The National PROFESSIONAL PHOTOGRAPHER

JUNE 1963—50c

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One of three photographs by Yousuf Karsh in the Photography in the Fine Arts IV exhibition is his portrait of cellist Pablo Casals made for Karsh's book, "Portraits of Greatness." Other selections from PFA IV, now on exhibit at The Metropolitan Museum of Art in New York City, begin on page 43.

Official Publication of the Professional Photographers of America, Inc.

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the National PROFESSIONAL PHOTOGRAPHER

JUNE – 1963
Vol. 90 No. 1813

the National Professional Photographer

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

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St. Louis & Canadian Photographer
The Commercial Photographer
The Professional Photographer
the National Photographer

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editorial

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news and notes

ANNUAL COUNCIL MEETING

The Annual Council Meeting of the PP of A will convene at 1:00 p.m. in the Roof Garden of the Hotel Adolphus, Dallas, July 21, first day of the 72nd International Exposition of Professional Photography.

Any elected Council delegate, finding himself unable to attend the annual meeting, may designate another active or life member from his Division in his own state, territory or province to serve as his proxy, upon giving written notice to the PP of A Executive Manager before opening session.

PR REVIEW

A brief review of recent public relations activities on behalf of the photographic profession by the PP of A reveals these items:

United Press International has released a short feature quoting Emilie Romaine, M.Photog., from her *NPP* column, "The Fashion Angle." Titled "Posing for Your Photograph? Take a Tip from an Expert," it lists several tips on posing with gloves when a woman has her portrait made.

Iron Age magazine (March 14) published a two-page illustrated article on industrial photography titled "New Cameras Change Scientific Theory into Industrial Fact." Photographic departments of several companies and their importance to industry were highlighted.

Newspaper clippings on the latest series of PP of A Commercial Division Qualification releases came from many areas.

Rural Lines, a magazine on rural electrification administration, published by the U. S. Department of Agriculture, for April, carried an item, "Photographs Can Tell Your Story." In it the reader was advised: "If you can't make professional grade photographs yourself, be sure a professional photographer will be available when you need him."

The Prentice-Hall "Executive Report" for April 27 had an article stressing the importance of hiring a full-time industrial photographer. The item involved a direct interview by the editors with James Carrar of Esso Research Laboratories and Peter Carey of the Bendix Corp.

"Amy Vanderbilt's Etiquette" column from United Feature Syndicate, Inc., released April 30, contained this advice to a reader: "You, and other readers, may send me a self-addressed stamped envelope marked 'Wedding Photography' and I will send a booklet of the do's and don't's of portrait and candid wedding photography."

The booklet was published by the PP of A, and is available to studios for distribution.

RIT ADVISORY COMMITTEE

The School of Photography at Rochester Institute of Technology (Rochester, N. Y.) has announced the establishment of an Advisory Committee to help the school deal with the long range planning of its educational objectives, programs and facilities.

Serving on the committee will be Dr. Cyril J. Staud, Vice President for Research, Eastman Kodak Co.; Wesley Bowman, M.Photog., Vice President, PP of A; Henry Wolf, Art Director, *Show* magazine; William M. Drumm, Head Photographic Technology Section, Itek Corp.; Phillip G. Sydney, Manager, Professional Technical Service Center, Eastman Kodak Co.; and D. Peter Turner, illustrative photographer.

The latter three are graduates of the School of Photography and have been chosen to committee membership to represent the school's three major study programs: Photographic Science, Professional Photography and Illustrative Photography.

It is expected that findings and recommendations of the committee will be incorporated into RIT's overall planning for its new campus which will be located on a 1300-acre tract along the Genesee River, south of Rochester and about six miles from the Institute's present location. The School of Photography hopes to move to the new location in 1967.

CHICAGO MANAGEMENT WORKSHOP

The fifth in the current and highly successful series of PP of A Management Workshops is scheduled for Nov. 22-24, 1963. Jointly sponsored by the Council of Photographic and Art Studios of Chicago and the PP of A, the meetings will be held at the Hilton Inn in No. Aurora, Ill., 45 minutes from downtown Chicago.

The Workshop is designed for owners and policymaking management personnel of portrait and commercial photographic and art studios throughout the country.

BRITISH CODE OF ETHICS

The Institute of British Photographers has recently issued a new Code of Conduct governing the professional activities of its members. Copies of the 15-point Code are available from the Headquarters of the IBP, 38 Bedford Square, London, W.C.1, Eng.

STUDIO SUPPLIERS ELECT

Walter Pierce, President of the Pierce Co., Minneapolis, was elected President of the Studio Suppliers Assn, at the annual meeting held in New York City. Other officers for the current year include Ernest Hertzberg of Arthur Hertzberg & Craftsmen, Chicago, Vice Pres.; Kenneth Sanderson of Key Color Studios, Mineola, N. Y., Treas. Directors are Frank Willson of the Medick-Barrows Co., Columbus, Ohio; Fred C. Blome, Gross Photo Supply Co., Toledo, Ohio; Hugo Neuhaus,



Walter Pierce

(Turn to page 8)



Perfect pair—candid photos and Cykora paper

Here is a warm-black, portrait type projection paper that can lift your wedding candids out of the ordinary. In a variety of surfaces—Glossy, Brilliant, Kashmir and Silk—and Contrast grades from 1-4, Cykora® can produce the exact degree of brilliance you desire. And, it tones well in Ansco Direct Sepia Toner. Start adding luxury to your wedding candids.

Ask your stock house to include a box of Ansco Cykora with your next order and compare it with your present candid stock.

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the panel . . . . . MV-A GRAFIC timer insures exact burst uniformity; separate valves control fresh water; and two quick-disconnect plugs ease handling.

the water jacket . . . . . coated and insulated for perfect temperatures, and just two drains mean lower plumbing bills.

PAC Saran Baskets . . . . . equipped with portable plenums for easier cleaning; no stand-by pressure needed!

tanks . . . . . For chemicals—Clean in the sink or machine For washes—Cut time in ½ with quick slide dump valves. A spray wash across the bottom for uniform distribution insures print coverage.

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Gevaert $1400
Agfacolor $1450

Write for Bulletin 1563 1511 WEST LAWRENCE AVENUE/CHICAGO 40, ILLINOIS

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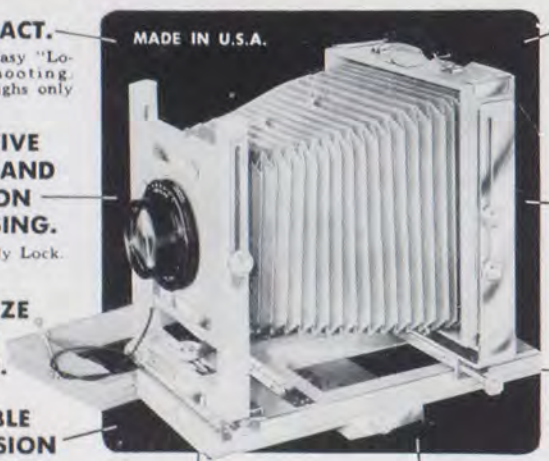
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NPP 6/63

NEWS from page 6

Acme Picture Frame Co., Chicago; and Herbert Fried of Fried Novelties, New York, N. Y.

Executive Secretary of the group is Samuel Kalmanash, 20 E. 46th St., New York.

PP of A CALENDAR

June 20 — Deadline for receipt in Dallas of entries in the annual PP of A National Print Exhibit.

July 21-26 — 72nd PP of A International Exposition of Professional Photography, Memorial Auditorium, Hotels Adolphus and Baker, Dallas.

July 26-Aug. 4 — PP of A Convention in Mexico.

Nov. 22-24 — Chicago Management Workshop — PP of A and Council of Photographic & Art Studios of Chicago, Hilton Inn, North Aurora, Ill.

ADVERTISING WHO'S WHO

The first edition of "Who's Who in Advertising" goes to press this month. The volume will consist of more than 1,000 pages and will present some 10,000 biographical sketches of key executives in all areas of advertising.

Following publication, the volume will be priced at $50. PP of A members may order copies now at $39.50, plus postage and handling charges of $1.25. Send requests to Dept. 266, Who's Who in Advertising, 111 Fourth Ave., New York 3, N. Y.

CURRENT EXHIBITIONS

Museum of Modern Art

A group of five small one-man shows went on view May 29 and will remain through July 21 at New York's Museum of Modern Art. John Szarkowski, Director of the Museum's Department of Photography, selected the exhibition "to emphasize the independence and individuality of each man's work." In the exhibition, called "Five Unrelated Photographers," is the work of American photographers Ken Hyman and Garry Winogrand, New York, N. Y.; George Krause, Philadelphia; Jerome Liebling, Minneapolis; and Minor White, Rochester, N. Y.

The show was installed in the auditorium gallery of the Museum by Kathleen Haven.

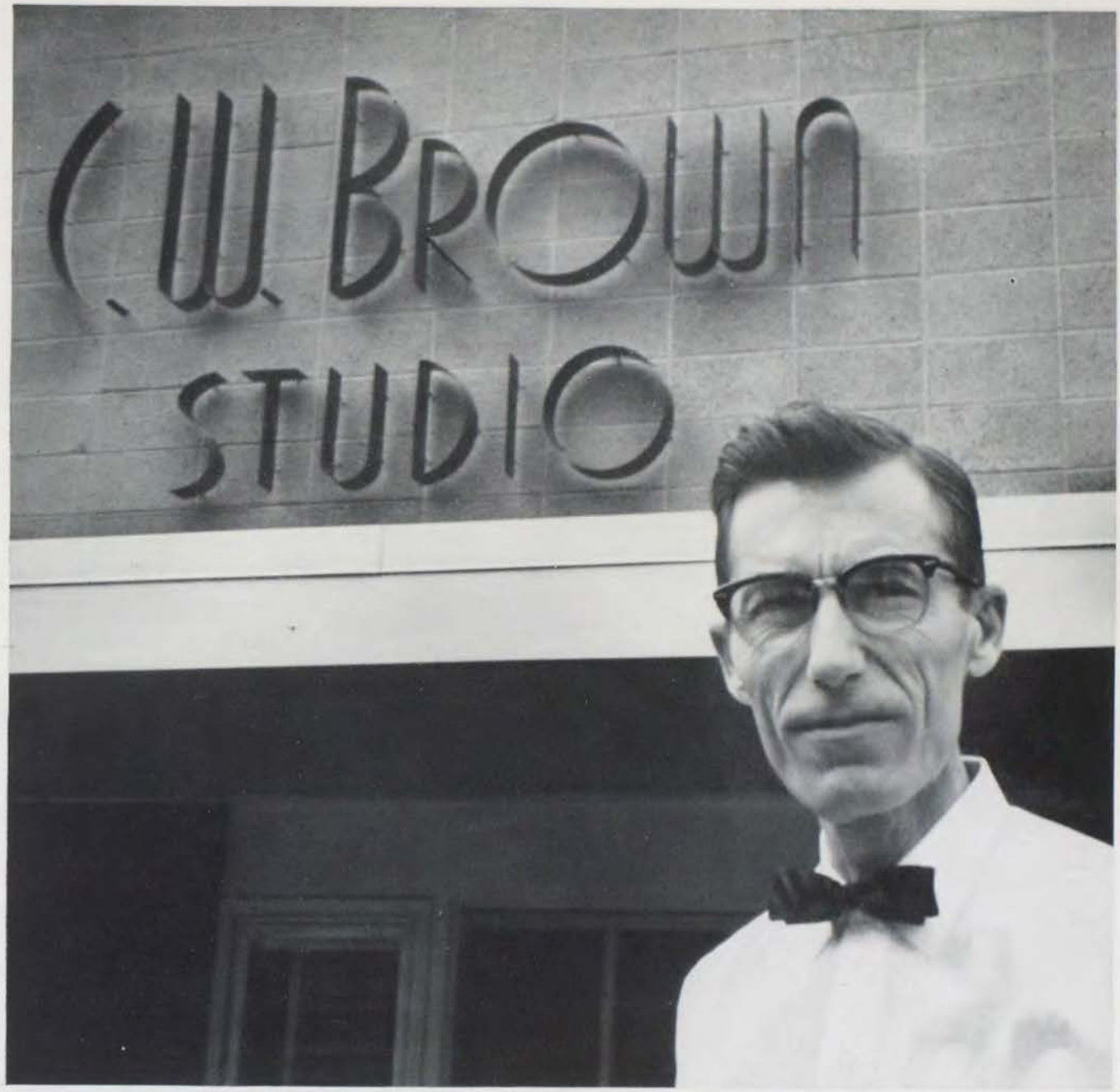
Smithsonian Institution

A special exhibition of photographs by Alfred Eisenstaedt went on display at the Smithsonian Institution, Washington, D. C., May 1 and will remain through June 12, at the Arts and Industries Building. The exhibition is sponsored by the Smithsonian's Section of Photography.

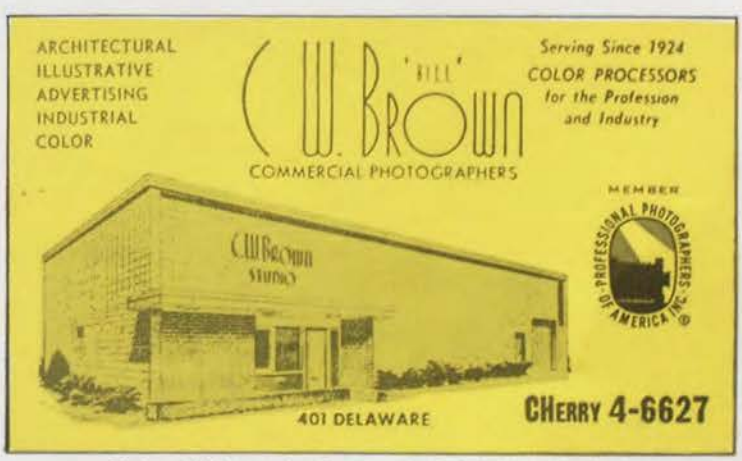
George Eastman House

"The Photography of Bill Brandt" is currently at George Eastman House, Rochester, N. Y. The retrospective exhibition is the Englishman's first one-man show in America. It was created by Robert Doty, Assistant Curator, and is based on a recent acquisition of 20 prints by Bill Brandt for the museum's collection. The prints will be up through June 17.

(Turn to page 12)

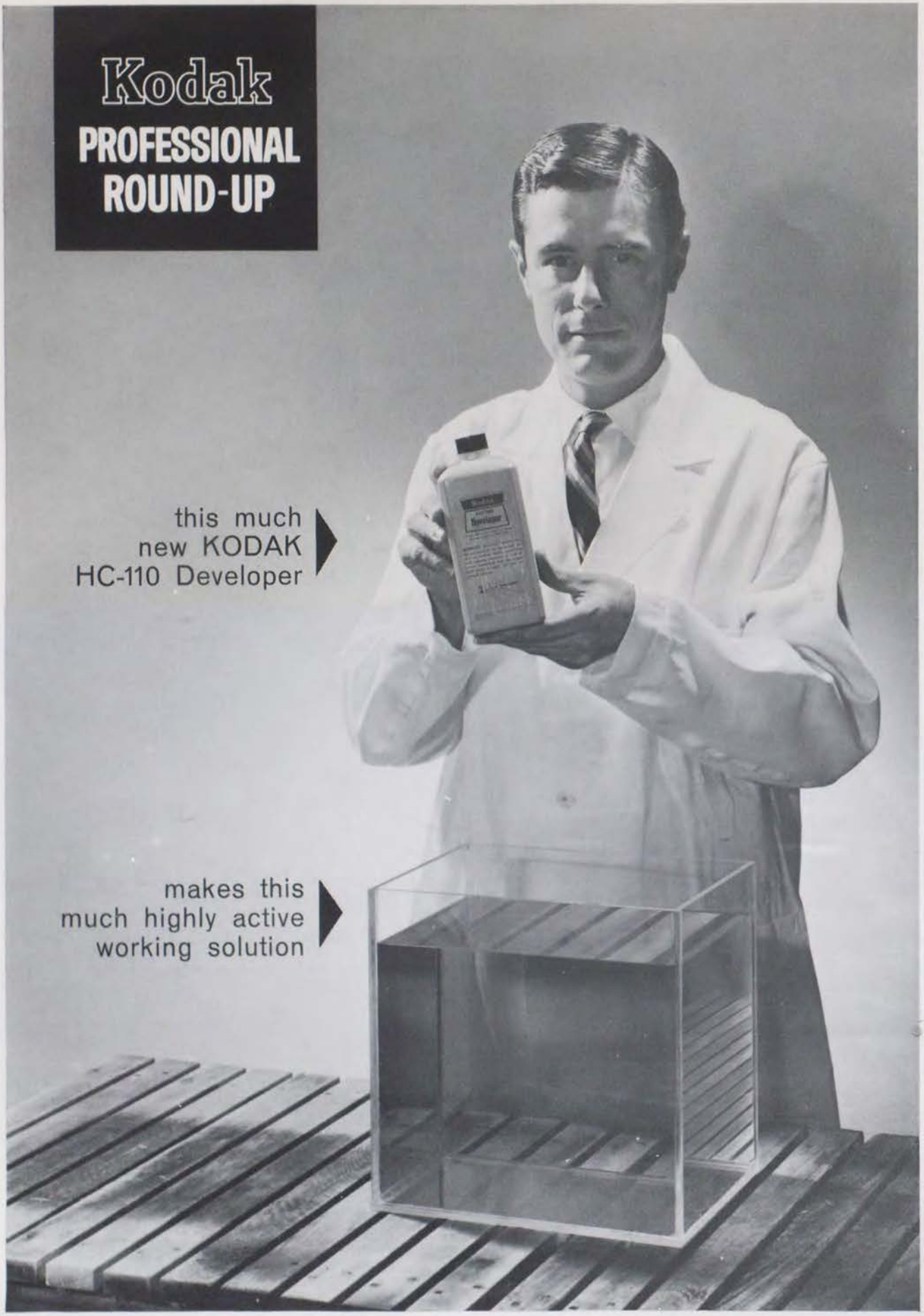


"Our advertising in the Yellow Pages really clicks with prospective customers in this area!" says C. W. Brown, owner, C. W. Brown Studio, Denver, Colorado. "Aside from the word-of-mouth reputation we've built up over the years, the Yellow Pages directory does the best possible selling job for us. In fact, a third of our business comes in as a direct result of our display ad. How do we know? Our customers tell us. They keep us busy!"



Display ad (shown reduced) runs under PHOTOGRAPHERS — COMMERCIAL. Call your Yellow Pages man to plan your program. Find him in the Yellow Pages under: ADVERTISING—DIRECTORY & GUIDE.




Kodak
PROFESSIONAL
ROUND-UP
this much
new KODAK
HC-110 Developer
makes this
much highly active
working solution

Kodak
TRADE MARK

Announcing new KODAK HC-110 Developer

KODAK HC-110 Developer is a highly concentrated, fast-working developer. As shown at left, a 28-ounce bottle of concentrate dilutes to make 3½ gallons of working solution.

HC-110 Developer is intended for the exacting work of the commercial, illustrative, and press photographer. It produces sharp images, moderately fine grain, maximum shadow detail, and a long density scale.

In mixing, it's wonderfully fast and simple. It's liquid, but because the syrupy concentrate mixes so quickly and completely with small amounts of water to produce a stock solution, you'll find it the easiest chemical preparation you've ever experienced!

The working solution of 1:15 develops most black-and-white films in 3 to 4½ minutes, with excellent development latitude. For longer development times, HC-110 can be further diluted to 1:31 for development time of 5 to 8 minutes.

KODAK HC-110 Developer comes in sizes to make 2 gallons and 3½ gallons of 1:15 working solution. KODAK HC-110 Replenisher is available in a bottle which makes one gallon. All the HC-110 bottles are handily styled of unbreakable polyethylene plastic. You'll recognize them on your Kodak dealer's shelves by their bright yellow color.



New! KODAK Rapid Fixer in a piggy-back plastic bottle

KODAK Rapid Fixer comes in bottles to make 1 gal., 5 gal., and 30 gal.,—as well as in Cubitainers. Nothing has changed except that the 5-gal.-size bottle is now made of an attractive, durable, re-usable polyethylene plastic. The 1-gal. and 30-gal. sizes also come this way.



These are no ordinary plastic bottles—they are designed for the product. The "B" solution bottle has its own little niche built into the big bottle. Securely surrounded by the outer carton, both bottles are quite certain to reach you unbroken. These bottles are blue.

You asked for it— 1-gal. size KODAK POLYDOL Developer



From the day KODAK POLYDOL Developer was introduced, in 3½- and 10-gal. sizes, we have been receiving requests for a 1-gal. version. You wanted it, and now it's available.

KODAK POLYDOL is the amazing film developer which, when properly replenished, seems to be almost deathless. Some amazing records for useful life of the developer have been established already.

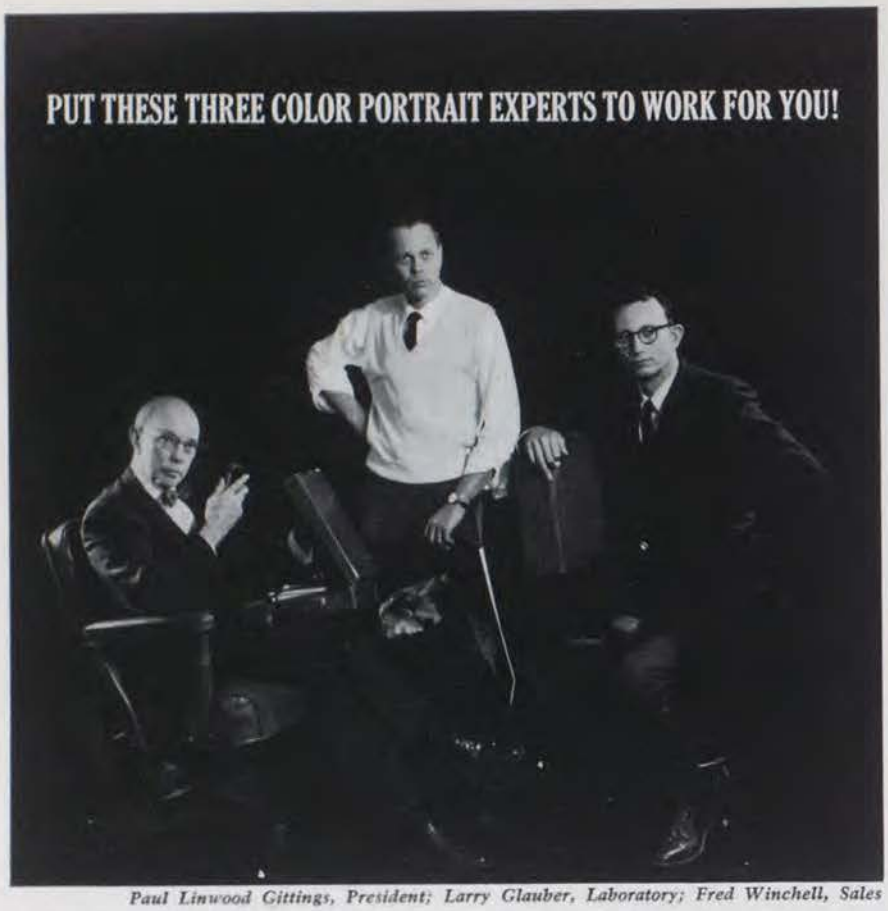
For, unlike developers whose lives are merely extended by replenishment, POLYDOL Developer's chemistry does not change as it is replenished. It is a *stabilized* developer system.

It's just like having a perfectly fresh 1:1 solution of DK-50 Developer on hand all the time. Results are the same.

Since the potential life of this developer is so very long, it is advisable to keep a careful check against accidental contamination. The *KODAK Quality Control System for Black-and-White Films and Roll Papers* is an ideal way to do this—and step up the over-all efficiency of your whole darkroom operation at the same time. See your Kodak dealer for KODAK POLYDOL Developer in the size that suits you—1 gal., 3½ gal., 10 gal.

Your Kodak Technical Sales Representative is ready to help you fit any new products into your darkroom routine. You'll find him especially valuable to help you set up the KODAK Quality Control System. Call him soon.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.



Paul Linwood Gittings, President; Larry Glauber, Laboratory; Fred Winchell, Sales

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!



For complete details and price list write:

gittings inc.

custom color finishing

3327 D'AMICO STREET • HOUSTON 19, TEXAS

NEWS from page 8

NEW SMITHSONIAN CATALOG

The Smithsonian Institution's Traveling Exhibition Service has announced the publication of its 1963-64 catalog, listing exhibitions available to museums, galleries, institutions and other organizations.

Several photography exhibitions are listed, including "Portraits of Greatness" by Yousuf Karsh; "Story of a Winery" by Ansel Adams and Pirkle Jones; and "Caribbean Journey" by Fritz Henle. Other exhibitions listed include "The Image of Physics" by Berenice Abbott; "Hummingbirds" by Crawford H. Greenewalt; and "The Hidden World of Crystals" by Jack Kath.

The catalog is available from the Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C.

MONTHLY AWARD FOR COLOR

Transparencies and/or color negatives (with prints) received and reproduced by Henry McGrew Printing, Inc., 1615 Grand Ave., Kansas City 8, Mo., are eligible for the McGrew Monthly Award contest. First prize is $150; second prize is $50. Winners are selected by a committee from the PPA of Greater Kansas City.

