



DECEMBER 1962 50c



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FOR WHITE LIGHT PROCESSING
Model CP622**

*Unique
streak-free
print basket*



Four-cell 8 x 10" basket holds 32 prints. 8 1/2 x 11" basket also available.



16 x 20" baskets hold 8-16 x 20"s, or 14 x 17", 11 x 14" prints.

Calumet print baskets are made completely of stainless steel. Each print is processed in its own compartment. Since solutions cannot move laterally, there is no chance for mesh, wire or streak marks on the print. Each basket size is fully warranted for superior processing of Ektacolor prints. All baskets have a quick loading feature for increased production.

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Expensive print material and darkroom time are saved immediately with the Calumet 16 x 20" processor. Automatic gas burst agitation, automatic temperature control and light tight tops make processing consistent and reliable. Quantity production of color prints is now far easier with Calumet equipment.

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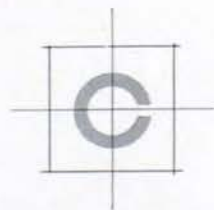
	7 tanks	6 tanks*
Model CP622 (2 wash)	\$1575	\$1495
Model CP621 (1 wash)	\$1395	\$1320

COLOR PROCESSING INFORMATION: WRITE for Tech Data Sheets and Catalog . . .

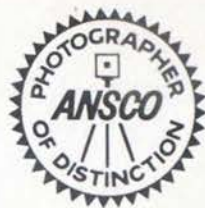
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ANSCO STAMP OF DISTINCTION
on all your Portraiture



*AnSCO separates the men from the boys
with Super Hy-Ortho and Super Hypan!*

To bring out the manly character and personality, use AnSCO Super Hy-Ortho® for male portraiture. It's the film designed to enhance facial detail and give more separation of tonal values. For children, Super Hypan® (with a film speed of 500) means smaller apertures and higher shutter speeds, essential for catching children's fast-fleeting expressions.

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AnSCO
Binghamton, N. Y.

*Super Hy-Ortho
Super Hypan*

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cover

This month's cover photograph, titled "Silos in Vermont," was made by Carol Foster of North Bennington, Vt. Note from the photographer: "The first real snowstorm in December and it lasted through the Christmas season. Late December sun, temperature was close to 30° below. Mamiyaflex camera—with 65mm lens—was on the ground in the snow. Bold blue sky, K2 filter, Plus-X film, D-76 developer. Print on Ardura B." Read how Vermont photographers are tackling color—see page 68.



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of the Professional Photographers
of America, Inc.

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DECEMBER — 1962
Vol. 89 No. 1807

The National Professional Photographer

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

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news and notes

PP of A CHAPTERS

- (1) Industrial Photographers of So. California (Los Angeles): Mel Jones (Southern California Gas Co.), President, 810 S. Flower St., Los Angeles, Calif.
- (2) Greater Lima Industrial P.A.; George W. Brown, Chairman, P.O. Box 733, Lima, Ohio. Meets third Tuesday of every month.
- (3) Mid-States Industrial P.A. (Chicago): A. L. Boehner, International Harvester Co., Chairman, c/o Color Technique, 100 E. Ohio, Chicago 11, Ill.
- (4) Alaska PPA: William M. Niebel, Chairman, 139 Sixth Ave., Anchorage, Alaska. Meets second Tuesday of every month, 8:00 p.m., in the Loussac Library basement, 5th and F. Streets, Anchorage.
- (5) Cincinnati Industrial Photographers: Robert Heeb, Chairman, Procter & Gamble Co., 1003 Maycliffe Pl., Cincinnati 30, 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.
- (8) PPA of San Diego County: Floyd Ahrend, President, 109 N. Main St., Fallbrook, Calif.
- (9) Shreveport PPA (Commercial): T. C. Smith, Chairman, 2000 Fairfield Ave., Shreveport, La.

SCHOLARSHIP COMMITTEE

Frank J. Pechman, *M.Photo.*, Kaukauna, Wis., has been named Chairman of the Winona Scholarship Committee for 1965. Serving with him are Gerhard Bakker, *M.Photo.*, and Arthur E. Pohlman, *Cr. Photo.*, both of Milwaukee.

Scholarships to study photography at three schools are offered by the Professional Photographers of America, Inc. to students approved by the Winona Scholarship Committee. The three schools participating in the PP of A scholarship program are Rochester Institute of Technology, Rochester, N. Y.; Brooks Institute of Photography, Santa Barbara, Calif.; and Germain School of Photography, New York, N. Y.

For details on these scholarships contact the Executive Manager, PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

AMERICAN STANDARDS MEMBER

The Professional Photographers of America, Inc. has become a member of the American Standards Association.

Appointments to ASA Photographic Standards Committees by the PP of A Board of Directors are: Irving J. Newman, Greenwich, Conn., Photographic Standards Board and PH1 Sectional Committee on Films, Plates and Papers, and PH2 Sectional Committee on Photographic Apparatus; Earl G. Stanton, Bell Aerosystems, Buffalo, N. Y., PH22 Sectional Committee on Standards for Motion Pictures; Peter Jowise, Lafayette, Calif., PH2 Sectional Committee on Photographic Sensitometry; and Philip J. Letourneau, *Cr.Photo.*, Chicago, PH4 Sectional Committee on Photographic Processing. PP of A Executive Manager Frederick Quellmalz, *Hon.M.Photo.*, Milwaukee, is alternate member of each group.

The American Standards Assn, founded in 1918, is the national clearing house and coordinating agency for voluntary standards in the United States.

The ASA organized its first committee on photography in 1939, when there were

no photographic standards in the United States. The first American Standard for photography was approved in 1941. Today, approximately 170 standards in the photographic field have been promulgated as American Standards, including cameras, films, plates and papers, processing and processing equipment and motion pictures.

PUBLIC AFFAIRS CONFERENCE

The Nation's Capital will host the largest association meeting in the United States, Jan. 23-24. Two thousand executives from over 400 associations are expected to attend the Second Annual Association Public Affairs Conference in Washington, D. C.

Professional photographic associations affiliated with the Professional Photographers of America, Inc. are invited to participate in the Conference. The PP of A will be represented.

PENSION PLAN EXPLANATION

Cutting through a jungle of tax language, legal columnists George Frost and Keith Kulie have outlined the general terms of the Keogh Bill (HR 10) for self-employed individuals, and what it means to the small businessman. Provisions and practical applications of the new bill are discussed. Don't miss this in "The Lawyer's Nook," beginning on page 18.

resented by Executive Manager Frederick Quellmalz, *Hon.M.Photo.*, and the Association's Business Consultant, Joseph C. Schabacker.

For the association official, the Conference will provide an unparalleled opportunity to learn about the major national legislative and economic issues to be tackled by the First Session of the 88th Congress. For further details, contact the Executive Manager, PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

PHOTOGRAPHY IN FINE ARTS IV

Preliminary judging for the current Photography in the Fine Arts IV exhibit submitted to the PP of A has been completed. Fifty-six entries by 44 photographers, selected from over 400 professional photographs have been shipped to New York City where they will be judged with hundreds of other photographs late this month.

All of the photographs will be reviewed by the PFA National Jury of distinguished art experts. James J. Rorimer, Director of the Metropolitan Museum of Art, is Chairman of the group which includes Beaumont Newhall, *Hon.M.Photo.*, Director of George Eastman House, Rochester, N. Y.; and the directors of museums from Boston and Minneapolis, the Washington Gallery of Modern Art, the Addison Gallery of American Art, and others.

The following photographers were successful in the preliminary PP of A judging (number of entries in parenthesis): John E. Amborn, *M.Photo.*, Ft. Madison, Iowa (1); Sid Avery, Hollywood, Calif. (1); Norval

(Turn to page 8)

MODEL Z-4 DELUXE FOTO-METER



Precision Exposure Meter

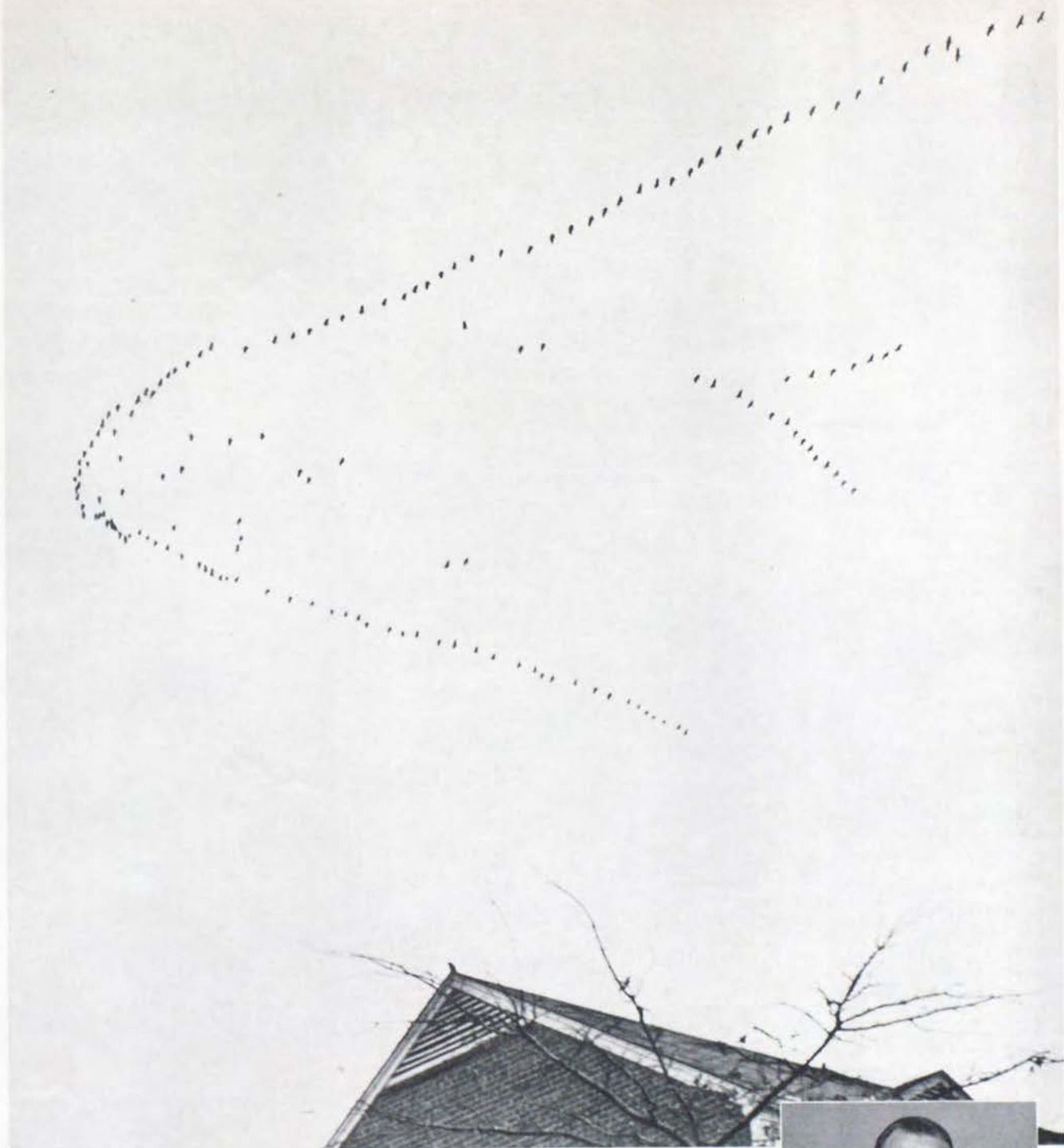
\$104.95

with leather carrying case

Provides the most critical exposure control for both color and black and white of an area as small as 2 degrees of the entire subject. Subject light values may be analyzed from the camera position. Cadmium sulfide cell responds to light levels as low as 0.03 candles per square foot. Calibrated for all films and all cameras.

See your photo dealer... or
write for descriptive literature

F B FOTOMATIC CORPORATION
3141 W. 10th St., Indianapolis 22, Ind.



WHEN YOU NEED THE PICTURE

You need a **GRAPHIC®**!

Seconds after famous press photographer Cy Perkins whipped out his 4 x 5 Graphic from the trunk of his car, and shot "Wings over Washington," the Canadian geese were out of sight behind a wooded area. No chance for a second shot here!

A veteran of 50 years with the Washington Evening Star, 37 as a photographer, Cy says, "My motto is, and has always been, 'if you want a real good picture, use a Graphic!' There is nothing it won't do."

Cy's opinion reflects that of countless press and professional photographers who own miniature cameras, but depend on their 4 x 5 Graphics when one chance is their only chance to shoot a superior picture.

©Reg. T. M. For information on the complete line of 4 x 5 Graphic cameras and accessories, write Dept. NP-122, Graflex, Inc., Rochester 3, New York. In Canada, Graflex of Canada Limited, 47 Simco St., Toronto, 1, Ont.

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Robert F. (Cy) Perkins, Staff Photographer, The Washington Evening Star

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ROLL FILM MAGAZINES FOR
ALL CAMERAS WITH 4x5
GRAFLOK BACKS OR 5x7
OR LARGER VIEW CAMERAS

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\$129.50

KEITH →
Convertible Sliding Back
35mm-70mm, \$44.50; 3½", \$49.50

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• **QUICK STARTING THERMOSTATIC HEAT CONTROL**
Automatically Maintains Even, Correct Heat over Both Surfaces.

• **PRE-SHRUNK CANVAS APRON.**

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Only 13 x 32 x 32" High.

• **USES 18x24" REXO CHROME-BRASS**
Squeegee Plates for Best Gloss (Extra).

MADE IN U.S.A.

CHOICE OF MODELS:
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• **TWICE THE DRYING SURFACE —**
Two 19x25" Stainless Steel Platens.

• **WALL-MOUNTED or TABLE-TOP**
Simple — Durable
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• **FOR GLOSSY OR MATTE PRINTS.**

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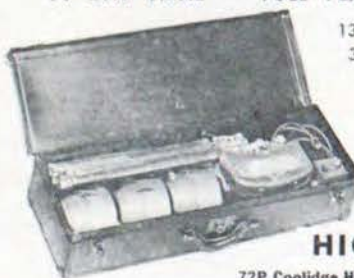


NPP 12/62

NOW — the Finest Equipment at Factory-to-You Prices!

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TRANSISTORIZED PORTABLE ELECTRONIC FLASH
10 DAY TRIAL — FULL YEAR GUARANTEE



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3-transistor monitor.
Built-in charger & AC.
Nickel-cadmium battery.
Excl. full chg. indicator.

3 LAMP PORTABLE PORTRAIT UNIT
with Model K, 3 lights,
3 stands, cords, case **\$368**

HICO CORPORATION

72P Coolidge Hill Road., Watertown 72, Massachusetts



FREE CATALOG

Electronic Flash
f/METER

Gives Guide Numbers
Checks Light Output **\$6850**

NEWS from page 6

R. Barger, Madison, Wis. (1); Laurence W. Blaker, M.Photo., Manhattan, Kan. (2); Robert Boram, M.Photo., Detroit, Mich. (2); Gene Botsford, M.Photo., Rochester, N. Y. (1); John W. Bower, Pittsford, N. Y. (3); Wesley E. Bowman, M.Photo., Chicago, Ill. (2); Patrick D. Cannon, Liverpool, N. Y. (1); Larry Colwell, Deland, Fla. (3); John P. Danforth, Santa Barbara, Calif. (1); Nicholas J. S. DeSciose, Denver, Colo. (1); Peter J. Eckel, New York, N. Y. (1); A. Wilson Embrey III, Fredericksburg, Va. (1); Toni Ficalora, New York, N. Y. (1); Carl Fischer, New York, N. Y. (1); John Freni, M.Photo., Poughkeepsie, N. Y. (1); Clarence Hansen, M.Photo., West Allis, Wis. (1); Wilda Hutcheon, Caribou, Me. (1); Richard Jaquish, Madison, Wis. (3); Vincent Juliano, Brooklyn, N. Y. (1); Jeannette Klute, Rochester, N.Y. (1); Robert Koropp, M.Photo., Chicago, Ill. (1); Douglas Lytle, Kalamazoo, Mich. (1); Ulric Meisel, M.Photo., Dallas, Texas (2); Richard D. Merritt, Durham, N. H. (1); Neil Montanus, Rochester, N. Y. (2); Peter A. Nicastro, M.Photo., Garfield, N. J. (1); Sister Noemi, O.S.B., Duluth, Minn. (1); Robert M. Opfer, Philadelphia, Penna. (1); Robert Packo, Toledo, Ohio (1); Richard J. Quatert, Rochester, N. Y. (2); Harold K. Reid, Indianapolis, Ind. (1); Fran Salles, Baton Rouge, La. (1); Stan Scobie, Milwaukee, Wis. (1); Timothy Sheehan, M.Photo., New York, N. Y. (1); William J. Skeahan, Oakland, Calif. (1); Morton A. Sobin, Hackensack, N. J. (1); John Upton, LaHabra, Calif. (1); Rosalee E. Vogel, New York, N. Y. (1); Marion Ward, Horse Cave, Ky. (1); Albert Widder, Forest Hills, N. Y. (1); Eileen Widder, M.Photo., Forest Hills, N. Y. (1); Joseph Zeltsman, M.Photo., Morris Plains, N. J. (1).

PRINT PROMOTION ADS

Initial advertising of the Print Promotion Program was previewed recently in Washington, D. C., at the 66th annual convention of the American Photoengravers Association.

Under the headline, "Don't You read before you buy?", the advertisements are aimed primarily at businessmen, advertisers, advertising agencies and other persons who influence advertising decisions. Robert E. Borden, Chicago, Executive Director, Organization Committee for Print Promotion, said the program will be a broad-gauge effort embracing national advertising and public relations activities. It will be supported by all phases of the graphic arts, publishing and related industries.

The effort will start on a modified scale and build up to the size and scope required to achieve its objectives, Borden said.
(Turn to page 12)

The WALTER GAEHLER Company

Copy Restorations
Oil Paintings

Catalog on Request

510 S. Clinton St. Syracuse 2, N. Y.



"Our Yellow Pages ad is a definite asset to our business!" says William White, partner, MacGregor and Company, Photographers, Detroit, Mich. "A good ninety per cent of our business is conducted over the telephone, so we put almost all our advertising budget into our Yellow Pages program. By doing this, we reach just the audience we're looking for—people who need a photographer. The fact that we've maintained a large display ad for thirty-four years proves how much faith we have in the Yellow Pages!"



MacGregor and Company

COMMERCIAL PHOTOGRAPHY

ALL BRANCHES OF COMMERCIAL and ILLUSTRATIVE
PHOTOGRAPHY - BLACK & WHITE OR COLOR

QUANTITY PRINTS - GIANT ENLARGEMENTS - PHOTO MURALS
COPIES - LANTERN SLIDES - PANORAMAS - BANQUETS - AERIAL

Over 41 Years in Business - Large Ground Floor Studios - Parking in Rear

TO 9-8848
RESIDENCE KE 7-5312

19136 WOODWARD 1 BLK. N. OF 7 MI. RD.

Display ad (shown reduced) runs under: PHOTOGRAPHERS — COMMERCIAL. Call the Yellow Pages man at your Bell Telephone Business Office to plan your program.

Kodak PROFESSIONAL ROUND-UP



THE MAGIC OF COLOR

Using direct-mail promotions like these is like having a salesman on the road for you—except that *this* salesman stays with each customer to present his message over and over again, and he never forgets a sales point.

It's easy to compile a good mailing list. Your own customer records are a good starting point, followed by names

obtained from your local newspaper's society pages, and lists of top employees of local industries. Members of businessmen's clubs and other organizations are likely prospects. The City Directory will give you names in the particular part of town you want to reach. And there's always the telephone book.

You can often work out an exchange

of names with other local businessmen—especially if they've ever had a contest or drawing.

Many cities have professional direct-mail services which can supply you with proven lists of names at a reasonable cost. Wherever you get your list, direct mail can be a big help in publicizing your name, selling your services.

Makes no difference where people are when they receive a message—just so they receive it. If it's striking enough to catch their eyes, and clearly and interestingly enough worded to keep their attention, it may also be persuasive enough to make a sale.

Here are two promotions designed to make sales for you. One creates desire for color portraits. One does a more difficult job—attracts men to your studio for an up-to-date portrait.

The skill of professional advertising people is yours to command on a share-cost basis that's a real bargain. You pay much less than the actual writing and production costs—a mere fraction of what it would cost you to put out the same material.

These are two fine ways to shake your sales of the post-Christmas doldrums.



The magic of color

"Color is the magic that brings a portrait

to life." So says this mailing piece in a dignified and convincing voice.

The exquisite folder—printed in gold and gray—is the primary bearer of the message. Its rich, stylish appearance, the short yet persuasive message, embody the something-extra-special aura of a fine color portrait. Then, to make the impression a lasting one, twelve four-color reproductions of portraits are tucked in the pockets of the folder. They're the finest we could make. You can mail them all at once, or send a few at a time—the men, the women, and then the children, for example—the latter two with appropriate letters of your own design.

Or you can use the entire folder as a prestigious direct-mail piece, and as a counter selling aid.

Share-cost price: \$7 per 100, with envelopes and your studio imprint.



Even the best promotions are reduced in effectiveness if there is no in-studio tie-in material. Something to say to the interested prospect, "Yes, this is the right place."



So here are five attractive counter cards echoing the same provocative "magic of color" theme.

Share-cost price: \$1 for the set of five.

Newspaper ad mats—with the addition of your logotype—make effective, professional-looking ads. Total cost to you is your newspaper's space charge. These mats are free.

Complete set includes 2 1-col. x 6-inch, 2 2-col. x 10-inch, and one each 2-col. x 3 and 4-col. x 5.



Finally, to make the program complete, a set of five 30-second radio spots, also free.



AND THE SELLING OF MEN

A very delicate subject

The second promotional idea is aimed at men. Fathers, husbands, sons, that is. They lose hair and gain weight, but their families love them. Trouble is, men don't have their portraits taken often enough, even though their wives, mothers, and daughters want photographs of their men very much.

So, this "open letter on a very delicate subject" promotion piece was born. Purpose: To get men to regard an up-to-date portrait as a living heritage to an adoring family, and one as important as the wills, trusts, and insurance programs they so carefully have prepared.

Just to be sure that the "open letter" gets the manly attention it deserves, another mailing piece has been designed. It's a personal letter to the man's wife, and is meant to be sent a week before the mailer.

Enlisting the wife's help in getting her husband into the studio, the letter suggests that a word from her might give him the stimulus that's needed. As a P.S., it invites her along, too.

Kodak will reproduce this letter on your stationery, for only \$1.75 per 100. Or, if you prefer, you can have it printed yourself. Copy will be included in the material sent you when you write for details.

the studio. The three 14 x 17-inch cards and a streamer are 85 cents per set. The streamer fits a blond oak fixture you probably already have. If you don't have one, the price is just 60 cents.



"You'll enjoy the experience," is the theme of one of the newspaper ad mats. The others are similarly effective but in quite a different vein. If the mailer that planted the idea slips your prospect's mind, and he forgets the cajoling of his wife, the newspaper ads should remind him of his need for a current portrait.

The mats, in the same selection of sizes offered in the Magic of Color promotion, are also free.

Copy for five radio spots is also available, also free.



"A portrait is part of your heritage to your family," says the mailer. Share-cost price: \$1.00 per 100, with envelopes and your studio imprint.



Here are counter cards to help convince Dad when you finally get him to

Men's Portrait Promotion Campaign

Quantity

- _____ P3-418, Men's Portrait Promotion Mailer,
- _____ P10-1, Set of 3, Portrait Promotion, Counter and Window Cards,
- _____ P9-407, Men's Portrait Promotion Streamer,
- Men's Portrait Promotion Newspaper Mats, no charge
- 1-column, 6-inch mats _____ SL-195 _____ SL-196
- 2-column, 3-inch mat _____ SL-197
- 2-column, 9-inch mats _____ SL-A149 _____ SL-A150
- 4-column, 4½-inch mat _____ SL-A151

Color Portrait Promotion Campaign

Quantity

- _____ P3-416, Color Portrait Promotion Folder,
- _____ P4-7A, B, C, D, E, Color Portrait Promotion Counter Cards, 85 cents per set.
- Color Portrait Promotion Newspaper Mats, no charge
- 1-column, 6-inch mats _____ SL-198 _____ SL-199
- 2-column, 3-inch mat _____ SL-200
- 2-column, 9-inch mats _____ SL-A152 _____ SL-A153
- 4-column, 4½-inch mat _____ SL-A154

PORTRAIT ADVERTISING DIVISION • EASTMAN KODAK COMPANY • ROCHESTER 4, N. Y.

Ship to:

Name _____

Address _____

City and State _____

Sign _____ Date _____

☐ Use my special cut enclosed
(cut should not exceed 1½ x 3½ inches)

This becomes an order when accepted by the Eastman Kodak Company at Rochester, New York. Please add 3 percent sales tax to your remittance if delivery of your order is made in New York City, Monroe County (New York), Tennessee, Maryland, Illinois, Georgia, Florida, or California; 4 percent, Pennsylvania; 2 percent, Colorado.

Imprints for Booklets:

Name _____

Address _____

City _____ State _____

Telephone No. _____

☐ Use straight type
☐ Use special cut now held in your file

Purchasers in Los Angeles County, Santa Clara County, and San Francisco County, California, should add 1 percent local tax in addition to the 3 percent California tax.

Use order form for quick service. It will receive prompt attention.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE MARK

PAINLESS PROFITS ON QUANTITY PRINTS

You take the orders...and the PROFITS! We do all the work. Finest automatic equipment guarantees you top quality, uniform prints in a hurry. And for photographers...a special 10% discount from these low prices:

5 x 7	8 x 10
250—8¢ each	250—11¢ each
500—7½¢ each	500—10¢ each

POSTCARDS

1M—\$30.00

5M—\$26.00 per M

Less 10% Discount for Photographers only

Write Today for free samples and complete price list

KIER PHOTO SERVICE
1241 Superior Ave., NE
CLEVELAND 14, OHIO

NEWS from page 8

The need for the program is greater today than ever before, he pointed out, because of the accelerated pace of television advertising both at national and local levels. Nineteen national or international associations in the graphic arts and publishing industries (including the PP of A) are now co-sponsoring the program. Four international graphic arts unions are also backing the project.



