

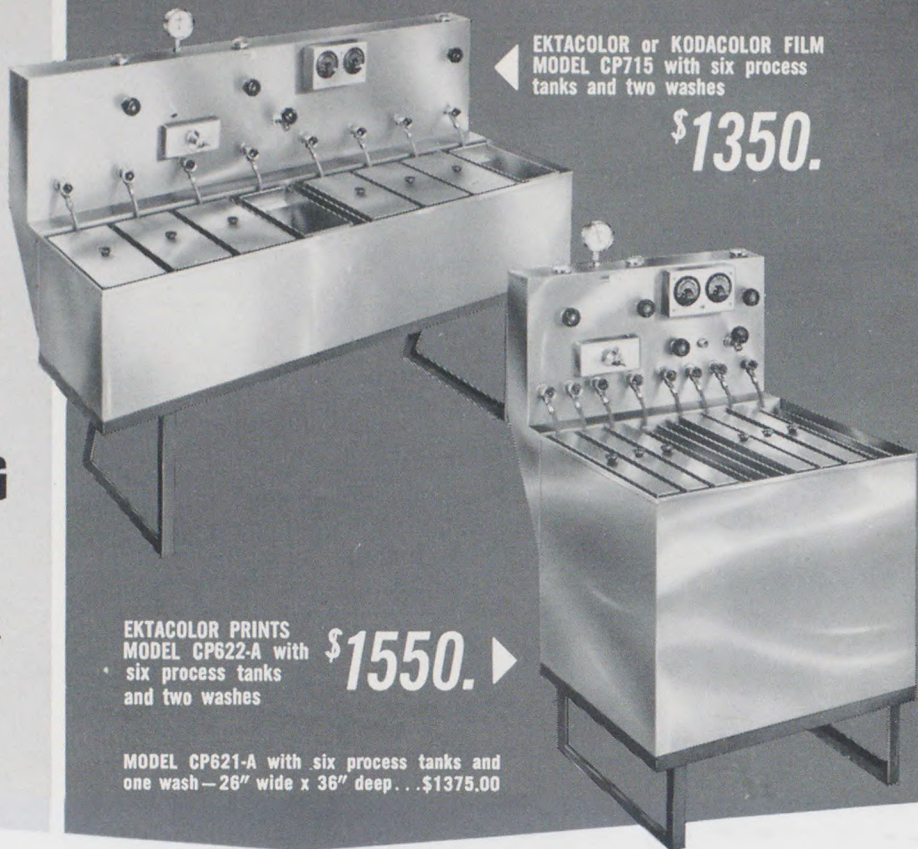
The national **PROFESSIONAL PHOTOGRAPHER**



FEBRUARY 1963 — 50c



**REMOVE THE
VARIABLE
OF PROCESSING
FROM YOUR
COLOR PRINTING**
with
Calumet



◀ EKTACOLOR or KODACOLOR FILM
MODEL CP715 with six process
tanks and two washes

\$1350.

EKTACOLOR PRINTS
MODEL CP622-A with
six process tanks
and two washes

\$1550. ▶

MODEL CP621-A with six process tanks and
one wash—26" wide x 36" deep...\$1375.00

Color stays in control. The agitation never varies in these nitrogen burst processors. Consistent processing of Ektacolor or Kodacolor films means beautiful Ektacolor prints in the Calumet print line.

An even agitation that never varies. Separate nitrogen systems with internal pressure regulators assure a correct burst in every tank. Pressures are factory set and tested. Quick acting 1/4 turn valves control the nitrogen to each 3 1/2 gallon tank. All internal connections, both gas and water, are of sweat soldered copper for a tight system. All timing clocks and mechanisms are of heavy duty quality for operation without attention.

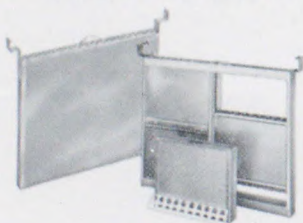
You stay in white light except when loading or transferring film or prints.

Temperature controlled tanks and wash. Internal thermostatic mixing valves hold temperatures to within 1/2°F. of setting.

A more effective wash. We install nitrogen burst in each wash tank. This scrubs off air bubbles when they occur. Quick dump gates flush out surface chemicals. Color shifts due to a poor wash are eliminated.

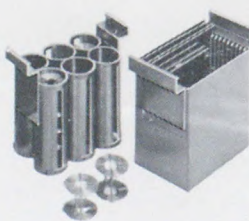
Vacuum system for print processor. A vacuum drain flushes tanks in about 40 seconds. You replenish with dip stick furnished. Chemicals are vacuumed to pre-established mark. Replenisher is then added to top. Auxiliary water outlet on tempered line for flushing tanks.

THE CP621A, CP622A FOR EKTACOLOR PRINTS



All-stainless-steel baskets give maximum print uniformity. A 20 x 24" hanger allows the processing of extra large prints in the 16 x 20" tanks.

THE CP715 FOR EKTACOLOR OR KODACOLOR ROLL FILM



Process 24 Kodacolor roll films in a reel rack. The channel hanger rack holds 52 4 x 5's, or up to 13 8 x 10's per batch. The channel hanger rack holds film at the correct spacing in full channels. The reel rack is designed for trouble-free nitrogen burst processing of roll film.

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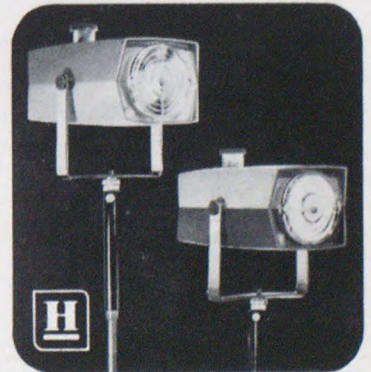
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Honeywell
PHOTOGRAPHIC PRODUCTS

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New York illustrator Milton H. Greene photographed the two children in the rain—on Polacolor—while on assignment for *Life* in Denmark. For more of Mr. Greene's experiments with the new film, turn to page 45. See our report on Polacolor on page 49.

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FEBRUARY — 1963
Vol. 90 No. 1809

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

(2) Greater Lima Industrial PA.; George W. Brown, Chairman, P.O. Box 733, Lima, Ohio. Meets third Tuesday of every month.

(3) Mid-States Industrial PA (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, Proctor & 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.

LONG ISLAND COUNCIL

Three photographic organizations have formed the Long Island (N. Y.) Council of Photographic Associations. The group is composed of the L. I. Professional Photographers Assn, L. I. Industrial Photographers Assn and the Press Photographers Assn of L. I. The Council will coordinate all photographic events on Long Island.

PRINT ADVERTISING ASSN

A new name has been created for the Print Promotion Program, of which the PP of A is a sponsoring member. Although the organization committee agreed that there were many facets to the promotion of print — involving media, graphic arts production, and reading in general — it was desirable to focus attention on the one area that has a basic relationship to all the others. Thus, the name Print Advertising Association was accepted.

The Print Advertising Association program is designed to stimulate reading at all levels and to increase readership and circulation of the whole gamut of print media.

NINE DAYS OF PHOTOKINA

More than a quarter of a million visitors from every corner of the globe are expected to visit Photokina, the international photographic exposition to be held March 16-24 in Cologne, West Germany. Photokina is a combination trade fair, photographic ex-

hibit and market of the photographic industry and technology.

Latest figures disclose that 574 firms from 21 countries will exhibit either direct or through their representatives.

PP of A Executive Manager Frederick Quellmalz, Hon.M.Photos., will attend Photokina under the auspices of the PP of A, representing professional photography in the U.S.A. PP of A members in attendance may get in touch with Mr. Quellmalz March 14-21, at the Hotel Mondial, Bechergasse 10, Cologne, Germany.

NEW SOUND SYSTEM

The 72nd International Exposition of Professional Photography and 11th National Industrial Photographic Conference will be able to take advantage of the new \$40,000 sound system recently installed in the Dallas Memorial Auditorium. The circular hall now has the most modern acoustics in the nation.

JAMES E. MCGHEE RETIRES

James E. McGhee, Vice President in charge of U.S. sales and advertising for Eastman Kodak Co., announced his retirement in January. He was succeeded by



Gerald B. Zornow who has the title, Vice President, Marketing. McGhee, who will continue as a Kodak Director, completed 42 years of company service. In the 25 years since he became General Sales Manager the company's business has grown nearly ten-fold. McGhee

joined Kodak in 1920 and for the next six years served with the company's medical sales division. He was transferred to the Chicago branch in 1927 and returned to the sales department in Rochester four years later.

He was appointed Assistant General Sales Manager in 1935 and General Sales Manager in 1937. He became an Assistant Vice President in 1943 and two years later was elected a Vice President. In 1954 he

(Turn to page 8)

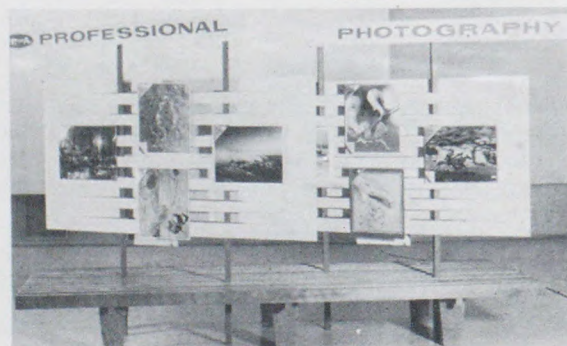
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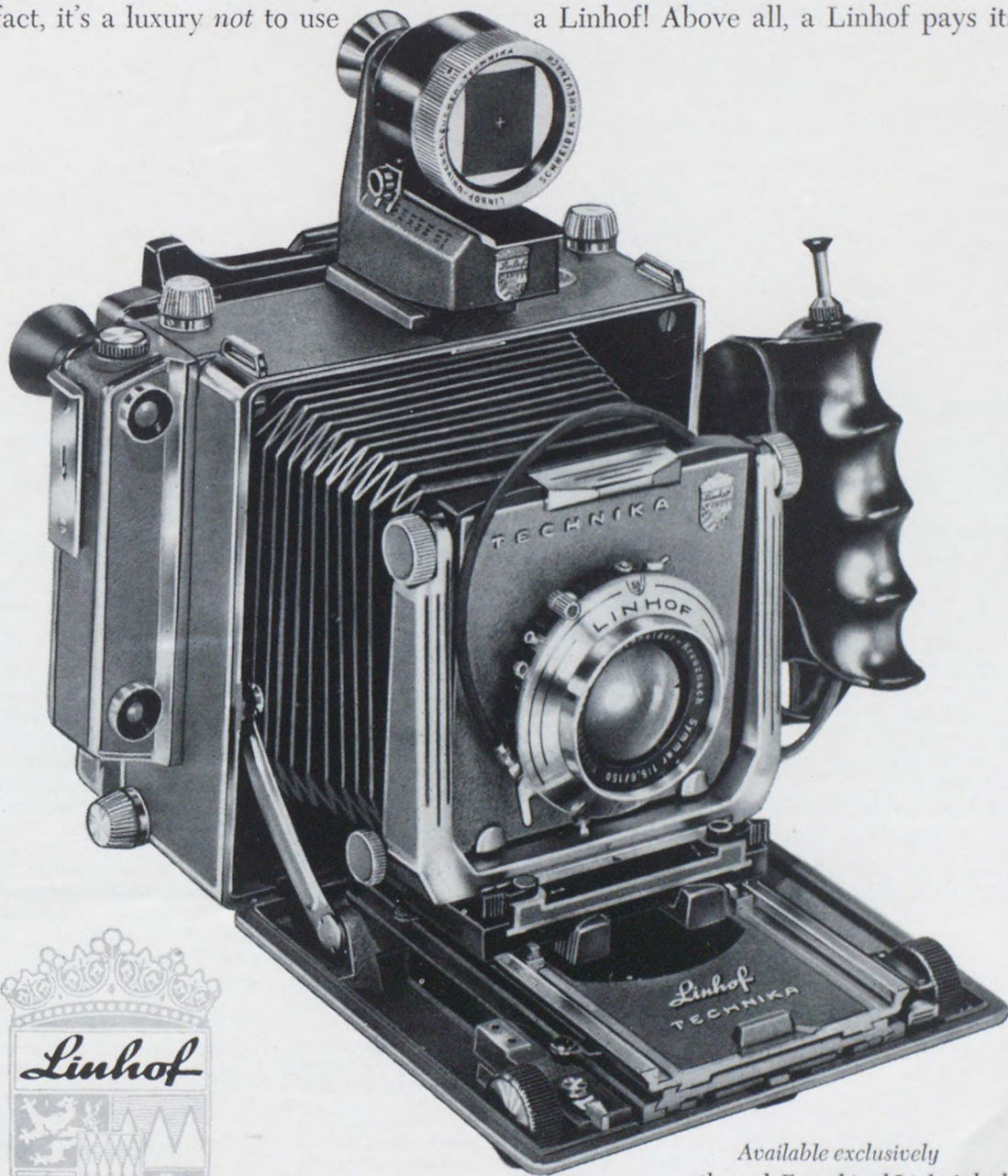
PP of A LOAN COLLECTION

First public showing of the 1962 PP of A Loan Collection was at the Los Angeles County Fair, Pomona, Calif., in conjunction with the 6th International Exhibition of Photography last fall. Burton Frasher, Jr., M.Photos., is the Director of Photography for the annual fair.

CAN YOU AFFORD A LINHOF?

Some photographers think owning a Linhof is a luxury. Far from it! Linhof users aren't ivory-tower glamour boys. They're down-to-earth professionals. Budget-wise industrial photo departments repeatedly specify Linhof! And so do outstanding universities, hospitals and research centers. ■

The reason is clear! ■ Linhof provides the most thoroughly engineered, the most versatile photographic tool in the world today. The Linhof Super Technika® 4 x 5 stops at *nothing* photographic—*short of cinematography!* Its superb workmanship assures lasting, reliable performance. ■ As a matter of fact, it's a luxury *not* to use a Linhof! Above all, a Linhof pays its way.



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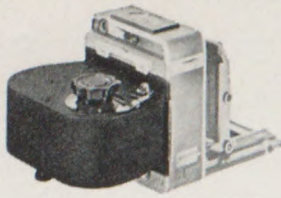
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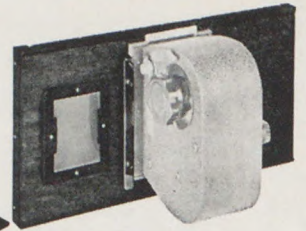
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PP of A CALENDAR

- March 3-5 — 6th Annual Conference on Professional Photography, University of Mississippi, Oxford, Miss.
- July 21-26 — 72nd PP of A International Exposition of Professional Photography, Hotels Adolphus and Baker, Dallas.
- July 26-Aug. 4 — PP of A Convention in Mexico.
- Nov. 22-24 — Chicago Management Workshop — PP of A & Council of Photographic & Art Studios of Chicago.

NEWS from page 6

was placed in charge of U.S. sales and advertising. McGhee was elected a Director of Eastman Kodak Co. in 1956 and in 1960 became a member of the company's executive committee.

Since 1948 he has served as a Director of the National Assn of Photographic Manufacturers. On retirement McGhee and his wife, Grace, will take up residence in Fort Myers Beach, Fla. They have four children.

GERMAIN "G" AWARDS

Two Germain "G" awards based on a consensus of more than 400 newspaper photographic editors have been announced. Col. John Glenn was cited as the individual who made the most important contribution to photography last year, as the first human to take stratospheric photographs. The organization award was voted to Sylvania Electric Products for its Sun Gun, which "changed the movie world's techniques."

The Germain "G" awards are sponsored by the Germain School of Photography, New York City.

NPPA CONVENTION

The 1963 Convention of the National Press Photographers Assn will be held June 24-28 at Jackson Lake Lodge, Wyo. For further details write Les Swenson, Sec'y, 102 Donaldson Dr., Syracuse 9, N. Y.

MIDWEST FILM FESTIVAL

The second annual Midwest Film Festival will be held April 28-May 5 on the University of Chicago campus. The Festival, a gallery for the independent film maker, is seeking 16mm or 35mm films less than 40 minutes long for its competition. Any film

(Turn to page 12)

NPP 2/63

FREE! 148 page Encyclopedia of Photo Equipment — Write

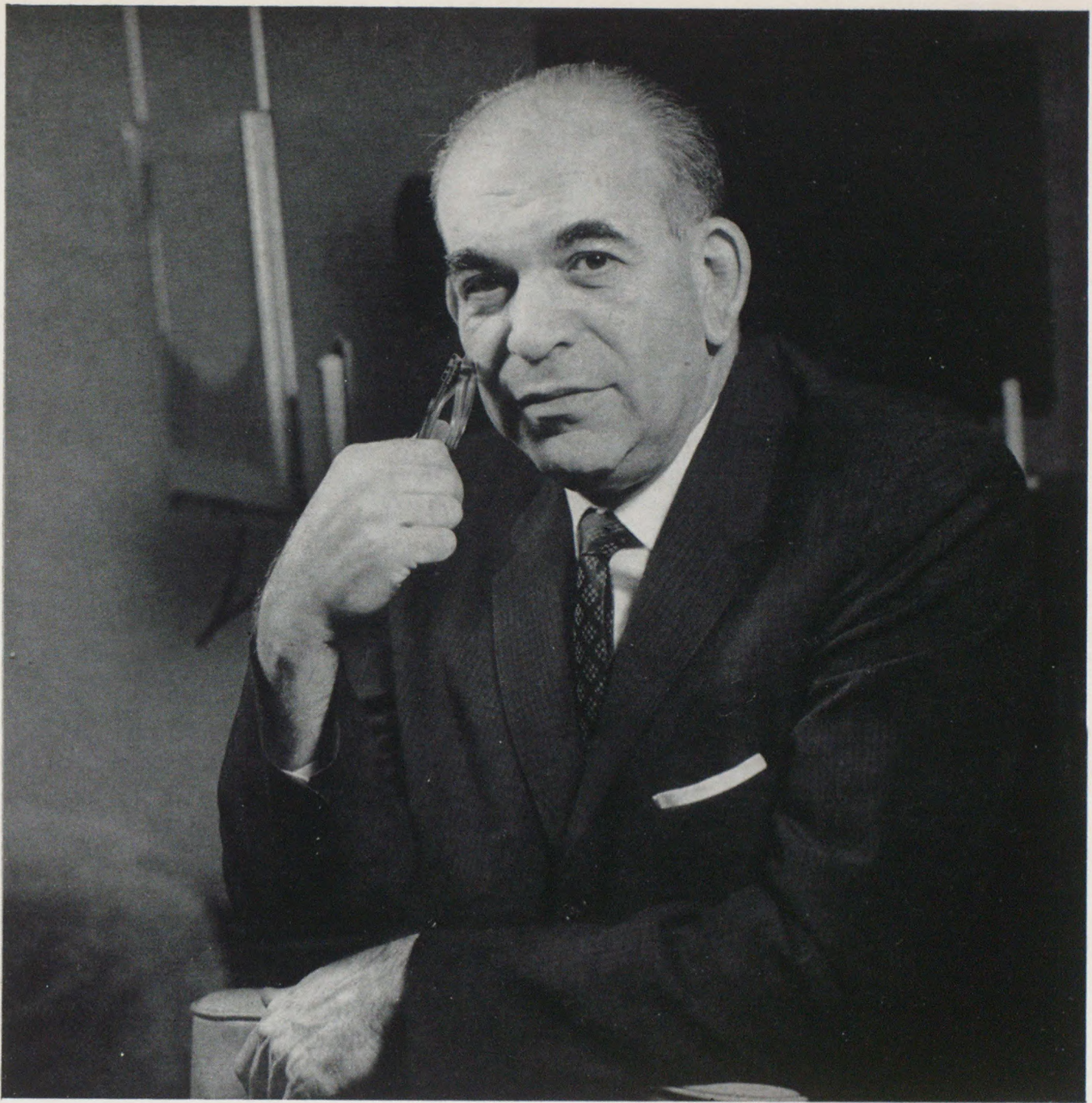
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1965 IPEX
Details of the 1965 IPEX (International Photographic Exposition) were discussed at a recent meeting in New York by: Horace K. Atkins, General Chairman; Wm. C. Babbitt, National Assn of Photographic Manufacturers; R. J. Wilkinson, Master Photo Dealers & Finishers Assn; and Frederick Quellmalz, Hon.M. Photog., PP of A.

Manny Greenhaus



“ My Yellow Pages advertising brings in a steady stream of new customers,” says Morey Englander, owner, Englander Studio, Niagara Falls, N. Y. “ My business really depends on the phone. And I know a lot of my phone business can be traced to the Yellow Pages because this year I made a point of asking new customers how they found me. Many answered—through the Yellow Pages! Yellow Pages advertising gives me month-in, month-out exposure as no other advertising can!”

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 CHILD PHOTOGRAPHY BRIDAL: FORMALS
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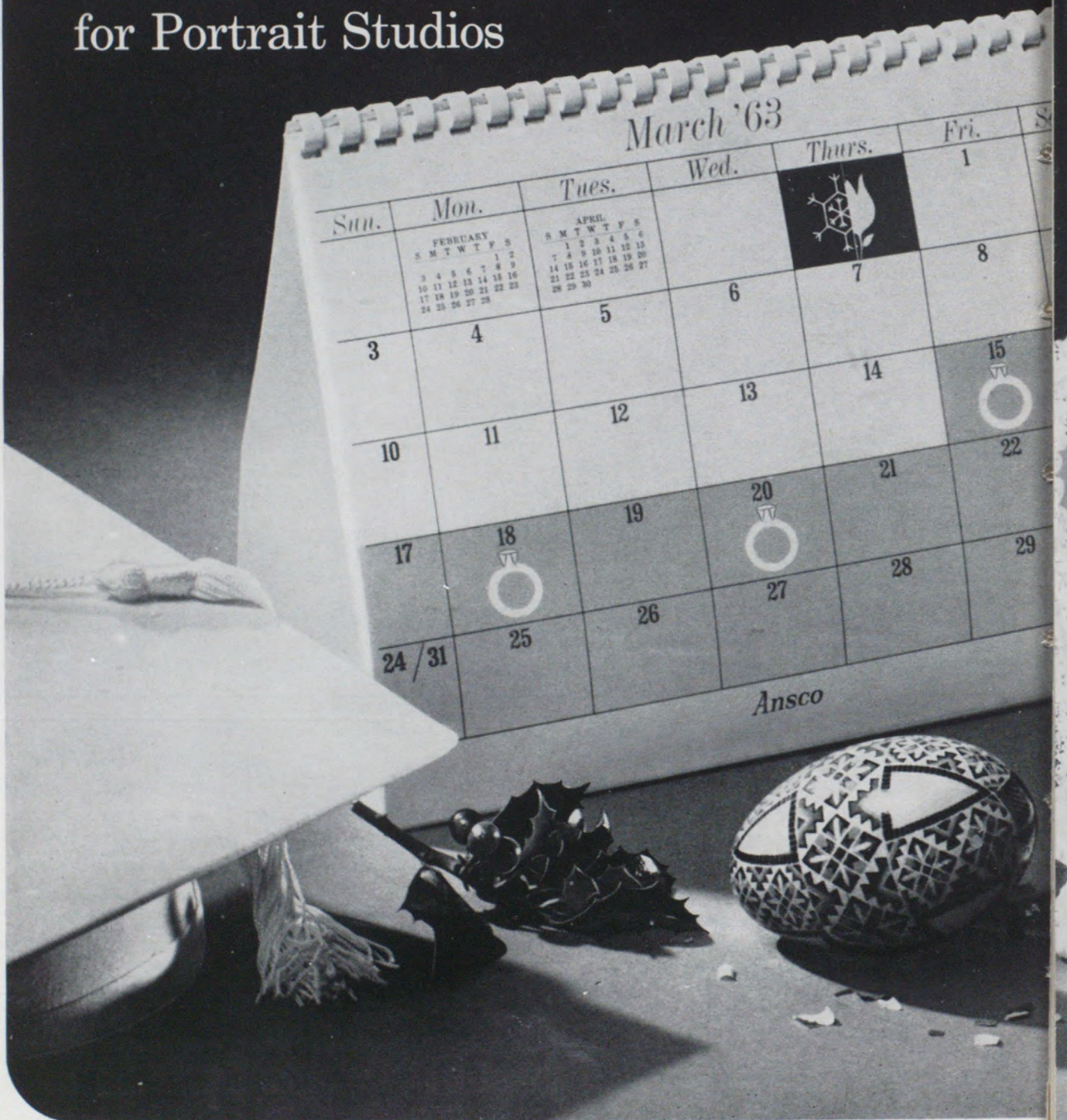
Display ad (shown reduced above) runs under PHOTOGRAPHERS — PORTRAIT. Call the Yellow Pages man at your Bell Telephone Business Office to plan your business-building program.



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for Portrait Studios



YOUR COMPLETE YEAR-LONG PROMOTION PLAN

You get four promotional kits containing more than 2500 pieces!

Think of it—a fresh selection of advertising copy, photographs, radio announcements, mailing pieces, streamers and studio flyers for every selling season of the year—plus the Studio Promotion Calendar and the Studio Advertising Handbook. A unique system of “mix or match” written copy and custom-made glossy photographs gives you *everything* to put the professional touch in your local advertising—yet retain the personality of your own studio.

WHEN to promote is spelled out precisely in the Ansco Studio Promotion Calendar. Shows you exactly when to use advertising and direct mail to best advantage. Keys your ads to the peak buying seasons, and coordinates all your sales promotion effort.

HOW to get started is explained in detail in the Ansco Studio Advertising Handbook. Here you learn how to get the free professional help available from local radio stations and newspapers . . . how to work with them and get better results.

WHAT to use in your advertisements is as simple as choosing the elements you want to combine from the “mix or match” assortments of ad copy and glossy photos provided. Your newspaper’s ad department can assemble the elements you choose into a distinctive advertisement that reflects the personality of your studio.

In February you get Kit #1 (D661)—the complete package of material designed to advertise Mother’s Day and Father’s Day gift portraits, bridal portraits, wedding albums and graduation portraits during March, April and May.

In May you get Kit #2 (D662)—everything you need to advertise pictures, child portraits, family group photos and oil coloring during June, July and August.

In August you’ll receive Kit #3 (D663)—containing complete material for advertising business portraits, girls’ portraits, family group portraits for Christmas cards and picture framing during September, October and November.

In November you get Kit #4 (D664)—with everything you need to advertise Valentine’s Day portraits, portrait enlargements for home decoration, copying and restoration work during January, February and March.

Start right now to make better profits in 1963 by sending the coupon today!

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Binghamton, N. Y.
General Aniline & Film Corp.

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ANSCO, Dept. PPP
Binghamton, N. Y.

Enclosed is my check for \$20.00 for the four Promotional Kits. Please send Kit #1 (D661) of the Ansco Programmed Profit Plan for studios at once.

Please send more information about the Programmed Profit Plan.

Your Name _____

Studio Name _____

Street Address _____

City _____ Zone _____ State _____

will be screened by the festival committee. Entries will be shown publicly, and those selected for showing will be reviewed by the judges and be in competition for any of several cash prizes of up to \$200. For further information, contact Midwest Film

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Write today for complete price schedule.

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SAN ANGELO, TEXAS

Festival, University of Chicago, Faculty Exchange, Chicago 37, Ill.

IMAGE ENHANCEMENT

The St. Louis Chapter of the Society of Photographic Instrumentation Engineers will hold a seminar on Image Enhancement by electronics, spectral control, optics and chemistry, March 11-12. For further details, contact R. J. Gast, P.O. Box 284, Florissant, Mo.

PHOTOGRAPHY FAIR

The 2nd Annual International Photography Fair, April 17-21, 1963, at the New York Coliseum is expected to bring over 100,000 persons to share in and participate in the programs and activities devoted to the hobby of photography.

UNIVERSITY PHOTOGRAPHERS

The University Photographers Assn will hold its 1963 annual meeting at the Brown University, Providence, R. I. April 19-21. UPA headquarters will be the Sheraton Biltmore Hotel.

NATIONAL MICROFILM ASSN

The 12th Annual Meeting and Convention of the National Microfilm Assn will be held April 30-May 2 at the Sheraton Palace Hotel in San Francisco. For details, contact NMA, P.O. Box 134, Madison Square Station, New York 10, N. Y.

NEW VSP OFFICERS

Margaret Goddard, New York City, succeeds Mrs. Edward A. LeRoy, Jr., New York City, as Volunteer Service Photographers president for 1963. Vice Presidents

are Ruth Parmly and Mrs. Henry O. Patison, Jr., both of New York City, and Mrs. Joseph G. Watts of Bayside, L. I. Mrs. Chauncey K. Hubbard, Greenwich, Conn., remains as Treasurer of VSP, while Mrs. Frederick R. Roberts, New York City, is the new Assistant Treasurer. Mrs. Albert M. Lee, New York City, will serve as Secretary and Agnes Peters, also of New York City, joins the organization's Board of Directors.

More than 40 hospitals, rehabilitation and youth centers are currently served by Volunteer Service Photographers, now in its 21st year of service through photography for hospitalized and handicapped children and adults and, also, teen-agers in community centers.

PEPSI-COLA GALLERY



Pepsi-Cola Exhibition Gallery at 500 Park Ave., New York City, features exhibits designed as "major educational and cultural contributions." March 26-April 18, "New Brazilian Art and Photography" will be on view. Above: Recent photographic exhibit telling the story of CARE via photography. (Turn to page 16)

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 Studiomaster 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.

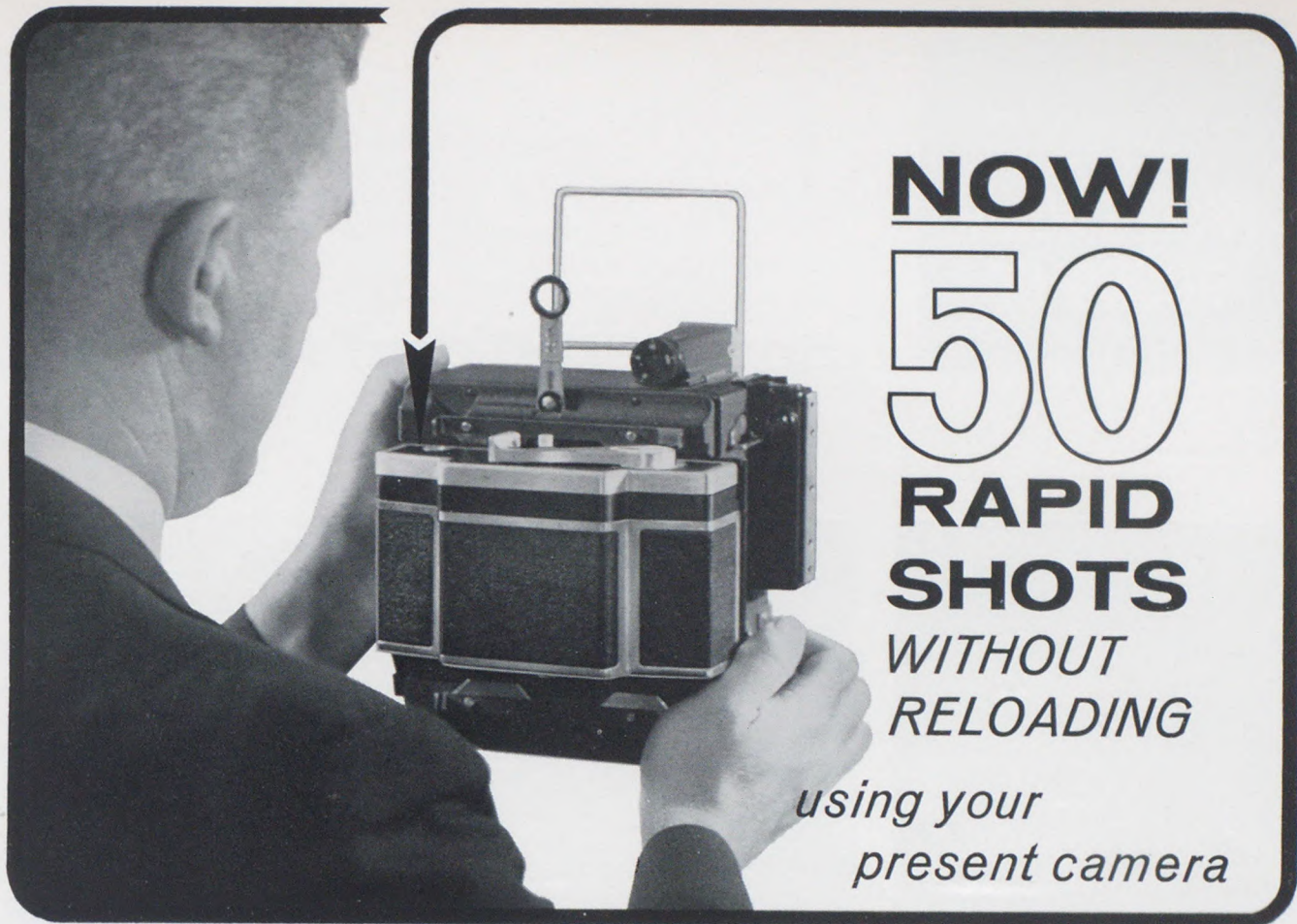
Typical studio setup includes (A) Varibeam Speed Spotlight, (B) Boom Speed Spotlight, (C) New Background Speedlight, and (D) 2 Modeling Speedlights.

7
AGES

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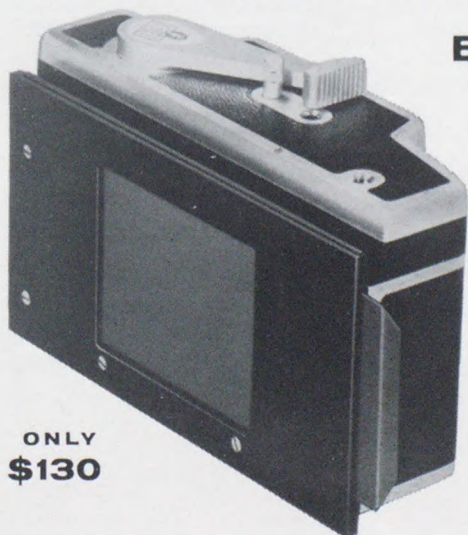
*using your
present camera*

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 Graflex 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.



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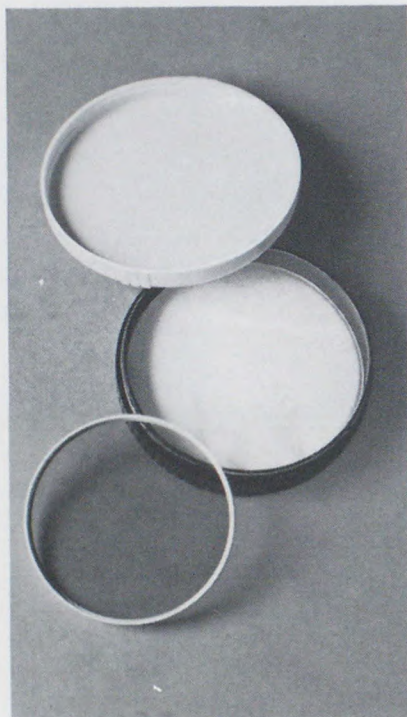
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president's message

A FEW YEARS ago, or so it seems, I decided to invest three dollars in the formerly named Photographers Association of America. While this was not intended as a



Marvins

selfish motive there was nothing altruistic about it. I wanted to identify myself as a professional photographer, and I proudly displayed the emblem on my stationery and in the small studio I operated at that time. There was only one other photographer in the city where I lived, who cared enough to join, and the membership list showed only three or four others in my home state.

In those days I worked on no committees, took no assignments, and accepted no responsibility. In evaluating the Association I often thought "they" should do things differently and provide more services for the members. I was interested enough eventually to work for, and receive, my Master of Photography Degree and one of the presidents of that day got me interested enough to go to work as a delegate in the Council.

Then along about 1953 the Association fell on hard times. There had been several changes in the executive-management, and I remember that the President advised the Council in a confidential letter of some serious financial difficulties and reported that the General Fund showed a balance of \$39.79. Things were in such dire straits that the members of the Board pulled the Association through solely by using their own private resources to put the treasury on a sound footing.

I was impressed with the dedication of these men who risked personal finances to bolster the Association.