PMDA HIGH SCHOOL PROGRAM

The Photographic Manufacturers & Distributors Assn, Inc., has launched an educational program for secondary schools. Called "Adventures in Photography," it will bow as a pilot program in New Jersey, Pennsylvania and New York.

The concept of the live program — through the medium of a lecturer and equipment demonstrations — is to bring to life 100 years of photographic discoveries.

HARRY K. SHIGETA, M.Photog.

Word has been received of the death of Harry K. Shigeta, 72, in Los Angeles, on April 28. He was a native of Japan and lived in Chicago, moving to California upon retirement.

Mr. Shigeta was head of Shigeta-Wright, Chicago commercial photographers until about four years ago. He was active in the PP of A for many years as a convention judge and speaker, and as a National Council member. He served as a Trustee of the Winona School of Professional Photography and was an instructor at the School for several sessions. He earned his M.Photog. degree in 1941; he was awarded the Honorary Master of Photography degree in 1955, PP of A's 75th Anniversary.

Mr. Shigeta was also quite active in the Chicago Area Camera Clubs Assn and the Photographic Society of America. He was widely known and highly respected as a photographer, commercial artist, teacher and critic.

UNITED FUNDS BEST



Grand Award winning photograph in the sixth annual National Photography Contest, sponsored by United Community Funds and Councils of America, was the black-and-white entry of Mel Witrogen of the United Fund of Wichita and Sedgwick Co., Kansas.

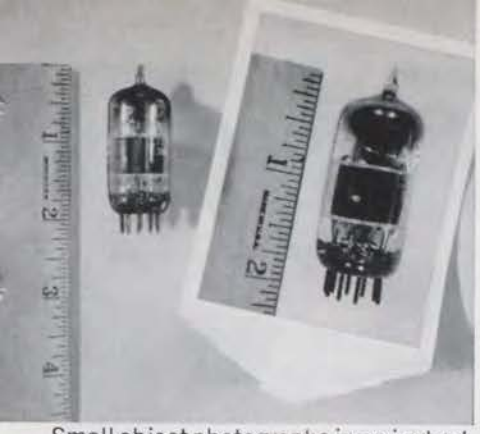
EXPANDS HALF-FRAME SERVICE

Growing popularity of 35mm half-frame (single-frame, 18mmx24mm) cameras has resulted in Berkey Laboratories, New York City, expanding color processing equipment, incorporating special condenser systems and electronic controls to permit more efficient printing of half-frame negatives and slides.

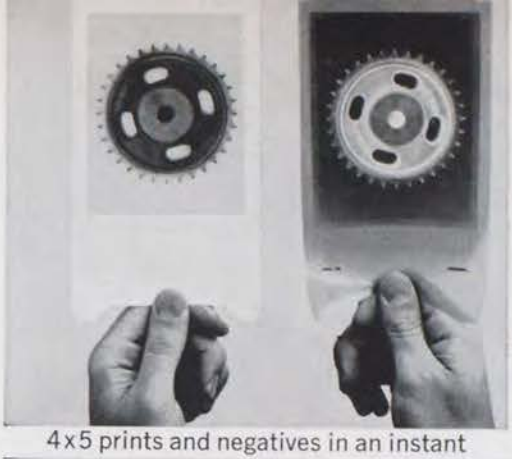
POLACOLOR 4x5 PACKETS

Shareholders of the Polaroid Corp. saw a demonstration of Polacolor 4x5 packets at the annual meeting in Waltham, Mass. The company expects to market the product later this year.

According to Polaroid spokesmen, Polacolor roll film will be on sale in all areas of the country by the end of this month. ▲



Small object photographs in an instant



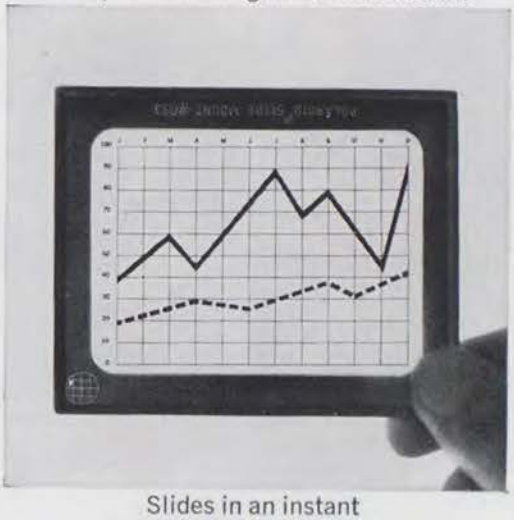
4x5 prints and negatives in an instant



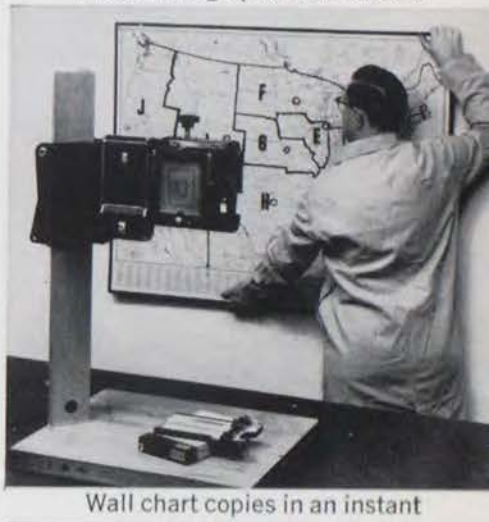
Photomicrographs in an instant



Macrophotographs in an instant



Slides in an instant



Wall chart copies in an instant



Copies in an instant



X-ray copies in an instant



Conventional 4x5 photographs
in black and white or color

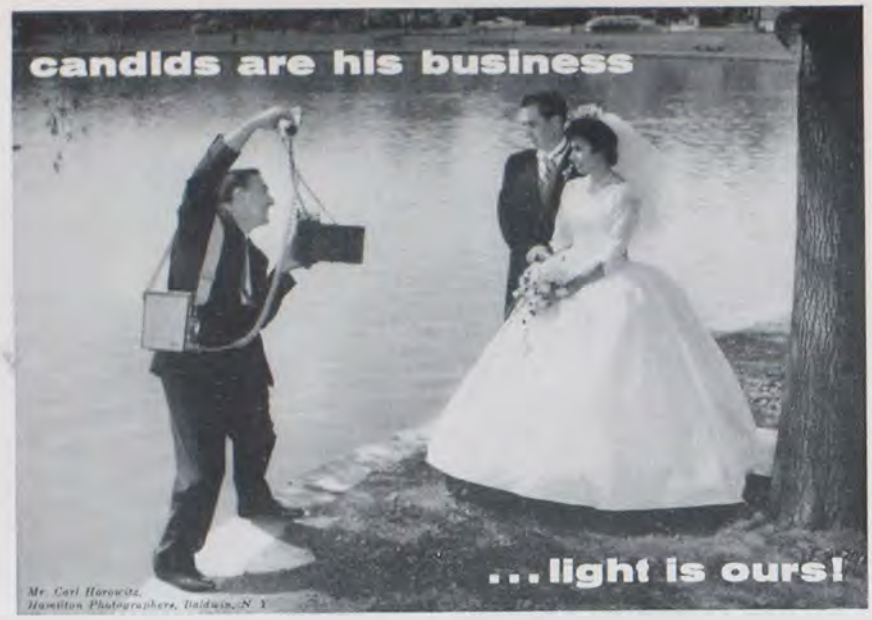


The new Polaroid MP-3 Industrial View Camera

With eye-level ground-glass viewing and focusing.

Send for 6 page brochure, Polaroid Corporation, Cambridge, Massachusetts.

POLAROID



Together they pay off in Profits

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

The Ascorlight A423A meets these requirements successfully. This 200 watt-second transistorized portable electronic flash (7000 BCPS*/ 50°) has proven to be a tireless and dependable tool in the hands of the candid photographer. He has also found this unit to be most economical to operate, as it is powered by a rechargeable, long-life nickel cadmium battery. Versatility is another important attribute — the Ascorlight A423A copes masterfully with lighting conditions encountered in all types of candid assignments, both indoors and outdoors. It is shown above on the job during a bridal pictorial color session.



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SPRINGFIELD HOME SHOW



Eight studios — the Springfield (Mo.) Photographers Assn — sponsored a booth at the Springfield 1963 Sports and Home Show. Attendance ranged 22,000-24,000. Booklets on decorating with portraits were distributed, as were coupons offering a discount on light oil 16x20 portrait (if used within 60 days). The booth background was of mahogany wall board; furnishings were supplied by one of Springfield's leading furniture dealers. Bill Horn, Horn Studio, says the group was very happy with the display and the response it received, but he warns other associations planning anything similar to "be prepared to work and spend some time on the project."

president's message

Hello again!

It looks like everything is practically in readiness for our big Exposition which will be held next month in Dallas. I wonder if the general membership has any idea of the mass of detail to be handled to stage such an event. Considerable care is exercised in picking the site and dates long in advance. There are endless details to be handled with the hotels, and manufacturers and suppliers to be solicited for booth space. There are committees to be appointed, Juries of Selection to be selected, programs and speakers to be picked, publicity and promotion to be written and arranged for, printing and mailing to be done.



Marvins
James E. Hampson

Social events must be planned. Various events and demonstrations must be scheduled, hotel and advance reservations recorded. Badges, merit certificates, and Degree applications must be checked and processed. There are print entries to be recorded, indexed, sorted and judged. Stage properties are determined and arranged for.

There is the endless correspondence and inquiries to be answered. Stocks of all supplies, badges and ribbons must be checked, packed and shipped to the convention site . . . all this before convention time.

Details Constantly Checked

The print judging starts several days before the Exposition. Each day as our opening approaches the tempo speeds up, the home office employees and the Executive Manager are pushed to the limit.

There is always the checking of details to avoid conflicts in arrangements, or to correct any oversights . . . the last minute checking of details.

Then you arrive! Everything is done to make things move smoothly with the least inconvenience to you. Most of you are helpful, appreciative and congenial. We wish we could plan perfectly for everyone, and I have seen the impossible overcome in your behalf. I am frequently amazed at the stamina, ingenuity, patience, and ability of our Executive Manager and his staff. Spend ten years on the Board and you would be, too. I am eternally grateful to them. I also, in anticipation, am grateful to all the committee members and chairmen, many of whom are never recognized or appreciated. In your behalf, I thank them.

Right now is a good time to complete all your plans to attend. Arrange for your advance registration and room reservations. Just write to the PP of A Headquarters in Milwaukee.

Everything has been done to give you excellent programs in all three Divisions. Your interests were at the heart of all this accumulative effort.

(Turn to page 66)

70mm 53-EXPOSURE MAGAZINE



NOW... shoot up to 53 exposures without reloading! Linhof's brilliantly engineered 70mm Rollex film magazine opens a whole new world of **rapid-fire** photography for medium-to-large-format cameras...with unprecedented time-saving advantages! Rollex models fit 2¼x3¼ and 4x5 Linhof cameras, and cameras equipped with 4x5 Graflok backs. ■ Utilizing the "Ideal Format" 2¼x2¾ negative size, the new 70mm Rollex gives you the speed and convenience of "miniature" photography **plus** the unmatched quality of a **4-times-larger** film area! You can bulk-load daylight cartridges with 13-foot lengths of 70mm perforated color or black-and-white film...or use preloaded cartridges. Shoot up to 53 exposures without interruption! **Fast film-advance lever** speeds each frame into position...the entire roll accurately tallied by the **automatic exposure counter.** ■ And what versatility! You can clip off any portion of a roll for immediate processing... then resume shooting without having to reload. Built to world-famous Linhof precision standards, the 70mm Rollex 53-exposure magazine is an exciting new system of photography...a **must** for today's up-to-the-minute professional.

70mm Rollex components illustrated below: **A** Outer shell. **B** Lightproof take-up cartridge, cap, and spool. **C** Daylight film cartridge. **D** Insert assembly, with rapid film-advance lever, film feed and take-up spindles, and automatic exposure counter.



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Kardan-Color 5 x 7 and Kardan-Color 8 x 10





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WRITE FOR CATALOG NP6

THE Camille CO., INC., 824 BERGEN ST., BKLYN 38, N. Y.

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"ORIGINATORS OF THE MUSICAL PHOTO ALBUM"

the photo colorist

by Viva Fay Lefler

No portrait photographer should ignore hand coloring, whether in light or heavy oils. Mrs. Lefler, noted colorist and head of Lefler School of Color, R.F.D. #3, Box 284, Springfield, Mo., will answer your questions, and, when of general interest, they will be answered here.

I DON'T KNOW; somehow I just do not seem to be making myself clear on this business of displaying at least three grades of oil coloring for selling purposes. I talked about this in the March column, and promptly got the following letter from Chicago: "In your March article you commented that one of your readers intended to list only two classes of coloring in spite of the fact that earlier you had recommended three. . . . In your article you've given good justification for a separate price for heavy oils and light oils. It seems to me that these are the only two prices your reader intends to show. Nowhere in your article did I find justification for two light oil prices, one for good quality work and the other for shop grade work. Such a division in the light oil category would be necessary if three prices are to be shown. Do you recommend cheap and quick coloring for the second light oil category? If not, on what basis would you justify two prices for light oils?"



It is evident that this gentleman did not read very thoroughly the column to which he refers, for nowhere in it did I even mention two light oil prices, much less try to justify them. Further, I stated specifically that I do not recommend "cheap and quick" work for the reason that "cheap and quick" is exactly what it will look like. Perhaps the reason he was unable to interpret correctly what I had to say about the three kinds of coloring was that I used the word "grade" almost exclusively when referring to them. Perhaps I should have used another word such as "weight" or "kind" to more clearly describe the differences I meant. At any rate, I shall try again — and more clearly, I hope — to explain why the photographer would benefit from showing three or more grades, or weights, or kinds of coloring when selling oil-colored photographs.

Good Coloring

I recommend that the photographer show three or more *different* grades (or weights, or kinds) of oil coloring, and these three I call *light oil, medium oil* and *heavy oil.* The first and lowest-priced of these is the light oil, and it definitely is not the cheap

(Turn to page 18)

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V=$30

Actually, it doesn't cost that much to engrave the little "v" on the top of the new Pentax. What the "v" does stand for is considerably more than $30 worth of significant refinements on the famous Honeywell Pentax H-3 camera.

The Pentax H-3 is a very popular single-lens-reflex camera because of its classic design, light weight, perfect workmanship, Auto-Takumar 55mm f/1.8 lens and speeds to 1/1000 second. It is difficult to improve upon a camera of this quality and value.

The new H3v has an automatic reset on the exposure counter. This very desirable feature acts as a mechanical memory for you. It keeps track of the exact number of remaining exposures and returns to zero automatically each time you reload.

Another new feature is an integral self-timer. It's so integral, you hardly know it's there, yet it will delay the shutter for up to 10 seconds, affording you away-from-the-camera freedom when you want it. Precise and dependable, the timer does not alter the traditional Pentax classic styling in the least.

If you do not need an automatic exposure counter and built-in self-timer, then the famous Pentax H3 at $199.50 is the best value for you in the fine camera field. But, if these features are necessary conveniences to you, then you should buy the Pentax H3v at $229.50.



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Honeywell

PHOTOGRAPHIC PRODUCTS

COLORIST from page 16

and quick kind that is often peddled by the itinerant worker or sometimes even by the local worker who advertises it as a leader at a price of 89c to 98c "for this giant 16x20 life-size portrait." It is, instead, a good piece of coloring on a good photograph with all the skill of a good colorist using the same materials that would be used on a heavier, more expensive piece of work.

There is a difference between this light oil and the other two alongside of which it will be displayed, and that difference is the amount of work done on it as compared with the others. As far as color is concerned, the correct colors will be applied in the proper places, and if the photograph is good to begin with and has been properly toned the result will be pleasing, despite the fact that less actual work will be expended on its production.

The background will be a simple wash of one color, no more. The complexion, hair, eye and clothing colors will be correct and will be applied where they should be. Highlights will be polished out, but highlight color will not be added, nor will the shadows be built up, as in the two better grades (or kinds, or weights).

I have seen a "speed" colorist pin four to six black-and-white photographs to a coloring easel, apply the same flesh color, the same hair and lip color to each of them, then rub the color down, wipe off the surrounding bleeding edges with turpentine, add the clothing color, wipe it down and remove the photographs as finished and ready to deliver. . . . not so the light oil I am describing. It is competently done on a good photograph with — and I must say this again — the correct colors applied in the proper places. It is done individually, not as part of a mass-production-line operation, and when it is finished it will be a thing of beauty, not an 89c "special" that probably would have looked better uncolored.

Correct Colors — Proper Places

The middle one of the three is the medium oil, and differs from the other two in that it requires more work than the light oil but less than the third, or heavy oil.

The background on the medium oil may be composed of several colors properly blended to give the illusion of the play of light and shadow with the photographic background permitted to show through, as it does in the light oil. The coloring of the complexion, hair, eyes and clothing is applied — the correct colors in the proper places — and the highlights are polished out as in the light oils. But then the shadow areas are built up in a manner to create more of an illusion of roundness that would be evident in the light oil. A few spectral highlights, such as in the eyes, in jewelry, some in the hair and some in shiny fabrics such as satin, may be added in medium oils, but for the most part highlight accent is confined to simply polishing them out.

So now we have our second, or medium oil colored photograph. And again, it has been competently finished individually with the correct colors applied in the proper

(Turn to page 78)

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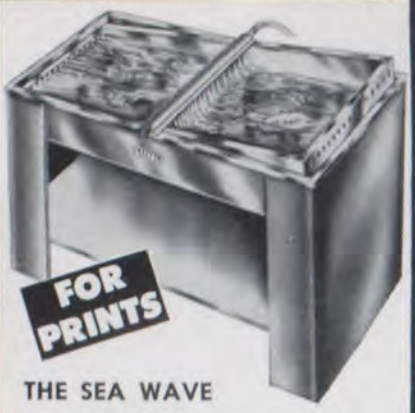
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PPOC NEWS

by John Boyd

MARC ELLEFSEN of Chicoutimi, Quebec, was given the title of "Canadian Professional Photographer of the Year" at the Annual Awards Dinner of the Professional Photographers of Canada, Inc., held on Saturday evening, May 11, at the Holiday Inn in downtown London, Ontario. He earned the title through the accumulation of the highest number of points for prize, merit and accepted prints in the 16th National Print Show of PPOC, getting 22 points total. Along with the title came $300 in cash, donated jointly by PPOC and *Canadian Industrial Photography* magazine.

Mr. Ellefsen entered 12 prints in the 1963 National Print Show and nine were accepted for hanging. He took first prize in the Silvano Color class, and four of his other accepted prints were given Merit awards in their respective classes. Close behind the winner was Robert Lansdale of Toronto, who secured 17 points. Mr. Lansdale entered 11 prints, had five accepted, of which two were first prize prints and one was a Merit winner. Tied for third place were two entrants, Douglas Boult of Toronto, and Gerald Campbell, also of Toronto, each with 14 points.

National Tour

Just short of 600 prints were entered, from which the judges selected 179 to make up the 1963 Show. The general quality of the entries was perhaps the highest in the 16-year history of the Show, with no prints being disqualified for technical faults, though a few were disqualified for incorrect mounting. The 179 prints are on the first stage of their National Tour which will take them from Toronto to Hamilton, London, Ottawa, Montreal, Victoria, Vancouver, New Westminster, Calgary, Edmonton, Saskatoon, Regina, Winnipeg and Port Arthur, ending in early November. Eaton's of Canada sponsors this Tour which has come to be regarded as one of the outstanding photographic shows of the continent. (A selection of the winning photographs appears on page 52.)

The complete list of prize and merit winners follows:

Canadian Professional Photographer of the Year 1963—Marc Ellefsen, Chicoutimi, Que.
Eastman Photographic Stores, Ltd. Trophy for Best Color Print—Barry Stewart, Toronto, Ont.
Latimer Ltd. Trophy for Best Black-and-White Commercial Print—Douglas Boult, Toronto, Ont.
Charles G. Milne Trophy for Best Press Picture—Henry Leclair, Ottawa, Ont.
Agfa Color Award — Jacques Fuegere, Thetford Mines, Que.; Merit—Peter Sandiford, Oakville, Ont.
Ansco of Canada Illustration Award—Charles Dollack, Toronto, Ont.; Merits—Ken Bell, Toronto, Ont.; Therese Krieber, Alma, Que.; Edward Pryor, Vancouver, B. C.
Ansco of Canada Industrial Award—Douglas Boult, Toronto, Ont.; Merits—Robert Gilmour, Toronto, Ont.; Douglas Boult, Toronto, Ont.
Ascor of Canada Ltd. Award for Color Portraiture—Gerald Campbell, Toronto, Ont.; Merits—Marc Ellefsen, Chicoutimi, Que. (2); Gerald Campbell, Toronto, Ont.
W. E. Booth Architectural Trophy—Rudolf Strenge, Toronto, Ont.; Merits—Marc Ellefsen, Chicoutimi, Que.; Robert Lansdale, Toronto, Ont.
CAPPAC Picture Story Trophy—Frank Grant, Toronto, Ont.; Merits—Boris Spremo, Toronto, Ont.; Hans Dommasch, Saskatoon, Sask.
Eaton Alberta Provincial Award—Andrew Ety, Calgary, Alberta
Eaton Ontario Provincial Award—Gerald Campbell, Toronto, Ont.
Eaton Quebec Provincial Award—Johann Krieber, Alma, Que.
Ferrania Color Award—Barry Stewart, Toronto, Ont.; Merit—Jacques Fugere, Thetford Mines, Que.
Globe and Mail Spot News Picture Trophy—Henry Leclair, Ottawa, Ont.; Merits—John Maiola, Toronto, Ont.; Arthur James, Toronto, Ont.
Graflex of Canada Publicity Picture Trophy—Robert Lansdale, Toronto, Ont.; Merit—Lloyd Bloom, Hamilton, Ont.
Hamilton Spectator Feature Picture Trophy—Jack Marshall, Cooksville, Ont.; Merits—Chris Lund, Ottawa, Ont.; Ken Smith, London, Ont.; Jack Marshall, Cooksville, Ont.
Duncan M. Landell Memorial Trophy for Best Black-and-White Portrait—George James, Chatham, Ont.; Merits—David Hunsberger, St. Jacobs, Ont.; James J. Griffin, Toronto, Ont.
John E. McCutcheon Pictorial Trophy—Lorne E. Pridham, Saint John, N. B.; Merits—Lawrence J. Boner, Halifax, N. S.; Kenneth Smith, London, Ont.; James J. Griffin, Toronto, Ont.
PPOC Pets and Animals Trophy—Harold Whyte, Toronto, Ont.; Merit—Charles King, Montreal, Que.
Silvano Color Award—Marc Ellefsen, Chicoutimi, Que.; Merits—Johann Krieber, Alma, Que.; Marc Ellefsen, Chicoutimi, Que.
Telegram Sports Picture Trophy—Robert Lansdale, Toronto, Ont.; Merits—Boris Spremo, Toronto (2), Ont.
Toronto Camera Exchange Fashion Trophy—No Award; Merits—Janine Mokrzycki, Toronto, Ont.; Ken Bell, Toronto, Ont. ▲



The art of Photography is a business and Selwyn L. Pullan, North Vancouver, B. C., interpreted this theme in his photograph for the recent Salon and Business Seminar sponsored by the Professional Photographers Assn of British Columbia. A direct mail card (5¼"x9¼") was produced from the photo.



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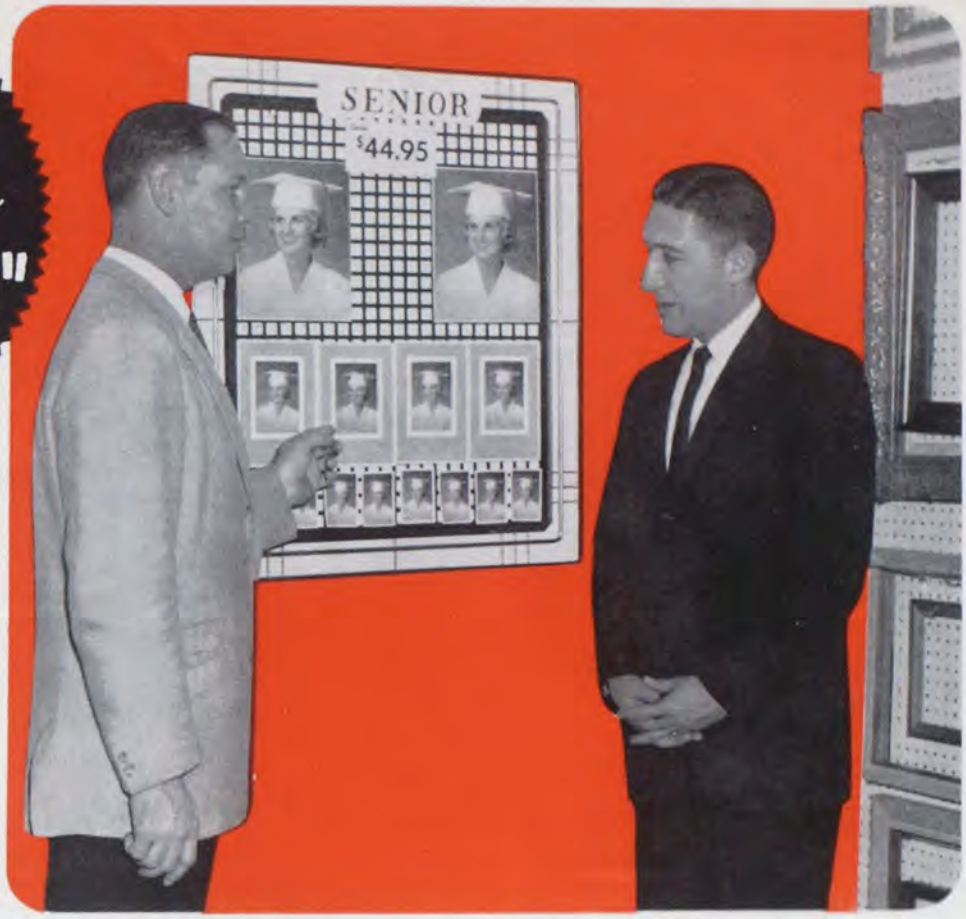
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As you know, NCL has been getting our work now for the past two years. Sure we tried other laboratories—how else can you judge? But, for consistent delivery of a quality product, in quantity, and on time, we find we can always rely on NCL.