Unveiling of Print Promotion ads, from left: Harry E. Collins of Collins, Miller & Hutchings, Inc., Chicago, Chairman, Organization Committee for Print Promotion; S. Herbert Hitch, Charlotte (N. C.) Engraving Co., incoming President of American Photoengravers Assn; E. Bartlett Brooks, Wayne Colorplate Co. of Ohio, Dayton, Ohio; Robert M. Birdseye, Adcraft Engravers, Inc., Detroit; Robert E. Borden, Executive Director, Organization Committee for Print Promotion.

CENSUS CONFIDENTIALITY

Company-retained copies of census reports have been assured the same protection of confidentiality granted the reports sub-

mitted to the Bureau of the Census, with the signing of Public Law 813 by President Kennedy in October.

Members of Congress and representatives of business, industrial and professional groups, including the U. S. Chamber of Commerce, were in agreement that copies of census reports should not be subject to compulsory disclosure and that there was urgent need to maintain an effective confidential relationship between respondents and the Census Bureau.

THIEF POSES AS MEMBER

Ball Photo Supply Co., 8 Wall St., Asheville, N. C. (Phone 254-3994), offers a \$100 reward for information leading to the

(Turn to page 24)

DESIGNED BY SPECIALISTS...PREFERRED BY MASTERS

...FAMOUS PHOTOGENIC STUDIOMASTER LIGHTS WITH THE NEW 8083-A BACKGROUND SPEEDLIGHT

Master photographers don't settle for second best. That's the reason Photogenic lights have been their first choice for more than four decades. With Photogenic, perfection of results is easier to achieve. Photogenic's four-power pushbutton control, unitized construction, ease of manipulation, wide choice of units and general quality help eliminate guesswork in achieving the calibre of results desired. Because you're familiar with Photogenic Studiomastrer Speedlights, you'll want all the more to learn the details of the new Background Speedlight. Operates on either 200 or 400 watt-second power supply. Write for literature.

Typical studio setup includes (A) Varibeam Speed Spotlight, (B) Boom Speed Spotlight, (C) New Background Speedlight, and (D) 2 Modeling Speedlights.

7
AGES

PHOTOGENIC MACHINE CO.
Youngstown 1, Ohio



LEARN ALL THE PROFESSIONAL QUALITY FEATURES AT YOUR AUTHORIZED PMCO DEALER'S OR WRITE FOR LITERATURE



NOW!

50

**RAPID
SHOTS**

**WITHOUT
RELOADING**

*using your
present camera*

No more fumbling with awkward filmholders and slides! No more time-consuming dark room loading and unloading of holders. Now, shoot up to 50 exposures in rapid succession with your present camera. The new Beattie-Coleman Transet 70mm Roll Film Back can be used with any 4x5 Grafluk back or Beattie-Coleman Portronic camera. Accepts any 70mm unperforated or perforated film. Unperforated film allows maximum frame size of 2½"x3⅛" (8x10 format).

Film is advanced in one second by simply moving swing-lever on top of back. Meters film automatically. Indicator positively shows film is advancing.

Counter shows exposures made. Dark slide permits removing back and developing any portion of film. Has self-adjusting, scratch-free, stainless steel pressure plate; retracts when loading.

If you shoot weddings or other affairs, sports, news, commercial or industrial photos, this new back will be the best investment you ever made. Saves valuable time on every job. Saves darkroom loading time. Saves wear and tear on the photographer. Saves those rare, fleeting shots you often miss while changing film holders. Saves enough on film alone to quickly pay for itself. Send coupon now for full details.



**ONLY
\$130**

BEATTIE-COLEMAN TRANSET 70MM ROLL FILM BACK



BEATTIE-COLEMAN, INC.
1014 N. Olive St., Anaheim, Calif.

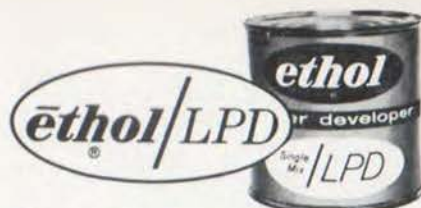
Please send info. on: ☐ Transet 70mm Roll Film Back
☐ Portronic Cameras ☐ Roll Paper Printing Easel.

Name _____

Studio _____

Address _____

City _____ Zone _____ State _____



Paper Developer

***PROVED
TRAY LIFE
7 DAYS
LONGER**



***PROVED
50% MORE
PRINTS
PER GALLON**

ethol LPD is a neutral tone developer that renders rich prints with most papers. It is extremely economical and relatively fast. (1½ to 2 minutes developing time with 1 : 2 dilution.) Equally excellent results with automatic printing equipment. Available in quart, 1, 5, 25 and 50-gallon sizes.

*Based on darkroom experiments under average working conditions. If you'd like to check LPD, write us on your letterhead and we'll send you a gallon can free.

SEND FOR TECHNICAL SHEETS

PLYMOUTH PRODUCTS CO., INC.
1808 N. Damen Ave. • Chicago 47, Ill.

president's message

AS THIS is my last message to you as President, there is an inclination to look back to the accomplishments of your PP of



Claseman
Winton B. Medlar

A during this year. Foremost, the National Convention and Exposition looms largely; for in many ways it was a most successful meeting. This was due to no one person's efforts, but to scores of people working toward the same end. Teamwork does pay off. And this is a good place to thank all those who worked on this year's team to help make this Convention so outstanding: the program chairmen and committees, the program talent, the props committee who did an outstanding job; the manufacturers and dealers who exhibited; the Conrad Hilton Hotel which provided the finest meeting facilities we have ever had; the membership who supported the Convention; the print judges, the print handlers; and the print committee who gave us such an outstanding exhibit. Last but not least, thanks to our efficient Executive Office staff in Milwaukee, headed by Frederick Quellmalz, our Executive Manager. To all these, as well as our division committees, my sincere thanks for a job well done.

During the year, several workshops and seminars were held in various parts of the country, helping to bring the National to the membership. A new advertising campaign was initiated to help bring business to members' studios.

All in all, it has been a very satisfying year, and certainly a very gratifying year to both Virginia and myself. To all our friends, from all over the country, who have treated us so royally, our sincere thanks.

And now for a look forward. I hope all members will get behind our new President, Jim Hampson, and give him the same loyal support you have given me this year. He is a fine man and truly a Southern gentleman, and well fitted to lead our Association through the coming year. With his leadership you can expect even greater things from our National.

Jim has a fine Board to work with and an augmented executive office staff in Milwaukee. The fall Board meeting has just been held and I can assure you there are great plans for even more and extended services to the members in the future.

YOUR CUSTOMERS ADVERTISE YOU

We're PARTICULAR about the quality of our work... our CUSTOMERS are satisfied because their customers BUY MORE!

Send for Information
77 N. WASHINGTON ST., BOSTON 14, MASS.
NEW ENGLAND Portrait Service, Inc.

- Developing
- Proofing
- Retouching
- Printing
- Light and Heavy Oils

But your President and Board cannot do it all alone. Every association needs workers, and that means *you*. Just paying dues is not enough. Every member can consider himself on the Membership Committee and bring in some new members.

With these few thoughts, I again want to thank all the membership, the Council and the Board for their help in making this my finest year.

We'll be seeing you in Dallas in July of 1963. ▲

Winton B. Medlar

MEMBERSHIP REPORT

October — 90/Total for Year — 1,179

One of the primary functions of an elected PP of A Council member is to promote membership in the Professional Photographers of America, Inc. within his state or province. The list below indicates the number of membership applications received from each state, Canadian province, and country, during the month of October, and total for the year 1962 (in parenthesis). Total applications for October, 90; for the year, 1,179. Key: P—Portrait, C—Commercial, I—Industrial, DAL—Delegate-at-Large.

Code after applicant's address is as follows: (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (A) Associate, and (S) Service. Name at end of line in italics is that of sponsor.

- Alabama—1 (11)**
• J. F. Knox P • Roy M. Thigpen C
Steiger, V. Paul, Brown Eng. Co., Inc., P.O. Box 917, Huntsville (I) Douglas L. Stewart, Jr.
- Alaska—0 (14)**
• Ward W. Wells P
- Arizona—0 (10)**
• Emil Egger, Jr. P • Robert E. Goode I
• Robert Markow C
- Arkansas—0 (5)**
• R. Allen Huff P • Earl Saunders C
- California—5 (113)**
• John W. Christy, Jr. P • W. Keith Cole DAL
• George Emmerison I • Paul Kennedy C
• Antonio D. Ricca DAL • Karl Romaine DAL
Dalbo, Benjamin F., 4153 Falcon St., San Diego (A) Maurice Roy
Dodds, Richard R., Photography by R. Dodds, 2263 Ulric, San Diego (I)
Haubold, Gustav H., Haubold Studio, 3230 E. 68th St., Long Beach (A)
Higgins, Robert C., 2803 Hopkins Ave., Redwood City (A-C)
Lawson, William, Editorial Services, P.O. Box 757, Santa Rosa (I)
- Colorado—1 (20)**
• John A. Grissinger C • Selwyn Hewitt I
• John C. Maxwell P
Dinges, David B., Dinges Studio, 906 Main St., Alamosa (A-P) J. Grissinger
- Connecticut—1 (8)**
• Gordon Bell C • Ray Pitkin I
• Paul R. Shafer P
- Delaware—0 (5)**
• Horace P. Magnan I • Willard Stewart P
- District of Columbia—2 (7)**
• Abdon D. Ackad P • Jon Francis C
• David Fritz Reins I
- Florida—1 (9)**
• S. Lane Atkinson, Jr. I • Richard E. Hinman C
• Charles J. Wick P
Mansfield, John F., Mansfield Photography, 1045A S. A1A, Patrick AFB (A)
Georgia—0 (17)
• W. J. Davidson I • Cliff Harden C
• James Lee P
- Hawaii—0 (6)**
• Bob Johnson P • Werner Stoy C
- Idaho—1 (1)**
• Ansgar Johnson P
- Illinois—12 (115)**
• Dismuke, Noble, Jr., 100 N. 2nd E., Mount Home (A-P) Ken Carson
• W. H. Edwards P • Harry R. Hoyt DAL
• Harry Langdon DAL • Fritz Lee I
• Jerry A. Smolka C • Barlow E. Williams P
Armistead, Martha H., M. H. Armistead, Photog., 2121 Clear Lake, Springfield (A) V. Finnigan

(Turn to page 74)

Super Technika 5x7*
combines view camera
flexibility with press
camera handiness!...



Super Technika 4x5*
prized as the finest
photographic tool by
professionals
the world
over!...



Super Technika 2 1/4 x 3 1/4*
Unequalled for compactness, versatility,
and film economy...



Technika Press 2 1/4 x 3 1/4*
Bellows-free rigidity,
superb hand camera!



Linhof®
offers the

greatest selection of
professional precision
cameras in the
wide, wide
world!



Linhof-Color 2 1/4 x 3 1/4 and 4x5
Precision equipment
for studio and location work...
at moderate cost.



Aero Technika 4x5
Exceptional
aerial camera for
standard-size
negative material...



**Kardan-Color
5x7 and 8x10**
The ultimate
in view camera
excellence!



Linhof 500 Projector
Magnificent projection
of transparencies up to
2 1/4" x 2 1/4"



MANUAL OF APPLIED PHOTOGRAPHY
Describes in great detail
the uses and techniques
of applied photography—
superb guide to practical
medium and large format
photography 372 pages,
over 600 illustrations,
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data on all photos. Hand-
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quarterly magazine

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A stimulating forum for discerning pho-
tographers, in industry, architecture,
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traiture, etc. Magnificent full-color
reproductions.

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with a wide range of interchangeable lenses.

PROFITABLE READING for the serious photographer

USE THIS CONVENIENT ORDER COUPON

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Gentlemen: I'm enclosing ☐ check ☐ money order.			
☐ Manual of Applied Photography — \$19.95	☐ International Photos Volume II — 10.50		
☐ Linhof Practice — 8.95	☐ International Photo Technik Quarterly 1-year Subs 4.75		
☐ International Photos Volume I — 10.50			
Name.....			
Street.....			
City.....		State.....	

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

from the mailbag

To the Editor:

As far as professional photographers go, most of the business that is carried out in the nation is the result of individuals conducting relatively small operations in such a manner as they see fit. Although the total volume of business of professional photographers is no small amount, it is spread over a large number of individuals with no one firm doing any amount to compare with that done by many other types of businesses.

Perhaps this more than any other reason explains why professional photography, particularly in the field of portraiture is so helplessly outdated. I can't think of any other field which does less to help its own cause. The general public is faced with the same dreary product year after year and their only choice seems to be between poor or good workmanship.

It will be said that the professional supplies what is demanded by the buying public. To some extent this is true. Yet, what other industry is content to rest upon what the public expects? It seems that there is absolutely no force at work creating any influence on the buying public, no attempt to enlarge the market or offer any new products or ideas.

I would dislike to dwell on what this country would be today if other industries were to pattern their business after portrait photography. I do believe that the public needs to be offered a stimulating and exciting new concept for the professional to ever achieve any substantial improvement in his status and his future.

I hold several branches of this industry guilty — the suppliers, particularly the large ones who make only feeble attempts to influence the public taste compared to the massive volume of advertising directed to the amateur and his stimulated needs; the trade papers and publications (of which you are a member) for their propagation of the status quo and their tolerance of the same tired products and methods and marketing techniques; and of course the photographer himself with his own particular acceptance of a second-rate professional status.

Naturally, there are exceptions and voices crying in the wilderness, but they are for the most part unheard and unheeded. I do hope that there is somewhere that individual or group that will breathe life into us. Your publication and your organization should be doing it, but you're not. I suppose that it is the same trite story of unchangeable men with unchangeable ideas and it is damn sad.

I will add in closing that the publication has improved to some extent but it is the total approach that needs changing.

Richard Burney, Lemurian Photo Service
Mount Shasta, Calif. ▲

WINONA NEWS

Scholarships to professional photographers for refresher courses at the Winona School of Professional Photography have been awarded by the Professional Photographers of Mississippi-Alabama. Recipients are Lester Lamb, Greenwood, Miss. (\$100), and R. C. Johnson, Albertville, Ala. (\$75).

Winona scholarships sponsored by other professional photographic groups will be announced in the near future.

Donations

The Winona School Alumni Association, through Virginia Stern, Cr. Photog., President, presented a check for \$1,000 to the Winona School of Professional Photography during the annual meeting of the Winona Trustees in Milwaukee in October.

The money will be used for improvements at the School, located at Winona Lake, Ind. A total of \$25,000 has been donated to the School by the Alumni Assn.

William Gusek, Chicago, Donated \$25 to the Winona School Alumni Assn., paid for a landscape he had painted at a recent meeting of the PPA of Northern Illinois.

Henry Leichter, M. Photog., Rochester, N. Y., painted a background in a program presented before the PPA of Greater Kansas City in October. Sale of the background netted \$77 for Winona. Since Mr. Leichter began painting backgrounds at meetings of professional photographers about a year ago, proceeds given to Winona for backgrounds sold amounts to \$430.50.

For information on activities of the WSAA, contact Virginia Stern, Cr. Photog., President, Winona School Alumni Assn., Inc., 1112 Grand Ave., Kansas City 6, Mo. ▲

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Studio Artist
5-Light Group
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THE NEW LOOK IN PORTRAIT LIGHTING EQUIPMENT
designed to complement the portrait photographer's artistic
abilities in the creation of portrait masterpieces

Exclusive "Studio Artist" design features achieve a degree of versatility, simplicity, cleanliness, dependability and operational freedom never before attained in portrait lighting:

- Unique spring-loaded arm provides fluid movement to infinite number of positions
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Write for the complete "Studio Artist" story or see your local Authorized Ascor Dealer.

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Professional Lighting, Electronic and Optical Equipment for Graphic Arts, Photography, Industry and Research



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Time and time again, our customers tell us, "LUMINOS Portrait Proof paper is too good to be a proof paper." It combines that rare quality so often looked for in a dependable paper, **QUALITY** and **LOW PRICE!** And, it looks, performs like a high-quality **PORTRAIT PAPER!**

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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® Sexticolor 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.

THE lawyer's nook

by George E. Frost
and Keith J. Kulie

The author's aim is to give suggestions respecting the common legal problems encountered during the course of professional photographic activity. Inquiries should be directed to "The Lawyer's Nook," PP of A, 152 W. Wisconsin Ave., Milwaukee.

ON OCTOBER 10, 1962, President Kennedy signed H.R. 10 (the Keogh Bill), the "Self-Employed Individuals Tax Retirement Act." The Act is intended to provide self-employed individuals and their employees with an opportunity to obtain retirement income under favorable income tax treatment analogous to that available in the case of corporate employees. Since many photographers operate studios on an unincorporated basis—and are hence within the class of persons intended to be helped by the Act—we devote our attention to a discussion of its provisions and practical application.

The Act is most complicated. A pamphlet prepared to aid attorneys and accountants in struggling through its provisions

has a total of almost 100 pages!!! The Act is also a very much watered down version of the original proposals of some years ago. This resulted from the opposition of the Executive Department as well as from legislative foes of the Act, coupled with high estimates of probable revenue loss. In addition, the Act is replete with complex loophole-closing provisions intended to cover the manifold situations where possible abuse of the Act was envisioned. In short we have a veritable jungle of tax language that, at best, gives rise to modest tax benefits.

All of this means that decisions to come under H.R. 10 should only be made after consultation with competent tax advisors. And it also means that setting up the retirement plan, as well as its execution, are matters for tax advisors—not the photographer—to tackle. But we can still outline the general terms of the Act, assess the practical side of the matter in a general way, and guide our readers to a decision that recourse to the Act is not for them or that it bears further investigation.

Retirement Plan Tax Provisions

In basic principle the Act is simple. For many years corporations have invested in pension funds for their employees. Such investments are made in the form of annual contributions to pension funds, followed by withdrawal of such funds and the appreciation when the employee retires. When

(Turn to page 58)

COMMENT ON PRINT EXHIBITS

Wesley Bowman, M.Photo.
Secretary-Treasurer, PP of A

Dear Mr. Bowman:

The Indiana Board of Directors has asked me to write to you, a past judge at our conventions, for your opinion on why some prints are not hung. This doesn't refer to our prints only, but to others you have judged in the past.

We would appreciate it if you would tell us what the most common faults were on prints that you have judged, and reasons that keep prints from being hung.

We would like to have this information so that we can pass it on to our members before convention time. Then many of these faults could be corrected, and we could have better quality prints at next year's convention.

Professional Photographers of Indiana
Virgil L. Ging, Executive Manager

Dear Virgil:

While there should not be two standards, and there are not, print judges at the state and regional conventions are not—and I feel they shouldn't be—as critical as they are at the National judging. This is as it should be for two reasons: One, the smaller number of prints sent in; and two, photographers usually start exhibiting at the local conventions, where they should receive consideration.

At the National Exhibit, we receive from 1200 to 1500 commercial prints

from the United States and Canada. Naturally the competition is much keener and judges will select on a higher standard, because the National represents the highest. This, I am sure, is not done consciously because the judges have been selected with a lot of thought and care for the past 18 to 20 years.

However, when the top six to eight prints from Indiana come in, along with an equivalent number from every other state and province we already have all that space will allow for hanging commercial prints.

From my past experience of judging, there are a number of reasons prints are not accepted for hanging, and believe it or not, verticals not being parallel, and the subject not separated from background by contrast or lighting are the most numerous.

Following that would be—poor composition, lack of understanding of design and the important area of picture, and poor judgment in selection and handling of subject matter. Next in line would be cute pictures that are not cute, lack of technical quality, poor lighting and too dark, and finally, poor texture, detail, and uninteresting subject matter.

The quality of photographs has improved considerably the last few years as you have noticed in your own exhibit, but by all means, encourage the sending in of prints because this is the best way to help one another to improve.

See you in Dallas, July, 1963.

Wesley Bowman, M.Photo.



The famous **Omega D-2V**—like all manual focus Omegas—can be wall mounted for tight quarters. Shown here with extra-long girder for greater magnification range... for all negatives up to 4 x 5. Variable triple condenser system.

One of these
**SIMMON
OMEGA
ENLARGERS**
is right for you...



Automatic Focusing **Automega D-3V** for negatives to 4 x 5. Accepts three autofocusing tracks for three interchangeable lenses. Variable triple condenser system. Interchangeable lamp housings and accessories. Also available in manual focus model, D-2V and in 5 x 7—Model E-5.



For Color! Automatic focusing **Chromega D-4** for negatives to 4 x 5. Exclusive condenserless integrating sphere lamphousing for spotless, brilliant color prints. Dial controlled stepless filtration. Also available in 2 1/4 x 2 1/4 manual (B-10) and autofocus (B-9) models.



Popularly-priced **Omega B-22**, manual focusing—for negatives to 2 1/4 x 2 1/4. For 35mm—2 1/4 x 2 1/4 camera owners. Makes over 11x14 enlargements, extreme reductions on baseboard.



Automatic focusing **Automega B-7** for negatives to 2 1/4 x 3 1/4. Accepts three autofocusing tracks for three interchangeable lenses. Also available in manual focus—Model B-8.

WHICH?

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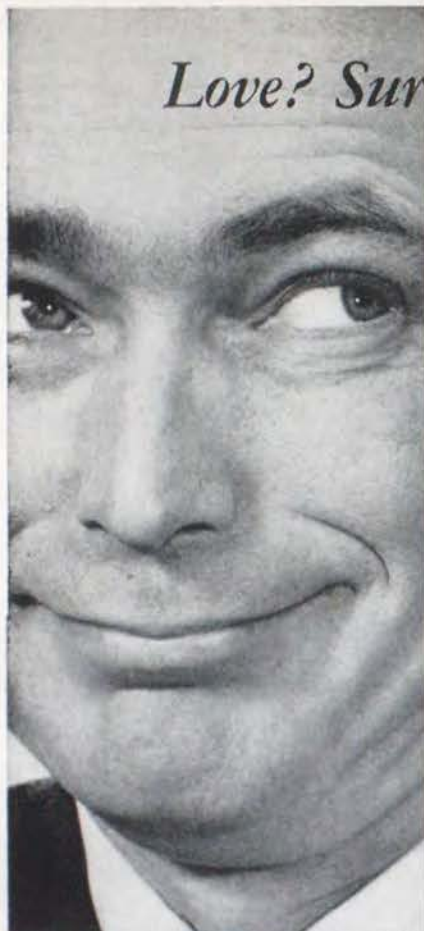
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THE fashion angle

by *Emilie Romaine, M.Photog.*

The success of portrait photographers depends more and more on a knowledge of fashions in make-up and dress as well as fine photographic technique. Emilie Romaine's background covers cosmetology, the theater and photographic portraiture; and she is experienced as a lecturer and writer. We heartily welcome her as a regular contributor. Readers may contact Mrs. Romaine at Moulin Studios, 181 Second St., San Francisco 5, Calif.

ATTENTION TO DETAIL sometimes denotes the mark of genius. It also is a requisite for the quality portrait photographer. Care and concern for detail can do much to develop customer confidence in our ability and in our studio. Even men like to know their garments are in good taste — especially when sitting for their portrait. I remember hearing a politician, who was planning a portrait, ask about what he should wear. The photographer suggested a suit with narrow lapels and a quiet tie. The politician later confessed he realized his image was slipping when he discovered that all of his suits had the old fashioned wide lapels. He bought a new suit for his portrait and thanked the photographer. He assured his cameraman that such a discerning photographer would make sure to see that all details were perfect.



Emilie Romaine

The costume of any well dressed woman is not considered complete without the mark of a lady — her gloves. Lovely hands are easier to pose and look more naturally graceful when holding gloves. The straight end of the gloves should be emphasized rather than the fingers of the gloves. The hands are a busy element and the plain end of the gloves simplifies arrangement rather than making it more complicated.

Gloves with outside finger seams are suitable only for tailored and sport clothes. They make the fingers look shorter and thicker, so generally are better held in the hand rather than worn. Inside seams suggest a more tapered look and come in all lengths.

The pale, very short glove that barely reaches the wrist is most appropriate for the teens and sub-teens for either party or casual clothes. This "shortie" can be worn by young ladies through their twenties with short sleeves or strapless dresses, and suits. As the ladies advance in age the glove should be longer.

A three-quarter length sleeve looks best with a three-quarter length glove meeting, and disappearing under, the sleeve. Avoid

(Turn to page 24)

"DIAL" AWAY RETOUCHING COSTS...

