AGES materials. Last month, new payment plans were put into effect, making it possible to get any of the packages and individual materials on a subscription basis of 12 monthly installments.

When the program was first announced it was stated that this is a ten-year undertaking. The more photographers who realize the importance of the program and the necessity to create a buying habit for the salvation of the portrait industry the sooner the habit will grow. But it will take patient, constant promotion by virtually every portrait studio in the country.

Some of the 7 AGES materials are available to any studio, whether or not it is participating in any of the regular promotional plans. The 7 AGES display color portraits mentioned earlier cost only $35 for the complete set of seven—all in handsome 16x20 mounts.

Other materials available are the "mass media" — billboard posters, television films, motion picture films; also, the full-color 12-page brochure which appeals to parents' pride in their children; the animated window display, window cards and brochures produced by Eastman Kodak Company; reprints of "The Seven Ages of Childhood" article which appeared in *the National Photographer;* and the newest presentation of 80 color slides, sound tape and script for a 25-minute program on the importance of portraits at these ages, for women's clubs, civic and fraternal organizations.

BETTER THAN EVER

For the best and most effective results and in order to be eligible to use all of the official 7 AGES materials, it is, by far, better to join as a participating official 7 AGES photographer. The award-winning direct mail campaign alone is worth the basic package cost of $200.

New materials, new means of participation, new methods of payment now make the "7 AGES of Childhood" advertising campaign better than ever. ▲

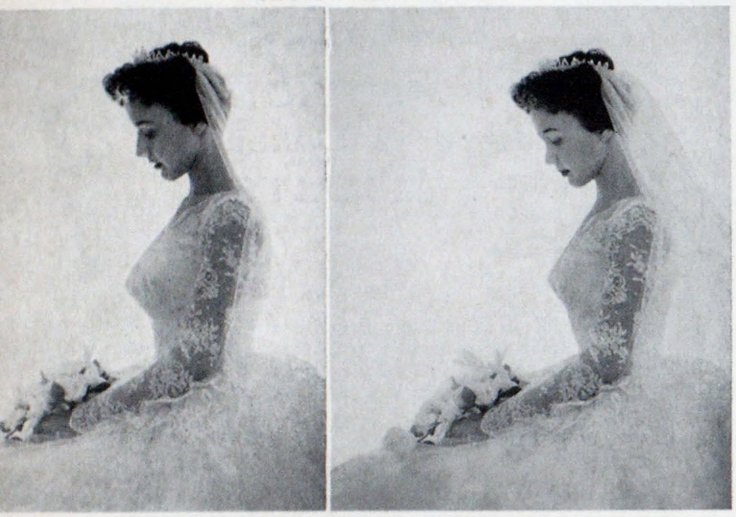
THE MAGIC OF LOCAL PRINT

THIS TECHNIQUE is not meant to replace negative retouching but is a supplementary way of extra control in producing fine photographs.

Local print reduction is the physical application of a chemical for removing part of the silver image from a print. Enough control can be exercised to allow the most delicate work to be done, which is quite invisible on the finished product.

There are several chemicals or patented products on the market for this reduction, such as iodine compounds, Jamieson's EtchAdine and many others. However, we prefer to use the chemical potassium ferricyanide, as in "Farmer's Reducer." Proportions suggested and actual procedure accompany this article.

BEFORE AFTER



Most brides must have "surgery" performed before their portraits make them look like the lovely slender beauties they think they are. With local reduction, the exact tone of the background can be matched when slenderizing the waistline, and the exact amount to be removed readily determined. The neck lines are removed much more easily on the large prints than on the tiny figure of the full length negative. Veil and dress detail can be highlighted, with results immediately visible to prevent overdoing.

SAFE MEDIUM

Many photographers hesitate mastering this technique because they feel it is too messy or complicated. After waiting until it is actually needed, they ruin the first print in haste, at this point deciding it is not worth the trouble. With a little effort and patience, anyone can learn surprisingly fast and the results are certainly well worth the effort. It is really a much safer medium with which to experiment than negative retouching, as at worst you ruin only a print.

There are many instances in which corrections are quite necessary that cannot be made in any way other than local print reduction. On portraits occasionally there are very deep lines that persist after all attempts at retouching the negative fail, even pencil, needle and dye. The deepest bags under the eyes, wrinkles in the neck, scars, or heavy shadows from glasses are easily reduced or removed entirely with local print reduction. The main advantage of this means of image reduction is the fact that it is done chemically so that there are no pencil lines or retouching

LOCAL PRINT REDUCTION

STOCK SOLUTION "A":
1/8 teaspoon potassium ferricyanide to 1 oz. water

STOCK SOLUTION "B":
1 part mixed hypo to 5 parts water

NEUTRALIZER:
1 part mixed hypo to 1 part water

WORKING SOLUTIONS:
(suggested dilutions)

Slow —	1 drop "A"	10 drops "B"
Medium —	2 drops "A"	10 drops "B"
Fast —	10 drops "A"	2 drops "B"

PROCEDURE:
1. Dry
2. Reduce
3. Neutralize

Repeat, *always* in this order.

Using the two hypo bath method in printing, print reduction should be performed after the first weaker hypo solution. After the print reduction, continue with the second hypo solution, hypo eliminator and wash as usual. This is very important since the full hypo bath is needed to completely neutralize the print reduction. If this care is not taken, the print may continue to bleach and stain years later.

Reduce prints to be toned *before* toning, as this process will not reduce a toned print.

The above measurements are approximate, meant only as a guide until you can determine the strength of solution you need for your particular speed of work. The more potassium ferricyanide, the faster the reduction. The strength is easily judged by the intensity of the yellow color. In this formula a small amount of the hypo is actually put in the working solution, in addition to use as a neutralizer. Since the hypo actually dissolves the silver salts which the ferricyanide has made soluble, the reaction is continuously visible. If the ferricyanide were used alone, the silver would be soluble but not removed until neutralized, then suddenly, with no gradual visible control.

Of course, this slight amount of hypo does neutralize the working solution, in time. That is why you must use *fresh* working solution. Mix fresh after about two hours of continuous use, or if interrupted for as much as about 20 minutes, or at the first tinge of blue stains which show first around the edge of the working solution. This is insoluble ferric oxide. If this oxidized solution is used for further work, the areas reduced will turn blue, but only after the print is finished and dry. As this insoluble stain cannot be removed this precaution of fresh solution should be especially noted.

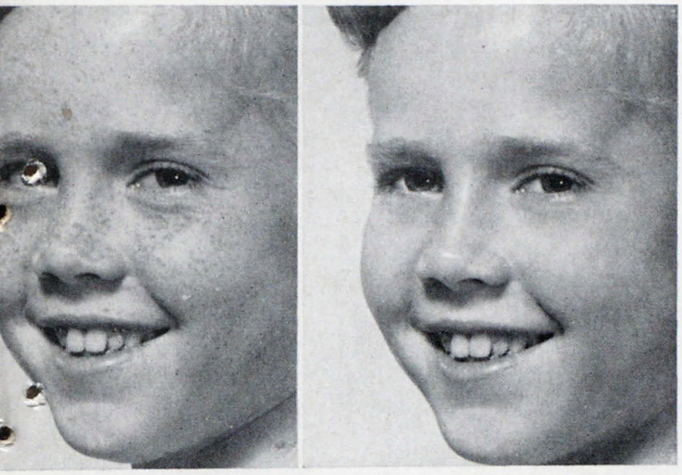
The "mixed hypo" called for can be any fresh, regularly prepared hypo with the exception that no hardener is added. Some liquid hypo mixes come with the hardener packaged separately. After preparing the hypo according to the package instructions, before using it, set some aside for use in print reduction.

For best results, use wet prints that have

REDUCTION

by Fran and Emile Salles

BEFORE AFTER



These freckles were removed as an exaggeration of the smooth texture possible with local print reduction, without the "retouching mask" which sometimes results from over-retouching. By working carefully, each blemish is reduced to the exact tone of the surrounding area with no repair work necessary on the print.

grain even in deeper places that might require drastic means on the negative.

In large areas loss of detail can sometimes be controlled by Webster's dye on the negative, but local reduction on the print will often have even better results. Highlight modeling by reduction can be ideally performed on the print since the actual end result is immediately visible.

Lightening individual areas is sometimes a problem while printing. Either there might be too many areas to handle sufficiently by dodging while printing (such as in group pictures) or the area may be oddly shaped or definitely confined (such as hands in bridal portraits). These details may be preserved by supplementing the dodging method with local print reduction. Of course, we caution against leaning on this crutch to the extent of getting sloppy in printing, but many a print may be saved that would otherwise have to be discarded.

Local print reduction is imperative in conjunction with miniature cameras. Small negatives are being used to a great extent and print reduction is the only practical way to have a professionally finished product to deliver to discriminating customers. Wedding candids, in a matter of minutes, can be set far above the amateur's snapshots simply by retouching in this manner. On bridal formals, waistlines can be narrowed, wrinkles removed and highlights of the veil and dress enhanced more easily on the large

PHOTOGRAPHY • • •

supported Emile Salles, his wife Fran, and their two children, through four years of college. Upon completion of Emile and Fran's studies in 1951, "without a penny but with plenty of ambition," they started their business in Baton Rouge, La. Since demonstrating their print reduction technique while studying at the Winona School in 1957, they have received many requests for a detailed article.



not been allowed to dry since printing. This, and the fact that no hardener was used, helps keep the emulsion soft and pliable, evenly receptive since this chemical reduction is inversely related to the original development. The print should be slightly darker than a retouched one, since reduction lightens the appearance.

Procedure:

1. With an old, dry towel, dry the area of the wet print that you plan to reduce. This is to keep the solution from spreading, as it must be confined to the area you want reduced.

2. Apply the working solution in the amount and strength you need for the particular area, i.e., for a small area use a No. 2 sable brush drawn to a fine point, for very large areas use a cotton swab or your finger. For slight reduction, use the Slow solution, for darker areas and greater reduction use the Fast solution.

In any case the reduction should be so slow that at least three applications are necessary for the desired results. Otherwise, streaks or uncontrolled reduction may ruin the print. This point is very important as the slow, careful worker will produce the smoothest results. As skill is achieved, speed will follow.

3. Neutralize the reducing action with a finger of the left hand dipped into the diluted hypo marked Neutralizer and apply directly upon the area being reduced. This hypo has been weakened simply because regular hypo might produce bleached spots of its own in the length of time the work is being done on the print. As this finger must be kept in the neutralizer ready for instant use, a rubber finger guard may be worn on the neutralizing finger to keep it from becoming discolored from constant contact with the hypo.

4. Dry the retouched area again with the towel and repeat the procedure until each area has been reduced satisfactorily.

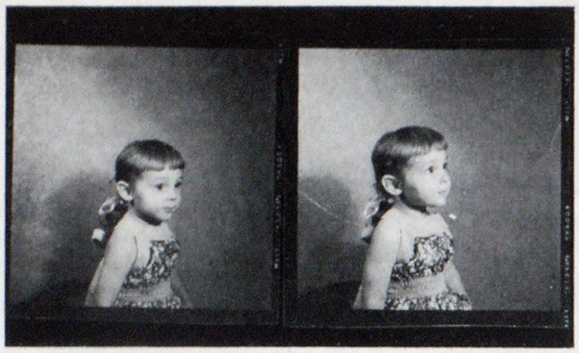
It is important to work on a large, level table with a clean, chemically resistant top surface with very good light. Turn the print, as in negative retouching, to have the correct angle for an even arm movement for each particular area.

Ferricyanide reduction is not suitable for reducing a jet black area to pure white as a yellowish stain results. For this extreme reduction, iodine reduction or EtchAdine will not leave a stain.

Use unchipped trays. If rust is encountered anywhere along the line, from developer through wash, blue spots will appear on the print *after* it is dry. This is the same ferric oxide stain mentioned before.

Also, from experience, it was learned that "silver savers" when used in hypo will build up a super-saturation of hypo crystals which are difficult to dissolve. This causes the emulsion to have an insoluble film over the entire surface, therefore making it incapable of reduction in this way. ▲

BEFORE



This background and flesh tone were similar in density, rather than having the contrast usually necessary for sandwiching negatives. However, by local print reduction the flesh tones were easily lightened and highlights replaced even through the texture screen to obscure the modeling effect of the background on the print.

AFTER



print than on the tiny figure this full length makes on the negative, even on the larger films.

PROFESSIONAL QUALITY

Fine portraiture of children with small cameras, such as Rolleiflex, can be done using this means of retouching. The entire portrait can be retouched as well as, if not better than, negative retouching on larger film. It is a matter of the photographer's choosing whether he would prefer the flexibility and speed in handling of smaller cameras and greater number of exposures possible with the extra trouble of retouching each print, or whether he would rather use larger negatives and retouch the film. With care the finest in quality can be obtained by either method.

There is an increasing number of photographers welcoming these advantages of small cameras, as indicated by the course on the use of miniature cameras offered at the Winona School of Photography for the first time last year. However, I can see no way of their escaping mastering some technique of local print reduction to maintain the quality demanded of professional photographers.

In our studio we photograph adults on 4x5 film but for children we use a 3¼x4¼ Graflex. Until recently we used a Rolleiflex but changed to the Graflex for better perspective and slightly larger head size. On 4x5 film we use a combination of negative retouching and print reduction, depending on which is best suited for the particular correction. On the smaller film we did all retouching on the print. Recently, we changed from black-and-white to almost exclusively color photography. [See *The Professional Photographer,* March 1960.] However, we still require local print reduction to maintain fine quality in our Panalure prints.