Your proof service is particularly good, and the portrait combinations are excellent. The match in print tone and color balance from size to size is just about perfect.

In my opinion, you boys are "tops." Believe me, I fully appreciate the difficulties there are in making good prints. I have done my own color-processing, as far back as the wash-off-relief days, and I can really appreciate NCL quality.

Prices? No problem. You get what you pay for. I think we get a good buy at National!"

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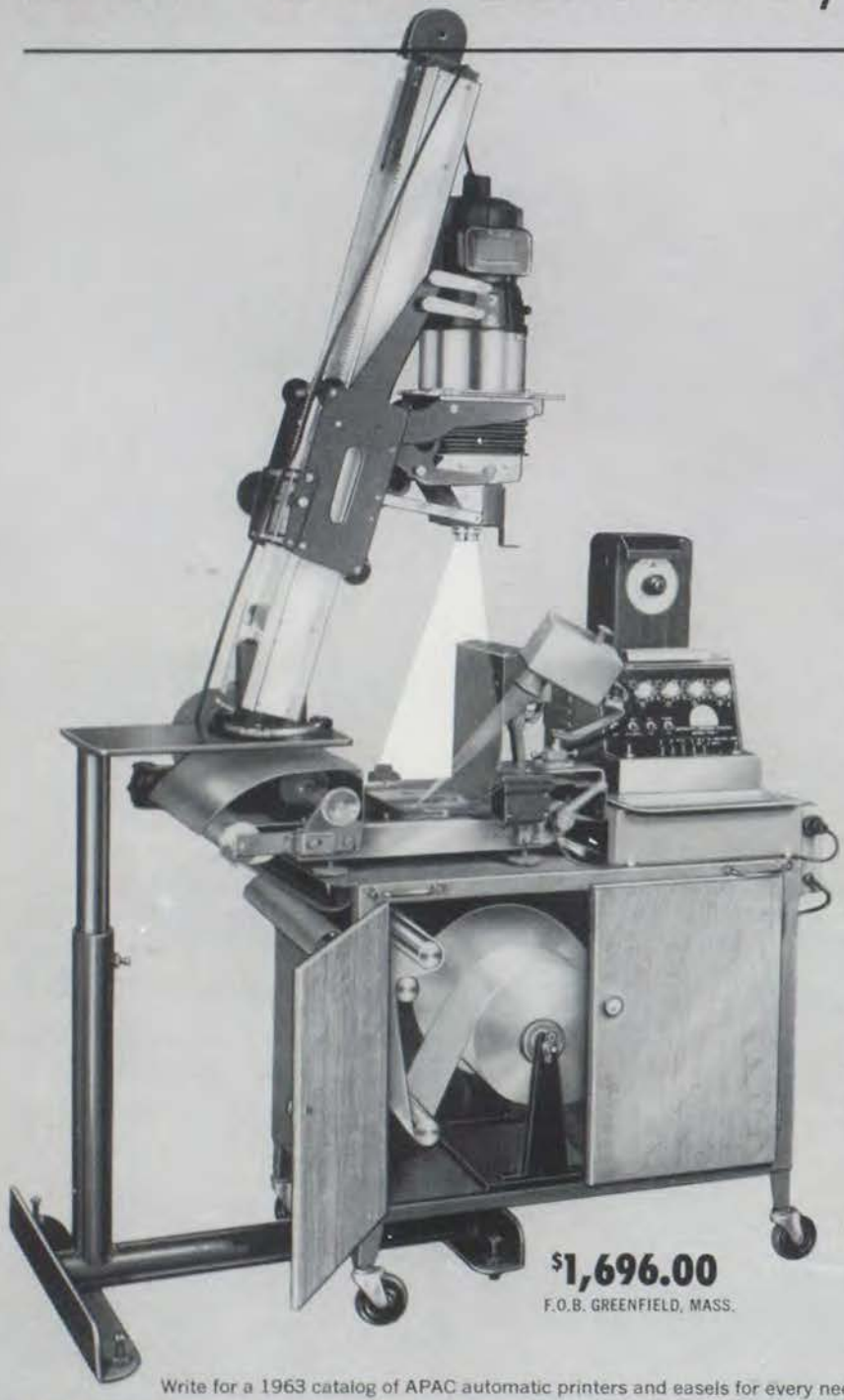
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THE WORK HORSE OF PORTRAIT PRINTERS

In 1955, a BARGAIN at $1,582 — In 1963, a BIGGER BARGAIN at $1,696

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$1,696.00
F.O.B. GREENFIELD, MASS.

NEW, and BETTER with FULL AUTOMATION

PLUS

All the proven
APAC ARPE features

SIMPLE, DEPENDABLE OPERATION
Automatically exposes, transports, cuts off or winds prints on spool for continuous processing.

VERSATILE
Takes any width roll paper from 3½" to 10". Makes any size prints from 2½" x 3½" to 8" x 10".

FAST
APAC UHS Photo Eye with probing spot turns out over 1,000 perfect enlargements per hour.

SAFE
Light-proof compartment protects exposed prints until ready for processing.

COMPACT (3' x 4' floor space)
Can be used with any enlarger.

MANY EXCLUSIVE FEATURES NECESSARY for MASS PRODUCTION of ENLARGEMENTS
Standard model comes complete with production table, cut-off Knife, masks (8" x 10", 5" x 7", 2½" x 3½") and APAC UHS Photo Eye Timer ready for operation.

Write for a 1963 catalog of APAC automatic printers and easels for every need of the photo trade.

AMERICAN PHOTOGRAPHIC APPLIANCE CORPORATION
GREENFIELD, MASSACHUSETTS **APAC**



Is really fine portraiture possible with a Portronic® 90?

Here are answers to questions photographers ask us most frequently:

Q. Can really fine portraits be made with a Beattie-Coleman automatic, electric Portronic 90?
A. Yes. Many prominent photographers are getting excellent results.

Q. What films are available?
A. A wide variety of portrait types from all leading manufacturers.

Q. Is it possible to retouch Portronic 90 negatives?
A. Yes. The same results as achieved with regular sheet film.

Q. Are lenses interchangeable?
A. Yes. 162mm, 190mm and 250mm, f/4.5 to f/22.

Q. Are vignetting and diffusing possible?
A. In the same manner as view cameras.

Q. Can full length portraits be made?
A. Yes. Distance depends on lens focal length.

Q. Is parallax correction possible?
A. Full size twin lens reflex viewer has automatic parallax correction.

Q. Is double exposure possible?
A. No. Film advances automatically after each shot.

Q. How about flash synchronization?
A. Completely automatic. "X" sync. built-in.

Q. How are negatives identified?
A. Name or number written on card records automatically on 90 or 70mm film. Accessory also numbers each pose.

Q. Can various film sizes be used?
A. 35, 46, 70 and 90mm (3½") magazines are interchangeable.

Q. How much darkroom time does a Portronic save?
A. Saves loading and unloading film holders plus efficiency of roll film developing.

Q. How much studio time is saved?
A. Pushing one button replaces seven time-consuming steps necessary with an ordinary camera.

Q. Is a Portronic justified in a low volume operation?
A. Normally yes. It is possible to develop any portion of exposed roll.

Q. Can a small studio afford a Portronic?
A. If you're in business to make money, you can't afford not to. Time payment plan available.

Q. Who is my Portronic dealer?
A. 95 photo dealers carry the Portronic. Nationwide service. Send coupon for dealer nearest you.

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Coleman

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Please send info on: ☐ Portronic 90 camera and dealer name. ☐ Model A Portronic. ☐ Manual Portronic. ☐ Studio camera dolly. ☐ Transet 70mm Roll Film Back for 4x5 cameras. ☐ Print-a-Matic 5x7 automatic roll paper easel. ☐ Auto 11 automatic 11x14 roll paper easel.

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Studio _____

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NEW SIZE 13" x 11½"



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82 series with acetate inserts.

- All the features of our popular 81 series!
- Available in cordovan, chapel, embossed, karatol, and fibers of leather!
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Affiliate of ATLANTIC BINDERS CORP

the GOLDEN Starliter 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.

If page to know your manufacturer, contact us direct.

STARLITER PRODUCTS, INC.
BOX 208 — BURLINGTON — WIS.

'Tis Here, Maybe!

■ John Howell has moved his studio to a main street downstairs location in Santa Rosa, Calif. . . . Chicago's Kranzten Studio, Inc. has announced the acquisition of Goold Studios, Inc., 80 Madison Ave., New York City, be known as Kranzten-Goold Studios, Inc. . . . Mrs. Virginia Benton's studio in Opp, Ala., has been remodeled. She says she is glad to be through "fighting sawdust and paint odors." . . . A "Private Showing" of his new studio was held by Carl Mansfield, M.Photog. in Steubenville, Ohio. Engraved invitations for a Saturday afternoon (from 2:00-6:00) were mailed to a select list of persons. . . . Delano Photographics, Portland, Ore., has purchased the files and equipment of Acme Studio. Roy Wolford, manager of Acme will remain with the Delano staff. . . . Leonard H. Delano is newly elected President of the Columbia River Section of the American Society of Photogrammetry.

■ Donald E. Rickers, Cr.Photog., Worthington, Minn., reports an addition to his family — a baby girl; making it two girls and a boy. Don is PP of A's Property Manager for the annual Expositions of Photography. . . . A son was born on April 18 to Mr. and Mrs. Michael Walters, Mexborough, Yorkshire, England. . . . Mrs. Floyd M. (Helen) Roberts, Los Angeles, was recently hospitalized. Mr. Roberts is a PP of A Director. . . . Wedding bells rang on April 7 for E. Allen Becker, M.Photog., Miami Beach, Fla., and Roselind Berman.

■ A "Salon of Color" exhibit was displayed by M.Photog. Gene Sutphen in the banquet room of a local restaurant in College Station, Texas. Printed invitations featured a photograph of Sutphen's Aggieland Studio on the outside cover. . . . The award for the best entry in the category of professional medical photography in the Fifth Annual Student Medical Assn-Eaton Medical Arts Award contest was won by Frank B. Manarchy, Rockford (Ill.) Memorial Hospital photographer.

■ Photoart Service, portrait finishers of Fort Wayne, Ind., have moved to 810 Lake Ave. . . . Although the legal title for the firm will remain Minneapolis-Honeywell Regulator Co., the one-word identification "Honeywell" is now emphasized in all of the company's activities.

■ Adolph M. Wertheimer has been elected 1st Vice President for the Midwest area of the Photographic Manufacturers & Distributors Assn. He is President of Radiant Manufacturing Corp., Morton Grove, Ill. . . . New Executive Director of the Lithographers & Printers National Assn is Francis R. Cawley, who replaces the late Oscar Whitehouse.

■ W. A. Taylor, Vice President-Commercial Marketing for Graflex, Inc., Rochester, N. Y., has announced the following appointments at Graflex: C. H. Richards, Manager, Photographic Products Sales; Daniel W. Metzdorf, Manager-Audio Visual Products Sales; and T. T. Holden, Manager, Programmed Learning Products Sales. . . . Karl Heitz, President of Karl Heitz Inc., New York, N. Y., has announced the appointment of Sidney W. Rosen to the newly created post of Vice President and Sales Manager.

■ For the first time in its 55-year history Neiman-Marcus in Dallas has installed a camera department. The section will carry exclusively the lines of Ehrenreich Photo-Optical Industries, Inc., which include Nikon, Nikkorex, Fujica, Mamiya and Bronica cameras and accessories. . . . S.O.S. Photo-Cine Optics, Inc., New York, N. Y., has purchased the equipment inventory of the inactive Paramount News from the parent company, Paramount Pictures Corp. The stock consists of over 100 35mm cameras and hundreds of lenses. . . . Harold A. Scheib, President of Cinema Research Corp., Hollywood, Calif., announces the formation of an affiliate company, Research Products, Inc., which will be engaged in the development of new motion picture film techniques and processes.



Over 8,000 entries were submitted in the Fourth National Minox Photo Contest, open to users of the Minox ultra-miniature camera. Above photograph was one of 50 submitted by Joe J. Marx, Cincinnati, who was honored with Special Judges Award for excellence.

■ Mike Tatem has moved from Columbus, Ohio, to Chicago, to join Plymouth Products Co., Inc., as Technical Representative. Former Plymouth TR George Ward is busy with his commercial photography business in Denver. . . . Samuel E. Blackwell, formerly Director of Photography, Fidelity Film Productions, Abilene, Texas, has moved to Columbus, Ohio, where he will head the motion picture department for North American Aviation. . . . Durst (USA) Inc., New York, N. Y., announces the appointment of Nelson Schwartz as Technical Sales Representative for the company's Industrial & Professional Equipment Division.

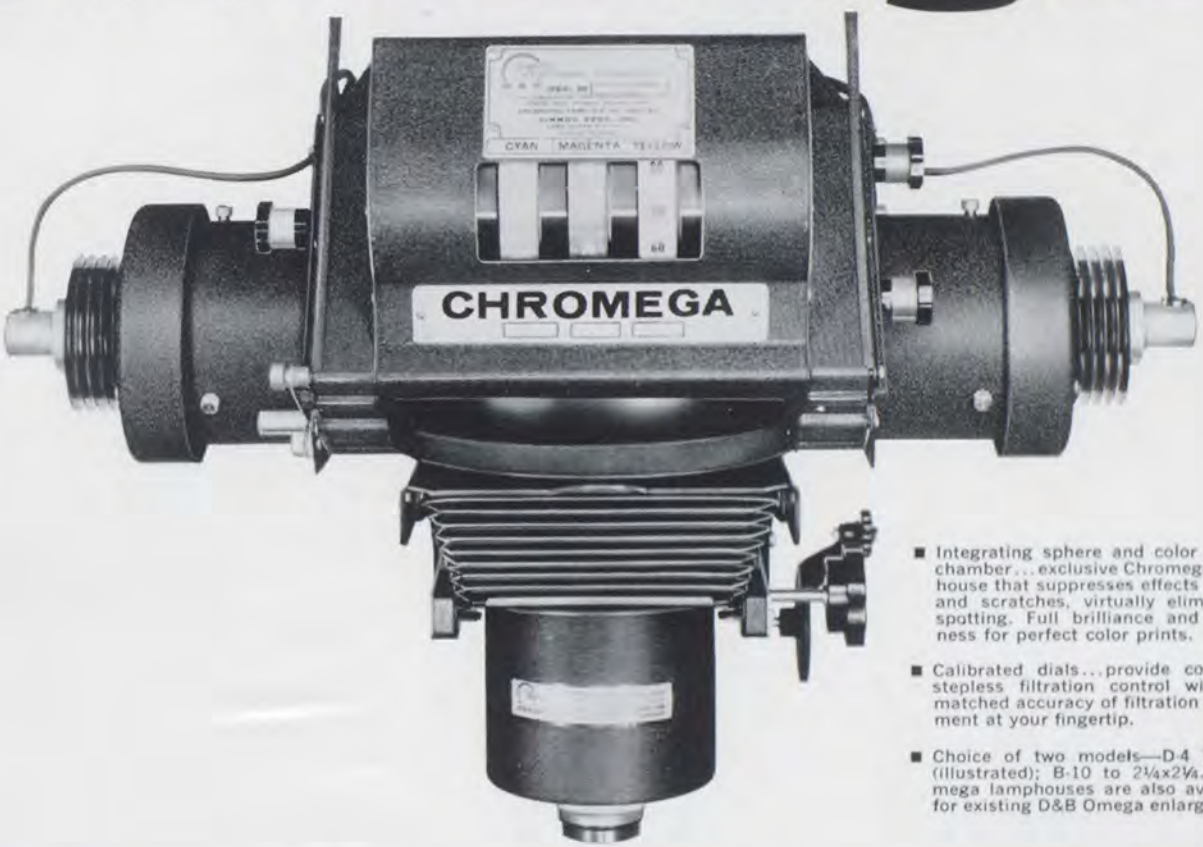
■ Richard W. Sargent, Port Angeles, Wash., is instructing a Photography class in the Peninsula College Evening School. . . . The 1963 "Directory of Accredited Private Home Study Schools," issued by the National Home Study Council, lists three schools of photography, one photo coloring school

(Turn to page 28)

color?

There is only one enlarger with patented Integrating Sphere lamphouse for exceptionally clean color prints.
Full brilliance, contrast and sharpness!
Thousands of satisfied users all over the world!

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- Integrating sphere and color mixing chamber... exclusive Chromega lamphouse that suppresses effects of dust and scratches, virtually eliminating spotting. Full brilliance and sharpness for perfect color prints.
- Calibrated dials... provide complete stepless filtration control with unmatched accuracy of filtration adjustment at your fingertip.
- Choice of two models—D-4 to 4x5 (illustrated); B-10 to 2¼x2¼. Chromega lamphouses are also available for existing D&B Omega enlargers.

WHY THE WORLD'S LEADING MANUFACTURER OF CONDENSER ENLARGERS DESIGNED THE YEARS-AHEAD CHROMEGA WITHOUT CONDENSERS: BECAUSE ITS INTEGRATING SPHERE LIGHT SOURCE IS FAR SUPERIOR TO CONDENSER ILLUMINATION FOR COLOR ENLARGING!

Three-layer color emulsions which by nature are soft and scratch-prone, which contain only transparent dyes instead of silver grains, demanded new and different approaches to enlarger design. SIMMON OMEGA Inc. working in close cooperation with leading color film manufacturers and color specialists, invested over $100,000 and many years of research to develop the Integrating Sphere as the ideal light source for professional color film enlargers. At the same time, this unique light source was ingeniously given an additional function as a color mixing chamber.

By unifying these two necessary color enlarger functions, CHROMEGA provides evenly illuminated, sharp, brilliant, well-balanced color prints while suppressing scratches, fingerprints and other physical negative imperfections. Ordinary enlargers emphasize the abrasions and fingermarks that have damaged the soft emulsions of nearly all color films. In ordinary enlargers, each dust speck or scratch on the negative produces a hard-to-retouch mark on the color print.

OMEGA-SPHERE

Many CHROMEGA users like the delicate tone gradation and the scratch-suppression features so well that they also use it for black-and-white enlarging with variable contrast and regular papers. It was these CHROMEGA champions who convinced us to introduce the OMEGA-SPHERE especially for portrait photographers or for miniature camera users. Because the OMEGA-SPHERE converts instantly to CHROMEGA by just adding the filtration unit, it is a wise investment for today's black-and-white laboratory owner who shares our conviction that the future belongs to color photography.

Write for your copy of the free 18-page Simmon Omega folder with its full story of how the CHROMEGA and OMEGA-SPHERE enlargers will improve your darkroom performance.

SIMMON Omega **SIMMON OMEGA, Inc.,** 257 Park Avenue South, New York 10, N.Y. 5-57

CANADA: General Photographic Products Company, Regina, Sask., Canada • **GREAT BRITAIN:** De Vere Ltd., 149 Fleet St., London E.C. 4

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Finest Light Source Made for the Photo Enlarging Process! Fits All Popular Makes and Models Handling Negatives From 35mm to 11 x 14.

- **EVENNESS** — covers entire negative area — no hot spots.
- **NO HEAT** — regardless of length of run or duration of exposure.
- **FAST — COOL** — actinic rays produce exceptional printing speed.
- **HIGHEST QUALITY** — insured by transmission of actinic light through all the negative densities at the same rate of speed.
- **NO PRINT SPOTTING** — suppresses grain, dust, negative defects without loss of sharpness.
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- **LONG LIFE AND ECONOMY** — lamps are rated for a minimum of 10,000 hours (guaranteed 3 years).

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WINONA
STEPPING-STONE TO SUCCESS

FINISHING / PRINTING

Portrait Course No. 4
STUDIO WORKSHOP— PORTRAIT FINISHING AND PRINTING

One Week — Tuition: $150
July 7-13 — Deposit: $25

Many succeed in creating a fine portrait through posing, lighting and expression, but overlook the technique of properly exposing and processing the negative or achieving the optimum in print making. Special emphasis is placed on these factors, along with printing for exhibition, copying, toning, vignetting and presentation of finished work.

See page 77 for complete course schedule.

WINONA SCHOOL OF PROFESSIONAL PHOTOGRAPHY

'TIS HERE from page 26

and one camera repair school. . . . Fred A. Demarest, in charge of the Syracuse University School of Journalism photographic program, has been named contributing editor of *Photolith*, a national publication for high school yearbook staffs and advisors.

■ The Fourth Annual (Tom) Firth Pictorial Landscape Contest, sponsored by the Pictorial Division of the Photographic Society of America, will be judged at the PSA annual convention in Chicago. Print entry forms for the contest are available from Ken Rapalee, 150 S. Alfred St., Elgin, Ill.

■ One year before the New York 1964-1965 World's Fair opens (April 22, 1964) the following space commitments in the Fair's five basic areas have been announced: Federal and States, 93%; International, 90%; Industrial, 69.9%; Transportation, 95%; Lake Area, 79%.

In 1965, the PP of A will co-sponsor IPEX, the International Photographic Exposition to be held in New York City.



The 75th Anniversary of founding of Linhof-Prazisions-Kamera-Werke, Munich, Germany, was celebrated recently. Above: Picture of new main Linhof plant, Munich-Obersendling.

■ Closing date for receipt of entries in the 54th International Exhibition of the London Salon of Photography is Aug. 1. For entry forms, write to A.L.M. Sowerby, London Salon of Photography, 26-27 Conduit St., New Bond St., London, W.1, England.

■ X-Ray Copies Corp., 108 W. 24th St., New York 11, N. Y., is a new organization engaged in packaging, distribution and processing of 35mm reversal X-ray copy film. Guiding the corporation are Norman, Joan and Arthur Bebell of Bebell & Bebell Color Laboratories, Inc. . . . Harrison Marketing Corp., U. S. importer and distributor of Horseman press and Semflex studio cameras, has moved to larger quarters: 287 Post Ave., Westbury, N. Y.

■ The 1963 Workshop Courses in Color Slide Photography taught by Helen C. Manzer will be held at Weirs, N. H., and at Pacific Grove, Calif. For complete schedules, write Helen Manzer, 10 Sheridan Sq., New York 14, N. Y.

■ Paillard Inc., U. S. sales and marketing organization for Bolex and Hasselblad cameras and accessories, has consolidated its executive offices and distribution/service facilities in a new building at 1900 Lower Rd., Linden, N. J. . . . Western Bellows Co., has moved from Los Angeles to enlarged quarters near San Francisco. The new address is 261 Plaza North, Los Altos, Calif.

NORTHEASTERN PORTRAIT SERVICE Inc.

Quality Portrait Finishing for Professional Photographers

Complete Service including school composites.

Satisfying your "hard-to-please" customers

755 Boylston St. • Boston 16, Mass.

■ **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.

Four formal portraits (in black-and-white) by father-son team Maurice and David LaClaire, M.Photogs., measuring 7"x9" each, appeared in the Women's Section of *The Grand Rapids* (Mich.) *Press*. The subjects were wives of officials (including Mrs. George Romney) in their Inaugural Ball gowns. In the same Sunday newspaper, Maurice LaClaire was caricatured by cartoonist Ray Barnes. The caption quoted this fashion news, "men name blue as the number one color for 1963," and commented: "Maury LaClaire, color photographer, is out in front with the smartest blue suit we ever did see . . . try coloring with light blue crayon." . . . "Which 'You' Will the Birdie See?" was the title of a full-page feature on make-up and hair styling in the Women Today section of a recent *San Francisco Examiner* Sunday edition. The author interviewed *NPP* fashion columnist Emilie Romaine, M.Photog., who gave helpful hints for portraits, "if you are properly skilled in the arts of camouflage." Photographs showed three portraits of one woman in different moods and a picture of Emilie at her camera. . . . A photograph of Walter J. Roob, Cr.Photog., Milwaukee, and his family of nine on bicycles while wearing Bavarian costumes, was published in *The Milwaukee Journal* and made the wire services. . . . William A. and son "Buster" Orman, M.Photog., were mentioned in a front-page story in *The Daily Herald* of Columbia, Tenn. The story concerned a direct telephone conversation with a London family as the feature of a Columbia Rotary Club program. The Ormans had been corresponding with the family via tape for several years, and this fact is a subject of frequent newsstories. . . . A 20x24 heavy oil portrait made by Edgar L. Obma, M.Photog., Dodgeville, Wis., was displayed at memorial services for the University of Wisconsin President, who had died several months earlier. A news item concerning the portrait, and a three-column cut of it appeared in the *Wisconsin State Journal* of Madison.

■ **DEATHS.** Walter C. Mosher, retired General Manager, Eastman Kodak Stores, died March 26. Mr. Mosher began his career in 1922 as a salesman at the Boston store, and was named to his last post in 1955. He retired Jan. 1, 1963.