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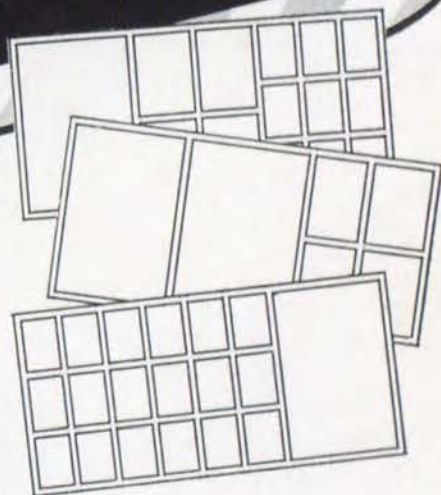
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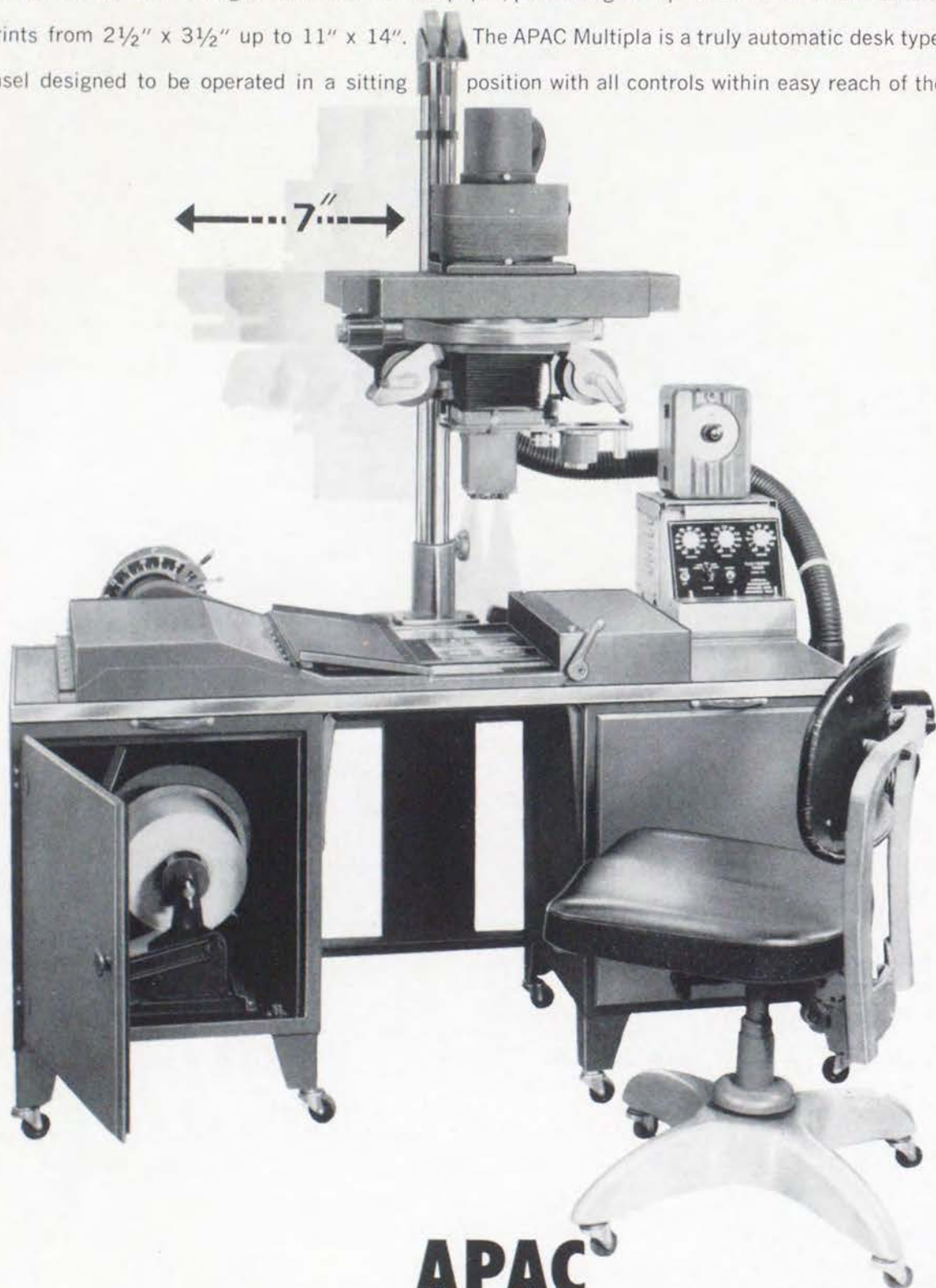
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FASHION from page 20

wrinkling the wrist of the glove. It thickens the wrist and is not as chic as a smooth line. Gloves with shirring sewn in at the wrist are out of date.

The very long glove has always been elegant — and diplomatic — about the tired arms of the mature woman. The past few seasons this length has even been shown with dressy cottons as well as formal evening dress. Most smart studios have several colors in these long gloves in their prop department.

When detail in white gloves is wanted, try using pale gray or beige rather than white. Those of you who are struggling for detail in white gloves will find that a dip in strong coffee or tea will provide a lovely, neutral, champagne beige that will give you better detail with less effort. This also holds true for the short junior glove.

When the arms are thin the three-quarter length glove is in good taste. Professional models turn the edge of the glove under to give a more finished look. Don't be afraid to use leather gloves with silk or dressy dresses. It's good fashion.

Do keep your studio gloves simple. Avoid beading, eyelet embroidery and extra detail. Remember the hands are busy enough just having five fingers apiece. ▲

NEWS from page 12

arrest of the following man and/or recovery of stolen camera and equipment: Albert N. Beury, alias M. Seguin, alias Bernard L. Klein uses addresses in California, Pennsylvania, and 100 Flint St., Asheville, N. C., falsely claims to be a member of the PP of A. He is male, white, neat in appearance, has small build, is nicely dressed, black hair — not thick, height approximately 5' 7" — slender build, weight, 135 lbs., age, 35 years. He specializes in photographing mountain scenery, claims he sells transparencies to calendar companies and advertising agencies.

Equipment stolen: New 4x5 Linhof Super Technika camera, Serial No. 75840; 150mm Technika Symmar lens, Serial No. 7393960; Multifocus viewfinder, Serial No. 20453; and other accessories.

He has duped several camera shops on stolen merchandise and bad checks. He starts gaining confidence by giving small checks which are good.

(Turn to page 74)

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THE
EDITOR
LOOKS
AT

new products

Eastman Kodak Co., Rochester 4, N. Y.—Kodachrome-X 35mm film with daylight ASA speed of 64. Color reproduction is similar to Kodachrome II, and the image-forming dyes are the same; contrast is slightly higher. According to the maker, the higher speed of Kodachrome-X film has been achieved without noticeably affecting sharpness and graininess characteristics for 35mm slides. Blue flashbulbs or electronic flash should be used with the film indoors or for fill-in outdoors. Price of the new film is slightly higher than Kodachrome II film. . . . Availability of Kodak Ektacolor Professional Film, Type S (Short Exposure), in the 120-size has been announced. The film, designed for making color negatives at exposure times of 1/10 second or less, had previously been supplied only in sheet sizes. The film is processed in C-22 chemicals.

Quick Set Inc., 8121 Central Park Ave., Skokie, Ill.—Hercules Pedestal unit provides instrument positioning in fixed or semi-permanent location. Elevator mechanism is mounted on a 6" diameter tubular pedestal fitted with 8" flanged base designed for bolting in place. Although manual worm gear is provided, units are available with motor driven elevating mechanism, either mounted on pedestal or arranged for remote control. Hercules Pedestal has height range from 32"-50" and will take loads up to 50 lbs. Elevator column is 2" in diameter. Weight, less pan head is 12 lbs. Pedestal unit and elevator with still head is \$285. Special units are available. . . . **Kalimar Inc., 1909 S. Kingshighway, St. Louis 10, Mo.**—Kalimar PE-8 elevating tripod has multi-tilt pan head system. Chrome-finished legs have eight separate sections which extend to nearly 4', plus 8" elevator height. Minimum height is 11". Tripod weighs 1 3/4 lbs., comes with leather case: \$10.95. . . . **La Grange, Inc., 1139 N. Highland Ave., Hollywood 38, Calif.**—Halliburton anodized aluminum camera cases, available in four sizes, feature "gasket rim" that makes them weather and dust-proof. Each case is supplied with several polyester foam blanks, a knife, template and instructions for fitting camera, lenses, filters, lens shades, etc., in shock-proof compartments.

Photo Research Corp., 837 Cahuenga Blvd., Hollywood 38, Calif.—T.V. Optoliner, a precision instrument for TV camera alignment and sensitivity testing attaches to camera lens mount. Various types of test patterns on special slides are inserted into the unit which accurately aligns and focuses them onto the camera tube. Internal light level for the test pattern is adjustable to utilize different neutral density filters so as to avoid color temperature changes. The tester is powered by an integral regulated power supply, which requires 115v, 60 cycle AC. It weighs 3 lbs., measures 11" long, with a maximum diameter of 4 3/4". According to manufacturer, studio and closed-circuit TV cameras can be checked without moving them from set-ups to chart positions.

C. P. Goerz American Optical Co., Inwood, L. I., N. Y.—Goerz 3D Condenser produces an improved visual and photo- (Turn to page 28)



Photo Research



Quick Set

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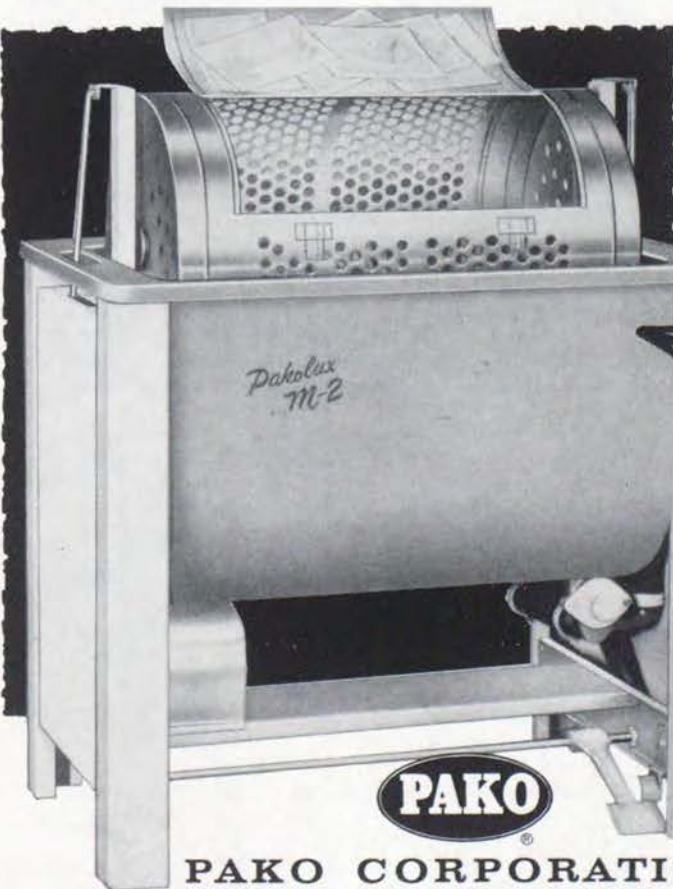
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NEW PRODUCTS from page 26

graphic image with both an increase in depth, surface structure and color rendition, is available for users of European and American style microscopes. In principle, the Goerz 3D Condenser replaces the normal Abbe type condenser and features a directional, trans-illuminated, oblique light source to render a specimen with greater delineation. Net user price is \$225.

Reproduction Engineering Corp., Essex, Conn. — Blu Ray Milliproofer-Printer unit handles two 500' rolls of 35mm, 70mm



Reproduction Engineering

or 90mm proof paper simultaneously; proofs 100' of film in 1 hour, 45 minutes, unattended. Both the Milliproofer and the Proof Printer are sold separately as well as in combination. . . . **Jalco Products**, Phoenix 17, Ariz. — Color transparency mask-

mounts, die-cut of hard coated paper board, have rounded corners. Mounts are for transparency sizes from 2 1/4 square to 4x5, all are 6"x9" outside dimension, have space for name, file number and data; vertical and horizontal format. All sizes, one size to a package, are 12 for \$1.25; 50 for \$4.75; 100 for \$8.90.

Irving Chase Co., Huntingburg, Ind. — Flair posing bench is upholstered in washable off-white plastic, with panels upholstered to match, and a gold welt. Cast aluminum legs are trimmed in a pale gold. Bench will be upholstered in photographer's own material at same price of \$105, f.o.b. factory. Shipping weight is 50 lbs. . . . **nuArc Co., Inc.**, 4110 W. Grand Ave., Chicago 51, Ill. — Reflect-O-Spray, metallic spray compounded for carbon arc lamp reflectors, is available in 12-oz.



Chase

spray can for \$2.50. . . . **The Roberts Co.**, 600 N. Baldwin Park Blvd., City of Industry, Calif. — Magic-Seal threshold features an automatic lift bar that raises when the door is closed, sealing out light and drafts, and retracts flush to the threshold when the door opens. Made of aluminum and vinyl, the Magic-Seal threshold is available in 32" and 36" lengths, from \$3.98.

Graflex, Inc., Rochester, N. Y. — Graflex Century 23 Special camera uses 2 1/4x3 1/4 sheet film, has groundglass, double extension bellows, Kalart coupled rangefinder, long optical viewfinder for use with roll film back, and factory mounted cable release. Century 23 Special with 101mm, f/4.5 Grafar lens, sells for under \$200. A wide range of accessories are available. . . . **Honeywell Photo Products**, Denver 10, Colo. — Honeywell electric eye 35mm camera, the EE35, features "picture window" viewfinder that projects focus symbols as reminder of distance setting. Camera has 40mm, f/2.8 lens, four shutter speeds, three



Graflex

distance settings; photocell surrounding lens automatically adjusts lens diaphragm. Honeywell EE35 lists at \$79.95.

Lester C. Hehn-Engineering, 30 Manorhaven Blvd., Port Washington, N. Y. — Photo-Design Color Analyzer determines the color balance and exposure for all color photographic printing processes. In practice, transmitted light is measured at the enlarger baseboard, the color of a suitable area of a control negative is measured through red, green and blue filters. For all other negatives the color balance is adjusted by means of CC filters, or an enlarger color head, to match the color balance of the control negative. Photo-Design Color Analyzer, has 4 1/2" illuminated dial, operates on 110-120v AC. It is priced at \$140. . . . **The Powers Regulator Co.**, 3400 Oakton, Skokie, Ill. — Fotoguard thermostatic water control unit has single handle for selection of any temperature from 60° F to 125° F. Should either hot or cold water supply fail, the other is automatically closed off. Other features include a vacuum breaker that prevents chemical solutions from being siphoned into the water supply; a dial thermometer;



Hehn

(Turn to page 72)

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WHO PROFITS FROM PROFIT



The whole American economic system is dependent upon profit; yet profits are little understood by most people. We believe, therefore, that it is worthwhile to look into the subject of profits and what they mean to us and our national strength and progress. This is the first of a series of five brief articles which we feel should be read by every reader — studio owner, employee, and in-plant photographer.

—The Editors

THE EMPLOYEE whose employer is earning a profit is secure in his job, if he is performing it properly. He is likely to receive increases in pay and benefits, to have a pleasant and hygienic place in which to work, and good tools for his job.

But obviously, the employee whose employer is not earning a profit cannot be sure how long his job will last. Any increase in wages or benefits granted by a company which is not earning money simply increases the company's losses, which must be borne by the owners, and are likely to lead to layoffs or even to the employer's going out of business.

There can be no job security in a company which is not earning a profit.

New jobs are necessary in great numbers today. Each year, the number of people who desire employment increases as the population increases. Jobs must also be available for persons who become unemployed when old industries retire from business as new industries arise.

Good Profit Levels Needed

New jobs in our economy are created when an investor, or a group of investors, decides that there is a probability that they can make a profit by starting a new business, or when an existing company decides that expansion may be profitable.

Obviously, more new businesses will be started and more old ones will decide to expand when profit levels are generally good than when they are unsatisfactory. When sufficient profits are being earned so that investors are confident, business grows and hires additional workers and unemployment does not become a problem.

For these new jobs to continue in being, the new enterprises must earn their profit, too, or they will be shut down.

More Jobs from Private Enterprise

To most people, the word "recession" means a time of unemployment. For many years, economists have observed that unemployment increases a short time after profits have declined. When profits begin to rise again, employment soon increases.

In recent years, unemployment has hovered between 4% and 5% of the labor force in the United States. Millions of people who would like to work have been unable to find jobs. It is no coincidence

(Turn to page 72)

PROFESSIONAL PHOTOGRAPHERS' ASSOCIATION of NEW JERSEY, INC.

September 17, 1962

Dear Educator:

Many elementary schools in New Jersey are now engaged in the business of photography—of permitting photographs to be taken in school and using both teachers and children as salespeople. The Professional Photographers' Association of New Jersey, an organization representing over 150 businessmen, and affiliated with the Professional Photographers of America, Inc., object to this practice and would appreciate your cooperation by stopping it in your local school district.

Our Ethics Committee has consulted with several lawyers, all of whom feel that using school facilities for private enterprise is not legal. Also involved is the dubious educational value of the entire procedure—of the wasted time that could otherwise be spent on educational pursuits. We strongly feel that the only advantage to yearly elementary school pictures is to make certain photographic companies wealthy. At this point it should be noted that we do not object to yearbook pictures, for they are an indispensable part of the extra-curricular program.

As parents and private citizens we are concerned with quality education for our children. We feel that anything which distracts from school routine and infringes on the teacher's "time to teach" is detrimental to good education. We also question the entire operation of "kickbacks" which can subject our schools to unfavorable publicity and perhaps be interpreted as a bribe for the advantage of taking these pictures.

Our officers are willing to answer any questions you may have on this subject. They are also anxious to hear any comments you may have. Their addresses and phone numbers are listed below. Any help you can give us in stopping this undesirable practice will be greatly appreciated.

Again, thank you for your kind attention to this matter.

Very sincerely yours,
Robert H. Haven
Ethics Vice President

Affiliated with Professional Photographers of America, Inc.

Letter mailed to school officials in New Jersey by the PPA of New Jersey resulted in considerable comment throughout the state, in the press and from the schools themselves.



**What camera will the professional
photographer buy his wife?**



the Honeywell EE35, of course!

Professional photographers are understandably hardnosed about having others handle their working equipment. Yet a pro wants his wife to maintain a decent standard of quality in family picture taking.

That's why a professional will buy his wife a Honeywell EE35 camera. It automatically sets the correct lens aperture according to the amount of light on the subject. A range of four shutter speeds and simple eye-level focusing, plus completely dependable operation, make the Honeywell EE35 the ideal camera for any photographer with more than an indifferent interest in making good snapshots or color slides every time.



There are two models: the EE35 with picture-window zone focusing at \$79.50; and the EE35R with conventional split-image rangefinder at \$94.50.

A handsome leather case is available for both models at \$8.95. See them soon at your Honeywell Photo Products Dealer's.

For a brochure, write to Bob Crusoe (209), Honeywell, Denver 10, Colorado.

Honeywell

 Photo Products



Bert Stern had a fully developed negative and positive just 20 seconds after he took this picture of fashion model Anne de Zagheb. He used electronic flash and a Linhof Technika loaded with **Polaroid P/N 4x5 film**.

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 helps 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 Avenue, Jacksonville, Florida.

WHEN we converted to 3½-gallon tanks, we needed a tank wherein we could process 4x5 cut film and 120 reels at the same time. We put in a Grafic Reel Adapter for 120 reels and one of their hanger racks.

When you specify it on your order, Grafic Equipment Co. will weld brackets on the hanger rack to hold the reel adapter. The rods to hold the reels can be removed to allow space for hangers and can also be replaced with rods to handle 35mm film.

So I have a rack that will hold 8x10, 5x7 and 4x5 cut film in multiple hangers, and both 120 and 35mm roll film . . . at the same time! This is about as much versatility as you could ask for.

In Grafic's catalog on page 40 is a listing of a low cost large volume production unit which should be of interest to those studios who have written me about being unable to get into color because of severe capital limitations. This unit is a separate component set up and you can build part of it, buy part of it and actually tailor it to fit your resources. If you need to run volume and spread your money thin you might look over this line. Grafic Equipment Co. is at 1511 West Lawrence Ave., Chicago 40, Ill., and the unit is their 1500 Progressive Processor. Of course, you will have to handle your temperature manually and probably agitation too, but I have been doing this for a number of years and know it to be very little trouble.

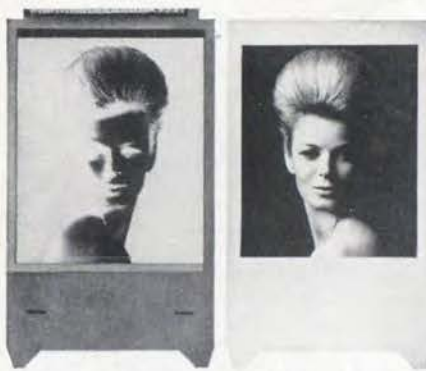
Retouching Dyes

We have used some of the Ektacolor print retouching colors furnished by Retouch Methods Co., Chatham, N. J. Their colors are dyes and seem to penetrate the emulsion completely, and when skillfully applied show no signs of retouching. They have two other features which should be of interest to many readers. The colors are mixed relatively weak so you can work from them directly from the bottle and not have to worry about having a different strength solution each time you mix up colors for retouching. This is mighty valuable to the less experienced worker.

(Turn to page 72)



Charles Smith



How new Polaroid 4x5 Land Film gives you both negative and positive outside the dark-room in 20 seconds.

Simply load this new film into a Polaroid 4x5 Land Film Holder and use with any camera that has a Graphic, Grafflok or similar back. This film is panchromatic, has an ASA equivalent rating of 100. Expose as you would with any other film.

Twenty seconds later you have a negative which meets professional standards of contrast, fine grain and long scale. The resolution is in the range of 100 to 150 lines per mm. Enlargement up to 25 times original size shows virtually no evidence of detail breakdown or appearance of grain. And you know you have what you want because at the same time you get a finished print that precisely matches the negative in all respects.

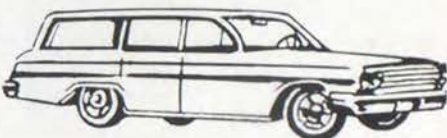
The negative and print develop in their own packet outside the camera, outside the darkroom. The negative needs only to be washed in a simple solution to remove the anti-halation dye and residual reagent before being rinsed and dried in the conventional way.

These benefits are now yours: Polaroid P/N Land Film gives your camera more versatility, opens up more opportunities for you in 4x5 photography. POLAROID®

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■ PP of A Portrait Director Bob Wilcox, M.Photo., Phoenix, a member of the Arizona State Legislature, has been appointed by Governor Paul J. Fannin to attend the National Air Pollution Control Conference in Washington, D. C., Dec. 10-12. . . . Ken Carson, Hon.M.Photo., Dallas, Chairman of Attendance for the PP of A 72nd International Exposition of Professional Photography, was recently made a member of the U. S. Coast Guard Auxiliary. . . . Elbridge C. Purdy, M.Photo., Chairman of the PP of A Charter and By-Laws Committee, is building a new home on the Maryland side of the Potomac River.

■ When new Master of Photography Don Faulkner of San Francisco returned home following the PP of A Convention in Chicago, he was given a surprise party by his partner Art Kermoyan. Faulkner received a complete Hasselblad outfit from his proud partner.

■ Lester W. Dettman has been appointed General Manager of the General Electric Company's Photo Lamp Department, it was announced by Donald D. Scarff, General Manager of the G-E Lamp Division. . . .

Norbert F. Rincker was appointed to the newly created position of General Sales Manager for all Ansco products. . . . Robert L. Rice, Graflex President, has announced the appointment of Ben Maddalena as Vice President, Planning for Graflex, Inc. . . . Perry Ives was elected a Vice President of Sprague-Hathaway, Inc. He will continue his association with M. W. Carr & Co., Inc. . . .

Robert Dunn, formerly with Ansco, has been appointed Technical Representative in the United States for Perutz, West German film manufacturer.

■ The \$4,000 International Photo and Film Contest being conducted by the Island of Bonaire, Netherlands Antilles will close Dec. 31. Rules and entry forms may be obtained from the Bonaire Information Center, 1270 Ave. of the Americas, New York 20, N. Y.

■ Claude N. "Buster" Orman, M.Photo., Columbia, Tenn., has been notified of an appointment as Colonel, Aide de Camp, Governor's Staff, by Buford Ellington, Governor of the State of Tennessee.

■ James E. Hampson, Jr., son of PP of A Vice President James E. Hampson, M.Photo., Shreveport, La., is serving as curate of the Church of the Holy Nativity, South Weymouth, Mass.

■ Edward J. Toplitt, M.Photo., Beverly Hills, Calif., died of a stroke on Oct. 5.

Mr. Toplitt was a well-known platform personality at photographic conventions, a print judge and was active in California association work. He was an Associate, Royal Photographic Society. He won many awards for his portraiture, holding one-man shows in London, Toronto and Los Angeles. Mr. Toplitt was awarded the Master of Photography degree in 1953.

■ A 22-year-old muscular dystrophy patient at Bird S. Coler Hospital, Welfare Island, N. Y., is the first recipient of a silver bowl presented for Student-Patient Achievement through the rehabilitation photography program of Volunteer Service Photographers. Louis Rodriguez was selected for the honor because of the "steady progress he has made in photography despite his handicap." Under the guidance of VSP volunteers he has learned to develop his own film and to make 8x10 prints in the hospital's VSP-equipped darkroom. The award was established in honor of Josephine U. Herrick, founder of VSP. . . . Tobias Weissman, a winner in past VSP student contests, is now on the photographic staff of the Bulova Watch Co., Woodside, N. Y.

■ The new studio of Niebel-Grimes, Albuquerque, N. M., was opened in September. . . . A studio specializing in commercial photography was opened in Madison, Wis., by Stephan and Brady, Inc., an advertising agency. Patt Meara, formerly with William Wollin Studio, Madison, has been appointed Director of Photography. . . . La Verne

(Turn to page 38)



Miss Wondercolor poses at "Wondercolor Jackpot" stand recently used in \$25,000 give-away contest to introduce Crown-Bremson Industries national promotion of Wondercolor finishing as a national trademark. Previously, the name was associated with the company's school picture and professional service arm. Timed in conjunction with Wondercolor kickoff was appearance on the retail market of Guard-Pak, a mailing container sold with a roll of color negative film. One price includes processing and color prints.

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50mm.; 55mm.; 85mm.; 135mm.; and the 250mm. telephoto lens. Additional versatility with bellows attachment, Proxar lenses, 8x30B monocular, special viewfinders, micro-adaptors, mounts.



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These interchangeable film backs revolutionized 35mm. system photography. An indispensable professional and technical aid, you switch instantly from black-and-white to color without los-

ing a frame. It's like having two or more cameras. Critical test work? Switch films and maintain identical camera conditions—no need to disturb set-up for reloading, change only backs.