Earnest Individuals

I don't remember too much about the first conventions I attended, but I observed earnest individuals giving freely of their time and talents for the betterment of the Association and the profession. I became interested enough then to want to help, and through my desire that a place be made in the Association for the growing numbers of industrial photographers I was elected to the Board as its first Industrial Director, at the time that the Industrial Division was created and combined with the Commercial Division. In attending Board meetings I saw more clearly than ever the behind-the-scenes work in the planning of this small group. Formerly I had chosen to refer to the Association and its workers as "they," when all of a sudden I awoke to find that it was *we* who had the responsibility.

Fired with enthusiasm for the Association
(Turn to page 22)

NEWS from page 12

LASER TECHNOLOGY

Eastman Kodak is entering the rapidly expanding field of laser technology with the introduction of laser rods made of rare-earth glass.

The rods are cylinders of bars of rare-earth glass to which the element neodymium has been added. They form the part of the laser that converts light from flash-lamps into a powerful coherent beam. Neodymium glass emits a beam in the infra-red region of the spectrum.

Ordinary light is incoherent, made up of random vibrations like radio static. A laser (Light Amplification of Stimulated

Emission of Radiation) produces light energy in which the vibrations tend to be in phase and emits a beam that for a short time can have the power of an entire generating plant and can be focused to a spot that is hotter than the sun.

Potential Applications

In communications laser beams can carry many more messages than any existing communications channels. Other possibilities exist in medicine, where they have already been used for delicate eye surgery; and in manufacturing, to cut or weld the hardest materials. It is believed by many that this man-made light source has potential photographic applications. ▲

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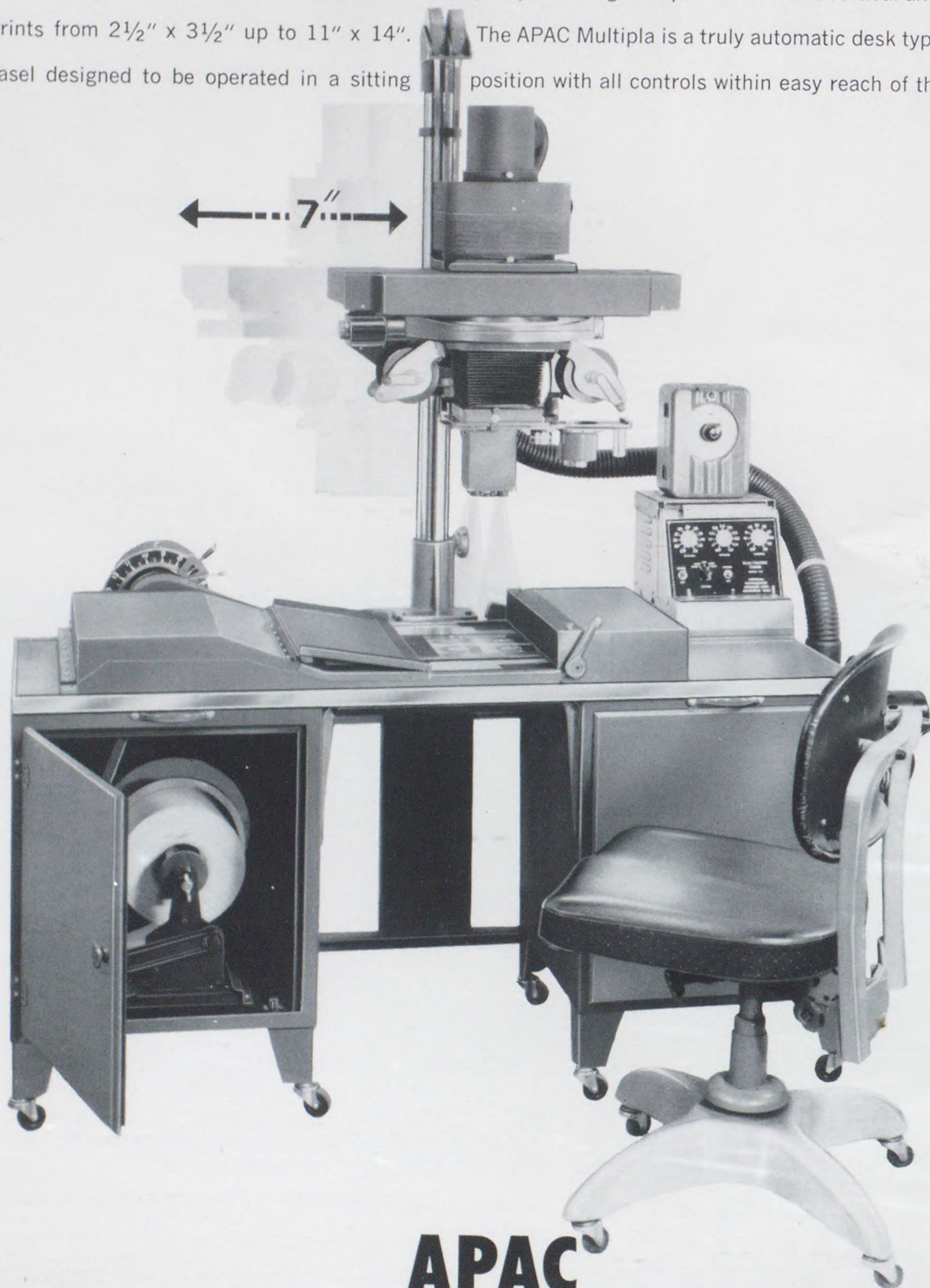
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NPP-2

The **APAC MULTIPLA** equipped with an **APAC FUTURA ROTO-SLIDE ENLARGER** is the most versatile rapid COLOR and B/W projection printer on the market today. With the use of an APAC Lens Cluster, it is ideal for mass production of package deals. The APAC Roto-Slide Enlarger can be rotated 90° and can slide 7" along the center of the roll paper, permitting the operator to make vertical and horizontal prints from 2½" x 3½" up to 11" x 14". The APAC Multipla is a truly automatic desk type roll paper easel designed to be operated in a sitting position with all controls within easy reach of the operator.

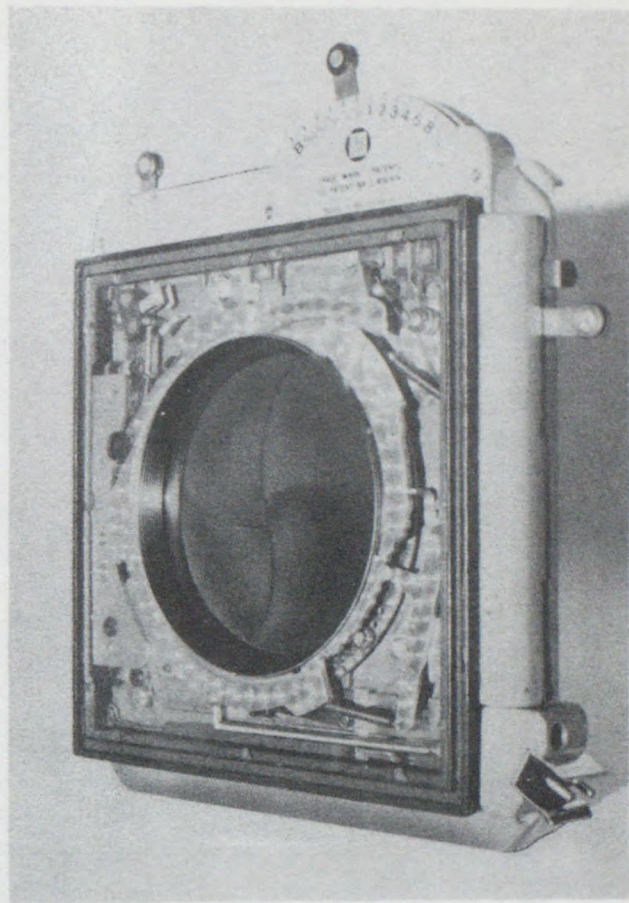
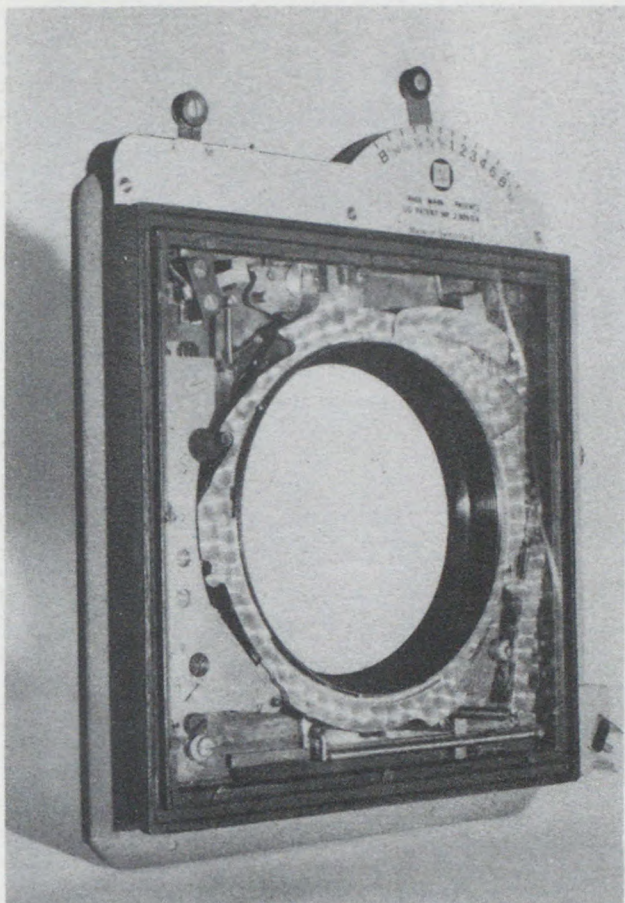


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of having the simplest, fastest operating, most versatile and precise shutter in view camera history—with accurate speeds to 8 full seconds.

Designed for the Swiss SINAR 4x5-5x7-8x10, the most versatile and precise view camera ever made, the new SINAR COLOR AUTOMATIC SHUTTER* works with lenses from 58mm ultra wide angle up to 600mm super-telephoto. Its Swiss precision movement uses both jewels and ball bearings to provide you with the same accuracy and consistency for all exposures from 1/50 up to 8 full seconds—with any lens, with any format.

Never again need you lose expensive color shots due to inaccurate timing in the difficult 2 to 5 second range. Never again need you pass up the best lens for the job, just because it has no shutter.

The SINAR COLOR AUTOMATIC SHUTTER speeds up, standardizes, simplifies your work AND makes it more accurate and economical, while extending the capabilities of the most capable of all view cameras, the Swiss SINAR.

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Precise speeds from 1/50 to 8 full seconds. • Self cocking for fully automatic operation. • MX synchronization at all speeds—automatically disconnected while focusing to prevent accidental firing of flash. • Speed and MX settings can be read and preselected from front or back. • Open for focusing—closes automatically when holder is inserted—reopens when holder is removed. • Large 3 1/4 inch clear aperture accepts any lens from wide angle to telephoto—microscope or telescope. • Does not restrict SINAR'S unequalled range of movements, its complete choice of formats or its unsurpassed wide angle efficiency.

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With all the unexpected problems a working photographer encounters, only the best possible lens on the best possible camera is good enough. For the professional, quality pays for itself every working day.

That's where ALPA's passion for precision is so important. Each ALPA is as painstakingly assembled as a fine Swiss watch. Its brilliant, compensated, fine grain groundglass permits exact composition. The diagonal split-image rangefinder pinpoints focus instantly, with any lens, at any distance. And ALPA's rugged construction is geared for more than 100,000 pictures, scrupulously quality controlled and guaranteed for utmost precision.

The fabulous ALPA Macro-Switar 50mm f/1.8 Auto-APOCHROMAT is the only automatic lens which focuses down to 7" without accessories. The Macro-Switar and Switar 50mm f/1.8, Kinoptik 100mm f/2 and 150mm f/2.8 are the only Auto-APOCHROMATS with exclusive 3-color correction that offer you critically sharp pictures with perfect contrast and precise color rendition. ALPA also provides a complete range of 10 Auto-diaphragm lenses from 24mm wide angle to 180mm telephoto, plus 15 other lenses up to 5000mm! And each ALPA lens is individually film tested, handpicked for you and unconditionally guaranteed.

That's why professionals, scientists and industrial photographers choose the ALPA—precision built in Switzerland for those who demand the very best.

ALPA IN A CLASS BY ITSELF



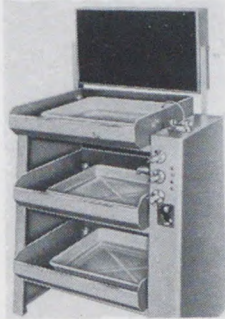
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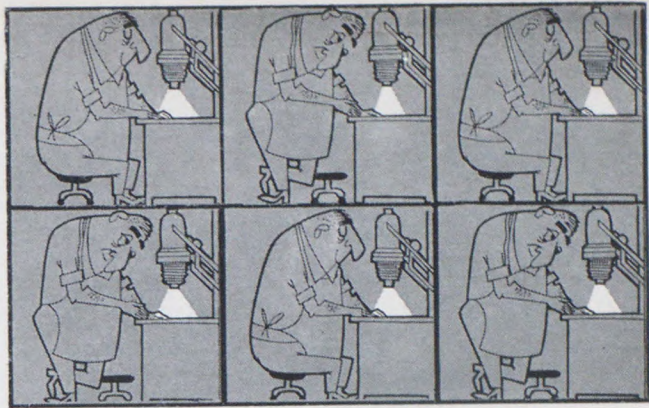
new products

nuArc Co., Inc., 4110 W. Grand Ave., Chicago 51, Ill. — Vertical graphic arts developing sink occupies 34"x43" space. Top basin is for developing, middle basin for stop bath and bottom for fixing. All water controls, light switches and trays are within reach of the operator. Developing and stop basins have independent hot and cold water controls and spigots. A hand sprayer extends 32". A ruby safelight is mounted above and behind each basin and controlled from the front. Sinks are complete including hot and cold water controls, water connections, three plastic trays for film up to 20x24. Model PS-333 is priced at \$495. . . . Log-Etronics, Inc., 500 E. Monroe Ave., Alexandria, Va. — LogEtronic D-20 graphic arts film dryer operates either independently or in dry-to-dry processing attached to a 20" Lithoflo automatic sheet film processor. Temperature and humidity are separately and automatically controlled. Dryer handles cut sheets from 5x8 to 20x24 and rolls up to 20" wide in any film base thickness; pre-wetting bath, and four squeegee rollers before drying, eliminate possible water marks and facilitate drying action. Maximum speed when run independently is 6.8' per minute or about three 20x24 sheets/minute. LogEtronic D-20 dryer is 49" long, 31" wide, 54" high and weighs 500 lbs.



nuArc

Eastman Kodak Co., Rochester 4, N. Y. — Kodak Polycontrast Paper J—variable contrast enlarging paper—has smooth, (Turn to page 80)



No — No — Egbert —
no horizontal subdivision . . .

True, we have a growth problem here at MPC. More and more customers seem to like the quality and reliability of our processing and printing. So the old plant (which only 5½ years ago seemed big enough forever) is bulging at the seams.

But Egbert's suggestion to double the floor space by horizontal subdivision isn't too practical. For one thing, we can't find enough qualified midgets.

So we've planned and engineered the biggest and best equipped Custom Color Lab ever (and that ain't no Texas brag, Son . . .). The new plant will be ready in time for the 1963 National PPA Convention. Come and see us then. Or any time, for that matter.

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You may be one of ten lucky winners of "the finest dryer available," a new Pakonomy Model 13 Dryer. Just mail the coupon to qualify. Compact unit dries approximately 100 8x10

glossies per hour (single weight) — dries double weight matte prints too. Takes B/W all materials up to 12" wide. Famous Pako Seamless Superdrum provides uninterrupted drying with top quality results. Winners will receive full credit of a Model "13" on any Pakonomy Dryer purchased during the "Round-Up."

BIG \$60 TRADE-IN ALLOWANCE FOR YOUR PRESENT DRYER

Buy any Pakonomy Dryer during the Dryer Round-Up and get a big allowance for your present dryer. Any used Pako dryer qualifies for a *minimum* allowance of \$60. Any other brand qualifies for a *minimum* allowance of \$40. These are *mini-*

mums—your dryer could be worth much more! See your Pako distributor for your "Round-Up" deal.

HERE'S WHY THE MAJORITY OF PROCESSORS USE PAKO DRYERS

- Pako Seamless Superdrum — uninterrupted quality production.
- Models for all sizes, all types—12" to 44", B/W or color glossy, or B/W matte.
- Available with electric heat, electric or gas water heated.
- Accessories adapt to strip print drying.
- Variable Apron Speeds—4½ to 40" per minute.
- Dependability—for proof, look at the Pakonomy Dryers' record in the field!

This Promotion is void in any locality or state where prohibited by law

PAKO PRINT DRYER
ROUND-UP ends April 19,
1963. Fill out coupon completely
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MODEL 13
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PRESENT DRYER _____
(brand, model and year) PP



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PAKO FOR PROGRESS

MESSAGE from page 16

tion I went out to get new members, and was moderately successful, but was surprised at the number who were diffident or claimed they "could not afford" membership. Yet anyone practicing photography was benefiting from the work of the National movement whether he supported it or not.

Through the years with the succession of good presidents, a capable executive manager and home office staff, and many dedicated workers the Association has grown and prospered. Its financial structure is the soundest in its history. More and better services are offered each year, which you will find listed in our literature. Photography has, likewise, had a tremendous growth

and greater utility along with the Association's expansion.

My whole point in this is to point out that we still have member critics who refrain from taking part in helping better the Association. And we are still confronted with those who "can't afford to belong." This one slays me. Contrary to some presidents of the Professional Photographers of America, Inc. I am a man of modest means, but my feeling is I can't afford *not* to belong. Non-members unwittingly give their competitors in the Association an unintentional advantage by not taking membership.

In spite of the still existing need of improvement of our public image I have lived to see it become far superior to its former

status. On this point it would seem that we would all be better off working together in one professional association. Those photographers who injure our public acceptance are frequently non-members.

While on this subject I would like to state that I can't accept the PP of A as a trade association. To me it is a professional society serving its members and the profession, creating a favorable public impression with a high standard of ethics and better service to mankind, commerce and industry.

I wouldn't want to begin my term of office with a negative approach, but if you are a long time member of the PP of A and are not happy with our progress, but have constructive ideas, do not subscribe to the opinion that the Association is run by a select few. If I can become President of your Association you can be sure that this is a most democratic organization. We need you and any earnest and sincere worker you know in photography who is not a member.

Our membership should be double or triple its present size. We need photographers working together for the good of us all with little if any agitation for the interest of special groups. Some seem to think that our progress is too slow. Granted, there is much to be done. Where do you stand? Do you support our efforts? We are interested in your criticism, but hope some of it will be constructive.

This is your organization. Make your wishes known to your Council delegate, directors, or officers. Better still show enough interest and you may yourself be elected to the Council.

Regardless, we have need of you, your thinking and your help. Let's get out of the *they* category and put it on a *we* basis. We have big plans for 1963 which you will be hearing about from time to time. Let's work this year to make Dallas, In July, the best ever. ▲

James E. Hampton

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Profit & Loss Survey 1962

The PP of A's annual P & L Survey report form for fiscal 1962 is in the mail to all Active member studio owners and operators. No studio is considered too small or too large to participate.

The results of this study are important and meaningful to all individual photographers only if all of you have the forms properly and completely filled out and mailed to the Survey headquarters in Madison, Wis.

Have your bookkeeper transfer the needed data from your tax records and mail the return promptly. Remember, the information is kept confidential, and is reported only in a combined form.

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.

THE SKIN is the background for the features of the face. To photograph it at its best, it's important that this "background" be one clear tone, one color and free of blemishes.



Emilie Romaine

It should have a slight sheen. It should not look dull and dry and it should not look shiny. The loveliest skin at best is made up of many colors and values and is seldom free of blemishes. No one is more aware of this than the

retoucher who is expected to smooth the skin on a tiny negative.

The easiest and least expensive way to a lovely complexion in a photograph is through the use of a foundation or base, a base that will cover blemishes, make the skin all one color and tone and give it a slight sheen.

Hundreds of brands of base on the market offer a wide choice. This creates some confusion as to which are most suitable for portraiture. Our selection will depend on our subject's type of skin and the temperature and climate in which we work.

Of the many types of foundations, three are most satisfactory for photography. The liquid bases, such as Revlon's Touch and Glow, Cover Girl, Countess Iserlyn — and many others — give minimum coverage and a beautiful skin quality. They make spectral highlights almost automatic. This type is particularly flattering to the average woman who has a dry skin. However, it gives only minimum coverage and encourages perspiration, especially in warm climates.

During hot summer months and for the customer with an oily skin a pancake make-up is better. This is the type applied from a dry cake with a wet sponge or damp cotton.

Warm Face with Hands

Pancake gives plenty of coverage and is quick and easy to apply. It has a matte finish which gives the skin a dry look and makes spectral highlights almost impossible. The touch of oil to the high spots of the face where we like the highlights to fall is not good practice. It creates shiny spots and exposes the irregular coloring of the skin where it removes the base.



good pictures become a habit with

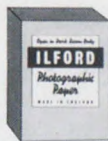
SALON-QUALITY **ILFORD FP3**

(ASA 125)



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tradition for quality.

FP3 is unexcelled where superb enlargements are wanted and where high film speed is not the major requirement. A fine-textured panchromatic film with an exceptionally long tone range, Ilford FP3 makes virtually every print "exhibition quality." You'll find it particularly suitable for outstanding landscape work. Available in all popular roll and sheet sizes at better camera stores.



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ILFORD INC. 37 West 65th Street, New York 23, N. Y.

IN CANADA: Canadian distributors for Ilford Limited, London: W.E. Booth Co., Ltd., 12 Mercer St., Toronto 2B

When a customer arrives with a perfect make-up except for a dull, flat base, have her cover her face with her hands for about 60 seconds. This will bring the natural oil of the skin through the base and give it a little sheen without disturbing the make-up.

Max Factor who makes Pancake also makes Panstik. Panstik is a modified grease-stick similar to what show people call grease paint. When properly used, Panstik is a simple all around base with wonderful versatility. Any amount of coverage is possible with Panstik but the thinnest application that covers should be used. When Panstik is applied too heavily an unnatural masklike effect results.

Complete control of the amount of sheen

desired is possible with Panstik by fluffing white dusting powder over the base. Excess powder should be whisked off with a piece of cotton or a complexion brush. Dry skin with a thin coating will not need powdering. If the skin needs more sheen after powdering, remember the trick of warming the face with the hands.

Precautions

Each brand of make-up has a different system of describing colors so it is impossible to suggest the color you should buy without knowing which bases you will prefer. A good cosmetic salesgirl will tell you what colors are most popular. Three different shades are all you will need — the

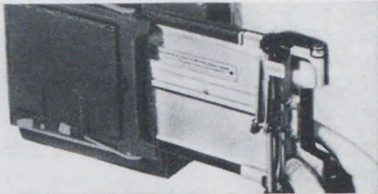
(Turn to page 61)



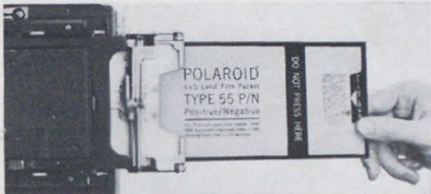
Wes Kemp had a fully developed negative and positive just 20 seconds after he took this picture of a sky diver at the Parachuting Center in Orange, Mass. He used a Linhof Technika loaded with **Polaroid P/N 4 x 5 Film**.

How Polaroid Land 4x5 Film gives you both negative and positive in 20 seconds outside the darkroom.

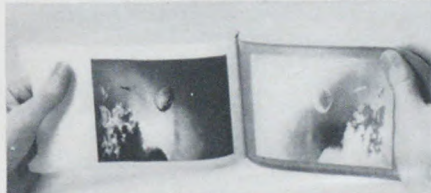
It's this simple to get both negative and positive without using the darkroom. Time required: 20 seconds.



Put a Polaroid Land 4 x 5 Film Holder in the back of any camera that uses a Graphic or similar back.



Insert a Type 55 P/N Film packet into the holder, and expose as you would with any panchromatic film rated at A.S.A. 50.



20 seconds later you have a fully developed, fine grain negative and a positive that matches the negative in every respect. Positive and negative develop in their own packet outside the camera, outside the darkroom. The negative needs only to be washed and dried to be ready to print or enlarge. Resolution is better than 150 lines per mm.

Type 55 P/N Film is one of three special Polaroid Land Films for 4 x 5 photography.

Type 52 Film produces a virtually grainless paper print in 10 seconds. It has an A.S.A. rating of 200 and is ideal for general purpose 4 x 5 photography.

Type 57 Polaroid Land Film has an A.S.A. rating of 3000 for use in extremely low light conditions. It also produces a finished print in 10 seconds.

The Polaroid Land 4 x 5 system gives your camera more versatility, opens up new opportunities for you in 4 x 5 photography.

POLAROID®

public relations

SHARE your successful public relations promotions. This column is a service of the PP of A Portrait Division. Tell us about your experiences with public relations promotions that have worked, whether as an individual studio or professional association. Write to Charles H. "Bud" Haynes, O'Connor Studio, J. L. Hudson Co., 1206 Woodward, Detroit 26.

by J. Bruce Snider*

COULD YOUR TOWN use a lift, a change in attitude, or a push toward positive thinking? Here is one way a professional photographer can help do this and create a good deal of good publicity for his studio at the same time.

Our city of Hamilton (approximately 76,000 population), Ohio, lost nine large industries in just a few years. Although some new industries have moved in, they are comparatively small. The unemployment figure is up and several businesses have failed.

All this has had a very adverse effect on photographic business whether portrait, commercial — or both — as in our case.

We decided to do something to help improve this situation. "Positive Thinking" became the theme of a window display in our studio. This window pointed up the advantages of our city and showed that we really liked our community and had faith in its people and industry.

The banner across the top of the window read, "We like Hamilton," with the "like"

*Snider Studio, Inc., 546 Main St., Hamilton, Ohio

in red letters. Under this banner appeared four categories with three 11x14 prints in each category mounted on 16x20 Fome Cor, painted blue with a Kemtone one-coat paint. The four categories were "Its Churches," "Its Schools," "Its Industries," and "Its Homes." Under each topic an aerial view, an exterior, and an interior photograph were hung.

The results were astounding. The phone began to ring as soon as the window was completed. People stopped, looked, and dropped in to compliment us on our attitude and the display.

The local newspaper, with 90,000 circulation, ran a five-column picture of our window, accompanied by a story. The following day an editorial about our window appeared in the same paper. Three days later our letter of thanks to the community was published.

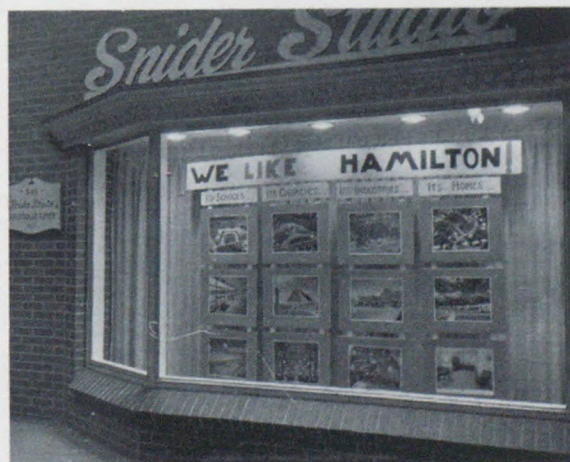
The Chamber of Commerce gave us the number one spot in their monthly bulletin, awarding us their Community Progress Medal for our "well documented positive thinking." The city council passed a resolution commending us on our window and civic attitude. A letter of gratitude followed from the city manager.

The response continued to grow, as a group of merchants requested that the display be moved to their outdoor fair, an event built around a radio program. A bank in the center of town requested the display for their window. A neighboring city newspaper published a photograph of our studio window on its front page.

All this publicity has cost us nothing more than the ordinary effort it takes for any window display. The total results will never be known, but a definite increase in business and a good public image of our studio has made this the most worth-while project we have tried. ▲

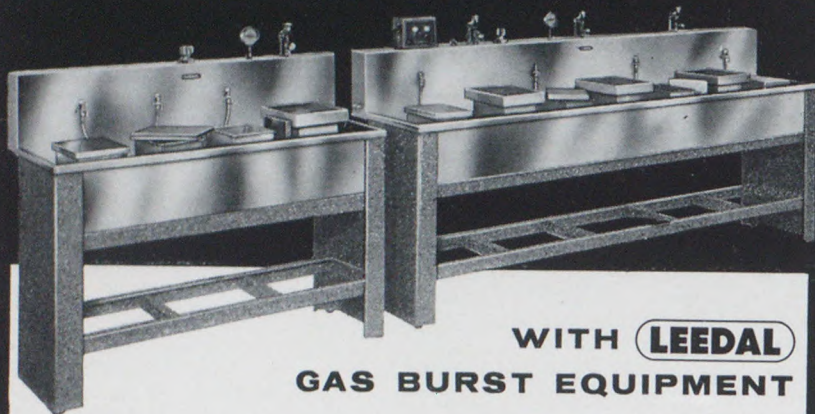


Outdoor fair sponsored by a group of Hamilton, Ohio, merchants requested the use of the Snider Studio "We Like Hamilton" display shown in the background.



Four categories — Schools, Churches, Industries, Homes — were subjects of photographs for Snider Studio display.

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from the start of burst . . . liquid back flow is completely eliminated.

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FREE! Write today for literature on the Adams Retouching Machine. See how profits can be increased. No obligation.

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- ★ No diffusion necessary on enlargements.

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- ★ Stationary negative carrier,
- ★ 360° Rotating negative carrier, for faster easier work, Precision built — Ball bearings — Vibration free

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WHO PROFITS FROM PROFIT ?

Third of five articles

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 third 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

Profits and the Community

RECENTLY, a new theater was opened with great fanfare in a Canadian city. It had been donated as a public service by a brewery.

Is it likely that the generous brewery was one that was earning good profits — or one that was losing money? The answer is too obvious to state. But the question does point up the fact that only a profit-making company can achieve its full potential as a contributor of community benefits.

Many large corporations have such extensive charitable activities that they employ a man or even a department to handle their contributions. The small businessman usually makes his decisions on giving himself. Sometimes a merchants or manufacturers organization in a community will investigate charitable pleas and recommend ones worthy of support, warn against those which are fraudulent.

Business Gifts

Whenever the community chest holds a drive, there is a special division for business gifts. Business gifts are a main part of the financing of new community hospitals and recreation centers. Business gifts support little theater projects, symphony orchestras and a wide range of youth and cultural activities.

If a new church is to be built, you may be sure that business gifts will usually be solicited.

It is obvious that no unprofitable company is in a position to perform these community services. It simply doesn't have the money.

Benefit to Community

Profits make good neighbors of industries and businesses, as well. The profitable company is able to maintain a clean and attractive plant, often landscaped, sometimes even illuminated at night.

It is able to afford the expensive new devices which control pollution of the air, and

(Turn to page 28)

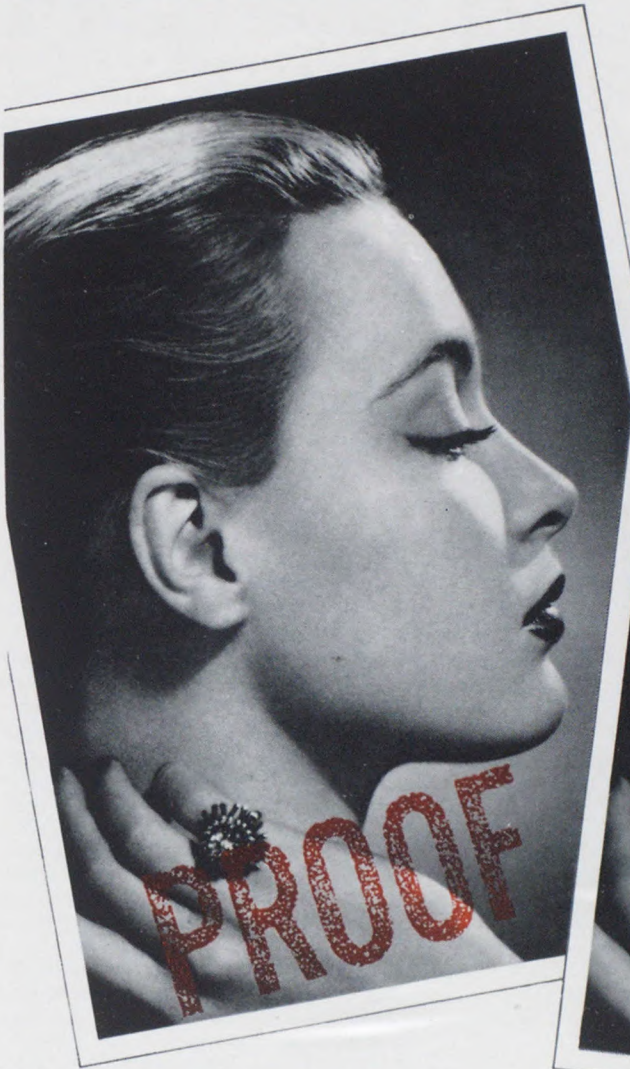
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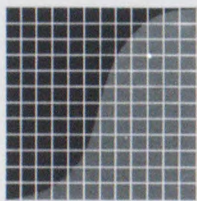


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Warning! They're very particular! They won't send you a color portrait print that isn't top-quality. They even presume, because of 40 years experience, to advise you about selling color (all you have to do is ask). They provide customer-tantalizing packaging, and all sorts of advertising cleverness so you'll enjoy a fine profit. Their salary requirements? Simply the price others charge for color finishing alone!



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PROFIT from page 26

which protect the purity of streams. Its drivers may be put through safety courses, which benefit the whole community. Its employees will enjoy hygienic surroundings, to the improvement of general community health.

One of the chief intangible elements in earning profits is risk. The higher the risk, the higher the prospective profit must be to attract investment.

An investor who chose to buy an interest in a long-established store on a main street, which had a progressive management and a long record of profitability, might be content to expect 5% on his investment.

But a new venture is riskier. To persuade

an investor to risk his money in something new instead of something old and safe, there must be a hope that he can "do better" than a conservative 4% or 5%.

Brand new products and services at first yield high profits — if they are successful. Profits of 10%, 20% and even 100% have been made on new ventures. But the majority of new ventures do not make a profit at all, instead failing and wiping out the original investment.

Any arbitrary limitation on the amount of profits would assure that few people would be found willing to risk their money in the promising new industries of tomorrow on which our future progress depends.

Next: Are Profits Too High? ▲

THE lawyer's nook

by George E. Frost
and Keith J. Kulie

The authors' 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.

WE INTERRUPT our series on model releases to consider a current ruling on the Federal Trade Commission with which our readers should be familiar. In brief, the Commission has been reversed in the scope of its cease and desist order entered against Colgate-Palmolive Company and Ted Bates and Company respecting the TV commercials used with Palmolive Rapid Shave. Because the court decision sets forth considerations that should be understood by professional photographers we will discuss the case in some detail.

Under Section 5 of the Federal Trade Commission Act, "unfair methods of competition and unfair and deceptive acts and practices in commerce" are declared illegal. The Commission is empowered to file complaints against parties engaged in such acts, hear evidence thereon, and to issue cease and desist orders against the continuation of such practices. Acting under this section of the Act, the Commission filed a complaint based on the false, misleading, and deceptive television commercials in the advertising of Colgate-Palmolive's shaving cream, Rapid Shave. One of the specific commercials said to be false and misleading was a 60-second commercial featuring Frank Gifford "backfield sensation of the New York Giants . . . a man with a problem just like yours . . . a beard as tough as sand paper . . . a beard that needs . . . Palmolive Rapid Shave . . . super-moisturized for the fastest, smoothest shaves possible."

At one point in the commercial the split screen technique is used. On one side a hand is seen applying Rapid Shave to sandpaper in an action that parallels Gifford's on the other side of the screen. As Gifford makes a razor stroke down his cheek the hand makes a similar stroke down the lathered strip of sandpaper. At this time the announcer says, "In this sandpaper test . . . or on your sandpaper beard, you just apply Rapid Shave . . . then . . . take your razor . . . and shave clean with a fast, smooth stroke."