We find color negatives have enough tooth to take retouching adequately for color printing. However, when we make black-and-white prints from color negatives, local print reduction is invaluable in picking up highlights and for some additional retouching. Panalure is inherently less contrasty and color negatives are self-masked, which is good for color but sometimes too soft for black-and-white printing. This would present a problem if it were not for local print reduction, since the color negatives would be ruined for color printing if retouched enough to make the highlights suitable for black-and-white.

IMPROVE NEGATIVES

This technique may be used on most paper surfaces. On the more delicate ones, suede and glossy, limited corrections may be made with care. The ridges in tapestry may cause trouble on larger areas only. However, most of the other surfaces are tough enough for extensive work, the most ideal being smooth double weight paper.

Not only prints may be reduced, but this procedure can be used to improve negatives, too, either a shiny surface causing a very dense area, or a badly overexposed area, such as a window, or brightly lit portion of an exterior. Of course, care must be exercised since an image removed from the negative is irretrievably lost. It is advisable to make duplicate negatives at the time of the original exposure in cases where you feel reduction will be required on the negative.

EXHIBIT MATERIAL

Sometimes more than one negative is required to produce the work of art that is in the photographer's mind. Blending of the overlapping areas in multiple printing cannot be accomplished in any way other than on the print, as those areas simply do not exist on any one negative.

The final and most conclusive use we see for local print reduction is the outstanding part it plays in salon printing. This is the means of finishing the finest, with highlights, detail, accents achieved in no other way, the final flourish that makes the print Exhibit material.

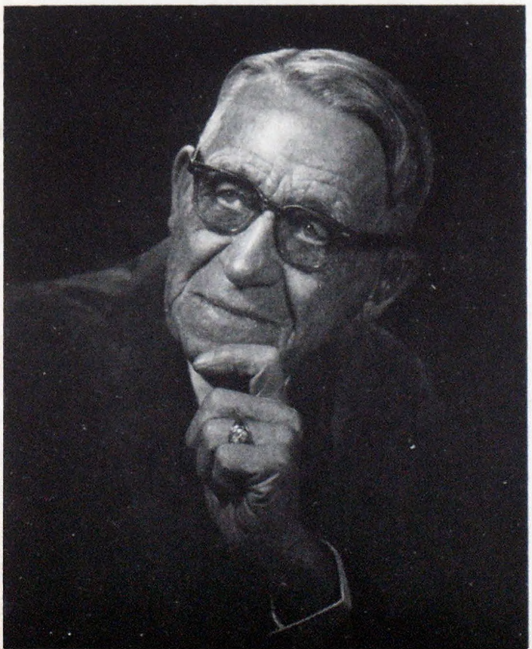
We do hope this will encourage those who do not already have this procedure at their beck and call to start experimenting now. The more it is practiced, the more apparent it will become how many uses there are for this often ignored technique. The results can be astonishing! ▲

CONTACT LENS

Ernest L. Libby

For seminar for post graduate school on ophthalmology; used to show how contact lens fits the eye; from 35mm.

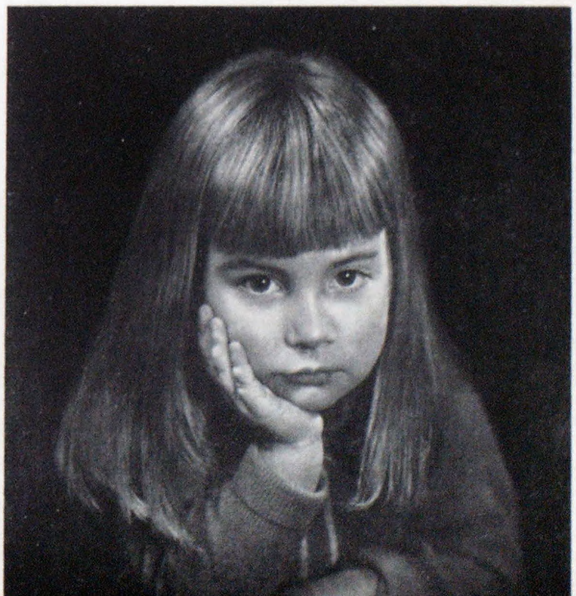
MR. TRIVETT *Charles J. Guzzo*

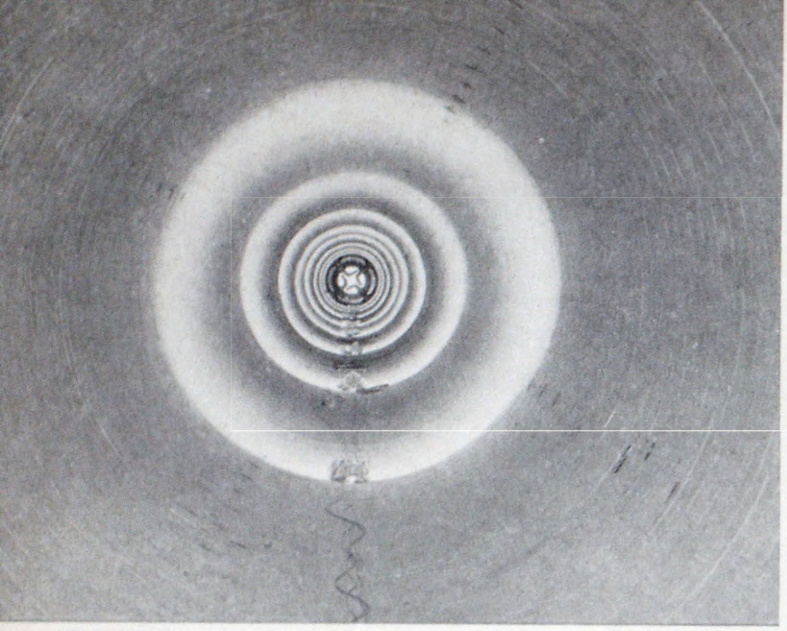


1961 LOAN COLLECTION

A selection from the 192 photographs of the 1961 Loan Collection of the Professional Photographers of America, Inc., chosen for the 70th Exposition of Professional Photography held in New York City, July 30-August 4, 1961.

MOOD *Louis Goutzos*





ROTARY KILN

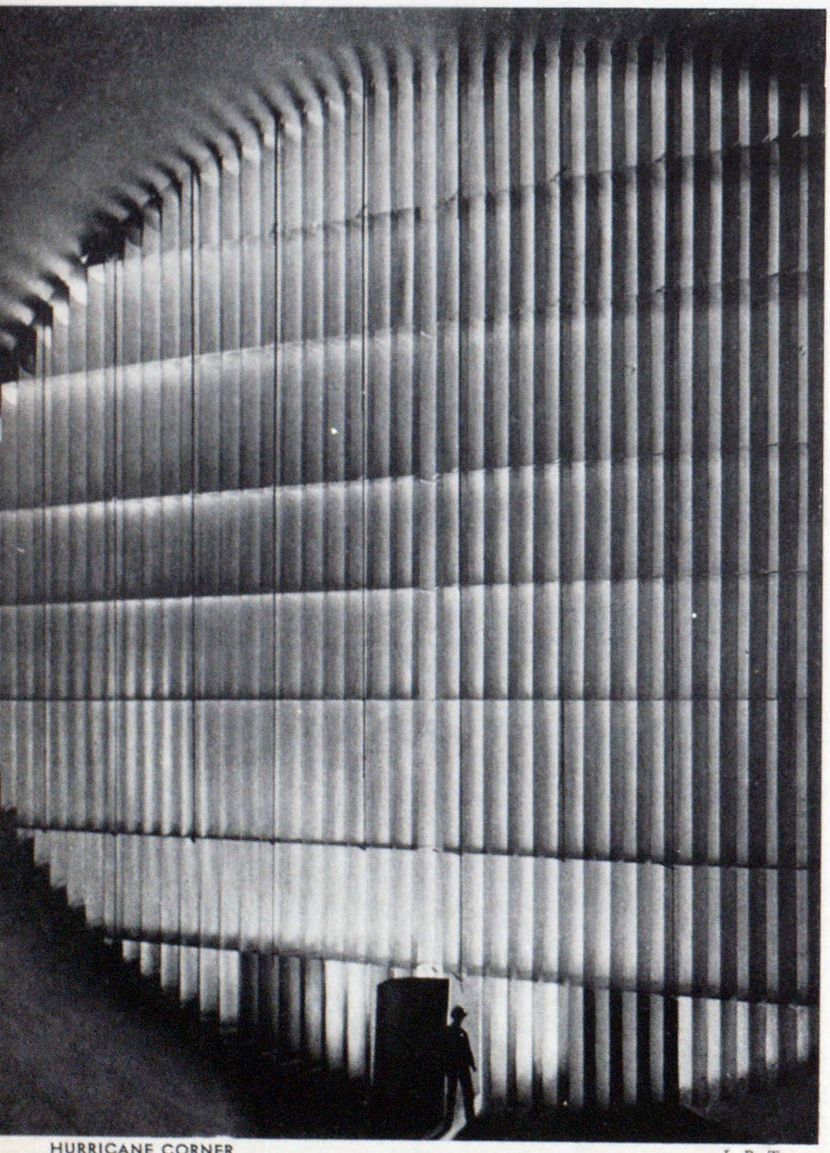
To show correct installation of special 7½" tapered fire brick and new heat exchangers at far end.

Harold A. Trautman



WINTER QUIETUDE

Adolf Fassbender, M.Photog.



HURRICANE CORNER

To impress the reader with the hugeness of the turning vanes which smooth out air flow evenly around the corners in the propulsion wind tunnel

J. P. Tarver



BACKYARD GOSSIP

Dan J. Fager, M.Photog.



TONE-LINE OF U. S. CAPITOL
Harry L. Burnett, Jr.



CIRCLES AND CURVES
Carl Mansfield, M.Photog.



MT. RAINIER
Carl B. Lewis, M.Photog.



BATH-TIME *Don Clowes*



PATTY AND HER PET *Bill Wade, M.Photog.*

SPRING *Glen A. Nelson*





FRIENDS *Ann E. Oakes*

turning vanes which smooth out air flow evenly



ST. LUKE'S — *Dewey G. Mears, M.Photog.*



BRIDAL STUDY IN BLUE — *Van Moore, M.Photog.*



MISS AMERICA AS A BRIDE — *Kurt F. G. Jafay, M.Photog.*

SHANNON O'QUINN — *Kaye Marvins, M.Photog.*



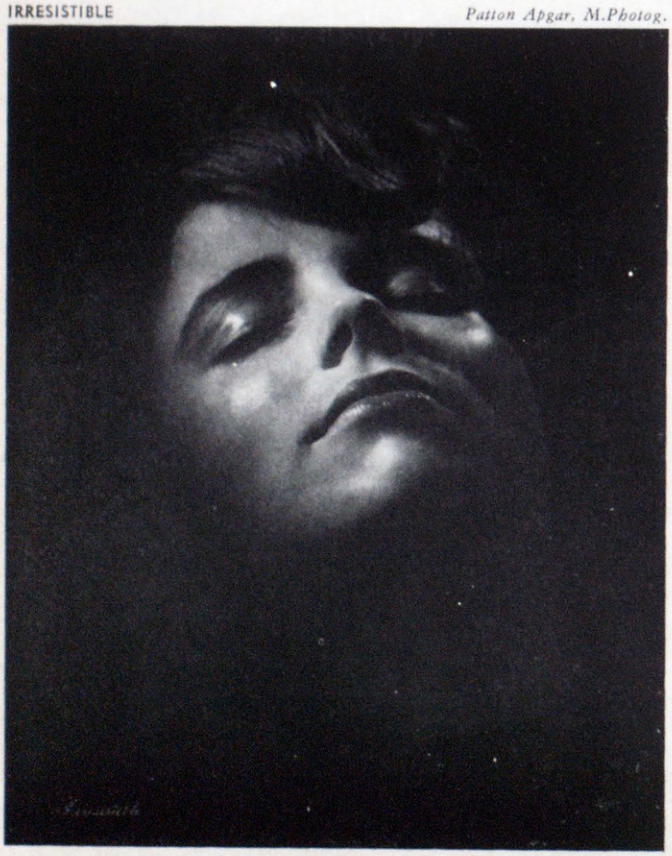


ANGELA — *Mark McGinnis*



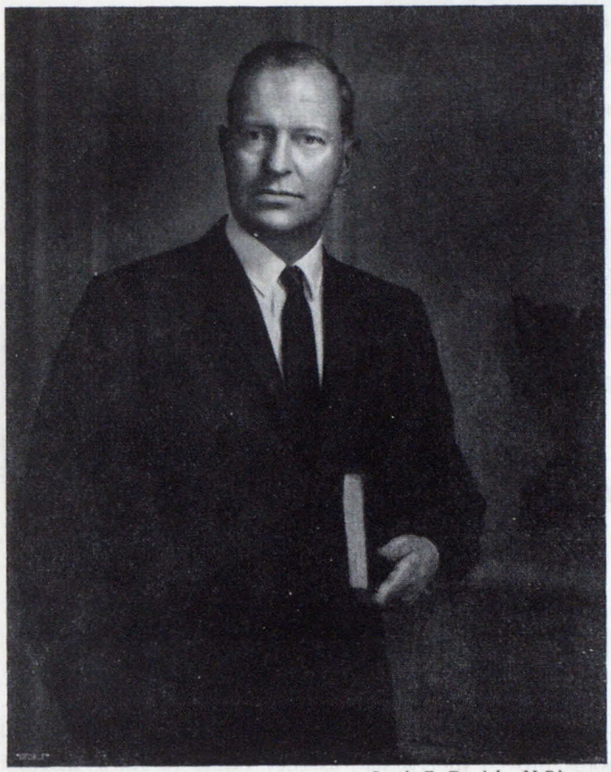
POET JOHN CIARDI — *Clarence E. Premo, M.Photog.*