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The Contarex is the ultimate refinement of the 35mm. camera system concept. From changing the fine-crafted optical systems in front to the precision-built film backs, the Contarex has more

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**Enlarger, Reducer
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to 4 x 5***

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That's right! The only accessory you need with the S-45 Special is a spare lamp. And you don't really need that! Just about everything else you might want is built right into the enlarger as a standard feature!



for example

- Built-in masking and cropping blades — right in the enlarger head—make accurate masking and cropping a cinch!
- Built-in focusing pattern in the negative carrier — saves hours of time and trouble in focusing . . . at every magnification!
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- Double bellows extension — for extreme reductions as well as enlargements — right on the baseboard!
- Horizontal projection for mural-size prints —no need for accessory mirrors or other devices!
- Heat Absorbing Glass—protects negatives and filters — guards against buckling at the negative stage!
- Full distortion control — at lens stage, enlarger head negative stage and baseboard—with built-in calibration scales for precise "as-before" orders!
- Extra-large magnification, on the baseboard—baseboard lowers to within 8" of the floor!



- Filter drawer between light source and negative stage . . . holds CC or VC filters . . . filters the light, not the image . . . minimizes blemishes and spots!
- You don't even need a table for the S-45! It comes mounted on an adjustable floor base, vibration-free and easy to move about on locking casters.

*plus other
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- Color-corrected, block-mounted condensers, easy to clean, easy to interchange.
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- Converts instantly to a precision reflex copy camera.
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*Model L-1385 available for negatives up to 5 x 7

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'TIS HERE from page 34

La Mere, Marshfield, Wis., has purchased the Badger Studio in Merrill, Wis., from Lawrence Gregor.

Final date for receiving prints and transparencies in the first International Photographic Salon, sponsored by the Sport Lisboa e Benfica, is Jan. 21. Rules and entry forms are available from Sport Lisboa e Benfica, Rua Jardim do Regedor No. 9, Lisbon, Portugal.



Walter Gault, General Dynamics/Astronautics

Antonio Ricca, Escondido, Calif., Delegate-at-Large to PP of A Council, recently visited with members of the Still Photographic Section, General Dynamics/Astronautics, San Diego, Calif. He discussed PP of A print judging and also gave a report on the active growth of the photographic fraternity. From left: Photo Specialists Bob Ries and Keith Adams, Supervisor Henry Keirstead, Ricca, and Photo Specialist Jack Stevens.

PP of A Executive Manager Frederick Quellmalz, Hon.M.Photog., led discussion on "Using Direct Mail Wisely" at the 1962 Upper Midwest Regional Conference of the American Society of Association Executives held in Minneapolis. . . . NPP Managing Editor Fred Schmidt, a member of the Wisconsin Civil War Centennial Commission, has been appointed to the Publications Committee.

Al Greene has recently been a patient in Queen of Angels Hospital, Los Angeles. . . . Mrs. Tony "Dottie" Ricca, Escondido, Calif., who works at the registration desk at PP of A Conventions, recently underwent an operation for the removal of nerve pressure on her neck.

Howard M. Webster, Sr., M.Photog. of Webster Brothers Laboratory, Chicago, died on Oct. 25, 1962, at the age of 83 years. Mr. Webster was active in photography for 57 years, retiring in 1960. He was the second Chairman (1922) of the Commercial Section of the PP of A. He appeared on National Convention programs in the thirties and had two invitational exhibits at National Conventions. He served on the PP of A Council for many years. Mr. Webster appeared on the program platform of many state and National conventions; and also served as a print judge. He received his Master of Photography degree in 1948 and was made a Life Member of the PP of A in 1961. He was a member of the Society of Photographic Scientists & Engineers; a life member of the Associated Professional Photographers of Illinois; and a life member of the Wisconsin PPA. ▲

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New FR Color Negative Film develops in only 4 baths, prints in color and black-and-white

"Water-clear" base permits black-and-white printing on regular contact or enlarging paper

New FR Color Negative Film is a remarkable film. A truly universal 35-mm. and 120 film that can be shot anywhere, in any light, and *developed in only 4 baths.*

You get the fine-grain negatives you'd expect from slow black-and-white film. And they're just as easy to print. The skin tones are natural and don't require special pan-chromatic paper or printing in total darkness.

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FR Color Negative Film (A.S.A. 40)—120 size, \$1.15; 20-exp. 35-mm., \$1.85

Same negative makes full-color enlargements in only 3 baths with FR Color Paper

Just 24 minutes after you start, you can be washing a full-color enlargement with FR Color Paper

You can use your regular black-and-white enlarger and trays, there's no extra equipment to buy. The FR Color Print Kit has everything you need.

You process FR Color Paper just like black-and-white in only 3 baths. You turn on room lights after only 7 minutes with safelights (shorter than any other color print system). Temperature control of solutions is no great problem, far less than with other papers. And FR Color Paper can be stored without refrigeration. All this adds up to the easiest, fastest color system ever devised — one that cuts as much as 50% from your total color processing time!



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Please send me:

- rolls of 120 FR COLOR NEGATIVE FILM at \$1.15 each
- rolls of 35-mm. FR COLOR NEGATIVE FILM at \$1.85 each
- FR COLOR NEGATIVE FILM PROCESSING KITS
(handles 3 to 4 rolls) at \$2 each
- FR PROFESSIONAL COLOR PRINT KITS at \$29.95 each

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500mm



150mm



80mm



80mm



500mm



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500mm



500C with standard 80mm lens, \$549.50. Accessories shown include: tripod quick-coupling and sports viewfinder.



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HASSELBLAD



The New Winona!

THE WINONA SCHOOL of Professional Photography has a completely redesigned curriculum for 1963. Old courses have been revamped with fresh approaches, some courses have been dropped completely and new courses have been added. You will find the new Winona stimulating, exciting and inspiring. Its services are indispensable to every professional photographer. Watch for and read the 1963 Winona brochure in the January issue.

The past ten years have witnessed tremendous, almost unbelievable, changes in photography. New equipment, new lights, new chemistry, new sensitized material, new color, new promotions were all offered at a breathless pace. Winona created course after course that quickly met the needs and solved the problems caused by this speedy growth and change. All courses served their intended purposes well and benefited hundreds of photographers from everywhere.

Now, however, that the future trend of photography has been fully recognized, it seems wise to set a more permanent and sensible sequence of teaching to meet this challenge. After days of careful study of all the courses taught at Winona, reviewing all the capabilities of its faculty and indeed, thorough weighing of the very concept of the School, the Board of Trustees devised a series of courses and prerequisite courses that will guide a photographer into and through classes commensurate with his abilities. It will no longer be possible "to pick the wrong course" . . . for example, the class on the Principles of Professional Portraiture is a prerequisite for the class on Advanced Professional Portraiture, and the Advanced course is a prerequisite for the class on Direct Color Portraiture, etc.

This new curriculum procedure offers two other great benefits to all. Because all courses are now tailored to teach specific areas of photography, there will be no time wasted in duplicating material given in previous courses. Secondly, a student may conceivably enter Winona in a given year and by following the prescribed courses of study, year after year, grow into a well rounded, top-notch photographer capable of meeting any demands of these changing times.

Winona of '63 offers a course of improvement to every professional photographer. Whether you are interested in contemporary photography with the small camera, are a portraitist, a commercial, industrial or school photographer, a retoucher, colorist or sales promoter, **Winona is for you.** Remember it is your school . . . use it!

WINONA BOARD OF TRUSTEES
Mills Steele, M.Photog., Chairman



Soprano Joan Sutherland in the mad scene of Donizetti's opera, "Lucia di Lammermoor," as produced by the Lyric Opera of Chicago.

Photography Upstage

Boris Christoff in costume and make-up as he appears in the title role in Boito's "Mefistofele."



The 'Infernale' scene in Act II of Boito's "Mefistofele."

NANCY SORENSEN

learned photography in high school and was a photographer for the school paper. She received a degree of Bachelor of Music Education from Northwestern University in 1953. Nancy Sorensen began working for the Lyric Opera of Chicago in 1957 and 1958 became the official photographer for the company. She does photographic reportage regularly on the many musical events which appear in the Midwest area for "Music" magazine, and her work appears in several books on opera.





Left: Canadian tenor Jon Vickers as Florestan in Lyric Opera of Chicago's production of Beethoven's "Fidelio." (Photographed during performance.)

Right: German baritone Hans Hotter as Wotan in Wagner's "Die Walkure."

Below: Soprano Elisabeth Schwarzkopf in Mozart's "The Marriage of Figaro."



Lyric Opera of Chicago

by Nancy Sorensen

LYRIC OPERA, ALTHOUGH a very young company (first season was in 1954), is, nevertheless, one of the three largest opera companies in the United States, along with New York's Metropolitan and the San Francisco Opera. However, we do not have the mechanical facilities of these larger companies insofar as our photographic department is concerned. Being a not-for-profit organization we have not been able to install and maintain a complete studio with equipment for portraiture.

My work is accomplished almost entirely with 35mm and $2\frac{1}{4} \times 2\frac{1}{4}$ reflex cameras. I use Leica equipment for all my 35mm work and the Rolleiflex for the $2\frac{1}{4}$ square. The exception to this is for the photographs I make of the full stage in which case I use a Speed Graphic. (All photographs in this article were made with a 35mm camera.)

With few exceptions, my work is done primarily with available stage lighting. When artists are posed for a particular picture on stage, I use either electronic flash or a multiple bulb set-up.

A typical work week might consist of a schedule like this:

We present opera four nights a week — Monday, Wednesday, Friday, and Saturday during the months of October and November. I generally attend all stage rehearsals during the day and at least one full dress rehearsal. I attend all performances and either make a few additional pictures from the wings during the performance, or make close-ups as needed during the intermissions when the artists are all in costume and make-up. My schedule is extremely tight since I begin working around 9:00 a.m. and go straight through until the end of a performance, usually around midnight. A special lab processes my film according to my instructions and sends proof sheets from which I choose the final prints for circulation.

In dealing with the opera singers I find that — as in any phase of this work — they are most cooperative when treated courteously and with consideration. In general, artists tend to be a little nervous and high-strung on dress rehearsal and performance days and do not appreciate being harrassed for publicity pictures no matter how much it may benefit them. I make it a practice never to approach them before a performance has begun. Once they have sung at least one act they are more relaxed and willing to cooperate. ▲



MILTON HALBERSTADT

A TIME FOR EXAMINATION

WAY OUT WEST

FRIDAY — January 11

8:00 p.m. **IONESCIAN POSTMORTUM**: a powerful and provocative innovation in conference programs. One of the country's major little theater groups presents one of the experimental theater's most controversial productions, an Ionescian look into "nothingness."

ROBERT BRAUNS, ELIZABETH PETTY, AND JOHN NORDBY.

9:20 p.m. **THE UNACCEPTED CHALLENGE**: the hard-hitting and courageous minister of the First Presbyterian Church of Burlingame speaks to the photographic profession.

DR. GEORGE PETERS

SATURDAY — January 12

8:00 a.m. **REGISTRATION.**

9:00 a.m. **THE EDUCATION OF A PHOTOGRAPHER**: the attainment of professional status and the continuation of professional growth.

MORLEY BAER, Director, Photography Department, San Francisco Art Institute; **DR. GEORGE WHIPPLE**, Director, Brooks Institute, Santa Barbara; **E. A. ADAMS**, Director, Art Center School, Los Angeles; **FREDERICK QUELLMALZ**, Hon.M.Photog., Executive Manager Professional Photographers of America, Inc.

10:45 a.m. **THE GREAT WESTERN REVOLUTION**:

EMILIE ROMAINE, M.Photog.; **VINCENT THOMAS**, M.Photog.; **RICHARD BOYCE**, Dean, Brooks Institute.

12:00 **Luncheon and Special Guest Speaker.**

SAN FRANCISCO LIGHT: qualities of San Francisco light that have brought a new era into the arts.

RALPH PUTSKER, San Francisco State College Art Department.

2:00 p.m. **PHOTOGRAPHY, THE VENTURESOME ART**: photography's ventures beyond the barriers of traditionalism.

CHARLES WECKLER, M.Photog., **ERNEST BRAUN**, **W. LAWSON JONES**, **MILTON HALBERSTADT**

3:40 p.m. **ODDS AND ENDS**: a most unusual and apt film commentary.

4:00 p.m. **COMMUNICATIONS LOST**: the straight, uncorrupted approach in photography.

PIRKLE JONES

4:30 p.m. **THE PHOTOGRAPHER IN AN EXPANDING UNIVERSE**: the photographer in a contemporary and alien world.

ROBERT TOREN

7:00 p.m. **Pre-dinner Cocktail Hour, Music and Dancing.**

WALT TOLLESON and his Orchestra

8:00 p.m. **11th Annual PPNC Dinner Dance.** Jerry Gruman, toastmaster.

SUNDAY — January 13

9:00 a.m. **THE CABINET OF DR. CALGARI**: the most famous German experimental film.

10:00 a.m. **EXPERIMENTAL FILMS**: a continuing, world-wide contribution to photographic evolution.

10:30 a.m. **INTERNATIONAL ODYSSEY**: photographers on safaris from San Francisco to remote places in the world. (see facing page)

CONFERENCE II



FRED LYON

IN THE SUDDEN quiet that comes after Christmas, it is time for each photographer to pause and re-examine his purpose in becoming a photographer. On Jan. 11-13 the Way Out West Conference II will provide such a time for photographers to mutually examine their common hopes and aspirations.

The Conference, to be held in San Francisco, is sponsored by the Professional Photographers of America, Inc. and the Professional Photographers of Northern California, Inc. Conference Chairman Robert Toren says the Conference "seeks not to inflict non-conformity upon professionals but to evoke thought and sensitivity and responsibility.

"It is not alone in San Francisco that we have at long last reached the point in association history when what is daring and different and advanced, is also recognized as needed and quite welcome.

"The Conference is meant to be a time for re-examination of our purposes, for new hopes and determinations."

Although the Conference is designed to examine photography, two other art forms — drama and music — will be touched upon.

Commentator for the Conference is Robert Blanchard, publisher of CA, Journal of Commercial Art. Special exhibitions will include color portraits by Maurice and David La Claire, M. Photogs., recently shown at the Grand Rapids, Mich., Museum of Art; and CA '62, illustrative photography chosen from over 12,000 entries submitted to CA's current competition.

One of the principal speakers, one of the most famous and widely acclaimed educators in photography, will be Alexey Brodovitch of New York City.

The Conference Committee consists

SUNDAY — Continued

HENRI VAN WANDELEN, photographer of ships; **CAREY BALDWIN**, Director, San Francisco Zoo, "National Geographic" photographer and leader of African safaris; **MORTON BEEBE**, first photographer to photograph at North and South pole, director of Globecombers; **H. VANNOY DAVIS**, photographer for San Francisco Acad. of Science in Madagascar, other expeditions.

12:00

Luncheon and Special Guest Speaker.

THE CHANGING FACE OF PHOTOGRAPHY.

E. A. ADAMS, Director, Art Center School.

2:00 p.m.

THE QUALITY OF SURPRISE: one of the legendary figures in photography, art direction and education comes West to encourage the rebellion against conformity.

ALEXEY BRODOVITCH

4:30 p.m.

PHOTOGRAPHY, THE VENTURESOME ART: a summary and a conclusion.

ROBERT BLANCHARD, Publisher of CA

5:00 p.m.

MUSIC OF THE SPHERES: the furthest reaches of experimental photography, fourth dimensional abstractions set to electronic music.

of Zeff Castillo, Jerry Gruman, Ted Mahieu, George Perry, Alice Smith, George Thanos, Miriam Toren, Henri Van Wandelen and Jeff Weiner.

Registration fee for attendance and two luncheons is: Individual, \$24.50;

Husband-and-Wife, \$39.50. For complete program and room reservation cards (for the Del Webb Towne-House) write Natalie Rokusek, Executive Secretary, PPNC, 609 Sutter St., San Francisco 2, Calif. ▲

PIRKLE JONES



South of the Border

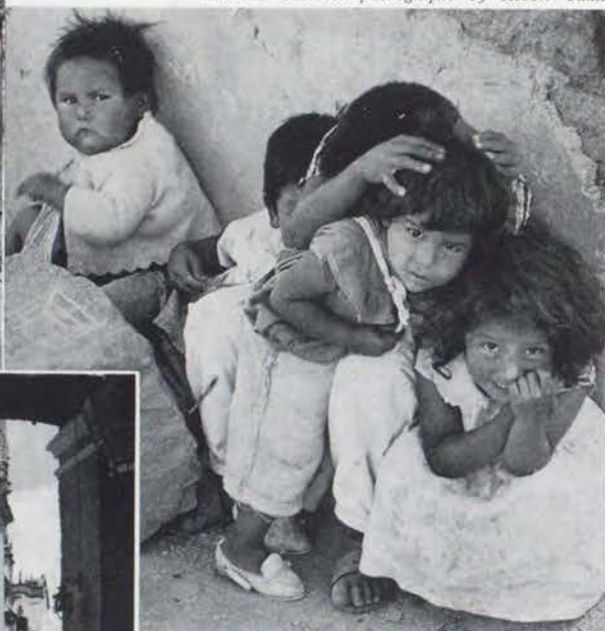
TAXCO IS A BIT of old colonial and Indian Mexico which has remained unchanged throughout the centuries. Red-roofed, whitewashed adobe houses of 18th century architecture spilling over slope after slope, its narrow, twisting cobblestone streets, its magnificent church and mountainside hotels, are prime camera subjects.

Taxco is one of the places professional photographers and their families will visit next year during the tour of photogenic Mexico (July 26-Aug. 4). After four days in and around Mexico City the tour will go to Taxco via Cuernavaca.

The exquisite silver jewelry for



American Airlines photographs by Robert Takis



Top, left: Firewood vendor walks through the narrow, twisting streets of Taxco. Left: Taxco's Santa Prisca church viewed across the plaza from Berta's. Above: Photographers will not want to overlook Taxco's children.

PP of A will visit . . .

Taxco / the most photogenic city in Mexico

which Taxco is so famous is a temptation not only as a souvenir but as a photographic-sequence idea. In Taxco, photographers should not overlook the opportunities to make pictures of the natives—especially the children—and the weavers at their primitive hand-and-foot looms. And there is the elaborate interior of the Santa Prisca church. Taxco has been rightly called a haven for photographers.

Those on the tour will enjoy visiting the silversmiths, and watching—and photographing—they turn out intricately-beautiful examples of their art with the same primitive tools used before the time of the Conquistadores.

Tour guests will stay at the De la Borda, Taxco's finest hotel. The city was founded by Jose Borda, a French-

man who made an immense fortune in the silver mines during the 1700s.

Actually, Taxco itself is the best thing about the town—the cobbled streets, the houses whitewashed or painted in pastels, and handwrought iron work lanterns on the corners of the houses. From hotel windows and terraces, the traveler sees these sights and invariably, the imposing twin towers of Santa Prisca.

The background of the city is always green, affording a perfect setting for the white and red little city.

So charming is Taxco that it has attracted artists from many places, and there are a number of art schools, as well as galleries located there.

The town is high in the Guerrero mountains, and the air is clear and

clean. A sweater is usually necessary in the summer evenings. For a good look at a town that appears to be living in the 18th century, but has its modern conveniences, including some of Mexico's finest cooking, plan now to go to Taxco with the Professional Photographers of America, Inc. as part of the 1963 tour.

From Taxco the group will motor through mountainous terrain to Acapulco, Riviera of the Americas.

Total cost of the photogenic tour of Mexico is \$327.50 per person which includes round trip flights from Dallas. Find out about the "Pay Now, Fly Later" plan—write to PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis. ▲

Atlanta Management Workshop

the first PP of A Regional Workshop for 1963

THE PP of A, in keeping with its program of offering continued services to its members, announces another Management Workshop, this time in conjunction with the Southeastern Professional Photographers Association convention in Atlanta, Ga. The entire Workshop program will be held in the Atlanta Biltmore Hotel beginning Friday noon, Feb. 1, and ending Sunday noon, Feb. 3, 1963. The cost per individual for entire workshop is only \$25 plus meals and lodging, and includes registration fee, materials and group consultation.

The Workshop Coordinator is Professor Joseph Schabacker, Chairman of the Department of Commerce, Extension Division, University of Wisconsin, and Business Consultant to the PP of A. Professor Schabacker conducts the annual Profit and Loss Survey of the PP of A. A portion of the program includes information based on this survey, and yet goes well beyond in providing understanding and direction in solving your problems as well as providing you with many answers to specific problems.

Notice that a workshop session is scheduled to follow each presentation, giving you a chance to share experiences and ideas with your fellow photographers. It is this interchange that has made the previous Workshops so valuable to those attending. Registration is open to any professional photographer: portrait, commercial or industrial.

Friday, Feb. 1, 1963

AM QUALIFICATION APPLICATIONS will be judged by the Commercial Division jury for inclusion in the Qualified Listing of the Directory of Professional Photography. This will be the last opportunity to qualify for the 1963-64 Directory.

PM WORKSHOP ORIENTATION and INTRODUCTION TO MANAGEMENT FUNDAMENTALS
Professor Joseph C. Schabacker
MOTIVATION: KEY TO COMMUNICATIONS
Professor Bradford B. Boyd, *University of Wisconsin, Madison*

WORKSHOP PERIOD

EVE SPECIAL BUSINESS SERVICES AVAILABLE TO PHOTOGRAPHIC STUDIOS

A panel-forum session explaining the various services provided by a banker, attorney, CPA, and the Small Business Administration.

Saturday, Feb. 2, 1963

AM RECORD-KEEPING REQUIREMENTS FOR PHOTOGRAPHIC STUDIOS

Prof. William Rogers Hammond, *Georgia State College, Atlanta*

WORKSHOP PERIOD

COST ACCOUNTING FOR SOUND BUSINESS DECISIONS

Prof. Paul C. Taylor, *Tulane Univ., New Orleans*

WORKSHOP PERIOD

PM BUDGETING AS A TOOL OF STUDIO PLANNING AND CONTROL

Prof. Joseph C. Schabacker, *University of Wisconsin, Madison*

WORKSHOP PERIOD

The afternoon closes with a combined session hearing reports from each of three separate workshop groups which met during the workshop periods.

EVE THE NEED FOR PROFIT IN RUNNING A BUSINESS

Professor Michael H. Mescon, *Georgia State College, Atlanta*

Sunday, Feb. 3, 1963

AM GROUP CONSULTATION IN PERSONNEL, SALES PROMOTION AND FINANCE

Rudolph J. Guttosch, M. Photog., *Kranzlen Studio, Chicago*, Director, PP of A

Robert O. Bauer, Administrative Assistant, PP of A
Professor Joseph C. Schabacker

All three sessions are open to all Workshop participants to present problems and participate in discussions with fellow photographers and experts in the specific fields.

DO-IT-YOURSELF MANAGEMENT INVENTORY

by Harold J. Ashe

EVERY YEAR you must take an inventory of goods and materials on hand as a condition for preparing your income tax return. You may resent this task because it is time-consuming, but you may recognize it is necessary from your own self-interest. It helps to reveal to you the state of your business affairs.

There is no such compelling reason for you to take a management inventory. Probably you've never taken one or even considered it advisable. Yet, a management inventory may be far more valuable and revealing than an inventory of goods. A management inventory can total up your intangible assets which may be far more important to your business than some of your tangibles. It may expose some

unsuspected liabilities that you did not realize existed.

Large industrial companies recognize the value of taking a periodic management inventory. Outside, disinterested management engineers are brought in. Exhaustive surveys and analyses are made to find where management is failing, where superior. Obsolete and outdated practices are exposed. Corrective measures are proposed.

Do-it-yourself. Such an outside agency is prohibitively costly for you. You can still take an inventory yourself. In the privacy of your studio you can inventory your strong points and your weaknesses. How worthwhile this inventory is will depend on how objective and self-critical you are. Because your findings are confidential you shouldn't spare



DATA

Home portrait was made with 4x5 Calumet view camera with 10" Veritar soft focus lens at f/6, plus one intermediate stop. Three Photogenic 50ws speedlights provided the light. Barndoors were on all lights, diffusers on main and fill lights. Main light was five feet from subject. Slight vertical and lateral camera back swings were used.

CRITICISM

THIS PORTRAIT would have been much improved had it been made against a much lighter gray background. The solid black with no relief has caused the hat and veil to blend into the background on both sides.

The lighting on the face is good although the shadows are a little bit weak and the fact that the fill light is so low has caused the chin to blend into the neck.

The main source seems to have been too high for there is no catch light in the eyes from that light. The only catch-light is from the fill light, and if there had been a catch-light from the main source this one should have been etched or spotted out. The rim light from the back and on the shadow side has struck the left temple and cheek bone in such a way as to make it look like a swelling in that area. I'd eliminate this light. It isn't clear from the lighting diagram where the very strong light on the shadow side of the dress could have come from.

Apparently the camera level is too high for we're looking down onto the top of the hat and the neck has been shortened so much that the back of the collar almost touches the earring on the shadow side.

The negative seems to be over retouched, particularly under the eyes where the smile lines have been completely removed. The bright spot of light on the shadow side of the tip of the nose — caused by the fill light — should be spotted out, as should the highlight on the lower lip on that side. ▲

A CRITICAL ANALYSIS



MANAGEMENT INVENTORY . . .

yourself or attempt to make yourself look better than you are. Such self-satisfied inventorying has its own built-in penalties.

In taking an inventory, and in analyzing it, you may find that some of the accepted conclusions you've been living with don't square with good studio management. Certain practices and attitudes, long tolerated, may account for your depressed earnings.

What's involved in taking a management inventory? You must try to take a critical look at yourself, your attitudes toward your business, your competitors, your customers and your community.

Ask questions. To that end, certain helpful questions are posed here. These are not all-inclusive. The asking and answering of some questions may lead you to ask others not set forth. These questions are not set down in the order of their relative importance; they are not weighted. They are not designed as a scoring test or parlor game. The answers revealed will go much deeper than this. They may even forecast your future success and solvency or your eventual failure. Here are the questions:

Are you chronically apologetic about your business existence and of the prices you ask?

Do you let your studio go to seed, neglecting even the most elementary housekeeping chores?

Do you keep inadequate accounting records so you don't really know how much your *true* net earnings are?

Do you fail to press collections for fear of offending a delinquent customer?

Are you vague about how much is outstanding in accounts receivable?

Are you aware of how many accounts receivable are now uncollectible and, therefore, no longer assets?