Difference Dictated Complaint

The fact was that the TV commercial demonstrations were not on true sandpaper but rather on a plexiglass mock-up to which sand had been applied. It was primarily this difference between what was in fact done and what the commercial was represented to show that dictated the complaint.

The Federal Trade Commission trial examiner ruled for the respondents. He emphasized that it was not feasible to use sandpaper because in the time permitted for the commercials (60 seconds) the sand-

(Turn to page 77)

FRIENDS: do you suffer from shoulder sag, muscle strain, curvature of the spine?

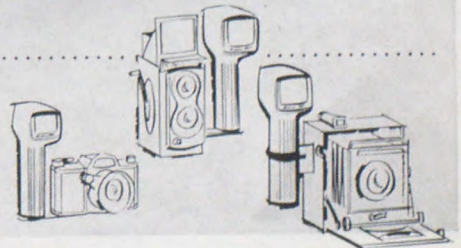
Get relief in a flash with

Ultrablitz[®] METEOR[®]·SP

ONE PIECE, PERMANENT ELECTRONIC FLASH FOR THE PROFESSIONAL



Just place 34 ounces of Ultrablitz on your camera... nothing on your shoulder... no power pack, no wires, no cables. Enjoy soothing, all-day relief with 80 watt seconds of consistent power. Take either 90 full-power or 140 half-power flashes per charge of its high potency nickel cadmium battery. Take **all** you want with tiny interchangeable spares... or 110-220 volt AC. Your guide number for ASA 25 is 65-70. Complete with battery, recharger and AC cord, less than **\$110.00***.



BUT DON'T WAIT. RUSH TO YOUR CORNER CAMERA STORE TODAY. YOU'LL BE A NEW MAN TOMORROW!

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'Tis Here, Maybe!

The "gossip column" of professional photography, who's who, what's happening, where, when, why and how. Send your news items, clippings or whatever, about yourself or others in our industry.

■ Donald E. Hyndman was elected an assistant vice president of Eastman Kodak Co. . . . Dr. John Spence has been named assistant head of the emulsion research division at Kodak Research Laboratories. . . . Lawrence R. Wales has been appointed Manager, Far East area, in Eastman Kodak Company's International Division. . . . Frederic S. Welsh has been elected Assistant Vice President, Marketing, in charge of U. S. sales and advertising for Kodak. . . . Walter C. Mosher, General Manager of Eastman Kodak Stores department has retired. He will be succeeded by Robert P. Bouford. . . . H. James Christy, Hon.M. Photog., formerly Manager, Kodak Portrait Advertising and Editor of *Studio Light* magazine, has been appointed Assistant Manager of Eastman Kodak Stores, Inc., Los Angeles. . . . Everett G. Thompson, Manager of the San Francisco Eastman Kodak Stores has retired. He will be succeeded by Thomas H. Tutt.

■ PP of A Portrait Director Floyd Roberts, M.Photog., Los Angeles, is recovering from a recent operation at San Francisco's Mary's Help Hospital. . . . On Dec. 2, Susan Valerie Sirlin was born to Mr. and Mrs. Ted Sirlin of Sacramento, Calif. . . . Edward P.

Curry, Cr.Photog., and Kay Retzlaff, both of Milwaukee, were married on Sept. 23. . . . M.Photog. Everett A. Stoffel and his recent bride Peggy are now living in Sun City, Ariz.

■ The Falk School of Professional Photography, directed by Edwin A. Falk, Sr., has been moved from Maryville to Branson, Mo. Mr. Falk says that during the school's ten years of operation in Maryville, many students wanted to bring their families and make a combination vacation and school session out of the trip. So he decided to move the school to the heart of the Ozarks playground where "there are all types of living and recreational facilities available. . . . Right now we are in the process of building what we need to be ready for our 1963 season," he said.



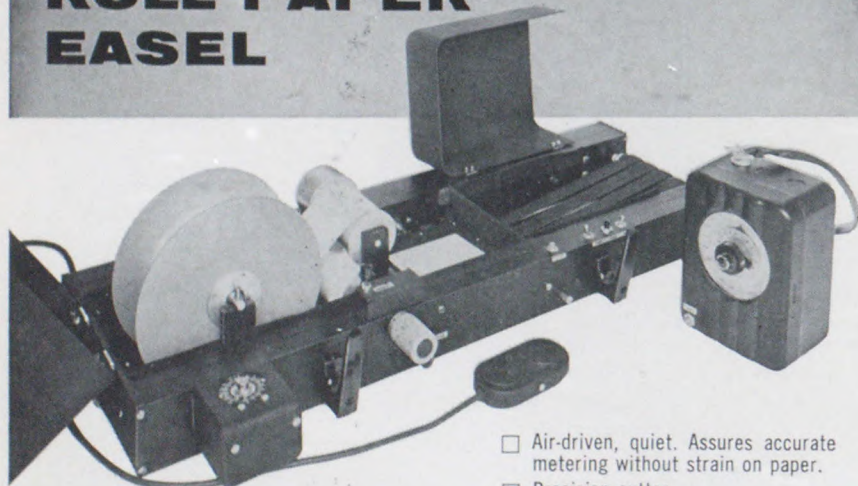
Members get first-hand demonstration of facilities at the West Point language laboratory during the fall meeting of the Industrial Audio-Visual Assn in West Point, N. Y. IAVA is composed of men in business and industrial organizations to improve industry communication through better production, distribution and use of audio-visual devices and methods. Spring meeting is scheduled Apr. 16-18, Hotel Pere Marquette, Peoria, Ill.

■ "30 Years of American History Recorded by News Photographer Joseph Costa" is the title of a retrospective exhibit now on view at Modernage Photo Service, 319 E. 44th St., New York City. Some of the 50 prints will become part of the Smithsonian Institution's permanent collection. Mr. Costa is Chief Photographer of King Features Syndicate and the New York *Sunday Mirror Magazine*, and Chairman of the Board of the National Press Photographers Assn. . . . Color prints by Sister Noemi, O.S.B., of the College of St. Scholastica, Duluth, Minn., are on display at the College's Tweed Hall art gallery. . . . United Air Lines *Mainliner* magazine for November featured color photographs of Chicago by Calvin Hutchinson.

■ W. W. Carrier, Jr., M.Photog., PP of A Director, was a featured speaker at a meeting of the Art Directors Club of Memphis. . . . Ken Carson, Hon.M.Photog., Dallas, Chairman of Attendance for the PP of A 72nd International Exposition of Professional Photography, was a speaker at a

(Turn to page 34)

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- Automatically times exposure, actuates enlarger, advances paper, trims prints.
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PREMIUM QUALITY SCHOOL PICTURES

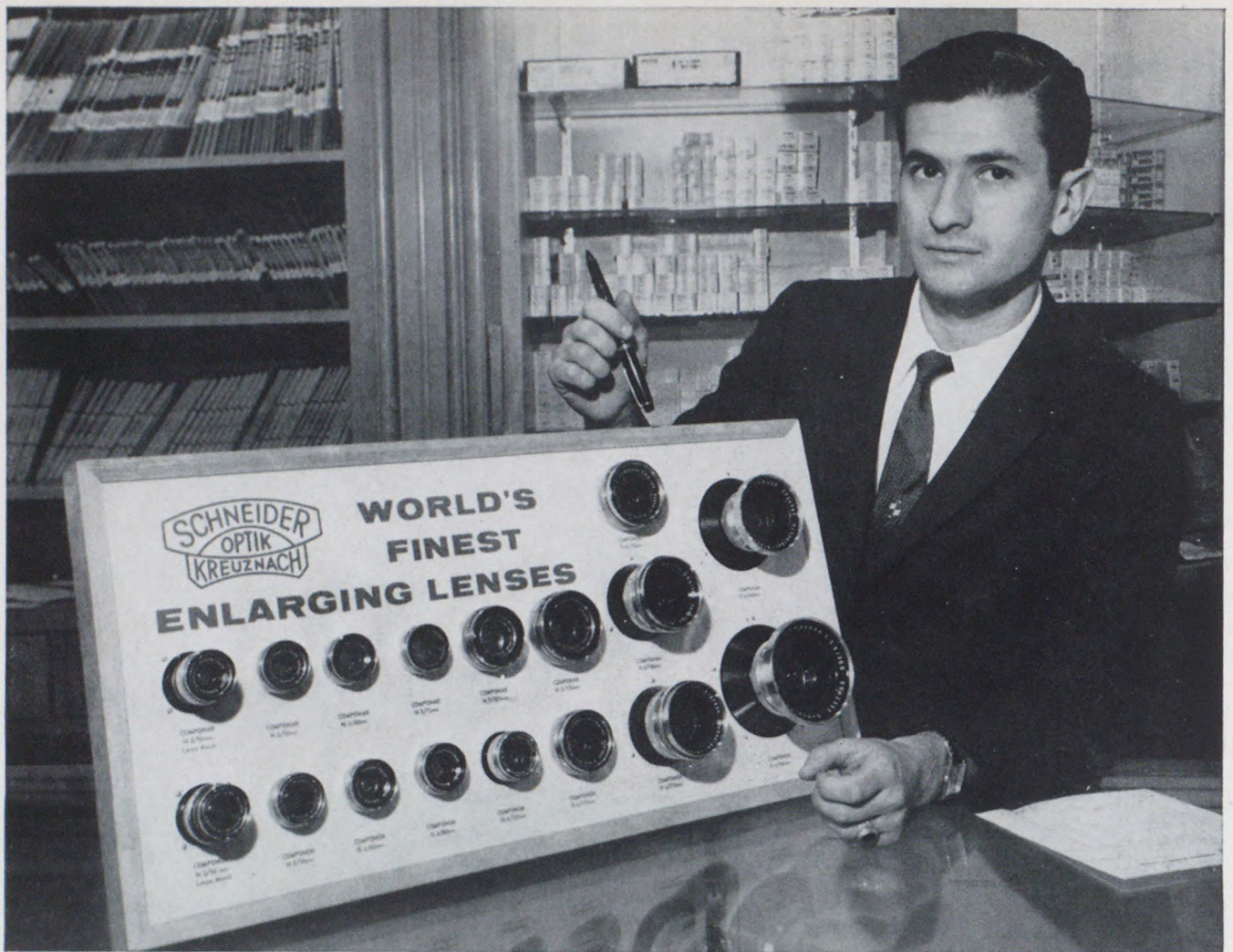


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high quality, budget price

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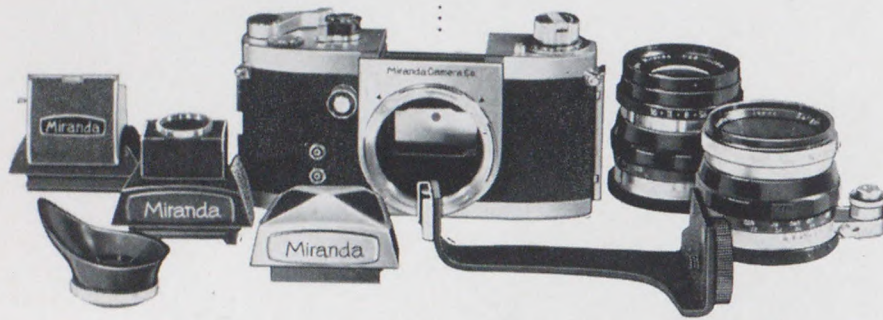
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Take them off! Switch precision Pentaprism to Waist-Level hood or Critical Focusing Finder with Dual Magnification... Miranda Exclusive!

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Wow, that
MIRANDA

Miranda 'DR' f1.9 to 1/500, less than \$170.00. Miranda 'Automex', Cross-Coupled electric-eye, to 1/1000, less than \$300.00*.*

'TIS HERE from page 30

recent meeting of the Professional Photographers Guild of Houston. . . . Victor Barnaba, Santa Monica, Calif., has been approved as Vice President of the Santa Monica City College General Advisory Board. . . . New Portrait Director Bob Wilcox, M.Photo., has been re-elected to the office of State Representative from his district in Phoenix, Ariz. . . . Speaker before the Zeta Chapter of Kappa Alpha Mu, photojournalism fraternity at Texas Women's University, Denton, was Frank Burchard, Denton photographer.

■ Gordon Bell, M.Photo., South Norwalk, Conn., advises that his wife Dorothy passed away on Sept. 17.

■ One of the finest short courses in photography has been discontinued. The famed Kent State Short Course in photojournalism sponsored by Kent State University School of Journalism, Kent, Ohio, will not be held in 1963. Prof. William Taylor, who established the course in 1938 said, "The short course will be suspended for this year with view to further study as to the kind of continuing program we should sponsor in this rapidly accelerated communications area."

Kent State Short Courses have been an inspiration and made a lasting contribution to the photographic profession. New efforts, whatever the format, will be certain to aid the entire industry.

■ Herbert Rebman, 52, one of Cleveland's best known photographers and one of the founders of the Cleveland Society of PP, died on Nov. 29. Mr. Rebman began his career as a news photographer with the *Cleveland Plain Dealer* and *Wide World Photos*. His motion pictures of African wildlife are widely shown.

■ Closing date for entries in the Sixth Saguaro Nature Exhibition is March 20. For entry form, write Saguaro Nature Exhibition, P.O. Box 3642, Phoenix 30, Ariz.

■ Paul Stefanko, who has been associated with Lohnes Photography, Waterloo, Iowa, for nine years, has bought into the Duree Studio at Ottumwa, Iowa. . . . Housez Studios of Edmonton, Alberta, has been purchased from Frank Best by Bill Pratt of Stettler.

■ **PHOTOGRAPHERS IN THE NEWS** One of the most valuable public relations tools is the newspaper story. Here are some recent examples of this excellent type of publicity.

Jeanne Lindquist, M.Photo., was the first woman featured in a new series on outstanding central Illinois women, in a lengthy article accompanied by a four-column photograph of her at her camera — in the *Decatur (Ill.) Sunday Herald and Review*. Prior to the appearance of the article, the paper ran a preview notice daily for one week. . . . The Rochester, N. Y., *Democrat* (Turn to page 70)

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Coloring and Copying at moderate prices.
70 and 90mm Developing. Wallets: 3 1/2¢ ea.
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- Processing methods
- Salesmanship
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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

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

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- Color techniques
- Studio set-ups

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

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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:

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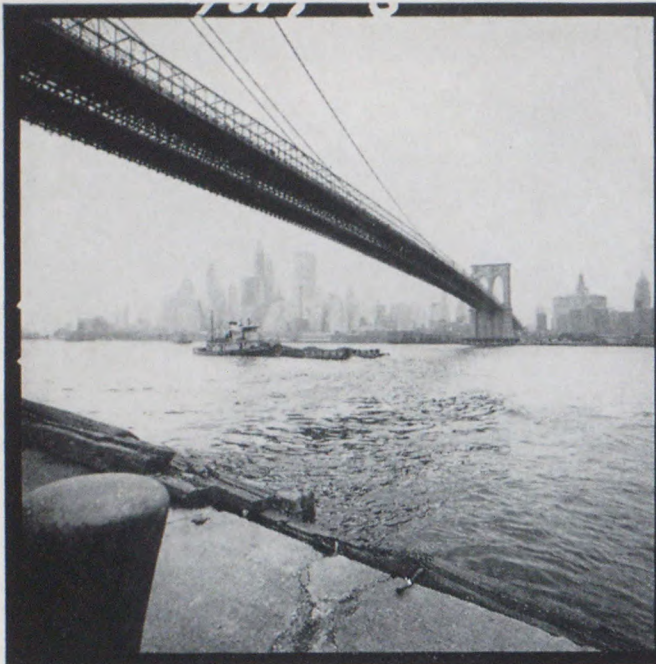
CHECK YOUR BUSINESS CLASSIFICATIONS — CHECK ONE OR MORE

Portrait Studio	Commercial Studio	Industrial	Photo Finishing	Photo Mfr.	Photo Dealer-Retail	Photo Jobber	Press	Other
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

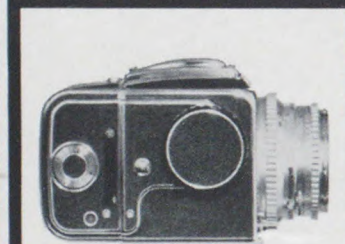
Registration fee for PP of A members, wives and employees is \$10 each. Registration fee for non-members or to the National Industrial Photographic Conference is \$26 (of which \$16 may be applied toward dues for a PP of A membership). Limited privilege, good only for Trade Show admission, \$2.50.

LOOK WHAT YOU'LL MISS

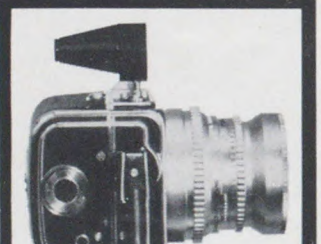
... unless you're in BIG 'D' July 21-26



Zeiss Tele-tessar, the world's first 500mm telephoto lens with automatic diaphragm.



500C with Zeiss Planar 80mm, a Gauss-type lens, combines large aperture with excellent correction of optical aberrations.



Super Wide C with Zeiss Biogon 38mm lens, \$590. Viewfinder optional at extra cost.

Range from 9° to 90° with the versatile Hasselblad system

Easy does it. And in nice time. First get the whole picture with the 2¼ x 2¼ Hasselblad Super Wide C. The 90° angle of view is all embracing. There's no distortion even in extreme corners. Stopped down to f/22, the depth of field is enormous: from 2' to infinity. □ Then, for a closer look, switch to the Hasselblad 500C, using the same film back. You have a choice of 5 lenses: 60, 80, 150, 250, 500mm; each has a Synchro-Compur shutter with automatic and manual diaphragm control, synchronized for M and X at all speeds (1 sec. to 1/500). Add Hasselblad's long list of precision-matched accessories and you're ready for any photographic assignment. Hasselblad 500C with 80mm lens, \$549.50. For our free catalog or copies of industrial and medical photography booklets, write: Department HNP-23, Paillard Inc., 100 Sixth Ave., New York 13, New York. (All action photos above are uncropped.) Prices include F.E.T. where applicable.

HASSELBLAD



*72nd International Exposition
of Professional Photography
and
11th National Industrial
Photographic Conference*



PROFESSIONAL PHOTOGRAPHY'S ANNUAL EVENT—JULY 21-26

... you'll want to attend!

PROFESSIONAL photography's biggest and most important annual event is a combination convention, trade show and photographic exhibit known as the Annual International Exposition of Professional Photography and National Industrial Photographic Conference. The 72nd Annual Exposition will be held in Dallas, July 21-26, at the Dallas Memorial Auditorium. Headquarters will be in the Adolphus and Baker Hotels.

Three concurrent programs and conferences — Portrait, Commercial and Industrial — will offer demonstrations, panel discussions, technical programs and roundtables conducted by experienced authorities. All who earn their living in photography are urged to attend — studio owners and managers, industrial photographic department heads, cameramen, laboratory technicians, receptionists, colorists and retouchers.

The Exposition, sponsored by the Professional Photographers of America, Inc., will incorporate the annual conventions of the following professional associations: Southwestern, Arkansas, Louisiana, Oklahoma and Texas.

Dallas, a jet-age city with old fashioned Southwestern hospitality and charm, has much to offer every visitor. Special events and family entertainment are scheduled for the big week.

The Dallas Memorial Auditorium (lower left in the above photograph) will house all programs, Manufacturers Trade Show and the National Print Exhibit. Convention hotels, the Auditorium, even the special shuttle buses are air-conditioned for the comfort of photographers and their families.

EARLY RESERVATIONS

Hotel reservations will be handled by the PP of A Hotel Reservation Bureau in Milwaukee. Official room reservation blanks listing leading hotels and motels will soon be mailed to members and Exposition registrants, thus giving photographers and their families an opportunity to be sure of early reservations.

A ten-day tour of colorful Mexico for PP of A members will follow the Dallas Exposition (see page 71 for details).

Registration fee for the 72nd International Exposition of Professional Photography and 11th National Industrial Photographic Conference is \$10 each for PP of A members, wives and employees. Registration fee for non-members is \$26 (of which \$16 may be applied toward dues for a PP of A membership).

Plan to be in Dallas — "Big D" — in '63, July 21-26. Mark your calendar now. ▲

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Exhibition space for the 72nd International Exposition of Professional Photography has been contracted for by the following concerns:

A & R Professional Color Labs, Rochester, New York
Adams Retouching Machine Co. Inc., Denver, Colorado
Agfa Inc., Rockleigh, New Jersey
American Photographic Appliance Corp., Greenfield, Massachusetts
American Speedlight Corp. (ASCOR), Middle Village, New York
Anso, Binghamton, New York
Anvelink Frame Co., Grand Prairie, Texas
Arkay Corp., Milwaukee, Wisconsin
Arriflex Corp. of America, New York, New York
Atlantic Binders Corp., Brooklyn, New York
Beattie-Coleman, Inc., Anaheim, California
Bell & Howell Co., Chicago, Illinois
Charles Beseler Co., East Orange, New Jersey

Bremson Photo Industries Inc., Kansas City, Missouri
Burleigh Brooks Inc., Englewood, New Jersey
Camille Co., Inc., Brooklyn, New York
M. W. Carr & Co., Inc., Dallas, Texas
Cohoes Carrybag Co., Inc., Cohoes, New York
Convention Reference Book Co., Peoria, Illinois
Davis & Sanford Co., Inc., New Rochelle, New York
Eastman Kodak Co., Rochester, New York
Eastman Kodak Stores, Inc., Dallas, Texas
Econo-Color of Dallas, Inc., Dallas, Texas
Edwal Scientific Products Corp., Chicago, Illinois
Ehrenreich Photo Optical, New York, New York
(Turn to page 83)

Architectural photography is no longer the remote and highly specialized branch of our profession that it once was. Nor is it any longer confined to the mere picturing of buildings for architects. It embraces an extremely wide field covering interior design and decoration, the products of material and appliance manufacturers, as well as the work of building contractors and industrial planners. Aside from specialized material for magazines, there is a growing demand for better quality advertising and installation pictures, which is of interest to the commercial photographer.

The connotative impact of the term Architectural Photographer has become well established through the years. To the layman it means high quality, meticulous photography. This has come about because the architect has always been a demanding and discriminating client, who has insisted on good judgement and painstaking perfection, and who has consistently dropped those photographers who would not take the trouble to deliver the very best. This is not to say that competent commercial men cannot enter this field. It is merely a reminder that success calls for much better than average photography — plus an understanding of good design.

One of the peculiar things about architectural photography is the ease with which the qualified newcomer may establish himself. I am talking about the man with basic commercial experience under his belt and a desire to start in business for himself. The approach is to make pictures for the architect — the simplest form of architectural photography. In the first place, it requires a much smaller outlay of equipment funds than does a commercial studio, and can be successfully operated as a home business.

The architectural photographer works alone, often travels widely, and prefers the convenience of simple and light weight equipment. One of the easiest ways of reducing weight is to use a smaller camera, since negative size is much less important than it is for most commercial photography. Obviously a roll film camera with its accessories is not as heavy as a 4x5 view camera, to say nothing of 5x7 or 8x10. But this doesn't mean that you can go out with any kind of a camera and bring back pictures that are acceptable for all purposes . . . and there *ARE* different purposes connected with architectural photography.

Objectives and Purposes of Architectural Photography

1. Record and display photographs for architects and owners.
2. Pictures for publication: in architectural journals (fairly easy); in consumer magazines (specialized and difficult).
3. Pictures for commercial use: for advertising and publicity; record and display installation photographs.

Illustrations for some of the magazines that favor the candid type of snapshot can, indeed, be made with almost any kind of camera, but most other buyers of architectural photography prefer that subjects appear level; that is, that vertical lines be straight and not shooting off at a tangent as they do when the back of the camera is not level. Of course, verticals can be straightened in projection printing accompanied by some distortion, but it is a lot easier to have a camera with adjustments so that necessary corrections can be made at the time of taking the picture. For most purposes it is a *must* that the camera back be level.

Some hand cameras have a moving lensboard which allows for the correct positioning of the scene without tilting the whole camera, but more complete adjustments are

Architectural Photography

by Richard Averill Smith, M.Photog.
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available on view cameras. These usually include vertical and horizontal back swings for distortion control, similar swings on front for tricky focusing, liberal rise and fall of the lens, and a lateral shift for centering objects quickly. Some of these controls are not constantly used in architectural work and a perfectly acceptable camera may be chosen without all of them. Extreme rise of the lens (for tall buildings) and vertical tilt of the lens on its optical center (for extreme depth-of-field) are absolute necessities, however.

OTHER OBJECTIVES, PURPOSES

At least three different size lenses are required: a normal focal-length, a wide-angle, and an intermediate. (For example — 150mm, 90mm, and 120mm — for 4x5.) All of this has nothing to do with negative size, for we have excellent view cameras even smaller than 4x5, which possess these adjustments. Selection of camera size brings up other considerations of *objectives* and *purposes*, such as the following:

1. **Color Pictures.** In color transparencies, many buyers will accept 4x5 film. A few will accept as small as 2¼-square film, but a few will insist on 8x10. If you do much work in this field your client's requirement will determine your camera size. (Where there is time for the extra lab work, you could use small negative color and deliver an enlarged positive film.)
2. **Enlargements.** Most architects want 11x14 display prints and often 16x20, or larger, exhibit prints without undue grain or loss of definition. Fine grain processing and not too small a negative are indicated. Scenes especially made for murals or other large prints might require a large negative.
3. **Printing Convenience.** Frequency of reorders and quantity runs make contact 8x10 prints an advantage. Many distant customers who arrange for delivery of negative specify 8x10.
4. **Depth-of-Field.** One of the big advantages of the small camera (besides weight) is the greater depth-of-field that goes with short focus lenses. It allows overall sharpness at a much

.....
RICHARD AVERILL SMITH,
 180 Haven Lane, Levittown, L.I.,
 N. Y., is one of the leading authorities on architectural photography in the country. His photographs have been widely published and exhibited for many years. He is Architectural Photography Associate Editor for the "NPP." He has appeared on many State and National convention platforms, and served as a print judge.





Richard Averill Smith

larger lens opening than is possible with big cameras. This becomes particularly important in color work because of the slower film.

5. Scale. The 8x10 print is the standard acceptable format for practically every presentation. Use of any negative size whose total area does not enlarge to 8x10 format makes for trouble; 35mm (1x1½"), 2¼x2¼, 2¼x3¼, 5x7, are all sizes which *will not scale* to 8x10 if full film area is used; 70mm, 3¼x4¼, 4x5, are standard sizes which *do scale* to 8x10.

6. Camera Composing. If composition of a scene is carefully worked out on the groundglass (as it should be, particularly for interiors) it is difficult to do so with the small camera. Where exacting scenes are being made for a consumer magazine, an 8x10 is needed. The interior designer, advertising executive and publicist are others who prefer to compose on a large groundglass.

7. Negative Retouching. Advertising and commercial scenes frequently require considerable retouching on the negative. This cannot be done well on sizes smaller than 8x10.

8. Quality. Where absolute sharpness and high resolution are required for critical advertising or commercial customers there is no question of the superiority of a contact print as compared with an enlargement. On the other hand, the slight softness in definition which marks the 8x10 projected image of the "small negative is acceptable for average uses. For the perfectionist, or for the photographer who has extreme lighting problems which require inspection development, the large cut film is a must. Small negatives are not large enough to judge correctly in the dim developing light, and it is not practical to separate roll film frames for individual development.

Commercial color processing labs have their own peculiarities. They much prefer to work with negative sizes from 2¼x2¼ through 4x5 because their automatic machines are geared to these sizes. If you give them a 5x7, you throw them a curve. They can handle 8x10 contacts

very well, but projections from an 8x10 can lead to complications, hence, delays and less than usual quality.

Many photographers who normally work in 8x10 now shift to 4x5 for negative color, because they have found that their lab gives better results from this size. Since it is a bit of a nuisance to change cameras for this purpose, they merely change to a 4x5 reducing back and a lens of half

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 If this subject matter interests you and you would like to see additional articles published on architectural photography, write to the Editor, the National Professional Photographer, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

the focal length. This gives them the same set-up in smaller size with practically no loss of time — no change of lights or camera position.

If a 7-inch lens is being used for a wide-angle 8x10 picture, a 3½-inch (or popular 90mm) is indicated for the 4x5 reduced color negative. This means that lens and focal plane must be able to come close to three inches of each other and still allow the necessary rise and fall adjustment of the lens. Unfortunately, most cameras cannot do this because of the physical inability of bringing the lens and plane of the reducing back close enough to each other to focus. Some cameras have to resort to a sunken lens mount or cone to set the lens farther back, which is not always convenient for lens adjustment. Inordinate bunching of the bellows, if lensboard is at all offset, is another problem.

(Turn to page 86)



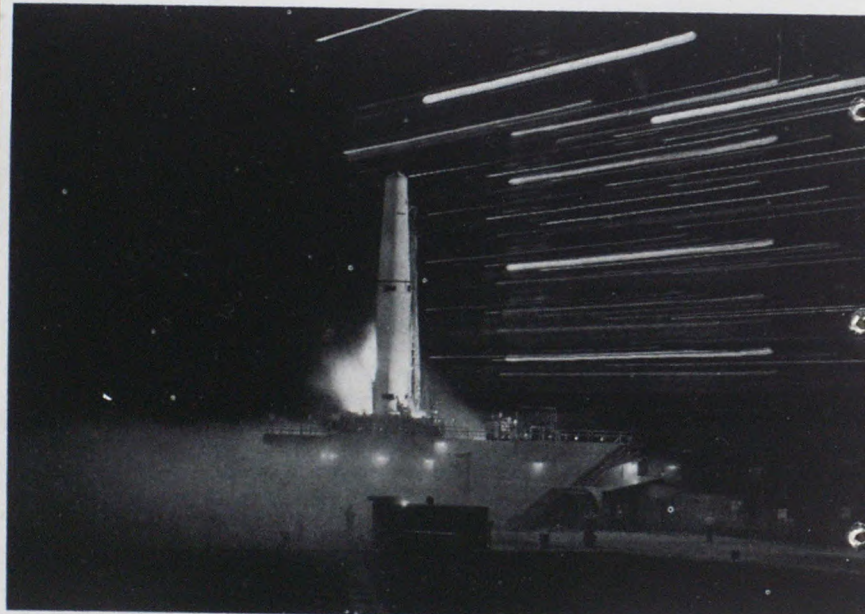
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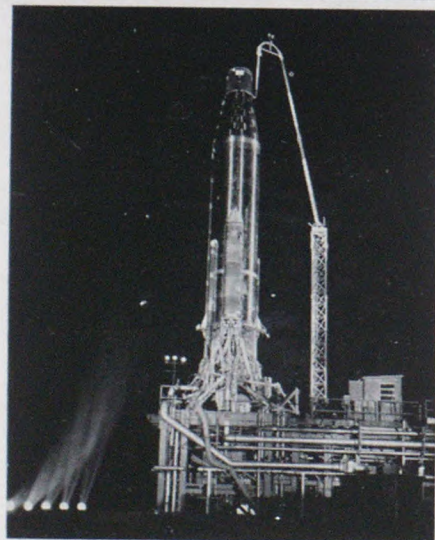
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by L. B. Taylor, Jr.

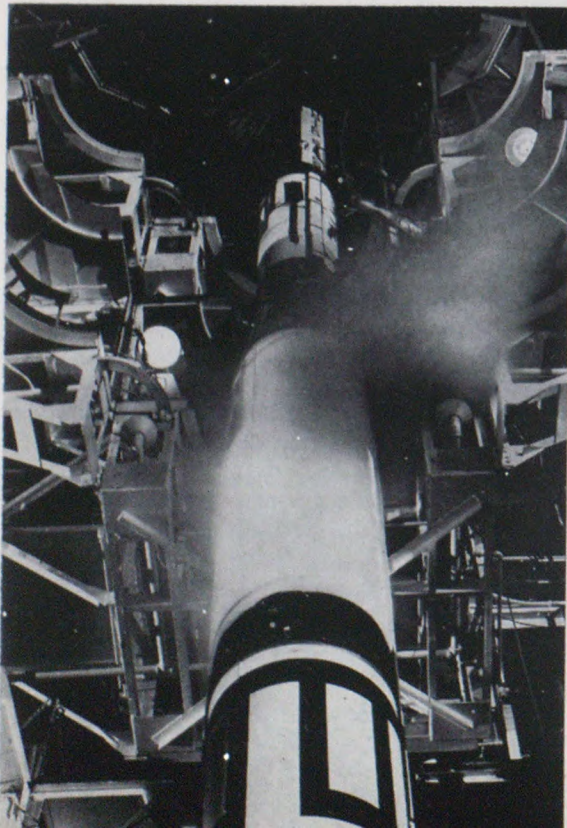
Space Age



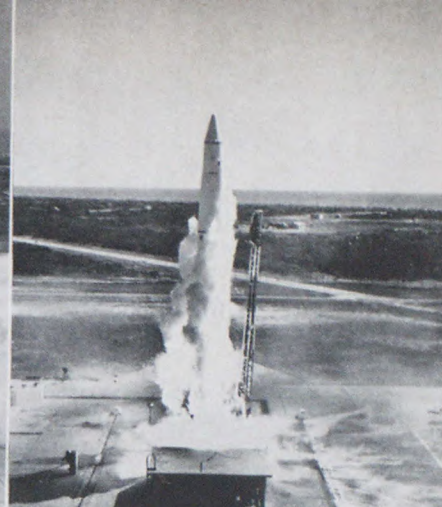
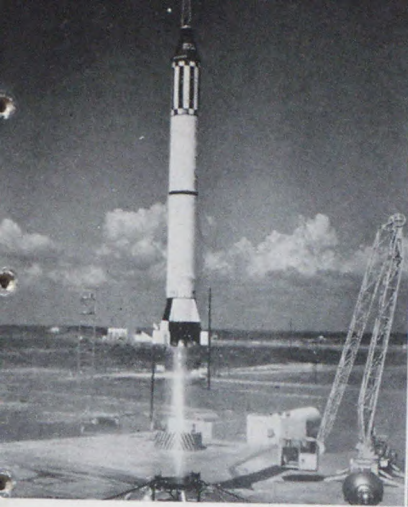
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Photographer / ...anonymous cameraman

CHUCK ROGERS IS A talented young American who "shoots" our nation's mightiest missiles and rockets — and gets away with it. No saboteur, Rogers' weapon is the camera, his battleground, Cape Canaveral. In just five years this crew-cut native Floridian has earned the reputation as the Free World's leading photographer of space history in the making.

His creative photographs — dramatically capturing the birth of a rocket flight — have adorned more than a dozen national magazine covers, and appeared in practically every major news magazine and daily paper this side of Tass. Yet, because he works for a Government sub-contractor, Rogers has remained virtually an anonymous cameraman and most of his pictures carry only a cryptic credit line: "Official U. S. Air Force Photo."

His list of photographic accomplishments reads like a who's who of space. Between hundreds of routine missile launchings, he's covered: the first American satellite success, the first moon shot, dozens of satellite launches, including the Vanguard series, Tiros, and Project Score (which orbited an entire Atlas missile), the mice and monkey shoots, and the first man-in-space flight. That's quite an impressive list for a 30-year-old — even in today's

era where youthful engineers and scientists are forging a new frontier in space.

Actually, Rogers' pictures serve a double purpose. Not only does his published work help jack up American prestige in missilery, but much can be learned about a "bird's" flight performance by a close study of Chuck's sequential pictures. Engineering and documentary coverage is, in fact, a primary requirement during all launches.

ASSORTED CAMERAS

To accurately record space history at Canaveral, Rogers sets up a battery of assorted cameras at the launch site two hours before scheduled liftoff. Among his arsenal are three aerial-sequential cameras with 40-inch lenses, an 8x10 Deardorff, a 4x5 Speed Graphic, a 4x5 Graphic view, and a "Big Bertha" Graflex with a 40-inch lens.

He sets the aerial cameras at various points near the pad. These are fast action boxes that he remotely controls during the powered launch phase of the flight. By clicking off 50 frames on each one, usually at 1/1000 at f/11, he captures at least a dozen good action pictures, from initial ignition through the first 100 feet or so of the missile's climb. He trips these cameras at T-minus seven seconds in the countdown.