IRRESISTIBLE — *Patton Apgar, M.Photog.*

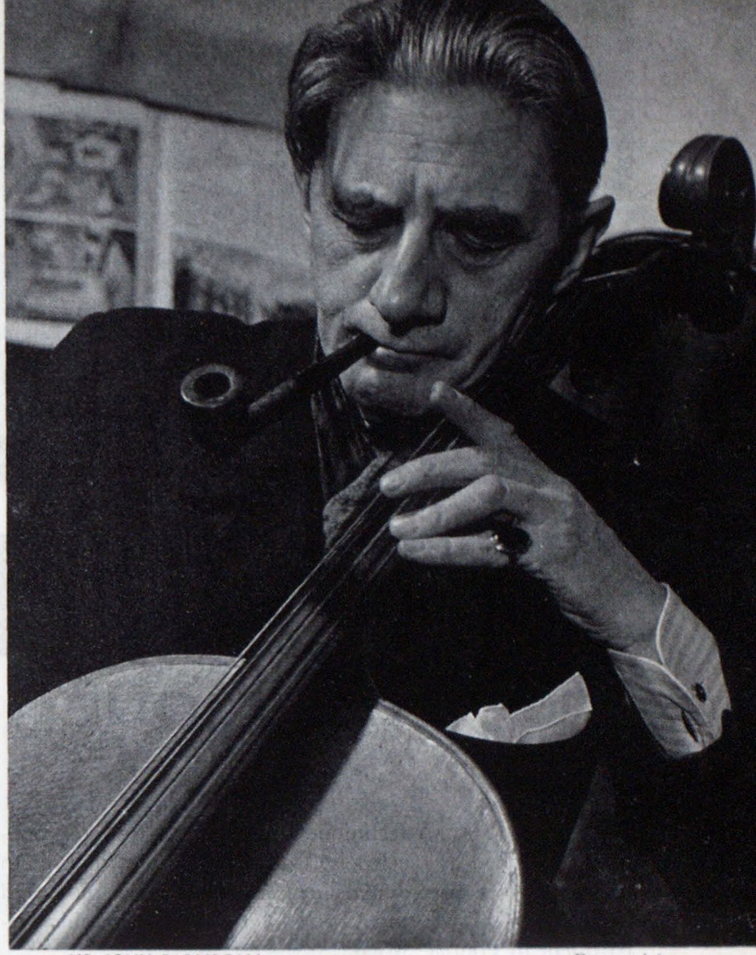




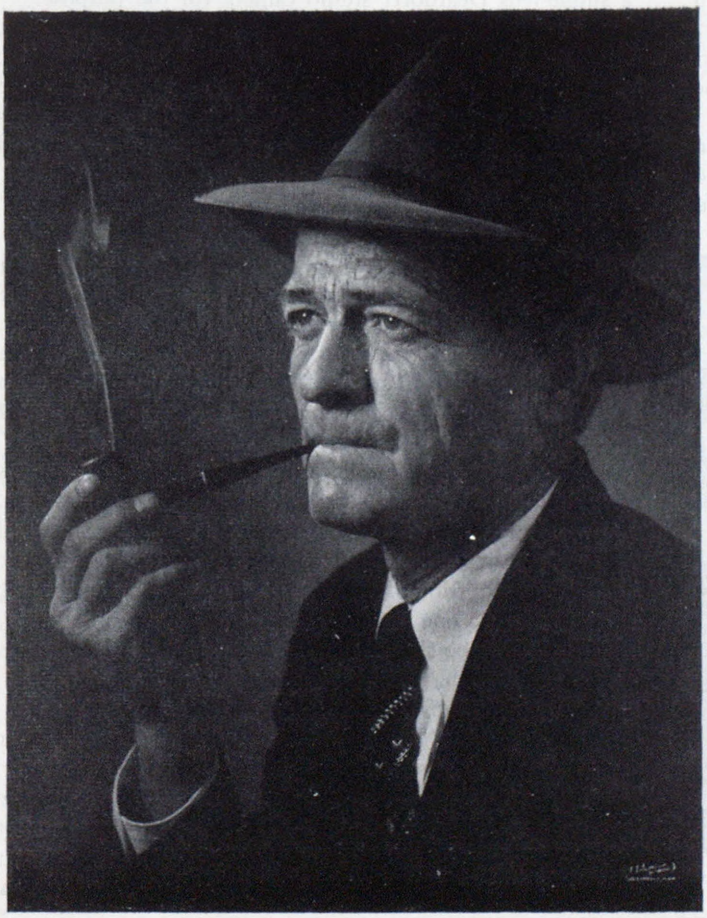
PROFILE OF TWYLA — *Nita Rose Bell*



GEORGE — *Lewis F. Daniels, M.Photog.*



SIR JOHN BARBIROLLI — *Desmond Groves*



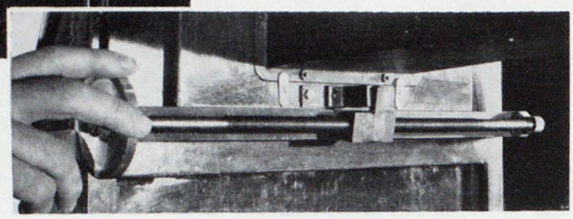
PIPESMOKER — *D. E. Dickerson, M.Photog.*



CAROLYN — *Hugh W. Tribble, M.Photog.*



Left: A. A. Thompson operates the Deardorff studio camera adapted with the stereo-macro device in a typical photographic study for the GMC Engineering Department. Below: Threaded steel bar device which controls the lateral movement of the lens for stereo photographs.



STEREO-MACRO TECHNIQUE

A STEREO-MACRO technique that enlarges the area photographed as much as 50 diameters and permits it to be studied in a three-dimensional viewer has been pioneered by the GMC Truck and Coach Division Photographic Department in Pontiac, Mich.

Photographic Director Ralph G. DeGraff said the system has proved invaluable in enabling divisional engineers to carefully check almost invisible metal punctures, fractures and irregularities that would not show up clearly in normal two-dimensional photographs.

"We feel this technique has greatly aided our post-war product development program and has enhanced the scope of our operation immeasurably," said DeGraff.

A war-time "baby," the technique was developed in 1944 after two years of study. It was inspired by the need to get a three-dimensional look at some abrasive material suspected of causing wear in our military vehicle bearings.



An engineer studies stereo photograph in the GMC Truck Photographic Dept. studio. Right is Dept. Head Ralph G. DeGraff.

Photographer A. A. Thompson wrestled with the problem of how to get the 3-D photographs. Two-dimensional photos proved ineffectual, as they failed to show whether the abrasive had rounded or sharp surface irregularities.

A nationwide search was unable to uncover a stereo camera that could photograph the minute particles and enlarge them sufficiently. It was finally decided to try to use a single-lens Deardorff studio camera for the purpose.

One exposure would be made of the material, then the camera would be shifted slightly for a second exposure. These would be printed side by side and placed in the viewer. The problem resolved itself into how far the lens would have to be moved to the right or left for the second exposure.

DETERMINE LENS SHIFT

Realizing the focal angle must match the angle of human vision, Thompson found the distance between the pupils of human eyes to average approximately 2½ inches. Using this measurement as a constant factor, he was able to determine mathematically how far to shift the lens to achieve the 3-D effect. In this particular case, it was .07 of an inch.

Once the mathematical formula was worked out, it was a relatively easy matter to apply it physically to the problem.

A threaded steel bar was obtained. This was mounted below the camera lens with an arm connecting the lens to the threaded portion of the rod. A knob, suitably calibrated, was attached to one end of the rod. By twisting it slightly, the lens could be shifted either right or left in increments of .01 of an inch.

In the initial problem, a two-inch lens was used. However, settings have been worked out for the camera's other lenses ranging up to 16½ inches.

What started out as an experiment 17 years ago is now being used constantly by GMC Photographic Department to further the Division's vast engineering effort aimed at creating new and better commercial vehicles. ▲

MANAGEMENT specialists under the guidance of PP of A Business Consultant Joseph C. Schabacker of the University of Wisconsin will conduct a workshop in California on January 17-20. Pattern for the sessions is based on the realization that studio owners and managers are faced with a multitude of management problems — record keeping, budgeting, cost accounting, human relations. These and related subjects will be evaluated and practical solutions worked out at the Voorhis Conference Center of California State Polytechnic College, San Dimas. The workshop is jointly sponsored by the Professional Photographers of America, Inc. and the Professional Photographers of California, Inc.

Registration begins at 5:00 p.m. on Wednesday, January 17. Theme for the conference will be set at the orientation dinner that evening and the opening talk will be on "How to Apply Education to Business and Professional Success."

Workshop subjects for Thursday will be Record Keeping, Cost Accounting, Public Relations and Employee Motivation.

Topics for Friday, January 19, are Budgeting, Communications and Financial Planning. A highlight of the Friday morning programs will be an analysis of the recent PP of A photographic studio Profit and Loss Survey results.

Saturday's programs include Promotion, Job As a Manager, and Special Business Services available to Photographic Studios.

Small group discussion will follow each general topic. These sessions have contributed greatly to the information taken home from previous PP of A Workshops.

Another event important to photographers in the West next month is the Arizona Professional Photographers Assn annual convention at the Pioneer hotel in Tucson, immediately following the California Workshop (January 21-23).

Site for the California Workshop, the Voorhis Conference Center in San Dimas, is an ideal setting for practical adult education. Participants will deal with actual problems and practice up-to-date techniques in managing photographic studios, whether commercial, portrait or industrial.

Cost, which includes materials, twin bedrooms, all meals and coffee breaks — from Wednesday afternoon, January 17 through Saturday, January 20 — is $75 for PP of A members, $100 for non-members. A $15 credit will be allowed to anyone who does not sleep on campus. Half of the total registration fee may be paid now, balance at the Workshop. Write PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

A Practical Workshop for Studio Management

Complete program of the Workshop appears below.

WEDNESDAY, JANUARY 17

2:00 p.m. *PP of A Commercial Division Committee Meeting.*
5:00 p.m. *Registration.*
6:30 p.m. *Orientation Dinner* — Rudolph J. Guttosch, M.Photog., Chicago, Chairman, Commercial Division, Presiding; Douglas Mack, San Francisco, Pres., Professional Photographers of California, Inc.; Bob Wilcox, M.Photog., Phoenix, Chairman PP of A Portrait Division; Prof. Joseph C. Schabacker, Chairman, Department of Commerce, University Extension, University of Wisconsin, Madison, Wis., Workshop Director.
How to Apply Education to Business and Professional Success, by Dean C. O. McCorkle, California State Polytechnic College.

THURSDAY, JANUARY 18

Bob Wilcox, M.Photog., Chairman

8:30 a.m. *The Need for Management Education* — Keynote Address by Prof. Joseph C. Schabacker.
9:00 a.m. *Simplified Accounting System,* by David Gindoff, CPA, Partner, Gindoff & Swartz, Los Angeles.
9:50 a.m. *Workshop Session* — Discussion groups.
11:00 a.m. *Cost Accounting Techniques,* by David Alpert, CPA, Steres, Brown, Kelman & Kraft, San Diego.
11:50 a.m. *Workshop Session* — Discussion groups.
1:00 p.m. *Luncheon — Public Relations Methods,* by Ken Kitch, Assistant to the President, California State Polytechnic College.
2:30 p.m. *Human Relations and Employee Motivation,* by John F. Schlueter, Vice Pres., Employee Relations, Pacific Finance Corp., Los Angeles.
3:30 p.m. *Role Play Situation on Human Relations.*
4:30 p.m. *Let's Talk It Over* — Review and Analysis by Prof. Joseph C. Schabacker.
6:30 p.m. *Dinner — The Economic Outlook for 1962,* by Prof. Theodore Andersen, Univ. of California, Los Angeles.

FRIDAY, JANUARY 19

Rudolph J. Guttosch, M.Photog., Chairman

8:30 a.m. *Budgeting As a Tool for Planning and Control,* by Prof. Charles W. Lamden, Dean, School of Business Administration, San Diego State College, San Diego.
9:20 a.m. *Workshop Session* — Discussion groups.
11:00 a.m. *PP of A Profit and Loss Survey Results,* by Prof. Joseph C. Schabacker.
12:00 *Luncheon — Are You Listening?* by Frederick Quellmalz, Hon.M.Photog., Executive Manager, PP of A, Milwaukee.
1:30 p.m. *How to Improve Your Communication,* by Dr. Louis King, California State Polytechnic College.
2:30 p.m. *A Case Study on Employee Communications.*
4:00 p.m. *Let's Talk It Over* — Review and Analysis by Prof. Joseph C. Schabacker.
6:00 p.m. *Dinner — The Importance of Financial Planning.*

SATURDAY, JANUARY 20

Floyd M. Roberts, M.Photog., Chairman

8:30 a.m. *Promotion — How to Get More Business,* by Stanford Bissell, Sales Consultant, Partner, CLU Associates, Los Angeles.
10:00 a.m. *Your Job As a Manager,* by Prof. Rodney Luther, San Fernando Valley State College, San Fernando.
11:30 a.m. *Let's Talk It Over* — Review and Analysis by Prof. Joseph C. Schabacker.
12:00 *Luncheon.*
1:00 p.m. *Special Business Services Available to Photographic Studios* (Panel) John Anderson, CPA, Los Angeles, Chairman; and members David Alpert and David Gindoff; and representative of the Small Business Administration.
2:45 p.m. *Summary,* by Rudolph J. Guttosch and Bob Wilcox.
4:00 p.m. *Adjournment.* ▲



DATA

Electronic flash bounce lighting to the left of the subject, and in front of the subject with light reflected from a large white reflector behind the camera. A hair light was placed overhead. The film size used was 120 in a twin-lens reflex camera.