■ Fred Archer, founder of the Fred Archer School of Photography, Los Angeles, died in April.

■ Russel E. Johnson, 41, of Chicago Heights, Ill., head of the photography department of Star Publications, died April 12. Editors of *The Park Forest* (Ill.) *Star* paid this tribute to Johnson: "Few persons, in our estimation, ever made so many friends and won such widespread respect in the pursuit of a career as a newspaper photographer."

■ George H. Kramer, 65, Tonawanda, N. Y., a portrait photographer for 43 years, died April 12 in his home after a short illness. He operated Kramer Studio since the death of his father in 1932. Mr. Kramer was a life member and former president of the Buffalo Section, PPS of New York. ▲



Sam Garrick, founder of Garrick Photo Supply Inc. . . . leading mid-west dealers supplying the professional and industrial photo trade.

"The lenses our critical clientele prefers"

It's obvious why Schneider lenses get the big play at Garrick's in Detroit . . . for this prominent dealer is known among the pros and industrials in that area as "headquarters" for the very finest in photo equipment. As Mr. Sam Garrick says—"our clientele is not only very exacting, but their needs run from lenses for microfilming, enlarging, and for camera use up to lenses for missile tracking. With a complete line of Schneider lenses we can fill all needs—and with the lenses our customers prefer."

For your lens requirement . . . whether for amateur, professional or industrial use check first with Schneider, world's leader in precision optics. Literature freely available on any lens type you have in mind. Write us today. (Complete lens catalog $1.00.)



COMPONON for super critical enlarging



SUPER ANGULON with extreme 100° wide angle

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DEXTER "SELL'N WIN" CONTEST

Contest runs for one year, starting Feb. 15th, 1963 and ends February 14th, 1964.

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Including round trip for two to Paris, two Linhof Cameras, Speed Graphic, R.C.A. Color Television and 70 other valuable prizes.

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TYPICAL SALE

6,000 POST CARDS	$103.00
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TOTAL	$133.00
YOUR COST	63.00
YOUR PROFIT	**$ 70.00**
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YOUR COST	750.00
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- **DEXTER PRESS** has given photographers the best quality, values and service since 1932.
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Write today for full particulars. Attach coupon to your letterhead.

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Please send details on your prize contest. I understand prizes are in addition to commissions and there is no obligation on my part.

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THE fashion angle

by Emilie Romaine, M.Photog.

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

AN IMPLICATION that a lady's hair color might be other than nature intended used to be a touchy comment. Now a compliment on the interesting color of her hair is an expected down payment to justify the expense of having the color she prefers. It's also another reason to make her portrait in color. Not only do women select the color they like for their hair but many own wigs of another color. Hair should be discussed when we recommend clothing for a sitting. Today, few women stick to one hair style. Wigs should be used as well as the customer's own hair. Variations of hair style should be encouraged throughout the sitting. Each change in style can mean the sale of another pose.



Photographers are expected to know what to recommend so must be aware of important current trends in hair styles. All lengths from the shoulder to very short are good fashion at the moment. Hair is beginning to loosen and hang freely again with only a little backcombing at the crown for height. The beehive and extreme bouffant look is passe. Hair is worn close to the sides of the head and sometimes behind the ears.

Bangs are disappearing on adults. The chic, smooth look with a definite design means a lady may be advised to come directly from the beauty salon to the studio for her portrait.

Up hair styles are most popular for dressy and formal wear with an added hairpiece worn on the crown of the head.

The mature woman, especially those with gray hair, should be advised to wear the hair turned upward, away from the neck and face. Nothing lacks dignity more than fluffy gray hair, or a mature woman with many curls turned toward the face. Softness may be achieved with the dip of a large, loose wave.

Furnish Head Bands, Bows

For the young lady, the rather short page boy style with a few wispy, diagonal bangs is flattering for pictures. The winged styles, which remind me of a page boy turned inside out, have wonderful animation and are easy to vary at sitting time. The wings can be pinned back close to the head giving the effect of a French twist or an up hairdo. A hair piece, flowers or a large bow may be added for a bit of feminine topping. Sometimes a tuft of hair can be held at the crown with a rubber band to make a burst of soft swirls. Just turning the forward swirl at the cheek toward the back of the head instead of toward the face gives quite a different feeling to the hair style.

Suggest that teen-agers bring along their head bands or any bows they may have for their hair. I furnish head bands, also bows in various lengths and sizes in several bright colors.

Teen-agers often go to extremes in hair styles. Photograph them the way they like the hair then modify the style for the parents. This again will mean more poses in the final order.

Thick bangs should be thinned by combing away some of the hair. Let the flesh of the forehead show through the bangs so the face won't be shortened.

Change Little Girls' Styles

None of us have trouble selling many poses on very young children by expression variation alone. However, even charming children with delightful expressions begin to make our samples look alike. Don't hesitate to change the style of a little girl's hair. She'll love it and your displays will have a different, fresh look. The low key, Victorian type dresses look wonderful with an up hair style with a bun on top. Pull the hair down over the ears then up in back and lacquer in place.

If a child has long hair, pull the hair in front of the ears, up and back to the crown. Fasten with a clasp or rubber band. Brush back the bangs, add a head band and you have an "Alice in Wonderland" look for dressy clothes.

Mothers can usually make changes in their children's hair if we suggest what we'd like to try. Be sure there is a strong lacquer available on your dressing room table. Adorn Hard to Hold or Rayette Air Net are two which I use. It's much easier to get rid of stray hair with lacquer than with a retouching knife.

For youngsters in sweaters or informal dresses try two short pony tails behind the ears, with or without flowers or bows over the rubber bands to hold them.

Cooperate with Hair Stylists

Know the top hair-stylists in your city. Most of them will be happy to recommend your studio if they know you have an interest in making their hair styles look well

(Turn to page 78)

NEW PORTRAIT MAKE-UP

At last! A perfect foundation for portraits. Alexandra de Markoff brought out Prismatic Make-up in March. It comes in a tube and sells for $7.50. Numbers 21, 23 and 29 are excellent for black-and-white or portraits in color.

Another helpful cosmetic is Sculptone Moulding Mask by Scandia. This should be applied before the foundation, on women over 45. It smarts like crazy but it makes the skin on the face one size smaller which pulls out many small lines and minimizes the larger ones.

Both products are available nationally in better stores for women.

Emilie Romaine

"Priced For Bigger Professional Profits"

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A Truly Remarkable Quality Enlarging Paper
Consistent From Sheet To Sheet

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Manufactured by one of the most renowned and oldest photographic paper sensitizers in existence!

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Send free samples:
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If you don't own one, you probably don't think so. The impressive reputation of Goerz lenses for superior quality and precision makes some photographers think they must also be impressively high priced. Actually, Goerz lenses **do** cost more, but so little more when you consider the difference a Goerz makes in the end result. Think "picture quality" before investing in your next lens. It will probably be your first Goerz.

GOLDEN DAGOR, commercial and portrait, from 6" to 12"

WIDE ANGLE GOLDEN DAGOR, notably distortion-free, from 3⅝" to 6½"

NEW FOR 1963:
Color-corrected enlarging and photominiaturization lenses.

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461 Doughty Boulevard, Inwood 96, L. I., N. Y.

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.

RIGHT OF PRIVACY — PART II

WHAT IS THE THEORY behind the "right of privacy" doctrine? Fundamentally, it reflects concern with the mental or emotional interest of the person involved. In this respect analogy may be drawn to libel or slander. Thus, a statement that a woman is unchaste is usually regarded as actionable because of the mental anguish inherently involved in such a statement. Similarly, publication of a picture of a woman without consent under circumstances where mental anguish is likely to be involved is made actionable as a matter of "right of privacy."

There is a class of legal cases on "right of privacy" where the analogy to libel or slander is especially close. These are the instances where the offense is in connection with a non-advertising publication. Illustrations include the publication of a picture of the deformed child of the plaintiff, publication of a picture of the plaintiff in connection with a scandalous report of a double suicide attempt, inclusion of a picture of the plaintiff in a rogues' gallery before any conviction of crime, and the making and distribution of a motion picture of the plaintiff (at least in a discreditable way). In all of these instances, the offense rests on considerations other than advertising benefit to the user of the photograph.

But the larger group of "right of privacy" cases involving photographs entail something more than just an offense to the sensibilities of the person involved. Rather, they involve the additional element of an advertising use for profit. Here there is both a commercial value to the defendant in the use of the photograph and conduct that usually entails mental anguish to the plaintiff (whether or not proven beyond a simple statement of such anguish). Because of this dual aspect of presumed anguish to the plaintiff and presumed profit to the defendant, the advertising cases are especially troublesome and photographs intended for use in advertising require particular care in connection with model releases. In general, model releases should specifically authorize advertising use because of the sensitivity of such cases.

Use Is Important

Finally, the history and theory takes us to an important basic point. It is not the taking of a photograph that is ordinarily the problem, rather it is the use of the photograph. As stated by a British court in 1916: "There is no protection against having one's picture taken; only the use to which it is put may be controlled and regulated." It is too strong to say that the taking of a picture will never be a violation of the right of privacy — or always be free from legal challenge in some other respect. But it can be said with confidence that in almost all practical instances the key point is the use of the photograph and not its taking.

In the last analysis, the best way to understand the thinking behind the right of privacy doctrine (short of being involved in an actual litigated case) is by study of the court decisions themselves. For this reason, some of our readers may enjoy reading a judicial decision in this field. We accordingly conclude this article with a rather lengthy portion of the court decision in Hinish v. Meier and Frank, 113 P(2d) 438, decided by the Oregon Supreme Court in 1941. We have chosen this decision because of the analysis it contains — which renders it particularly useful for our purpose even though it did not involve a photographic matter.

The case presents to this court for the first time the question whether there is such a thing in this state as a legal right of privacy, for breach of which an action for damages will lie. . . .

Where this right has been invaded, as for example, by using the name or photograph of a person without his authority for advertising or commercial purposes, or by parading a person's intimate, private affairs before the public gaze, unjustifiably and against his will, some of the courts of this country have thought that no legal redress could be granted, largely because the right was unknown to the common law, and to recognize it would be judicial legislation. No one, however, has had the hardihood to excuse as ethically or morally defensible practices which, becoming increasingly common and in many instances more and more offensive and injurious, under modern social conditions and through the use of modern scientific inventions, give sharper point to the demand that in such cases courts discharge the function for which they exist, of administering justice and affording redress for wrongs committed.

The Court of Appeals of New York refused to recognize the existence of a legal right of privacy in the leading case of Roberson v. Rochester Folding Box Co. 171 NY 538, 64 NE 442. The plaintiff was a young woman whose picture had been appropriated for advertising purposes by a milling company. Twenty-five thousand likenesses of the plaintiff, printed as a part of an advertisement of the defendants' product, had been "conspicuously posted and displayed in stores, warehouses, saloons, and other public places." The court divided four to three on the question whether the complaint for an injunction and damages stated a cause of action. The opinion of the majority, written by Chief Judge Parker, while based primarily on the inability of the court to find authority or precedent for granting the relief sought, since, as it was said, no property right was involved, does not, as it seems to us, properly evaluate the enormity of the wrong done to the plaintiff. "Such publicity," it was said, "which some find agreeable, is to plaintiff very distasteful, and thus, because of defendants' impertinence in using her picture, without her consent, for their own business purposes, she has been caused to suffer mental distress where others would have appreciated the compliment to their beauty implied in

(Turn to page 70)

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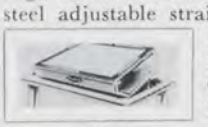
THE EDITOR LOOKS AT new products

Simmon Omega, Inc., 257 Park Ave. S., New York 10, N. Y. — Precision print trimmers are fitted with the paper guide at the forward edge of the board, rather than along the far edge in line with the blade hinge. The cutting table surface is quadruled by half inches, while an adjustable width alignment bar can be locked at any point along a metal scale ruled in 1/16" and millimeters. A transparent gauge with 1/8" interval ruling is along the cutting edge. The steel cutting blade is interchangeable and has adjustable tension. The Simmon Omega trimmer, Model 145, priced at $39.95, has a 14½" cut; the transparent cutting edge alignment gauge is equipped with a finger guard. The Automatic trimmer, Model 165 ($59.95), has a 16½" cut and features automatic pressure bar, which also acts as a finger guard.



Simmon Omega

nuArc Co., Inc., 4110 W. Grand Ave., Chicago 51, Ill. — Light tables — deluxe and economy models — feature chromed steel adjustable straight edges, tilt top and fluorescent lighting. Eight sizes, 18x20 to 42x62, are priced from $49.50. . . . **John G. Marshall Mfg. Co., Inc.,** 167 N. Ninth St., Brooklyn 11, N. Y. — Marshall's transparent liquid Photo to Retouch-Colors for retouching and spotting color prints, including Polacolor, are available in a basic kit of eight ½ oz. dropper bottles, a brush and instructions: $4.98. Additional colors come in ½ oz., 1 oz., 4 oz. and 1 quart sizes.



nuArc

Harrison Marketing Corp., 287 Post Ave., Westbury, N. Y. — Polaroid Land Camera back for recent model 2¼x3¼ cameras with universal groundglass back. By use of a Track

(Turn to page 36)

WINONA
STEPPING-STONE TO SUCCESS



COMMERCIAL

See page 77 for complete course

Commercial Course No. 2

ADVANCED COMMERCIAL PHOTOGRAPHY

One Week
June 23-29

Tuition: $135
Deposit: $25

Rarely is a course planned that can help the established commercial photographer in all phases of his operation. Here is such a course. Illustrative, industrial, architectural and product photography, food, highly polished, shiny objects and other difficult subjects . . . working with props and models . . . promoting your studio.

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All-important theory, harmony, composition and psychology of color will be presented in practical terms. Advanced instruction will be given in color photography of food, illustrative and architectural subjects, industrial and residential interiors, as well as general product photography, and special effects. Learn the latest techniques in processing color films, and making color prints in the laboratory.

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Color certainty, on the spot, with all the scope of a Graphic: in professional performance; in choice of lenses and shutters; in lens tilts and swings (the back has its own dark slide so you can remove it between shots to study your picture, full size, in the ground glass).

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Keep color film safely chilled or food and beverage cold in studio, house, car or boat. This unit runs on ordinary 110-volt current or 12-volt car battery. Plugs into cigarette lighter on car or boat. Weighs only 15 pounds. Hermetically sealed refrigeration system guaranteed three years. Outside dimensions: 14¾" long by 12½" deep by 13½" high. Inside dimensions: 12⅛" long by 5¾" deep by 10" high. Model TX 2000 (shown), only $69.95. Model TX 2550EE, same as above but triple capacity, $109.95. Model TX 2550GE, triple capacity, operates on 110 volts or independent propane cylinder, $129.95. Professional discount 20%.

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..... TX 2550EE, check enclosed
..... TX 2550GE, check enclosed

NAME .....

ADDRESS .....

NEW PRODUCTS from page 34

Spacer, camera lens remains coupled to the rangefinder on the Horseman Press as well as on Century and Pacemaker Crown and Speed Graphic models. Polaroid 2¼x3¼ back and Track Spacer; $119.50. . . . **Allied Impex Corp.,** 300 Park Ave. S., New York 19, N. Y. — Miranda Cadius, pocket size exposure meter with built-in reflex viewfinder, is a cadmium sulphide unit powered by a mercury battery. Hemispheric diffuser enables measurement of both reflected and incident light. ASA scale ranges from 6 to 12,000. Miranda Cadius meter, soft leather case and neck strap: $44.95.

Allied Impex Corp., 300 Park Ave. S., New York 10, N. Y. — Dual-polarity photo cell for remote triggering of any model electronic flash, Alpex has two outlets, making it possible for the correct polarity to be selected for any flash being used as a wireless remote. A three-way sensitivity range permits the photographer to adjust the sensitivity of the photo cell to its distance from the master flash unit, thus avoiding drain on the pair of 22½v batteries which power the cell. Standard tripod socket is on the base of the unit for mounting to the "slave" electronic flash. Retail price of the Alpex is $21.95, without batteries. . . . Allied Impex has also introduced a compartmented leather case that holds both the Ultrablitz Monojet electronic flash unit and its separate AC charger unit; retail price is $4.95.



Allied Impex

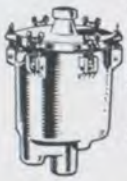
Beattie-Coleman, Inc., 1014 N. Olive St., Anaheim, Calif. — Automatic roll paper photographic printing easel, the Auto 11, handles enlargements from 3½x5 to 11x14. The unexposed paper roll and take-up (optional) are in the base of the light-tight cabinet. The automatic feed, synchronized with the enlarger, pushes the paper across the printing platen. Automatic timer and microflex counter are built in. Auto 11 is available with a graphic marker and roll take-up with overriding clutch, and/or automatic print cutter. A variety of interchangeable masks is included, as is a focusing platen in the same focal plane as the paper. The machine is compatible with existing automatic cutters and can be mounted either on the easel or a wall. . . . **Sickles Sales & Service Co.,** 6744 E. Culver St., Scottsdale, Ariz. — Emby-Homrich Duplicating and Internegative printers are now supplied with removable film magazines.

Honeywell Photographic Products, Denver 10, Colo. — Three 8mm motion picture cameras marketed under the Honeywell Elmo name, under an agreement with the Elmo Co., Nagoya, Japan. From left: Zoom 81, $169.50; Zoom 82, $189.50; battery-driven Pocketauto 80, $99.50. . . . **Minolta Corp.,** 200 Park Ave. S., New York 3, N. Y. — Minolta Zoom 8, 8mm motion picture camera with automatic exposure control system with cadmium sulfide (CdS) exposure meter: $159.50 with grip. . . . **Agfa Inc.,** Rockleigh, N. J. — Agfa 8mm Movex Reflex Zoom camera features built-in light meter, automatic film loading; offered with pistol grip, three filters and leather case.



Honeywell

Da-Lite Screen Co., Warsaw, Ind. — Slide-Show Planner enables user to view up to 35 2x2 slides at once — five rows — plastic construction, uses 40w bulb; sells for $5.95. . . . **Spindler & Sauppe, Inc.,** 2201 Beverly Blvd., Los Angeles 57, Calif. — Selectroslide SLM-1200, 1200w projector is adaptable to use single-frame filmstrips with either manual or remote control attachment. . . . **Buhl Optical Co.,** 1009 Beech Ave., Pittsburgh 33, Penna. — SuperWide One/Four short focal-length lens for filmstrip and 2x2 slide projectors. The lens uses 58" to project 48"-wide pictures from 35mm double-frame slides,



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

while a conventional 5" lens would require 15 feet. Retail price of lens is $80.

Fotoflash Filter Co., 150 Temple St., New Haven, Conn. — Fotoflash Foreground Filter, has rubber holder to attach to flash reflectors. Filter, a parabolic mylar progressive screen, helps prevent "foreground burn-up" with flashbulbs. Four filters placed around a reflector give the subject a spotlight effect. Kit of four filters sells for $3.98. . . .



Fotoflash

Telequip Corp., 319 E. 48th St., New York 17, N. Y. — Itza, telescoping aluminum pole has three adjustable legs, can be used for light stand, small camera stand or "slipole." Itza adjusts from 30" to 8'6", weighs less than 3 lbs., sells for $32.95. . . . **Westinghouse Electric Corp.**, Bloomfield, N. J. — Westinghouse three-in-one flashbulb, M3, according to the maker is suitable for most photographic situations in which the No. 6, M5 or M25 flashbulb would be used.

Birns & Sawyer Cine Equipment Co., 6424 Santa Monica Blvd., Hollywood 38, Calif. — Instant splicer, splicing block for 16mm or 35mm film, is tooled from solid aluminum bar stock finished in green; positioning pegs are brass. . . . **S.O.S. Photo-Cine-Optics, Inc.**, 602 W. 52nd St., New York 19, N. Y. — Projectola for front projection editing of 16mm films and for viewing by a number of persons simultaneously, projects a 6"x8" image by means of a rotating 8-sided prism, lens and surface mirror. S.O.S. Projectola, including lamp and case, sells for $169.50. . . . **The Distributor's Group**, 204 14th St. N.W., Atlanta 13, Ga. — FilMagic Surfaset for conditioning and protection of acetate film and emulsion surfaces, available in 4 oz. ($1.95 with one FilMagic Cloth), 8 oz., and one-gallon ($14) sizes.

Eastman Kodak Co., Rochester 4, N. Y. — Kodak Plus-X Pan film packs in 4x5 (12-exposure) size (PX 523) are again on the market. . . . **Recordak Corp.**, 770 Broadway, New York 3, N. Y. — Recordak Micro-File AHU 35mm microfilm is a

(Turn to page 72)



PERFECTION IS SELDOM FOUND . . .

This is especially true of negatives. Rare, indeed, is the one that doesn't need a little help in printing — cropping, burning-in, holding back or some other form of control. Which it gets — as a matter of course — when sent to Econo-color for printing. For we are strictly a professional lab, not an amateur photo finisher. Which means that your negatives receive the careful handling they deserve, and that you can proudly pass on Econo-color prints to your customers as professional work in every sense of the word.

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Either way, you win. If you're one of the 10 winners in the LUCKY 7 drawing, you'll have a new Pakolux M-2 FREE. But, if you've wanted a Pakolux with the new Fiberglass Tank (and who hasn't) you win on the trade in offer, **in effect May 7 through August 7.** Get a minimum of $25 for your old washer on the trade (more, if yours is worth more). Register for a free Pakolux M-2 on the coupon and see your Pako Distributor about a trade. (If you buy one, then win on the drawing, the Pakolux M-2 you bought will be free).

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June 1963, Vol. 90 No. 1813

TEXAS-SIZED! There's just no other way to describe plans for this summer's convention of professional photographers in Dallas, July 21-26.

Like the Lone Star State itself, the 72nd International Exposition of Professional Photography and the 11th National Industrial Photographic Conference will be big in everything except cost — big in concept, in professional value, and in sheer enjoyment.

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.

From rockets to rodeo, the Convention will reflect Texas-scale diversity, enthusiasm for moving forward, and warm-hearted hospitality. Besides the professional sessions, tailored for portrait, commercial, and industrial photography, there will be something for everyone — member photographers, wives, and even children.

Dallas, the cultural center of the Southwest, is a clean, spacious and friendly city, and a wonderful place to visit. It is a city on the move, yet relaxed in pace and gracious in hospitality. The cost of food and lodging will be less than in many other convention cities, and meal functions at the Convention are far less expensive than in previous years. There will be plenty to see and do in Dallas for vacationing families who join Dad during his Convention trip.

The big doings in Dallas begin well before the official opening of the Exposition. Throughout the preceding week, juries of experts will view thousands of prints and transparencies in competition for the National Print Exhibition, Traveling Loan Collection, and Masters Exhibition. Accepted photographs will be on display and "in the news" throughout Convention week. Remember, the deadline for all print entries is June 20 in Dallas.

In connection with the Exposition, the Dallas Museum of Fine Arts, on Friday, July 19, will open a stunning exhibition of photographs by famed California photographer, Jason Hailey, M.Photog. Another outstanding exhibit, sponsored by the Photographic Society of America and shown at the Dallas Memorial Auditorium, features works of Dr. F. S. Jouhar.

Photographers and families arriving in Dallas by Sunday, July 21, can take advantage of the first of two scheduled sightseeing tours of "Six Flags over Texas," an immense entertainment park even more unusual and every bit as fascinating as California's Disneyland.

Tickets for the sightseeing tours, luncheons and other special events may be purchased now from PP of A Headquarters in Milwaukee. A "Special Events" request sheet is in the mails to all registrants, to aid in planning activities.

Sunday Morning, Convention activity will be well underway with Pre-Council meetings of each Division, followed by the National Council Annual Meeting at 1:00 p.m. at Hotel Adolphus.

The Manufacturer's Trade Show in the modernistic Dallas Memorial Auditorium opens at 2:00 p.m. on Sunday, with approximately 100 manufacturers displaying photography's newest products and services. The All-Convention New Products Forum, at 2:00 p.m. Monday, offers another opportunity to learn more about what's new from manufacturers.

The annual banquet of the American Society of Photographers to which all Masters and Craftsmen are invited, will be held at 6:30 p.m., Sunday, July 21, at the Hotel Adolphus. Cost is $5 per ticket.



TEXAS-SIZE DOINGS IN DALLAS IN STORE

CONVENTION PERSONALITIES

These are some of the experts in portrait, commercial and industrial photography who will appear at the 72nd International Exposition of Professional Photography and 11th National Industrial Photographic Conference in Dallas next month.



Bill Tara

Donald W. McMullen





Don Mohler



Robert E. Burian



Harry L. Parker

Joseph P. Zortea



Toni Ficalora





Arthur Barsamian

Sunday night's giant get-acquainted party, free for all who have registered, is billed as "Las Vegas Night," and everyone is invited to come in costume. There will be dancing, prizes, and hard and soft refreshments.

Newcomers to Texas may need a word of explanation about the Dallas liquor laws. They are unusual, but easily understood. With the exception of beer and wine, you cannot buy it by-the-drink across the bar. You must buy it by the bottle at package stores, encased in a neat little brown paper sack, tuck it under your arm, and take it with you. Then, set it up on the table, and ask the waitress to fetch the ice and mixes. For convention functions, tickets for drinks will be available through the PP of A.