The other cameras are used for pre-launch stills — a Rogers' specialty. Despite the fact that he has little time to work in, usually 20 minutes after the gantry is rolled free of the missile, Chuck invariably comes up with imaginative portraits of the metallic giants. He may climb ten stories in an adjacent tower to get a precise, descriptive angle, or he may hike a couple hundred yards away to mirror a missile in its deluge "flame bucket" — a cement pond of water used to cool the pad during launches.

TRACKING CAMERA

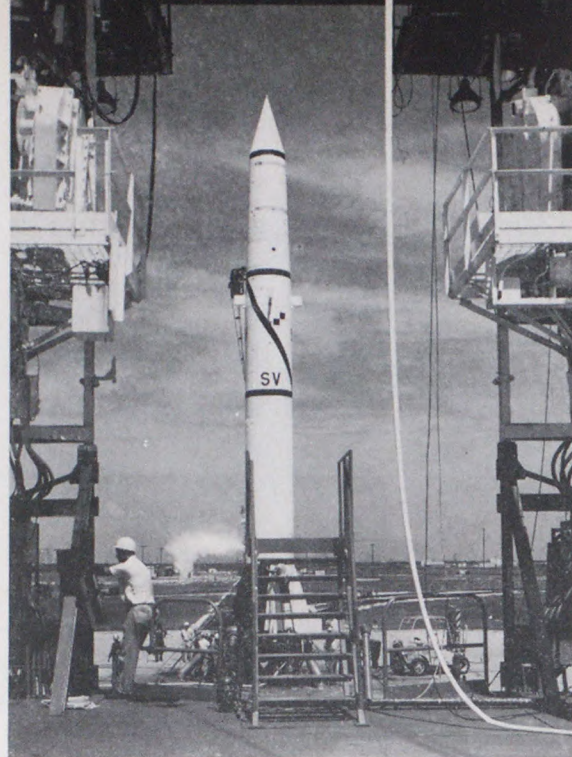
Once the area has been cleared, during each missile's final few minutes on earth, Rogers falls back to the edge of the safety perimeter — generally 1,000 yards away.

1. Time exposure of Juno II moon rocket catches the gantry rolling away before the rocket take-off.
2. By crawling inside the gantry, Rogers recorded a man's eye view of a Vanguard space rocket.
3. Chuck Rogers in pre-launch coverage of a missile.
4. Here the gantry is rolling away in lux propellant fog during a Thor missile's final hour on earth.
5. Spotlights illuminate shiny Atlas ICBM "bird."
6. A page of space history frozen by Rogers' camera. America's first astronaut, Alan Shepard, is riding in the black capsule atop this Redstone booster.
7. Launch of a Thor IRBM stopped by Rogers' camera.
8. Camera was set in an adjacent tower for this "shock-action" photograph of a Thor missile launch.

From this vantage point he uses his "Big Bertha" tracking camera to run off four or five frames as the bird arcs out high over the ocean on its run down the Atlantic Missile Range.

He has more time to film the ponderous Intercontinental Ballistic Missiles (ICBMs), because they take longer to generate the powerful thrust (up to 360,000 pounds) needed to boost them skyward. On fast-rising, solid-fueled birds like the Polaris and Pershing, it's no more than an echoing swoosh, and they're out of sight.

Chuck Rogers became a professional photographer with no formal training. He was free lancing in his teens with a battered 35mm camera and the use of his mother's kitchen



Its gantry tower provides a frame for this pre-launch photograph of a Redstone rocket.



Rogers' time exposure caught gantry tower moving free of frost-coated Jupiter missile.

as a darkroom. During the early '50s he was a cub news photographer, a news bureau lensman and a studio man.

He hooked onto his Cape Canaveral job in the pre-Sputnik days of 1957, when missile launches were few and far between, and an assignment for a noon shoot more often meant painful hours of delay and *maybe* a liftoff by midnight. Chuck's outstanding work under trying conditions was quickly recognized in the next few months, and by 1958 he was the only photographer making launch pictures for news release.

The tempo stepped up on the last day of January in '58, when he recorded for posterity the launching of America's first successful satellite, Explorer I. From then on Rogers was kept hustling, recording missile arrivals at the Cape, fuelings, static tests and live launches. In all, he covered more than 100 missile tests in 1958 and was possibly the most published photographer of the year. Today Chuck splits chores with other professional lensmen.

Since missile photography — like the industry whose history it is recording — is still in its infancy, Rogers and other Cape cameramen have encountered some unique problems. Chuck must work exclusively with available light for two reasons: (1) because much of his work is for worldwide publication, the wire services have asked for existing light, which, they feel, presents the missiles in more realistic situations, and (2) flash *can't* be used on or near most pads due to the highly explosive rocket propellants.

Normally this presents no particular problem, but if Chuck sets his automatic cameras up in the bright sun-

light of a Florida afternoon, and then a lengthy count-down postponement develops at T-minus 30 minutes or so, darkness may blanket both the Cape and Chuck's coverage. And, since the launch area has been cleared, he can't run in to reset his cameras. He can only sit and sweat out the count, hoping they can recycle it in time. Sudden summer thunderstorms, which may also alter pre-set exposures, can usually be compensated for in the processing.

FILM HELPED ENGINEERS

Pre-launch photographing of the Air Force's Mace missile presents a genuine challenge. This is a horizontally-launched bird and only its nose sticks out of a long funnel-like tube during the countdown. The rest is in shadow, making proper composition difficult. The newest ICBM — the Minuteman — is even tougher to picture. This 54-foot-tall bird is stuffed into an 82-foot-deep inverted silo, and Chuck is still scratching his head for a solution to this one.

Not the least of Chuck's worries at Canaveral is personal safety. He was photographing the launch of a Navy Fleet Ballistic Polaris missile one day when suddenly, the bird disappeared behind a cloud and began a frightening series of unplanned loop-de-loops.

As a loudspeaker boomed warningly: "Attention in the Cape area, everyone take cover immediately," Rogers eyed the skies apprehensively. "I couldn't see a thing," he recalls, "but it sounded like a giant dive bomber heading straight at me." At the last minute he abandoned cameras, light meters and tripods and jumped behind a nearby trailer van. The maverick Polaris' first stage impacted only a few hundred yards away with a blazing explosion that sent bits of metallic confetti sailing over Chuck's head.

Rogers had stuck by his cameras long enough to record the flight, however, and his film helped engineers determine the cause of malfunction. Thus he added another notch to his already well carved reputation as the space age's ace photographer. ▲



Sights of colorful Mexico to be seen on PP of A Tour. Top, right: Taxco the Silver City with Santa Prisca Church on the horizon. Top left: Palace of Fine Arts and Latin American Tower, Mexico City. Above: Trajineras glide along one of the canals of Xochimilco's floating gardens. Right: The Library, University City. Below: Bullfighting, Mexico City.

Photographs courtesy of Mexican Government Tourism Department



PP of A WILL TOUR

South of the Border

MEXICO — LAND OF ENCHANTMENT

DISCRIMINATING American travelers are discovering in increasing numbers each year that Mexico, only a few hours by air from any part of the U. S., offers a stimulating foreign atmosphere, spiced with sunshine and scenic beauty, ancient lore and colorful spectacle and modern living. And Mexico is a friendly neighbor.

Photogenic Mexico combines the archaeological wealth of Greece, the panoramic history of Rome, the cosmopolitan delights of Paris, resort pleasure of the Caribbean, and a folk color all its own.

Mexico's progress is evident in tourist comforts and facilities for enjoy-

(Turn to page 85)

Income Tax Investment Credit

PROFESSIONAL photographers, along with other business taxpayers, now have a real income tax inducement for modernizing their studio by acquiring either additional depreciable assets or replacing aging capital goods, or both.

An income tax credit is now provided to help make possible the acquisition of certain carefully defined depreciable property used in a profession, trade, business or industry. How this tax credit works is set forth in Section 2 of the Revenue Code of 1962, enacted on Oct. 16, 1962.

Whether a particular photographer will be able to take advantage of this income tax saving when he files his 1962 income tax return will depend on whether, during 1962, he made any capital investment in equipment, fixtures, furnishings or other qualifying assets. He should certainly keep the tax credit in mind in the future when considering the need to modernize or expand.

INVESTMENT STIMULOUS

That the investment tax credit represents a substantial tax benefit to business taxpayers is indicated by Congressional estimates. It is calculated that this tax concession will result in the net tax loss to the Government of around \$545 million a year. However, for 1962, the first year in which the tax credit goes into effect, it is estimated the revenue loss will be \$1.3 billion.

Secretary of the Treasury Dillon predicts that the investment credit "will operate as a powerful stimulous to investment."

DIRECT TAX DEDUCTION

In the past the Revenue Code has been amended repeatedly with a view to encouraging business modernization. This has taken the form of various devices by which depreciable assets could be so treated as to result in faster recovery of the bulk of the cost. However, tax-wise, these amendments have not provided too many inducements. The income tax result was too difficult to foretell, particularly for smaller business taxpayers with taxable income fluctuating from year to year, and the full benefit was too long in coming.

Unlike these earlier amendments and changes in depreciation regulations, the investment tax credit permits a business taxpayer to arbitrarily deduct a certain amount of money *directly* from his current income tax bill. The remainder of the cost is then recoverable through deprecia-

tion and, thus, will further result in tax reduction over the useful life.

If a photographer buys any studio equipment during the tax year, he is permitted to take *up* to 7% of the cost of such acquisitions, as a deduction from his income tax bill.

Example: Certain studio equipment was purchased during 1962 at a cost of \$2,000. Except for qualifications later discussed, the tax credit will be \$140 (7% of \$2,000). This \$140 is deductible in full from the income tax bill for 1962. Thus, if a photographer's income tax, before the tax credit is \$1,000, it will be \$860 after the credit.

For some photographers, however, the amount they may be able to deduct may be only a fraction of the figure cited in this example. This example is given at the outset only to illustrate how the tax credit works. Limiting qualifications for photographers will be discussed later in this article, and it can't be emphasized too strongly that these be carefully noted.

RETROACTIVE TAX CREDIT

The law is retroactive to January 1, 1962, so that any qualifying equipment bought at any time during the tax year, right up to the year's end, may be used to establish a tax credit.

The tax credit is applicable in full on a photographer's income tax liability up to a maximum of \$25,000. If the tax credit exceeds this figure, it can be deducted in an amount not exceeding one-fourth of the *remaining* income tax liability.

If *used* equipment is involved in taking a tax credit, no investment for tax credit purposes may exceed \$50,000. Thus, for this category of goods there is a ceiling on the amount of assets acquired with a view to claiming a tax credit.

If the amount of the tax credit exceeds the limitations set for any year, the unused credits can be carried back for three taxable years and be carried forward for five taxable years. However, at the outset of the new law no carryback is available because the carryback applies only to taxable years ending after December 31, 1961.

USEFUL LIFE QUALIFICATION

The actual dollar amount of the investment tax credit which can be claimed will be reduced in many instances. This is because of the relatively short useful life of some property. In some categories there may be no tax credit available. A percentage formula must be used to determine the amount of the tax credit which can be deducted. This formula is as follows:

If the useful life is,—	The applicable percentage is —
4 years or more but less than 6 years	33⅓%
6 years or more but less than 8 years	66⅔%
8 years or more	100%

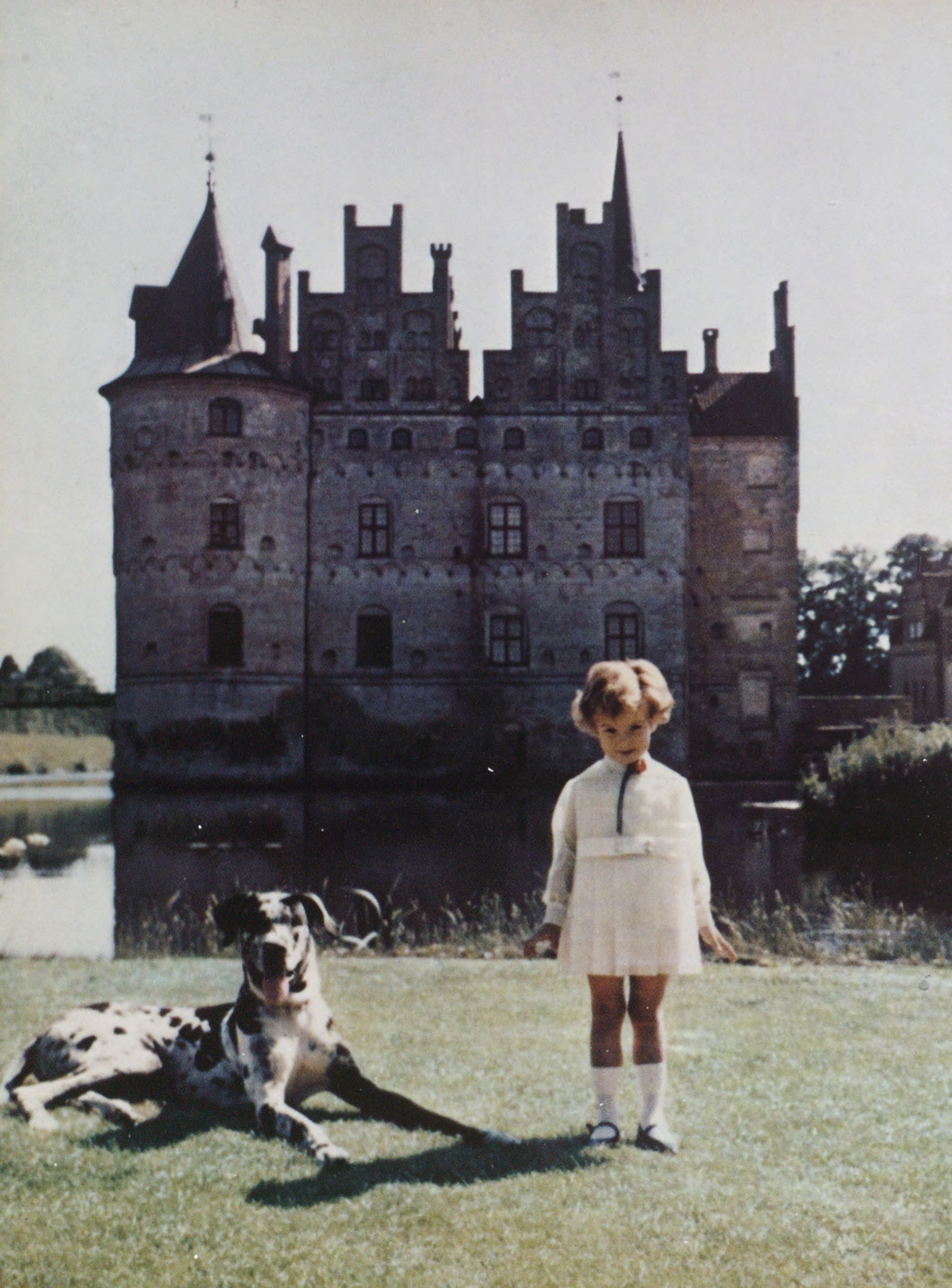
Therefore, the amount of the tax credit to which a photographer is entitled is determined, in some instances, only in part by the cost of capital assets that are bought. If the useful life is less than eight years, the 7% tax credit is reduced by one-third or two-thirds, depending on the useful life bracket into which the asset falls. And, if the useful life is less than four years, no tax credit is available.

Last July, the Treasury Department issued its "New Depreciation Guidelines and Rules." In this publication it

(Turn to page 79)



Milton H. Greene
tries
Polaroid
Color Film





Milton H. Greene went to Denmark early last Fall to shoot a color feature for *Life* about new children's fashions in Hans Christian Andersen settings. The resulting pictures under the title "Fairy Tale Clothes Come True" made twelve of the most beautiful color pages *Life* has carried in a long time. Greene had some of the then experimental Polaroid Polacolor Land Film with him on the trip and used it to duplicate many of the shots which later appeared in the magazine. (All of the *Life* pictures were made on conventional film; Polacolor had not been released at that time for publication.) He was enthusiastic about the performance of the film and praised its subtlety of color and delicacy of tone even in the uncertain Danish weather. Most of the pictures on these pages were made on overcast days or even, as in the case of the cover shot, when it was raining.





Windmill below is near Andersen's home. All the models were Danish children. Note vivid red and bright spots of color in the flowers, even on a misty day. ▼

Children and postman are in Andersen's home town of Odense. These pictures were in the photographer's hands just 50 seconds after he snapped the shutter. ▼

▲ Hazy day colors are soft and delicate, skin tones lifelike in this portrait of a young Danish girl on a tree-lined road outside the city of Copenhagen.



COLOR / LESS THAN A MINUTE

IN THESE DAYS of outstanding achievements in space age technology, it must seem to many that photography has lagged behind, although daily new products — or at least improvements on old products are announced. One of the rare really new products and one that has been anticipated for a long time has been formally introduced — Polaroid Land Color Film, known as Polacolor.

Polacolor is an outstanding achievement and it is sure to find many uses by professional photographers, just as black-and-white Polaroid has found a place in the studio, as well as in business and industry.

To be able to make a finished color photograph in a camera — not the darkroom — in less than a minute is a feat beyond the wildest imagination of photographers a century ago.

CONSIDER THE PROCESS

Hundreds of scientists, technicians and engineers participated in Polaroid's research and development program — but they did it — developed a one-step process that replaces the 20-odd steps it takes in most conventional color to make a negative, and from that negative make a color print — and the time was reduced from some 93 minutes (plus drying time) to only 50 seconds.

In reporting on this new color process, we must consider the process itself — the means — when we see the results. Our tests of Polacolor, though by no means exhaustive, were under "normal" conditions. Here is a sampling of the results:

1. In Boca Raton, Fla., on a clear day with a bright blue sky, we photographed boat landings (piers). The print gave a very good rendition of the scene: water, white painted docks, weathered gray wood piling, red, white and blue flag, blue sky — the only thing which caught our eye was the Gulf Oil sign — it wasn't the bright orange it should have been. We exposed the negative at ASA 75 (Equivalent Exposure Index) and developed according to instructions. Conclusion: The scene — viewed under the same conditions — was about as accurate as could be expected.

2. In the Spanish courtyard of a hotel — meter called for 1/125 second at f/11 — colorful tiles, blue sky, pink stucco, green foliage. The print reminded us of an early Kodachrome print, acceptable color. Greens were muted.

3. Second exposure of the above scene about two minutes later was half — at f/16. The print looked "muddy," underexposed.

4. Aerial photograph of the Manhattan skyline from a "helicopter" on a bright fall afternoon. We exposed Kodachrome II seconds later. Back in Milwaukee the print was compared with the slide. The print seemed "degraded," although the contrast was good, detail was good.

5. Using the recommended blue flash, indoors, following instructions, girl with white blouse and olive green skirt — flesh tones were good. The entire print was slightly warm, which accounts for the acceptable fleshtones. Girl's hair is black — reproduced reddish.

Of all the rolls of Polacolor we tested — each had a different emulsion number — only one did not have a plastic-coated backing.

The Polaroid Corp., Cambridge, Mass., has supplied the following technical data for Polacolor:

Film Speed — Generally speaking, film speed matches camera temperature. Film speed is 75 ASA (Equivalent Exposure Index).

Development Time — 50 seconds above 65°. On hot days in the sun, processing times may be cut shorter. Little or no change takes place after the minimum development time. No coating of the positive sheet is necessary.

Indoors — Blue flashbulbs or a blue shield over white flashbulbs. No correction needed for electronic flash.

Color Temperature — is balanced for 6250°K.

Sizes Available — Type 48 film for 3½x4¼ pictures can be used in all existing 40 series Land cameras. Type 38 for 2½x3¼ pictures can be used in J33 models. Model 80 cameras need factory modification before they can use Type 38. Both film types have six exposures to the roll.

Reciprocity — The efficient working range of the film is from 1/10 to 1/1000 second exposure. If exposure is longer than 1/10, both speed loss and increased yellow densities will be noted; blue filtration is recommended.

Availability — First week in February in the South.

Price — has not yet been established. Polacolor is expected to cost in the vicinity of 75 cents to \$1 per print.

Diffusion transfer technology, first employed in Polaroid's black-and-white process is used in producing Polacolor. The heart of the negative in Polacolor film is the use of a preformed complete dye linked to a developer in a single molecule which controls its own transfer from the negative to the positive. The complex negative (see Fig. 1, page 78) records red, green and blue light in separate emulsion layers, and then processing begins, releases the appropriate cyan, magenta and yellow linked developer and dye molecules so they diffuse to form a subtractive image.

The positive (see Fig. 2) permits the developer reagent to remain alkaline long enough to develop the negative and form the positive image. Then, in a matter of seconds, it reduces the surface toward a neutral or acid state so oxidation does not muddy the image when the picture is lifted from the camera.

Three principal layers are used in this structure to create an ionic hold and release mechanism that holds an acid layer virtually inactive until the negative has been developed and the positive formed. Toward the end of the processing time, the acid layer captures sodium ions (alkali) which migrate to it, and by generating water and circulating it through the image layer, wash out the remaining ions.

Although Polacolor is primarily an amateur product, professional photographers will find immediate uses. Ideas will come slowly at first, but will probably expand rapidly. The first obvious uses are to study color composition for a near approximation of the finished illustration; to provide color passports and identification and application pictures — any occasion where on-the-spot color is needed.

One industrial use — an almost immediate market — is in the art gallery field where today a large percentage of sales are made through the mails with the aid of photo-

(Turn to page 78)

by Richard E. Hinman, M.Photos., Miami, Fla.



Above: Rough layout presented challenge to photographer. Two photographs (A & B) were used to produce composite of finished work (below, right) to conform with agency layout.



how to make one + one = one

PHOTOGRAPHIC reality and artistic conception are not always one and the same thing. The art director of Tucker Wayne Advertising of Atlanta visualized the situation of an executive looking out of his office window towards an approaching representative of the Southern Bell Co. (Photostat of the rough layout is reproduced.)

A telephone conference with the Jacksonville office ascertained the following: Man on left must be of the "executive" type; approaching figure must be smiling, holding hat in hand and attache case in other; background must be modern, with no identifying features and palm trees must be in outdoor area, but not coconut palms. (This last because coconut palms are not throughout the state, and this was to be used in a statewide campaign.)

Immediately the problem of interior lighting to be balanced against the strong sunlight outdoors came up. Then we considered perspective, size of the figures, and depth-of-field. However, research was started on location. This was an unsurmountable obstacle. With the proper interior, the outside was not correct. With proper exterior, there was no building facing it. It was finally decided to adopt the following plan of action.

Models were located. Two executives of a local public relations firm were ideal types. An office in the same building was found to have the drape and venetian blind, but drapes were on the wrong side of the window. However, one of the models was posed according to the layout, and exposures were made with bounce flash, keeping

newspaper reproduction in mind, and prints were made by flopping the negative to get correct placement of the drapes.

The other model was photographed outdoors from across the street. Relative size was indicated on the ground-glass with grease pencil.

The window portion of the first scene was carefully cut out, and the outdoor photograph placed behind it and taped in position. This composite was airmailed to the agency, along with several prints of each for the use of their art department in making up the final composite.

I am glad to say that this solution to this problem was accepted, paid for and used. And one of the definitions of a good photograph is: The customer was satisfied, and paid for it. ▲

A & S

ADVERTISING & SELLING SECTION

INCORPORATING THE MERCHANDISING "TIP SHEET" FOR PORTRAIT STUDIOS

NO. 1 FEBRUARY 1963

HELP YOURSELF TO BUSINESS

by John Paul Goodwin

A & S is devoted to one purpose: to help you advertise and sell professional photography more effectively, more profitably.

In this new section you will find A & S (advertising and selling) techniques and procedures that have proved successful — suggestions and ideas that can increase your income. But not if you just read about 'em and forget 'em!

Unfortunately the follow through on the ideas requires work and effort on your part. So perhaps a few suggestions concerning procedure would be in order.

First, get a loose-leaf notebook. Clip out these sections as they appear and put the material in it. We don't suggest a file folder because it can get buried away with a lot of other dead files. A notebook can or should lie around rather prominently on your desk for ready reference and a *reminder to get busy!*

Second, do yourself and your business a big favor. Pick a day of the week — any day. Set this day aside as the "Plan and Work Day on A & S." (We'll use the abbreviation from now on.) Maybe it will only take a few hours of that day; maybe the whole day some weeks. But, however much time is necessary — take it! There's a good reason for this suggestion. Your business can't live without it! No business today can survive and prosper without some minimum, regular time and effort given to its basic reason for existence — selling! And you can't sell without promotional effort.

Now, we're ready to give you a double-your-money-back, gold-studded guarantee!

If you'll devote a part of one day a week, *every week*, to planning promotional and selling efforts, using the ideas and suggestions in this A & S section, your business and your profit picture will increase in 1963!

We can't tell you how much time is necessary for this A & S planning. It depends on the size of your business.

Whatever time you select, get away from studio details and operation; get away from telephone calls and interruptions. You simply can't give the necessary concentration this matter deserves if someone ducks in to inquire about

(Turn to page 54)

TIP SHEET

THE MOST effective advertising and selling speaks in specifics—not generalities—to pinpoint the vast reading and listening audiences to actual potential buyers of the product or service advertised. It offers to fulfill a need or desire instantly and is acted upon immediately.

Each month this "Tip Sheet" feature of *the National Professional Photographer* will provide materials and suggestions for advertising and selling a specific type of or season for portrait photography. It will appear far enough in advance of the advertising period for use to allow ample time for planning and adapting to individual requirements and local situations.

HERE COME THE BRIDES!

Though bridal business holds up through every month of the year for most studios, advertising of wedding formals and candid is usually most productive if placed during early spring and early fall months. Large weddings are planned months ahead of the actual dates, so that a prospective June bride often is planning her reception and selecting the gown as early as March or April. This, too, is the time she should be sold—through advertising—on the importance of having good professional photographic coverage of the event.

MASS MEDIA ADVERTISING

Since every unmarried girl is a potential bride, it is impossible to reach each candidate directly by personal contact or mail. However, good ads will be seen and read by most of them if run prominently enough on society pages of the newspapers. Radio commercials spotted in the right

In this issue . . .

- Help Yourself to Business tells how to make a plan for advertising Page 51
- Here come the Brides gives selling psychology for reaching this lucrative market, copy for radio commercials and billboard posters; suggestions for newspaper advertising, studio displays and merchant tie-ins; how to organize a customer file for follow-up selling; how to order free materials Pages 51, 52, 53
- 7 AGES News tells what studios are doing Page 54
- Kodak Promotes Professional Portraits via Radio and TV, a summary of 1962 promotion efforts of Kodak and its agency Page 55
- Gimmicks Garner Greater Gross, a successful bridal photographer shares his secrets for making and selling formals and candid Page 56

kind of programming will catch the ear of the woman who subconsciously is listening for a message to brides. Well located billboards will be noted by the girl associating herself with the advertising promise.

ROMANCE THE BRIDE

Almost every portrait order can be greatly increased with a minimum sales effort . . . and bridal orders, perhaps, more than any other single type. But the young lady needs to be told — and sold — on the importance of (1) having good professional candids, as well as formal portraits; (2) having larger size prints; (3) having sufficient poses to insure the best possible "once-in-a-lifetime" portrait.

Prospective brides, almost without exception, know they want bridal portraits. However, they may not know — until they are shown — why color is more desirable than black-and-white, an 11x14 is preferable to an 8x10, or why a friend of the groom taking snapshots cannot possibly capture a wedding as completely as a professional making candids.

Yet, the photographer who takes the time and effort to convey the importance of these things renders a real service to the girl . . . a service that not only will increase the size of the immediate order but also often will create a regular customer for future years. For after the last grain of rice has been thrown, the bridal photographs are all that remain to remind the bride and her groom of that important event in their lives.

Advertising bridal photography, then, must be more than price advertising. It must contain strong reason-why, explanatory copy, designed to attract the attention of women; written in woman's language. It should flatter . . . it must romance! Above all, it should sell quality, for the best is none too good for the girl in love.

NEWSPAPER ADS

The PP of A has prepared three ad mats on bridal photography in the "Time to Remember with Portraits" series of 29 ads on eight different themes. Active members in good standing will receive three mats of the series free and may purchase any others in the series at a cost of \$1 per mat.

Mats also are available on women's portraits, men's portraits, group photographs, Christmas, Valentine's, Mother's Day and Father's Day.

RADIO ADVERTISING

Many radio stations program calendars of women's events or social news. Others feature morning and afternoon programs popular with women. Either type is excellent for spotting radio commercials on bridal photography. Naturally, when a studio sponsors its own radio show, bridal copy is good here, too.

The following copy may be adapted and localized to fit almost any advertising studio specializing in bridal portraits and candids. The radio station can tape record it with musical background,



THERE GOES THE BRIDE

Perhaps the most important single detail in wedding preparations is the selection of the right photographer. After a bride's brief day of glory, only good professional photographs can recall her radiant enchantment and precious delight. Let us keep your joy forever.



Time to remember with portraits

STUDIO IMPRINT

One of three ads on bridal candids and formals tells importance of selecting the "right" photographer for the important event. The mat is from the series of 29 ads produced by the PP of A for exclusive use of members. Three of the 29 are available free to PP of A Active members, others may be purchased.

60-SECOND SPOT NO. 1

Music . . . "The Most Beautiful Girl" up and under announcer:
 ON THE BRIDE'S BIG DAY OF GLORY, SHE'S THE MOST BEAUTIFUL GIRL IN THE WORLD . . . RADIANT WITH HAPPINESS, LOVELY IN LOVE. ONCE-IN-A-LIFETIME LOOKS FOR A ONCE-IN-A-LIFETIME DAY. LOOKS THAT DEMAND TO BE KEPT FOREVER THROUGH THE MAGIC OF FINE PHOTOGRAPHY. THE WEDDING CEREMONY IS SWEET, BUT BRIEF . . . THE RECEPTION LASTS SUCH A SHORT TIME . . . THEN THE DAY IS GONE FOREVER UNLESS THE MOMENTS LIVE THROUGH PHOTOGRAPHY. THAT'S WHY IT'S SO IMPORTANT TO SELECT THE RIGHT PHOTOGRAPHER FOR WEDDING CANDIDS, AS WELL AS FOR THE BRIDAL PORTRAIT. ONLY THE EXPERIENCED PROFESSIONAL CAN ANTICIPATE THE PICTURES YOU'LL WANT TO KEEP, AND (studio name) HAS DEVOTED YEARS TO CAPTURING WEDDING MAGIC. IF YOU WILL SOON BE A BRIDE . . . OR, IF YOU ARE THE MOTHER OF A BRIDE-TO-BE, SELECT THE WEDDING PHOTOGRAPHER WITH CARE. DROP BY OUR STUDIO AT (address) OR TELEPHONE (number) FOR AN APPOINTMENT TO DISCUSS THIS IMPORTANT DETAIL . . . WEDDING PORTRAITS AND CANDIDS BY (studio)!

60-SECOND SPOT NO. 2

Music . . . "Anniversary Waltz" up and under announcer:
 WEDDING COMING UP? MAKING ELABORATE PLANS? THERE'S THE DRESS . . . THE FLOWERS . . . THE INVITATIONS . . . THE RECEPTION. SO MANY DETAILS INVOLVED FOR EVEN THE SMALLEST WEDDING, BUT NONE MORE IMPORTANT THAN PLANNING THE PHOTOGRAPHS . . . SELECTING THE RIGHT PHOTOGRAPHER FOR THE FORMAL PORTRAIT OF THE BRIDE AND CANDID COVERAGE OF THE BIG EVENT. ONLY GOOD PHOTOGRAPHS CAN CAPTURE A WEDDING DAY'S MAGIC AND HOLD IT FOREVER . . . AND THE GREAT MOMENTS OF THE DAY ARE FLEETING. THAT'S WHY IT'S IMPORTANT TO CHOOSE YOUR PHOTOGRAPHER WITH THE SAME CARE AS YOU USE IN SELECTING YOUR GOWN. THAT'S WHY (studio) IS THE NAME TO REMEMBER WHEN MAKING WEDDING PLANS. Studio'S HAS SERVED (city)'S HAPPIEST BRIDES AND YOU CAN BENEFIT FROM THEIR YEARS OF EXPERIENCE. THEY HELP IN SO MANY WAYS TO MAKE EACH WEDDING A PERFECTLY PLANNED OCCASION . . . PICTURED IN THE NEWSPAPERS AND CAPTURED WITH FINE PHOTOGRAPHY. IF YOU'RE MAKING BIG PLANS NOW, NOW IS THE TIME TO SEE (studio). DROP BY THE STUDIO AT (address) OR TELEPHONE (number) FOR AN APPOINTMENT.
 (Studio) CAPTURES WEDDINGS!

30-SECOND SPOT NO. 1

Music "I Love You Truly" up and under announcer:
 YOU'LL NEVER LOOK LOVELIER THAN ON YOUR WEDDING DAY, AND (studio), CAN KEEP YOU THAT WAY FOREVER! (Studio) PHOTOGRAPHS BRIDES AND WEDDING DAY HIGHLIGHTS THE RIGHT WAY, THE PROFESSIONAL WAY TO CAPTURE PRECIOUS LOOKS AND MOMENTS FOR ETERNITY. ONE OF THE MOST IMPORTANT DETAILS OF WEDDING PLANNING IS PLANNING PROFESSIONAL PHOTOGRAPHS. ARE YOU MAKING PLANS? TELEPHONE (studio) TODAY AND LET US HELP. (Number) . . . (name) STUDIO . . . FOR BRIDAL PORTRAITS AND CANDIDS TO KEEP THE WEDDING DAY FOREVER!

30-SECOND SPOT NO. 2

Music "Anniversary Waltz" up and under announcer:
 THERE'LL NEVER BE ANOTHER DAY JUST LIKE YOUR WEDDING DAY . . . SO FILLED WITH PRECIOUS MOMENTS . . . THE BEAUTIFUL BRIDE AT HER LOVELIEST! IT'S A DAY YOU'D LIKE TO KEEP FOREVER, TO TREASURE AND CHERISH THROUGH YEARS TO COME. SO, DON'T TOSS IT AWAY! KEEP IT WITH FINE PROFESSIONAL PHOTOGRAPHS BY (stu-

dio). (Studio) KNOWS, THROUGH YEARS OF EXPERIENCE, JUST HOW TO CAPTURE A BRIDE'S MOST BEAUTIFUL LOOKS AND MEANINGFUL MOMENTS. TELEPHONE (studio) TODAY AND LET THEM HELP WITH YOUR PLANNING. (Number) . . . (studio) . . . PROFESSIONAL PHOTOGRAPHER OF BRIDES!

WINDOW & STUDIO DISPLAY

Back up newspaper and radio advertising at the point of purchase . . . your studio. Display large prints of your best bridal photography in the windows. Show albums of bridal candid inside the studio.

GUESS-THE-RICE-TREE

For a traffic builder, offer a prize of complete candid coverage to the prospective bride who most nearly guesses the number of grains of rice in a window display. This can be attractively displayed by featuring a rice "tree" . . . a mounted piece of driftwood or small tree branch which has been spray-painted white, with small "bags" of rice attached to the limbs. Four-inch squares of nylon net, filled with rice and tied with satin ribbon make the bags. If desired, rice may be tinted with food coloring.

If attractively done, it's certain to attract attention and cause comment. Only prospective brides would be interested in participating, so every entry is a potential customer. Such a stunt also is good for newspaper and radio publicity.

BUILDING A FUTURE

Keep complete records of every bride photographed. Naturally, be sure to get the married name and address and enter the wedding date. Card files, using 3"x5" cards, are most practical and flexible for use in follow-up phone calls and mailings.

Section dividers for months of the year and dividers for two succeeding years can make for efficient and systematic customer follow-up. For example, during the first six months of marriage, contact of a bridal subject probably would be wasted. However, if Mrs. Jones were married on June 1, 1963, you might file her card behind the December divider. Mail a 7 AGES booklet during that month and transfer her card to May, 1964, for a reminder for anniversary group photographs. For special occasions, such as Christmas and Valentine's, use your entire card file for mailings, of course.

With such a simple system, contact time and effort is kept at a minimum, yet each customer is flattered that you "remembered."

POSTAL RATES UP

On January 7, new postal rate increases went into effect to make direct mail advertising even costlier. The average businessman's mailing costs have been raised about 20%. Third class mail has been raised from 16c to 18c per pound and minimum per-piece rate has gone from 2½c to 2¾c. Single piece third class mail went from 3c to 4c for the first two ounces.