A CRITICAL ANALYSIS

CRITICISM

THIS PORTRAIT is a very good handling of a charming little subject. The fact that this negative was made with bounce light has resulted in a very soft rather flat effect with excellent detail throughout. Unfortunately the white gloves are almost lost against the white background.

The pose is interesting and the expression has all the lovable quality of a preschool subject. The one disturbing feature in the picture is the trellis and vine in the background which causes the eye to stray from the figure and competes with it for attention. I have an idea the picture would be better without it.

The print I have to look at is a 5x7 and the figure is pretty small; had it been an 8x10 it would have been easier to analyze and perhaps suggest some changes that might be helpful to the photographer. ▲

WINONA TRUSTEES MEETING

The annual meeting of the Trustees of the Winona School of Photography was held at the Milwaukee Athletic Club, Milwaukee, Wis., Oct. 21-22, 1961.

Two days of completing not only the Winona Curriculum for 1962, but also planning for Winona of the future occupied the time of the Trustees.

The Winona School of Photography is located in Winona Lake, Ind., and is owned and operated by the Professional Photographers of America, Inc. Next season will be the 41st year of offering refresher courses to professional photographers.

Twenty one- and two-week courses, supervised and taught by practicing photographers, are scheduled for 1962. School will open on Sunday, June 17, with two concurrent courses, "Fundamentals of Posing and Lighting" and "Advanced Commercial Photography."

Among the new courses for 1962 are "A Week with Virginia Stern" (July 22-28), a practical course in sales techniques; and "Industrial Film Workshop" (Aug. 19-25), a study of 8mm motion picture production. A complete schedule of courses will appear in the January 1962 issue of this magazine.

For the near future, the Winona Trustees see possible courses in small camera (70mm) portraiture and automated processing as one facet of study to be offered.

At right is a picture report of the Trustees at work.



WINONA TRUSTEES MEETING, Oct. 21-22, 1961. 1. Chairman Mills Steele, M.Photog., portraitist, Greenville, S. C., presides. 2. Instructor Gerhard Bakker, M.Photog., Milwaukee, dean of Winona faculty; portrait photographer Edwin D. Rentschler, M.Photog., Ann Arbor, Mich., past treasurer. 3. Photographer Howard Weber, M.Photog., Donnelsville, Ohio, director of Winona School. 4. Edwin Rentschler, left, Howard Weber, right. 5. PP of A Board Liaison Wesley Bowman, M.Photog., Chicago illustrator. 6. Gerhard Bakker. 7. Architectural photographer Giovanni Suter, M.Photog., Chicago, left, and Maurice C. La Claire, M.Photog., color portraitist, Grand Rapids, Mich. 8. Shirtsleeve session — Howard Weber in background, Mills Steele, right. 9. Maurice La Claire and sales and reception room authority Virginia Stern, Cr.Photog., Kansas City, Mo., Winona Alumni Association secretary. 10. Mr. La Claire and Mrs. Stern. 11. Assistant treasurer, portraitist Frank Pechman, M.Photog., Kaukauna, Wis., and treasurer Arthur Pohlman, Cr.Photog., commercial expert, Milwaukee. 12. Giovanni Suter and Maurice La Claire. 13. Frank Pechman and Arthur Pohlman. 14. Standing: Portrait photographer Laurence Blaker, M.Photog., Manhattan, Kan., PP of A past president and Winona trustee; Mrs. Stern, left, Mr. Pechman, right. 15. Howard Weber, talking; left is Mr. Rentschler, right is PP of A executive manager Frederick Quellmalz, Hon.M.Photog., secretary. 16. Frank Pechman, Arthur Pohlman and Gerhard Bakker.

TIPS FROM A PHOTO COLORIST



Professional coloring has been Vivian Geiger's chief vocation for the past 15 years. She works for photographers in many parts of the nation. Here she is using an early portrait of daughter Cheryl to demonstrate the coloring technique described in a new booklet.

A WELL KNOWN professional colorist who works on a nationwide scale has been chosen by Ansco to write a booklet of helpful suggestions gleaned from the ideas and techniques of leading colorists to accompany the presentation of its new Ardura T portrait paper.

Mrs. Charles L. (Vivian) Geiger, Jr. of Syracuse, N. Y., who received her background training in the fields of oil painting and photography, has compiled informative and helpful facts to guide both photographers and colorists in the best ways to work together for their mutual benefit.

"A colorist is limited by the paper used and the print the photographer gives her," Mrs. Geiger points out. "The Ardura T paper, with its deeply embossed, canvas-like surface, offers a surface for both light and heavy oils. Its toning qualities give a natural tone that requires less building of color and its facial tones are closer to the colorist's flesh basis for faster build-up of color in both highlight and shadow areas. This new paper has a warm image tone with deep blacks and delicate tonal separations."*

She considers that a good coloring job on an 8x10 portrait should take about an hour, but she laments the fact that so many studios allot only five minutes for each photograph, thus practically insisting on inferior work from their colorists.

*Developers recommended are either Ansco Vividol for neutral to warm image tones or Ardol for maximum image warmth. Ardura paper tones well in either Ansco Liquid Flemish toner or Direct Sepia toner, both prepared single-step toners. It also may be toned in mixed toners of the gold type.

Mrs. Geiger stresses that a photographer should realize that a colorist prefers a light print so there will be no gray underneath for the colorist to combat. Thus, the colorist can produce a cleaner, clear-looking picture than is possible with a heavier print. An ideal print for coloring should have just enough depth to show highlight detail vaguely with fully detailed, open shadows. Many colorists favor the use of two prints, one an enlargement made specifically for coloring and the other a deeper print with full detail to use as a guide in establishing atmosphere and effect.

It is recommended that prints be air dried to eliminate any chance of lint pick-up from the drying drum belt. If automatic driers are used, the drum and belt should be kept as clean as possible since lint is difficult to remove from a dry print and impairs the coloring characteristics.

Extra strong colors are preferred by Mrs. Geiger on the theory that they can always be cut back or reduced in intensity, thus saving the expense of purchasing both regular and extra strong colors. Cotton skewers, cotton pads and lamb's wool also are part of her regular equipment.

The very soft, natural oiled lamb's wool is the best material for smoothing color without removing too much of it. The trick of wrapping the skewer with cotton takes practice to do well. A kneaded eraser, originally made for pastel painting, is recommended for cleaning highlight areas and bright spots in dresses and clothing.

To increase coloring skill, Mrs. Geiger recommends watching an expert colorist and then practicing the various

(Turn to page 70)

COLOR TIPS

Here's a condensed preview of Vivian Geiger's instructions on how to create an expert colored portrait.

FLESH BASIS—A bit of Raw Sienna mixed with the extra strong basic flesh color will give a more natural effect in portraits of women.

FACIAL SHADOW AREAS — Work up by applying Combination Flesh Shadow with short, straight strokes following the general trend of the shadow areas.

CHEEK LINE — A mixture of Vermillion and Permalga White usually is preferred over Titanium White that can cause skin irritation.

COOLING DOWN COLORS — Marshall's Ultra Blue may be used when colors next to highlight areas need cooling down. Use a fingertip with a light, smooth touch.

HIGHLIGHTING — Final sparkle is given a print by adding highlights, but it takes practice to choose just the right area. Beginners should follow lights in the original print.

EYES — A doctor's eye chart, available from a medical supply house, is helpful to show the various types and colors of eyes. Study of color mixtures and intensities will give lifelike results.

LIPS — Vermillion mixed with white works well in coloring women's lips. Never use vermillion alone — it is prone to color change by itself.

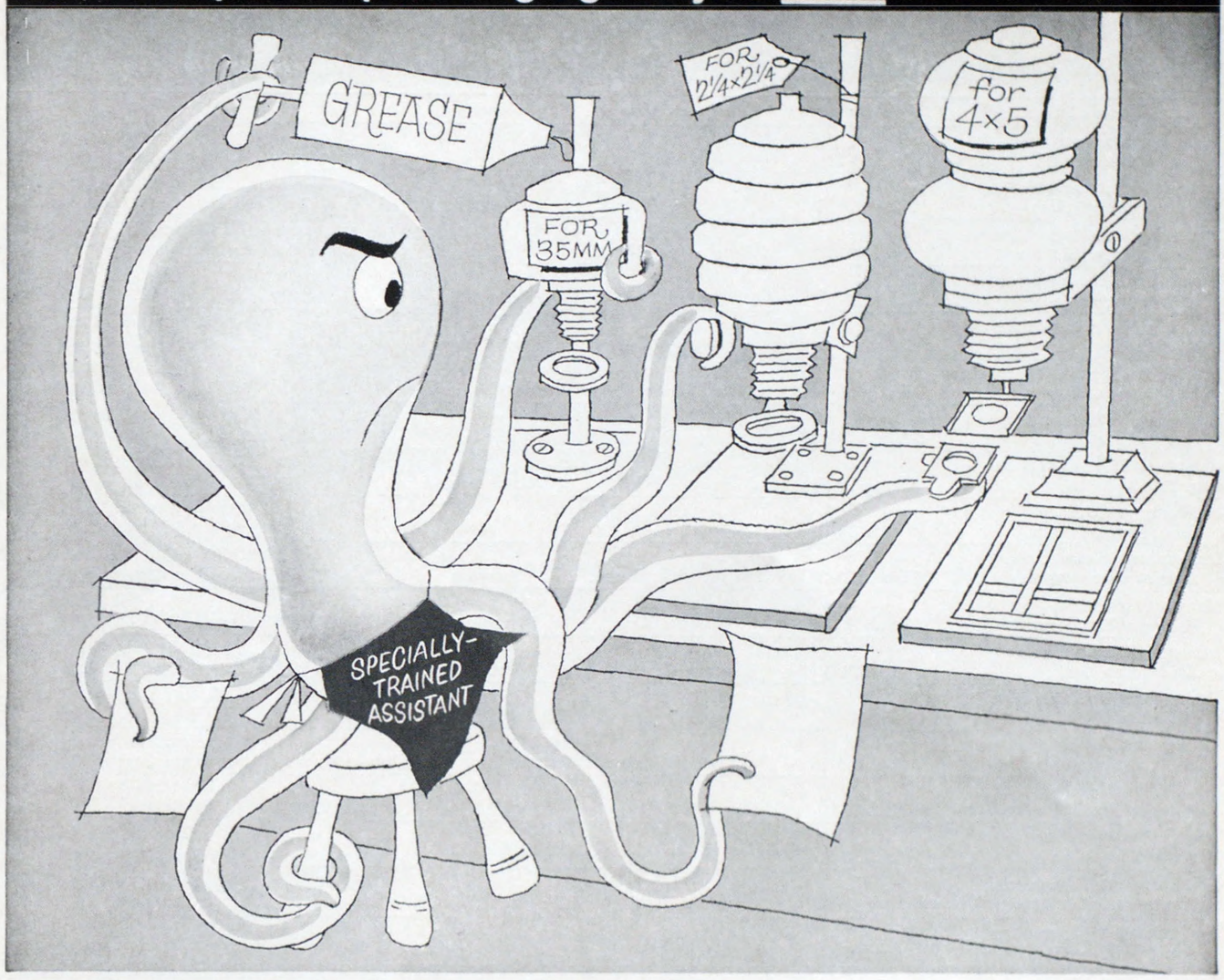
HAIR — Consider the skin tone when deciding on the over-all color or effect desired. Sepia generally is used for brown hair, and a mixture of Raw Sienna and Basic Flesh for blond.

DRESS AND CLOTHING — Clean highlight and bright areas with a kneaded eraser, originally made for pastel painting. Avoid harsh lines.

BACKGROUNDS — Cool or "receding" colors should be used in background areas so the portrait will stand out. Care should be taken not to clash with the color of the dress or suit. Background Blue and Raw Sienna often is used near the face, though some substitute Background Green for the blue.

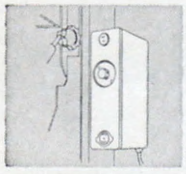
HEAVY OIL BACKGROUNDS — The next thing to actual oil painting, working with heavy oils requires a colorist to develop a sound knowledge of the principles of coloring, mixing and brush work. Keep the painted background smooth without emphasis on brush strokes.

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

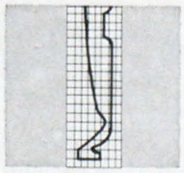


New Beseler speeds up enlarging—automatically

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: Bescolor 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 lamphouse, and many many more.



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

Beseler Enlargers

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

coming conventions 1962

Listings of coming conventions are based on information sent to PP of A Headquarters, Milwaukee. Omissions are due to lack of proper notification.