Are you uncertain as to what your *true* net worth is? How it compares with past years? Whether it is increasing or decreasing?

Are you unsure as to which advertising media are productive and which are not?

Do you neglect old customers in an effort to cultivate new ones?

Do you fail to modernize your studio and equipment periodically to keep it competitive and acceptable to customers?

Do you take as much out of your business as you can, putting back as little as you dare?

Do you believe you can learn little from your trade publications, competitors or others in the business community?

Are you "set" in your ways, resisting new ideas?

Do you believe you owe nothing to the community in which you make your livelihood?

Do you believe you have a "corner" on the photographic business in your town?

If you can't objectively, impersonally come up with a negative answer to most of the foregoing questions, you're sorely in need of a management inventory, and the sooner the better. In fact, in answering these questions you've taken a management inventory. Now, what's needed are corrective measures, new attitudes, new perspectives and new goals. ▲



DIANNE

Joe McKewen

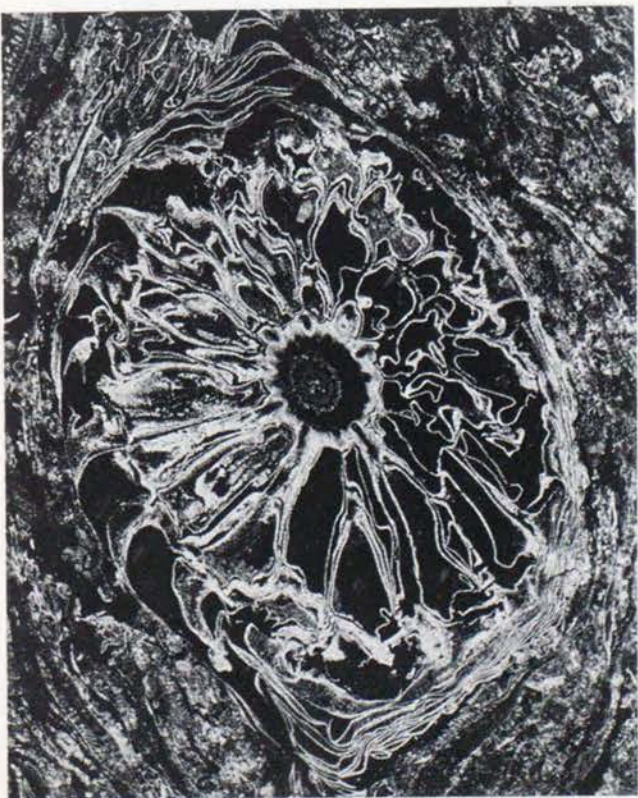
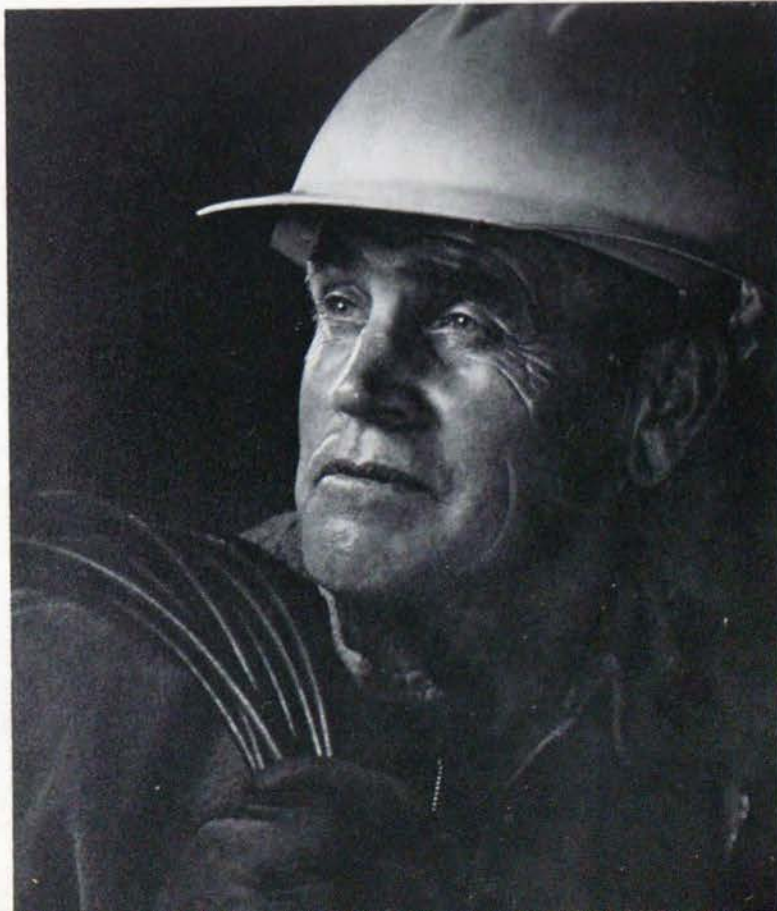
*Selections
from
PP of A*

NATIONAL PRINT EXHIBIT

*Loan Collection and
General Print Exhibit
photographs chosen for showing
at the 71st Exposition of
Professional Photography,
August 5-10, 1962,
Conrad Hilton Hotel, Chicago.*

LINEMAN (LOAN)

Patton Apgar, M. Photog.



CROSS SECTION OF A LEPIDOSTROBUS CONE (LOAN) William Dale Farris



SISTERS

Jacob Grecco



SOCCER, ANYONE? (LOAN)

Victor Baldwin



INNOCENCE (LOAN)

Jean D. Pitcher, M. Photog.



BATH TIME AGAIN?
(LOAN)
Ralph C. Foxe



HAPPY LANDING

W. W. Norman



DOUBLE SCOTCH
Bill Barton

PORTRAIT OF JUDY (LOAN)

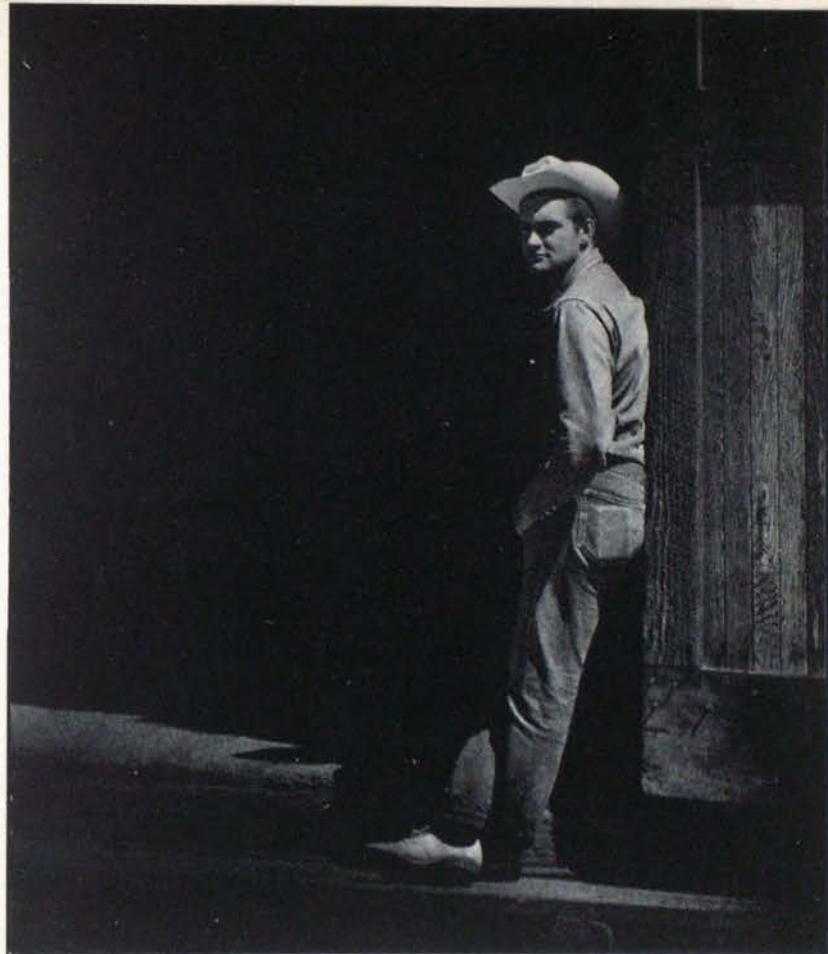
Frederic D. Zniewski



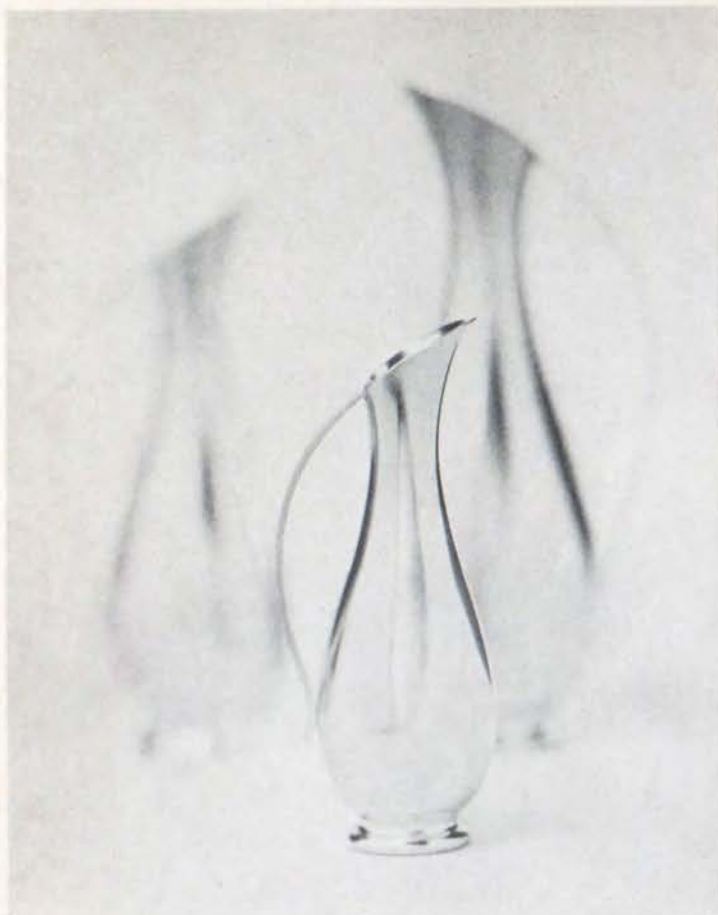
KATHY (COLOR—LOAN)

Melvin L. Newsom, Jr., M.Photog.

BUNKHOUSE PORTRAIT
Miriam Toren

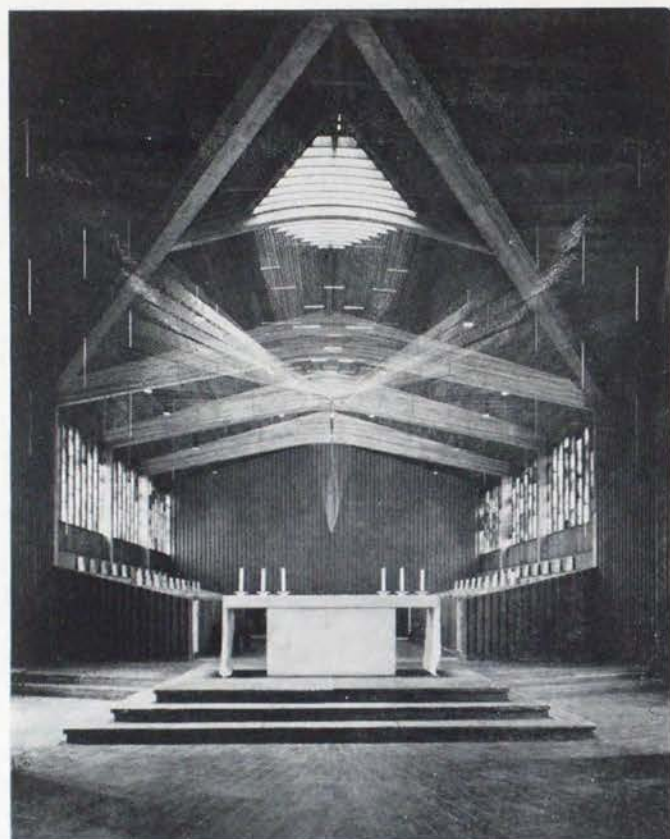


PORTRAIT AT STERN'S GROVE
Robert Toren



3 VASES

Richard L. Alf



CHURCH INTERIOR

Joseph Molitor

HAPPY GULLS (LOAN)

Carolyn Carter, M. Photog.



ANTIQUE SPOONS

Edward H. Schumm



ELEGANCE IN SIMPLICITY (LOAN)

John Howell, M. Photog.



BALLET OF THE ROSE

Richard E. Vaicek



KATHY

Sara Minor

HARRIET (LOAN)

Van Moore, M. Photog.





EXTERIOR

Douglas A. Lytle

GEORGE WHITEHURST—INTERIOR DECORATOR (LOAN)

William S. McIntosh



COMMANDER "ART"

Lawrence C. Luce



George Whitehurst

W. S. McIntosh



LA DONNA

Jeanne A. Lindquist, M.Photog.



PANCHO

Eric Skipton

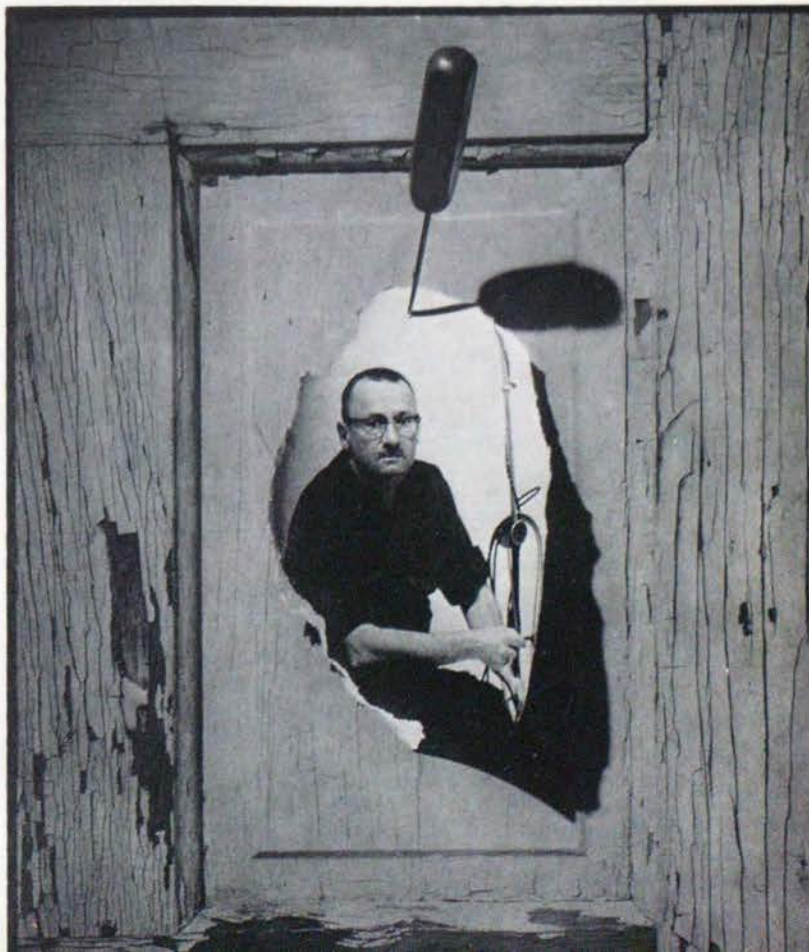


AFTERMATH

Virna Haffer

SELF-PORTRAIT (COLOR—LOAN)

Edgar L. Obma, M.Photog.



the contributions are made, the corporation deducts the amount of the contributions as a reasonable business expense. At that time, the employee pays no tax. When the employee later receives the money and its appreciation, his other income is usually less and the tax he must pay is accordingly less than the tax that would apply were the tax to apply at the time of the contributions.

H.R. 10 seeks to provide for the self-employed and their employees some of the same benefits now available for corporate employees with respect to retirement income. It is intended to operate on the same principle as the tax provisions for corporate employee retirement plans. That is, the money is put in the retirement plan fund at an early date (when the person presumably has a rather high income tax bracket) without taxation. And it is withdrawn from the fund at a late date (when the person presumably has a rather low income tax bracket), at which time the tax applies.

The above, however, is only a most general statement. For a variety of reasons, the provisions of H.R. 10 are much more restrictive than the statutes applicable to corporations and the available tax savings as to the amounts invested are much less. An important point in the latter category lies in the fact that under H.R. 10 the sums (including appreciation), when withdrawn, are taxed at ordinary income rates (with an opportunity to spread a lump sum withdrawal over the equivalent of a five-year span) whereas capital gains rates may be available in the case of a corporate plan. It is for this reason, incidentally, that any photographer seriously considering the use of H.R. 10 should give thought to changing his studio to a corporation.

Withdrawal Limitations

Coming now to the provisions of H.R. 10 in more detail, the Act permits the self-employed photographer to invest not more than 10% of his earned income up to a maximum of \$2,500 each year. Half of this sum, a maximum of \$1,250, is allowable as a deduction on current income taxes. The appreciation on the whole of the sum (e.g. interest) is not taxed at the time it is earned. As to the portion of the investment for which a deduction has been allowed, and the appreciation on the investment, ordinary income tax rates apply at the time the money is withdrawn — provided withdrawal is as prescribed by the law. The limitations are that the sums be withdrawn (a) on account of death or (b) on account of disability or (c) after age 59½. The principal departure from the usual income tax treatment of the withdrawals resides in the tax treatment of a lump sum withdrawal, when made as prescribed by the law, which is taxed in a manner similar to that resulting from the spread of the sum over a five-year period. Where personal services and capital are both material income producing factors, the law provides that 30% of the actual income or \$2,500, whichever is the greater, is considered the earned income of the self-employed person.

A self-employed person can come under H.R. 10 only if all of his full-time employees of three or more years service are also offered the plan on a nondiscriminatory

basis. Persons working less than 20 hours per week or not more than five months in a year are not considered employees. Funds under the plan must be placed in a trust with a bank, in insurance, or in special Government bonds. The trust investments are not restricted as to type. However, since appreciation is taxed at ordinary income rates and the essential purpose is to provide a retirement income, only a rather conservative investment policy would appear practical.

In the report of the Senate Finance Committee there are a number of illustrations of how the earned income of individuals is computed. While none of these use photographers as illustrations, they do serve to illustrate some of the situations.

1. A doctor has net profit of \$40,000 from professional services. His patients look to him as the person responsible for the services rendered. The full amount of this net profit constitutes earned income.

2. A self-employed grocer has net profit of \$40,000 from his wholly owned retail grocery business. Both capital and personal services are material income-producing factors. His earned income is \$12,000 (30% of \$40,000).

3. A gasoline service station operator has net profit from his wholly owned unincorporated service station of \$2,400. Both capital and personal services are material income-producing factors. Under the bill, the entire amount of such net profit is deemed to be earned income since it does not exceed \$2,500.

4. A contracting partnership composed of three partners who share equally in its profits has partnership net profit of \$22,500. Both capital and personal services are material income-producing factors. Of the \$7,500 attributable to each partner, \$2,500 constitutes earned income (30% of \$7,500, or \$2,500 whichever is greater, where each partner's share of net profits exceeds \$2,500).

5. A and B are partners in a stock brokerage firm. A supplies all necessary capital but performs no personal services. B has no capital interest, but performs all personal services required by the firm. They share profits equally. Both capital and personal services are material income-producing factors. The firm has net profit from brokerage commissions of \$50,000 and total net profit from all sources of \$70,000.

A has no earned income from the partnership since he performed no personal services. B has earned income of \$10,500 (30% of \$35,000).

Photographers face the question of whether studio operations will be considered to involve capital as a material income-producing factor. Until the cases develop it is very difficult to predict what will happen here. It is the feeling of the writers, however, that if a substantial number of photographers seek to come under H.R. 10

there will be decisions both ways depending on the relation of capital investment to earned income of the particular studios involved.

These are the outlines of the Act. When is it worth considering?

First, the Act cannot possibly be of benefit unless the photographer is actually investing in a retirement program. Absent the funds to invest and a desire to invest them, there is no point in being concerned whether some tax benefit would be available were the facts otherwise.

Second, the Act is not worth considering when the clear additional costs will outweigh the possible tax benefit. The most prominent additional cost is the cost of a nondiscriminatory plan for employees of three or more years service. For example, if the owner of a studio is considered not to have capital as a material income-producing factor and has income of \$25,000 per year, his maximum tax deduction is \$1,250. But this sum cannot possibly provide a tax saving that offsets the cost of contributing to pension plans for employees that require a \$1,250 contribution each year. And if capital is a material income-producing factor, the income of the owner must be even greater in relation to the total income of employees (having three or more years service and not seasonal or part time) before there is a net benefit.

Of course, the participation of employees is not an unmixed blessing. To some degree, at least, the owner may wish to have a retirement plan for employees. Or, again at least in some instances, the owner may feel that employee satisfaction may compensate for the expense. It is doubtful, however, that many photographers will find these considerations very weighty.

Third, the Act is contraindicated when the owner-employer is not reasonably confident that he can follow through on the program. The statute provides that withdrawal under the plan can be only on account of death or disability or after age 59½. But there are a host of reasons (e.g. sickness in the family) that may compel withdrawals — or more likely a borrowing on the retirement income in a manner similar to borrowing on an insurance policy — in a way not coming within the terms of the Act. The Act includes extensive penalty provisions applicable in such event. They apply both to actual withdrawals and to "constructive" receipt of payments by other means (such as "borrowing" on the retirement income). The penalty provisions are not necessarily intolerable. But if they become effective in any particular case it is doubtful that the plan will result in worthwhile benefits.

Fourth, the photographer does not have a more favorable alternative in incorporation and recourse to a retirement income plan under the tax law applicable to corporations. We will discuss the pros and cons of incorporation in a future "Lawyer's Nook" column. It is sufficient here to note that where incorporation is otherwise practical it probably is the best course to follow.

Fifth, there is no point in considering a plan under H.R. 10 unless the sums to be put under the plan are substantial and the tax savings are likely to be substantial. Such

(Turn to page 77)

LAST CALL — WIN \$25

Deadline for receipt of entries in the Window Display Contest is Dec. 31. Send 8x10 prints of your best windows of the year — include date of display, and other data such as cost and description of materials, sales results, etc. Winner will be awarded \$25. All photographs will be considered for publication. Send to Window Display, PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.



ANNUAL MEETING . . . of the Board of Directors and Divisional Chairmen of the Professional Photographers of America, Inc. was held in October. These photographs were made during the three-day meeting at the Milwaukee Athletic Club. First row: Pres. Winton B. Medlar; Vice Pres. James E. Hampson; Paul March, Director-at-Large; Claude Palmer, Commercial Director; Wesley Bowman, Secretary-Treasurer. Second row: Harper Leiper, Commercial Director; Hugh W. Tribble, Floyd M. Roberts, Portrait Directors; Winton Medlar; W. W. Carrier, Jr., Director-at-Large; Floyd Roberts; Edward Huber, PP of A Accountant; Earl G. Stanton, Industrial Director; Rudolph J. Guttosch, Commercial Director (1963); Stanton; E. S. Purrington, Industrial Director; Huber; Guttosch (standing); John Paul Goodwin, PP of A advertising

agency president. Third row: Robert O. Bauer, PP of A Administrative Assistant (lower); Frederick Quellmalz, PP of A Executive Manager; Winton Medlar; Joseph C. Schabacker, PP of A Business Consultant (standing); James E. Hampson; W. W. Carrier, Jr.; Howard Sigmond, PP of A Public Relations account executive; George Frost, PP of A Legal Counsel; Claude Palmer; Sigmond; Ernie Curtis, Portrait Division Chairman; Merton Powell, PP of A Administrative Assistant. Fourth row: Raymond Rickards, PP of A Administrative Assistant; E. S. Purrington; James E. Carrar, Industrial Division Chairman; Fred Schmidt, "NPP" Managing Editor; Harper Leiper; Rickards; Schmidt; Howard Sigmond. Fifth row: Lawton E. Osborn, Past Pres.; Purrington; Jerry A. Smolka, Commercial Div. Chairman; Bob Wilcox, Portrait Director; John Paul Goodwin; James Carrar.

The National Award 1962



Left: John E. Smucker, M. Photog., proudly displays his National Award presented to him by the PP of Ohio. Below: Wyoming recipient: Lloyd M. Peterson, M. Photog.



THE NATIONAL AWARD, established in 1958, is the highest tribute that a group of photographers can bestow on an individual. Each year the Professional Photographers of America, Inc. makes the Award available to Affiliated

state and regional associations for presentation to the person of its choice for "Service to professional photography." This year, 41 of these handsome plaques were awarded. (National Award recipient is designated by *.)