These postal increases make accuracy of

NOW is forever....
for brilliant wedding candid
by *Osborn's*
0000 NORTH GRAY

"Now is forever . . . for brilliant wedding candid." Art provided in the newspaper ad may be adapted for silk-screened billboard poster. Proof of ad, showing art in good detail, and this sketch are all your printer needs. Pastel colors for background are recommended, dropped out from behind illustration. Ink coverage and number of colors used determine poster cost.

mailing lists doubly important. Unless lists are active and the printed piece itself effective, advertising by direct mail can be a foolhardy expense. Carefully and properly planned and mailed to actual prospects, however, it still can be second in effectiveness only to personal contact.

OUTDOOR POSTERS

Billboard poster designs can be tied in with newspaper advertising by using the same line art illustrations for silk screen posters. Paper cost would be determined by number of colors used and number of posters printed. The illustration on this page uses art from a newspaper ad, and brief copy for an effective board design which also could be used for bus card or junior poster advertising.

MERCHANT TIE-INS

Bridal photography offers excellent opportunities for displays outside the studio. Bridal salons, florists, gift shops all could use good portraits of prominent brides to

tie-in with wedding merchandise. Before putting any pictures on display, however, the customer should be contacted and permission received. Most studios use a standard release form to secure written permission from customers.

IT PAYS TO ADVERTISE

As the story goes, William Wrigley, who amassed a huge fortune with chewing gum, attributed his success to advertising. While on a train trip shortly before his death, someone asked him why he continued to spend millions on advertising.

"Everyone knows about your gum. Why don't you quit advertising and save all that money?" his friend asked.

"How fast is this train going?" asked Wrigley.

"About 60 miles an hour," said the friend.

"Then, why don't they take off the engine and let the train travel on its own momentum?" asked Wrigley.

FREE MATERIALS!

A descriptive booklet and order form for ordering free newspaper ad mats from the "Time to Remember with Portraits" series is included in renewal packets mailed upon receipt of 1963 PP of A dues. Watch for it and order your materials immediately! If the booklet and order form were omitted from your packet, write immediately to Professional Photographers of America, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

NEXT MONTH!

Mother's Day will be the next subject for discussion in *the National Professional Photographer "Tip Sheet,"* and a new column, "The Question Box," will answer questions from readers on advertising and selling. Questions should be mailed to the column c/o *the National Professional Photographer,* 152 W. Wisconsin Ave., Milwaukee 3, Wis.

More A & S



Studios can build a future by keeping complete records of every bride photographed. The 7 AGES booklet (above) can eventually be mailed to former brides on your listings.

HELP YOURSELF from page 51

Mrs. Jones' proofs. That good idea you almost had will fly out the window.

It cannot be emphasized too strongly that this business of advertising and selling is as important as any function in your business. If you make the better photographs at the better prices than anyone in the business, it makes little difference if you don't let people know about it in the most forceful manner possible; if you don't plan means of getting as much of their spendable dollars as possible.

This doesn't come about by magic. It takes planning, knowledge, hard work and persistence.

We believe A & S can provide help in planning and knowledge. The hard work and persistence you'll have to provide.

What are your plans for 1963? What goal have you set for volume of business? What net profit? How much volume by months or quarters? By types of photographic work?

If you don't have these figures down on paper, you're not going much of anywhere. If you don't know where you want to go there isn't much chance getting there.

If you do have some reasonable sales objectives down on paper, what plans have you made to get there? That business isn't going to walk in the door. You've got to bring it in. How are you going to do this? Any definite plans? For next month? Next summer? Next fall?

That brings us to the "Free Offer" of the month. We have designed "Plans Sheets" to fit the requirements of any size studio operation. They are quite simple but provide the necessary minimum of planning information for a business-like studio operation. These plans sheets include sales budget quotas by months, by types of pictures, by total volume; promotional and advertising plans sheets, media fact sheets and a number of others. Perhaps you have much more highly developed systems and don't need this material. However, if you do need it, we will be glad to send it to you at no cost, except stamps. Address your request to:

"A & S"
the National Professional Photographer
152 West Wisconsin Avenue
Milwaukee 3, Wisconsin

Simply say, "Send me the plans sheets." Include a 10-cent stamp. (This stuff is bulky.) By return mail, you'll get your order. We know this material can be useful. It has been utilized by some very successful studio operations. Now—get that request off today before you move from your desk! It might take you three minutes—and it might mean the start toward a lot more money for you and your family!

This introductory comment on A & S needs a little summary.

What is the purpose of this section?

(1) To provide suggestions for the promotion and selling of your studio and your photography; (2) to pass along tried and proved A & S methods and procedures; (3) to offer advertising materials.

In brief, to provide information and services that will help your business.

Our first suggestions are: (1) make up your mind definitely and without reservation that advertising, selling and promotion are vital necessities of business life; (2) set

aside a day or part of a day regularly each week to devote to this vital function; (3) start a loose-leaf notebook of A & S material—put this section in it monthly and helpful information from other sources; (4) get your objectives, sales goals and plans down on paper. If you don't have "plans" forms, send for them today. The address and information on how to get them free is given above; (5) decide to act now, tomorrow usually means never.

A & S is written and edited by the advertising agency of the PP of A. Our assignment is to provide the best possible promotional and selling information for the benefit of all members. This assignment was authorized by the Board of Directors as another expanded service for 1963.

It will be our continuing purpose to carry out this assignment. We welcome your suggestions and your requests for information any time. Write to A & S, the *National Professional Photographer*, 152 West Wisconsin Avenue, Milwaukee 3, Wisconsin.

How about those "plans sheets"? Have you just addressed the letter requesting them?



••• 7 AGES newspaper ads, billboard posters and all other advertising and promotional materials are now available to all PP of A members in good standing for use in advertising children's portraiture. New materials just released by PP of A complement the 7 AGES program to give every portrait member access to a well-rounded campaign of quality materials for every type of portraiture and every season of the year. Order forms and descriptions of all items are available on request from PP of A.

••• Motion Picture theater screen advertising continues to be one of the most popular media for 7 AGES advertisers. Cost information for individual markets may be obtained by writing to this publication. Four 35mm color films produced by PP of A are available for use by active members.

••• This column continues to receive enthusiastic reports of activities from many of the original subscribers to the 7 AGES program, many sending in suggestions and ideas for new ways to promote it. All suggestions are welcome and are investigated for practicability, often resulting in excellent publicity possibilities.

••• In Houston, Paul Gittings contacted a balloon manufacturer and had 7 AGES balloons printed for use in his studios. Inexpensive but highly effective, the balloons inflate to approximately nine inches in diameter, are white with the black and gold 7 AGES logo silk-screened on two sides.

These would be excellent items for studio give-away or interior and exterior display, particularly on the occasions of "Tots Day" specials or openings of new children's studios. Interested parties may write this column for cost information.

••• Also in Houston, to announce that studio's 7 AGES Portfolio plan, Gittings printed a brochure of explanation containing excellent selling copy. A sampling follows:

"Forty years of professional experience in the photography of children have proven one inescapable fact . . . that parents treasure a superior photographic record of their children more than any worldly possession. Inevitably those who adopt a cheap substitute for the sake of economy, are heartsick in later years, when cost becomes a less important factor. Almost always, they would pay any amount to go back and recapture the early years in fine portraiture."



KODAK PROMOTES PROFESSIONAL PORTRAITS VIA RADIO AND TELEVISION

RADIO AND TELEVISION stations in 42 states broadcast news features on professional portrait photography last year, thanks to Eastman Kodak and its advertising agency, the J. Walter Thompson Company.

Two television features and six radio programs on a variety of subjects were prepared and distributed to stations throughout the nation. Enthusiastic acceptance and use of the material from the nation's broadcasters made the efforts seem worthwhile.

"Sounds so, so interesting" a TV personality from Youngstown, Ohio, enthused about "Picture Bare Walls with Photos," a television feature.

"A good feature" is the comment that puffed up to Rochester from the tobacco town of Durham. "Sounds good!" Cedar Rapids, Iowa, exclaimed across the plains while in Aberdeen, S. D., a telecaster declared "Script and slides are excellent."

"Picture Bare Walls . . ." is illustrated with six black-and-white slides of beautiful rooms featuring portrait photographs as an important part of the interior decoration.

It was used by 58 telecasters including eight in the top 25 market areas — Seattle, New York City, Cleveland, Charlotte, Detroit, Pittsburgh, Washington and Kansas City.

PORTRAITS FOR GIFTS AND CARDS

"Design a Portrait Photography Panel" was a Christmas feature for television promoting portrait photographs for gifts and cards.

Released in late October, the script said, "Today I'd like to show you a discovery of mine — a very special kind of greeting. It's an elegant-looking card that's really exceptional because — look what's inside. A professional photograph that has two very important built-in advantages.

"First of all the photograph is taken by a professional, so you know it's top quality. You'll be proud to send it and after the

(Turn to page 58)



Slides which accompanied the Kodak television script, "Picture Bare Walls," show ways to decorate with portrait photographs. The script says, "These cute children are an example. Don't their photographs remind you of oil paintings you've seen in museums? Today we all can go to photography studios and have our portraits made."



The script goes on to say, "Here's another solution. Isn't it a beautiful room? This housewife combined two wall plaques with portrait photographs of assorted sizes."

Photographs on this page are from "Picture Bare Walls with Photos," a television script prepared by Eastman Kodak which offers constructive help. "If your arrangement gets complicated, here's what you do: Spread everything on brown paper in front of the wall to be covered. Shove everything around on the paper. When you get the arrangement you want trace around each item. Then tape the paper to the wall and you have a ready-made pattern for driving picture-hangers." The script with slides was telecast over 58 stations throughout the United States.



Gimmicks Garner Greater Gross

by Bob Pease*

THE MARGIN OF profit in today's bridal and wedding photography may be increased by a careful survey of two factors: time well utilized, and careful "extra effort" selling and handling of the customer. Any applied psychology (gimmicks as I choose to call them), which will save minutes or hours of time, or assist in making a sale, or increasing the size of an order, will garner greater gross for your studio and that means PROFIT.

At our studio, it is the use of these gimmicks (some almost insignificant), that has given us this extra margin of profit. Some are used in preliminary talks with the bride, others when final wedding plans are discussed, and still others are used in the cameraroom, the selling lounge, or on location when wedding assignments are taken.

BENEFIT THE CLIENTS

Perhaps a few of these ideas will fit into your operation and garner greater gross for your studio. The most effective gimmick of all is never to refer to time saved for you, the photographer, but rather have a good reason why every gimmick you use will benefit the clients, either saving them time, making their pictures better, or easing the strain of an already nervous wedding day. I believe that this is the primary secret of the successful gimmick. Let them think you are doing it for them and keep your own scheduling and time waste problems to yourself.

How many times have you heard a prospective bride, on entering the studio, say, "I want to find out how much wedding pictures cost?" The gimmick here is to get her mind off cost by a simple reply such as, "I'll be glad to show you our pictures and discuss prices but first let me check the appointment book to see if we can handle your wedding photography." Even if that date and hour is free in the appointment book, we ask questions concerning the

ceremony, breakfast, and reception before telling the prospect we think it can be worked in without conflict. The samples are then shown and reference to cost is avoided until the sales talk has been completed. The initial cost question has now become far less important, and if the appointment book had shown a conflicting assignment, valuable time used in showing the pictures would have been saved.

We try to find out from each bride just who might have been helpful in sending her to our studio and this is acknowledged by a personal thank you note and a credit certificate in the value of \$5. This has helped to boost our baby portraiture tremendously.

We have found direct mail to be our best method of advertising for bridal and candid photography and we still get excellent results with our booklet "For the Bride," which was covered in the March 1957 *National Photographer*. We now use follow-up letters in our highly competitive wedding area and have found that printing them on colored, cartoon-type stationery has greatly helped in eye appeal and impact.

COMPARE ALBUMS

In showing our line of wedding albums, we often place an extra page or two in the more expensive models. However, we are careful not to describe one album as heavier or better in construction than another. This often influences their decision to buy the higher priced albums.

For those who provide a selection of albums varying in price, a useful gimmick can be the names applied to the different price ranges. Economy is a word which the buying public is looking for today but seldom purchase if they are shown quality items to compare with the economy edition.

We have found the usage of "Economy" applied to our least expensive albums, "Deluxe" to describe the medium

*623 Washington St., Meadville, Penna.

range albums and "Prestige" as applied to the highest priced albums will result in the sale of the better quality items. This idea most certainly is not new in merchandising, being used in every field from autos to hot dogs, but photographers have been reluctant to adopt even this time-proved gimmick.

A check list of candid picture possibilities is furnished to each bride and space is provided at the bottom for names, addresses, phone numbers, clergyman's name, etc., thus saving time in securing all this information by questioning the bride and recording the data.

When a wedding is booked and a pre-bridal appointment made, the bride is given an appointment card showing day, date and time. Things often forgotten are jotted down to help remind her. This gimmick has saved literally hours of delay waiting for someone to bring a forgotten crinoline, shoes, jewelry or gloves to the studio so the sitting may proceed.

If a pre-bridal appointment is booked more than two weeks in advance, the client is sent a verification note about the appointment time. Many times we've heard the statement, "Gee I'm glad you sent that note to remind me. I thought my appointment was for two o'clock instead of one-thirty." As can be imagined, this one has been a real time saver.

REQUESTS FROM BRIDE

If difficulties are expected from too many relatives taking pictures at a certain wedding or church, our solution is to talk the problem over with the bride ahead of time and suggest that she ask them to wait or curtail their picture taking. It is surprising how they will respond when the bride makes the request rather than the photographer.

During the final discussion of wedding plans, we ask the bride whether she would prefer the picture of the gifts, the rice, or tossing the bouquet to close out her album. This nearly always results in a choice and avoids the request for a going-away picture, which would have to be taken hours later after clothes are changed.

When the going-away picture cannot be avoided, we either charge extra for the photographer's time or suggest that the couple phone when leaving home and drive by the studio, where a picture can be taken either in or be-

side the car. Either a strong flash to give a night effect or a wide open lens to blur the background may be employed to eliminate the unfamiliar surroundings.

If you are equipped to take semi-formal group pictures in the church immediately following the receiving line and before the rice, you will eliminate most of the camera bugs, as they will have gone through the receiving line and be waiting outside for the rice picture. A gimmick useful in setting this up is to mention the possibility of damaging gowns or flowers when running through the rice, as well as the appearance of rice in the couple's hair before the pictures are made.

EXTRA MECHANISM

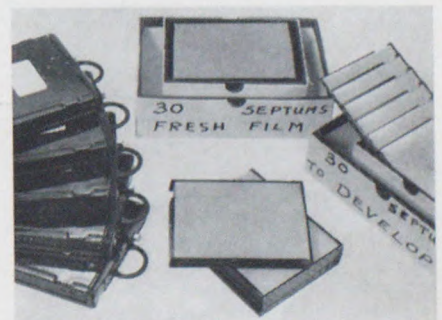
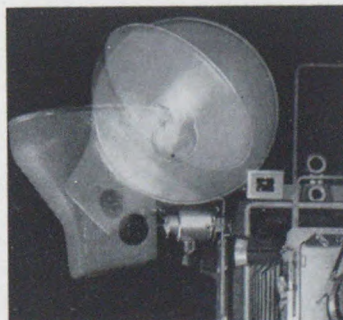
Sufficient Grafmatic film holders are excellent to help speed up candid and semi-formal picture taking. Users of roll-film backs, for either color or black-and-white, should invest in an extra roll and wind mechanism (about half the cost of another roll back), which can be carried — loaded — in the pocket for a quick change. Here the bulky part of the mechanism remains on the camera and the two internal parts are exchanged.

A slave-type speedlight can sometimes be a useful gimmick when taking semi-formal pictures in a church. Ask the shutterbugs not to flash as they will trigger your slave and it might effect *their* exposure. That almost always stops them, as they seldom care about you or your pictures but won't take a chance on risking their own snapshots.

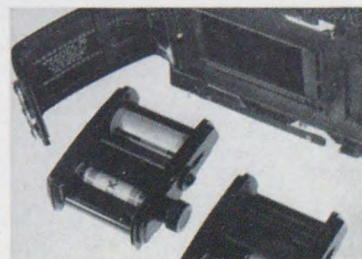
When taking group pictures in the church before the rice, the time saving gimmick is to first arrange the bride and groom carefully, then bring in the best man and maid of honor for that pose, add the bridesmaids and ushers for the next pose and then substitute the parents for the wedding party members — all without giving the bride or groom the opportunity to move out of position and cause delay. If carefully arranged, the bride may be left in the same position for a full-length and close-up pose merely by moving around with the camera to get different angles rather than moving the bride and disarranging her gown.

In the event that relatives and friends of the bride delay the wedding party inside the church for snapshots, guests waiting outside to throw rice can become very impatient. Such wrath, if directed at the professional pho-

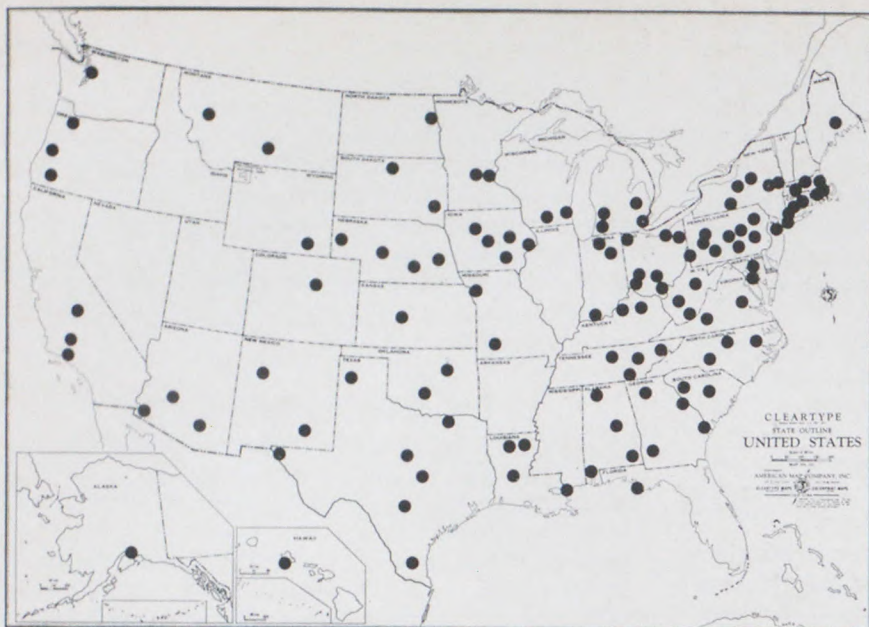
Below: Film safe of 3/4" plywood consists of one box which holds hanger rack and nests inside a second box mounted on the wall, forming a light-tight unit. Boxes were coated inside and out with black dulling lacquer. Safety was tested by flashing a speedlight outside and then developing film which had been stored inside. Right: Stoboflash head mounted on Crown Graphic using the Leica pan head provides flexibility of adjustment for the flash head and positive locking after positioning.



Right: Increased versatility is obtained with the Graphic Roll Holder when an extra inner mechanism is kept loaded and ready for quick change.



Above: Extra septums for the Grafmatic holders are inexpensive. Up to 30 will fit into 100-sheet 4x5 film box, which — for added safety — may be placed in an empty 5x7 box used for film.



Kodak's publicity efforts in newspapers and magazines were supplemented by radio and television activity in 1962. Dots show cities of the U. S. where broadcasts were seen and heard.

PORTRAITS from page 55

holidays, your friends can remove it . . . have it framed . . . and display it in a clever wall arrangement that can be enjoyed year-round."

The script also promoted large portrait photographs as gifts.

ographer, can damage his reputation and future business. The gimmick we have developed to overcome this problem is to make our exposures as rapidly as possible, asking the others to wait until we finish before taking their and then *immediately* move outside in full view of the waiting guests so they will know that we aren't responsible for the added delay.

Many times on a wedding assignment a photographer will be asked to take extra pictures of the guests, flower girl and ring bearer even though experience has shown that these pictures are difficult to sell, and harder yet to collect for, from people living in distant cities. Our gimmick here is the use of an on-the-spot receipt which doubles as an order, a receipt and a mailing label. We charge and collect for the picture at the time it is taken with the understanding money can be returned if not satisfactory, and we explain that the mailing label will be used to refund their money in the event we do not consider the negative satisfactory. This has resulted in definite increased revenue with a minimum of expense and risk involved. It has proved exceptionally helpful when doing weddings in color where one might hesitate to speculate freely with the higher cost color materials.

Sample Portraits

Speculation portraits of the bride will appear to have greater value if they are made for some purpose other than just in the hope they can be sold to the bride or her parents. Our gimmick here has been to make the oil portraits or wall size prints because we needed new samples, because

Kodak's 1962 series of "on the air" promotions also included six radio scripts and a taped radio interview. The six radio scripts went to stations in 115 major market areas. The first two, "Shutters Click (Camera, That Is) over Popular Valentine Custom" and "Valentine Customs Have Photo-Finish" were New Year's offerings timed to propel the public into studios for

we thought she was a very attractive bride or because we are planning a display at the local bank in the near future. This approach attaches even greater value to the portraits and puts the client in the position of asking if she can buy them rather than our having to ask her to buy.

If such a portrait is purchased we do not re-make it for display purposes but ask to borrow it for our next bank display or public showing. Many times a portrait will be readily loaned for such a display while it is being paid for on the credit plan for eventual use as a Christmas, or other occasion, gift.

There are a number of photographic tools that can be "gimmicked" to save valuable time. If equipped with the Grafmatic-type film holders, the photographer may purchase extra septums which can be loaded ahead of time. A quick stop in the darkroom between assignments will find him immediately prepared for the next assign-



Light stand, uni-pod make height adjustment easy. Rubber cane tip prevents slipping, etc.

Valentine portraits. Housewives got the message from 63 stations.

On April 1 another script — "A Gift Grandmother Will Cherish" — started reminding parents to have children photographed for Mother's Day. The script was used by 39 broadcasters, eight of whom are in the country's top 25 market areas including Detroit, Boston, Pittsburgh, Cleveland, St. Paul, Cincinnati, Portland, Ore., and Atlanta.

For Father's Day a script was released titled, with mock seriousness, "Let's All Hang the Family on Father's Day." The script explained — "portrait photographs of the family, that is" — and then suggested attractive ways to display them in the home.

A fifth script, "Create Your Own Japanese Scroll," was released in September. Timed for the fall housecleaning season, it told how to decorate the home and glorify the family at the same time.

Rounding out the radio schedule was a sixth script titled, "Your Portrait Photographer Has Cards That Click" and released in time for the Christmas season. The script promotes portrait photographs for greeting cards and gifts.

The final area in which the Company promoted portrait photography editorially on the air was a five-minute taped interview with Fabian Bachrach, who photographed President Kennedy with his Cabinet. It was used by 43 stations including ten in the 25 top metropolitan markets: New York, Detroit, Washington, Baltimore, Minneapolis, Seattle, Houston, Portland, Atlanta and Denver.

ment with freshly loaded film. When the number of Grafmatic holders or regular double holders is limited, their usage can be doubled and sometimes tripled with a film "safe" in the darkroom where exposed film can be stored without development but freeing the holders for re-loading and extra duty.

With today's faster films, existing light photography in the church is easily done and helps to make the professional's prints stand out in quality when compared to the efforts of most amateurs. A small compact uni-pod has proved invaluable for steadying the camera for exposures as slow as 1/10 second. The accumulated parts drawer in most any studio will provide all that is necessary for adapting an old light stand section or a length of electric conduit quickly to the camera base. Rubber crutch or cane tip, available at any drugstore, will prevent scratching and noise in the church.

One of the small ball and socket pan heads sold for use with small cameras can be used for mounting the flash head of a speedlight on the press camera. A quick adjustment converts the flash to a bounce position and provides another gimmick which will improve the quality of our professional candids over those done by the amateur.

If we, as professional photographers, would study the application of psychology (I still prefer — gimmicks) to handling, selling and serving our customers better, we would be certain to benefit collectively and individually and at the same time garner greater gross for our studio, be it small or large. ▲



even an ostrich
knows when to lift
his head from the sand!

DAN J. FAGER, M.PHOTOG.

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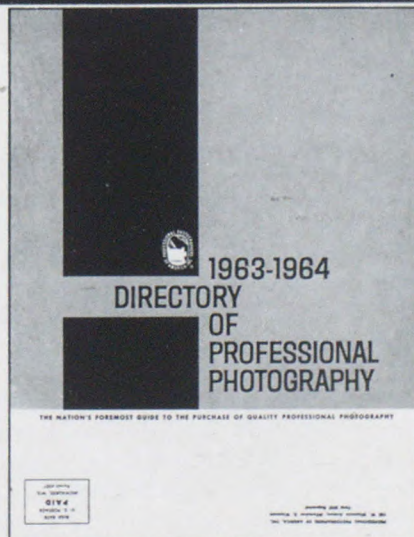
Bring your qualifications, facilities and talents to the attention of thousands of photography buyers who do long-distance buying each year from the pages of the Directory of Professional Photography, the nation's only guide to the purchase of quality professional photography. You can make an impression on them with your own individual display advertisement, year 'round selling for the low cost of one insertion in the Directory.

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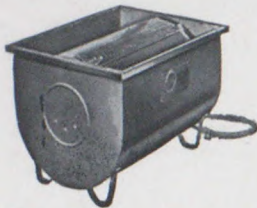
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A CRITICAL ANALYSIS

CRITICISM

A NOTE FROM the editor said this picture was sent in by an unknown maker, so if I didn't want to criticize it for publication to destroy it as they had no way of returning it to the sender. However, I welcome the opportunity of commenting on it as an outstanding example of faulty arrangement and poor photographic technique.

One of the fundamental rules of group arrangement is to avoid the placement of heads on the same horizontal or vertical line. Here we have the heads of the father and son side by side in the same horizontal line and the mother — a very important member of a family — stuck into the lower part of the picture almost as an afterthought. This arrangement is an inverted isosceles triangle and is unstable because it has no base. The easiest group arrangement and the one most often used is some kind of triangle.

The remedy here is simple: Turn the mother around so she is facing toward the left of the group and have her sit on a stool or small chair four to six inches higher than this one, let father sit on a stool that is a little higher than hers and have him straddle the stool so that his right leg is behind mother's chair and his left leg is on the side of her chair toward the camera; this will bring his head a little higher than hers and to the right of the group. The boy stands in about the same position he has now but his shoulders should be turned so he is facing more toward his father. All three faces should be turned slightly toward the camera. This arrangement makes a triangle group that is balanced and more interesting and each member of the family is equally important.

Technically the lighting is the most glaring fault for there is no separation between the mother's hair and the dark coats, and the light is not evenly distributed — too strong on the father and too weak on the mother — and the lack of a top light has resulted in lack of detail in the hair of all three subjects. ▲

THE ORIGINAL EDITION of *Walker Evans: American Photographs* was published in 1938 in conjunction with an exhibition of Evans' work, the first one-man photography show ever presented at New York's Museum of Modern Art.

A selection of his photographs in the Museum collection was on view last summer to mark publication of the new edition of the book, published by the Museum.

The 87 photographs cover the years 1928 to 1937, the era that included Roy Stryker's historic photographic project for the Farm Security Administration. Subjects include a tenant farmer's family singing hymns, a girl in Fulton Street, a coal dock worker, car-lined main streets, wood gothic houses, churches and roadside stands.

"These photographs seem even more important now, when the period out of which they arose can be seen in historical perspective," observes Monroe Wheeler, director of exhibitions and publications at the Museum, in the book's foreword.

Lincoln Kirstein, in a stimulating and informative nine-page essay on photography's goals and of Mr. Evans' work in particular, says:

"In Evans' pictures of temples or shelters the presence or absence of the people who created them is the most important thing. The structures are social rather than artistic monuments. The photographs are social documents. In choosing as his subject matter disintegration and its contrasts, he has managed to elevate fortuitous accidents of juxtaposition into ordained design. . . .

"The most characteristic single feature of Evans' work is its purity, or even its puritanism. It is 'straight' photography not only in technique but in the rigorous directness of its way of looking. All through the pictures in this book you will search in vain for an angle-shot. Every object is regarded head-on with the unsparing frankness of a Russian ikon or a Flemish portrait. The facts pile up with the prints. . . .

"Other photographers have made famous single photographs or are well employed turning out a certain style of photographic product. They work on in a rather ambiguous position, having created a salable commodity which may be useful for a time. But they are always in danger of supersession. A batch of younger photographers, usually their darkroom assistants, is always just around the corner, ready to do the new job for less cash. Just as with automobiles, the style-turnover is rapid and the old dogs can't



GIRL IN FULTON STREET, *New York*, 1929



WOODEN CHURCH, *South Carolina*, 1936

Walker Evans

AMERICAN PHOTOGRAPHS



LICENSE PHOTO STUDIO, *New York*, 1934



WOODEN GOTHIC HOUSE NEAR NYACK, *New York*, 1931

seem to learn new tricks. Among the many practitioners, Evans is one of the few who continues to proceed, enlarging not only his technical apparatus but his historian's view of society."

Jacob Deschin of *The New York Times* summed it up this way: "Only Walker Evans' subjects are old-fashioned; his attitude as a photographer is basic to the medium."

Evans was born in St. Louis in 1903. One of the few photographers who is also a writer, he covered art and film for *Time* during the 40s. In 1941 he collaborated with James Agee on "Let Us Now Praise Famous Men." For the past 16 years he has been associated with *Fortune* magazine. He is currently on leave to work on a grant from the Carnegie Corporation. ▲

FASHION from page 23

two most popular shades and the darkest shade made. The darkest shade will be used for customers with a dark tan, to cover men's beards and for shading. (More about shading in next month's column.)

Here are several precautions about the legal aspects of using cosmetics in our studios:

- 1—Have the customer bring her own base if you know it is the right type for photography.
- 2—Before the customer uses studio make-up inquire as to whether she has any skin allergies. If she does, have her use her own make-up under your supervision.

- 3—Have the customer apply as much of her own make-up as possible at all times. Most laws concern the application of make-up rather than the supply of it.
- 4—Serve a portion of make-up on a square of waxed paper or clean dish using wooden spatulas. Even pancake can be scraped off the cake and used with damp cotton from the dish. This way the customer never comes in contact with the original container.
- 5—Use an attractive salt shaker for powder. Use cotton or the customer's own puff to apply.
- 6—If you touch up the make-up yourself

be sure the customer knows you have just washed your hands.

- 7—If you have any doubts about the legality of using make-up in your studio, check with the health authorities of your state.

Most photographers are using and supplying make-up today and as yet I have never heard of any legal difficulties.

The proper use of foundation can completely eliminate the need for smoothing the skin with negative retouching. Since make-up is much faster than retouching this helps costs, improves our public relations and gives our proofs and finished portraits more character. ▲



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.

I HAD INTENDED to finish the discussion of perspective we have been involved with for the last couple of issues, but I can't. There just isn't room for the three pictures to the right and these comments, as well as a few words on the transparency projection situation. We will conclude next month, however, and get onto some other kick for awhile.

Figures 1 and 2 and 3 run from top to bottom at the right; 1 and 2 are made from negatives exposed at two different camera positions, using the same lens for both. Compare the sizes of distant objects in the two figures. There is not much difference. For instance, the distance between the trees on top of the distant hill, and the height of the not-so-distant fence remain very nearly the same in both pictures.

A comparison of near objects, the height of the door for instance, at the left in Figure 2 and to the right of center in Figure 1, indicates a clear difference. The close-up viewpoint of Figure 2 has increased the apparent door height by a factor of almost three times.

Both of these pictures are acceptable representations of the scene despite the similarities and differences just noted because the eye has clear evidence of the change of camera position from the one to the other.

Now consider Figure 3, which is a section of Figure 1, so enlarged and cropped as to make the corresponding upright post (directly under the roof-top floodlight) the same size and in the same location in both Figure 2 and 3. When viewed at identical viewing distances, Figure 3 now suffers from

"telephoto distortion." Note that this is *not* exactly the perspective relationship that would have existed for a telephoto lens in the position of the lens of Figure 1, but it *does* closely approximate such a relationship.

Conversely, if we say that Figure 3 demonstrates the "correct" geometrical relationships between the objects photographed, then we are likely to claim that Figure 2 displays "wide-angle distortion." This statement is as false as that in the preceding paragraph concerning "telephoto distortion."

Obviously, you, the viewer, do not know which of all possibilities (enlargements and cropings) that I, the photographer, can present to you is/are correct. In fact, because I cannot control the distance at which you will view the print, it is unlikely that by chance you will view it as it should be for correct perspective.

I could attach "instructions for the viewer" to each print but this is obviously impractical. Finally, I must resort to indirect control. As indicated earlier, the photographer controls print size. He must remember that the normal minimum viewing distance is about ten inches. But as the print gets bigger, than 8x10, just so, normal viewing distance increases in proportion. When it is possible, then, the photographer can "force" viewing from the proper distance for perspective by setting the appropriate size for his print.

In the case of prints to be included in reports, magazines, and other media suitable for reading, he can normally expect a set viewing distance of 10-12 inches, and can print for this accordingly.

In working for correct perspective presentation, if this is of interest to you, it is necessary to pre-plan. Camera viewpoint and lens focal length do not just happen. You choose them. ▲



FIGURE 1



FIGURE 2



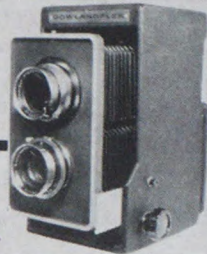
FIGURE 3



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

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MEMBERSHIP REPORT

December — 60/Total for Year — 1,298

The list below indicates the number of PP of A membership applications received from each state, Canadian province, and country, during the month of December, and total for the year 1962 (in parenthesis). Code after address is as follows: (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (A) Associate, and (S) Service. Name at end of line in italics is that of sponsor.