Association	Date	City and State	Hotel	Officer
Texas Professional Photographers Assn	Jan. 13-15	San Antonio, Texas		Jack Stiles, Sec'y 1318 Nance St., Houston, Texas
Arizona Professional Photographers' Assn	Jan. 21-23	Tucson, Ariz.	Pioneer	Ben Maxey, Prog. Chmn. 7109 N. Oracle Rd., Tucson, Ariz.
Professional Photographers Assn of New Mexico	Feb. 18-20	Albuquerque, N. M.	Cole	C. D. (Jack) Grimes, Jr., Sec'y-Treas. 311 Tulane N.E., Albuquerque, N. M.
Professional Photographers of Oregon, Inc.	Feb. 25-26	Portland, Ore.	Multnomah	Ray Conkling, Sec'y 4929 N. E. Fremont, Portland, Ore.
Professional Photographers of Ohio, Inc.	March 3-6	Columbus, Ohio	Neil House	J. Edwin Farmer, Exec. Sec'y 50 W. Broad St., Columbus, Ohio
Professional Photographers of Louisiana, Inc.	March 16-18	New Orleans, La.	Fontainebleau	A. J. Rybiski, Jr., Vice Pres. 310 11th, Lake Charles, La.
Wisconsin Professional Photographers Assn	March 17-20	Milwaukee, Wis.	Pfister	Edward P. Curry, Conv. Chmn. 701 W. Wisconsin Ave., Milwaukee 3, Wis.
Professional Photographers of Michigan	March 17-20	Detroit, Mich.	Detroit Leland	James E. Briggs, Sec'y-Treas. 314 E. Huron St., Bad Axe, Mich.
Kentucky Professional Photographers Assn	March 24-26			Richard Duncan, Exec. Mgr. 1108 S. 4th St., Louisville 3, Ky.
Professional Photographers Assn of Pennsylvania, Inc.	March 25-27	Philadelphia, Penna.	Sheraton	Vincent DePiante, Jr., Exec. Sec'y 1756 Clinton Ave., Shamokin, Penna.
Kansas Professional Photographers Assn, Inc.	March 25-27	Wichita, Kan.	Broadview	Bob Blair, Sec'y 8238 Woodward, Overland Park, Kan.
Missouri Photographers Association, Inc.	April 1-3	Jefferson City, Mo.	Governor	Joe S. Brown, Prog. Chmn. 4145 Manchester Ave., St. Louis, Mo.
Professional Photographers of Rhode Island	April 8	Providence, R. I.	Sheraton Biltmore	Connie McDonnell, Sec'y 114 Atwells Ave., Providence, R. I.
Connecticut Professional Photographers Assn	April 8-9	Westport, Conn.	Westport Longshore Club	Irving J. Newman, Conv. Chmn. 19 W. Putnam Ave., Greenwich, Conn.
Alberta Professional Photographers Assn	April 8-10			John Tenove, Vice Pres. 8619 109th St., Edmonton, Ala., Canada
Illinois Photographers Association	April 8-10	Peoria, Ill.	Pere Marquette	Wm. D. Schultz, Pres. 521 15th St., Moline, Ill.
South Dakota Professional Photographers Assn	April 8-10	Sioux Falls, S. D.	Sheraton Cataract	Joel Strasser, Sec'y-Treas. 519 W. 22nd St., Sioux Falls, S. D.
Professional Photographers' Society of New York	April 7-11	Syracuse, N. Y.	Syracuse	Charles L. Geiger, Jr., Conv. Chmn. 916 Valley Dr., Syracuse, N. Y.
Intermountain Professional Photographers Assn	April 13-15			Jerry Rogers, Conv. Chmn. BYU, 272 Eyring Science Center, Provo, Utah
Rocky Mountain Professional Photographers Assn	April 14-17	Colorado Springs, Colo.	Broadmoor	P. H. Broadie, Exec. Mgr. 2170 S. Lincoln, Denver 10, Colo.
Professional Photographers of Indiana	April 28-30	French Lick, Ind.	Sheraton	W. F. Bertram, Sec'y P.O. Box 746, Kokomo, Ind.
Professional Photographers Society of Vermont	April 29-30	Montpelier, Vt.	Brown Derby	Eudora Patch, Sec'y-Treas. 14 School St., Randolph, Vt.
Professional Photographers Assn of Oklahoma, Inc.	April 28-May 1	Oklahoma City, Okla.	Skirvin	Bob McCormack, Sec'y 1722 S. Boston, Tulsa, Okla.
Southwestern Photographers Association, Inc.	April 28-May 1	Oklahoma City, Okla.	Skirvin	Zee Drew, Exec. Sec'y P.O. Box 3122, Fort Worth, Texas
Professional Photographers of North Dakota, Inc.	May 5-6			Dan E. Olson, Sec'y 1341 Tenth St., S., Fargo, N. D.
Professional Photographers Assn of Nebraska	May 6-8	Omaha, Nebr.	Paxton	Donald Jack, Sec'y-Treas. 4807 Dodge St., Omaha, Nebr.
Professional Photographers Assn of West Virginia	May 13-15	Ogleby Park, Wheeling, W. Va.	Wilson Lodge	Cecil Devrick, Exec. Sec'y 422½ Main St., P.O. Box 45, Pt. Pleasant, W. Va.
Professional Photographers of Iowa, Inc.	May 20-22	Des Moines, Iowa	Savery	Duane Salie, Prog. Chmn. 615½ Lake Ave., Storm Lake, Iowa
Arkansas Professional Photographers Assn	June 18-20			Earl Saunders, Sec'y-Treas. 242 Kingsrow Dr., Little Rock, Ark.
Tennessee Professional Photographers Assn	June 23-25	Nashville, Tenn.	Holiday Inn Capitol Hill	Stanley Baker, Sec'y 3823 Ringold Rd., Chattanooga, Tenn.
Professional Photographers of Mississippi-Alabama, Inc.	July 1-3	Biloxi, Miss.	Broadwater Beach	Emy Lou Horrell, Pres. 618 N. State St., Jackson, Miss.
Professional Photographers of California, Inc.	July 6-10	San Francisco, Calif.	Jack Tar	Natalie Rokusek, Exec. Sec'y 609 Sutter St., San Francisco 2, Calif.
Minnesota Professional Photographers Assn, Inc.	July 8-11	Minneapolis, Minn.	Calhoun Beach	Clair Peterson, Sec'y 3821 W. 50th St., Minneapolis 10, Minn.

local, state and regional news

RECENT ELECTIONS



PPA of Nebraska

Seated: Harold Mauck, Chairman of the Board; Donald Jack, Secretary-Treasurer; Mrs. Al J. Werthman, Director; Earl Harano, President; Standing: Dick Boardman, Lavern Fuller, James Downey, G. Lee Stewart, Directors; Virgil Pitstick, Vice President.

Tucson PPA

B. T. "Ben" Maxey, President; Bob Parker, 1st Vice Pres.; Ray Manley, M.Photog., 2nd Vice Pres.; Douglas Putnam, Secretary; Robert S. Kinney, Treasurer.

Commercial Photog's Guild, Pittsburgh

C. Kingsley Owens, President; Brady Stewart, Jr., Vice Pres.; Al Church, Treasurer; Lou Malkin, Secretary. Board members are Herman Schmidt, Harold McEvoy, Percy Garland, Robert Dick, Charles Carr and Ralph Helman.

PP of West Virginia



Hupco/Jack Burnett

Michael Krneta, Treasurer; Joseph Blackwood, Secretary; Richard Cress, Vice President; and Charles Carr, Jr., President.



Hupco/Jack Burnett

Jo Ann Odum, Miss United States, modeled for Gene Botsford, left, in his demonstration at the PP of W. Virginia convention; Joseph Barta, PP of A Councilman, right.

Tennessee PPA

Saturday and Sunday, Jan. 13-14, 1962, the Tennessee PPA will present a photographic seminar at the New Southern hotel in Jackson. C. N. (Buster) Orman, M.Photog., Columbia, Tenn., will conduct a program, "Portraiture of Children"; Jimmie Jamieson, Memphis, will demonstrate commercial techniques. A "Print Critique" by three Masters of Photography is also scheduled for members.

PPA of New Mexico

The annual PPA of New Mexico convention is scheduled for Feb. 17-20 at the Cole hotel, Albuquerque. The opening session is a workshop, "Merchandising and Selling," conducted by Natalie Rokusek, executive manager of the PP of California. Other programs include: "Creating the Unusual in Photography," Kenneth Carson, Dallas; "Vive la Femme!" Peter and Alice Gowland, Santa Monica, Calif.; and "Glorify the Junior Miss," Ernie Curtis, Oklahoma City.

Added attractions are the Ansco Civil War Centennial Exhibit on display at the University of New Mexico, and a Beauty Pageant following the banquet on Monday, Feb. 19. ▲

COLOR and YOU from page 26

Now check any price list and see what it would cost you to buy these samples yourself. Subtract the difference, invest it in getting into color and all it will cost you will be your time.

Maybe the time you invest will have to be weekends, but let's look at it this way: Work on your weekends this year, so you will be assured of work during the week a few years from now. ▲

NEW LIGHT—Ends Harsh "Flash" Contrast!



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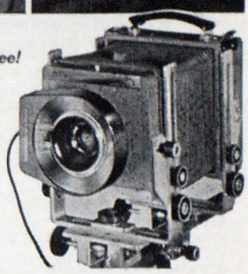

SUN-RING

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Write, Wire, Phone for NEW Price List Wall Chart N-12

PROF. PHOTOGRAPHERS OF AMERICA, INC.	Aug. 5-10	Chicago, Ill.	Conrad Hilton	Frederick Quellmalz, Conv. Mgr. 152 W. Wisconsin Ave., Milwaukee 3, Wis.
Virginia Professional Photographers' Assn	Aug. 27-29	Old Point Comfort, Va.	Chamberlain	Gene Campbell, Sec'y 1904 Hollins Mill Rd., Lynchburg, Va.
Photographers Association of New England	Sept. 9-11	Manchester, Vt.	Equinox House	Anton Hanania, Sec'y 26 Emerson St., Newton, Mass.
Professional Photographers' Assn of New Jersey	Sept. 16-18	Atlantic City, N. J.	Ritz Carlton	Seymour Ring, Conv. Chmn. 1112 Broad St., Newark, N. J.

Artist Supply Catalog - for Color Artists

OIL COLORS · BRUSHES
Artist Supplies for Portrait Studios Etc.



Everything for Studio Artists

Grumbacher Brushes — Oil Colors
Winsor & Newton Oil Colors
Marshall Colors and Mediums
Weber Oil Colors and Liquids
Delta Brushes — Paint Boxes
Lambswool — Cotton — Easels
White Cardboard — Mat Board
and other Artist Accessories

The PIERCE CO.
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New miniature catalog of about 70 pages from complete catalog sent on request — no charge. Also new P-61 Paper Products Catalog.

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Complete loose leaf catalog with plastic binding — send 50c; catalog and Marshall Manual — $1.00.

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Complete loose leaf catalog on drapes and backgrounds — $1.00; merchandise coupon included.

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HERE ARE THINGS THAT WILL MAKE EVERY STUDIO MORE PROFIT — when you use them.

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V-Neck School drape-sleeves	$ 9.95
V-Neck (front and back) sleeves with Cummerbund front tie	12.95
Black Lace-Satin school drape	6.95
Navy Blue Lace School Drape (new)	6.95
New Peasant Blouse (jersey)	10.95
Marabou Feather-Satin drape	9.95
Petite 2 piece velvet drape	10.95
Plain velvet drape-over arms	3.95

GLAMOUR DRAPES (for teenagers, etc.)

Silver Lurex Lace over Silver	$ 6.95
Three Glamour drapes (assorted)	10.00
Two pieces tulle and 2 belts	5.00
V-Neck Silver Lurex-Cummerbund	12.95
Bouffant Drape — goes around	12.95
Halter Style with Cummerbund	10.95

All colors available — specify colors.

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Washable	1½ Yd.	Two Yd.
White Orlon — washable (5 colors)	$7.25	$8.95
Crushed Plush (4 colors)	5.25	6.95
Rugloom — no lustre	5.25	6.95
Rugtex — lightweight	4.25	5.50
Bunny Cloth (dry clean)	5.25	6.95

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OPEN HOUSE

by John M. Davidson, M.Photog., Bryan, Ohio



Two pages from eight-page tabloid supplement to "The Bryan Times" promoted Open House.

THIS SPRING we held Open House at our new studio location. With the aid of an 8-page tabloid supplement to *The Bryan Times* (patterned after the tabloid used by Osborn Studios of Middletown, Ohio) we publicized the event and gained added prestige in our community.

We arranged studio tours for visitors so they could see first hand all of the steps in producing professional photographs.

Opening ceremonies began with an invocation by the minister of our local Methodist church. The mayor of Bryan cut the ribbon, witnessed by the president of the Bryan Chamber of Commerce, the president of the Bryan Retail Merchants Assn, myself and those waiting to enter the studio.

During the day, I remained in the cameraroom and Mrs. Davidson was in the reception room most of the time. Our sons Jim and Tom, high school freshman and sixth grader respectively, helped at the refreshment booth in the cameraroom, where free Pepsi-Cola, potato chips and chocolate candy (made in Bryan) were served. High fidelity records gave us music, interspersed occasionally with a 7 AGES record.

We prepared both portrait and commercial lighting set-ups, using electronic flash for portraiture and 3200° K for commercial. Visitors were invited to view the groundglass of the camera at each set-up — both cameras were 8x10 so a large image could be viewed.

Receptionists, wearing cocktail dresses, with the aid of Mrs. Davidson, saw to it that guests registered for the door prizes, and showed them the reception room and office, and conducted them to the finishing room.