PROFESSIONAL PHOTOGRAPHY WEEK

His Honor, Mayor Earle Cabell of Dallas, officially opens the Convention Monday morning, July 22, and the keynote speech will be given by Harvey Gaylord, president and treasurer of Bell Aerospace Corporation, Buffalo, N. Y. An avid amateur camera fan, Mayor Cabell has expressed delight at the opportunity to meet and mingle with photography's professionals. He also has proclaimed the entire week as "Professional Photography Week in Dallas."

Continental breakfasts sponsored by the Portrait, Commercial and Industrial Divisions of the PP of A begin on Monday, and take place also Tuesday and Wednesday mornings. Tickets will be $1.25 each. The National Photographic Jobbers Assn will have a breakfast meeting on Monday, and the Studio Suppliers Assn will convene at breakfast on Tuesday, July 23.

Wives and daughters of attending photographers haven't been overlooked. On Monday, a gala combination brunch and fashion show will take place in the Zodiac Room of world famous Neiman-Marcus, Dallas' ultra-fashionable department store.

Noontime Monday will see the Affiliation Luncheon, open to all registrants. State association dinners, scheduled for Monday evening, offer an ideal opportunity to renew friendships and mingle with photographers from your own neighborhood.



BILLY WILLIAMS . . .

and his orchestra will play for dancing and entertainment at the Awards Night banquet Wednesday, July 24, Hotel Adolphus. The evening's top dramatics will involve the awarding of the Masters of Photography and Photographic Craftsmen degrees. (See complete activities program, next page.)

One of the most dramatic and significant programs of the entire convention takes place Monday evening, beginning at 9:00 p.m., when professional photography moves into the space age. Texas Congressman Bob Casey will introduce the program, conducted by NASA, the National Aeronautics and Space Administration's Manned Spacecraft Center, located in Houston. One of America's astronauts is excepted to participate in the program.

The space-age theme will be dramatized also with NASA's erection of a giant missile at the entrance to the Dallas Memorial Auditorium, and a space exhibit of photographs and equipment.

Winona classmates, alumni, and friends will have an opportunity for a reunion at Tuesday's Winona luncheon to be held in the Century Room of the Adolphus Hotel. Alumni president Virginia Stern, Cr.Photog., set the tone of the luncheon when she said "This year, we are going to make this a *fun* luncheon, with as little business as possible, and *no speeches!*"

(Turn to page 79)

FOR PROFESSIONAL PHOTOGRAPHERS — JULY 21-26, 1963

Russell M. Baker





Robert Brauns



Alvin Doyle, Jr.



Edwin B. Roberts



Paul Pallett

Henry J. Osborn





Lawrence B. Warnock

Donald L. Shee





W. D. Turner

72nd Annual Convention Program

July 21-26, 1963
Dallas, Texas

SPONSORED BY THE PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

ALL-CONVENTION PROGRAM

(All functions will be held at the Dallas Memorial Auditorium unless otherwise indicated.)

FRIDAY, *July 19*

5:00-6:00 — JASON HAILEY EXHIBIT PREVIEW — Work of Jason Hailey, M.Photog., Los Angeles, Calif. Dallas Museum of Fine Arts.

SATURDAY, *July 20*

10:00 — REGISTRATION CENTER OPENS — Main Lobby, Hotel Adolphus.
12:00 — BOARD MEETING AND LUNCHEON — French Room, Adolphus.
2:00 — DIVISION MEETINGS — Commercial — Parlor C; Portrait — Parlor G; Industrial, Parlor F, Hotel Adolphus.

SUNDAY, *July 21*

10:00 — PRE-COUNCIL MEETINGS — Commercial — Parlor C; Portrait — Parlor G; Industrial — Parlor F; By-Laws — Parlor E, Adolphus.
11:00-6:00 — SIGHTSEEING IN DALLAS; SIX FLAGS OVER TEXAS. $6.00. Ticket includes all transportation and book of tickets for "Six Flags Over Texas" attractions.
1:00 — NATIONAL COUNCIL ANNUAL MEETING — Pres. James E. Hampson, M.Photog., Shreveport, La., Presiding. Roof Garden, Adolphus.
2:00 — PRINT EXHIBITS — Open daily through 2:00 p.m. Thursday.
2:00 — PHOTOGRAPHIC TRADE SHOW OPENS — Dallas Memorial Auditorium Arena. Admission by badge or ticket only. Closes 7:00 p.m.
6:30 — AMERICAN SOCIETY OF PHOTOGRAPHERS BANQUET — R. R. Hutchison, M.Photog., Pullman, Wash., Presiding. All Masters and Craftsmen are invited, whether or not ASP members. $5.00. Cactus Room, Adolphus.
9:00 — LAS VEGAS NIGHT — Costume Party, prizes, dancing. NO CHARGE — free with registration. Tickets can be purchased for hard and soft refreshments. Grand Ballroom, Adolphus.

MONDAY, *July 22*

7:45 — DIVISIONAL CONTINENTAL BREAKFASTS — $1.25. Commercial — Civic Room 2; Portrait — Civic Room 3; Industrial — Civic Room 1, Adolphus. Here is an opportunity to get together with photographers from your own Division.
8:00 — NATIONAL PHOTOGRAPHIC JOBBERS ASSN — Breakfast and meeting, Parlor G, Adolphus.
9:00 — OPENING CEREMONIES — James E. Hampson, M.Photog., Presiding. Welcome, Earle Cabell, Mayor of Dallas. Keynote speaker, Harvey Gaylord, President and Treasurer, Bell Aerospace Corp., Buffalo, N. Y. Auditorium Theater.
9:30 — LADIES STYLE SHOW AND BRUNCH — $3.50. Zodiac Room, Neiman-Marcus.
10:00 — PUBLIC RELATIONS AND ADVERTISING COUNSEL — Gene Key, John Paul Goodwin, Houston, Texas. By appointment only.
10:00 — BUSINESS CONSULTATIONS — Prof. Joseph Schabacker, University of Wisconsin, Madison. By appointment.
10:00 — COMMERCIAL PROGRAMS — In session all day. Room 303.
10:00 — INDUSTRIAL CONFERENCE — In session all day. Room 300.
10:00 — PORTRAIT PROGRAMS — In session all day. Auditorium Theater.
12:00 — TRADE SHOW OPENS — Auditorium Arena. Closes 6:00 p.m.
12:30 — AFFILIATION LUNCHEON — Eugene Gilbert, Cr.Photog., Portland, Ore., Presiding. $4.00. Cactus Room, Adolphus.
2:00 — NEW PRODUCTS FORUM — James Cooper, Jr., University of Michigan, Ann Arbor, Mich., Chairman. "Automated New Products Forum" — Aaron Gordon, A.G.S.&R. Studios, Inc., Chicago, Ill. Auditorium Theater.
3:00 — PARLIAMENTARY PROCEDURE — Robert English, PP of A Parliamentarian, Chicago, Ill. Introduced by E. R. Gilbert, Cr.Photog., Portland, Ore. Civic Room 1, Adolphus.
9:00 — NASA'S SPACE PROGRAM — Manned Spacecraft Center, Houston. Introduced by Congressman Bob Casey. Auditorium Theater.

TUESDAY, *July 23*

7:45 — DIVISIONAL CONTINENTAL BREAKFASTS — $1.25. Commercial — Civic Room 2; Portrait — Civic Room 3; Industrial — Civic Room 1, Adolphus.
8:00 — STUDIO SUPPLIERS ASSN MEETING — Parlor G, Adolphus.
9:00 — COMMERCIAL PROGRAMS — In session all day. Room 303.
9:00 — INDUSTRIAL CONFERENCE — In session all day. Room 300.
9:00 — PORTRAIT PROGRAMS — In session all day. Auditorium Theater.
9:00 — COUNCIL MEETING — Pres. James E. Hampson, M.Photog., Shreveport, La., Presiding. Roof Garden, Adolphus.
10:00 — PUBLIC RELATIONS AND ADVERTISING — By appointment.
10:00 — BUSINESS CONSULTATIONS — Prof. Schabacker. By appointment.
12:00 — TRADE SHOW OPENS — Auditorium Arena.
12:30 — WINONA LUNCHEON — Virginia Stern, Cr.Photog., Kansas City, Mo., Presiding. $4.00. Century Room, Adolphus.
6:00 — TRADE SHOW CLOSES FOR DINNER HOUR — Re-opens at 7:30 p.m.; open to 10:00 p.m. by invitation.
6:45 — CHUCK WAGON DINNER AND MESQUITE CHAMPIONSHIP RODEO — $6.75. Mesquite, Texas. Ticket includes transportation, Chuck Wagon Dinner and Championship Rodeo. Bus leaves at 6:45 p.m. from Hotel Adolphus.

WEDNESDAY, *July 24*

7:45 — DIVISIONAL CONTINENTAL BREAKFASTS — $1.25. Commercial — Civic Room 2; Portrait — Civic Room 3; Industrial — Civic Room 1, Adolphus.
10:00 — PUBLIC RELATIONS AND ADVERTISING — By appointment.
10:00 — BUSINESS CONSULTATIONS — Prof. Schabacker. By appointment.
12:00 — TRADE SHOW OPENS — Auditorium Arena. Closes 6:00 p.m.
12:30 — BOARD LUNCHEON — Civic Room 3, Adolphus.
2:00 — A CREATIVE CHALLENGE — Toni Ficalora, New York, N. Y.; Robert Elmore, Chicago, Ill.; Charles Weckler, M.Photog., San Francisco, Calif.; J. W. Zintgraff, Jr., San Antonio, Texas. Under direction of John Messina, Dallas, Texas; John Mitchell, Chicago, Ill. Introduced by W. W. Carrier, Jr., M.Photog., Memphis, Tenn. Room 303.
5:30 — MASTERS RECEPTION — Tickets are available to anyone attending Exposition. $3.00. French Room, Adolphus.
7:30 — AWARDS NIGHT — Dinner, Floor Show, Dancing to Music of Two Orchestras, Awards Presentations. $5.00. Grand Ballroom and Regency Room, Adolphus.

THURSDAY, *July 25*

8:30 — PP of A PAST PRESIDENTS BREAKFAST — Adolphus.
9:00 — COMMERCIAL PROGRAMS — In session all day. Room 303. "Legal Forensic Day" — Civic Room 2, Adolphus.
9:00 — INDUSTRIAL CONFERENCE — In session all day. Room 300.
10:00 — PUBLIC RELATIONS AND ADVERTISING — By appointment.
10:00 — BUSINESS CONSULTATIONS — Prof. Schabacker. By appointment.
10:00 — PORTRAIT PROGRAMS — In session all day. Auditorium Theater.
10:00 — TRADE SHOW OPENS FOR LAST DAY — Auditorium Arena. Closes 2:00 p.m.
12:30 — DIVISION LUNCHEONS — $3.00. Portrait, Commercial, Industrial Division annual meetings. Memorial Auditorium.
4:00 — SIX FLAGS OVER TEXAS TOUR — Buses leave Hotel Adolphus at 4:00 p.m. $5.00. Ticket includes transportation and book of tickets for "Six Flags Over Texas" attractions.
6:30 — LEGAL-FORENSIC DINNER — $5.00. Civic Room 1, Adolphus.

FRIDAY, *July 26*

(All sessions today at Hotel Adolphus.)

9:00 — LEGAL-FORENSIC ROUNDTABLES — Civic Room 2.
9:00 — INDUSTRIAL CONFERENCE — Civic Room 1.

PORTRAIT PROGRAM

(All sessions will be held in the Theater of the Dallas Memorial Auditorium unless otherwise indicated.)

SATURDAY, *July 20*

2:00 — PORTRAIT DIVISION MEETING — Parlor G, Hotel Adolphus.

SUNDAY, *July 21*

10:00 — PRE-COUNCIL MEETING — Parlor G, Adolphus.
1:00 — NATIONAL COUNCIL ANNUAL MEETING—Roof Garden, Adolphus.
2:00 — PHOTOGRAPHIC TRADE SHOW OPENS — Auditorium Arena.
6:30 — AMERICAN SOCIETY OF PHOTOGRAPHERS BANQUET — All Masters and Craftsmen invited. $5.00. Cactus Room, Adolphus.
9:00 — LAS VEGAS NIGHT — Free with registration. Grand Ballroom, Adolphus.

MONDAY, *July 22*

Gilmore Williams, Austin, Texas, Chairman

7:45 — CONTINENTAL BREAKFAST — $1.25. Civic Room 3, Adolphus.
9:00 — OPENING CEREMONIES — James E. Hampson, M.Photog., Presiding.
10:00 — DON'T SELL THE STEAK — SELL THE SIZZLE — Elmer Wheeler, Dallas, Texas.
10:00 — HAND COLOR CLINIC — Kay Isaacson, Cr.Photog., Algona, Iowa. Introduced by Phyllis Moore, M.Photog. Parlor A, Adolphus.
11:00 — ADDING PRESTIGE AND DIGNITY TO THE PORTRAITS OF MEN — Roy Beadling, M.Photog., Zanesville, Ohio.
2:00 — TECHNIQUES OF RETOUCHING NEGATIVE AND POSITIVE COLOR — Louise Diekhoff, Detroit, Mich. Parlor A, Adolphus.
2:00 — NEW PRODUCTS FORUM — James Cooper, Jr., University of Michigan, Ann Arbor, Mich., Chairman. "Automated New Products Forum" — Aaron Gordon, A.G.S.&R. Studios, Inc., Chicago, Ill.
9:00 — NASA'S SPACE PROGRAM — Manned Spacecraft Center, Houston. Introduced by Congressman Bob Casey.

TUESDAY, *July 23*

Nobby DeGravelles, Thibodaux, La., Chairman

7:45 — CONTINENTAL BREAKFAST — $1.25. Civic Room 3, Adolphus.
9:00 — COLOR IN PHOTOGRAPHING WOMEN — W. Lynn Sanders, Tucson, Ariz. Introduced by Laurence W. Blaker, M.Photog.
10:00 — TECHNIQUES OF RETOUCHING NEGATIVE AND POSITIVE COLOR — Louise Diekhoff, Detroit, Mich. Parlor A, Adolphus.
10:30 — ELEGANT SIMPLICITY IN BRIDAL PORTRAITURE; USE OF SMALL CAMERAS FOR CANDID WEDDINGS — Robert Burian, Hartford, Conn. Introduced by Louis F. Garcia, M.Photog.
2:00 — THERE'S MORE TO COLOR THAN MEETS THE EYE — Gerhard Bakker, M.Photog., Milwaukee, Wis. Introduced by Billo Smith, M.Photog.
2:00 — HAND COLOR CLINIC — Kay Isaacson, Cr.Photog., Algona, Iowa. Parlor A, Adolphus.
6:45 — CHUCK WAGON DINNER AND MESQUITE CHAMPIONSHIP RODEO. $6.75. Mesquite, Texas.

WEDNESDAY, *July 24*

SEMINAR DAY

Bob Easton, Muskogee, Okla., Chairman

7:45 — CONTINENTAL BREAKFAST — $1.25. Civic Room 3, Adolphus.
9:00 — BASIC LIGHTING — Louis F. Garcia, M.Photog., Kansas City, Mo.
9:40 — DARKROOM TECHNIQUES — Carl Sikes, Chickasha, Okla.
10:20 — PACKAGE SELLING — Henry Osborne, Stillwater, Okla.
11:00 — EVERYONE IS SOMEONE — Ruth Caples, Brunswick, Ga.
2:00 — THE NEW IMAGE IN CHILD PHOTOGRAPHY — Don Blair, Murray, Utah.
2:40 — MAKING A PROFIT OUT OF BAD DEBTS — W. D. Turner, Waco, Tex.
3:20 — USE OF COMMERCIAL CAMERAS — R. K. Sunderbruch, Cr.Photog., Davenport, Iowa.
4:00 — ARE YOUR HUMAN RELATIONS HUMAN? — R. G. Sanderson, Dallas, Texas.
5:30 — MASTERS RECEPTION — $3.00. French Room, Adolphus.
7:30 — AWARDS NIGHT — $5.00. Grand Ballroom and Regency Room, Adolphus.

THURSDAY, *July 25*

Gene Sutphen, College Station, Texas, Chairman

10:00 — HYPNOSIS AND CREATIVITY — Siegfried R. Gutterman, B.S., M.A., Los Angeles, Calif. Introduced by Robert L. Ball, M.Photog.
10:00 — TECHNIQUES OF RETOUCHING NEGATIVE AND POSITIVE COLOR — Louise Diekhoff, Detroit, Mich. Parlor A, Adolphus.
11:00 — PHOTOGRAPHY — WITH AN ACCENT! — Norman Lorhammer, M.Photog., St. Peter, Minn.
12:30 — PORTRAIT DIVISION LUNCHEON — George Nigh, former Oklahoma Governor, Norman, Okla., Speaker. Ernie Curtis, M.Photog., Oklahoma City, Okla., Presiding. $3.00. Memorial Auditorium.
2:00 — PRINT ANALYSIS — Gerhard Bakker, M.Photog., Milwaukee, Wis. Introduced by Winton Medlar, M.Photog.

COMMERCIAL PROGRAM

(All sessions will be held in Room 303, Dallas Memorial Auditorium unless otherwise indicated.)

SATURDAY, *July 20*

2:00 — COMMERCIAL DIVISION MEETING — Parlor C, Hotel Adolphus.

SUNDAY, *July 21*

10:00 — PRE-COUNCIL MEETING — Parlor C, Adolphus.
1:00 — NATIONAL COUNCIL ANNUAL MEETING — Roof Garden, Adolphus.
2:00 — PHOTOGRAPHIC TRADE SHOW OPENS — Auditorium Arena.
6:30 — AMERICAN SOCIETY OF PHOTOGRAPHERS BANQUET. All Masters and Craftsmen invited. $5.00. Cactus Room, Adolphus.
9:00 — LAS VEGAS NIGHT — Free with registration. Grand Ballroom, Adolphus.

MONDAY, *July 22*

7:45 — CONTINENTAL BREAKFAST — $1.25. Civic Room 2, Adolphus.
9:00 — OPENING CEREMONIES — James E. Hampson, M.Photog., Presiding. Auditorium Theater.
10:30 — DRAMATIZING INDUSTRY — Arthur d'Arazien, New York, N. Y. Introduced by Wesley Bowman, M.Photog.
2:00 — NEW PRODUCTS FORUM — James Cooper, Jr., University of Michigan, Ann Arbor, Mich., Chairman. "Automated New Products Forum" — Aaron Gordon, A.G.S.&R. Studios, Inc., Chicago, Ill. Auditorium Theater.
7:00 — ROUNDTABLE DISCUSSION — Peter Klawson, Kalamazoo, Mich.
9:00 — NASA'S SPACE PROGRAM — Manned Spacecraft Center, Houston. Introduced by Congressman Bob Casey. Auditorium Theater.

TUESDAY, *July 23*

7:45 — CONTINENTAL BREAKFAST — $1.25. Civic Room 2, Adolphus.
9:30 — BROAD LIGHTING WITH STROBES — Richard Atamian, M.Photog., Saginaw, Mich. Introduced by Aaron Gordon.
10:45 — BASIC TECHNIQUES FOR GOOD BLACK-AND-WHITE COPY NEGATIVES — L. P. (Pat) Brand, M.Photog., Cincinnati, Ohio.
2:00 — PHOTOGRAPHY — THE VENTURESOME ART — Robert Toren, San Francisco, Calif., Chairman. "Missing Ingredients in Photography," Wynn Bullock, Monterey, Calif.; "Fantasy Afield," Charles Weckler, M.Photog., San Francisco, Calif.; "Great International Photographic Awards," Bill Tara, Los Angeles, Calif.; "The Photographer in an Expanding Universe," Robert Toren; "Music of the Spheres," Wynn Bullock. Film — "Odds and Ends." Commentary by Robert Brauns, Belmont, Calif.; staging and sound by Jerry Gruman, San Mateo, Calif. Introduced by Rudolph J. Guttosch, M.Photog.
6:45 — CHUCK WAGON DINNER AND MESQUITE CHAMPIONSHIP RODEO — $6.75. Mesquite, Texas.

WEDNESDAY, *July 24*

7:45 — CONTINENTAL BREAKFAST — $1.25. Civic Room 2, Adolphus.
9:30 — PHOTOGRAPHY AT KRANZTEN — Rudolph J. Guttosch, M.Photog., Joseph P. Zortea, Donald W. McMullen, Edwin B. Roberts, Chicago, Ill. Introduced by Jerry A. Smolka.
2:00 — A CREATIVE CHALLENGE — Toni Ficalora, New York, N. Y.; Robert Elmore, Chicago, Ill.; Charles Weckler, M.Photog., San Francisco, Calif.; J. W. Zintgraff, Jr., San Antonio, Texas. Under direction of John Messina, Dallas, Texas; John Mitchell, Chicago, Ill. Introduced by W. W. Carrier, Jr., M.Photog.
5:30 — MASTERS RECEPTION — $3.00. French Room, Adolphus.
7:30 — AWARDS NIGHT — $5.00. Grand Ballroom and Regency Room, Adolphus.

THURSDAY, *July 25*

9:00 — LEGAL-FORENSIC DAY (See Program below.)
11:00 — COMMERCIAL DIVISION MEETING.
12:30 — COMMERCIAL DIVISION LUNCHEON — Jerry A. Smolka, Chicago, Ill., Presiding. $3.00. Auditorium.
2:30 — THE PROFESSIONAL TOUCH — Wesley Bowman, M.Photog., Chicago, Ill., Chairman. W. W. Carrier, Jr., M.Photog., Memphis, Tenn.; Claude F. Palmer, M.Photog., Portland, Ore.; Harper Leiper, M.Photog., Houston, Texas.

LEGAL-FORENSIC DAY — Civic Room 2, Hotel Adolphus

9:00 — R. C. Hakanson, Cleveland, Ohio, Chairman. Introduced by Claude F. Palmer, M.Photog. Patsy Verzella, Pittsburgh Police Dept., Pittsburgh, Penna., Co-Chairman. "Evidence Photographers in Motor Vehicle Accidents," Alvin Doyle, Jr., Baton Rouge, La.; "Stairs and Walks: A Challenge to the Photographer," James E. Minor, Brooklyn, N. Y.; "Photographic Techniques in Criminal and Civil Cases," Joseph Tholl, Chagrin Falls, Ohio; "Simulated Trial Examination of Photographer Witness," Timothy E. Kelly, Dallas, Texas, attorney for the defendant; Russell M. Baker, Dallas, Texas, attorney for the plaintiff. George Heilpern, Hartford, Conn., photographer under cross examination.
6:30 — Legal-Forensic Dinner — $5.00. Civic Room 1, Adolphus.
8:00 — "Photography's Place in Assisting Our Courts," Harris B. Tuttle, Rochester, N. Y.

FRIDAY, *July 26*

9:00 — LEGAL-FORENSIC ROUNDTABLES — Civic Room 2, Adolphus.

NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE

(All sessions will be held in Room 300, Dallas Memorial Auditorium unless otherwise indicated.)

SUNDAY, *July 21*

10:00 — PRE-COUNCIL MEETING — Parlor F, Hotel Adolphus.
1:00 — NATIONAL COUNCIL ANNUAL MEETING — Roof Garden, Adolphus.
2:00 — PHOTOGRAPHIC TRADE SHOW OPENS — Auditorium Arena.
3:00 — ROUNDTABLE DISCUSSIONS.
6:30 — AMERICAN SOCIETY OF PHOTOGRAPHERS BANQUET. All Masters and Craftsmen invited. $5.00. Cactus Room, Adolphus.

MONDAY, *July 22*

Ted Carrigan, Bell Helicopter Co., Ft. Worth, Texas, Chairman

7:45 — CONTINENTAL BREAKFAST — $1.25. Civic Room 1, Adolphus.
9:00 — OPENING CEREMONIES — James E. Hampson, M.Photog., Presiding. Auditorium Theater.
10:00 — COLOR PANEL — Ed Carlson, Photoscope, Dallas, Texas, Chairman. Ross Sanddal, M.Photog., Hughes Tool Co., Houston, Texas; James N. Woodall, Texas Instruments, Inc., Dallas, Texas; Jack Allsup, A. E. Staley Mfg. Co., Decatur, Ill.; Arthur Barsamian, A. C. Spark Plug, Milwaukee, Wis.
11:45 — NEW COLOR PROCESSES.
2:00 — NEW PRODUCTS FORUM — James Cooper, Jr., University of Michigan, Ann Arbor, Mich., Chairman. "Automated New Products Forum" — Aaron Gordon, A.G.S.&R. Studios, Inc., Chicago, Ill. Auditorium Theater.
5:00 — ROUNDTABLE DISCUSSIONS (Color) — Robert Slawson, General Dynamics, Ft. Worth, Texas.
9:00 — NASA'S SPACE PROGRAM — Manned Spacecraft Center, Houston. Introduced by Congressman Bob Casey. Auditorium Theater.

TUESDAY, *July 23*

R. H. Westmoreland, Chairman

7:45 — CONTINENTAL BREAKFAST. $1.25. Civic Room 1, Adolphus.
9:00 — CAMERA AND LIGHTING TECHNIQUES PANEL — Don Mohler, General Electric Co., Cleveland, Ohio, Chairman. Paul Pallett, Eastman Kodak Co., Rochester, N. Y.; Harry Parker, ASCOR, Middle Village, N. Y.; Richard C. Pace, General Electric Co., Cleveland, Ohio; J. G. Karl, Caterpillar Tractor Co., Peoria, Ill.
2:00 — HIGH-SPEED MOTION PICTURES — Dennis Crow, Esso Research and Engineering Co., Linden, N. J.
2:30 — MOTION PICTURE PANEL — Bill Stokes, Jamieson Film Co., Dallas, Texas, Chairman. "Film Pre-Planning," Lawrence B. Warnock, Link-Belt Co., Chicago, Ill.; "Motion Picture vs. Written Report," Harry Paney, Chicago, Ill.; "One Man Productions," Jack Mowers, Niagara Mohawk Power Co., Syracuse, N. Y.
4:30 — ROUNDTABLE DISCUSSIONS.
7:00 — MOTION PICTURE CLINIC — Sam Blackwell, North American Aviation, Columbus, Ohio, Moderator.