*National Award Recipient



1

2

Colter 3

Jim Lee 4

Jerry Rose 5

6



Steve Hood 7

Richards Studio 8

9

Dan E. Olson 10

PP of A 1962 National Awards, presented for service to the profession. 1. *West Virginia*: Joseph Barta, Jr., Ulysses Buffington, M. Photog.* 2. *Mississippi-Alabama*: O. Terrell Earl, M. Photog.*, Emy Lou Pettit. 3. *Connecticut*: Ferenz Fedor, M. Photog.* 4. *Georgia*: Everett W. Saggus, M. Photog., Chester R. Elliott, M. Photog.* 5. *New Mexico*: Robert Nymeyer*, Albert Ravanelli, M. Photog. 6. *Missouri*: Edwin E. Hoffstetter, M. Photog.*, Louis F. Garcia, M. Photog. 7. *Tennessee*: E. M. Stark*, John E. Roe, T. W. Dickerson. 8. *Washington*: Lee Merrill, R. R. Hutchison, M. Photog., Alma V. Gray, M. Photog.* 9. *Iowa*: Fred Smith, Sr.*, Winton B. Medlar, M. Photog. 10. *North Dakota*: Raymond Olson, Lawton E. Osborn, M. Photog.*



11

Longley Studio 12

13

Bill Finney 14

15

11. *Nebraska*: Charles D. Downey, M. Photog.*, Winton B. Medlar, M. Photog. 12. *Maine*: Mrs. Wilda V. Hutcheon*, Leroy A. Woodman. 13. *Oklahoma*: Henry J. Osborn*, Winton B. Medlar, M. Photog. 14. *New Hampshire*: N. Morey Eames, M. Photog., Mrs. Francis J. Sullivan*, Francis J. Sullivan*. 15. *South Dakota*: Winton B. Medlar, M. Photog., Orrion Barger, M. Photog.*



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Zinigrat 5 Clair J. Wilson 6

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1. *Vermont*: Wm. C. Bartlett, Mrs. Ivan Burnham (accepting plaque for her husband, the late Ivan W. Burnham*). 2. *Indiana*: Arthur Twente, Robert A. Twente*, Paul March, M.Photo. 3. *Massachusetts*: Charlotte Goldman, John H. Hobbs*. 4. *New England*: John Hobbs, Franke Fassbender*, Adolf Fassbender, M.Photo. 5. *Texas*: Harper Leiper, M.Photo. 6. *Wisconsin*: Marvin Helgesen, M.Photo. 7. *Kentucky*: Richard N. Duncan*, Gus Frank, M.Photo. 8. *Arizona*: Edward Handler, W. Lynn Sanders*, Frederick Quellmalz. 9. *Montana*: Robt. M. Catlin*, M.Photo.



10

De Luca Studio 11

Wm. Seward 12

13 Loughbridge-Bengtson 14



Oscar & Associates 15

16

17 Larry E. Glandt 18

19

This year, 41 National Award plaques were presented to men and women throughout the U. S. 10. *Southwestern*: Billo Smith, M.Photo. 11. *Rhode Island*: George Champagne, Elizabeth Richardson*, Frank DeLuca. 12. *Florida*: Richard E. Hinman, M.Photo. 13. *Arkansas*: James E. Hampson, M.Photo. 14. *Minnesota*: Don Rickers, Cr.Photo. 15. *Kansas*: Winton B. Medlar, M.Photo. 16. *New York*: Harold Johnson, M.Photo. 17. *Intermountain*: William Beal, Don Pugmire*. 18. *Rocky Mountain*: Dale McFarland*, Frederick Quellmalz, Hon.M.Photo. 19. *New Jersey*: Helen Garfield, Cr.Photo. 20. *California*: Floyd Roberts, M.Photo. 21. *Oregon*: Charles Conkling*, Claude F. Palmer, M.Photos. 22. *Louisiana*: John E. Kuhlman, Sr., James E. Hampson, M.Photo. 23. *North Carolina*: Ray Goodrich, M.Photo. 24. *Michigan*: Edward S. Purrington, Cr.Photo. 25. *Illinois*: Allen Arnold, M.Photo.



20

Gladys Gilbert 21

22

23

Oscar of Detroit 24

20. *California*: Floyd Roberts, M.Photo. 21. *Oregon*: Charles Conkling*, Claude F. Palmer, M.Photos. 22. *Louisiana*: John E. Kuhlman, Sr., James E. Hampson, M.Photo. 23. *North Carolina*: Ray Goodrich, M.Photo. 24. *Michigan*: Edward S. Purrington, Cr.Photo. 25. *Illinois*: Allen Arnold, M.Photo.

Clever Cameras

They Help Pick Sites, Find Factory Foul-Ups, Inventory Gravel Piles

Strip Cameras That Give One Long Photo Find New Use; Airport Runway Inspection

Seeing What the Eye Can't

BY KENNETH G. SLOCUM

Staff Reporter of THE WALL STREET JOURNAL

At Chicago's big O'Hare Field the other day, pilot Ed Etter dipped his Cessna 195 and skimmed the two-and-a-quarter mile length of the main jet runway at 125 miles an hour. Whirling under his plane was a high-speed camera that showed up chips in the concrete runway as small as a dime.

"There was no other way we could check the runway for whatever repairs might be needed without shutting down operations for a long period," says an airport official. Such a closing, he adds, would have cost the city several times the \$500 it paid a division of Chicago Aerial Industries, Inc., for the aerial study.

The case points up the ever-broadening role of photography in commercial applications, a trend speeded by striking technical advances in recent years in cameras and related gear. From the air, photography is being used to inventory gravel and sand piles, spot property improvements missed by tax assessors, find bottlenecks in expressways and suggest promising sites for drug stores, supermarket and housing developments. On the ground, it is unraveling production line puzzlers in scores of industries.

Volume Climbs Sharply

Industry and Government are expected to spend about \$1 billion for photographic equipment and supplies this year, more than double the total five years ago, estimates Frederick Quellmalz, executive manager of the Professional Photographers of America. And these uses, which now account for about 40% of the total market, promise to continue their swift growth.

"Industrial photography especially is experiencing its biggest surge in several years," says Gerry B. Zotnow, vice president of Eastman Kodak Co.

Aerial work is one of the fastest growing areas of commercial photography. Pilot Etter's survey of the O'Hare runway was done with a "strip" camera made by Chicago Aerial Industries. Mr. Etter made three flights over the runway at a height of about 70 feet, never interfering with commercial jets which land or take off on an average of one every four minutes.

Strip cameras do not have the convention-

al shutter which in movie cameras exposes a single scene to the film for a split second. Instead, the strip camera utilizes a slit which remains open continuously while the photography is in progress. The film in the camera is moved past the slit at a speed, computed electronically, corresponding to the speed of the plane and its distance from the ground. Instead of a series of pictures, as in the conventional movie film, the strip camera gives a long unbroken photograph. By using two lenses with each focused on half of the nine-and-a-half-inch wide film, the strip camera produces a stereoscopic or three-dimensional image which makes it easier to see deviations in the ground pattern.

More Commercial Usage

While strip cameras have been common on high-flying military reconnaissance planes for several years—they are reported to be similar to the super-secret camera carried by Francis Gary Powers on his ill-fated U-2 flight over Russia in 1960—they are now finding growing use in civilian work.

Last month, a plane hired by the Texas Highway Department made some 20 passes over the freeway system in Houston. "The idea was to accomplish a practically instantaneous inspection of 6.2 miles of freeway to see if tie-ups could be attributed to bottleneck ramps miles away," explains Talbot S. Huff, chief engineer of highway design. "It would be an almost impossible job from the ground."

Aerial photography with still cameras also is gaining more business customers. Vulcan Materials Co., which provides sand and gravel for construction, recently switched to aerial inventory-taking from the conventional ground-measuring method. "It's equally accurate and a lot cheaper," says R. W. McCall, vice president of operations for the company's Consumers division. "Too, by air we get the inventories for three different areas around Chicago in about a

week. Before, with four engineers working part-time, it took us three weeks to a month."

Aerial crews measure stockpiles in much the same way they plot topographical maps. Using an aerial camera costing about \$17,000, two photos are taken of the same plot of ground from different angles in the sky. These are placed in a device called a stereocartograph, which from the resulting stereo image draws in contour lines—lines connecting points of the same elevations—at intervals representing one foot of elevation. Another device, the planimeter, traces the lines and automatically computes the cubic feet of material in the pile.

An Illinois township tax assessor not long ago spotted through aerial pictures 2,401 garages, 22 swimming pools, 35 apartment buildings, 136 commercial structures and 546 home additions that had not been put on the tax books of the 33-square-mile township.

Thomas Dewey, vice president of Kroger Co., explains how aerial photos help his food chain: "In many cases, a spot picked on the ground as a promising site for a new outlet turns out, on examination from the air, to be surrounded by land pitted with gullies and ponds, making it unsuitable for growth of residential and commercial activity."

Inside factories, more high-speed movie cameras are finding their way into trouble-shooting tool boxes as parts become miniaturized and faster moving. "Every day we find more jobs for photography generally and high-speed movies particularly," comments Louis Parkhurst, project engineer for Allen-Bradley Co., Milwaukee producer of electric control apparatus. "We're probably doing 40% more photographic jobs this year than last year."

Until the company began testing contact springs and other devices with photography, it often took two months of high-speed mechanical testing to find flaws in the initial design of new parts. Now movies are shot at 3,000 pictures per second and later shown at 16 pictures a second, producing a slow-motion film from which engineers can detect flaws and remedy them immediately.

"This is a highly competitive industry and you can't put a price on the time saved in improving a design," declares Mr. Parkhurst. "Too, extended tests cost considerable money."

What Eye Can't See

A major reason for the growing popularity of high-speed movies is that they produce slow motion studies of equipment now moving at speeds no longer discernible to the eye. Mead Corp., a paper maker, this year is shooting more than triple the footage of high-speed movie film that it took in 1960. At Mead, movie cameras perform such jobs as determining the cause of "spouting" little geysers that erupt in the liquid pulp

(Continued next page)

AERIAL RECONNAISSANCE

The nation's business press has once more recognized the value and importance of functional photography. A front-page story in the October 16 issue of "The Wall Street Journal" by Staff Reporter Kenneth G. Slocum, titled "Clever Cameras," describes several uses of aerial reconnaissance photography for industry and business.

This is another in a series of articles initiated by the Professional Photographers of America, Inc., designed to inform business management of the integral role professional photography plays in industry.



the industrial page

by Peter Jowise

Readers who have suggestions for future columns, or subjects they think will interest photographers in industry, are invited to contact Mr. Jowise at 3184 Lucas Dr., Lafayette, California.

HAVING DISCUSSED in recent months the problems involved in creating the optimum negative, with regard to depth-of-field and resolution, I decided this month to turn my thoughts to one of the problems encountered in making the optimum print. Of the many aspects of print making that we could consider, I have chosen perspective, because we photographers do not often examine the questions of perspective which are inherent in our re-creation, in two dimensions, of a three-dimensional subject. It is usual to accept, or to take for granted, what we get. This does not always result in the best print possible for our purpose, whatever that may be, in any given instance.

In collecting my thoughts before presenting them to you, I was rather unhappily surprised to find that I really did not know as much about perspective as I had assumed. Perhaps you too have noticed that it is only when you must explain something to another person that you really have to distinguish between what you know you know, and what you think you know.

As I began to look into the appropriate books and to talk to some people who consciously deal with perspective every day (artists and industrial designers doing perspective drawings), I was almost snowed under by the vast complexity of the subject. This quickly helped me to a sympathetic understanding of the forensic photographers. One of their problems is to validate their photographs in the courtroom. They must have some task in answering questions on how perspective affects visual



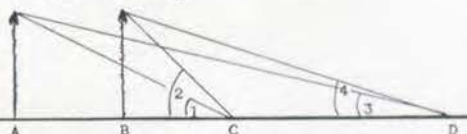
Peter Jowise

judgements based on photographs presented in evidence.

Of the many facets of perspective, I have chosen just one to discuss here on "The Industrial Page" at length. This is the consideration of what I call naturalness, or realness, or spatial integrity in a photographic print. Call it by any name you choose, I mean "that relative configuration of objects within the two dimensions of the picture space which produces in the viewer the illusion that he is looking at the original three-dimensional subject rather than a mere representation of it."

Consider Viewer's Standpoint

Anyone who views prints makes unavoidable psychological judgements concerning the objects he is looking at. For most familiar objects he knows how sizes are related to each other. This knowledge often interferes with his other experience that near objects appear to increase in size relative to distant objects. If this increase is displayed in what he "feels" to be a distorted manner, he will argue that the photographic representation is not "real" or natural. If there is either too much or too little difference between the sizes of objects near and far, he senses unreality in the print. But this sense of unreality is really due to the viewer's ignorance of his own position, or standpoint (he doesn't know where the camera was positioned), in viewing the scene displayed in the print. Consider the following:



The objects at A and B, when seen from standpoint C, subtend angles 1 and 2 respectively. Notice that 1 is considerably smaller than 2. When the viewer steps back to D, angle 1 becomes angle 3 and 2 becomes 4. Note that 3 and 4 are much more nearly equal than were 1 and 2. This seems perfectly reasonable to the viewer even though he knows that the two objects are the same size. He can see the intervening ground, and other objects, that give him the necessary sense of distance

which allows his visual experience to be accepted as rational, despite his psychological insistence on the same-sizedness of the objects A and B.

However, when he views a photographic print, rather than the real objects, the intervening ground and things which he normally uses as reference points are missing. Naturalness will then only be sensed if visual size differences are not too great or too little. The judgement specifying "too little" or "too great" is arbitrary, so there is no specific point at which a print becomes unnatural. Rather, there is a gradual shift from acceptable to psychological rejection.

Actual Relative Sizes

There is a widespread tendency to reject a photograph which emphasizes great size differences more readily than to reject one which displays too little difference. Hence we have the commonly cited expression, "wide-angle distortion." Telephoto distortion is usually overlooked unless it is extreme. Frequently we try to introduce some degree of the latter to enhance naturalness. We play on our pre-knowledge of size relationships. This is particularly effective in portraiture. As a matter of fact, neither the wide-angle nor the telephoto lens produces any distortion.

The relative sizes in the print are actually the relative sizes as seen from the original camera position. The "distortion" is introduced by the viewer who has no reference points outside the print which would permit him to put himself in the original camera position with respect to the objects photographed.

Adjust Print Dimensions

The result of this lack of common viewer-camera standpoint is the sense of unnaturalness in the print. How can this be avoided? Fortunately the answer is a simple one. It is not, however, always an acceptable one. We must put the viewer in an environment such that he sees the objects in the print as the camera saw them. This can be done by adjusting print dimensions to match probable viewing distance. Then, in viewing the print, the viewer has the sensation of looking through a window at the objects photographed, rather than at the piece of paper on which they are represented.

Incidentally, this is much more easily achieved in the transparency projection situation than in the print. The dark surround of the non-illuminated room does not dras-

(Turn to page 71)

CLEVER CAMERAS...

and produce defects in the finished paper.

"Ten years ago paper came out of our machines at only about 600 feet a minute," explains Dr. John Redd, managing director of Mead's central research laboratory. "Now we turn it out at 2,000 feet a minute and are experimenting with much higher ranges. It's no longer possible for the unaided eye to see what the machinery is doing."

Caterpillar Tractor Co. shoots high-speed film of fast-moving, highly critical parts on big crawler tractors and other products to assure precision operations. In several apparently satisfactory high-speed engines, slow-motion movies showed that valve

springs were experiencing an unwanted "surge." When some springs extended during fast operation, a wave of contraction motion passed back through them, causing some coils to touch each other when, to the naked eye, the springs appeared fully extended. "These and other unwanted motions, which overstress and destroy parts, are often picked up by our high-speed movie cameras," says Robert C. Brown, director of research.

Draftsmen also are getting a lift from cameras. Procter & Gamble Co., producer of soaps, cooking fats and other products, recently developed a "non-perspective" camera to photograph scale models of new plants and other structures. The company

photographs scale models of buildings to be built and uses the pictures, in conjunction with the models, as working blueprints. Engineers take measurements directly from the photos.

The non-perspective camera keeps each part of the building in proper size relationship to other parts, even if one is much closer to the camera when the picture is taken. In a conventional photo of 50 single-file pop bottles on a shelf angling away from the viewer, the last bottle would appear much smaller than the nearest, as it does to the naked eye. In a picture with the non-perspective camera, the bottle farthest away would be the same size as the nearest one.

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 answered in future issues.

ALL PROFESSIONAL photographers are or have — or should be or should have — competent retouchers proficient in the field of modeling. For no photographer in the



Viva Fay Lefler

world can make a photograph of a person and get a negative that will print perfectly with no correction whatever. There will always be some area that needs "pointing up," as the printers say. Perhaps there will be freckles that need removing, or bags under the eyes, or expression lines around the nose or mouth that are too deep, or any one of many other things that can be wrong and that it will be the job of the retoucher to correct. But aside from the small imperfections it is impossible not to photograph, there is also the problem of modeling — actually changing the structural appearance of the subject when it becomes necessary. The jaws may be too wide, or the subject may have jowls that hang down, or ears that stick out too far, and the retoucher can usually do something to improve the subject's appearance by modeling with the etching knife and the retouching pencil or with dyes, if he uses that method. But this will improve the black-and-white (or toned) prints only to the extent the retoucher can work on the negative. In the hand-colored print the colorist has far, far greater latitude in the area of correction and modeling.

The good photo colorist, through the judicious use of color, can pick up where the retoucher left off. She can make narrow wide jaws or pendulant jowls or do away with fly-away ears (something impossible for the retoucher), widen too-narrow noses or slenderize too-wide ones. She can model bust lines, slenderize too-thick waists in full-length portraits and even do away with wrinkles and create texture in fabrics. And she can do all these things simply through the proper application of the proper color to the proper area, a field not yet practical for the worker in direct color who must, generally, leave things pretty much as the camera sees them, unless, of course, he is working in the commercial advertising field and can afford to pay the prices good color retouchers are able to demand. And at the present time this hardly seems possible when the black-and-white photographer who con-

verts to color tries to compete on virtually the same price basis as he did for black-and-white.

Case of the Plump Bride

Take a hypothetical case that didn't seem so hypothetical when we encountered it (as most of us have), of the nice, big, corn-fed farm bride who comes into the studio for her formal wedding portraits in her bridal gown. She is usually on the plump side, generously endowed by nature through her bust line, hips and waist. Her cheeks are a little overly plump, too. Further, that white gown, although long, is not going to do much to hide her over-developed attributes.

Of course, she will want the traditional full-length portrait and we will photograph her that way. But we cannot pose her facing the camera, for then she will look as wide as a barn door, and if we turn her very far to one side her bust line is going to be too obvious. So we compromise as best we can, and when she sees her proofs her first remark is, "My gosh! Do I look *that* fat?"

We convince her that the retoucher can do "a lot" to make her appear more sylph-like in the finished prints, so she places her order which includes a large, hand-colored portrait to be mounted in a frame of her choice later.

When the colorist gets the large print (Turn to page 78)



news

• • • The series of four 27-second films for showing to family audiences at neighborhood theaters stresses the importance of 7 AGES portraits by showing children at the critical ages in kaleidoscopic change. These PP of A productions in color, are in live and animated action, sound on film.

The 7 AGES theme song serves as a musical background for the announcer's message and continues to play under individually produced studio trailers which feature samples of the studio's own portraiture and exterior and interior studio views.

From January through August, 1962, 33 studios throughout the United States invested a total of \$12,581.78 for a cumulative showing of 536 weeks in theaters around the country:

Carl's Studios, Chickasha, Okla.; Dinger & Graf Photographers, Aberdeen, S. D.; Leon Crooks Studio & Camera Shop, Parsons, Kan.; Abbey Studio, Brookings, S. D.; Miller Studio, Pierre, S. D.; Fronske Studio, Flagstaff, Ariz.; Kadlecsek Studio, Greeley, Colo.; Ken Schroll Studio, Tallman Studio, Santa Rosa, Calif.; Coppedge Photography, Inc., Winston-Salem, N. C.; D'Arcy Photographer, Los Altos, Calif.; W. A. Conner Studio, Pulaski, Va.; Alexander Studio, Brookfield, Mo.; Joti Photography, Inc., Clearwater, Fla.; The College Studio, Brownwood, Texas; Wellhouse Studio, Grinnell, Iowa; Arcade Color Studio, Ashland, Ky.; Gentry Photographers, Salem, Va.; Qualls Studio, Guyton, Okla.; Hixon Studio, Lawrence, Kan.; Connie's Studio, El Campo, Tex.

A set of four 35mm 7 AGES color films costs \$45. Rental of the films plus the cost

of a special trailer may be allocated over the length of a screen advertising contract.

Motion picture films is one of the 28 7 AGES advertising services provided by the PP of A.

• • • A nationally syndicated radio report on the 7 AGES has been carried by a service called Radio USA Newsreel whose material is used by 150 stations in all sections of the country.

A copy of the script used by commentator Bill Bertenshaw on New York City area station WHBI reveals "a report to parents on the Seven Ages of Childhood. . . . In addition to the thousands of snapshots parents make of their kids nowadays, there are seven key points in a child's life when his or her features should be recorded with skill and sensitivity by professionals in a portrait studio." Mr. Bertenshaw went on to name the "seven key times for photographic portraits, according to the pros."

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

• "Customers have said: 'we missed having our child photographed at one year, but not the rest!'" — Marion Whipps, Bristol, Penna.

• "I believe this campaign will be very effective over the years by making people aware of the need of the photographer's professional services." — Helen L. Stiles, Stiles Portrait Studio, Wayne, Mich.

• "It certainly helps to elevate us in the eyes of our customers . . . we realize this must be a consistent effort over a long period to get the idea nailed down with the general public." — Kermit Buntrock, Buntrock-Salie Studio, Storm Lake, Iowa.

• "I have noticed an increase in baby sittings." — James Zabloudil, Zabloudil Studio, Ord, Neb.

• "Our program has encouraged photographs of older children and has been a reminder to customers." — Lawton E. Osborn, M. Photog., Dickinson, N. D.

• "We have been especially pleased with the jumbo post cards." — J. H. Troup, Jr., Sterling Studios, Harrisburg, Penna. ▲

PP of A, Milwaukee, Wis.

Just a note to advise you that we are running the 7 AGES motion picture trailers in the local theater during November and December.

We still think the program is tops and wish more local studios would get behind it. We have now definitely found that 7 AGES promotion means immediate response in sittings.

Marty Feins,
Newark, N. J.

'cause . . . there's BIG doings in DALLAS podner!

at the 72nd International
Exposition of Professional
Photography and 11th
National Industrial
Photographic Conference.

PORTRAIT

Shoot from the hip — or off a tripod, you'll hit your target more often after you watch portraiture's top guns in action. They'll demonstrate:

- Lighting effects
- Backgrounding
- Processing methods
- Salesmanship
- Portrait specialties

Combined Conventions:
Professional Photographers
of America, Southwestern,
Arkansas, Louisiana,
Oklahoma, Texas.

three simultaneous week-long programs

Really BIG! — like Texas itself — the 1962 Convention will top them all! The BIG doings in Dallas mean BIG dollars for you! There'll be BIG programs for portrait, commercial and industrial photographers. You'll learn to think BIGGER and perform BETTER. Don't miss these doings. Make Dallas your bullseye for July!

July 21-26, 1963

DALLAS MEMORIAL AUDITORIUM,
DALLAS, TEXAS

sponsored by
**PROFESSIONAL PHOTOGRAPHERS
OF AMERICA, INC.**
152 W. Wisconsin Ave., Milwaukee 3

COMMERCIAL

Even a ten-gallon hat won't hold all the tips you'll get from the Commercial photography program, which will include:

- Props and products
- Posing models
- Color techniques
- Studio set-ups

INDUSTRIAL CONFERENCE

You'll corral a whole herd of useful ideas from industrial photography experts who will show you:

- Pointers on department supervision
- Solutions to unusual problems
- Photo-instrumentation techniques
- Space age photographic effects

RESERVE YOUR PLACE — MAIL COUPON AND ATTEND



PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
152 West Wisconsin Avenue, Milwaukee 3, Wisconsin

Yes, I want to attend the PP of A 72nd INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY and 11th NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE at the Dallas Memorial Auditorium, Dallas, Texas, July 21-26.

Enclosed is my check for \$..... for registrations in the name(s) of:

Print Name

Firm Name

Street Address..... Zone

City State

☒ CHECK YOUR BUSINESS CLASSIFICATIONS — CHECK ONE OR MORE

Portrait Studio	Commercial Studio	Industrial	Photo Finishing	Photo Mfr.	Photo Dealer-Retail	Photo Jobber	Press	Other
☐	☐	☐	☐	☐	☐	☐	☐	☐

Registration fee for PP of A members, wives and employees is \$10 each. Registration fee for non-members or to the National Industrial Photographic Conference is \$26 (of which \$16 may be applied toward dues for a PP of A membership). Limited privilege, good only for Trade Show admission, \$2.50.