In the finishing room another girl explained the finishing of the prints — mounting and framing. She then showed visitors the dressing room, then the cameraroom proper, where they received refresh-

(Turn to page 67)

Tabloid section cover page featured photograph of Davidson's new studio in Bryan.



SCHOOL PACKAGE PROCESSING IN EKTACOLOR
from 46mm and Split 70mm Film
Print Sizes 5x7, 3x5, Wallets and Exchange Miniatures
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NEW PRODUCTS from page 18

Arriflex Corp. of America, 257 Park Ave. S., New York 10, N. Y. — Series of Master Intervalometers, programming and control instruments designed to operate the Arriflex-16 camera with its single-frame drive, and lights, accessories and related equipment in a broad range of motion picture time-lapse applications. . . . **Bell & Howell Co.,** 6100 McCormick Rd., Chicago 45, Ill. — Model 535 Filmosound 16mm motion picture projector, projects clear picture in a room that has not been completely darkened, accompanied by sound that reaches an audience of 500 without auxiliary speakers; designed for the consumer market, priced at under $600.

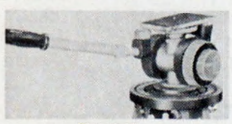
Midwest Photographic Engineering, 2811 Rockne Dr., South Bend 15, Ind. — Miller Hurricane lucite roll film washer, has capacity of two 120/620 or four 35mm reels or any combination thereof. Through a pair of opposing jets angled through the jet chamber base, water is injected into the cylinder holding Nikor or Kindermann type reels. Washing time is three minutes. Complete with hose and standard connector, Miller Hurricane washer is priced at $15.95 net. Accessories include nylon "T" and "Y" connectors to adapt several washers to one outlet. . . . **Leedal Inc.,** 2929 S. Halsted St., Chicago 8, Ill. — Cleaner for stainless steel, Sta-Clean, in powder form, packaged in plastic container. For free sample and brochure, write Dept. SC-24 c/o Leedal, Inc.



Midwest

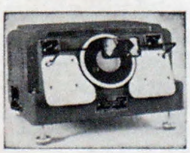
Encino Engineering, Box 251, Encino, Calif. — Astronar zoom, 7-element lens with 95mm-205mm focal length, has click stops from f/6.3 to f/22: $174.95. . . . **Karl Heitz, Inc.,** 480 Lexington Ave., New York 17, N. Y. — Focusing wheel for Kinoptik 210mm f/2.8, 300mm f/3.5 and 500mm f/5.6 lenses: $25. . . . **Camcraft,** 1408 Baskerville Ave., Madison 4, Wis. — Camcraft N-5 motor drive for the Leica M2, M1 or MP cameras, with form-fitting grip and fingertip control: $298.50, less battery pack; remote tripping device — $18. . . . **Photographic Instrumentation Development Co.,** 19458 Ventura Blvd., Tarzana, Calif. — Nega-Viewer, an all-electronic viewer, produces a positive from a photographic negative (35mm) on a 17" screen, much like that of a television monitor. A cold light scanning device has magnification, brightness and contrast controls.

TA Manufacturing Corp., 4607 Alger St., Los Angeles 46, Calif. — Thomas 16 fluid pan head for 16mm motion picture photography features braking concept which allows locking the head in any position without creeping or drifting; it fits any camera or telescope or any tripod, has adjustment to compensate and counter-balance camera or accessory. Head is priced at $149.50. . . . **Gordon Enterprises,** 5362 N. Cahuenga Blvd., North Hollywood, Calif. — Sintered-plate nickel cadmium storage battery designed to supply from 6v to 24v for motion picture and sequence cameras — a companion charging unit to the Dynamax power pack. . . . **Sanders Laboratories,** East Rutherford, N. J. — Sanders time-lapse programmer and camera drive system can be attached to any motion picture camera or Cine-Special magazine, without altering the camera.


TA Mfg.

Kling Photo Corp., 257 Park Ave. S., New York 10, N. Y. — Heliotron MM Autolectronic flash unit (16¼ oz.) features 3½ oz. rechargeable nickel cadmium battery pack. Fully transistorized circuit features the Loewe Opta "power miser" auto-

(Turn to page 62)



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To the business-man, the answer is obvious. . .

turn page



Nobody grows faster or has more birthdays than a child. Nobody wants more to **keep** the child a **child** than a mother. Nothing can keep a child (and please a mother) more than good professional portraits. Nothing can more fully convince a mother* that she needs **your** photographic portraits on a year-round basis than

7 ages

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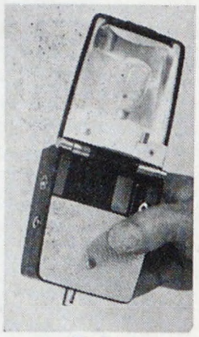
Chances are, there're several mothers in your town. And chances are, many of them have more than one child each. Every child needs 7 portraits.* **You *need 7 AGES. Write today for complete information to PP of A, 152 West Wisconsin Avenue, Milwaukee 3, Wisconsin.*

matic relay. Recycling time is 8-10 seconds. Heliotron MM is priced at $69.95 complete with battery, camera bracket, bounce flash adapter, built-in flash connector and AC charge-and-power cord.

Xerox Corp., Rochester 3, N. Y. — Xerographic plate in which exposure time can be cut as much as 75% of former material. Continuous tone subjects can be reproduced by introducing an extra step of flashing to an opaque positive or negative screen to create a halftone screen pattern before final exposure. Image development and fusing are the same as before.

Eastman Kodak Co., Rochester 4, N. Y. — Cordless, remote-controlled slave flash unit, the Kodak Electric-Eye, weighs less than six ounces, folds to approximately 3x3x1½". The unit may be used within a distance of 25' from small camera flash units accepting midget bulbs, at greater distances with larger units. Safety button insures against premature flashing, a safety circuit prevents flashing by an increase in the overall room light. The Electric-Eye accepts M2, M5, M25, No. 5 and No. 25 bulbs, sells for under $20. . . . Color Compensating 025 filters are in cyan, magenta, yellow and red. . . . Improved 127 Ektachrome film with a daylight ASA speed of 64 is now on the market. . . . Thin precleaned cover glass for slides is again being offered by Kodak. In 2x2" size, the glass is available in packages of 50, and in cartons of ten packages; in 3¼x4", in packages of 24, and cartons of 20 packages, Kodak also announces a binding tape (yellow) with an improved adhesive that will not ooze, in ⅜" width in ten and 30-yard rolls.



Kodak

Simmon Omega, Inc., 257 Park Ave. S., New York 10, N. Y. — Nylon screws and slides and improved systems of metal locks, automatic grips and paper stops are incorporated in the Omega 11x14 Automatic easel, first introduced in 1955. Easel is priced at $67.50; tilting attachment is $10.60. . . . **Industrial Timer Corp.**, 1407 McCarter Highway, Newark, N. J. — Automatic stop clock, Series ESC, measures time intervals down to 1/100 second; can be started, stopped and reset by remote means and features a cone clutch which engages the pointer mechanism with the synchronous motor. The unit at 115v, 60 cycles, sells for $68.50; the 220v, 60 cycle unit is $71.

Natural Lighting Corp., 630 S. Flower St., Burbank, Calif., — ColorTran Gaffer Grip for supporting lighting equipment where it is not practical to use stands. Cast aluminum clamping jaws are studded with permanently affixed high friction rubber grips. Model GAG with ⅝" stud (shown) is priced at $6.90; Model GBG has universal swivel mount with spring-loaded brass fittings, is $8.90. . . . A selection of nine different carrying cases is available for ColorTran lighting equipment. Cases are constructed of heavy duty fiber with plated hardware and reinforced with wood inside; interiors have molded foam material. Prices start at $21.



Natural Lighting

Harwood Electronics Co., 466 W. Superior St., Chicago 10, Ill. — Four-lamp unit for motion picture lighting, Luminaire

16x20 Super Deluxe Oil Portraits still only $18.



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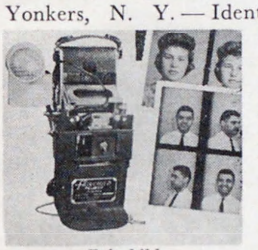
Mark 200. Subminiature DAN lamps are arranged in a cluster design. Unit is furnished with a bounce bracket, vinyl grip and four lamps: $13.95. . . . **Yashica,** 50-17 Queens Blvd., Woodside 77, N. Y. — Quick-Lite "Pro-40" one-piece electronic flash unit, fully transistorized, complete with mounting bar, sync cord and batteries: $40. . . . **Lowel-Light Photo Engineering,** 429 W. 54th St., New York 19, N. Y. — Lowel-Light tape-up, clamp-up lighting unit has the following improvements: wider base plate for greater stability; larger notch for clamping; new secondary notch for locking onto pipes, stands and shelves; ¼" holes for mounting with nails and screws; more conveniently placed handle for directional control. Lowel-Light kit consisting of five lighting units, roll of Gaffer-Tape, fiber carry case with space for five barndoors: $45.50.

Robertson Photo-Mechanix, Inc., 7440 Lawrence Ave., Chicago 31, Ill. — Electric filter wheel features portable control box to permit either darkroom or gallery operation, for the Jupiter and Tri-Color overhead copy cameras. . . . **Fototype, Inc.,** 1414 Roscoe St., Chicago 13, Ill. — Copy-Prep pigment-coated white typing reproduction paper, especially treated for offset reproduction purposes. . . . **Cormac Chemical Corp.,** 34-22 35th St., Long Island City 6, N. Y. — Unibath CC-11, combined developer and fixer for processing waterproof phototypesetting paper in not more than 90 seconds, compared to three-stage processes that take up to five minutes.

Fairchild Camera and Instrument Corp., 580 Midland Ave., Yonkers, N. Y. — Identification camera, Fairchild-Polaroid F-430, is adaptable to six different formats: 1. Four identical pictures of one subject; 2. Two pairs of two different persons; 3. Front and profile of one person, head only; 4. Front and profile of one person, ¾ body; 5. Four different poses of one person; 6. Individual poses of four individual persons. Camera, wink light, tripod, positioning bar panel, numbers and Portra lens list for $605. . . .


Fairchild

Instant Photoscreen, Inc., 1329 Stanley Ave., Dayton 4, Ohio—Device to screen Polaroid positive prints as they are made in the camera, Instant Photoscreen provides screened positives ready for reproduction. Three-screen kit — 85, 100 and 120 line adapters sells for $120; five-screen kit also includes 65 and 133 line adapters, sells for $150. . . . **Berco Inc.,** 540 E. "C" St., Casper, Wyo. — Berco Copier provides sharp close-ups from 2½", up to 1½X enlargements; for all Polaroid cameras (except Model 80): $3.98.

Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y. — Swiss-made Rebikoff color temperature meter permits direct readings of color temperatures in degrees Kelvin and translation into correction filters: $49.95. . . . Heitz is also distributing Adox 35mm black-and-white film in 20, 40 and 100 ASA in preloaded cassettes for the Tessina Auto-Reflex 35mm ultra-miniature camera. . . . **H. A. Bohm & Co.,** 2814 W. Peterson Ave., Chicago 45, Ill. — Voigtlander Vito Automatic 35mm camera with f/2.8 lens and Prontor-Lux shutter is priced at $74.95; case, $12.50. . . . **Exakta Camera Co.,** 705 Bronx River Rd., Bronxville, N. Y. — Pentina, 35mm, single-lens prism reflex camera with coupled electric eye and interchangeable lenses; with Carl Zeiss 50mm, f/2.8 Automatic Tessar lens: $139.50; (Case, $12.50.) . . . **Auer Industries,** Box 561, Ithaca, N. Y. — Lightweight mirror, 12"x9", on light stand, adjustable up to 64" high, can be tilted to any angle: $12.95 postpaid ($13.95 west of the Mississippi).

Literature

Grafic Equipment Co., 1511 W. Lawrence Ave., Chicago 40, Ill. — Catalog (48 pages) features stainless steel and plastic processing equipment, including nitrogen burst machines and fittings. . . . **E. L. Conklin & Co.,** 511 Griffing Ave., Riverhead, N. Y. — Bulletin on walnut and mahogany inlaid frames. . . . **ACS Tapes, Inc.** (Dept. OB), 217 California St., Newton 58 Mass. — Descriptive brochure and actual samples of glossy and matte surface self-adhesive tapes in several colors. . . . **Natural Lighting Corp.,** 630 S. Flower St., Burbank, Calif. — ColorTran 8-page Catalog on motion picture lighting kits. . . . **Eastman Kodak Co.** (Special Sensitized Products Sales Div.), Rochester 4, N. Y.—"Spectrum Analysis with Kodak Materials" (P-10), 16-page pamphlet covers the selection of spectographic materials, photographic photometry and processing. ▲



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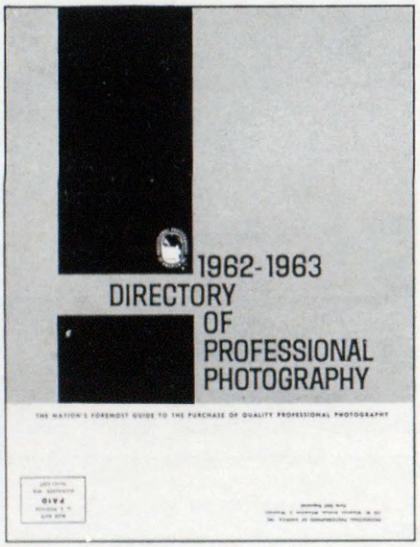



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One-fourth Page	**100**
One-eighth Page	**55**
One inch x 20 picas	**30**

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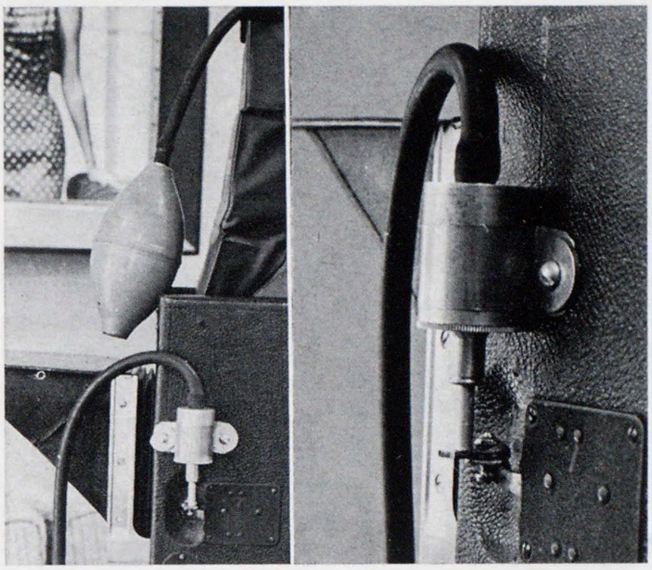
PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
152 W. WISCONSIN AVE. MILWAUKEE 3, WIS.