WEDNESDAY, *July 24*

Richard C. Kinstler, Cr.Photog., Procter & Gamble Co., Cincinnati, Chairman

7:45 — CONTINENTAL BREAKFAST — $1.25 Civic Room 1, Adolphus.
9:30 — A CRITICAL ANALYSIS OF INDUSTRIAL PUBLIC RELATIONS PHOTOGRAPHY — Panel Discussion.
10:30 — THE PHILOSOPHY OF SERVICE — Harvey Campbell, Procter & Gamble Co., Cincinnati, Ohio.
11:00 — ANNUAL REPORT PHOTOGRAPHY — Nicholas P. Ruscio, United Press International, New York, N. Y.
2:00 — PREPARATION OF ARTWORK FOR SLIDES — Bob Beeler, Eastman Kodak Co., Rochester, N. Y.
2:45 — OVERHEAD vs. 35mm PROJECTION — John J. Michnovicz, Sandia Corp., Albuquerque, N. M.
3:30 — ENERGY SENSITIVITY RELATIONSHIPS IN THE PHOTOGRAPHIC RECORDING OF ELECTRONIC DISPLAYS — Albert J. Derr, Ansco, Binghamton, N. Y.
4:00 — RAPID PROCESSES FOR REPRODUCTION — Peter Jowise, Lafayette, Calif.
5:00 — ROUNDTABLE DISCUSSIONS.
5:30 — MASTERS RECEPTION — $3.00. French Room, Adolphus.
7:30 — AWARDS NIGHT — $5.00. Grand Ballroom, Regency Room, Adolphus.

THURSDAY, *July 25*

Ewell Jennings, Chance Vought Aircraft Co., Ft. Worth Texas, Chairman

9:00 — PHOTOLAB TRANSITION TO AUTOMATION — E. W. Andrews, Caterpillar Tractor Co., Peoria, Ill.
10:00 — METHODS AND TECHNIQUES FORUM — James E. Hampson, M.Photog., Shreveport, La.
12:30 — INDUSTRIAL DIVISION LUNCHEON — James E. Carrar, Presiding. $3.00. Memorial Auditorium.
2:00 — VERSATILITY OF THE PROCESS CAMERA — Dick Garwood, Meredith Printing Co., Des Moines, Iowa.
3:00 — NEGATIVE CORRECTIONS AND ALTERATIONS — Bob Yeargin, Houston, Texas.
3:30 — GRAPHIC ARTS TECHNIQUES APPLIED TO INDUSTRIAL PHOTOGRAPHY — T. S. C. Holberton, Jr., Montclair, N. J.
4:00 — MICROFILM PANEL — "DOD Microfilm Specifications, Quality Controls and Industrial Coordination," Don Shee, Western Electric Co., Inc., Chicago, Ill., Chairman. Jack Davidson, Lockheed Aircraft Corp., Marietta, Ga.
5:00 — ROUNDTABLE DISCUSSION — Civic Room 1, Adolphus.

FRIDAY, *July 26* (All sessions at Hotel Adolphus.)

Tom Negro, Collins Radio Co., Cedar Rapids, Iowa, Chairman

9:00 — MICRO-MACRO PHOTOGRAPHY — Ivan Lawson, Noble Foundation, Ardmore, Okla.
9:30 — PHOTO LAB QUALITY CONTROL PANEL — Charles R. Williams, The Welch Scientific Co., Chicago, Ill., Chairman.
11:30 — 1964 CONFERENCE PRE-PLANNING SESSION — Ewell Jennings, Chance Vought Aircraft Corp., Ft. Worth, Texas, Moderator.

RED RIBBONS/BLUE RIBBONS/RED RIBBONS/B
E RIBBONS/RED RIBBONS/BLUE RIBBONS/RED

by John Howell, M.Photog.

WITH THE PERCENTAGE of prints hung to those entered having been appreciably lower at the 1962 National Print Exhibit as compared to most previous years, many opinions have been expressed, some in accord with the results but likely more were critical — that the judges were too tough! Such may be the case, or they may have been a very discerning group. Could anyone form a fair opinion without viewing the entries? (Records show 47 photographers had three prints hung and 21 had four, one of whom had all accepted in the Loan Collection.)

There are a few considerations which might shed some light on causes — observations and opinions drawn from personal experiences, having served as a member of National, state and regional juries.

Often prints which do well at state conventions are rejected (clobbered as they say) **at the National.** This has always been a complaint.

For one thing lower state standards as they exist materially aid the situation. A realistic policy would help. Prints that are awarded a state or regional blue at 28 or 29 points simply won't make the grade, except rarely, at the National, nor will borderline 30s or 31s on more critical standards. Competition, as we know, is much keener at the National.

In reality many state and regional associations unwittingly help create the situation of high rejection percentages through the pursuance of a policy of too low standards of acceptance for hanging and awarding ribbons.

ADVERTISING TOOLS

Many mediocre and even some poor prints are hung and often given ribbons. What is bound to happen? The photographer receiving, let us say, a red ribbon feels that he has produced quite a fine portrait and is proud of it. It was awarded a ribbon, was it not? So he may display it and advertise it for its excellence as being a fine representation of the photographic art, feeling somewhat self-satisfied, for while he did not get a blue he still is quite a photographer, for didn't he have four, five, six or seven ribbons in the prints he was allowed to submit?

As a side note, we should remember that any awards are powerful advertising tools — to announce to the public that this photographer must be good, with all these prints having been given ribbons of honor at the convention where five judges sat and judged his prints. And the judges are men who — due to their proven academic and artistic abilities — have been awarded the highest degree conferred by the National Association — that of Master of Photography. So this photographer profits without justly deserving to, and at the same time he is harmed by it all, for with low standards of acceptability he didn't have to strive to make a real good photograph. As a consequence he doesn't grow as a craftsman.

And what happens to the public image? To prominently display and/or advertise mediocre work, to give the impression of excellence when the viewer can see and judge for himself that it is no more than ordinary, surely does not set forth an image that this business of professional photography is one of good professional standards.

Then there is the other fellow member of the PP of A to consider, a chap who may be in the same town and who is a really fine photographer. He gets blue ribbons, but the first fellow gets ribbons too, so the general conclusion may be, "Sam must be as good as Joe." Naturally, the better photographer cannot ethically point out, "his ribbons are red, but mine are blue."

INJUSTICE TO MAKER AND VIEWER

Mediocre prints of 25 or even 26 points should not be hung just to fill up board space. It is far better to hang fewer prints and have a higher quality exhibit. This is true for both state and National conventions. It is to be remembered that the National Print Exhibit is intended to be the best representation of the photographers' skills in this land of ours. To hang mediocre prints and those with obvious faults and give them the prestige that goes with being hung even on a state level lowers the standards, and does an injustice to both the maker and the viewer.

If the maker knows that it takes a top print to be hung and if the photographer viewing the work can look with admiration to a collection of quality prints and draw help and inspiration from them, that is important and worth while. To clutter up the meaning of it all and confuse him is wrong.

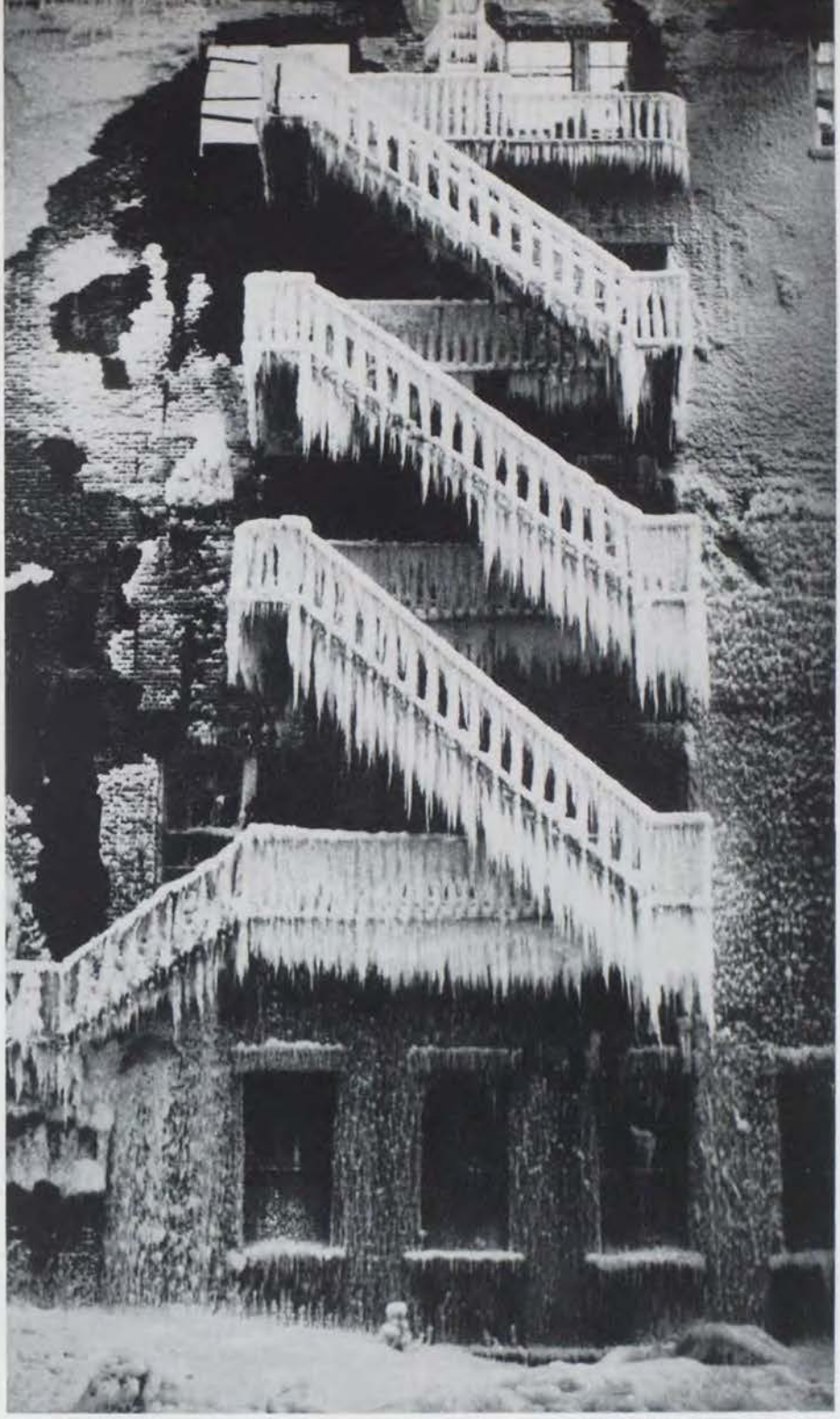
No print exhibition will be perfect. Prints of questionable worth will always be accepted, but standards should be high enough that obviously poor prints are not hung. A suggested level would be 27 points for hanging at state and regional, a ribbon or award at 30 points, the fair and sensible level specified in the regulations of standardization of affiliated associations. Top awards would be at a suitable higher level.

It may be said, "But we must encourage growing photographers by hanging their prints." False encouragement does more harm than good. With lower standards the need and inspiration to work hard may not be there. True success in the long run is better assured if the quality of the product is shown to mean something.

(Turn to page 78)

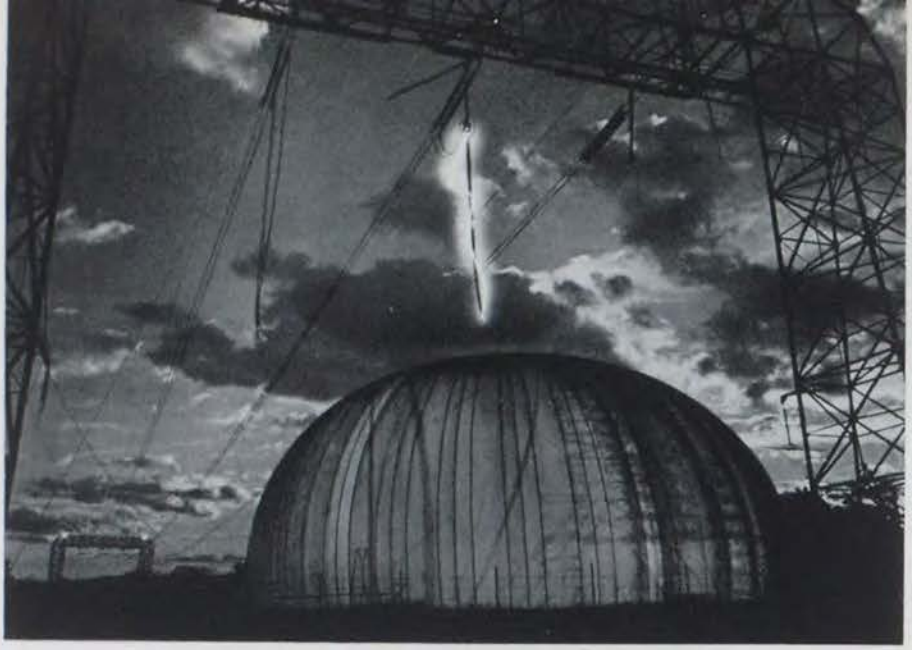


JOHN HOWELL, M.Photog., *30 Green Bay Rd., Winnetka, Ill., is a graduate of Northwestern University. He opened his present studio in 1947 after serving three years as a Navy Photographic Officer. He is primarily engaged in bridal photography and draws his clientele from northern Illinois and neighboring states. Mr. Howell earned his M.Photog. degree in 1956. Since then he has served as a print judge at National and state conventions; and has also given numerous demonstrations on bridal portraiture.*



FIREMEN'S LACE *John W. Bower*

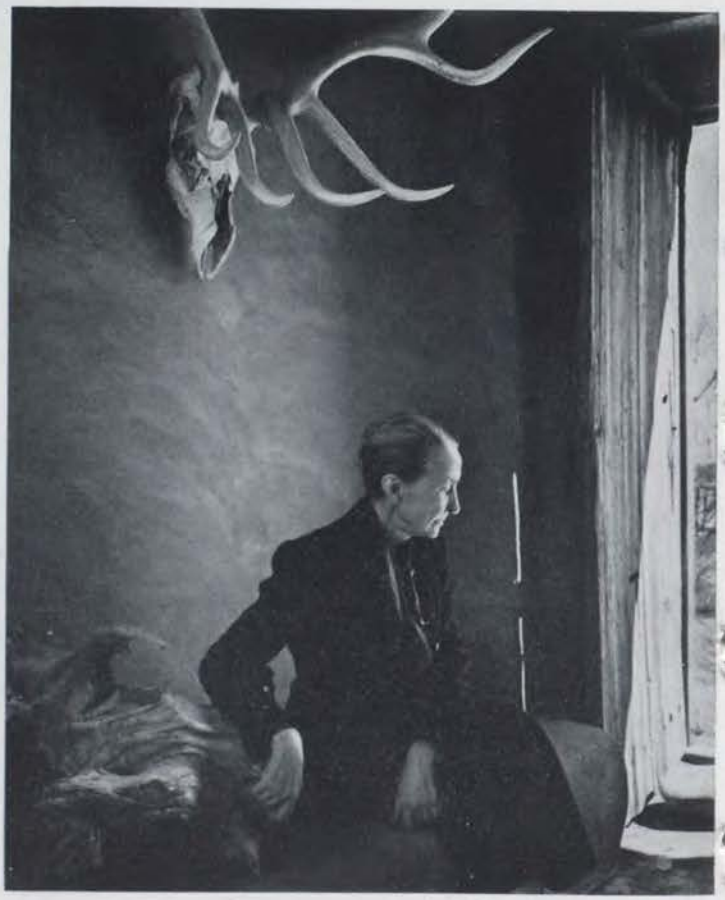
Photography in the Fine Arts IV



LIGHTNING RESEARCH (Color) *Arthur d'Arazien*



FINISHING UP *Martin J. Schmidt, M.Photog.*



GEORGIA O'KEEFFE *Yousuf Karsh*



FORT PILLOW *A. Aubrey Bodine*



VIEW EAST TO THE GREAT PLAINS *Ansel Adams*

CENTRAL PARK FROM THE AIR *Peter Eckel*



...Fine Arts IV

The fourth exhibition of Photography in the Fine Arts opened May 16 at The Metropolitan Museum of Art in New York City and will remain until early fall when it is scheduled for other art museums throughout the United States.

The PFA National Advisory Committee under the Chairmanship of James J. Rorimer, Director, The Metropolitan Museum of Art, selected 152 photographs (66 in color) by 129 photographers from 1,042 entries previously judged by a number of photographic organizations and authorities.

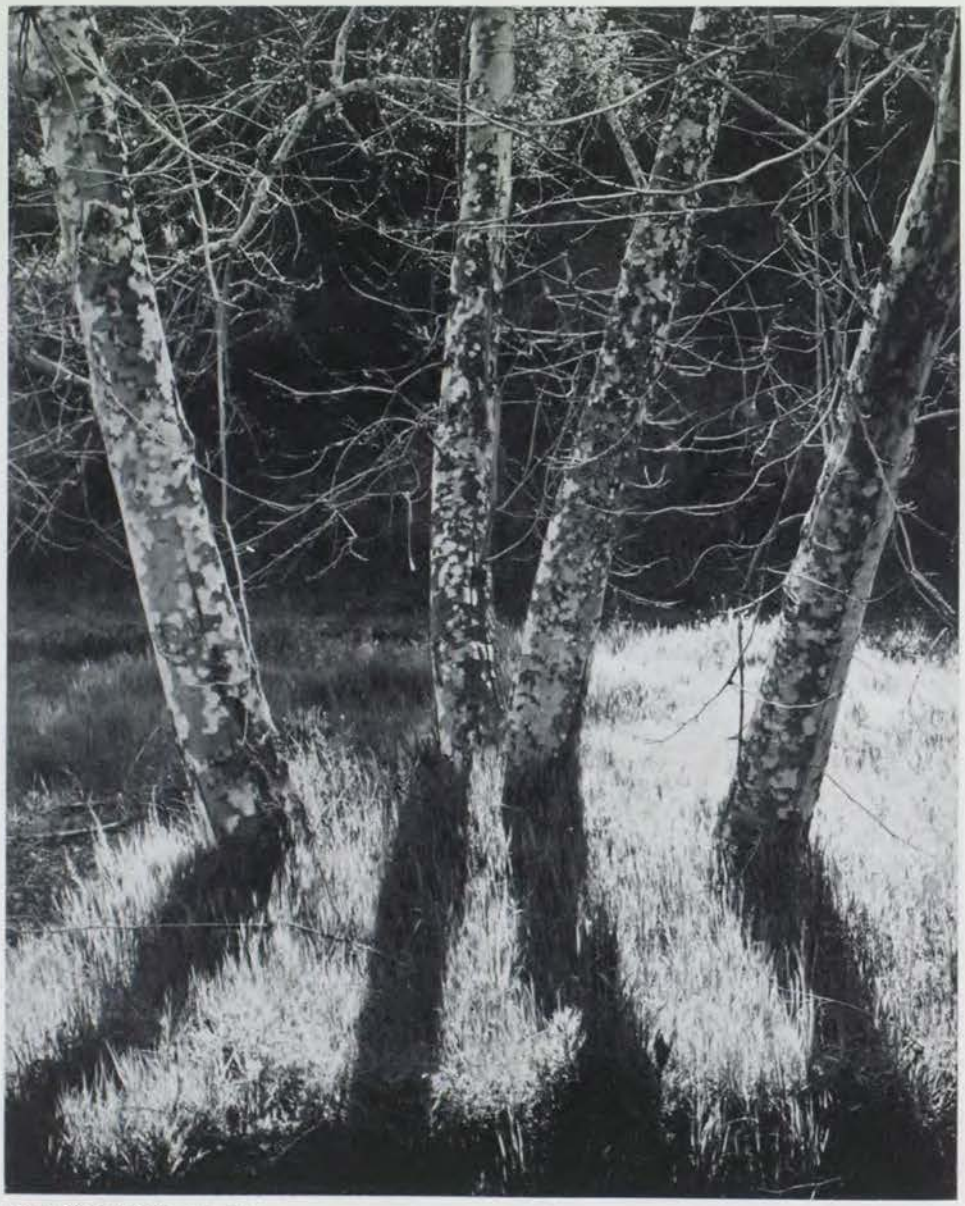
The Professional Photographers of America, Inc. has been a sponsoring group of PFA since it was founded in 1959 by PFA Director Ivan Dmitri. Photographs on this and the three preceding pages are from the PP of A professional contribution to PFA IV.



TRANSCENDENTAL RUST (Color)
Norman C. Kerr



LIVING ARCHITECTURE (Color) *Sid Avery*



FOUR SYCAMORES *John Upton*



Reilly & Constantine

Group of British photographers attended reception at Reilly & Constantine Inc. Studio, Birmingham, England. Seated: Barbara Wood Davies, Dennis Constantine, IBP President, Mrs. White, Gilman Smout, Gordon Dugmore. Second row: Ken Berry, Leslie Taylor, John Short. Third row: John Miller, Frederick Quellmalz, PP of A Executive Manager. Top row: Alan Hurst, John Waybrow, Ken Boyes, John Adams, Cecil Reilly. Mr. Quellmalz spent ten days visiting professional photographers in England, following Photokina.

GERMANY'S PHOTOKINA/BRITISH ACTIVITIES REFLECT ADVANCES ABROAD

by Frederick Quellmalz, Hon.M.Photog., PP of A Executive Manager

As is proper and fitting, the largest photographic trade show and exhibition in the world, West Germany's Photokina, held in Cologne last March, opened with an impressive ceremony. Before a specially invited audience, the Philharmonia Hungarica orchestra played the overture to "Der Freischutz," followed by the welcome by the Lord Mayor of Cologne, Herr Theo Burauen, and speeches by Dr. Hans G. Kindermann, President of the Federation of the German Photographic Industry, Herr Gustav H. Helms, President both of the German and International Societies of Photographic Dealers, and Dr. H. C. Heinrich Lubke, the President of the West German Republic.

The writer had the privilege of being the official representative of American professional photography at Photokina, as well as reporting the show for *National Professional Photographer*. Mr. L. Fritz Gruber, of Photokina







Above, left: PP of A publications — "National Professional Photographer" and "Directory of Professional Photography" were on display at special stands for foreign trade journals at Photokina. Above, center and right: Scenes of Photokina exhibits at Cologne, Germany.





Official Photokina luncheon held in the Town Hall, Cologne. Left: Frederick Quellmalz and A. Kritzler, official of Messe-und-Ausstellungs, sponsors of Photokina. Above: Photokina's L. Fritz Gruber and Beaumont Newhall, Hon.M.Photog., Director of the George Eastman House museum.

management, and the Camera Industries of West Germany, represented by Norman C. Lipton, were most gracious hosts. They provided excellent press facilities, interpreters, resumes of important events, and made what could have been an almost impossible task, an enjoyable and rewarding experience.

TRUE INTERNATIONAL FAIR

For the vastness of the 8th Photokina was overwhelming. There were 619 firms from 22 countries of Europe, America, Asia and Australia in the nine huge halls, occupying some 820,000 square feet of space. Out of the 202,000 registrations, 21,510 were foreign visitors. Press conferences and receptions by Photokina, Agfa, Kodak, Canon, Zeiss Ikon, Bell & Howell and Rank Organization, Camera Industries of West Germany, etc. gave us the opportunity to meet the foreign press and to learn of the most important new developments. The role of Photokina as a true international trade fair was established beyond doubt.

The most spectacular equipment shown was the Canon Auto-focus camera, which may or may not ever be manufactured. Cross-hairs are sighted through the viewfinder on the object to be photographed, the shutter release is pressed, and an electric motor focuses the lens on the desired object, at the same time determining exposure.

Another novel Japanese development was the Konica Domirex, a single-lens reflex without a separate mirror to be tripped at the instant of exposure. A mirror within the lens reflects about 10% of the light upon the groundglass. The Japanese RE Super featured automatic exposure with light passing through the lens to a CdS cell behind a mirror. Asahi introduced a 180° "fish-eye" lens with an aperture of f/11 and a focal length of 18mm.

There was a noticeable trend toward half-frame cameras, using 16mm film, such as the Rollei 16 or the Edixa 16. Agfa introduced a new 8mm movie film, Agfacolor

Below left: Humor at Photokina photographic exhibition. Right: Visitor photographs segment of Philippe Halsman display. Below right: Theo Burauen, Mayor of Cologne, tours the exhibit with L. Fritz Gruber.







CT 13 Type S, which is also available in Europe in 16mm, and a new projection screen of unusual construction which can be set up or put away in seconds. Multiblitz announced an entirely new type of electronic flash exposure meter, using a Compur shutter, lens and a photocell. Linhof showed a 4x5 mirror reflex attachment for the Super Technica, which turns the camera into a twin-lens reflex for portraiture, fashion, etc. Several zoom lenses for 35mm cameras were announced and Hasselblad presented an f/4 50mm lens for the 500C camera with a 75° angle of view and a 120mm, f/5.6 Zeiss S-Planar lens with six elements. They also showed their new 70mm magazine and an electronic ring light. There were several new developments in shutters about which we will be hearing much in the future.