LOOK WHAT YOU'LL MISS

you're in
BIG 'D'
July 21-26

coming conventions

1963

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
Southeast Professional Photographers Assn	Feb. 2-5	Atlanta, Ga.	Biltmore	Robert A. Troup, Chmn. P.O. Box 151, Toccoa, Ga.
Professional Photographers Assn of New Mexico	Feb. 16-19	Albuquerque, N. M.	Cole	L. Thomas Christison, Exec. Sec'y P.O. Box 3266, Albuquerque, N. M.
Professional Photographers of Oregon	Feb. 24-25	Portland, Ore.	Sheraton-Portland	John W. Logan, Conv. Chmn. 1231 Commerce Ave., Longview, Wash.
Professional Photographers of Ohio	March 2-5	Columbus, Ohio	Neil House	J. Edwin Farmer, Exec. Sec'y 50 W. Broad St., Columbus, Ohio
Wisconsin Professional Photographers Assn	March 9-12	Milwaukee, Wis.	Pfister	John H. Keel, Conv. Chmn. 338 S. Central Ave., Marshfield, Wis.
Kentucky Professional Photographers Assn	March 16-18	Louisville, Ky.	Sheraton	Richard Duncan, Exec. Mgr. 1108 S. 4th St., Louisville 3, Ky.
Professional Photographers of Michigan	March 16-19	Lansing, Mich.	Jack Tar	Jim Briggs, Conv. Chmn. 314 E. Huron St., Bad Axe, Mich.
Professional Photographers Assn of Pennsylvania	March 17-19	Pittsburgh, Penna.	Penn Harris	Vincent DePiant, Jr., Exec. Sec'y 1756 Clinton Ave., Shamokin, Penna.
Professional Photographers Society of New York	March 23-27	Buffalo, N. Y.	Statler	John W. Hulbert, Conv. Chmn. 2401-05 Delaware Ave., Buffalo 16, N. Y.
Professional Photographers of North Carolina	March 24-27	Durham, N. C.	Jack Tar	Francis L. Johnson, Chmn. P.O. Box 878, Chapel Hill, N. C.
Professional Photographers Assn of Massachusetts	March 25	Dedham, Mass.	Motel 128	Phyllis Clough, Conv. Chmn. 100 Pleasant St., Malden, Mass.
Professional Photographers of Indiana	March 30-April 2	Indianapolis, Ind.	Severin	Virgil Ging, Ex. Mgr. 4120 N. Keystone, Indianapolis, Ind.
Rocky Mountain Professional Photographers Assn	March 30-April 2	Colorado Springs, Colo.	Broadmoor	Robert Smith, Conv. Chmn. 107 Dartmouth, S.E., Albuquerque, N. M.
Professional Photographers of Rhode Island	March 31	Providence, R. I.	Sheraton-Biltmore	Connie McDonnell, Sec'y 114 Atwells Ave., Providence, R. I.
Associated Professional Photographers of Illinois	March 31-April 2	Peoria, Ill.	Pere Marquette	Ray E. White, Vice Pres. 807 Broadway, Quincy, Ill.
Missouri Photographers Association	April 7-9	Kansas City, Mo.	President	N. Stewart Beebe, Conv. Chmn. 3528 Troost Ave., Kansas City 9, Mo.
Tennessee Professional Photographers Assn	April 13-15	Memphis, Tenn.	Claridge	Mrs. T. W. Dickerson, Exec. Sec'y P.O. Box 227, Franklin, Tenn.
Intermountain Professional Photographers Assn	April 21-23	Salt Lake City, Utah	Utah	Don Blair, Conv. Chmn. 4905 S. State, Murray, Utah
Kansas Professional Photographers Assn	April 21-23	Wichita, Kan.	Broadview	Leon Crooks, Sec'y 1807 Main, Parsons, Kan.
Connecticut Professional Photographers Assn	April 28-29	Westport, Conn.	Westport Longshore Club	John R. Thibodeau, Conv. Chmn. 80 Church St., Naugatuck, Conn.
Professional Photographers of Nebraska	April 28-30	Omaha, Nebr.	Town House Motel Inn	Donald Jack, Conv. Chmn. 4807 Dodge St., Omaha, Nebr.
Arizona Professional Photographers Assn	May 4-6	Scottsdale, Ariz.	Executive House	Charles Rockwell, Conv. Chmn. 3033 N. 3rd St., Phoenix, Ariz.
Alberta Professional Photographers Assn	May 12-14	Calgary, Alberta	Palliser	R. John Matthews, Conv. Chmn. 223 14th St. N.W., Calgary, Alta., Canada
North Dakota Professional Photographers Assn	May 5-7	Fargo, N. D.	Graver	Artice Freund, Conv. Chmn. 12 W. Broadway, Williston, N. D.
Professional Photographers of Montana, Inc.	May 14-16	Havre, Mont.		V. N. Helmbrecht, Conv. Chmn. 224 4th Ave., Havre, Mont.
Minnesota Professional Photographers Assn	June 9-12	Minneapolis, Minn.	Calhoun Beach	Norman Lohammer, Sec'y 414 S. Minnesota Ave., St. Peter, Minn.
Professional Photographers of California	July 6-9	Los Angeles, Calif.	Statler Hilton	Natalie Rokusek, Ex. Sec'y 609 Sutter St., San Francisco 2, Calif.
PROFESSIONAL PHOTOGRAPHERS OF AMERICA	July 21-26	Dallas, Texas	Adolphus & Baker	Frederick Quellmalz, Conv. Chmn. 152 W. Wisconsin Ave., Milwaukee 3, Wis.
Southwestern, Arkansas, Louisiana, Oklahoma, Texas Photographers Assn	July 21-26	Dallas, Texas	Adolphus & Baker	Frederick Quellmalz, Conv. Chmn. 152 W. Wisconsin Ave., Milwaukee 3, Wis.
Photographers Assn of New England	Sept. 8-10	Pike, N. H.	Lake Tarleton Club	Anton Hanania, Sec'y 26 Emerson St., Newton, Mass.



PP of A 72nd INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY and
11th NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE JULY 21-26, 1963



local, state and regional news

Southeastern PPA

The Southeastern Professional Photographers Assn., holding its convention in Atlanta, Ga., Feb. 2-5, 1963, will have the following talent on the program: Horace J. Chase, M.Photo., New Albany, Ind., "Photographing Children with Speedlights"; Marjorie Chase, Cr.Photo., "Oil Coloring Workshop"; Leo Stern, M.Photo., and Virginia Stern, Cr.Photo., Kansas City, Mo., "Basic Lighting," and "Sales Clinic"; Gene Claxman, M.Photo., Sioux Falls, S. D., "Photography of Men"; Mills Steele, M.Photo., Greenville, S. C., "Women"; Homer English, Cr.Photo., Troy, Ohio, "Retouching Clinic"; Rudolph J. Guttosch, M.Photo., Chicago, "From Rags to Riches"; Abraham Josephson, M.Photo., Rochester, N. Y., "Commercial Photography."

Mississippi-Alabama

Patton Apgar, M.Photo., Marshalltown, Iowa, is one of the speakers scheduled for the Sixth Annual Conference on Professional Photography to be held March 3-5 at the University of Mississippi, Oxford, Miss.

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

Certified Florida Photographers



Schwarm and Sheldon, Inc.

New recipients of the CFP (Certified Florida Photographer) award: Dave Millspaugh, Lewis Ellsworth, Morris Monts de Oca. The award is given upon earning the necessary number of award merits for prints in competition and service to the state association.

New England Photojournalism

Fourteen prints were entered under the Photojournalism category established this year by the PA of New England in the annual print exhibit. Three prizes were awarded.

During the 1962 PANE convention an exploratory workshop, conducted by Lucien Aigner, was attended by 20 photographers interested in developing a program designed to "familiarize themselves with the journalistic viewpoint."

Frederick Quellmalz, Hon.M.Photo., Milwaukee, PP of A Executive Manager, stressed the importance of photographic journalism today to any photographer who wants to find new approaches in his work. PP of A Secretary-Treasurer Wesley Bow-

man, M.Photo., Chicago, said that the National association would possibly consider supporting the establishment of a photographic journalism section should the interest by other professional groups throughout the country warrant such a move.

Mr. Aigner presented samples of his work to show how a journalistic approach helped him to add a new touch to assignments in advertising and public relations photography.

A Photojournalism committee was formed and the following members appointed by PANE President Robert Burian: Lucien Aigner, Great Barrington, Mass., Chairman; Spero Coulacos, Springfield, Mass.; Robert Grenier, Holyoke, Mass.; Mason P. Smith, Portland, Maine; Kenneth C. Burkarp, Manchester, Conn.; Gordon Speedie, Boston; Ruth A. Dearborn, Portland, Maine; and Paula Phillips, Whitman, Mass.

International Day



Under joint sponsorship of Professional Photographers of Ontario and Professional Photographers of New York, a one-day "International Day" was held in September at Vineland Station, Ontario. Above: PP of A Executive Manager Frederick Quellmalz, Hon.M.Photo., right, pins "I Belong, Why Don't You" ribbon on Ontario Pres. Albert G. McGlenister. Below: Henry Leichter, M.Photo., Rochester, N. Y., left, receives trophies for best color and black-and-white prints from Kodak Stores representative.



Canadian Seminar

Three days last September were devoted to an Industrial Seminar, sponsored by Canadian Kodak Co. Ltd. at the new Technical Service Center, Toronto, which is supervised by John H. Palmer, M.Photo. Fourteen photographers representing 13 companies attended.

Subjects included "The 4x5 Camera in Industry"; "Inexpensive Motion Pictures"; "Visual Aids Planning and Production"; and "Industrial Radiography." ▲

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Full Color

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COMMISSIONS AVAILABLE ON FULL COLOR
POST CARDS AND RELATED PRODUCTS.

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COMPANY _____

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CITY _____ STATE _____



Instructors Bob La Torre and Bob Simon (l.), Vermont Color Workshop held at Burnham Studio. Seated: Gordon Barrett, Bernice Burnham, Clifford Patch, E. J. Kirk, Carol Foster (Course Coordinator), Jack Halowitz. Standing: Norm Porter, Angelo Lizzari, Mike Foster, Wm. Bartlett.

POW-WOW* the language of color

by Carol Foster, North Bennington, Vt.

ON A FROSTY NIGHT last January some 25 Vermont professional photographers gathered at the north country studio of E. J. Kirk at Burlington for their monthly Pow-Wow. Ivan Burnham of Waterbury was there, just back from Rochester, N. Y., where he had been to gather information on operating a color photofinishing plant. He was full of plans hoping that we might all get together with him and learn to print color for our own purposes.

Before the evening was over, we told Ivan we would set a date soon for the first session. We all left for home that night happy in the knowledge that a future in color was about to begin. Four days later Ivan Burnham died.

Vermont photographers are leaders with no little determination, and so the plans that Ivan had in mind were carried out, and in a manner which would have made him very happy.

Knowing that few photographers would want to print their customers' orders, it seemed best to offer a type of seminar which would introduce members to the "language of color." Through knowledge of the complete process, a studio could become more adept at exposing and ordering color work to be finished by a professional color lab. Also, enough basic information could be obtained to allow an individual to experiment, to print an emergency order, or proof an order for a customer, to expose and retouch negatives, to print and spot ex-

hibition photographs to comply with the National print rules.

So Ivan's dream became a reality—a two-day color workshop, or Pow-Wow . . . in the lab. It seemed natural to hold it in Waterbury at Burnham's studio. Bernice Burnham, Ivan's widow, supplied all materials, and Kirk mixed the chemicals in advance. Instruction and demonstrations were provided by the A & R Professional Color Labs, Inc., of Rochester, N. Y. Bob LaTorre and Bob Simon, in their starched white smocks, took turns lecturing and demonstrating in the lab. Bob LaTorre's lecture was entitled, "Natural Color Portraits for Fun and Profit." [See lecture outline, Ed.]

Thirteen Vermonters attended the seminar for two days and nights, took notes, made color negatives of each other, developed the film, printed the initial tests, and after a thorough discussion of correct filters to be used, made their final prints, most of which were right "on the nose." No time was wasted, as each meal and the late evening snack hour were used for "color gab."

Newcomers are sometimes perplexed and frustrated when first dealing with a color lab, and perhaps even give up after one or two unhappy experiences. Professional color labs today want their customers to be informed and proficient, and undoubtedly would be willing to offer information of the type we received and perhaps conduct a workshop similar to ours for their customers or an interested group in their area.

We found our experience to be more rewarding than we expected, and we are grateful to the young businessmen—classmates and graduates of RIT—who embarked on a color lab career together (while still in college) and have not lost their desire for pioneering, such as in the field of teaching prospective customers to talk a new language; their language: Color!

NATURAL COLOR PORTRAITS FOR FUN AND PROFIT

by Robert M. LaTorre, Sales Manager, A & R Professional Color Laboratories, Rochester, N. Y.

I. The Search for Color

A. Louis Daguerre in 1839 demonstrated the daguerreotype to the French Academy of Science. It duplicated nature in all of its infinite detail, but it was in black-and-white. Since that day there has been a never-ending search to produce high quality color prints in natural color inexpensively.

(Continued . . . facing page)

STUDIO SIZES

Hand Painted
BACKGROUNDS
ON GENUINE ARTIST CANVAS

72 inch and 84 inch Wide—
Any length 9-10 feet long.

— Many Different Patterns! —

HAND PAINTED BACKGROUNDS

New 1963 designs painted on Genuine Artist Canvas with wood tops-bottoms for easy rolling. Portable and Studio sizes.

(Free Catalog Pages)	B & W	Colors
52 inch — 7 foot	\$24.95	\$28.95
72 inch — 9 foot	34.95	39.95
84 inch — 9 foot	44.95	49.95

(Also in 10 and 11 foot for rollers.)

PAPER PRODUCTS

PHOTO MAILERS — (per 100)

No.	Size	100	250	500
1A	6 1/2 x 9 1/2	\$ 7.50	\$ 7.00	\$ 6.50
91	9 x 12	10.50	10.00	9.50
6F	12 x 15 1/2	18.00	17.50	17.00

May be assorted — ten sizes

ONE PIECE MAILERS (gummed flap)

PCI-6 1/2 x 9 1/2	\$4.00	\$3.75	\$3.50
PC3-8 1/4 x 11 1/4	5.50	5.25	5.00
PC9-9 x 12	6.50	6.25	6.00

other sizes too. 1000 costs less.

SEAMLESS PAPER 7-9-13 foot widths

Width	Single	3 Rolls	Six
9 foot white	\$6.75	\$6.40	\$6.10
9 foot colors	7.50	7.15	6.75
9 foot clouded	6.95	6.50	6.25
13 foot-100 feet			29.95

WHITE CARDBOARD — best buys for Studios

8 x 10- 8 ply (750 bdle)	\$16.50	\$15.00 (2 bdles)
8 1/2 x 11- 8 ply (600 bdle)	13.20	12.00 (2 bdles)
11 x 14- 8 ply (400 bdle)	15.00	14.00 (2 bdles)
16 x 20- 14 ply (50 bdle)	7.95	14.95 (100)
8 1/2 x 11- 6 ply (500)		18.00 (1000)
5 x 7- 6 ply (450)		8.50 (1000)

Samples sent on request — all white board.

MATBOARD — 16x20 (100 to carton)

Smooth finish	\$11.00 (50 shts)	\$21.00 (100 shts)
Pebble finish	11.00 (50 shts)	21.00 (100 shts)
Heavy white		
Cardboard	7.95 (50 shts)	14.95 (100 shts)
Corrugated board	\$3.50 (25)	\$6.00 (50)

\$11.00 (100 shts)

NEGATIVE PRESERVERS

No.	Size	100	500	1000
54	4x5 size	\$1.10	\$ 5.00	\$ 9.50
55	5x7 size	1.35	6.25	11.95
58	8x10 size	2.25	10.50	20.95
50	5x7 (Comb)	1.50	6.95	12.95

(Closeout priced Govt. Surplus 5x7 and 8x10)

GLASSINE ENVELOPES (top opening)

No.	Size	100	500	1000
84	4x5 size	\$.90	\$ 3.30	\$ 6.00
85	5x7 size	1.00	4.00	7.50
88	8x10 size	1.25	6.00	11.00
89	11x14 size	3.00	13.75	25.00

1963 CATALOGS THREE CATALOGS — \$1.00 EACH

SEND \$1.00 each for these catalogs:

- ... Drapes and Backgrounds (200 pages)
 - ... Artist and Retouching Supplies (200 p.)
 - ... Paper Products and Studio Toys
- (Coupon for \$1.00 in each of these catalogs)

FREE CATALOG PAGES on any items from the complete line — send for sheets — requests should be made on studio stationery please.

The PIERCE Company
ARTIST SUPPLIES • DRAPES • BACKGROUNDS
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- B. The search has gone on because we live in a "wonderful world of color."
1. Color in nature
 2. Man-made color
 - a. Automobiles
 - b. Appliances
 - c. Television
 - d. Cameras
- C. Many techniques have been tried:
1. Hand coloring
 2. Autochrome
 3. Tri-pak transparencies
 4. Carbro and dye transfer

II. Negative Color

- A. High quality
- B. Low cost
- C. Ease of operation
- D. Does it fade? The dyes in Ektacolor Paper and film, as all dyes, are subject to fading. But the new Professional Ektacolor Paper with a buffer additive has a substantial resistance to fading and prints made on this new paper have a greatly improved lasting quality which should eliminate any problems from fading.

III. Why Bother With Color?

- A. First and most important, color is here today. It is not something for the future. The increased volume in our business and, more important, the number of new accounts we have acquired over the past few months are a real indication that if you wait you may be left behind.
- B. There is a real profit to be made in color. Your costs are higher than black-and-white but your prices can also be higher than black-and-white.
- C. By switching to color and using a commercial laboratory for your processing and printing, you can greatly increase the volume of business you can handle. This can be done with little or no additional equipment and perhaps less work than you are doing now.

IV. How You Can Get Started in Color

- A. Use a commercial color laboratory.
- B. Hire a lab to work for you.
 1. Pay us only when we work.
 2. We assume the responsibility.
 3. We care about your business.
- C. You are assured the highest quality because the work is performed by skilled technicians using the best in quality control techniques and equipment.
- D. The custom lab takes you out of the dark-room and leaves you free to work in the three most important areas for the professional photographer:
 1. Sales and promotion
 2. Photography
 3. Self-improvement and experimentation

V. Techniques

- A. Exposure
 1. The best method of exposure determination is to make a series of test negatives.
 2. The most serious exposure error is under-exposure.
 3. Gray card is not necessary in portraiture.
- B. Filters
 1. For professional quality results the manufacturer's recommended filter must be used.
- C. Lighting
 1. Both electronic flash or tungsten lights may be used. Either one will produce equally good results.
 2. Do not mix light sources!
- D. Backgrounds
 1. Avoid bright colors.
 2. Use soft pastels in the cool colors — greens and blues.
 3. Painted backgrounds are very effective in color.
- E. Color
 1. Some of the most effective portraits are those with the least amount of color.

VI. Communications

Good communications with your laboratory are most important if they are to produce the kind of print you will be satisfied with. There are several methods of communication. Best results will be obtained with the use of a combination of methods.

1. A proportional black-and-white proof with correct dodging, burning, cropping and retouching instructions.
2. A cropped proof with dodging and burning and retouching instructions.
3. Notice indicating any special treatment desired.
4. Telephone call for special instructions.

VII. The Three Steps to Color

1. Make test negatives.
2. Buy sample prints.
3. Display your samples and put on a positive promotional campaign for natural color portraits.

1963 Ideas for Studios

To make 1963 a more Profitable year — invest some of your 1962 Profits for Expense Items and have as a 1962 Tax Deduction — Order Paper Products — Drapes — Backgrounds — Artist Supplies — they are all deductible Expense items.



New V-NECK White Marabou COLLAR

Can be used on any drape or dress.

Look like a fur collar!

ORDER NO. 247

NO. 248 ROUND NECKLINE Marabou COLLAR

STUDIO DRAPES

NEW MARABOU COLLARS (1963)

Look like white fur — fits on any drape or dress — new for 1963.

Two Styles	White	Colors
247 — V Neck Styles	\$5.95	\$6.95
248 — Round Neckline	5.95	6.95
(Colors — Pink, Light Blue and Black)		



Beautiful MARABOU-SATIN SCHOOL DRAPE

Easy to use wraparound style in five colors!

• WHITE • PINK • BLACK • LIGHT BLUE • AQUA

Order No. 170 MARABOU-SATIN

MARABOU DRAPES — five colors

No. 170—Two Rows Marabou on Satin Bodice in Pink, Light Blue, Aqua, White, Black.	
Satin to match	\$9.95
No. 260—Marabou Rows on Heavy Satin	
Made like stoles—36 inch length—new	
White Marabou	\$12.95—Colored, \$14.95
(Colors — White, Pink, Light Blue, Black)	



NEW Narrow Width MARABOU Stoles for Glamour Poses!

WHITE—PINK—BLUE—RED—AQUA (SATIN LINING... 24" FEET LONG)

NEW NARROW MARABOU STOLE for 1963

Here's a lower priced stole made like the Deluxe wider styles at one-third less.

263—8 inches wide—regular	\$24.50
264—8 inches wide—deluxe, with extra stripe in back—also in box	27.50

(Cash with order basis—sent postpaid.)

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 — WINSOR-NEWTON OIL COLOR — BRUSHES
 — GRUMBACHER BRUSHES for studios
 — ALL MEDIUMS — SPRAYS and FIXATIVES
 — LAMBSWOOL — DACRON and COTTON
 — PAINT SETS — SKETCH BOXES — EASELS
 — ARTIST SMOCKS — APRONS — BEREES
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 — RETOUCHING SUPPLIES
 — BOOKS ON COLORING — RETOUCHING
 — TRADE SECRETS and INFORMATION
 Loose leaf bound complete catalog.....\$1.00

Merry Christmas and Happy New Year



VELVET V-Neck SCHOOL DRAPES

MOST POPULAR V-NECK STYLE SCHOOL DRAPE with sleeves!

V-Neckline...ties in back!

A GOOD QUALITY VELVET IN ALL COLORS.

• Black • White • Pink • Aqua • Rose • Light Blue • Royal Blue • Peacock • Laurel Green • Turkey Red

NO. 120 V-NECK (Adjustable)
 NO. 120-Small Sizes (9 to 11)

NO. 164 V-NECK FRONT AND BACK TIES IN THE FRONT

POPULAR SCHOOL DRAPES

Easy to use — all colors available.

120 — Velvet V Neck — ties in back	\$ 9.95
120S — Velvet V Neck — small size	9.95
164 — Velvet V Neck Front and Back and ties in front (jacket style)	9.95
167 — Like 164 with Orlon Trim	10.95
123BT — Scoop Neck — back tie	9.95
123FT — Scoop Neck — front tie	9.95
122 — Sweetheart Neckline in Velvet	9.95
119 — V Neckline — Marabou Trim	12.95

Colors: Black, Laurel Green, Royal Blue, Light Blue, Aqua, Pink, Rose, Bright Red and White.



BLACK LACE SCHOOL DRAPE

EASY TO USE...BLACK SATIN FOR THE BODICE AND SCALLOPED FRENCH LACE OVER ARMS AND SHOULDERS...TIES IN BACK!

ORDER NO. 142

Black Satin Bodice and Backless LACE DRAPE (WHITE LACE DRAPE COORDINATES BODICE—SATIN)

OTHER SCHOOL DRAPES

142 — Black Lace School Drape	\$ 6.95
142 — Navy Blue School Drape	6.95
143 — White Lace — any color satin	6.95
132 — Nylon Tulle on Satin Glamour	5.95
130 — Lurex Lace on Silver Cloth Drape	6.95

(Specify colors — made in most all colors)



3 GLAMOUR DRAPES

The Easy to Use — Wrap Around Style

1. VELVET DRAPE ONE OF EACH KIND
 1. SILVER DRAPE
 1. SATIN DRAPE

\$9.95

YOU SELECT COLOR YOU WANT!

You can select one each of these three drapes — specify colors for

114 — Velvet Glamour Drapes — any color	\$ 3.95
112 — Silver Cloth (or Gold) Drapes	3.75
111 — Satin Glamour Drape — any color	2.75

BUY THIS STARTING SET — one each of the above — two pieces Nylon Tulle — two belts for... \$14.95



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CARRYING AND SHIPPING CAMERA FOR 16 x 36 MOUNTS

11x14 and 11x17 Two separate — 11 and 1 inch. PICTURES TO — 4 1/2 x 6 1/2

FIBER MAILING CASES

Four Sizes Two Thicknesses with handle and straps.

8x10 size prints — 1 1/2"	\$4.50 — 2"	\$4.95
11x14 size prints — 1 1/2"	5.25 — 2"	5.75
16x20 size prints — 1 1/2"	5.95 — 2"	6.50
20x24 size prints — (new) — 2"	only	9.95

Add 50c for One — Order Two postpaid — Cash with Order.

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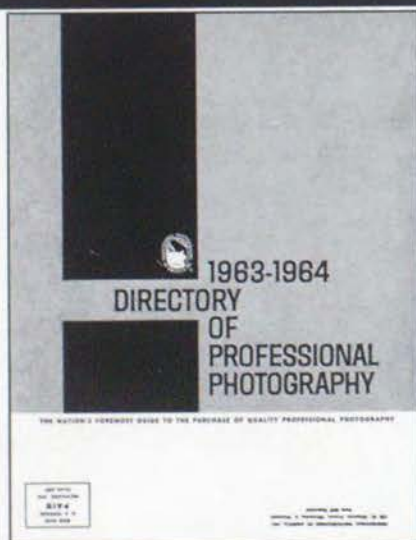
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- Gives you large film quality with a candid approach
- Parallax Correction
- Interchangeable Lens
- 4x5 Revolving Back
- Will take Standard Cut Film Holders
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Montant Photo Service

Vince Finnigan

Above, left: A. D. Wichers, M.Photo., shows lighting techniques at Washington Seminar. Right: James M. Godbold tells of Cape Canaveral space shots. Right: Vince Finnigan, model Carol Randolph, R. T. Monahan, Mgr., Eastman Kodak Stores, Inc., Washington, D.C.

WASHINGTON SEMINAR

Over 1200 professional photographers attended the Fourth Annual Seminar and Professional Trade Show, Oct. 7-9, sponsored by the Eastman Kodak Stores, Inc., of Baltimore and Washington, D. C.

Programs were held at the Marriott Twin Bridges Motor Hotel. There was no charge for registration. The list of speakers included James M. Godbold, National Geographic Society; Walden S. Fabry, Cr. Photo., Nashville, Tenn.; H. James Christy, Hon.M.Photo., Eastman Kodak Co., Rochester, N. Y.; Richard E. Busch, Taprell-Loomis, Inc., Cleveland; A. D. "Tony" Wichers, M.Photo., Topeka, Kan.; Adm. Robert S. Quackenbush (Ret.), Polaroid Corp., Cambridge, Mass.; Gen. George W. Goddard (Ret.), Hon.M.Photo., Itek Corp., Chevy Chase, Md.; Capt. Howard Crews, U. S. Naval Photo Center; and Frederick Quellmalz, Hon.M.Photo., PP of A Executive Manager, Milwaukee.

Among the subjects covered were "Press Coverage of the Space Shots"; "The Modern Approach to Successful Studio Operation"; "Half-tone Reproductions"; "Role and Mission of the Naval Photo Center"; and portrait demonstrations.

Nearly 40 exhibitors from coast to coast were represented in the Professional Trade Show.

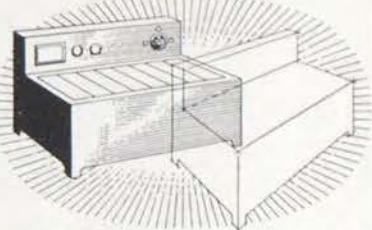
INDUSTRIAL from page 63

tically interfere with the creation of the illusion that one is looking through a window. In either case, naturalness is improved by proper image-size to viewing-distance relationships.

In viewing a scene normally, we have no sensation of looking through a window. This is because peripheral vision (for most people) is more than 180° side to side, and almost 180° up and down. The camera, of course, is not so blessed. It normally covers an angular spread of 40° or so, for the normal lens for a given format. We can restrict ourselves to see only what the camera sees by looking through a "window" or frame which permits similar angular coverage. This eliminates for us, in the actual view, the same distance reference points which are lacking in the print. Thus we would obtain the same "real" view that the camera reproduces for us.