The Idea Exchange

TRIPPING SHUTTER FROM A DISTANCE



In the February issue of *The Professional Photographer* Bill Davis, Lakewood, Ohio, asked for information on "some kind of attachment for a Series D R.B. Super Graflex so the shutter can be fired from a distance of several feet from the camera."

Mr. Davis reports that he received many replies. Here is the one (see illustrations) from Don Sothern, Sothern Studio, Springfield, Mo.: "I have fussed with this problem for five years, tried many different things including a solenoid from a refrigerator. . . . I used a large De Groff air release; the small one doesn't work. This release comes with a cable release which I removed and had an aluminum rod soldered on the brass plunger.

"You can see how the shutter release on the camera was extended so the plunger rod can trip it."

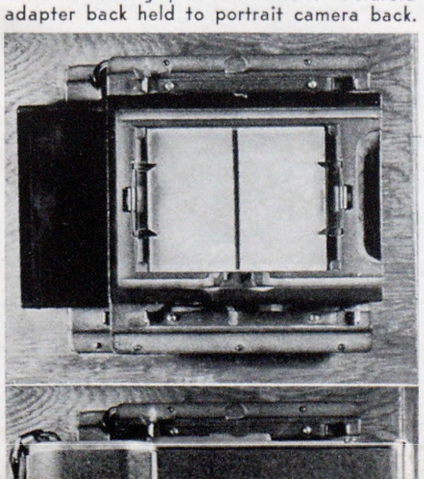
QUICK IDENTIFICATION PICTURES

by Merrill and Betty Stricklin
Eldorado, Ill.



Merrill Stricklin poses for two identification pictures in one — a head-and-shoulder and three-quarter pose — which is trimmed.

Below: Focusing panel consists of Polaroid adapter back held to portrait camera back.



The professional photographer can make very satisfactory use of a medium usually thought of in amateur terms. We have been using Polaroid film for several years to make quick identification pictures.

First off, we bought a Polaroid adapter back, then it was necessary to have a focusing panel. We had a local cabinet maker build us a back that fitted our portrait camera (to this the brackets for fastening the Polaroid back were attached). We decided it would be wasteful to use the entire picture and trim only a small 1"x1½" or 1½"x2" out of it, so we got a divider back and the film (back used horizontally) gives us two excellent quality pictures on one.

We collect the same amount for these two that we used to get for three made with regular portrait film and printed on single weight paper. In addition, our customer is accommodated by not having to return to pick up his pictures.

The Polaroid back, focusing panel, and brackets are made by Graflex, Inc. It is necessary to have a cabinet maker, or experienced wood worker, make the wood back to which the brackets are fastened.

We use a Wollensak Vitax 14" f/3.8 lens. Our lights are two electronic speedlights, used at 50 ws. We use about a 2:1 ratio in our lighting; we also use a 500w fresnel spot on the background, if the picture calls for a light background ▲

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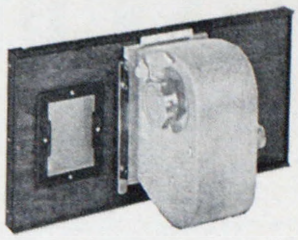

KEITH CAMERA, Division of
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OPEN HOUSE from page 60

ments. Guests were then conducted by another young lady to the basement stairway.

At the bottom of the stairs visitors were greeted by still another young woman well versed in the subject, who explained retouching, etching and blocking and conducted them to the negative processing room and then showed them to the print rooms where another young woman explained the process of printing and toning. People were fascinated by these various steps. The girls reported much enthusiasm in what they were showing, with many questions asked.

Some of the girls took an afternoon shift and some an evening shift. Several worked through both shifts, including the family of course. The girls also took turns as the portrait demonstration model. We were fortunate to have several young women help us with our Open House who have worked for us in the past.

We invited the local florists to see the place ahead of time so they could visualize flower arrangements that would fit in the various rooms and not look like a funeral with just baskets of flowers sitting about. The entire studio had attractive pieces and plants quite appropriate for the various rooms and areas about the studio. Two planters were coordinated for the fireplace.

Incidentally, we photographed all of the rooms showing the flowers and planters sent by various individuals and concerns and mailed each one a photograph showing his particular gift, along with a letter of thanks.

Cost of Tabloid: $159.50 — advertising space plus cost for 400 extra copies. This does not include the cost of the photographs we furnished.

The breakdown on the costs of publication of the tabloid according to the newspaper are: 25% Davidson Studio, 39% Congratulatory, 36% newspaper.

The newspaper said this was their first try at something like this and we received a bargain. If they were doing it again they would go along with 25% of it as news and outright gift instead of the 36%.

Circulation: 4,800. This was inserted in *The Bryan Times* and circulated with a regular edition of the newspaper.

Coverage: 90% of Williams County and 10% of Defiance County.

Results: We received a letter of congratulation from our state president, Robert Parker, which we displayed in a frame in the cameraroom. We also displayed a congratulatory telegram from the president of the PP of A.

Over 400 persons came to the studio for the Open House. Many called in and wrote letters saying they were sorry they could not make it that day. ▲

NEWS from page 10

Any picture photographed from midnight, Dec. 31, 1960, until midnight, Dec. 31, 1961, is eligible. All entries must be postmarked no later than Jan. 15.

For an entry to qualify, it must be accompanied by caption matter and photographic data, and must be at least 8x10 in size. Mail entries to Tim Cohane, Sports Editor, Look Magazine, 488 Madison Ave., New York 22, N. Y.

NEW VSP OFFICERS

Mrs. Edward A. LeRoy, Jr., New York City, will serve as Volunteer Service Photographers president for 1962. Vice presidents are Alouise Boker and Mrs. Henry O. Pattison, Jr., both of New York City, and Mrs. Joseph C. Watts, Bayside, L. I. Margaret Goddard succeeds Ruth Parmly as secretary, while Miss Parmly succeeds Mrs. Pattison as assistant treasurer. VSP treasurer is Mrs. Chauncey K. Hubbard, Greenwich, Conn.

Information on VSP projects may be obtained by writing Volunteer Service Photographers, 111 W. 57th St., New York 19, N. Y.

PHOTOGRAPHY ON TELEVISION

This winter and spring a special series of programs for anyone interested in great camera work will be presented by the 58 non-commercial stations of the National Educational Television network.

Programs will feature the work of Edward Steichen, Hon.M.Photog., Ansel Adams, Robert Flaherty and Pare Lorentz. ▲



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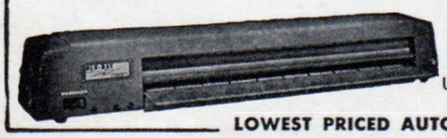

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A BABY PAGE PAYS OFF

by Herbert L. Childers

Childers Studio, Independence, Mo.

I HAVE BEEN located at my present address for the past 20 years and our Baby Page is the most pleasant and profitable promotion we have ever used.

The first step is to contact the parents by telephone when their baby is between four and five months old. The appointment made, I use a 5x7 view camera and speed lights and take all sittings in the home without any cost or obligation. I take eight head poses, all with the baby lying on its stomach — four with clothes on, four poses in the nude. I try to get a variety of expressions, including smiles, sober pictures, fingers in the mouth, blanket over the head, and even crying ones.

These eight poses are made into finished 5x7 portraits and we present six of them in a six-way folder; the other two remain loose. These are mailed to the parents, with a price list, so as to be received either on a Friday or a Saturday.

No Pressure to Buy

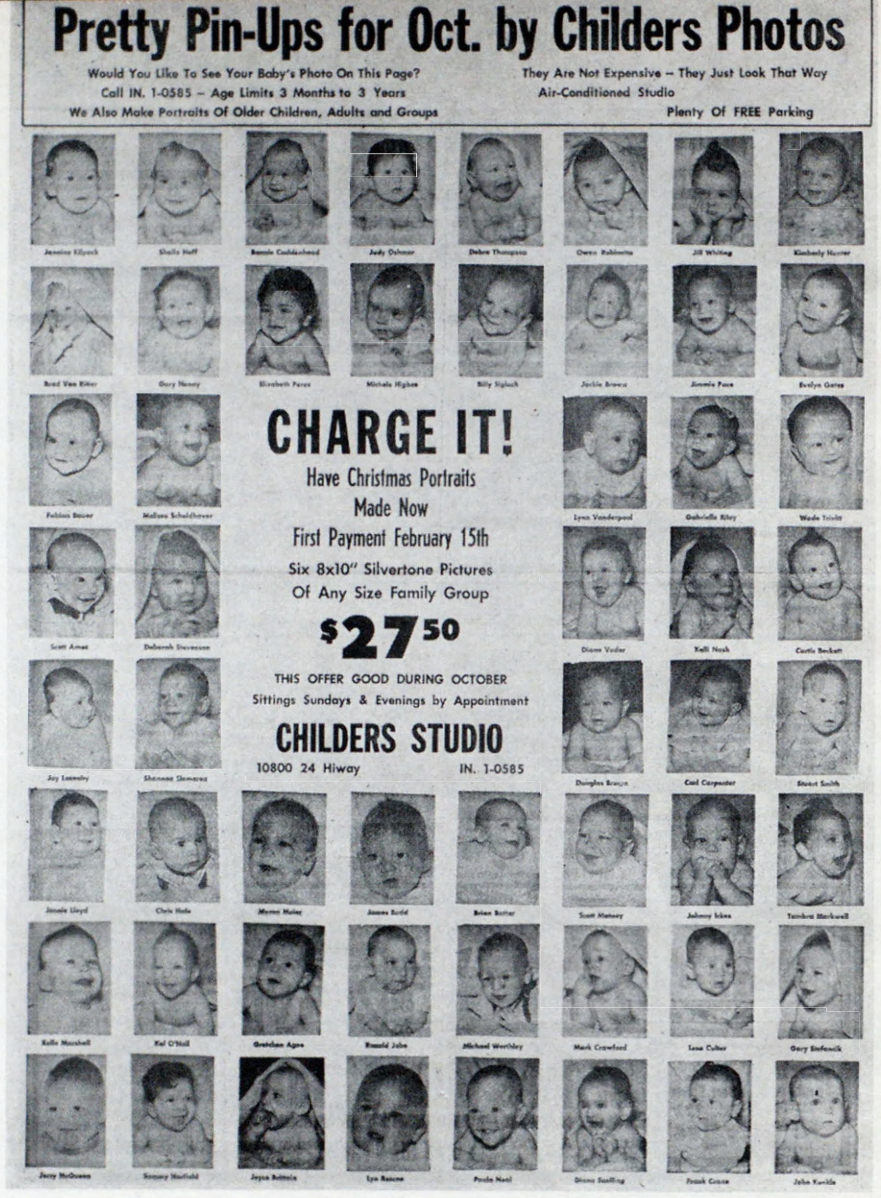
On the following Wednesday I begin to make appointments to pick up the pictures. I use absolutely no pressure and very little salesmanship when I call the parents to make the appointment, or when I pick up the order.

Once a month I select a page full of baby pictures for our newspaper promotion. We have run this page in *The Independence Examiner* once a month for a little over three years. The *Examiner* is published six days a week and is the leading newspaper in the area with a circulation of over 14,000.

One bonus reward we did not at first expect has resulted from the promotion — over 50% of our sittings *in the studio* are a direct result of this Baby Page.

We have the usual competition found in a metropolitan area — clubs, albums and the itinerants. There are six studios listed in the telephone book in the area which I cover. Then the downtown Kansas City studios mail out coupons and run ads in the newspapers. In addition to that, there are numerous telephone solicitors calling these people to take pictures in the home. Despite this competition I manage to photograph approximately 25% of the babies born in our area.

To appreciate the advertising that accrues to the studio from this page, visualize 55 mothers and possibly 110 grandmothers scattered throughout your community showing this page to people who want to see it, and even to some who do not want to see it. ▲



FOR CHRISTMAS

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Greetings:

To: _____

_____

It is a pleasure to tell you that we are entering in your name a subscription for _____ year _____ to THE NATIONAL PROFESSIONAL PHOTOGRAPHER to start with the issue of _____, 19__, as a gift from _____. THE MAGAZINE is mailed between the first and fifth of each month and should therefore reach you monthly between the tenth and fifteenth — a bit later in foreign countries. If your name and address are not exactly correct, as shown at the left, please drop us a postcard.