- Alabama**—1 (12)
Kirk, Sidney J., Sr., 3203 Cerro Vista St., S.W., Huntsville (I) *J. D. Clayton*
- Alaska**—0 (14)
- Arizona**—0 (10)
- Arkansas**—1 (6)
- Jorden, Davie, Ben Red Studio, 205 Main St., Little Rock (A) *Greer H. Lile*
- California**—2 (122)
Miller, Mervil B., Police Dept., 11330 Bullis Rd., Lynwood (I)
Rosenthal, Ian J., Brooks Inst. of Photography, 2190 Alston Rd., Santa Barbara (A) *E. Lawson*
- Colorado**—0 (20)
- Connecticut**—1 (9)
Guliano, Patrick J., Norman Gray Associates, 104 Lincoln Ave., Stamford (A)
- Delaware**—0 (5)
- District of Columbia**—0 (7)
- Florida**—0 (10)
- Georgia**—0 (17)
- Hawaii**—0 (6)
- Idaho**—0 (1)
- Illinois**—1 (122)
London, Frederick J., Countryside Studio, R.F.D. No. 3, Jerseyville (A-P)
- Indiana**—3 (33)
Frank, Erwin H., Jr., 7105 Montana Ave., Hammond (A)
Mergl, David W., Edward Valves, Inc., 1200 W. 145th Ave., East Chicago (I)
Stanchik, George U., American Oil Co., 2500 New York Ave., Whiting (I) *Wayne Roberts*
- Iowa**—1 (29)
Aibaugh, James R., Aibaugh Studio, 105 E. Main, Anamosa (A-P)
- Kansas**—0 (13)
- Kentucky**—1 (13)
Eads, Bruce L., Dept. of Highways, Frankfort (I) *John J. Dunlap*
- Louisiana**—1 (20)
Skipworth, Paul, Cowen Studio, Inc., 4305 Centenary Blvd., Shreveport (A) *W. R. Cowen*
- Maine**—1 (10)
Richardson, Don J., 45 Exchange St., Portland (A-C)
- Maryland**—0 (18)
- Massachusetts**—1 (36)
Field, Ellis, Photography by Ellis Field, 1693 Beacon St., Brookline (A-P)
- Michigan**—0 (46)
- Minnesota**—1 (15)
Mork, C. R., Taprell Loomis, Inc., 4225 W. 44th St., Minneapolis (A)
- Mississippi**—0 (7)
- Missouri**—1 (35)
Fenimore, Carol, 2834 Darwin Ct., Normandy (S) *Joe S. Brown*
- Montana**—0 (2)
- Nebraska**—1 (18)
Schmieding, Kenneth L., Sample Studio, 126 S. 5th, Seward (A) *Richard Sample*
- Nevada**—0 (1)
- New Hampshire**—1 (5)
Desrosiers, Robert, House of Photography, 377 Main St., Somersworth (A) *F. J. Sullivan*

- New Jersey**—3 (38)
Farris, Edmund, Studio 17 Photographers, 17 Stanworth Rd., Franklin Park (A-P)
Lau, Richard E., Bergen County Sheriff's Office, Court St., Hackensack (A) *George Egley*
Mallas, Mary A., 12 Ridge Rd., West Orange (A) *William Mallas*
- New Mexico**—0 (13)
- New York**—2 (93)
Dassa, Isaac, 1273 E. 87th St., Brooklyn (A) *Mike Q*
Semprini, Mary, Dino Studio, 80-06 Baxter Ave., Elmhurst (A) *Dino V. Semprini*
- North Carolina**—0 (10)
- North Dakota**—0 (4)
- Ohio**—4 (58)
Charlton, V. Bruce, The Warner P. Simpson Co., 873 Williams Ave., Columbus (A-C)
Mott, David B., Mott's Photos, 38 N. Miami, West Milton (A) *Paul Cromer*
Sheldon, Kam, 4166 Bayard, South Euclid (A) *Don Smith*
Vinson, Edward W., 805 Lorain St., Toledo (A)
- Oklahoma**—4 (16)
Butler, Corwin, Butler Studio, 125 Enlow, Blackwell (A-P) *Ken Carson*
Graham, Robert E., 4212 S.E. 24th, Del City (A-P) *Ernie Curtis*
Moody, Harold L., Harold's Studio, 1314 W. Boyd, Norman (A)
Pile, Donald G., Okla. Baptist U., Brotherhood Dorm., Shawnee (A)
- Oregon**—0 (13)
- Pennsylvania**—4 (56)
DeDomenic, Don, Jr., 640 Jefferson Rd., Pittsburgh (A)
Grant, R. James, 512 Layton Rd., Chinchilla (A) *Don Smith*
Lechleitner, Francis K., Amp Inc., Prince St., Col. Park, Harrisburg (I) *John Monk*
Shearer, Glenn R., Shearers Photo Service, 5 Railroad Ave., Mechanicsburg (A-P)
- Rhode Island**—0 (3)
- South Carolina**—0 (9)
- South Dakota**—1 (8)
Christen, Charles H., Christen Studio, Main Ave., Lemmon (A-P) *O. Graverson*
- Tennessee**—0 (21)
- Texas**—14 (88)
Carson, Corky, Memory Lane Studio, 621 W. 15th St., Amarillo (A-P) *Ken Carson*
Cooper, Helen L., Wm. Gary Studio, 10662 Countess, Dallas (A) *Ken Carson*
Gaulden, Katie M., Memory Lane Studio, 621 W. 15th St., Amarillo (A) *R. Wagner*
Gauss, Gene, Photos by Gauss, 137 Parkhouse, Dallas (A-C) *Ken Carson*
Gonzalez, Achilles, Achilles Studio, 105½ E. San Antonio, El Paso (A-P) *I. B. Lindenthal*
Hamilton, Ralph, Hamilton Studio, 69 Richardson, HTS Village, Richardson (A-P) *Ken Carson*
Hester, Walter A., Pope Photo Records, Inc., 217 W. 6th Ave., Amarillo (A-C) *Ray Wagner*
Jeffress, Madeline, Southwestern Public Service Co., 3rd & Polk St., Amarillo (I) *Ray Wagner*
Keeling, Doyle E., Provine Studio, 1509 Custer, Odessa (S) *I. B. Lindenthal*
Ogle, Sylvia, 813 Keeler Ave., Dalhart (A-P)
Schultz, Leslie, Jr., Associated Color Photography, 336 Ridgemoor, El Paso (A-P) *I. B. Lindenthal*
Stewart, Ed, Ed Stewart Photographic Associates, 4916 Kelvin, Houston (A-C) *Harper Leiper*
Thirman, Morris, Thirman Studio, 217 S. El Paso St., El Paso (A-C) *I. B. Lindenthal*
Wilson, Joyce, Wilson Photography, 110 N. Main, Lockney (A)
- Utah**—1 (9)
Vandygriff, James C., Biddulph-Stum Studio, 136 W. Center, Provo (A-P)
- Vermont**—0 (14)
- Virginia**—0 (17)
- Washington**—2 (28)
Lewis, Robert R., Lewis Photo, R.R. No. 1, Box 307, Walla Walla (A-P) *R. Hatch*

(Turn to page 73)

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W. W. Carrier, Jr., Allied Photographic Illustrators

PRINCIPLES OF COMMERCIAL PHOTOGRAPHY

COMMERCIAL COURSE No. 1

Tuition: \$100
Deposit: \$25

One Week
June 30-July 6

Whether you have a budding commercial studio in a large city or a combination studio in a small town, sound concepts of commercial photography as taught in this course can better qualify you to serve your clientele. Instructors have learned their subjects by actual experience in building successful businesses of their own.

INSTRUCTORS: W. W. Carrier, Jr., M.Photog.; Gerhard Bakker, M.Photog., Milwaukee; Merle S. Deardorff, Cr.Photog., Chicago; Richard Atamian, M.Photog.; Leon Trice, Sr., M.Photog., New Orleans.

ADVANCED COMMERCIAL PHOTOGRAPHY

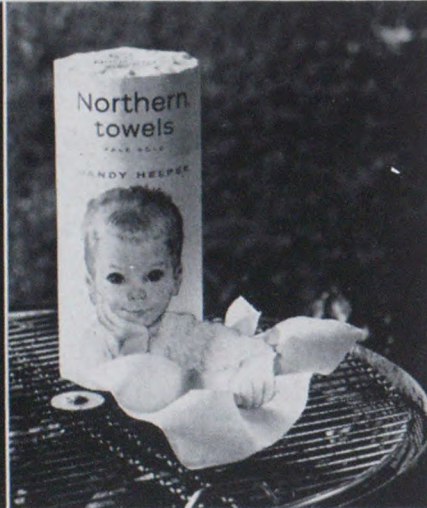
COMMERCIAL COURSE No. 2

Tuition: \$135
Deposit: \$25

One Week
June 23-29

Here is a course that can help the established commercial photographer in all phases of his operation. Illustrative, industrial, architectural and product photography, food, highly polished objects and other difficult subjects are taught. Prerequisite: "General Commercial Photography," or a course similar to Commercial No. 1.

INSTRUCTORS: Arthur E. Pohlman, Cr.Photog.; Giovanni Suter, M.Photog.; Wesley Bowman, M.Photog.; Pierson Long; Dave Cunningham.



Dave Cunningham, Feldkamp-Malloy, Inc.

DIRECT COLOR IN COMMERCIAL PHOTOGRAPHY

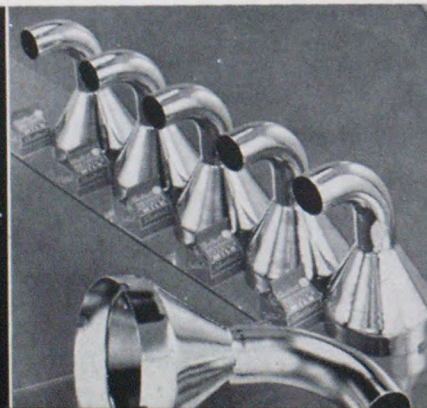
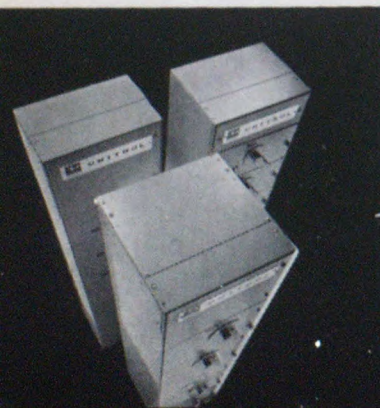
COMMERCIAL COURSE No. 3

Tuition: \$150
Deposit: \$25

One Week
August 18-24

All-important color theory, harmony and psychology are presented in practical terms. Advanced instruction in color photography of food, illustrative and architectural subjects, as well as general product photography, and special effects; latest techniques in processing color film and making prints. Prerequisite: "General Commercial Photography," or a course similar to Commercial No. 1, or No. 2.

INSTRUCTORS: L. P. Brand, M.Photog.; Ulric E. Meisel, M.Photog.; Wm. A. Reedy, Rochester, N. Y.; Wesley Bowman, M.Photog.; Myles DeRussy, M.Photog.; Gerhard Bakker, M.Photog., Milwaukee.



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For complete listing of 1963 Courses, turn the page.



Myles DeRussy

Pierson Long,

Chicago, studied at the Fred Archer School of Photography, Los Angeles. He is a photographic illustrator with Shigeta-Wright Associates Inc. Much of his work is used in national magazine advertising. His photographs have been hung by the PP of A, Artists Guild of Chicago, and St. Louis Art Directors Club.



Ulric Meisel, M.Photog.,

came to Dallas in 1940 and did commercial photography as well as journalistic and architectural photography for various magazines. He operates a custom color lab and is a recognized authority on color photography and its applications.

Wesley Bowman, M.Photog.,

Chicago, has operated a commercial-illustrative studio for over 30 years. He has won recognition from advertising and art director groups many times. He is currently experimenting in new dimensions in color photography. He has taught at Winona for several years. Mr. Bowman is Vice President of the PP of A.



Giovanni Suter, M.Photog.,

with Hedrich-Blessing, Ltd., Chicago, works mainly in advertising and editorial illustration. Annually, his architectural work includes about a dozen cover pictures for mass circulation magazines in the farm and home category. He has been on the faculty at Winona for the past 20 years and is also a member of the Board of Trustees.

Dave Cunningham,

Chicago, has contributed to the advertising campaigns of many nationally known companies for the past 15 years. He has won recognition in exhibitions of advertising photography sponsored by "Art Direction" magazine and Eastman Kodak Co. He is associated with Feldkamp-Malloy, Inc.



Arthur E. Pohlman, Cr.Photog.,

of Pohlman Studios, Milwaukee, Wis., is one of the foremost authorities on commercial work in direct color. He is an inventive genius in the cameraroom. He operates one of the largest and busiest commercial studios in the Midwest. He is Treasurer of Winona and has served on the faculty for many years.

L. P. Brand, M.Photog.,

Cincinnati, started in color photography in 1930. He has produced color ads for many of the nationally known, big name advertisers. Mr. Brand has had as many as three color prints in the PP of A Loan Collection in a single year. He has served as a print judge for local as well as National conventions.



Wm. W. Carrier, Jr., M.Photog.,

owner of Allied Photographic Illustrators in Memphis, Tenn., specializes in commercial, advertising and architectural photography. He became an instructor for commercial courses at Winona School in 1957. He has served on Commercial Division committees for the PP of A and is a member of the Board of Directors. He has appeared on many convention programs.

Myles DeRussy, M.Photog.,

Chicago, studied at the New York Institute of Photography. He operated his own fashion studio in New York City; did a wide variety of work in his studio in New Orleans; was with Kranzten Studio in Chicago; and now operates his own studio doing illustrative and fashion photography.



Richard Atamian, M.Photog.,

Saginaw, Mich., started his professional career in industrial photography. He produces advertising, industrial and architectural illustrations with emphasis on color, for some of the nation's leading agencies. He is associated with Bradford, LaRiviere, Inc.

1963 WINONA COURSES

Official Application Form

Please accept my application for the course (courses) I have checked:

COMMERCIAL

- 1 PRINCIPLES OF COMMERCIAL PHOTOGRAPHY
Tuition \$100 Deposit \$25 June 30-July 6 _____
- 2 ADVANCED COMMERCIAL PHOTOGRAPHY*
Tuition \$135 Deposit \$25 June 23-June 29 _____
- 3 DIRECT COLOR IN COMMERCIAL PHOTOGRAPHY*
Tuition \$150 Deposit \$25 Aug. 18-Aug. 24 _____

INDUSTRIAL

- 1 PHOTOGRAPHIC DEPARTMENT SUPERVISORS SEMINAR
Tuition \$125 Deposit \$25 June 17-June 21 _____
- 2 INDUSTRIAL FILM WORKSHOP
Tuition \$100 Deposit \$25 June 17-June 21 _____

PORTRAIT

- 1 PRINCIPLES OF PROFESSIONAL PORTRAITURE
Tuition \$150 Deposit \$50
Course A: June 23-July 6 _____
Course B: Aug. 18-Aug. 31 _____
- 2 ADVANCED PROFESSIONAL PORTRAITURE*
Tuition \$200 Deposit \$50 July 28-Aug. 10 _____
- 3 DIRECT COLOR IN PORTRAIT PHOTOGRAPHY*
Tuition \$150 Deposit \$25 Aug. 11-Aug. 17 _____
- 4 STUDIO WORKSHOP, PORTRAIT FINISHING, PRINTING*
Tuition \$150 Deposit \$25 July 7-July 13 _____
- 5 CREATIVE PORTRAIT WORKSHOP
Tuition \$200 Deposit \$50 July 14-July 20 _____

GENERAL

- 1 SMALL CAMERA — Course A (2 1/4 x 2 1/4)
Tuition \$100 Deposit \$25 July 7-July 13 _____
- 2 SMALL CAMERA — Course B (35mm)
Tuition \$100 Deposit \$25 July 14-July 20 _____
- 3 A WEEK WITH VIRGINIA STERN (in Sales Techniques)
Tuition \$65 Deposit \$25 July 28-Aug. 3 _____
- 4 SUCCESSFUL SELLING IN YOUR STUDIO
Tuition \$65 Deposit \$25 Aug. 11-Aug. 17 _____
- 5 OIL COLORING
Tuition \$75 Deposit \$25
Course A: July 28-Aug. 3 _____
Course B: Aug. 25-Aug. 31 _____
- 6 BRUSH OILS
Tuition \$125 Deposit \$25
Course A: Aug. 4-Aug. 10 _____
Course B: Aug. 11-Aug. 17 _____
- 7 NEGATIVE RETOUCHING
Tuition \$75 Deposit \$25 Aug. 4-Aug. 10 _____
- 8 ADVANCED NEGATIVE RETOUCHING (Including Color)*
Tuition \$100 Deposit \$25 Aug. 11-Aug. 17 _____

I am enclosing a deposit on each course for which I apply and I understand that it will be credited to my total tuition fee. I also understand that the entire balance of the tuition fee is payable on the first day of the course. I certify that I have had a minimum of one year's experience in a professional photographic studio.

*Students registering for any of the advanced courses must have attended a basic course. Please check basic course attended.

_____ General Commercial Photography What year? _____
 _____ General Portrait Photography What year? _____
 _____ Negative Retouching What year? _____

Applicants for advanced courses without prerequisite credit will be considered for approval by the Admissions Committee of the Winona Trustees, upon receipt of three samples of work and resume of photographic experience.

Name _____
 (please hand-letter or typewrite)

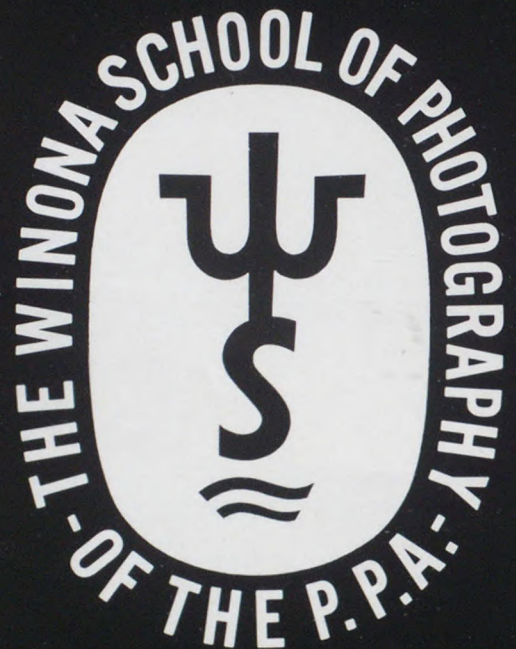
Street _____

City _____ Zone _____ State _____

NOTE: Refunds of deposits will be made only in case of emergency and under no circumstances later than two weeks preceding opening date of course. Full details as to supplies required, housing service, etc. will be mailed upon receipt of application and its acceptance. All courses are limited in enrollment, and will be processed on a "first come, first served" basis. A minimum of \$25 deposit must accompany all applications. Mail to: Executive Manager, Professional Photographers of America, Inc., 152 West Wisconsin Avenue, Milwaukee 3, Wis. The school reserves the right to make changes in instructors if it is necessary.

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- Howard Weber, M.Photos. Donnelville, Ohio
 Director of the School
- Gerhard Bakker, M.Photos. Milwaukee, Wis.
 Dean of the Faculty

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.

THE DIFFERENCE between us and the allegedly lower animals is often the fact that we wonder why we do things. I sometimes wonder why I write this column, and



Charles Smith

the answer came to me in a very pleasant way when Joseph Zeltsman, Mrs. Zeltsman and their daughter Nancy dropped by between Christmas and the New Year. Joe is a Master of Photography from Morris Plains, N. J., and is a member of that hot-bed of radicals in New Jersey who have gone so far ahead of most of the country in color photography. His experience is worth telling for several very good reasons. First, his practice is typical of the average studio unit in size. As this column has mentioned before — and most of our Articulate Arbiters of Policies refuse to recognize — the average studio unit consists of from one to two persons.

Some of these arbiters have been very definite in their opinions that the individual photographer is incapable of acquiring the finesse to competently expose negatives, process them and also make prints. Joe Zeltsman is one more of the fast growing group proving that this is just not true. He feels that the quality of photography will deteriorate if the photographer who creates the latent image on the film does not control the subtleties in processing which will spell the difference between really good photography and "almost."

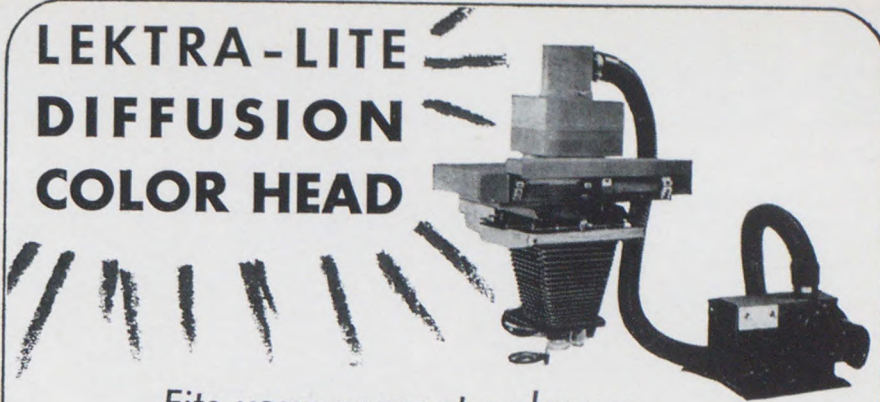
Another important item is that he started with trays for processing and used them until he put in his 3½-gallon Arkay processor in November of 1962. The writer and everyone I have known who tried it sensibly has been able to tray process color profitably. Joe is now teaching other professionals and teaching them to use trays. A very good idea.

No Established Rules

Processing of color is now in its infancy and the minority doing it is quite small now, and we are in an evolutionary period when there are no firmly established rules. That is why it is so valuable to find out

(Turn to page 72)

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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
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	Harrisburg, Penna.	Penn Harris	Vincent DePiante, 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.
Rocky Mountain Professional Photographers Assn	March 30-April 2	Colorado Springs, Colo.	Broadmoor	Lynden Gamber, Conv. Chmn. 1457 Florence, Aurora, Colo.
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	Bob Johns, Sec'y 1824 4th St., Peru, Ill.
Professional Photographers of Indiana	March 31-April 2	Indianapolis, Ind.	Severin	Virgil Ging, Exec. Mgr. 4120 N. Keystone, Indianapolis, Ind.
South Dakota Professional Photographers Assn	March 31-April 2	Sioux Falls, S. D.	Sheraton Cataract	Dale K. Beardshear, Sec'y 514 State St., Belle Fourche, S. D.
Tennessee Professional Photographers Assn	April 6-8	Memphis, Tenn.	Claridge	Mrs. T. W. Dickerson, Exec. Sec'y P.O. Box 227, Franklin, Tenn.
Missouri Photographers Association	April 7-9	Kansas City, Mo.	President	N. Stewart Beebe, Conv. Chmn. 3528 Troost Ave., Kansas City 9, Mo.
New Hampshire Professional Photographers Assn	April 21	Concord, N. H.	New Hampshire Hwy.	William Finney, Sec'y 25 Tremont St., Concord, N. H.
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.
North Dakota Professional Photographers Assn	May 5-7	Fargo, N. D.	Graver	Artice Freund, Conv. Chmn. 12 W. Broadway, Williston, N. D.
Maine Professional Photographers Assn	May 6-7	Portland, Maine	Eastland	Isabelle R. Pierce, Sec'y 114 Maine St., Brunswick, Maine
Alberta Professional Photographers Assn	May 12-14	Calgary, Alberta	Palliser	R. John Matthews, Conv. Chmn. 223 14th St. N.W., Calgary, Alta, Canada
Professional Photographers of Iowa	May 12-14	Des Moines, Iowa	Savery	Duane Salie, Treas. 615 1/2 Lake Ave., Storm Lake, Iowa
Professional Photographers of Montana, Inc.	May 14-16	Havre, Mont.		V. N. Helmbrecht, Conv. Chmn. 224 4th Ave., Havre, Mont.
Vermont Professional Photographers	May 19-20	Barre, Vt.	Barre	Mrs. Eudora Patch, Sec'y-Treas. 32 Pleasant St., Randolph, Vt.
Minnesota Professional Photographers Assn	June 9-12	Minneapolis, Minn.	Calhoun Beach	Norman Lorhammer, Sec'y 414 S. Minnesota Ave., St. Peter, Minn.
Professional Photographers of California	July 6-9	Los Angeles, Calif.	Statler Hilton	Natalie Rokusek, Exec. 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.
Professional Photographers Assn of New Jersey	Oct. 6-8	Atlantic City, N. J.	Dennis	Joseph Zeltsman, Conv. Chmn. 1319 Littleton Rd., Morris Plains, N. J.



local, state and regional news

RECENT ELECTIONS

PP of Mississippi-Alabama

Seated: John E. Sawyer, M.Photog., Miss. Vice Pres.; Virginia Benton, Pres.; Van Blankenship, Ala. Vice Pres. Standing: Leon Kennamer, Robert O. Johnson, Directors; Gilbert Ford, Sec'y-Treas.; James Clegg, Lester Lamb, Directors.



Virginia PPA



Jim Gentry, Treas.; Ray Cournoyer, Sec'y; Polly Frye, Vice Pres.; Gene Campbell, Pres.

PP Society of New York

Maurice Coppin, President; Ralph Walker, 1st Vice President; Henry Leichter, M.Photog., 2nd Vice President; Ina Siegfried, Treasurer; Dino Semprini, Secretary.

PPA of New Jersey

Orren Jack Turner, President; Carmen Gradone, Vice President; Seymour Ring, 1st Vice President; Mike Q, Vice President; Harold Morse, Treasurer.

South Central PPA (Wisconsin)

Robert E. Madigan, President; Buddy E. Ford, Vice President; William Wollin, Sec'y-Treasurer.

Industrial PA of A

James E. Carrar, President; William Stubbs, Vice President; Gus Paton, Secretary; Arthur W. Hansen, Treasurer.

Cleveland Society of PP

Scheduled as speaker for the February meeting of the Cleveland Society of PP is John Kelly, Bradford, Penna. James R. Israel, M.Photog., General Motors Photographic, Detroit, will appear on the March program.

New England Institute

The New England Institute of Professional Photography will present its second semester of work, March 3-8, at the University of New Hampshire, Durham, N. H. The fee of \$150 covers tuition, lodging,

luncheons and dinners. On the faculty will be Leslie Tompsett, M.Photog., and Paula Tompsett, Cr.Photog., South Bend, Ind.; Clarence Premo, M.Photog., Potsdam, N. Y.; Alan Lydiard, Boston, Mass.; Emil Rhodes, M.Photog., and his wife Vivian, Philadelphia, Penna.; and Dr. Frederic Jervis, of the University of New Hampshire.

Certificate of Merit



First Certificate of Merit presented by PP of A Affiliate Penn Central Photographers Assn. Wm. E. Buser (right) presents Merit to Frank Ambrose, Pres. George Russo, left.

PPA of Oklahoma

The January Regional meeting of the PPA of Oklahoma will be combined with the March session, which is to be the annual meeting. It is scheduled as a two-day event, with election of officers and a print exhibit.

Oklahoma's annual convention will be held in conjunction with the PP of A 72nd International Exposition of Professional Photography at Dallas, July 21-26.

West Coast School

Emphasis of the 1963 West Coast School, accredited by the Winona School of Professional Photography and sponsored by the PP of California, will be on color applicable to both portrait and commercial photographic techniques. Bob Forester, Di-

Professional photographers!

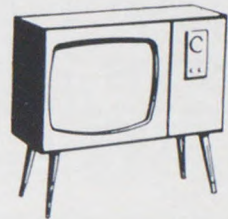
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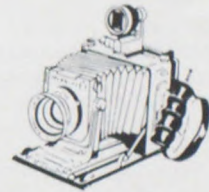
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'TIS HERE from page 34

and *Chronicle* devoted one of its series of articles on local women who combine marriage with a top spot in their career, to Grace Moore, M.Photos. The three-column photograph with the story showed Miss Moore posing her daughter Diana for a portrait. . . . When Cleveland photographer Elroy Sanford went to Alaska for the Eskimo Olympics, he took along a 40 lb. "hoecake" as a good will item from "the best location in the Nation." The *Fairbanks Daily News-Miner* carried a four-column picture of Sandy making the presentation of the cake to the state's governor. . . . Dur-

ing the Christmas season, George James, Chatham, Ont., transported a "house of fragile candy canes" over icy roads to the Ontario Hospital-School for children in his station wagon. The *News-Tribune*, Blenheim, Ont., published a photograph of George with Hospital staff members upon delivery of the model house. . . . The Sunday supplement, *The St. Petersburg Times Magazine* devoted four pages to the work of Lois and Joseph J. Steinmetz, M.Photos., of Sarasota, Fla. A portfolio of Steinmetz photographs — one in color — illustrated the story. Steinmetz family portrait — Lois, Joseph and daughter Lois — was the work of PP of Aer Dan Hightower of the *Times*. ▲

rector of the School announces that the session, April 28-May 2, will deal with the creative use of color and color printing, as well as instruction by leading portrait and commercial photographers.

Tuition fees for the course are \$75 for PP of California members, \$85 for non-members. For further information, write PP of California, 609 Sutter St., San Francisco 2, Calif.

PP of Michigan

March 16-19 are the dates for the 22nd Annual Convention of the PP of Michigan to be held at the Jack Tar Hotel, Lansing. Scheduled to appear on the program are Bill Shields, M.Photos., and Ame Shields, Cr.Photos., Clinton, S. C.; Robert Packo, M.Photos., Toledo, Ohio; Glen Worley, M.Photos., Alliance, Neb.; Jerry Smolka, Chicago, Ill.; Grace Moore, M.Photos., Pittsford, N. Y.; Helen Garfield, Cr.Photos., and Harry Garfield, Bronx, N. Y.; George Ambrester, M.Photos., Rochester, N. Y.; Rudolph J. Guttsch, M.Photos., Chicago, Ill.; and Lawrence W. Blaker, M.Photos., Manhattan, Kan. ▲

CANADIAN SHORT COURSE

Canada's only short course in professional photography, sponsored by the Professional Photographers of Canada, Inc. (formerly CAPPAC), will celebrate its tenth birthday in May 1963, after a decade of increasingly successful courses. In those ten years the programs have headlined the best in both Canadian and American speakers and lecturers, and many of the latter have said that this Canadian course is equal to any on the continent, and some have even paid it the compliment of returning a year later as a paid registrant.

The Course is held annually at The University of Western Ontario in London, which cooperates in making available dormitory, restaurant and lecture room facilities, as it considers the Course to be an important factor in the technical ed-

ucation policy being stressed in Canada these days.

Added attractions which supplement the technical side of the Course are the National Print Show, the 16th edition of which will make its first appearance at the 1963 Course with some 200 prints on view and an excellent trade show at which new items of equipment, materials and processes are introduced.

Dates for the 1963 Short Course are May 11-13. Again an outstanding program featuring prominent American and Canadian photographers is being arranged, and there will be separate sections for the press photographers and for the commercial and industrial photographers, as well as joint sessions where matters of common interest will be programmed. Information on this Course can be had by writing PPOC Short Course, P.O. Box 697, Adelaide St. Post Office, Toronto, Ontario.

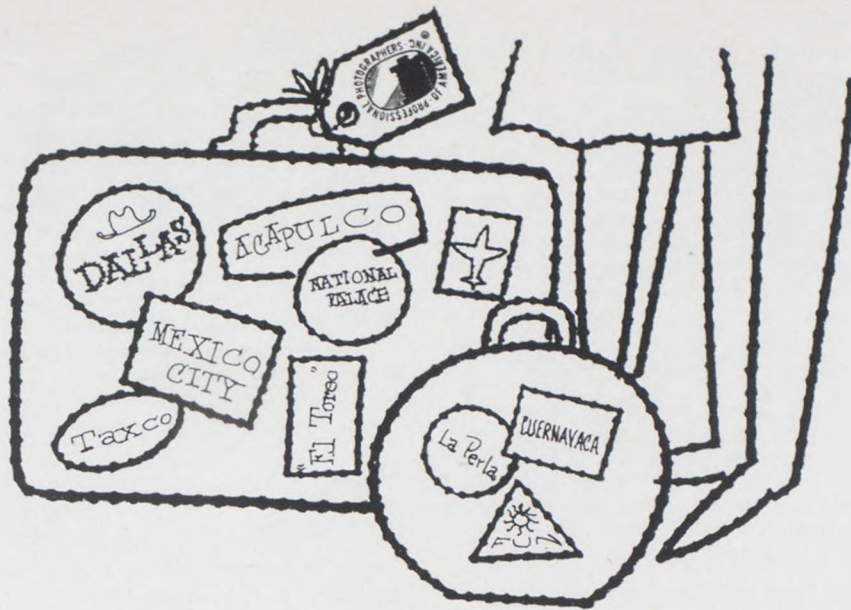
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TOTAL COST ONLY \$327.50 PER PERSON

based on double occupancy. The additional cost for single accommodation is \$45. Breakfast, lunch and dinner will be provided throughout the tour other than in Mexico City. Reservations should be made as soon as possible. A deposit of \$25 per person is required or you may wish to join the "Pay Now, Fly Later" plan. Final payment must be made no later than May 15.

ITINERARY HIGHLIGHTS . . .

Friday, July 26 — Leave Dallas by air to Mexico City. The beautiful new Maria Isabel Hotel will be headquarters. . . . Saturday, July 27 — A full day of sight-seeing—a photographic tour of Mexico City—including visits to the National Palace, University City and government buildings with Diego Rivera's murals. . . . Sunday, July 28 — In the morning to the Palace of Fine Arts for a truly tremendous show — the Folkloric Ballet, then a visit to Xochimilco — Place of Flowers. Next, a cocktail luncheon at the Hotel Monte Cassino, and on to the new bull ring to view Mexico's national sport. . . . Monday, July 29 — Visit to the Pyramids of the Sun and Moon, and the Shrine of Guadalupe. . . . Tuesday, July 30 — Leave Mexico City for the leisurely trip to Taxco with photographic sightseeing enroute and lunch in Cuernavaca, home of the Borda Gardens and the Palace of Cortez. . . . Wednesday, July 31 — In Taxco, the entire day for picture taking, shopping, sightseeing. . . . Thursday, Aug. 1 — Leave by motor, through mountainous terrain to Acapulco, the famed resort area located on the Pacific Ocean. . . . Friday, Aug. 2 — In Acapulco — swimming, deep sea fishing, photography. Visit to La Perla, the fabulous club overhanging the Pacific to see the diving boys. . . . Saturday, Aug. 3 — In Acapulco — at leisure for the activity of your choice. . . . Sunday, Aug. 4 — To the Airport for the flight to Mexico City for transfer to connecting home-bound flights.

Mexico is filled with the fascination of the foreign. And with sights and sounds and things to do to suit your every mood . . . Mexico City's wide boulevards, shops, the Folkloric Ballet, bullfights . . . floating gardens of Xochimilco . . . Acapulco's gay laziness and superb swimming . . . the famed Borda Gardens at Cuernavaca . . . the Old World atmosphere of Taxco. All these things and many others are yours to enjoy. And Mexico is friendly . . . it's easy to get into the swing of things — especially with the itinerary which has been arranged for professional photographers and their families, immediately following the 1963 Exposition of Professional Photography in Dallas.



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 \$25.00 deposit per person, balance will be paid no later than May 15, 1963.
 "Pay Now, Fly Later" plan, I agree to pay \$50.00 per person per month.
 ONE Enclosed is \$_____. Balance will be paid no later than May 15, 1963.
 Please send me the official tour folder giving complete details.

NAME: (Please Print) _____

FIRM NAME: _____

STREET ADDRESS: _____

CITY: _____ ZONE: _____ STATE: _____

PLEASE LIST SEPARATELY THE NAMES OF EVERYONE FOR WHOM YOU ARE MAKING A RESERVATION. It is understood this application is subject to the terms and conditions as outlined in the official tour folder. It is also understood that in the event of cancellation, before July 1, 1963 full refund will be made.

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"...reduced spotting of finished
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"Speed of exposure saves many
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(Actual quotes from
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which are available)



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COLOR & YOU from page 67

how different photographers work out problems. For instance, Joe uses 16x20 paper for everything up to 16x20 in size with a system of cut-out masks for a 16x20 easel to make prints down to billfold size. I am convinced that at the present state of the art his system is best for him and mine best for me. He cuts the 16x20s in half for the smaller prints and then tapes them back together to process as 16x20s, thereby confining his basket investment to 16x20s exclusively.

Joe Zeltsman is going a different route from many in his film, too. He is sticking to split and full 5x7 instead of using roll film as many of us do. I have heard many photographers lament that they did not see how they could show a profit using cut film, but could not bring themselves around to using roll film. This is another area for individual choice.

Cut Speedlight Strength

Mr. Zeltsman has also found with adults, using ASA 80 speed Ektacolor he has to cut his 200ws Studio Masters down to as low as 25ws when the modeling light is in close on head-and-shoulder portraits. This should change some of the prejudices of those who are waiting until they can buy a completely new set of 400ws speedlights.

He is stocking his film and paper in relatively large quantities of a single emulsion. Like the writer he has found his dealer very cooperative in sharing the investment and storing material for him. This has paid him an extra in time saved that I had not thought practical.

He has an electronic densitometer but by using the same emulsion and producing consistent negatives in the studio he usually does not have to evaluate his color balance. His densitometer is principally for exposure determination.

He is the only photographer I know who ages his prints four hours before processing. This should assure great latent image stability. He has adopted the current trend of mixing half developer and half replenisher for replenishment of his developer.

It is good to have such a refreshing visit with such a knowledgeable and generous photographer. Joe has, with tray processing of prints, converted his business over to where it is now 90% color. So when in the future someone tells you it cannot be done, examine his position carefully and see if perhaps he has a conflict of interest. ▲

MAKE PLANS NOW

JULY 1963

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21 22 23 24 25 26

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PROFESSIONAL
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ON GENUINE ARTIST CANVAS

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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.)