One of the miracles of our age, of special interest to the industrial photographer, was the Optacord 500, introduced in the $12,500 price range by Loewe Opta, a magnetic tape recorder which instantly reproduced both sight and sound on 2-inch tape. The 90-second Polacolor was shown to the European trade and public in a large Polaroid exhibit and met with much enthusiasm, although Polaroid cameras are considerably higher in price in Germany than here.

To the professional photographer, one of the most important phases of Photokina was the fine exhibition of some 2,000 photographs from all parts of the world, beautifully displayed and arranged by experts in two huge halls. Emphasis was on modern work, particularly that of young photographers. The exhibit dealt with the theme: "What we owe to photography." It vividly demonstrated that photography pervades all phases of our existence —

More knowledge of man — the glimpse inside the human body — lasting memories of those near to us — reliable information on near and distant lands — details of our living space — the constitution of the universe — the truth about war — high precision in technology — rendering visible the invisible — the over-fast and over-slow. To photography we owe a finer, better and richer life.

The 15 sections covered a multitude of viewpoints: "Teaching — Learning — Understanding," a UNESCO exhibit on Russian school children; "Joy of Living," an exhibit of amateur photography from 15 countries, selected by FIAP; "Man's Humanity" from Magnum, honoring the International Red Cross; "Great Photographers of This Century," a superb collection of 34 artists, including Stieglitz, Weston, Salomon, Man Ray, Cartier-Bresson, Penn, Ansel Adams, Haas, Halsman, to mention only a few; "Photography in Space" by NASA; "A New Style in the Illustrated Press," variations on the theme of love; "Laughing Camera," 55 photographs depicting humorous situations; "Youth Photographs," 650 photos from youth competitions; "My Most Interesting Assignment," excellent examples of work being produced by European professionals, arranged by EUROPHOT; "Color Photo Show," 50 photographs showing progress made in color; "Edward Steichen," a 162-print selection of Steichen's finest work, celebrating his 84th birthday; etc. In all it was an overwhelming but stimulating experience.



Warren Jepson & Co. Ltd.

PP of A members at the annual dinner of the Yorkshire Center, Institute of British Photographers. Left to right: Joseph Bergson, Michael Walters, Eric Bellwood, Percy Butler, J. L. A. Hunt, Frederick Quellmalz, Phillip Naylor and Christopher Naylor.

MANY OF SAME PROBLEMS

The European professional photographer is faced with many of the same problems encountered in the United States. He has a far better technical knowledge of photography but lacks sales know-how and promotional acumen. There are professional organizations in many countries, loosely tied together by the European Professional Photog-

(Turn to page 68)



Mayne-Butler Ltd.

Left: Visit to Percy Butler's new London studio, left to right, Percy Butler, Dennis Constantine, J. L. A. Hunt, Frederick Quellmalz. Right: D. C. Payne, Yorkshire Center IBP President, presents bottle of 100-year old brandy to Frederick Quellmalz at Yorkshire Center Dinner.



Warren Jepson & Co. Ltd.

Architectural Photography

PART 3

THE WHICH AND WHY

TO BETTER UNDERSTAND what we are up against in architectural photography, let's briefly check what available cameras can do. We have the rigid or box type camera which has no rise or fall of the lens; the 35mm and 2¼-square cameras are examples of this type.

If we want to photograph a tall object, such as a church, we must tilt the camera upward to include the whole building. The minute we do this, the back of the camera is not vertical and, therefore, not parallel to the vertical lines of the church which will be proportionately tilted inward in our picture. This might not disturb a "candid" type editor or art director, but it offends most other purchasers of architectural photography. Of course, some distortion can be corrected when the negative is printed, but we can do nothing about correcting color transparencies.

LENS MOVEMENT

At least one lens maker, aware of the limitations of the rigid camera, has brought out an ingenious lens mounting — on the edge of a circular plate. This whole disk may be rotated and serves to raise the lens an inch or so. This helps, of course, but the amount of movement is inadequate, besides being workable only if it can be checked on a groundglass camera, such as a reflex.

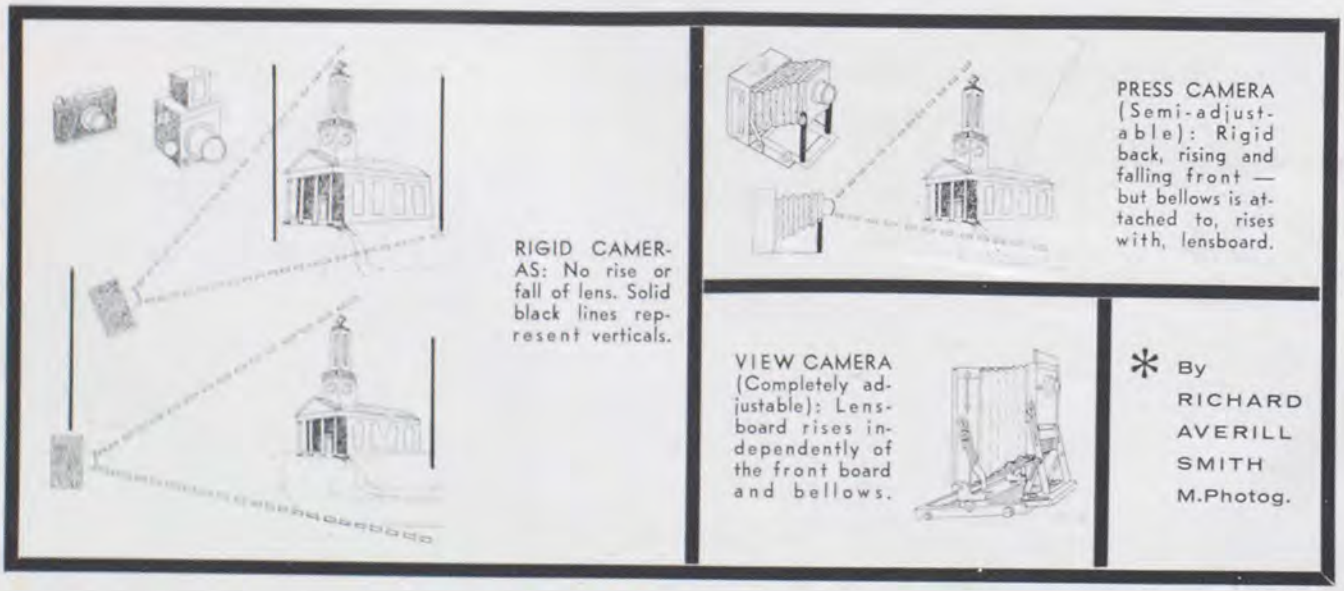
If we decide to keep our box camera level — and back off until the church steeple is in the finder — we find that we get a very small image, and include far too much unwanted foreground, and likely as not trees, electric wires and other objectionables. For flexibility we must use a camera which has considerable lens movement, so that we may use the focal-length lens of our choice and center our object, while keeping the back of the camera level.

The semi-rigid (semi-adjustable) camera introduces a working improvement, for now we have a rising lens adjustment which allows us to get in closer to our subject (to miss foreground objects) yet include the steeple while keeping the camera back level. This widely owned press type camera is a favorite workhorse because it can do so many kinds of jobs, and it *is* suitable for a lot of architectural work. I am *not* advising the purchase of one, however, for if you have no suitable camera and are going to buy one — then, without question, a commercial view camera with full swings, back and front, is the proper purchase.

MOUNT LENS FOR RISE

On some press cameras you may have to use a sunken lensboard in order to focus a wide-angle lens; and you may be unable to make full use of the rising front board because the bellows may "bunch"; and you will probably have to drop the bed to avoid getting it in the picture. The average press camera was never intended for wide-angle photography. One thing that will help improve any camera will be to mount your lenses — especially the wide angle — off center at the highest possible point on your reversible lensboard. This will give you that extreme extra rise (or drop) that sometimes is badly needed.

The commercial view camera is the ultimate choice for any important commercial or architectural photography. In addition to a generous rise or fall of its lensboard, it has vertical and lateral swings — both front and back. The front movements allow simplified focusing adjustments to fit various subjects, and give increased sharpness (depth-of-field) without the necessity of a small lens opening. Back movement is for perspective and distortion control.



* By RICHARD AVERILL SMITH M.Photog.

by Richard Averill Smith, M.Photog.

OF CAMERAS AND THINGS



Same angle of view, but with three different lenses, 8x10 negative: Top, 8½" lens; center, 12" lens; bottom, half combination of 12" lens — equivalent to 21" lens. (4", 6" and 10½" on 4x5 negative.)

(These back and front adjustments are very important in critical situations and will be discussed in another article.) Remember that *back swings are not intended for focusing correction*, and using them for that purpose will immediately introduce picture distortion.

ANGLE AND PERSPECTIVE

Choice of camera position for an exterior picture is almost impossible to define. Two things are basically involved: camera angle and perspective. Camera angle is concerned with a right/center/or/left position in relation to showing the best features of the structure. Perspective is concerned with the *distance away* from the building which renders its various lines in a pleasing manner. The perspective used in most architect's renderings is one he would like to see duplicated in your pictures (alas). This perspective is obtained at a point some distance away from a building . . . equivalent to the view obtained with a 9" or 10" lens on a 4x5 negative!

You understand, of course, that the lens itself does not control perspective — its focal length merely brings up the scene to fill the negative at the camera point of view from whence good perspective is obtained. Point of view (distance) alone controls perspective . . . no matter what lens is being used.

POINT OF VIEW

These other considerations will affect camera position: the purpose of the picture (to show all of a building or just a detail); the physical condition of the site (heavy tree coverage, poles and wires, elevation of the ground); obtruding backgrounds (objectionable objects behind or on the sides of the building). Any of these conditions may affect your selection of a point of view and, hence, the lens you will use.

In architectural photography we are very conscious of distortion and try to avoid it, unless we deliberately introduce it for some special effect. Nobody likes to see a building falsely pictured by a too close camera position, but it is not always possible to do what we like. If a building is not too wide and has plenty of lawn in front, we may be able to get far enough back from it to achieve good perspective. From this distant camera position we will naturally want to use a big lens that will fill up our negative — otherwise (with a small lens) we will have to make a considerable enlargement in printing, with the possibility of increased grain and loss of definition.

I have often placed my camera several hundred feet away — across the street and deep into the opposite property — and taken a very satisfactory picture with the half

(Turn to page 75)



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CANADIAN 16th NATIONAL PRINT SHOW

Winners of the 1963 National Print Show of the Professional Photographers of Canada, Inc.:

1. *Pictorial,* Lorne E. Pridham, The Harvey Studios, St. John, N. B.

2. *Architectural,* Rudolf Strenge, Ken Bell Photography, Toronto, Ont.

3. *Picture Story,* Frank Grant, *Toronto Star,* Toronto, Ont. (One of series.)

4. *Spot News,* Henry Leclair, Ottawa, Ont.

5. *Color Portrait,* Gerald Campbell, Ashley & Crippen, Toronto, Ont.

6. *Illustration,* Charles Dollack, Toronto, Ont.

7. *Sports,* Robert Lansdale, Toronto, Ont.

8. *Industrial,* Douglas Boult, Ken Bell Photography, Toronto, Ont.

9. *Feature,* Jack Marshall, Cooksville, Ont.

10. *Black-and-white Portrait,* George James, Chatham, Ont.

11. *Pets and Animals,* Harold Whyte, *Toronto Star,* Toronto, Ont

12. *Publicity,* Robert Lansdale, Toronto, Ont.

13. *Calgary Provincial Award,* Andrew Ety, *The Calgary Herald,* Calgary, Alberta.

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HALF-WAY TO DALLAS

An interim report on the "Councilmen's Contest" 1963 National Membership Campaign

ANY ONE of the Councilmen named in this report, or the remaining 154 elected PP of A National Councilmen, has an equal chance to enjoy a virtually expense paid convention trip to the 72nd International Exposition of Professional Photography in Dallas, Texas, July 21-26, 1963.

The Grand Prize awarded to the Councilman achieving the highest score will include:

Hotel room for two
Convention registration for two
Masters Reception for two
Awards Banquet for two
Seat at head table and recognition before the assembly.

This report indicates some of the Councilmen who have been "asking them to join." This is all it really takes. Just ask them!

The PP of A Membership Campaign has a purpose. The industry which it represents always needs new ideas, fresh thinking from new people. Through active and aggressive solicitation of those photographers who have attained the degree of competence we encourage in our members, we can, not only improve the product of our industry, but the Association can become financially more capable to provide new and needed services to all members of the PP of A. This report covers just a little beyond the half-way point of the contest. Some Councilman is *half-way to Dallas*.



Californian Ted Sirlin leads in a close race.

1st place: Ted Sirlin (DAL) 155 points, Sacramento, Calif.
2nd place: R. V. Dinger, M.Photog. (P) 152 points, Aberdeen, S. D.
3rd place: Edward J. Allen (DAL) 136 points, Las Vegas, Nev.
4th place: Jimmie Jamieson (C) 65 points, Memphis, Tenn.
5th place: Addison L. Boehnert (I) 63 points, Palatine, Ill.
6th place: C. H. "Bud" Haynes (DAL) 61 points, Detroit, Mich.
7th place: Bill Bell, M.Photog. (P) 50 points, Albuquerque, N. M.
8th place: Antonio Ricca (DAL) 40 points, Escondido, Calif.
9th place: John D. Eccles (P) 35 points, Ogden, Utah
Alma V. Gray, M.Photog. (P) 35 points, Walla Walla, Wash.
Donald Rickers, Cr.Photog. (P) 35 points, Worthington, Minn.
10th place: Joe S. Brown, M.Photog. (P) 25 points, St. Louis, Mo.
R. E. Hinman, M.Photog. (C) 25 points, Miami, Fla.
J. Offie Lites, Jr., M.Photog. (C) 25 points, Pine Bluff, Ark.
E. M. Sanford, M.Photog. (C) 25 points, Manchester, Vt.

▲

A CRITICAL ANALYSIS



THIS PICTURE, made by a student in an art center, maybe good enough to get by on casual glance but there are glaring faults that are due to either lack of sound basic technique or carelessness. Most of these faults are the result of improper use of the lights. The main light source is too high, with the result that there are no catchlights in the eyes — so vital in making the eyes alive — and is directed downward so much that the light on the hands is stronger than that on the face. Had the face been lighted as brilliantly as the hands there would have been a little more contrast and better modeling with the fill light where it is. The fill light should be feathered toward the subject's right side enough to tone down the light on the left side of the jacket, which now is lighter than the side illuminated by the main source.

The negative should be retouched a little to soften the heavy shadows under the eyes and remove the blemish on the forehead. In finishing the print the very white shirt should be toned down with crayon sauce and pumice powder — or it could be printed in with local dodging.

No mention is made of the focal length of the lens or size of the negative but I judge the lens is too short in focal length to cover the negative area adequately, for the hands and left sleeve are distorted to a considerable degree.

The shadow on the background is that of a spotlight, but it would have been better to have made it sharp enough to show what it is without explanation. ▲

A & S

ADVERTISING & SELLING SECTION

INCORPORATING THE MERCHANDISING "TIP SHEET" FOR PORTRAIT STUDIOS

TIP SHEET NO. 5 JUNE 1963



"SUMMER IS ICUMEN IN" and what are the people doin'?

RELAXING. Getting outdoors. Eating outside. Enjoying outdoor sports. . . . This national move to the great outdoors calls for a new look, a re-evaluation of your advertising program, to make sure your sales message reaches your public, wherever it is.

Consider Radio. Car radios, transistors and portables go full blast during the summer months and nighttime radio picks up vast new audiences. Families are together, so broaden your appeal.

Outdoor. The summer public is a mobile one with time for more leisurely driving — and looking. Standard 24s, junior posters, outdoor signs — all are noticed more and may be more effective for your sales message.

Motion Picture Screen Advertising. Consider this medium for 7 AGES or Kiddies Special advertising. PP of A has top quality films available to members, and cost of your own studio trailer would be negligible. In most areas, drive-in movies are especially productive to summer advertisers.

Displays. Give special attention to studio window displays. Make them interesting and change them often. Contact other business firms to get your portraits seen all around town. As we've said before: Women, teen-agers and children, especially, have more time for "looking" during the leisure months. Pay attention to the smallest details. Often, it's the little thing that triggers the sale.

TURN SUMMER SLUMPS INTO BUSINESS PEAKS

SCHOOL IS OUT, vacation time is here, and after Father's Day there's not another seasonal promotion until Christmas. Across the country, portrait studios will enter a business hiatus until fall . . . unless they give the buying public *new reasons* to buy their products through promotion and advertising.

There are many legitimate arguments for summer portraiture: Most people — children, especially — are at their best during the warmer months. Skins take on healthy glows; leisurely living brings looks of happy contentment, relaxes tensions — all reflected in the subject's face and his portrait.

The best argument of all, however, is that there is more time at the studio to make and process the portrait — and good portraits, just as any other works of art, take time.

How do you tell the public?

How do you advance the arguments for summer sittings without arguing against portrait sittings during the other months of the year? By promoting different areas of business than the standard studio sittings you emphasize at other times of the year.

Groups. Mother-children or the entire family. Groups in outdoor settings, enhanced by the beauty of nature in informal, natural poses.

Color. Do a special promotional campaign on the importance of color for lifelike photographic portrayal. If the bulk of your business is still black-and-white, offer specials on color during the summer months only.

Kiddies Specials. Offer, for a limited time, reduced prices on multiple print orders or on the second sitting in the same family. Make the savings substantial and promote it heavily: "2 8x10's at one low price," "2 sittings for the price of 1," etc.

Get patrons into the studio by other means: Advertise restoration of old photographs, special portfolio plans, informal or high fashion poses, etc.

In this issue . . .

"Summer Is Icumen In" suggests re-evaluation of advertising media to complement leisurely living ..... Page 55
Turn Summer Slumps Into Business Peaks urges creation of new business through promotion of unusual services.. Page 55
Radio, Outdoor, Displays, Direct Mail, Newspaper Advertising — copy, layouts and suggestions for advertising groups, color, children's portraiture ..... Pages 56, 57, 58
Portraits in the News, tells of recent important case for business portraits as told by *Business Week Magazine* ... Page 58
Spreading the Message — individual public relations .... Page 59

A&S

RADIO ADVERTISING

If you are a regular user of radio, re-evaluate your approach for the summer months. If your past efforts have met with little success, take another look. In most markets, stations offer a less expensive advertising rate for nighttime hours. However, summer's less formal living patterns encourage nighttime listening, so you may find the medium more effective and less costly now than at any other time.

For selling color or group portraiture to men, invest in spots around broadcasts of baseball games if possible, for here is a truly captive audience.

Following is copy for a variety of spot announcements. Additionally, PP of A has available for members a series of commercials on the 7 AGES in mimeographed form. A complete series of 50 7 AGES commercials, recorded with full orchestration and singing chorus is available at a nominal cost. Write PP of A for full details.

GROUP PORTRAITS

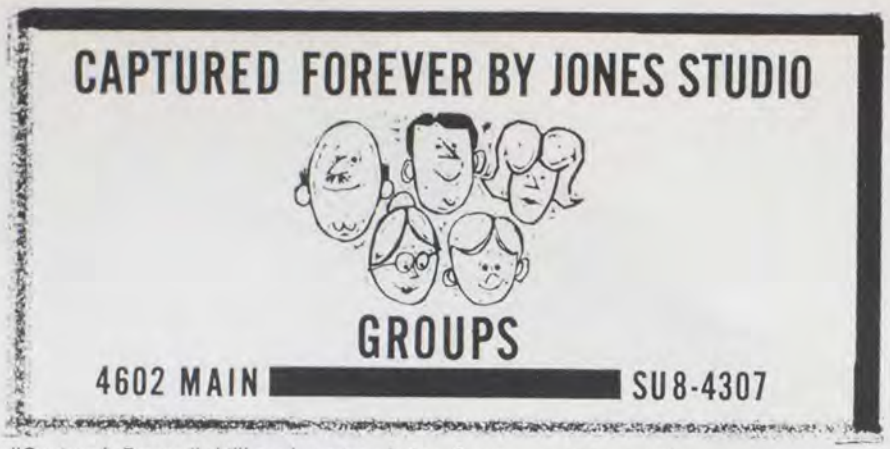
60-SECOND SPOT NO. 1

That one personal touch in even the most impersonal business office, usually is a photograph of wife and children. Most men want just that one photograph atop their otherwise austere desk to enjoy, to remember those they hold most dear . . . to glimpse for momentary respite from the pressures of a normal business day. If you haven't had a photograph of your wife or children in some time, why not plan now to have (studio) photograph them? (Studio), (city)'s finest photographers will give you a finished portrait of your family which you will be proud to have occupy the place of honor . . . a portrait you will treasure now and through the years. You'll always be thankful that you selected (studio) for this most important portrait. (Studio) studios are located at (address). Arrange soon for your family's appointment. It's time to remember with portraits by (studio).

COLOR PORTRAITS

60-SECOND SPOT NO. 1

A true photographic portrait is more than a picture . . . it is a sensitive reflection of character and personality, achieved by the understanding and craftsmanship of the artist who produces it. The knowledge of his medium . . . and the skill with which he handles it, determine the result. This is especially true of the photographer in color, whose complete mastery of color in its delicate balance of tones and blending . . . the subtle nuances of light and shadow . . . reflect the intangibles of good taste. Such is the color photography of (studio) creators of masterpieces in color portraiture. The sheer artistry, the creative talent, that makes each portrait a symphony in color are the distinguished hallmarks of (studio) portraits. (Studio)'s exquisite standards of portraiture are on display for your inspection now at the studio. (Studio) extends to all who possess a sense of artistic appreciation an invitation to visit the studios and see the color masterpieces of portraiture. (Studio) studios, (address).



"Captured Forever" billboard poster design features cartoon art from a newspaper ad series, tells the story simply for impact on viewer. Inexpensive to produce, we recommend two silk-screened colors — aqua for background, black for art work, "Groups" and studio address. The headline copy reverses to white and the color drops out inside of artwork.

KIDDIES SPECIALS

60-SECOND SPOT NO. 1

School is out, the summer sun has brought new color and a healthy glow to the youngsters and it's time for (studio)'s Kiddies Special. Beginning (date), (studio) offers special, attractive prices on portraiture for youngsters. You'll enjoy the same leisurely sitting and attention to detail that (studio) is famous for. Your portraits will be as carefully produced. The cost for (description) is just $(price), a small price to pay for such a treasure. If you've been wishing for a (studio) portrait of your youngster . . . and especially if he's now a 7 AGES child, this is the time to make the arrangements. Now, while your child has lots of free time, when he is feeling rested and at his very best, now when you can save considerably over (studio)'s regular prices. Telephone today and make your youngster's appointment for the summer Kiddies Special at (studio).

KIDDIES SPECIALS

60-SECOND SPOT NO. 2

During the summertime, (studio) features a special on portraiture of children. Many parents say they look forward to this all year as *the* time to bring their children in for an annual portrait at *very sensible* prices. How sensible? Right now (studio) is featuring (description) portraits of children at a price of just $(price). Parents who take advantage of this low price see their children receive the same leisurely sitting (studio) always allows for youngsters, with plenty of time so they will feel relaxed and at ease in an unfamiliar setting. Bring along several costume changes, too, so (studio) can capture poses, perhaps in play clothes *and* in dress-up wear. This is your opportunity to have the kiddies photographed by (studio) at sizeable savings. Do call right away for full details and to make your appointment. Telephone (number) . . . (studio) to take advantage of the summer Kiddies Special.

OUTDOOR ADVERTISING

With the beauties of nature blossoming in full color during the summer months, simple one and two-color silk screened posters show up to good advantage. This type is much easier and less expensive for local plant operators to produce. If you have wanted to try the outdoor medium but have hesitated because of the expense, take another look now. Remember, however, that the printer will need from three to six weeks to produce your paper, so plan carefully and give him time to do his best work.

When advertising children's portraiture, the 7 AGES or Kiddies Specials, remember that PP of A makes available to you three beautiful full color lithographed poster designs. Since children have birthdays throughout the year, 7 AGES is as good during the summer months as at any other time.

Copy areas on the posters may be redesigned to include your own sales messages for a slight additional charge. Reproduction sheets of all three posters are available to members from PP of A. Cost of the posters is $20 each with studio imprint or $14 without. Your local operator can quote prices on copy changes if desired.

DISPLAYS

Devise special window displays using the 7 AGES portraits (series of seven mounted 11x14 color prints, cost $35) or make up a display of your own 7 AGES. If promoting Kiddies Specials, have an artist letter special sale cards to tell the story.

If promoting restoration or copying, highlight this in your windows by displaying the original and the copied prints with a simple printed explanation of this service displayed alongside.



Tomorrow he'll be in the big leagues

Fighting life's big battles. Fulfilling childhood dreams. Perhaps playing ball with his own little boys. And it will be hard to realize that as recently as today, the man of tomorrow was a boy of seven.

Only fine professional portraits can keep a boyhood age forever, and only good portraits made at the Seven Magic Ages* can keep childhood forever alive.

Wouldn't you like a permanent record of your son's childhood? Now is the time to start it! Telephone today for an appointment.