Most cordially



ARE YOU A MAN IN THE DARK?

"How often have you felt that important things are going on . . . and you know little about them?

"How does your knowledge 'stack up' on what's likely to happen in your community—in education, in civic government, in health and welfare? Are you still in the dark?

"Progressive business men are seldom in the dark. In fact, they seem to be into everything. They are always standing up and speaking up on issues that affect the community welfare.

"How about you? It's not hard to do—and besides, speaking up is part of your community responsibility.

"Here's all you do. Join and support your local Chamber of Commerce. There you can bring to light your ideas about community problems and, incidentally, find out what everyone else is thinking, too. You'll also earn new respect and recognition of your views.

"Sign up with the other progressive business men in your local Chamber of Commerce who are working for the good of business and your community. Remember, when you belong to and support your voluntary organization you're helping to encourage the growth and development of every person who has the capacity to grow."



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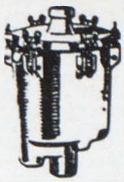

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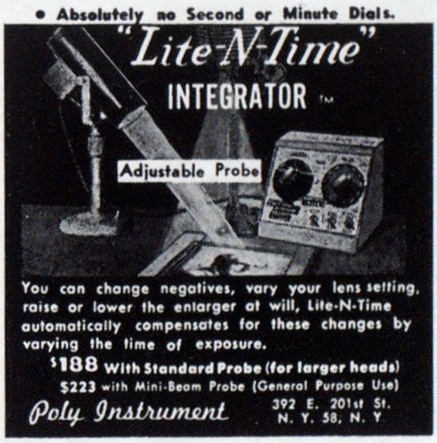

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Books That Will Help You

From the hundreds of photographic books now in print there are only 60 which we can honestly recommend as helpful and worth the price to professional photographers. We list 20 of these below.

- ☐ Retouching and Finishing for Photographers — J. Spencer Adamson — $2.75
- ☐ Retouching Negatives and Prints — Kitty West — $1.95
- ☐ 16mm Sound Motion Pictures — William H. Offenhauser — $12.50
- ☐ Successful Photography — Andreas Feininger — $4.95
- ☐ TV & Film Production Data Book — Ernest M. Pittaro — $6.95
- ☐ 35mm Photo Technique — H. S. Newcombe — $4.50
- ☐ 35mm Photography — Jacob Deschin — $5.00
- ☐ Eye, Film, and Camera in Color Photography, Ralph M. Evans — $8.95
- ☐ Halsman on the Creation of Photographic Ideas, Philippe Halsman — $3.50
- ☐ Posing for the Camera — Harriett Shepard & Lenore Meyer — $6.95
- ☐ Advanced Photography: Methods and Conclusions — Andreas Feininger — $7.50
- ☐ All the Photo Tricks — Edwin Smith — $3.95
- ☐ Available Light and Your Camera — George B. Wright — $5.00
- ☐ Bounce Lighting — Russ Halford — $1.95
- ☐ Child Photography Made Easy — Josef Schneider — $4.50
- ☐ Complete Art of Printing and Enlarging, O. R. Croy — $5.00
- ☐ Corrective Photography — Lewis L. Kellsey — $5.00
- ☐ Developing: Technique of the Negative, C. I. Jacobson — $4.50
- ☐ Exakta Photography — Jacob Deschin — $4.95
- ☐ Eye, Film & Camera in Color Photography, Ralph M. Evans — $8.95
- ☐ Focal Encyclopedia of Photography — $20.00
- ☐ Desk Edition (1 Vol.) — $6.95
- ☐ Graphic-Graflex Photography — Morgan & Lester — $6.95
- ☐ Peter Basch's Guide to Figure Photography, Jack Rey — $4.95
- ☐ Handbook of Basic Motion Picture Techniques, Emil E. Brodbeck — $6.50
- ☐ How to Make Money in Photography, Eugene M. Hanson — $1.95

We make these recommendations solely as a service to our readers, particularly those in smaller communities. Readers in large cities can see these books at their dealers and buy them over the counter. We carry no books in stock but, if you wish, will order any of these to be shipped to you direct by the publishers. Therefore we do not accept C.O.D. or open account orders. Check those you want, attach your remittance, and send the list to us. All prices include postage.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

152 W. Wisconsin Ave., Milwaukee 3, Wis.

BOOK BRIEFS from page 36

tains these four basic data book components: "How to Organize and Operate Photographic Service Departments"; "Making Service Pictures for Industry"; "Industrial Motion Pictures"; and "Photographic Production of Slides and Filmstrips."

COMMERCIAL ART AS A BUSINESS. By Fred C. Rodewald and Edward M. Gottschall. The Viking Press, Inc., 625 Madison Ave., New York 22, N. Y. 180 pp. $4.95.

New, revised edition of a book first published in 1952. Although written for the commercial artist, most of the information would be valuable to the photographic studio owner and manager.

BETTER COLOR SLIDES OUTDOORS. By Fred Bond. Ziff-Davis Publishing Co., One Park Ave., New York 16, N. Y. 104 pp. $1.95.

Basic information needed to produce color slides under all kinds of outdoor conditions.

THE RETINA REFLEX WAY. By L. A. Mannheim. Printed in Great Britain. Amphoto, 33 W. 60th St., New York 23, N. Y. 360 pp. $7.50.

With typical thoroughness, Mr. Mannheim describes each model of the Retina Reflex camera, and all accessories, and shows how to see with the "seeing camera." Complete with illustrations and tables, as are all Focal Press books on cameras.

GRAPHIC & LINHOFF PRESS CAMERA GUIDE. By Kenneth S. Tydings. Chilton Company, Book Division, 56th & Chestnut Sts., Philadelphia 39, Pa. $1.95.

Loaded with helpful details in using these two cameras. Six basic photographs are discussed. Contains a concentrated collection of charts and Dr. Tydings' Direct Reading Exposure Gray Card. ▲

'TIS HERE from page 24

president of the Albuquerque Guild, presented Bill with a travel clock, on behalf of the members.

■ Photographer, teacher and writer Will Connell, Los Angeles, died in late October. He had written for camera magazines since 1919. In 1931 he founded the photographic section of the Art Center School in Los Angeles. He received many honors and awards for his photography and in recognition of his merit as instructor.

■ "Bolex Cameraman of the Year" is Joe Vadala of NBC News. In recognition of his outstanding 16mm motion picture work during 1961, he received a Bolex Rex 16mm camera with Pan Cinor 85mm zoom lens from Paillard Inc. Vadala was cited as "Newsfilm Cameraman of the Year" by the National Press Photographers Assn in 1960.

■ Edward Brodnicki, president of Durst (USA) Inc. has announced the appointment of Harley Schroeder, formerly with Burke and James and White Photo Sales, as Midwest manufacturers representative for the Durst line of equipment. . . . The Central Division of General Film Laboratories has a new address: 1828 Walnut St., Kansas City 8, Mo. ▲

FOREIGN STUDENT

Toivo Steen of Bjornstigen 54, Solna, Sweden, is competing for a scholarship that will provide him with an opportunity to study American photographic practices in the summer of 1962. In order to obtain the scholarship, it is necessary for him to develop his own itinerary. He would be interested in visiting and working in studios from one day to a week each. Studios willing to assist Mr. Steen should contact him direct.

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.

HELP WANTED

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All around receptionist, experienced in high class portrait studio. Harry R. Hoyt Studio, 2812 W. Devon Ave., Chicago 45, Illinois.

Portrait retoucher, experienced, capable of etching. Steady work at Harry R. Hoyt Studio, 2812 W. Devon Ave., Chicago 45, Illinois.

Portrait Photographer. Must be experienced and qualified all phases studio operation. Send resume, samples, I.D. photo and salary expected. Write: Auble Studio, 103 S. Burke Dr., Gallup, New Mexico.

Photographer-Lab technician. Unusual opportunity for young man with management potential. Grow with a rapidly expanding prestige portrait-wedding organization. Send photo, full resume to Dale Nitzel, 1011 S. Main, Bloomington, Illinois.

Retoucher — working at home. Capable of fine, complete portrait retouching for low volume quality studio. Prefer Midwest resident. Dale Nitzel, 1011 S. Main, Bloomington, Illinois.

SITUATIONS WANTED

Professional photographer wishes to locate in Rochester, New York area. Experience in all phases of black-and-white photography and management. Graduate of Winona. Would consider buy in studio. State salary range in first letter. Reply Box 1203, The Nat'l Professional Photographer.

Portrait photographer; 14 years experience, including Type C printing, high quality portraiture, weddings, all phases of darkroom work. Willing to locate anywhere. Desires a permanent position. Brooks graduate. Richard Pond, 1066½ N. 5th St., Springfield, Illinois.

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Portrait Establishment, 23 years, located in large Ohio city, promotional type studio — modern, air conditioned — ideal man and wife or addition to small chain — terms. Reply Box 1200, The National Professional Photographer.

For sale: In beautiful Finger Lakes region of New York state, studio, greeting card and frame shop. Three-floor brick building on Main Street, living apartment third floor. College town of 6,000. Established 45 years. Only buyer with cash to invest need inquire. Burnell Studio, Penn Yan, New York.

Portrait Studio, Southern California town near San Diego. Owner retiring from finest studio in downtown location. Fully equipped and stocked, with better than average volume. Reply Box 1204, The National Professional Photographer.

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(Turn to page 74)

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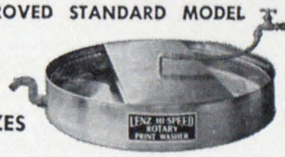

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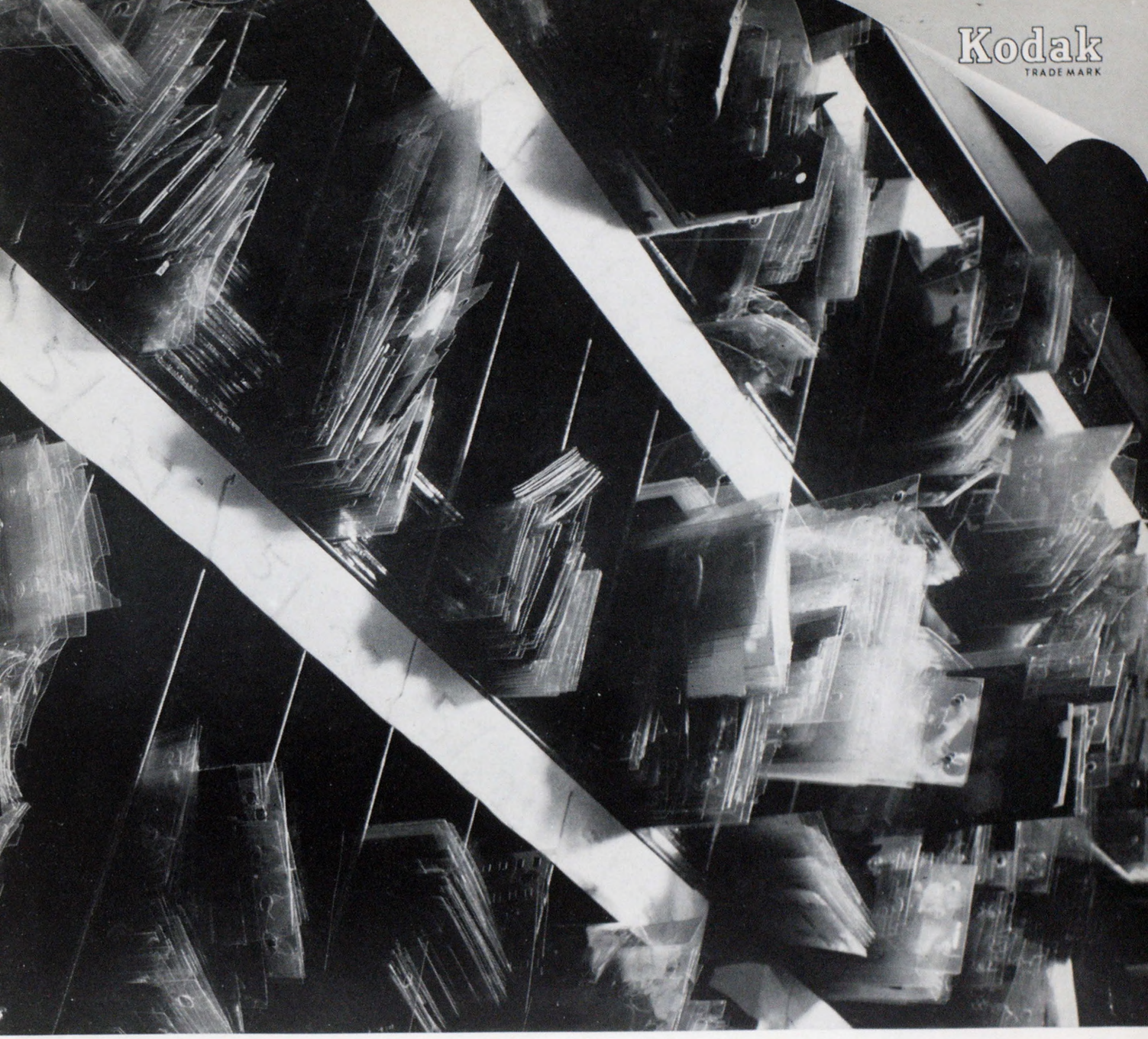

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