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PAPER PRODUCTS

PHOTO MAILERS — (per 100)

No.	Size	100	250	500
1A	6½x9½	\$ 7.50	\$ 7.00	\$ 6.50
91	9x12	10.50	10.00	9.50
6F	12x15½	18.00	17.50	17.00

May be assorted — ten sizes

ONE PIECE MAILERS (gummed flap)

PC1 — 6½x 9½	\$4.00	\$3.75	\$3.50
PC3 — 8½x11¼	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
7 foot clouded	6.95	6.50	6.25
13 foot-100 feet			29.95

WHITE CARDBOARD — best buys

for Studios

8 x10- 8 ply (750 bdle)	\$16.50	\$15.00 (2 bdles)
8½x11- 8 ply (600 bdle)	13.20	12.00 (2 bdles)
11 x14- 8 ply (400 bdle)	15.00	14.00 (2 bdles)
16 x20-14 ply (50 bdle)	7.95	14.95 (100)
8½x11- 6 ply (1000 (500))	10.00	18.00 (1000)
5 x 7- 6 ply 4.50 (500)		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

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WINONA NEWS

By action of Council, through a change in the PP of A By-Laws, the name of the Winona School of Photography has been changed to the Winona School of Professional Photography. The new name was incorporated in the 1963 schedule of instruction which was published in the January issue of the *NPP* and is available by writing to the PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

Several projects of the Winona School Alumni Assn are underway at the Winona School of Professional Photography, located at Winona Lake, Ind. The group has purchased a three-tier fountain and wrought iron furniture for the School patio. The next project will be to decorate and make more attractive the classroom off the main lobby in the original building. In addition, Winona Alumni will cover the cost of an electronic microphone (valued at \$600-\$700).

Sales of backgrounds painted before photographic groups by Henry Leichter, M.Photo., Rochester, N. Y., now total \$582.50, all of which has been donated to the Winona Alumni Assn.

Since 1955, the Winona School Alumni Association has donated a total of \$25,000 and has participated in many remodeling and beautifying projects at the School. To send donations, or to obtain information on how you can be of help, contact Virginia Stern, Cr.Photo., President, Winona School Alumni Assn, 1122 Grand Ave., Kansas City 6, Mo.

SCOUT WEEK

The Boy Scouts of America will celebrate its 53rd anniversary Feb. 7-13 with the theme, "Strengthen America . . . Be Prepared, Be Fit." This theme lends itself well to the needs of youth today and to the important point that Boy Scouts of America has been a leader in fitness since its beginning.

Over 130,000 Cub Scout packs, Boy Scout troops, and Explorer posts will celebrate Scouting's anniversary.

MEMBERSHIP from page 63

Yount, Charles M., Box 533, 5010 A.B. Wing, APO 937, Seattle (A) S. Rothman
West Virginia—0 (2)
Wisconsin—3 (36)
 Koos, Richard P., Agricultural Chemicals, Inc., 6329 40th Ave., Kenosha (A)
 Marx, Byron, Gustav Marx Adv. Agency, 2040 W. Wisconsin Ave., Milwaukee (A-C)
 Zernicke, Calvin, Zernicke Portraits, 1123 Maple St., Neenah (A-P)
Wyoming—0 (0)
Virgin Islands
 Miles, Raymond, Studio Five, Box 2084 Daily News Bldg., St. Thomas (A-C)
Canada—1 (59)
Alberta—0 (14)
British Columbia—1 (9)
 Luolo, Walter D., Identification Section, Royal Canadian Mounted Police, Chilliwack (I) R. Ford
Manitoba—0 (4)
New Brunswick—0 (0)
Nova Scotia—0 (2)
Ontario—0 (21)
Prince Edward Island—0 (0)
Quebec—0 (8)
Saskatchewan—0 (1)
Foreign
 Boyes, Kenneth A. P., The Birmingham Post Studios, 34 Cannon St., Birmingham, England (A-C) Dennis Constantine
 Horne, Nicholas, Nicholas Horne, Ltd., 93 High St., Tonnes, So. Devon, England (A-C) P. Butler

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V-Neckline...ties in back!
 A GOOD QUALITY VELVET IN ALL COLORS.

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MARABOU-SATIN SCHOOL DRAPE

Easy to use wraparound style in five colors!

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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 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)

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

OTHER SCHOOL DRAPES

142—Black Lace School Drape\$ 6.95
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 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)

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the photo colorist

by Viva Fay Lefler

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

NO ONE EVER devises a way of doing anything but someone comes along and demonstrates a better way of doing it, and many times at lower cost. And this is



Viva Fay Lefler

good, for only that way can we progress. Remember the line about a better mousetrap? In the November 1962 issue of the *National Professional Photographer* I mentioned hanging oil-colored photographs on a line to dry after the manner of drying sheet film. Then along came a letter from William E. Jones of Jones Photos, Columbia City, Ind., showing very graphically how my method of oil drying can be improved upon, and at practically no cost in either time or materials. But let Mr. Jones himself tell about it. His letter to the PP of A reads:

"Drying space for oil-colored photographs was always a problem until I made... drying trays... three years ago. Viva Fay Lefler wrote in her column for the November National Professional Photographer that 'As good a way as any is to clip them by a corner of the mat board... to a wire stretched across the room... I could not help but think that our method is easier, compact, systematic, and certainly more attractive.

"The top tray (see illustration) is used for 11x14 size prints. The other three trays are used for 3 1/4 x 4 1/4 size (turned horizontally) to 8x10 size. Fresh oils are placed in the bottom tray. When this tray is filled, the third tray from the bottom is removed and emptied and the lower two trays are raised one level. The empty tray is placed in the lowest position to start the cycle again.

"It takes only a few minutes' time, a

sheet of corrugated cardboard 20x40 (corrugations running the length), some masking or freezer tape, and a paper cutter to make a tray. The cardboard is folded (see diagram) to form a triangle from the end view 7"x7" with a 6" base. The slots are cut on a paper cutter with the two 7" sides folded together. First cut 19 slits 4 1/2" deep and 2" apart. Then cut at an angle to make the slot 1 1/4" wide at the top.

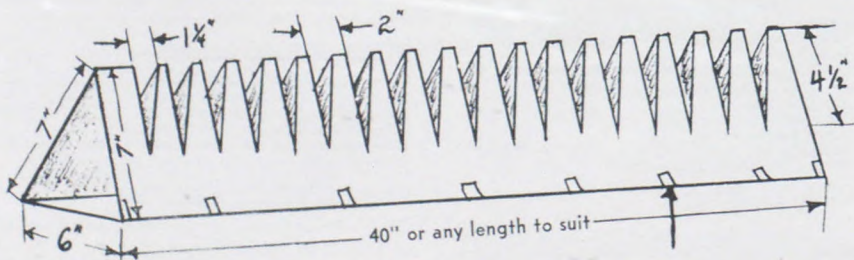
"The wall-mounting brackets are 20" apart in width and the adjustable shelf brackets are 15" apart in height. The upper set of brackets are 10" and the three lower brackets are 8". No shelf boards are used."

Photographers are perhaps the most efficient gadgeteers in the world! They have to be, to be able to improvise the equipment they need that photographic fixture and paraphernalia manufacturers have not yet got around to putting on the market, such as Mr. Jones' oil color drying racks that cost him practically nothing to make and yet will get the job done as efficiently as if they had been very expensive.

However, as a colorist, I find one fault with the racks. The illustration shows the pictures placed to dry with the painted surfaces up, making them subject to any dust that might settle out of the air. With Mr. Jones' permission, I should like to observe that this situation could have been avoided by simply cutting 19 single slits 1 1/2" deep at a 60° angle to the folded edge of the corrugated board. Then the edge of the mat board on which the print is mounted can be forced into a slit with the face of the print down, thus obviating the possibility



Above: Jones color print drying trays in use. Below: Diagram of folded, cut cardboard.



Fasten edges with
masking tape

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of any extraneous dirt falling on the freshly-painted surface.

In this situation I am assuming the print has been dry mounted on a mat board with at least 1 1/2" clearance all around the print. Two inches is better. I like to mount my 8x10 prints for coloring on a mat board, at least 11x14, because the extra expanse of cardboard around the print provides a place to put color descriptions, tape color samples of hair, mix color, wipe off brushes and skewers and many other things. If the prints are mounted to the same size mat boards, the slit, as I suggested, would be unusable, and the V-shaped slots shown in Mr. Jones' illustrations would come into their own, although the prints would then have to be set out to dry face up.

There used to be a device made for drying photographic plates (I haven't seen one for years) that consisted of two X-shaped ends of either wood (in which case the thing could be folded for storage) or of metal (in which case it remained fixed) with two long pieces of wood between them. In the long pieces of wood were saw cuts about 1/8" deep in which the plates were set with a corner down (so the wash water would drain off) to dry. In the ordinary ones the saw cuts were simply straight notches, but in the more sophisticated ones the slots were cut at an angle so the plates could be put to dry leaning forward with the emulsion sides down to prevent the collection of dust on the emulsion. They held up to 24 plates from lantern-slide size (if I remember rightly they were 3 1/4x4) to 8x10 or larger.

Such a device would be ideal for the drying of oil-colored prints and it wouldn't matter if they were close-mounted or not, since only about 1/8" of the edge would touch the slot.

There are many, many ways of putting out hand-colored prints to dry, and they may be made as simple or as complex as the user wishes, just as long as they get the job done with no damage to the finished print. I was just intrigued with Mr. Jones' ingenuity in devising a drying rack so inexpensively that would be so efficient, and thought other colorists — and/or photographers — would like to see it. ▲

SCHOOL PACKAGE PROCESSING IN EKTACOLOR

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All Size Prints Made
Special 3 Size Packages Available
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THIS DISPLAY IS ALL YOU NEED

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NOW JUST **\$1.00***
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Join the thousands of top photography studios now profiting with the famous BRON-SHOE line. Just order your portrait stand sample, display it, and watch the orders roll in. Every mother bringing her child in for a photograph is a prospect! You make two sales instead of one . . . without a penny's investment! So sure are we that you can get your share of this evergrowing market . . . we are offering you this \$16.95 Display value for just \$1.00. SEND FOR YOUR BEAUTIFUL DISPLAY TODAY . . . this offer is for a limited time only.

HERE'S WHAT YOU GET FOR JUST \$1.00*

- Style 45 Portrait Stand with 8x10 metal frame . . . \$16.95 value (we furnish the shoes for this display).
- Beautiful 4-color folders.
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- Free year-round mat service.

The BRON-SHOE CO.

266 E. BROAD STREET, COLUMBUS 15, OHIO

Originators and World's Largest Baby Shoe Bronzers

MAIL THIS COUPON TODAY! OFFER ENDS MARCH 15, 1963

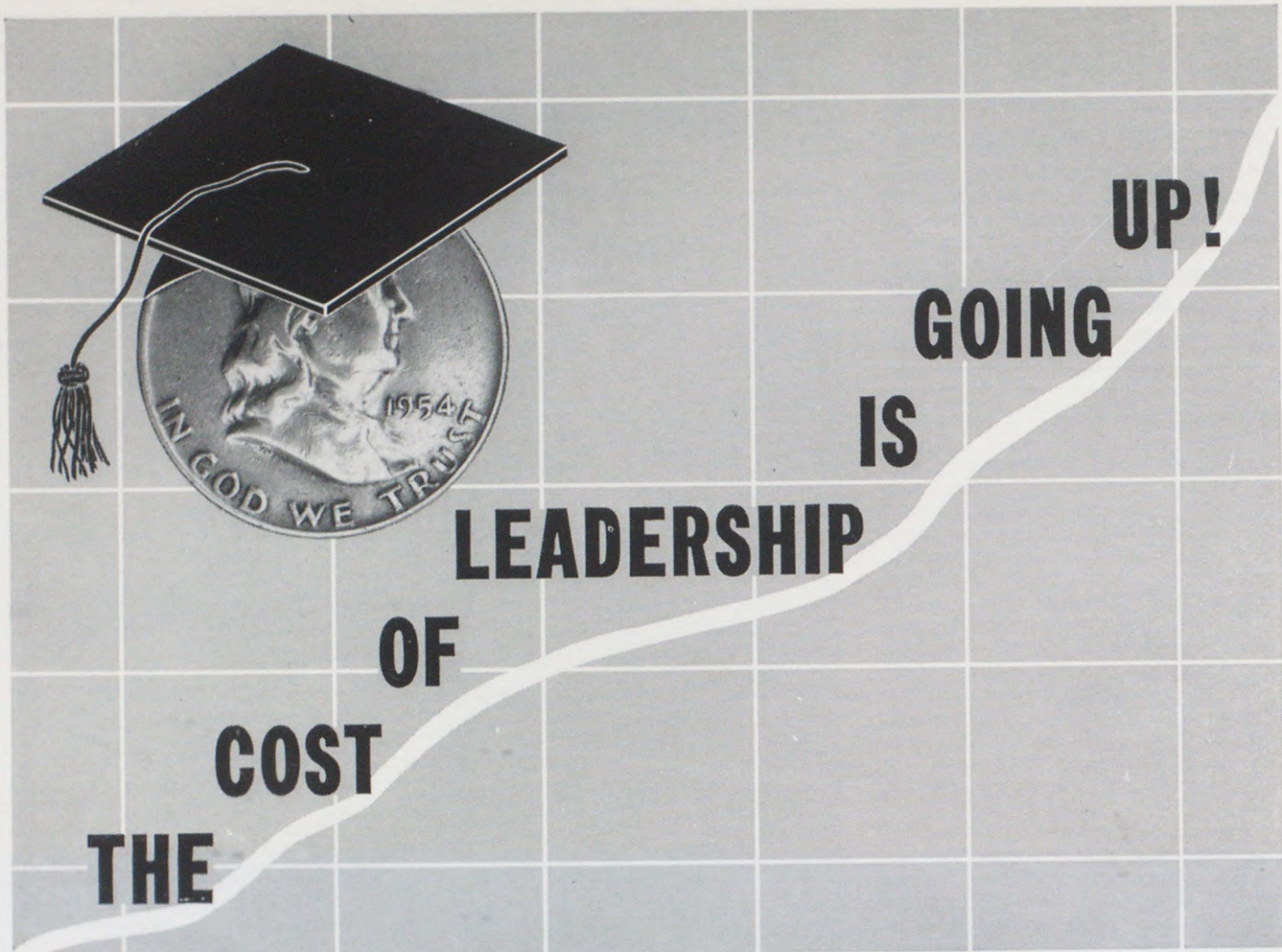
THE BRON-SHOE CO., 266 E. Broad Street, Columbus 15, Ohio
Rush Your \$16.95 Display Value for \$1.00*

Firm Name _____

By _____ Title _____

Address _____

City _____ Zone _____ State _____



College graduates are penetrating more and more into industry. Now 58% of the graduates of men's colleges land jobs directly on the corporate payroll.

Business gets the lion's share of the college product because business *needs* it and can provide challenge and opportunity to the oncoming classes. About 88% of executive posts in business are held by college alumni, according to a recent study of the 100 largest corporations.

Business always will need the college-trained mind for the *brainpower* that management requires and the *brainwork* that research and development demand. Competition by business for the ablest graduates grows sharper every year.

But the cost of leadership is going up. The upward surge in our birthrate, plus a rapid rise in the percentage of high school students going on to college, has caught colleges in a

financial squeeze. Some face serious shortages in classrooms, laboratories, libraries and, above all, in competent teachers.

Corporate support of higher education in ten years has risen substantially to more than \$200 million for 1962. By 1970 this investment in educated manpower will need to reach \$500 million annually if business wishes to insure the continued effective operation of the sources of supply.

College is business' best friend, certainly. But business recognizes that it must *give* as well as *get*. Higher education needs financial help and needs it now. Business should re-examine its needs and plan its support accordingly.

If you would like factual data on what the college crisis means to you, to business and to the nation, write for the free booklet: "COLLEGE IS AMERICA'S BEST FRIEND", c/o Higher Education, Box 36, Times Square Station, New York 36, N. Y.

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paper could not be soaked to the point where clean shaving was possible, and because sandpaper appears as nothing more than plain colored paper to a TV camera. He concluded that there was no material misrepresentation.

The full Federal Trade Commission reversed the examiner. It emphasized the inability of the true sandpaper to be shaved in the limited time of the commercial, that even with as much as an hour for soaking no sandpaper as coarse as that depicted could be shaven cleanly. The Commission concluded that the net effect of the advertisement was one of deception and issued a cease and desist order. The Commission, in reaching this conclusion, also held that the difference between what was in fact done and what it was represented to be was not just mere "puffing" but rather a substantial misleading.

Colgate took the case to the appellate court. On November 20 (1962) the Court of Appeals for the First Circuit affirmed the order insofar as it held the specific TV commercial to be deceptive. In the words of the court:

"(they) assert that the commercial, even if not true with respect to sandpaper, was mere metaphorical puffing; that there is no contention that the cream did not possess entirely adequate moisturizing properties for shaving humans (the Commission makes no claim of inadequacy of the cream); that no one bought the cream intending to shave sandpaper, and that therefore there was no misrepresentation as to any material matter. * * * Graphic visual demonstrations that have dramatic appeal may well be mere puffing. References to sandpaper beards may of themselves be harmless, and so may be pictures illustrating the analogy. We see no objection to obvious fancy, provided there is no underlying misrepresentation. But * * * they went far beyond generalities and eye-catching devices into asserting as a fact that the cream enables sandpaper to be shaved forthwith, and that this fact 'proved' the cream's properties for shaving humans. * * *

But the court reversed the Federal Trade Commission on the all-important terms of the order it entered. The order required that the respondents cease and desist from:

"Representing * * * that pictures, depictions, or demonstrations * * * are genuine or accurate representations, depictions, or demonstrations of, or prove the quality or merits of, any product, when such pictures, depictions, or demonstrations are not in fact genuine or accurate representations, depictions or demonstrations of, or do not prove the quality or merits of, any such product."

Colgate argued that this would preclude it from using any artificial representation of a product, whether or not there was any ultimate untruth in terms of what the viewer sees. This argument prevailed in the court, which stated:

"We, of course, agree with the Commission that there is a misrepresentation, of a sort, in any substitution case. But we are unable to see how a viewer is misled in any material particular if the only untruth is one the sole purpose of which is to compensate for deficiencies in the



**72nd INTERNATIONAL EXPOSITION
OF PROFESSIONAL PHOTOGRAPHY
JULY 21-26, 1963**

photographic process. The Commission has put the shoe on the wrong foot. What the viewers are interested in, and moved by, is what they see, not by the means.

"The Commission properly said that the customer is entitled to get what he is led to believe he will get, whether he is right or wrong in thinking it makes a difference. But where the only untruth is that the substance he sees on the screen is artificial, and the visual appearance is otherwise a correct and accurate representation of the product itself, he is not injured. The viewer is not buying the particular substance he sees in the studio; he is buying the product. By hypothesis, when he receives the product it will be exactly as he understood it would be. There has been no material deceit."

The Colgate case, of course, involved a TV commercial. The principle applies in equal measure, however, to commercial photography that depicts products for advertising purposes. The lessons of the case — as applied both to TV commercials and to commercial photography — are:

1. Where a "prop" gives rise to a representation that the product has a quality it does not in fact possess (e.g., ability to shave sandpaper within 60 seconds), the use of the prop will be regarded as misleading.

2. Where a "prop" overcomes the limitations of the photographic (or TV) medium to assure a truthful presentation, its use will not be regarded as misleading.

And as a corollary to the second lesson of the case, it would appear that in any instance where limitations in the medium result in depicting the product in a way that indicates that it has a property it does not possess, a use of the representation (picture or TV commercial) may be misrepresentation.

While only a small proportion of commercial photography assignments presents problems of props, and a still smaller proportion are potentially subject to Federal Trade Commission action, it nevertheless is prudent to avoid props that show products with properties not possessed, or to fail to use props when necessary to maintain fidelity between product characteristics and the ultimate photographic representation. ▲

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ENJOY CUSTOMER SATISFACTION

- QUICK DELIVERIES
- EXACT COLOR MATCHES
- BRIGHT-CONTRASTY COLORS
- BRILLIANT FINISH ON CARDS
- BEST STOCK - KROMEKOTE 10 PT.

MAKE PROFITS — FOR YOU

- MAXIMUM COMMISSIONS AVAILABLE (For Example — A Sale of 6,000 3 1/2 x 5 1/2 Post Cards Provides **\$40.00 PROFIT** to You — Plus Your Photo Fee)
- QUICK DELIVERIES — REORDER SOONER
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MINIMUM OF 3,000 POST CARDS AVAILABLE

**Send Your Order in Today and
Prove Our Quality and Service
To Yourself — Don't Wait
Any Longer**

**BREAK THRU THE COLOR
BARRIER WITH**



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PLEASE SEND SALES KIT, SAMPLES, PRICES
COMMISSIONS AVAILABLE ON FULL COLOR
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COMPANY _____

ADDRESS _____

CITY _____ STATE _____

COLOR—LESS THAN A MINUTE

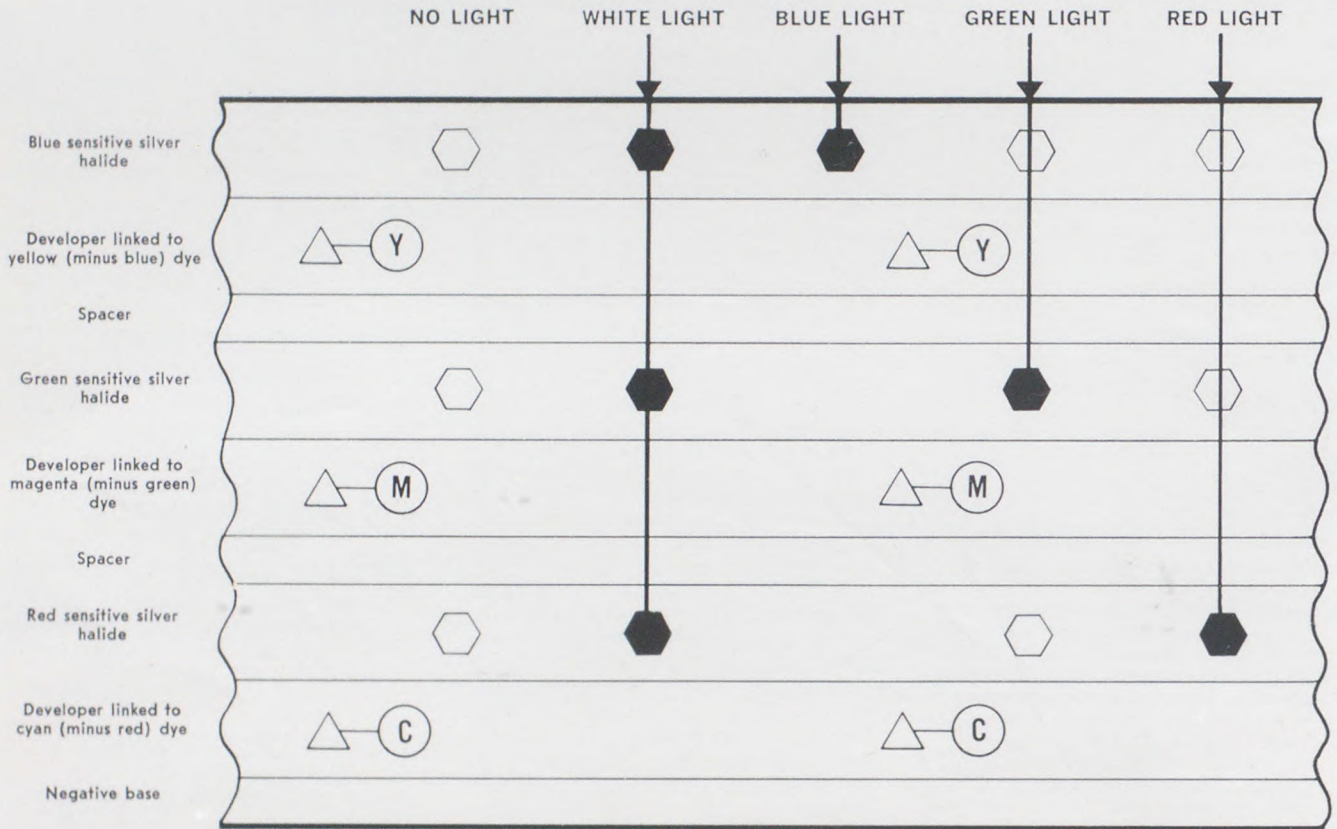
from page 49

graphs. One art dealer said, "This new color could be one of our greatest aids to selling works of art."

Once seller and buyer agree that the color in a Polaroid print is a close approximation of the original scene or of the eventual finished color photograph, other uses for the

professional photographer will come to mind. The art director and photographer can have a preview of the finished photograph and save time in case any re-takes should be necessary; the industrial photographer will be able to immediately show management the added dimension of color in almost any situation. ▲

Fig. 1—Structure of the Polacolor Negative.



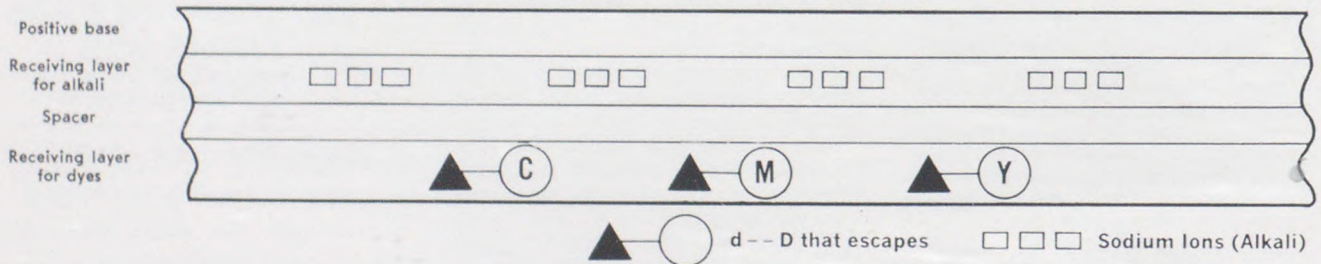
Principal layers of the negative, magnified 6,000 times, are shown in the drawing above. Total thickness of all layers (coated on a sturdy base) is less than half the thickness of a human hair.

This symbol represents an entirely new kind of molecule which is a dye linked to a developer by an inactive atomic thread. This non-conducting leash does not allow interchange of electronic charges between the dye and developer, but it does

give the developer group control over the movement of the dye. The dye part of these hitched molecules must be different in each layer.

These are unexposed grains of silver halide.
These are exposed grains of silver halide. Note, as example, how a ray of green light will pass through the blue sensitive layer without exposing the silver halide, will expose a grain in the green layer, but not in the red layer.

Fig. 2—What Happens in Positive During Processing.



Positive consists of three principal layers (see above). The receiving layer for the alkali consists of large acid molecules that are immobile, even after alkali reaches them.

The spacer layer keeps these acid molecules from coming in contact with the receiving layer for the dyes and, in addition, slows down the rate at which the alkali reaches the acid molecules.

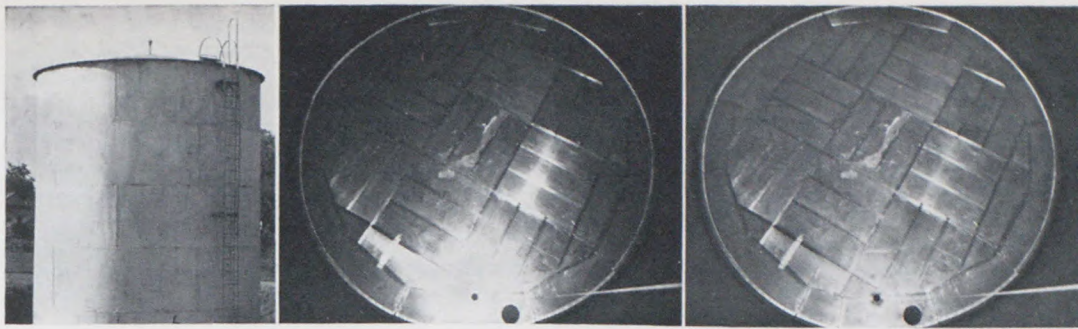
The receiving layer for the dyes accepts and holds the linked molecules that escape the negative. This mordant layer holds the dyes much as cloth holds dye during dyeing.

This positive must permit the reagent to remain alkaline long enough to develop the negative and form the positive image, yet must reduce it to a near neutral or acid state by the time the picture is lifted from the camera.

Thus, during most of the processing time, the dyes are moving into the image layer and very little alkali is getting through the spacer layer. The receiving layer for the alkali is virtually inactive until the image is fully formed.

At about that instant, however, the acid molecules in this layer have combined with the small amount of alkali that has seeped through the spacer layer, and the resultant water that is generated opens the spacer layer and is circulated through the image layer to help remove the remaining sodium ions (alkali).

With these ions removed, the molecules around the dyes in the image can get closer together and form a tough bond that embeds the dyes in a clear and neutral layer that permits unusually luminous colors.



Extreme left: Tank containing high octane gas. Center: Floating cover inside black painted tank, six-minute exposure, daylight. Right: Acceptable print after retouching and chemical reduction of negative.

Retouching — a Life Saver

by Homer English, Cr.Photog., Troy, Ohio

The accompanying photographs were taken under unusual circumstances and retouched to be printable with the use of dye and chemical etching.

The large tank is 30 feet in diameter by 50 feet high full of high octane gas, completely covered except for a manhole two feet in diameter on top. Inside is a floating cover 30 feet in diameter by six inches, of thick plastic material covered with aluminum. The inside of the tank is painted black.

A steel company in Pennsylvania phoned me to make a photograph of this float. It had to be done on the day they could drive over to show me what they wanted and it had to coincide with the day that the tank would be two-thirds empty on a sunny day. I was not to leave out any of the float and the rivets on the inside black wall of the

tank had to show as well as the separation lines in the float.

I could not use any light and there was no room for mirrors. The opening was only two feet and the camera took up part of this space. I could not focus on the ground-glass because it was almost pitch dark in the tank. Holding my head over the lid long enough for my eyes to become accustomed to the darkness would have asphyxiated me.

I took the picture with a 4x5 Linhof camera with 90mm Schneider Angulon wide-angle lens, f/6.8 on Ansco Super Hypan film with a six-minute exposure at 5 p.m. so the sun or sky light would bounce against the walls of the tank.

I used Webster negative red dye diluted 15 to 1 to hold back the dark parts. I then used a chemical reducer to etch the hot — or opaque — highlights back to printable

highlights. The two pictures of the float show the before and after effects.

The only reason I accepted the job was for the challenge. I never heard of taking a picture without lights in a black tank full of explosive gas fumes. The steel company men told me afterwards they had me highly covered with insurance and informed me that static from my shutter could have set off an explosion. ▲

TAX CREDIT from page 44

set forth the useful lives for various broad categories of depreciable assets. For the service trades category, in which photographic studios are included, the useful life for equipment and other assets, except as later noted, is ten years.

In addition, the new guidelines set up useful lives for other assets not peculiar to any one trade or industry, but which are common to many kinds of business taxpayers. Office furniture, fixtures, machines and similar office equipment also are given a ten-year life.

Automobiles used in a business now may be depreciated on the basis of a three-year life, while light trucks (actual unloaded weight under 13,000 pounds) are assigned a four-year life.

Thus, it can be seen that if a photographer adopts these useful lives for his various assets, he will be able to claim only a fraction of the 7% tax credit on some of his assets — or possibly none.

Reverting to the above table and converting it to a percentage of cost, here's how the tax credit is applied: Less than four-year life, no credit; four but less than six-year life, 2 1/3%; six but less than eight-year life, 4 2/3%; eight-year life or more, 7%. Consider some applications of these percentages.

(A) A photographer buys an automobile for use in his business. It has a three-year life. There is no tax credit.

(B) He buys a light truck for \$2,500, having a four-year life. The tax credit is 2 1/3% of cost, or \$58.33.

(C) He buys new photographic equipment for \$2,000. It has a ten-year life. The tax credit is 7% of cost, or \$140.

From the foregoing examples, it can be seen that if the tax credit a photographer seeks and anticipates is an important factor, it should be tempered by a consideration of *what* category of capital property he acquires, as well as its cost, and not the cost element only. This can certainly be a serious management consideration if a photographer needs and can use several categories of depreciable assets, but can't satisfy all of his needs. His choice of the goods he buys, and their tax credit rate, will determine the amount of the tax credit he can claim as an aid in bearing the cost of the acquisitions. Thus, depending on the useful life, an investment of \$5,000 may result in (1) no tax credit, (2) \$116.66, (3) \$233.33, or (4) \$350 tax credit.

Having claimed a tax credit for depreciable assets acquired during the year, a photographer must also adjust the cost basis of the property for purposes of determining the available annual depreciation. That is, the cost basis must be reduced by the amount of the tax credit. The amount of the tax credit cannot again be deducted in depreciation schedules.

Example: The cost of certain qualifying assets is \$3,000. They have a ten-year life.

(Turn to page 84)

the **GOLDEN** *Starlitter* 200

200 WATT-SECOND SET OF PROFESSIONAL SPEEDLITES DESIGNED FOR THE GENERAL PURPOSE STUDIO DOING QUALITY WORK.

IF YOU ARE A PROFESSIONAL PHOTOGRAPHER THERE IS A STARLITER SET DESIGNED FOR YOU. THERE ARE THREE INDIVIDUAL SELF CONTAINED SETS FROM 100 WS TO 400 WS BY THE TRADE NAMES "STARLITER 100," "GOLDEN STARLITER 200," AND THE VOLTAGE STABILIZED "GOLDEN STARLITER 400." AND FOR THE PHOTOGRAPHER THAT HAS TO PRODUCE STUDIO QUALITY PHOTOGRAPHY ON LOCATION THE STARLITER 500 OR 1000 IS HIS ANSWER FOR A COMPLETE FIVE LAMP SET OF CONTROLLABLE LIGHT AT A MINIMUM OF WEIGHT AND BULK.

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EXTRA PROFITS
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Your order placed with us is always handled as an opportunity to achieve perfection. Specialists analyze every phase of your order from transparency, cropping and typography to color separation and press. This assures you the finest natural color reproductions.

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NEW PRODUCTS from page 21

white, high-luster surface especially adaptable to airbrushing, retouching and etching. Polycontrast J is available in single weight from 4x5 through 16x20, double weight from 4x5 through 20x24. . . . **FR Corp.**, 951 Brook Ave., New York 51, N. Y. — **FR's X-22** fine-grain film developer is now available in two 8 oz. bottles — A and B — together with a small graduate, enough for 32 rolls of film; \$2.95. . . . **Kanner Industries, Inc.**, 8838 Carnegie Ave., Cleveland 6, Ohio — **M.P.D.**, non-toxic, non-flammable, waterless skin cleaner prevents developer brown stain and is effective in its removal. Cleaner is packaged in 14 oz. and 5 lb. sizes with wall dispenser.

Traid Corp., 17136 Ventura Blvd., Encino, Calif. — **Fotron**, a still color camera designed "for people who love pictures but hate photography," works electronically. User snaps in pre-loaded (with Kodacolor) film magazine in the back of the camera, and a motor runs the film to the first exposure. Next, the user turns on the camera by pressing either the "Indoor" or "Outdoor" button, the camera is aimed and the taking button pushed. The camera focuses the lens, sets the exposure, fires the electronic flash, exposes the film, advances the film and indicates number of exposures left in the magazine. Power for the Fotron is furnished by built-in, rechargeable nickel-cadmium batteries. After four film magazines have been exposed, camera can be recharged in a few hours by using house current. A Snap-Load magazine loaded with ten-exposure Kodacolor film is included with each Fotron. Additional loaded magazines are available from dealer or by mail for \$4.98 each, three for \$14. Price of magazine includes all processing and ten 3½x3½ color prints. Complete kit, consisting of one Fotron electronic camera and recharge cord, one compartment case, three Snap-Load magazines with film, is priced at \$159.95.



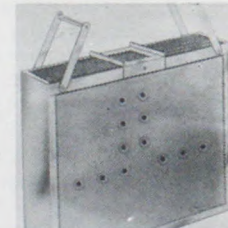
Fotron

Recordak, 415 Madison Ave., New York 17, N. Y. — **Recordak Lodestar** provides informational retrieval with pushbutton print-out of enlarged paper facsimiles from microfilm records. In less than one minute with the Reader-Printer Model PES a document image can be located on the screen and 8½x11½ paper print automatically exposed, developed, cut to size and delivered. . . . **Copymation, Inc.**, 5650 N. Western Ave., Chicago, Ill. — **UV-Dri** one-step dry process paper copies engineering drawings, transparent or translucent originals by exposure to ultra-violet light. Results are similar to blueprints. Because the image is not "fixed," additional information can be added after first exposure. UV-Dri can be used in all major makes of diazo machines. Other uses are for proofing of printer's, offset negatives (rather than silver-printing) and microfilm projection prints. The paper is sold initially in a blue color; other colors produced in tests include violet, red and green. Finishes range from matte to high gloss. Introductory price is about two cents per letter-sized sheet.