The obvious jump then, from reality to the print, is to arrange matters so that the print viewer looks at the scene that he would have viewed had he looked through such a restrictive "window" as just described. Next month I'll discuss the method by which such a print, or "window," can be made.

The strange case of the PHANTOM color print processor



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NEW PRODUCTS from page 28

a volume control and shut-off valve; and triple-duty strainer-check-stops which trap foreign particles, to prevent interchange of hot and cold water and permit cleaning of strainers. For complete information and prices write Dept. P-7.

Sylvania Electric Products Inc., 730 Third Ave., New York 17, N. Y. — Sun Gun II movie light with halogen lamp provides the same light output as the original Sun Gun, in a more compact model. Its camera bracket is fixed permanently to the unit. Removable head is connected to the handle by an adjustable locking knob. Sun Gun II sells for less than \$20. . . . Sylvania has also introduced a dual-beam incandescent movie light that incorporates both spot and flood beams. Life of the 650w, 3400° K sealed beam lamp is eight hours. . . . Hershey Division, Simpson Electric Co., Elgin, Ill. — Portable power supply for Pro-Lites provides 50 flashes without recharge, recycles in 25 seconds: \$59.95 list; plus battery, \$26.10. . . .



Sylvania

ColorTran Industries, 630 S. Flower St., Burbank, Calif. — Quartz-King 650, high-intensity light uses 650w quartz-iodine lamp, produces 390 foot-candles of light at 10', with 8' diameter of light in excess of 100 foot-candles in round pattern. It

COLOR & YOU from page 33

The other feature is the fact that the colors are supposed to be of the same stability as the dyes in the prints. We have not exposed a print to sunlight to see if the dyes are the same permanence as the colors but assume there is truth in the manufacturer's claims.

In the past we have seen both black-and-white and color prints with retouching which did not have the same stability as the print, and they looked rather bad when colors deteriorated. I have not had the opportunity to try their negative retouching dyes, but I do not believe anyone makes a dye for retouching color negatives which will not sometimes shift the colors in the print, in addition to lightening it. I hope I am wrong as we would like to find such a product.

Roll Film Adapters

It is difficult within the price structure of the majority of studios and the spending habits of their customers to show much profit in color using cut film. There are not many cameras on the market which will use roll film, give a full 2 1/4x3 1/4 frame, and have a revolving back plus availability of long lenses.

If you have seen any old Graflex cameras around for sale, they probably had a pretty low price tag on them. If they had revolving backs on them and you can get a roll film back for them you potentially have a fine portrait camera. Burgfilm, 1625 San Marco Blvd., Jacksonville, Fla., can put flash contacts in these cameras for strobe at open speed and install an Ektalite field lens. Your mirror makes the exposure of about 1/8 second and the lenses on 3 1/4x4 1/4 or 4x5 are long enough for good portraits.

Plaubel has a reflex in the works which will allow exposure of full 2 1/4x3 1/4 frame with interchangeable lenses and there are available sliding backs for view cameras.

Beyond this, suitable cameras for portraits are not too readily available with the exception of the 3 1/4x4 1/4 Super D Graflex but the makers have discontinued making a roll film back for it. You would have to cut down a 4x5 and shim up the thickness and I can testify that it is not fun. I am doing it now. ▲

GOOD NEWS

Photographs of the folks at home are the most wanted Christmas gift by servicemen overseas, according to a poll taken by the USO.

PROFIT from page 30

that these years of relatively high unemployment have also been years in which profits have failed to increase in total volume, although wages, salaries, the national income, and the volume of goods and services produced all have increased greatly. Businesses have been producing more for the American people, but their reward for producing has not increased.

Unemployment cannot be greatly reduced by giving more people government jobs or by more government purchases of goods. All government jobs and purchases are paid for by taxes on profits, and on the incomes of persons engaged in profit-making businesses. There is no other source of government revenue.

What government spends is money taken from the incomes of people who otherwise would have spent or invested it themselves. It adds nothing to the nation's income.

More jobs, then, will have to come from private enterprise — which always has created vast numbers of new jobs whenever it was not denied the prospect of soundly profitable operation. ▲

Next: Where Does Profit Come From?

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is claimed that hot spots, banding and filament patterns have been eliminated with special reflector design.

Hudson Photographic Industries, Inc., Irvington-on-Hudson, N. Y. — Telescreen system converts any motion picture or slide projector into a rear screen projector. The image is focused through a clear glass window onto a front-surfaced mirror, then to the plastic screen which provides a natural image in a lighted room. Entire optical system is housed in a two-tone high-impact plastic case. Chromed rails permit adjustment of height and provide a handle. Hudson Telescreen is available for \$16.95. . . . **Graflex, Inc.**, Rochester, N. Y. — Compact film strip

projector measures 7¾" long by 3" wide by 3¼" high, and weighs less than 4½ lbs. Projection lamp is 150w CAR proximity lamp that provides illumination equal to 300w. There is no blower noise with the cooling system, and the unit can be packed away immediately after use. The Graflex Compact is made in two models: the Remote, selling for less than \$70, has detachable 15' rubber covered control cord with momentary contact switch; film is advanced by positive solenoid actuated frame advance; Manual model, selling for less than \$50, provides manual advance knob with detents.

Beattie-Coleman, Inc., 1014 N. Olive St., Anaheim, Calif. — Oscilloscope recording camera, K-5 Oscillotron has large hood to permit simultaneous viewing while recording. Single traces can be made at 1:0.9 or 13 traces recorded on a single frame at 1:0.7. Instrument is available with either a Polaroid roll film back or 4x5 back for Polaroid or regular cut film holders, has f/1.9 Oscillo-Raptar lens: \$395 complete. Accessories include an electric shutter actuator and data recording chamber.

CORRECTION: The Arca-Swiss Reflex camera, distributed by Professional Photographic Suppliers, described in the October issue is available only in 2¼x3¼ size. The Arca-Swiss view camera is made in sizes 2¼x3¼ through 8x10.

Literature

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

Sample Engineering Co., 17 N. Jefferson St., Danville, Ill. — Time Interval Chart for time-lapse photography. . . . **National Camera**, Box 174-ST, Englewood, Colo. — "Here's How Analyzer Tests Appear," illustrates two shutter speed measuring systems. . . . **Professional Photographers Color Corp.**, Beloit, Kan. — Eight-page service and price booklet. . . . **Aristo Grid Lamp Products**, 65 Harbor Rd., Port Washington, L. I., N. Y. — Four-page technical catalog of Aristo light sources. . . . **Nuclear Products Co.**, 10173 E. Rush St., El Monte, Calif. — Folder describes 1" Staticmaster with replaceable cartridge. . . . **Eastman Kodak Co.**, Rochester 4, N. Y. — "Negative Making with Kodak Black-and-White Sheet Films" (F-5), 68-page booklet (available from dealers) replaces "Negative Making for Professional Photographers," last revised in 1960. New 32-page data section is included. . . . **Smith-Victor Corp.**, Griffith, Ind. — Smith-Victor Catalog 63 describes lighting equipment, accessories and special products. . . . **Higgins Ink Co., Inc.**, 271 Ninth St., Brooklyn 15, N. Y. — Two-page ink specification chart covers Higgins carbon inks for art and drafting uses.

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NEWS from page 24

RICHARD AVEDON EXHIBIT

Two photographic collages, presenting panoramic composites of Richard Avedon's photography, are on display at the Arts and Industries Building of the Smithsonian Institution, Washington, D. C., through Dec. 17. The exhibit, nearly 100 feet long, represents a cross-section of the New York photographer's career.

The Photographic Gallery is open Sun-
days and weekdays 9:00 a.m. to 4:30 p.m.

U. OF NEW HAMPSHIRE EXHIBITS

The University of New Hampshire in Durham has listed the following photo-
graphic exhibits scheduled to be shown in the Exhibition Corridor of Hewitt Hall:
Jan. 4-Feb. 1 — Photographs by Walter St. Clair;
Feb. 4-March 1 — Student Photography of the Fall Semester;
March 4-17 — Theater for Today — photographs of the Nikolais Troupe;
May 3-June 7 — Student Photography of the Spring Semester.

Hours of the Hewitt Hall exhibits are 8:00 a.m.-4:30 p.m., Monday through Friday. George R. Thomas is Head, Department of the Arts, Christopher Cook is Co-ordinator of Exhibits. ▲

MEMBERSHIP from page 14

Ehle, D. J., Presbyterian-St. Luke's Hosp., 1753 W. Congress Pkwy., Chicago (1) F. Manarchy Faivre, William D., Vogue Wright Studios, 469 E. Ohio St., Chicago (A)
Hansen, William D., Hansen Photography, P.O. Box 1131, Decatur (A-C)
Hines, Karl H., Karl Hines Photography, 8846 S. Union, Chicago (A)
Lape, Keith R., 2701 Walnut, Mattoon (A)
LaPietra, Anthony V., A. V. LaPietra Productions, 1105 Monroe St., Evanston (I)
Luoma, Ralph R., Illinois Institute of Technology, Technology Center, Chicago (I)
Newton, Herta, Herta Newton Studio, 1953 W. 183rd St., Homewood (A-P) S. Lewellyn Nickelson, Gilbert, Gil Nickelson & Associates, 8000 S. Phillips, Chicago (A-C)
Smith, Bobby R., Meg's Photography, 1312 Magnolia Lane, Rantoul (A-P) D. L. Barber Weber, Joseph A., Joseph A. Weber, Photogra-
pher, 8259 Niles Center Rd., Skokie (A)
Indiana—0 (28)
W. F. Bertram I • L. R. Clippinger P
Kenneth W. Martin C
Iowa—0 (28)
Harold L. Johnson P • Thomas Negro I
R. K. Sunderbruch C
Gaines, Donald F., Collins Radio Co., Cedar Rapids (I)
Kraemer, Richard J., Sr., Ames Lab., U.S. A.E.C., Iowa State Univ., Ames (I) Thomas R. Kelly
Kansas—0 (13)
Bill Barton • LaVerne Friesen P
Don Richard I
Kentucky—0 (11)
Jack Coleman P • Richard N. Duncan C
James N. Keen I
Louisiana—2 (18)
David Hunt P • Simon Lee I
Frank Lotz Miller C
Nunn, Edward L., Nunn's Photographic Service, Quitman (A-P)
Spears, Velta L., 105 W. Wilhelmina, Bossier City (A-P) H. Wiseman

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James E. Clark P • Leroy A. Woodman C
Maryland—3 (18)
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Vernon Taylor I
Davis, Albert W., Famous Family Portraits, 611 Eastern Ave., Baltimore (A-P)
Hobbs, R. Delaine, Jr., Delaine Hobbs Studio, 3 S. Main St., Mount Airy (A)
Muller, Ernest C., 11605 Dewey Rd., Wheaton (I)
Massachusetts—1 (35)
Benjamin J. Cantor C • Lee A. Ellis I
Charlotte Goldman P
Galluccio, Charles C., Charles Galluccio, Photog-
rapher, 134 Garden St., Cambridge (A)
Michigan—2 (46)
Ralph H. Bransby P • James B. Cooper, Jr. I
Bervin Johnson C
Jackson, Donald G., 535 French, Adrian (A)
Wulbrecht, Donald J., 6840 Amberly, Kalamazoo (A)
Minnesota—1 (12)
Richard D. Anderson I • S. F. Ellertson C
Donald Rickers P
Anderson, Raymond F., Gairay Photos, 501 3rd St., International Falls (A-P)
Mississippi—0 (7)
Gilbert B. Ford C • Emy Lou Pettit P
Missouri—4 (34)
Joe S. Brown P • Norman V. Owens I
Alvin M. Sievers C
Green, Joseph E., Joe Green, Photographer, 1753 Nemnich Ave., St. Louis (A-C) Joe S. Brown Hammond, Don D., Westrich Studio, 3826 Gravi-
os, St. Louis (A) Joe S. Brown
Hanline, John V., Associated Photographers, Inc., 3710 Main, Kansas City (S)
Tomsich, Otto R., International Fine Arts, 6646 Sutherland Ave., St. Louis (S) Harold Johnson
Montana—0 (2)
Robert Callin C • Herman W. Nebel P
Nebraska—1 (17)
W. A. Coons I • Alvin Dair P
Shaw, Edmund D., Shaw Photo Co., Bassett (A)
Mary Baker
Nevada—0 (1)
Farrel L. Ross P
New Hampshire—0 (4)
Eric M. Sanford C • Francis J. Sullivan P
New Jersey—3 (33)
James E. Carrar I • Harold G. Morse C
Peter Nicastro P
Dehel, Frank J., Radio Corp. of America, Mail Stop 105-171, Moorestown (I)
Kleindienst, Kendall S., Radio Corp. of America, Mail Stop 105-171, Moorestown (I)
LaMarca, John III, LaMarca Studio, 3509 Park Ave., Union City (A)
New Mexico—2 (12)
Richard Hodges I • Albert Ravanelli P
Clarence Redman C
Marmon, Lee H., Pueblo Photo Service, La-
guna (A-C)
Moore, Joe A., 1200 E. Bland St., Roswell (A)
New York—7 (85)
Harold L. Bovee P • Samuel Frankin DAL
Charles L. Geiger I • Ferdinand Kasprzak DAL
Leonard Rosenberg C
Coleman, Daniel J., Kenzo Lake (I)
Cornell, John H., Jr., 14 Mincola Ave., Roslyn Heights (A) Donald A. Smith
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Lasher, Sidney, 736 Locksley Rd., Yorktown Heights (A)
Mena, Lawrence P., Benko Bros., Inc., 225 E. 21st, New York (A)
Ravizee, Arthur L., Eagle Photo Service, 345 W. 19th St., New York (A-P)
Santuci, Richard C., Santuci Studio, 4 W. 90th St., New York (A)
North Carolina—0 (9)
Burnie W. Batchelor P • Ed T. Simons I
Lewis P. Watson C
North Dakota—0 (4)
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Luisi, Daniel A., Luisi Studio, 183 E. Pike St., Canonsburg (A)
McGowan, L. W., 221 S. Allison St., Green-
castle (A)
Rhode Island—0 (3)
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Graham, Robert E., Jr., Graham Photography, 210 Oak St., Seneca (I)
South Dakota—0 (7)
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Jimmie Jamieson C • J. Phil Tarver I
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MEDLAR'S 75th ANNIVERSARY

Professional photographers from several states attended an open house reception and dinner given by PP of A President and Mrs. Winton Medlar in October, in observance of Medlar Studio's 75th Anniversary. Some 100 photographers from Iowa, Minnesota and South Dakota gathered in Spencer, Iowa, for the celebration. Flowers and messages came from as far away as Great Britain.

A five-column ad congratulating "Winton and Virginia, because the Medlar Studio has given 75 years of service to the Spencer Community," appeared in the *Spencer Daily Reporter*. The ad was sponsored by 45 photographers from Iowa, Minnesota and South Dakota. The list of sponsors in the ad was headed by local competitors, Mr. and Mrs. Marvin Burk.

Cooper, Howard G., Shumate Commercial Photo Service, 220 12th Ave. N., Nashville (A-C)
Texas—16 (60)

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Gerald, H. B., 6713 Snider Plaza, Dallas (I) Ken Carson

Hodges, A. R., Hodges Studio, 4353 Lovers Lane, Dallas (A-P) Ken Carson
Kornegay, Robert W., Kornegay Studio, 1321 N. Carroll Ave., Dallas (A-C) John Medina

Luttrell, Fay E., 2202 N.E. 28th St., Ft. Worth (A-P) Gordon Smith
Miller, Dale R., Socony Mobil Oil Co., Field Research Lab., P.O. Box 900, Dallas (I)

Nesman, Lewis, 3108 York St., Wichita Falls (A-P) Ken Carson
Rodgers, George L., Photography by Rodgers, 612 N. Sylvania Ave., Ft. Worth (A-P) G. Smith

Scarborough, E. T., Stuart Photographic Co., 508 Main St., Ft. Worth (A-P) W. D. Smith
Stewart, Stanley J., Box 368, Three Rivers (A)

Stone, M. E., Stone's Studio, 7223 Grapevine Hwy., Ft. Worth (A-P) G. Smith
Stone, Mrs. M. E., Stone's Studio, 7223 Grapevine Hwy., Ft. Worth (A-P) Gordon Smith

Vinson, J. D., Vince Studio, 5805 Fulton, Houston (A-P)
Utah—0 (8)

• William Beal C • John D. Eccles P

Vermont—0 (14)
• William C. Bawlett P • Clifford L. Patch C

Virginia—2 (17)
• Curtis L. Bowman I • Robert A. Dementi C
• Margo Kent P

Hyppa, Carl J., Green-Wood Studios, 618 Marumco Plaza, Woodbridge (A) E. Greenberg Smith, Harold A., H. A. Smith, Photog., 4611 Lee Hwy., Arlington (A-C) Jon Francis

Washington—3 (26)
• Bruce C. Akins C • Alma V. Gray P
• John W. Keith I

Alden, Cyril E., The Boeing Co., P.O. Box 3985, Seattle (I) R. R. Hutchinson
Eisenman, Dan L., Box 621, Ellensburg (I)

Jackson, W. R., W. R. Jackson Stud. of Photog., 412 1st Ave., Mount Vernon (A-P) R. Brown
West Virginia—0 (2)

• Joseph W. Barto, Jr. C • Frank E. Mauritz P
• J. D. Stewart I

Wisconsin—2 (29)
• B. Artin Haig P • Arthur E. Pohlman C
• Robert A. Wellman I

(Turn to page 77)

Professional photographers from three states came to Spencer, Iowa, to help the Medlars celebrate the Studio's 75th Anniversary.

Above, left: Photographers, wives from South Dakota. Above, right: Photographers, wives from Minnesota. Below: Iowa representation.



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MEMBERSHIP from page 75

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Samolinski, Gerald M., 2032 S. 17th St., Milwaukee (A) Gerhard Bakker

Wyoming—0 (0)

•Ray M. Little C. •Lloyd M. Peterson P

Canada—8 (55)

Alberta—0 (14)

•John Tenore P •G. J. Wells C

British Columbia—2 (6)

•Don Clowes P •Rolly Ford C
Birley, David H., Birley Photography, 1207 Lonsdale Ave., North Vancouver (A-P) Rolly Ford
Malick, Joseph A., Malick Studios, 662A N. 3 Rd., Richmond (A-P) Jack Houze

Manitoba—1 (4)

•Arthur C. Best P
Perrin, Louis Z., Perrin's Photography, Fort Churchill (A-P)

New Brunswick—0 (0)

•Raleigh Clare DAL

Nova Scotia—0 (2)

•Ronald Smith DAL

Ontario—5 (21)

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•G. G. Rice C
Chinn, Cecil A., Chinn's Photo Centre, 16 Queen St. W., Brampton (A-P) A. Trotter
Jensen, Ken, Ken Jensen Studios, 644 Dundas St., London (A-P)
Parkes, Phillip A., Parke Photo Studio, 134 Merritt Pkwy., Port Colborne (A-P)
Pellerin, Gustave, 336 Montreal Rd., Eastview (A-P) Charles Clinard
Robson, Edison C., Robson Prom. & Adv. Agency, 481 Oak Park Dr., London (S) M. A. Elies

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LAWYER'S NOOK from page 58

a plan requires that the photographer "live" with tax advisors and struggle with them through tax complexities. This in itself is a cost that cannot be justified in the absence of a substantial prospect of gain.

It is probably clear from the above that the use of H.R. 10 will be the exception and not the rule among professional photographers. To those who do conclude that the Act holds some promise, we again emphasize that they should consult competent tax advisors. They should be reasonably certain, on the basis of such advice, that in their particular case the Act will lead to over-all probable benefits (and not just an ephemeral saving that evaporates when all factors are considered). They should then be prepared to establish and live with the relatively restricted and elaborate arrangements required to follow a retirement income plan, to have their yearly tax returns prepared in a manner taking advantage of the deductions made possible, and to make their withdrawals under the plan and pay their taxes at a later date as required. These are not impossible conditions. But they do require real pause before undertaking such a program.

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it will look exactly like the others, but here is where she goes to work.

First, she will put in the background, carefully painting the background color over the protruding bust line to the extent necessary, into the waist line to make it appear smaller and finally in that portion of the *derrière* that sticks out too far.

Next she will paint in the face, and here she will cause those too-plump cheeks (or jaws, as the case may be) to appear more slender by the judicious application of Mars brown in the shadow areas. Sometimes a very small amount of burnt umber may be applied to the farthest-back edges of the shadow to further carry out the illusion of receding mass, but this has to be done very, very carefully, and if the colorist is not absolutely sure of herself in this area, she had best not try it at all, leaving the Mars brown to do the job.

Now for the figure. If the gown is a chalk white — which we fervently hope it

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isn't — she will use a grayed-blue shadow next to the background, shaping the figure so that it appears actually round and receding. However, if the gown is one of the warmer materials, such as ivory satin, the built-in shadow next to the background will have to be of some warmer color, such as Marshall's khaki, with a very small amount of burnt umber in the deepest shadows.

The shadow areas in material of an ice-blue color, as many wedding gowns are, should be painted in with a grayed-blue color similar to that used with chalk white gowns, although in the case of ice blue satin the shadow color may be more blue than gray.

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(Turn to page 80)

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Reducing our stock of Graflex Cameras: 3¼x4¼ Series B revolving back, 6½" Kodak Anastigmat f/4.5, \$39.50; same as above, Series D, \$59.50; 3¼x4¼ Super D Ektar 152mm, f/4.5, automatic diaphragm, L.N., \$105; 5x7 Compact Graflex, 9½" Helia, f/4.5, \$110; 4x5 Speed Graphic, 135mm Raptar f/4.7, coated Rapax shutter, \$49.50; 5x7 Eastman 33A View Camera, \$19.50; 8x10 Eastman View, No. 2, \$39.50; 4x5 Graphic View, \$85; 5x7 Deardorff View, \$135; 7x17 Korona Banquet, New Bellows, \$89. Mid-West Photo Supply Co., 65 E. South Water St., Chicago 1, Ill.

Used equipment: Cameras, lenses. Speed and Crown Graphics. Send for free list and new selling plan. Orange Camera Exchange, P.O. Box 75, Orange, Texas.

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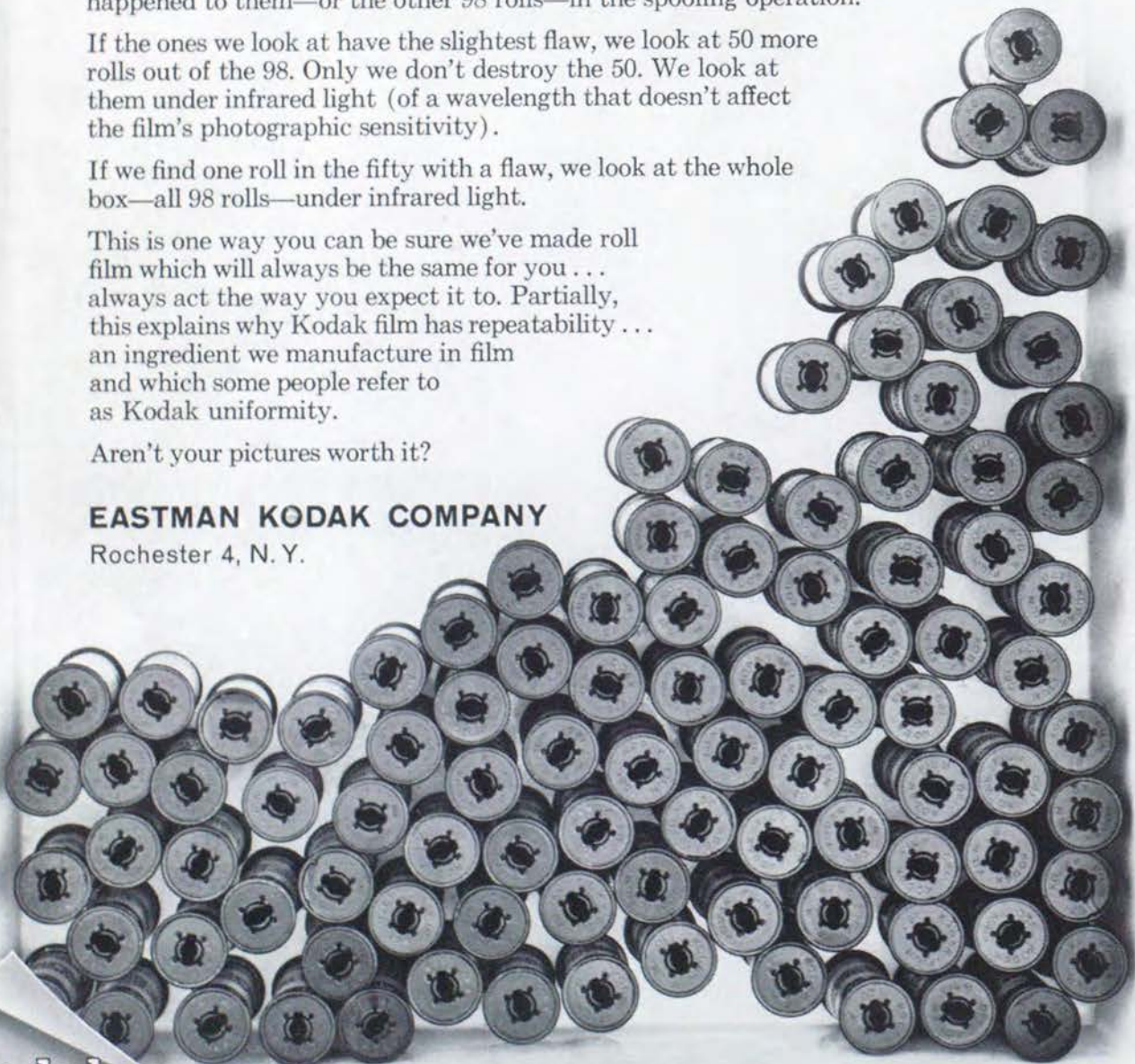
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