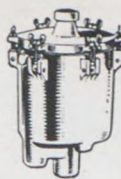
Leedal Inc., 2929 S. Halsted St., Chicago 8, Ill. — **Color print processing baskets**, constructed of type 316 stainless steel, plastic and saran screening. All compartments are tied at bottom to keep prints from slipping underneath, yet permitting full even nitrogen burst. Baskets are complete with perforated covers or hold down slips to keep prints from floating up. Several types are available, from one gallon 8x10 through 50-gallon 30x40. Model 314-FC (shown) is 10 gal. 16x20 with overall dimensions of 5⅞"x21⅞"x17", sells for \$279 net; with detachable plenum, price is \$329. . . . **Sethco Mfg. Corp.**, 2284 Babylon Turnpike, Merrick, L. I., N. Y. — **Stainless steel SSTI self-priming filter systems** for photographic solution is available with floating wear plates for uninterrupted operation above 150° F. The SSTI series come complete with choice of various filter tubes and hose as well as with automatic controls and pressure gauge. Capacities are from 50-600 gallons per hour.



Recordak



Leedal

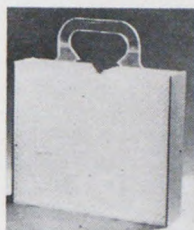


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 2231 North 17th St. Milwaukee 5, Wis.
 Mfrs. since 1910 of domestic, commercial and industrial filters in universal demand.

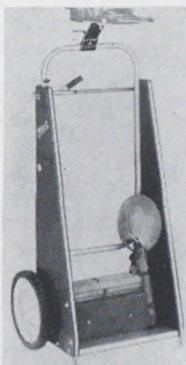
Plasteco, Inc., 8721 Market, Houston, Texas — Plasteco crystal processing unit No. 810 is made of transparent plexiglas, holds 12 8x10 Ektacolor prints. List price, complete with seven processing tanks, one quick-flush wash tank, one 12-print crystal processing basket is \$149.50.

Richard Mfg. Co., P.O. Box 2041, 5914 Noble Ave., Van Nuys, Calif. — Richard 24" Utility print washer handles approximately 100 8x10s, accepts 11x14s and 14x17s. Washer, made of white acid and stain resistant high-impact styron, features four-way jet nozzle with dual print separator jets, splash cover, 6' inlet hose and both threaded and clamp-on faucet connectors. Price is \$49.50 complete.



Plasteco

Kinnard Co., 5703 W. North Ave., Milwaukee 8, Wis. — Roll-Pod camera support has elevator frame adjustable to any height from one foot to five feet (accessory frame elevates to eight feet). Unit features one leg adjustment for steady support on uneven surfaces, 10" wheels. Construction permits carrying of equipment. Full 360° tilt permits use as copy stand or movie titler. Price of Roll-Pod is \$39.95. . . . ColorTran Industries, 630 S. Flower St., Burbank, Calif. — Daylight conversion filter for use with ColorTran lamps, made of pyrex glass mounted in metal frames. Light loss is 30% (about 20%-30% less than other filters). The filters, listing from \$19.50 to \$39.95, slide into position similar to scrims, without the use of tools. . . . Flex Electric Products, Inc., 39-08 24th St., Long Island City, N. Y. — Mobilite Portable Sunshine quartz lighting system for both motion picture and still photography. Lamp head is adjustable and detachable, a snap-on diffuser softens light. Color temperature of 3400°K and intensity of Sylvania quartz lamp of 32,000 candlepower remain constant throughout lamp's life, rated at more than twice that of conventional lamps. Current consumption is 625 watts. Flex Portable Sunshine system, complete with camera mounting bracket, still camera mounting shoe and diffuser sells for \$24.95 list.



Kinnard

Bernalen Inc., 9821 Foster Ave., Brooklyn, N. Y. — portable print washer, Model SCNPW-24, features multi-level jet spray nozzles. Prints are protected by anti-suction flow baffles. Washer measures 35" in diameter, 15" high, sells for \$260 f.o.b., Brooklyn. . . . Calgon Co., P.O. Box 1346, Pittsburgh 30, Penna. — Snap, a brightening solution "provides snappier and more brilliant black-and-white photographic prints." It can be used in the print flattening rinse, or can be prepared in a separate solution using 1/2 oz. to each gallon of water. Snap is packaged in four sizes: half-pint, pint, quart and gallon.



Bernalen

Tinsley Laboratories, Inc., 2448 Sixth St., Berkeley 10, Calif. — Tinsley 8" portable telescope has adapters for 16mm and 35mm cameras available. Both tube and eyepiece may be removed by turning single thumb screws. The basic system includes a mount with base mounting plate, leveling screws, tube, tube aperture dust cover, zenith diagonal eyepiece, rack-and-pinion focusing, 10-power rangefinder, two observing eyepieces, electric sidereal drive, 6-volt battery with charger. The Cassegrain optical system has a primary mirror focal length of 32", with magnifications up to 256 power. All optical surfaces are tested to assure accuracy to 1/8 wavelength. A 70 1/2-pound package, Tinsley 8" telescope is priced at \$995. . . . Sample Engineering Co., 17 N. Jefferson, Danville, Ill. — Samenco Model

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For applications requiring quick concentrated heat blast up to 1000°F. without flame. Soften, form, mold and patch plastics, etc. Temperature varied by air intake adjustment. 110-230 V. AC-DC motor, 3 wire plug. All 110V. models equipped with adapter for 2-prong receptacle. 8 ft. heavy duty cord. Intermittent duty. Other models available with lower temp. ranges. Most of the big names in industry use MASTER HEAT GUNS in laboratories or in production.

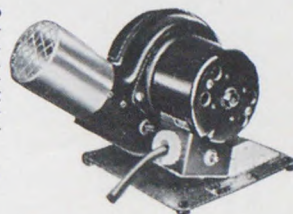
Model HG 501—500°F. 115V—\$41.25
 (Others \$37.25 to \$62.75)

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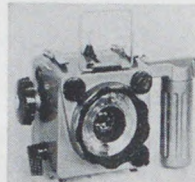
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MC-6 intervalometers for time-lapse motion pictures are light weight with a wide range of time intervals, from 2 seconds to 4½ hours, available in one unit, changed without tools. The basic timing element is a synchronous motor. Retail prices start at \$99; matching solenoids and mountings for all popular cameras start at \$23. Other accessories include timers for bursts and for time exposures.

Crown Rubber Co., 1615 Croghan St., Fremont, Ohio — Super Tuff-Spun, ¼" cushioned all-vinyl non-skid floor matting has "rounded rib" corrugations to prevent dirt from collecting, making cleaning easier. Matting comes in black, brown, gray and terra cotta, in 3', 4' and 6' width. . . . Ace Lite Step Co., 1706 S. State St., Chicago 6, Ill. — Korallite darkroom mat of ribbed ⅛" firm vinyl foot surface bonded to vinyl chloride base which grips the floor. Colors: black, gray, green, white and brown, in sizes 18"x24", 24"x36" and larger. Korallite may be ordered in 18", 24" and 36" runners as long as 100'. The material can also be cut to use as a worktable mat.

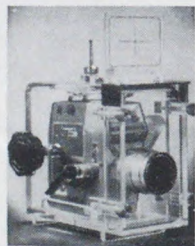
Northridge Research Inc., Northridge, Calif. — Aquatracker 70mm underwater camera has circular 100ws flash tube adjacent to the lens. Control knobs, aluminum and black anodized, are for shutter speed, diaphragm and focusing control, and film advance (with shutter trip mechanism directed below knob). Handle contains electronic flash unit power supply. Collapsible sportsfinder on top is calibrated with the focusing mechanism. Aquatracker weighs 6 lbs. 4 oz., has been successfully tested at depths in excess of 60' of water, is sufficiently buoyant that it will float 98% submerged. Front protective glass will withstand depth pressures to 200'. Camera sells for "approximately" \$600. . . . U. S. Divers Co., Santa Ana, Calif. — Calypso amphibious 35mm camera is water and pressure proof, features Som Berthiot Flor 34mm, f/3.5 lens and single stroke lever design which incorporates shutter release, film advance, shutter wind and exposure counter setting; also single-window viewfinder and built-in water tight flash connection, and accessory shoe. . . . Bell & Howell, 7100 McCormick Rd., Chicago 45, Ill. — Underwater housing for Bell & Howell Optronic Eye reflex motion picture camera, has parallax correcting sports-type viewfinder and controls for film advance, zooming and winding. It will function at depths up to 60', buoyancy will float it to the surface. Housing sells for less than \$100. . . . Ehrenreich Photo-Optical Industries, 111 Fifth Ave., New York 3, N. Y. — Plexiglas underwater housing for Nikkorex 8 motion picture camera, has horse-shoe shaped handle, gunsight type frame finder and spring-loaded lever to operate camera. Housing retails for \$69.95.



Northridge



Calypso



Bell & Howell



Nikon

Allied Impex Corp., 300 Park Ave. S., New York 10, N. Y. — Ultrablitz Monojet UM, one-piece electronic flash weighs less than 15 ounces, has compact dimensions (4⅝"x2⅞"x1⅝"). Prismatic lens disperses the light over 70° angle. Rechargeable unit provides 70-80 flashes per charge; recycling time is 8-12 seconds. Complete with battery recharger, Monojet UM retails at \$75.95. . . . Burleigh Brooks, Inc., 420 Grand Ave., Englewood, N. J. — Metz one-piece electronic flash in two models.

Metz 109 has 65° angle, produces over 50 flashes per charge, sells for less than \$59.95. Metz 110 has almost twice the power of the 109 and gives almost double the number of flashes, sells for less than \$74.95. Both models feature a switch which eliminates "burn-outs," have the Metz "sunlight converter" and are supplied with re-charger and power cord, camera shoe and shutter cord.

Literature

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

The Pierce Co., 3701 Nicollet Ave., Minneapolis 9, Minn.—C-3, 1963 loose-leaf catalog (about 50 pages), available to established studios and photographic departments only. Request on studio or company letterhead. . . . **Calumet Mfg. Co.**, 6550 N. Clark St., Chicago 26, Ill.—Calumet processing catalog, 48 pages, includes cameras, lenses and processing equipment for photography and the graphic arts. . . . **Photo Lamp Dept., General Electric Co.**, Nela Park, Cleveland 12, Ohio—Four-page brochure describes the G-E Cinema Light. . . . **nuArc Co., Inc.**, 4110 W. Grand Ave., Chicago 51, Ill.—Graphic Tips, 32-page booklets: Vol. I—"Basic Tools and Their Applications" and Vol. II—"Fundamentals of Layout in the Graphic Arts." Booklets are 50 cents each. . . . **Henry McGrew Printing, Inc.**, 1615 Grand Ave., Kansas City 8, Mo.—"Handy Henry's Helpful Hints," bulletin of new products and new ideas. . . . **Agfa Inc.**, Rockleigh, N. J.—Technical data bulletin on the Agfacolor short process. ▲


EXHIBITORS from page 37

Jos. B. English Co., Inc., East Point, Georgia
 FR Corporation, Bronx, New York
 Oscar Fisher Co., Inc., Newburgh, New York
 Frigidheat Industries, Nashville, Tennessee
 Gem Giftwares, Lynn, Massachusetts
 General Electric Co., Cleveland, Ohio
 General Products, Chicago, Illinois
 Gevaert Co. of America, Inc., New York, New York
 Gittings, Inc., Houston, Texas
 Graflex, Inc., Rochester, New York
 Heirloom Frames, Chicago, Illinois
 Holson Co., Norwalk, Connecticut
 Ilford Inc., New York, New York
 Industrial Photography — PTN, New York, New York
 Jamieson Products Co., Dallas, Texas
 Kling Photo Corp., New York, New York
 Kreonite, Inc., Wichita, Kansas
 E. Leitz, Inc., New York, New York
 Lektra Laboratories Inc., New York, New York
 Macbeth Instrument Corp., Newburgh, New York
 Maureen of Hollywood Co., Los Angeles, California
 Henry McGrew Printing, Inc., Kansas City, Missouri
 Medick-Barrows Co., Columbus, Ohio
 Meisel Photochrome Corp., Dallas, Texas
 Metalphoto Corp., Cleveland, Ohio
 Minneapolis-Honeywell, Heiland Div., Denver, Colorado
 National Color Laboratories, Roselle, New Jersey
 Newcomb-Macklin Co., Chicago, Illinois
 S. E. Overton Co., South Haven, Michigan
 Pako Corp., Minneapolis, Minnesota
 Photo Methods for Industry, New York, New York
 Photocolor of Houston, Houston, Texas
 Photo-Control Corp., Minneapolis, Minnesota
 Photogenic Machine Co., Youngstown, Ohio
 Pictorial Labs. Inc., New York, New York
 Pierce Co., Minneapolis, Minnesota
 Plymouth Products Co., Chicago, Illinois
 Polaroid Corp., Cambridge, Massachusetts
 Rolor Corp., Syosset, L. I., New York
 Simmon Omega, Inc., New York, New York
 Starlitter Products Inc., Burlington, Wisconsin
 Sylvania Electric Products Inc., New York, New York
 Taprell Loomis, Inc., Cleveland, Ohio
 Universal Bookbindery, Inc., San Antonio, Texas
 Van Bilt Mfg. Co., Inc., Lincoln, Nebraska
 Vilas-Mages Co., Chicago, Illinois
 Welch Scientific Co., Chicago, Illinois
 Yashica, Inc., Woodside, New York
 Carl Zeiss, Inc., New York, New York ▲

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TAX CREDIT from page 79

The tax credit is \$210. The cost basis for depreciation purposes is \$3,000 less \$210 tax credit, or \$2,790, less salvage value.

NOTE: The tax credit is not applicable to buildings or structural components, such as heating, plumbing and air conditioning, wiring and lighting fixtures.

If a married photographer and his wife file separate income tax returns, the limit of \$25,000 which is deductible is reduced to \$12,500. Likewise, the limit on the amount of used assets that can be acquired is reduced from \$50,000 to \$25,000. How-

ever, these lower limitations do not apply if the wife has no qualifying investment for, and no unused credit carryback or carry-over to, her taxable year which ends within the photographer's taxable year.

A photographer may acquire certain qualifying depreciable assets to replace other damaged or destroyed by a casualty or which are stolen. The cost of such acquisitions, for purposes of determining the amount of the tax credit, must be reduced by the amount received as compensation through insurance or otherwise, or to the adjusted basis of such property, whichever is less. ▲

New Jersey School Letter

Last September 17 during the 1962 Convention of the Professional Photographers Assn of New Jersey a letter was sent by the PPA of NJ to school officials in the state criticizing the use of school facilities for private enterprise — making photographs. There was no objection to the custom of senior yearbook photographs.

A copy of the letter (see December NPP, page 30) along with a news release was sent to 100 newspapers in the state. Response was highly gratifying — 63 papers, plus AP and UPI used the release. One radio station editorialized in the Association's favor.

In addition there were letters written to editors, editorials, answers to letters to editors (mostly in the Association's favor).

Most opposition seemed to come from small PTA groups.

Three school systems informed the New Jersey group they were giving up school pictures. Many have asked Association members to meetings to discuss the situation. The New Jersey Education Assn has informed the photographers that they are going to take a stand with them.

On November 15 — as a follow-up to the September 17 letter — the following letter was mailed to school officials in New Jersey:

Our recent letter to you on the subject of school photographs has produced so much favorable reaction that we are writing a second letter to tell you about it. Our mail, phone calls and press reaction from all over the state have shown that many elementary school boards are finally eliminating the taking and sale of student pictures in their schools. They agree with our premise that schools should not be hired out as discount houses, nor teachers as clerks.

National surveys on teacher loads show that the average teacher works 50 hours per week. He is so loaded with extra duties that his major problem is finding "time to teach"! When he acts as a clerk for a business firm, he is making money for that firm. He is not teaching his pupils the subject for which he was trained and for which he was engaged.

Some supporters of the practice have defended it on the grounds of profit for the school. Actually the "percentage refund" or "commission" returned to the school is much less than the actual cost of services your school is providing free for this company to do its business. In effect you are leasing to this private firm public property and utilities, as well as the necessary employees at bargain rates, and guaranteeing him no overhead and a captive audience.

May we emphasize once again that our Code of Ethics does not permit PPA of NJ members to accept or seek this kind of work.

Regardless of who makes the money the entire principle of school photography is wrong. Schools are not the place to sell any kind of merchandise, nor should they be used as clearing houses for outside businesses.

We would appreciate it if this letter were read at your next Board of Education meeting.

Yours very truly,
Alfred Coda, President
P.P.A. of N.J.

**Photography Assn. Favors
An End to Annual Rite
Of School Picture-Taking**

ATLANTIC CITY (AP) — The executive committee of the Professional Photographers Association of New Jersey today announced its opposition to the annual school picture-taking rite.

The association, holding its annual convention here, said it would urge school boards to eliminate the practice of making and selling student photographs.

The association said that the practice of making and selling student photographs is a commercial enterprise that should be eliminated from schools.

The association said that the practice of making and selling student photographs is a commercial enterprise that should be eliminated from schools.

**Board Votes
Photographer
Agents Ban**

POINT PLAIN, N.Y. (AP) — The board of directors of the Point Plain School District today voted to ban photographers from the school building.

The board's decision was made after a hearing on the matter. The board said that the presence of photographers in the school building was disruptive to the educational process.

The board also said that the practice of making and selling student photographs was a commercial enterprise that should be eliminated from schools.

**Photographers
Criticize School
Picture Sales**

ATLANTIC CITY, Sept. 18 — The practice of photographing pupils in the schools and selling them and their pictures to "third parties" was condemned Tuesday by the Professional Photographers Association of New Jersey.

The association said that the practice of making and selling student photographs was a commercial enterprise that should be eliminated from schools.

**School Photos
Are Opposed**

PLAINFIELD, N.J. (AP) — The Professional Photographers Association of New Jersey today announced its opposition to the annual school picture-taking rite.

The association said that the practice of making and selling student photographs was a commercial enterprise that should be eliminated from schools.

**Pupil Pictures
Held Waste**

ATLANTIC CITY, N.J. (AP) — The Professional Photographers Association of New Jersey today announced its opposition to the annual school picture-taking rite.

The association said that the practice of making and selling student photographs was a commercial enterprise that should be eliminated from schools.

**Educators
Asked to Cut
Photo Pacts**

ATLANTIC CITY, N.J. (AP) — The Professional Photographers Association of New Jersey today announced its opposition to the annual school picture-taking rite.

The association said that the practice of making and selling student photographs was a commercial enterprise that should be eliminated from schools.

**N. J. Lensmen
Score School
Photo Policy**

ATLANTIC CITY, N.J. (AP) — The Professional Photographers Association of New Jersey today announced its opposition to the annual school picture-taking rite.

The association said that the practice of making and selling student photographs was a commercial enterprise that should be eliminated from schools.

**Get Out of Business,
Photogs Ask Educators**

ATLANTIC CITY, Sept. 18 — The Professional Photographers Association of New Jersey today announced its opposition to the annual school picture-taking rite.

The association said that the practice of making and selling student photographs was a commercial enterprise that should be eliminated from schools.

MEXICO from page 43

ment of the richness of three civilizations — the colorful pre-Columbian Indian, the Spanish colonial, and the modern — all basking in year-round springtime.

Cosmopolitan Mexico City typifies the gay and gracious contrasts in Mexico's life. Here are glass and chrome skyscraper hotels only minutes away from pyramids that ant-

tedate those of the Egyptians. Grandios Spanish churches and a Spanish way of life, signaled by serenades and bullfights, exist side by side with floating gardens that were one of the glories of the Aztec empire.

Modernity is the stamp of Mexico City — at University City, or the tall Latin-American Tower with its fashionable rooftop restaurant.

The PP of A Tour hotel in Mexico City — the beautiful new Maria Isabel — was headquarters for President Kennedy during his visit to Mexico, and was the scene of the State banquet.

The new — given fresh character and distinction by traditional design values — is also the mark of resorts outside the capital, such as Acapulco.

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such perfectly preserved Spanish colonial towns as Taxco, without destroying its charm and character. This is equally true of quaint Indian villages and the sites of ancient cities marked today by great stepped temple-pyramids.

Many professional photographers and their families will take part in a tour of photogenic Mexico for ten colorful days (July 26-Aug. 4) following the PP of A 72nd International Exposition of Professional Photography in Dallas.

Total cost of the tour is \$327.50 per person which includes round trip flights from Dallas. *The number of reservations will be limited.* Find out about the "Pay Now, Fly Later" plan. Write to PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis. ▲

ARCHITECTURE from page 39

The view camera has not undergone any radical change within the last half century until recently — a back, with adjustments, to take the holder and groundglass; a front, with adjustments, to hold the lens; some method of bringing the front and back together for focusing; and some method of making this between area light-tight. Methods have been about the same on all cameras. One change was the substitution of a rod for the bottom framework between lens and film, but this has not proved to be of any major advantage.

One of the big stumbling blocks was a needed improvement in the bellows. If there was enough bellows for a long focus lens, you were in trouble when you attempted to collapse it for a wide-angle lens. A recent foreign innovation has supplied several bellows of different lengths with a camera design that allows the bellows to be clipped on and off; and for wide-angle work, a special soft "balloon" bellows which can be pushed out of the way for extreme lens adjustment. These things work, of course, but it means more gadgets to lug around, more delays in making pictures and the possibility of errors — for there have been some complaints about light leaks (from careless bellows changing) and reports of the balloon bellows cutting into the field of view (especially with windy exteriors).

Separate Adjustment

One American camera manufacturer has improved the bellows, by using a more flexible material and by widening the accordion folds of the bellows at the rear of the camera. These corrections allow the front lens standard to push right back on top of the 4x5 reducing back because the narrower front of the bellows folds flush inside the rear section. Also, on this same camera, the lensboard rises as a *separate* adjustment, independent of the front of the bellows, so that with a wide-angle lens the bellows cannot interfere with any rise or lowering of the lens. On most cameras when you raise the lens you also raise the whole bellows.

In looking over the two lists of *objectives* and *purposes* it would seem that a photographer could do a considerable amount of architectural photography with a good 4x5 view camera. If you are already 8x10 equipped, an added 4x5 reducing back would be ideal. ▲

classified ads

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

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Commercial photographer for top position with leading studio. Career position for experienced, expert photographic craftsman. Prefer man in thirties with background in black-and-white, color and slide production who has the ability to handle top business management and produce top photographs. Send recent photograph and full details in first application. Harper Leiper Studios, 2800 W. Dallas, Houston 19, Texas.

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PHOTO PAPER REPRESENTATIVE; must be acquainted and known by larger studios. High-quality well-known and universally accepted line, priced considerably lower than competition. Commissions. Send resume and other lines carried to: Sales Manager, LUMINOS PHOTO CORP., 1900 Monterey Ave., Bronx, N. Y.

Wanted: Photographer experienced in all phases of photography and darkroom work. Must be capable of quality work and ambitious. Excellent opportunity for the right person; option to buy; southeastern state. Send resume and salary desired in first application to Box 204, The National Professional Photographer.

Experienced industrial, commercial photographer and printer; color and black-and-white; quality work; upstate New York. Reply Box 1102, The National Professional Photographer.

Head retoucher for volume portrait plant. Fact, Inc., 809 Washington, St. Louis 1, Mo.

Photo mount salesman experienced in selling to studios. Excellent territory available. Quality line universally accepted. Commissions. Send resume and other lines carried to Box 1012, The National Professional Photographer.

All around technician; industrial and commercial; color and black-and-white; upstate New York; option to "Buy In." Reply Box 1208, The National Professional Photographer.

SITUATIONS WANTED

Thoroughly experienced portrait photographer with Bachrach 15 years would like to connect with reputable firm in Chicago area. Good at making home sittings, photographing children, groups, brides, men and women. Also general knowledge of darkroom procedures and some commercial experience. Can supply excellent references. Contact Bachrach Studio, 104 S. Michigan Blvd., Chicago, CEentral 6-1991.

Well qualified graduates of Brooks Institute, fully trained in all phases of professional photography (still and motion), are available if contacts are made well in advance of graduation. Your employment inquiry will receive prompt attention. One or more of our selected students will correspond with you regarding your position.

The demand for Brooks graduates is always greater than the supply. The earlier your request is received the sooner the placement can be made. Brooks Institute of Photography, 2190 Alston Road, Santa Barbara, Calif.

Experienced prestige home portrait photographer; ten years experience in field experienced in camera work; sales; building prestige listings; single; willing to travel. Reply Box 109, The National Professional Photographer.

Commercial photographer desires position in advertising field, but will consider other appointment; age, 26 and single; a veteran and graduate of the New York Institute of Photography. Reply Box 203, The National Professional Photographer.

Portrait, illustrative photographer, 17 years experience; wishes to relocate; single; experienced in black-and-white; color; management quality retouching. Interested in quality studios only. Reply Box 110, The Nat'l Professional Photog.

Negative retoucher desires steady year-round job in studio; has six years experience retouching; will relocate; also would like to learn darkroom work. Eugene Allen, P.O. Box 16, Thompsonville, Mich. Phone FR. 8-2586.

STUDIOS FOR SALE

Portrait studio in beautiful lower Rio Grande valley of Texas. Fully equipped, modern. Some commercial work, camera sales, good photo-finishing business sent out. Building 25x85 in heart of town, with upstairs apartment rented out. Annual gross minimum, \$23,000. Will lease or sell building to buyer of studio. Don's Photo Center, 107 S. Sam Houston, San Benito, Texas.

For sale: Complete equipment of studio; finest lenses; new cameras; ground floor room available. Failing eyesight reason for selling. Johnston Studio, 305E Washington St., Hoopston, Ill. Phone 444.

Top portrait studio in Ohio; equipped with the most modern equipment of today; oldest established studio; four large schools contracted for this year (we have held the same contracts for ten years); wonderful opportunity for anyone to step into a booming business. Priced for quick sale. Reply Box 1201, The National Professional Photographer.

Leading wedding and portrait studio; commercial; ground floor; husband-and-wife operation; good gross; fully equipped; building may be bought, rented or leased; near Boston, Mass. Reply Box 202, The Nat'l Professional Photog.

Commercial, Portrait studio, store, black-and-white finishing, established 35 years, house and property, all year round business grossing \$50,000; husband-wife operation; major franchises, southwestern New England; \$7,500 plus property and inventory. Reply Box 807, The National Professional Photographer.

Portrait studio in good northwestern Minnesota town; no competition; building, with modern apartment, lot, good equipment, \$7,500. Reply Box 200, The National Professional Photographer.

Northeast Texas; completely modern studio in shopping center in highest income area; doing color and black-and-white; all new equipment. Owner will carry balance after reasonable down; total price \$9,500. Reply Box 104, The National Professional Photographer.

Well known midwest, ground floor studio, established 75 years; city of 10,000 with drawing area of 70,000; mostly portrait, some commercial; all modern equipment for black-and-white and color. Will sell on contract. Reply Box 205, The National Professional Photographer.

Portrait, commercial; modern building, heavy traffic; parking; established 1928; excellent husband-wife operation; ample schools, weddings, babies; good electronic equipment; profitable business; retiring. Reply Box 206, The National Professional Photographer.

Top portrait, volume studio in eastern Pennsylvania; thousands of families under contract; equipped with Imperial 90, etc., good lease; man and wife can earn \$20,000; beautiful finishing conveniently handled. Reply Box 207, The National Professional Photographer.

Established wedding and portrait studio; ground floor in heart of Hartford, Conn.; all windowed front; large reception and shooting rooms; workroom and darkroom; no schools or coupons, good will and word-of-mouth advertising brings our business. Reply Box 208, The National Professional Photographer.

Studio for sale: \$22,000 for busiest and most beautiful studio in Bay Ridge, Brooklyn, N. Y. Yearly gross over \$37,000; photographer-and-wife operated; perfect for couple or chain operator. O'Malley's, 5311 5th Ave., Brooklyn 20, N. Y.

RETOUCHING AND COLORING

Portrait negative retouching; professional workmanship; prompt service; special on schools. Leonard R. Johnson, 755 Boylston St., Boston 16, Mass.

(Turn to page 88)

Finest retouching, etching and corrections. Sample negative invited. Anthony Alianello, 248 Hampstead St., Methuen, Mass.

Highest quality professional oil coloring; very reasonable rates; transparent and semi-opaque; heavy oils on miniatures only; canvas oil paintings made from portrait photos; school work; write for price list. Isabel S. Kaplan, 626 7th St., Marietta, Ohio.

CUSTOM RETOUCHING, RESTORATIONS, oil coloring and printing for professionals only. Planet Laboratories, Inc., 89 Sigourney St., Dept. R., Hartford 5, Conn.

Coloring wanted; professional oil; send your print for free sample. Mrs. J. A. McKinney, Salem, Mo.

WINONA TRAINED. Three colorists. Oil coloring complete. Regular, Deluxe, Semi-Heavy, and Heavy Oils. Send 8x10 toned print for Regular Oil free sample, and price list. Prompt service. Roysse Graphic Color Studio, 31 Norman Dr., Shelby, Ohio.

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Negative retouching; fast dependable service; send sample negative. Irene Thol, 809 E. 8, Moscow, Idaho.

Oil coloring and retouching, etching and corrections. Light, semi-heavy and brush oils. Quality work at a price you can afford. Stella Williams, M.P.O. Box 408, Springfield, Mo.

FOR FINE NEGATIVE RETOUCHING, black-and-white and color, prompt dependable service, send negatives to Albert Pollack, 3449 Meadowbrook Blvd., Cleveland Heights 18, Ohio, or call FAirmount 1-2325.

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Invisible Retouching — Specialty artist — commercial blocking — reliable service; restorative copy work; reasonable prices; oil painting — light or heavy. Contact Mildred E. Finrow, 3229 S. Clinton St., Fort Wayne, Ind. Phone K-1317.

Negative retouching; reasonable prices; 20 years experience. Marika Mrowca, 8010 Spafford Rd., Cleveland 5, Ohio.

Professional retouching; skillful corrections; etching; special delivery mail service. Helen Gilwee, 3011 Montgall, Kansas City, Mo.

Oil portraits hand painted on silk or canvas from photograph. Retailing from \$15.95. Dealers wanted. Liberal discounts. Kim's World Trading Co., 112 W. Center St., Mahanoy City, Penna.

Professional retouching and oil coloring; sample retouched free. Fannie A. Trout, 133 Payson St., Kewanee, Ill.

Kodacolor retouching service; enclose \$1 with negative; 30th year. Reed & Schulte, Kezar Falls, Maine.

Professional service; dye retouching; light and heavy oils; individual printing; work will please the expert. Stella Wilbanks, 258 Daytona Ave., Holly Hill, Fla.

Oil coloring complete; regular, semi-heavy and heavy; send 8x10 toned print for free sample and price list; prompt service. Hodack Color Studios, 2208 Packard Rd., Ann Arbor, Mich.

Commercial, portrait custom enlargements; copies; restorations; retouching. David Josephson, 3842 McLaughlin Ave., Los Angeles 66, Calif.

Retouching; excellent etching; clean stroke; send sample negative to Edith Nelson, 3303 Foster Ave., Brooklyn 10, N. Y.

Brush oils; semi-heavy and transparent oils; consistent quality. Cecilia's Color Service, Rt. 1, Box 209, San Angelo, Texas.

RETOUCHING, COLORING; reasonable; prompt, efficient service. Gertha Jensen, Madelia, Minn.

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Ektachrome, Anscochrome. Ektacolor processed carefully, 4x5 50c per sheet; 135-20 exposure mounted, \$1.45. Consistently excellent quality on Ektacolor printing. Try our service on your next color job. Write for prices. Kenmore Color Lab, Box 95, Kenmore 17, N. Y.

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MISCELLANEOUS

K. WEST DYE, indisputably the best for negative retouching and print spotting; special introductory price, \$1; other retouching supplies also available. Kitty West, 1326 Kenwood Rd., Santa Barbara, Calif.

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For sale: 6 1/2" wide-angle Goerz Dagor in Compur Shutter, covers 8x10, \$95; 12" Goerz Dagor, Eastman view lensboard, Pacard Shutter, \$110; both in excellent condition. Samuel Kravitt, 763 Chapel St., New Haven, Conn.

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EQUIPMENT WANTED

Wanted: BALTAR LENS, in good condition; also Eyemo camera. Reply Box 514, The National Professional Photographer.

Wanted: Agfa Super Isolette 120, in good condition. Send all pertinent details to Calvin Hutchinson, 26 E. Huron St., Chicago 11, Ill.

Wanted: Good, used 5x7 film holders. Must be Eastman Kodak. State quantity and price. Harris, Box 1248, New York City.

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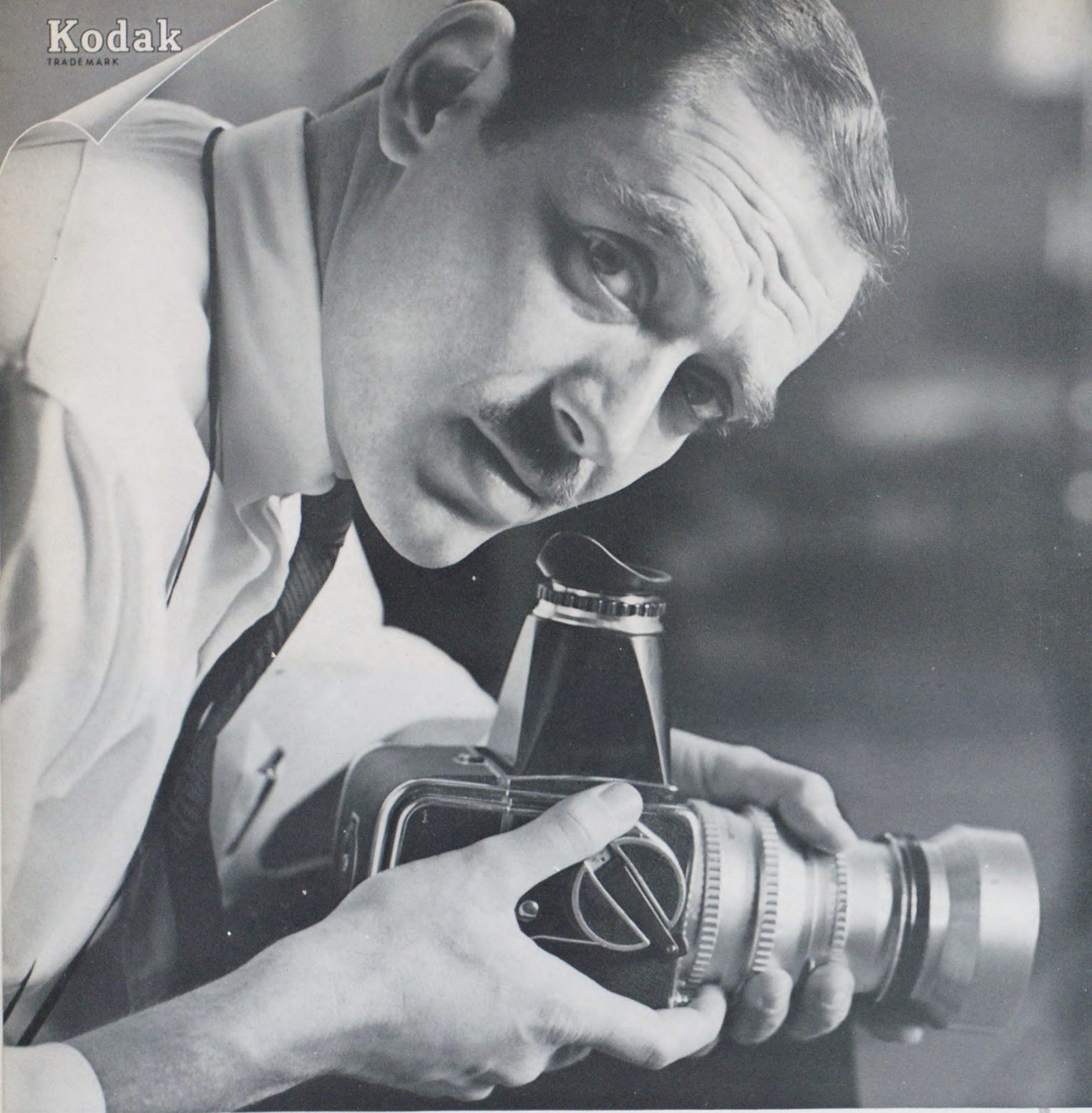
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