* 6 MONTHS, 1 YEAR, 2 YEARS 7 4, 7, 12 AND 16 YEARS

Prescribed by Professional Photographers of America, Inc.

(STUDIO IMPRINT)

One of 8 ads in the 7 AGES series, this informal portrait of a baseball player strikes a familiar note during the summer months, drives home importance of portraits now.

Display group pictures, candids, brides — whatever special service you are emphasizing at the moment — in your windows as well as inside the studio.

Do allow time for planning good displays and change them often . . . both to hold your customers' interest and to intrigue passers-by. Remember: The bright lights of summer — especially direct sunlight — are extremely hard on color prints, so don't leave any work in the window for too long at a time.

However, as a purely educational service to your customers, and as an attention-getter, you might use this to your advantage.

In one corner of your window, place an unprotected color print with this printed message:

"Watch this Portrait!
Through neglect, its original color and beauty will fade, losing forever the accurate portrayal of this subject at the time the portrait was made. PROTECT YOUR PRICELESS PORTRAITS through proper framing and gentle care. Do not expose them to direct sunlight!"

DIRECT MAIL

To advertise color . . . show them color! The handsome 7 AGES full color jumbo postcards are available with or without printed messages. For 7 AGES mailings, send the cards with messages imprinted. To promote color or Kiddies Specials, print your own message on the backs of 7 AGES cards.

Both types are available to PP of A members in any quantity of sets of six. For cost information, write PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

Newspaper ads often make effective and inexpensive mailings. Have your newspaper reprint your best ads on card or newsprint stock. Cost is negligible and the pieces may be used for proof and bill stuffers, shopping center distribution, studio give-away or, of course, mailed to your list.

Use leisure time to build up good mailing lists. Watch the papers closely for names of brides and new births for follow-up with 7 AGES mailings.

Start lists of prominent businessmen and civic leaders, club and church women. By all means, collect names of teen-agers and young adults by watching the papers for graduation lists, names of college students, etc. These will be valuable in the future for bridal mailings, and those on men's, women's and even children's portraiture.

After you get the names, of course, there's still a lot to be done in checking out addresses and phone numbers and, finally, in compiling the lists.

One of the most efficient methods is the 3x5 card file. Key each card to indicate a certain type of list: i.e., BM for businessmen, BW for business women, CW for club women, YA for teens and young adults, and indicate the month and year the name is added to your file. Since your mailing lists will grow from day to day and from year to year, you'll find this information valuable.

Ideally, the file cards would have name, address and phone number on the left hand side of the card and in the upper left, the key, such as: BM-6/63. Each mailing sent to the prospect would be indicated on his card to help you evaluate the effectiveness of the mailing.

All this represents an investment of time but if you have time to spare, you'll find no better way to make use of it. After your files are set up, the upkeep will require but a few minutes a day.

A & S



Yours alone in all the world

Nothing makes a home so personally your own as fine photographs, and leading decorators from coast to coast endorse the use of good group portraiture in home decoration. Picture your own family—parents and children as you look today—together for eternity through the magic of fine professional photography. Telephone for an appointment now.

Time to remember with portraits

STUDIO IMPRINT

"Yours Alone" ad features a family in garden setting, tells the importance and value of group portraits. One of three ad mats on the subject in PP of A's new series.

NEWSPAPER ADS

If newspaper advertising produces results for you during the winter months, it should be even more effective during the summer. Now, the readers have time to *read* and digest. This gives the advertiser more time to *sell* through expanded copy.

Photography and art illustrations generally are conceded to be the attention getters in most advertisements; however, some advertisers have gained good response from the editorial type of ad. Often these appear as weekly features, each the same size (usually one column by 6" or 8") and placed on a certain page or section of the paper. Copy is informative and written in a friendly, conversational manner. If ad content is interesting, the adver-

FATHER'S DAY IS JUNE 16

Father's Day, June 16, is the last special occasion promotion until fall, so don't fail to make the most of it.

Advertise up to the last possible moment to give *proofs* for Father's Day. Have the newspaper revise your present Father's Day ads with special "Still time for proofs — let him choose his favorite pose" copy.

Get copy on the radio, if possible with special, hard sell "proof" copy in a saturation schedule of spot announcements.

A & S



One of three full color lithographed 30-sheet posters available from PP of A on children's portraiture. Local plant operator can overprint the copy area to advertise Kiddies Specials.

tiser frequently gains the reputation of being an authority in his field, and his sales reflect this enviable reputation. If you feel qualified to write copy for such advertisements, now is the time to get your series started.

Advertising Mats

PP of A's general advertising service offers mats ready to print, except for your studio name and address, on many subjects suitable for summer promotion.

These include group portraiture, women's, men's and brides. These are available to members at a cost of $1 each from PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis. These ads have been reproduced in booklet form (also available) which give ad sizes, copy and art illustrations.

For children's portraiture, of course, there is a series of eight newspaper ad mats produced for the 7 AGES. All these ads feature portraits of children at different ages. Copy may be changed to include "Kiddies Special" or other copy. Reproduction sheets on this series are available. Cost of the series of eight mats is $6.

Line Art Illustrations

Illustrative art on children at the 7 AGES is available in reproduction proof form and may be combined with your own copy to make ads of your own design in any sizes desired.

A "Color Me" Series?

One clever way to use the 7 AGES art is certain to get attention and readership, sell the 7 AGES and your studio.

Run seven ads, each featuring an art illustration, as a coloring contest series. Ads should be uniform in size, at least two columns wide by 6" deep.

Headings would be "Color Me 6 Months," "Color Me 1," 2, 3, 7, 12 or 16.

Under the illustration, just a few lines of explanation:

"I am one of the 7 AGES of Childhood. Color me 6 months old . . . with crayons, paint or pencils. Watch for me next week and color me older. When you have colored me seven times, send all my pictures to Blank Studio. The best series of pictures will win valuable prizes. (List three top prizes.)

"Tear out my picture. Color me, and you may win big prizes colorful as me!"

Indicate an entry blank at the bottom of the ad, and use your studio signature and address. This series of ads also might be bound in booklet form for studio give-away. Mothers would love you for keeping little hands busy during the summer months.

Such a series is certain to create interest, help build a mailing list. Repro proofs are available on request from PP of A.

Advertise Color

If your studio specializes in color work, be sure to include the word "color" in every advertisement. In PP of A's general advertising service, both portrait halftones and line art are used as advertising illustration. Many color specialists feel strongly that portrait reproductions in black-and-white are completely ineffective in advertising color photography. Use the ads with line art instead.

IN THE NEWS

An excellent case for professional portraits in the business office appeared in the January 12 issue of *Business Week*, national publication for business executives, in an article titled "The Long Lines Style of Managing."

The article concerned the far-flung corporate management of Dunhill International whose four top executives operate from offices hundreds of miles apart and whose diversified company products range from tobacco to baby bottles.

The four men keep in constant touch through telephone (each speaks to each of the others an average of three times a week), through travel (the entire team gets together for a face-to-face conference at least once a month), and through *portraits on the wall* ("each of the four keeps his teammates' pictures on his office wall as constant reminder of the others' existence.")

The article's accompanying illustration pictures Reuben Askanase seated in his Houston office before handsome wall portraits of his three teammates. The cutline reads:

"PORTRAITS ON THE WALL — plus telephone and travel — keep Dunhill International's Chmn. Reuben Askanase and three other top men together. Portraits (from left) are of Vice-Pres. Aaron Farfel, Pres. Cyril Porthouse, Treas. John Barrett."

All portraits were made by Gittings of Houston. They are 16x20 dye transfers.

THE READERS WRITE . . .

Photography by Sindlinger, Brookhaven, Penna., reports "very favorable" reaction to a recent showing of the "7 Ages of Childhood" slide presentation at a meeting of the New Century Club for women. Approximately 40 women were in attendance with "many excellent and interesting remarks" resulting. The audience seemed particularly impressed with 7 AGES as a permanent record of the growing family.

Portrait members in 43 states, Canada and Puerto Rico have voiced enthusiastic approval of the *Advertising and Selling* Section in *NPP*.

Tell us more! What you'd like to see covered, suggestions which you feel may benefit others, criticisms, etc. This is your section, designed to help you help yourself through sound, consistent advertising and promotion.

NEXT MONTH

we'll get the media productivity picture from portrait studios themselves . . . seasoned advertisers who have found the media and advertising approaches which spell profits for them. Don't miss it . . . and let us hear from you!

A&S

SPREADING THE MESSAGE

PROFESSIONAL Photographers of America, Inc. provides a natural outlet for photographic achievement and participation in the profession.

Through its national public relations program, conducted by Martin E. Janis & Company, the Association aids many members in achieving recognition in their own communities.

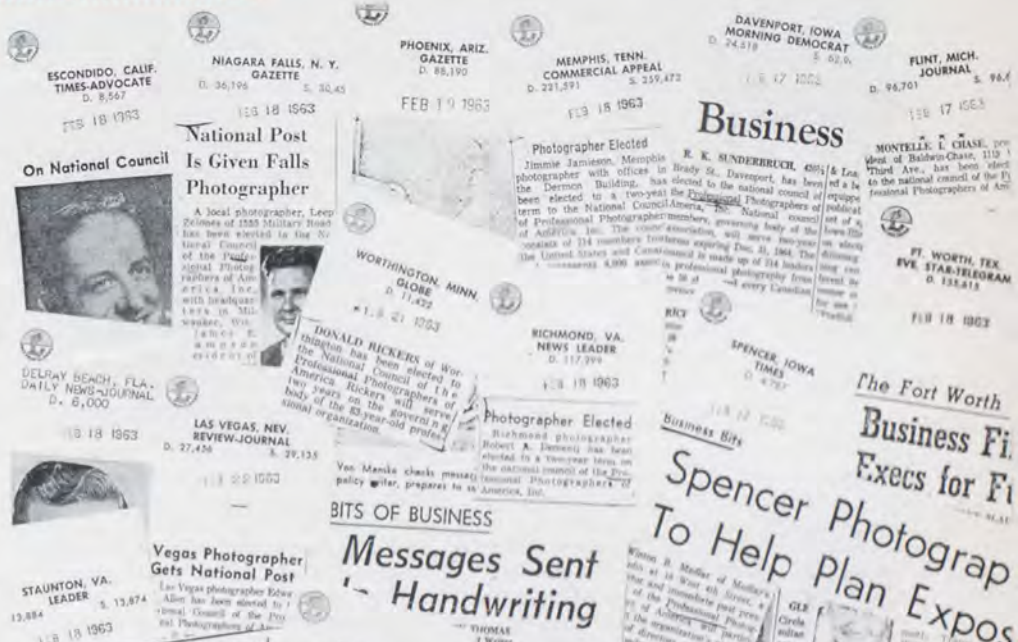
This is done for the most part through individualized news releases sent to hometown newspapers.

Recently, an individual news release was sent out for each of the 211 members elected to the National Council, governing body of the PP of A. A sampling of the results, as they appeared in hometown newspapers, is shown to the right.

Among clippings received from the Luce clipping service at about the same time were several other items, including stories on PP of A officers attending Association meetings, and news of articles which appeared in the *NPP*.

A detailed description of how the public relations program spreads the message of professional photography, and the news of individual achievements — *and how members can capitalize on this effort* — is included in the "Press Relations and Publicity Manual" provided to PP of A members. Have you studied it? ▲





the industrial page

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.

by Peter Jowise

WE INTERRUPTED our discussion of polarized light last month with the introduction of a complex wave motion. To help you visualize such a motion, you were



to imagine a rope end in your hand (the other end is tied to a wall) which you moved up and down, left and right, diagonally, etc., in all possible directions. The successive wave patterns in the rope would be very complicated. They would simulate the complex condition of ordinary light waves. Now imagine a picket fence, or a wall (this one with a vertical slot in it) between you and the other end of your rope. The rope passes through the slot, or between two of the vertical pickets in the fence. You are producing waves in the rope by moving your hand in the multi-directional manner described above. Between you and the picket fence, or the wall with the slot, the rope is gyrating wildly. On the other side, however, between the picket fence and the tied end of the rope all is serene and orderly. The rope is carrying a wave motion, but it is a motion such as the first one we began with last month. It is oscillating up and down, in the vertical plane only. The wave motion has been polarized. The picket fence, or the slot in the wall, has been the polarizer. It is passing oscillations in the rope which are in one plane only.

Horizontal Pickets

Let us carry this picket fence idea one step further. Suppose we had carried out this experiment with the pickets in the fence laid out horizontally. Then the wave motion transmitted through the fence would still have been in one plane only, but this time it would have been the horizontal rather than the vertical plane. It seems then that we can polarize in any direction we choose, simply by rotating our polarizer.

Furthermore, this phenomenon enables us to determine whether or not a sample wave motion presented to us is already polarized or not. We pass the sample wave through a polarizer (now we call it an analyzer) and determine whether the transmitted wave is diminished or not. If not, we know that what went in, came out. Hence it must have already been polarized in the direction of alignment of the polarizer (analyzer). If there is some energy loss in the transmitted wave it must originally have been only partially polarized parallel to the alignment of the analyzer. And if *no* wave energy is able to pass through, we know that the incident wave must have been completely polarized in a direction 90° to the alignment of the analyzer.

Glare-free View

With this basic understanding of what polarization is, we can now consider what happens when we use polarized light for the purposes outlined at the beginning of this discussion. By placing a polarizer over the light source, all the light reaching the subject is polarized.

Viewing the subject through an analyzer which has been oriented perpendicular to the polarizer we see nothing, because no light is transmitted through the analyzer. At least this is what we could expect if all the reflected light came to us via *specular* reflections. The fact of the matter is that we *do* see the subject, even though the analyzer is "crossed," that is, oriented at 90° to the polarizer. Why? Because much of the reflected light has been reflected diffusely. In such reflection the directions of oscillation of the light waves are again disordered and some part of the wave is then oscillating in a direction parallel to the analyzer. Note that the light which *is* reflected specularly (usually called glare) is prohibited from passing into the lens by the "crossed" analyzer. This results in a glare-free, non-specularly highlighted view of the subject.

Note that in the photographs below there is a definite deterioration in the optical excellence of the non-glare image. This is due to the use of a low-grade analyzer filter on the camera. It happened to be the only one available and was used because it demonstrated the reduction of glare, despite its other rather obvious shortcomings.

General Lighting Situation

As a footnote to this discussion consider the action of an analyzer on the camera lens in the general lighting situation: How is it useful in sunlight, for example. It is known to students of optics that all non-metallic surfaces partially polarize a beam of non-polarized light when they specularly reflect it. Thus, specular highlights on non-metallic subjects send light to the camera lens which is polarized. The analyzer on the camera can be set in the "crossed" position and the glare of these highlights will then be reduced.

This is a different situation than that involved in copy work, for instance, where we arrange to polarize the light *before* it strikes the subject. In copying we do not depend on specular reflection to produce the polarization. Consequently the material of the surface is of no importance to us. In the second case, in sunlight, the light is incident non-polarized and becomes partially polarized by specular reflection. This happens only when the reflecting surface is non-metallic.

More can be learned about polarization and polarized light from the sources listed below. In addition to these, most physics text books have a discussion of this phenomenon. Some are difficult, and some are relatively easy to comprehend, depending on the level of the student for which they are intended.

1. The latest issue of "Kodak Handbook News," number 63-1, page 7.
2. Eastman Kodak data book, "Filters and Pola-Screens."
3. "The Nature of Light and Colour in the Open Air," by M. Minnaert, Dover Publications, 920 Broadway, New York 10, N. Y.
4. "How to Make Good Pictures (A Book for the Everyday Photographer)," Eastman Kodak Co.

▲



Fig. 1. No attempt was made to illuminate these objects to be glare-free. For some purposes this illumination might be the best suited to the intentions of the photographer.



Fig. 2. A polarizer has been placed in front of the light source with a "crossed" analyzer before the lens. Glare is reduced and photographs intended to emphasize surface detail will be improved with this technique.

LAST CALL!!

Photographic Department Supervisors Seminar, June 17-21, Winona School of Professional Photography, Winona Lake, Ind.

A few openings remain in this extremely informative and educational seminar. If your management techniques are not competitive with those of other supervisors within your organization here is an opportunity to elevate yourself to their ranks. "You must know in order to grow." Reserve your place today. See page 77.

Correction: Page 66 in the May issue of the *NPP* shows two illustrations of a table setting. Halftones were transposed in printing, therefore the caption for "Figure 1" refers to the other illustration, and vice versa.

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.

GLOOM SPREADING is not the aim of this column, but we can sometimes prevent gloom with a little prudent foresight. Last week as we photographed a research chemist connected with one of the nation's largest paint manufacturers, we mentioned the fact that when we used lacquer on our prints it clouded up the entire studio with very disagreeable fumes which we thought were not too good for us. He seemed quite alarmed that we had used any lacquer without ventilation to the outside and he told me most emphatically that I should not do it any more. I commented that I did remember not feeling too well, especially in my chest and bronchial area. His answer was that though the lungs were the route for fumes to enter the system, the damage was to the liver and kidneys and could be quite serious.



I have cans of spray from three manufacturers on my desk and on one of them, deep in a block of small type is, "Spray only in well ventilated areas and never near open flame." Another says, "Spray in Ventilated Area." Laskey's Satin Spray, which incidentally does a very good job, goes far enough to admit there is a threat: "Use with adequate ventilation. Avoid prolonged breathing of vapor or repeated contact with skin."

Some of the cans list contents such as Acrylic resin solids, cellulose esters, aromatic hydrocarbons, synthetic alkyd esters, chlorinated solvent, siliceous pigments, hologenated hydrocarbons, and ketonic and alcohol solvents.

Most of us are not informed enough to know what these chemicals can do to us, but they do not sound edible to this layman.

Three Alternatives

I'm not trying to practice medicine (if you want details of the dangers consult your doctor), but all of us need smooth surfaces on our prints so I can suggest the following answers:

The easiest way out is to have an outside lab make and spray all of your prints. You may not get prints exactly as you would print them though sometimes this is an advantage. The wear and tear will be on your bank account instead of your liver and kidneys. In spite of the recent kidney transplants, money is easier to replenish than vital organs.

One alternative is to install a spray booth or hood which is vented for safety to the outside of your studio. One of my friends sprays in an outdoor area the year around but that is one of the advantages my Florida neighbors and I cannot share with everyone in this land of equal opportunity.

The third answer is one I first reported two or three years ago and have found to work very well over a period of five years. We use a casein base spray which is practically odorless and is not dangerous. The only disadvantage we have noted is the spray gun must be dismantled to be cleaned. To my knowledge it is not sold in pressurized cans, though some of our suppliers should give this some thought.

I might add that I'm sure occasional use of a spray can in a large room is not suicidal. I have had a good snoot full without ill effects. Any damage would probably have to be cumulative over a period of heavy use such as in studios like mine doing practically all color work.

Shoppers Column

In selling color most of our advertising dollars are spent competing with the huge budgets which other industries have. Manufacturers do not give us any rebates as other industries do. Nor do they share advertising costs. Managing our few advertising dollars taxes our ingenuity. I have no final answer. However, one system has been somewhat effective for us. Our newspaper has a shoppers type column carrying news of women's shops, hair stylists and allied luxury products and services. It is in essence a third person recommendation.

If your paper has such a column it might do a job for you because color is best sold in conversational person-to-person copy. We also clip the ads, copy them, enlarge them and display them along with the column head in our studio and window. It might work for you. ▲

MANUFACTURERS TRADE SHOW

At publication time 95 concerns have contracted for exhibit space at the Dallas Memorial Auditorium during the PP of A Exposition, July 21-26. Newest additions are:

- Camera Industries of West Germany
- Dale Color Lab, Bloomington, Ill.
- Davis Electronics Corp., Austin, Tex.
- Fotorite, Inc., Chicago, Ill.
- Sylvan Garonzik Photog'phy, Dallas
- Minolta Corp., New York, N. Y.
- Miracle Color Photo Co., Kansas City, Mo.
- Doyle L. Riley Co., Dallas, Texas
- Studio Systems, New York, N. Y.

11th National Industrial Photographic Conference July 21-26





Have you ever used a

Spot Meter?

Spot exposure meters are far more useful than ordinary meters, yet few photographers know why.

If you have used a spot meter, then you know the satisfaction of an exact exposure reading under any conditions. You know the confidence of being able to expose for your specific purpose. You know the economy in film and time when one exposure does the work of four or five "insurance" shots.

The Honeywell Pentax 3°/21° Exposure Meter outwits tricky exposure situations. Its highly sensitive CdS cell covers an angle of only 3° in the center of a 21° field of view. For long lens shots, backlighted subjects, critical color work, or low light levels, this combination of selectivity and sensitivity is unsurpassed.

If you haven't used a spot meter, ask your Honeywell Photo Products Dealer for a demonstration of the 3°/21° Meter! He will show you why the Honeywell 3°/21° Meter will be worth much more to you than its modest cost of $99.50.

For a brochure on the 3°/21°, write to: Raoul du Bois, Mail Station 209, Honeywell, Denver 10, Colorado

In Canada—Honeywell Controls, Ltd. Toronto 17, Ontario



Honeywell

PHOTOGRAPHIC PRODUCTS

HOUSTON JOINT MEETING



Bob Yeargin

Above: Head table at meeting of PP Guild of Houston and Society of Photographers in Industry: PP of A Sec'y-Treas. Harper Leiper, M.Photog.; Mrs. Leiper; PP of A Pres. James E. Hampson, M.Photog.; Gordon Shafer, SPI Pres.; Wm. Trainor, Houston Guild Pres.; Mrs. Kenyon, Stanley Kenyon, Wellington, Eng.; Paul Gittings, M.Photog., PP of A Past Pres. Right: Entertainment in honor of guests.



A recent joint meeting of the PP Guild of Houston and the Society of Photographers in Industry opened with invocation and the singing of "My Country, 'Tis of Thee" and "God Save the Queen." Guest speaker was Stanley Kenyon of Wellington, Somerset, England, who talked of his experiences in industrial photography and special assignments throughout the world. He also spoke of the efforts of the Institute of British Photographers to obtain a Royal Charter.

In honor of the guests from England (Mrs. Kenyon accompanied her husband), entertainment was furnished by a group of Scottish dancers and bagpipers.

PP of A President James E. Hampson, M.Photog., Shreveport, La., was also present at the meeting.

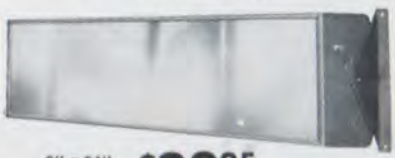
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SAFELIGHTS

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5½" DIA.
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COMPLETE





9" x 34"
MODEL DL-34 $29.95 COMPLETE

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With unbreakable ortho-safe vinyl filter; steel frame. For wall, table or ceiling mounting. 6 sizes.



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MESQUITE RODEO

The excitement of Championship Rodeo — Bronc Riding, Bull Riding, Calf Roping, Steer Wrestling — preceded by a real western Chuck Wagon Dinner — all for the bargain price of $6.75 per person, including transportation. The date — Tuesday evening, July 23, during the Exposition of Professional Photography. Plan now to attend.



Osborn's Studio

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 of Mississippi-Alabama	June 9-11	Huntsville, Ala.	Russel Erskine	E. Leon Kennamer, Jr., Conv. Chmn. Broad St., Guntersville, Ala.
Minnesota Professional Photographers Assn	June 9-12	Minneapolis, Minn.	Capp-Towers Motor Hotel	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	July 21-26	Dallas, Texas	Adolphus & Baker	Frederick Quellmalz, Conv. Chmn. 152 W. Wisconsin Ave., Milwaukee 3, Wis.
Virginia Professional Photographers Assn	Aug. 25-27	Old Point Comfort, Va.	Chamberlain	Mrs. Polly Frye, Conv. Chmn. 102 S. Main St., Harrisonburg, Va.
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.
Professional Photographers Assn of the Prov. of Quebec	Oct. 6-8	Chicoutimi, Quebec		Laurent Granger, Exec. Sec'y, 1290 St. Denis St., Suite 80, Montreal 18, Quebec, Canada

local, state and regional news

RECENT ELECTIONS

Wisconsin PPA

Seated: James A. Speltz, Sec'y-Treas.; John H. Keel, M.Photog., 1st Vice Pres.; B. Artin Haig, M.Photog., Pres.; Wm. Wollin, 2nd Vice Pres.; Walter J. Roob, Cr.Photog., Imm. Past Pres. Standing: Directors Gene Picard, Richard Herbst, Howard Cleveland, Virgil Byng, Marvin Bartels, Mert Walcott, Bob Madigan.



C. J. Wilson



La Porte Studio

PPA of Massachusetts

Robert Burian, PA of New England Pres., installation officer; John Hilton, Treas.; Bernard Lefton, 1st Vice Pres.; Jane Ciarfella, Corresponding Sec'y; Robert M. Goldman, Pres.; Madeline Hobbs, Recording Sec'y; David Johnson, 2nd Vice President.

PP of Michigan

Seated: Charles Kuhn, Director; Al Williams, Sec'y-Treas.; Peter Klawson, Vice Pres.; Murray White, Past Pres.; James Briggs, Pres.; Dmitri LaZaroff, Director. Standing: Directors Larry Brown, Elaine Cousino, Earl Austin.





Wisconsin Industrial PA

Seated: Arthur Barsamian, A-C Spark Plug, Pres.-Elect. Standing: George Kaprellian, A-C Spark Plug, Treas.; Harry Lindquist, Bucyrus-Erie Co., Director; Raymond Hildebrand, M.Photog., Hildebrand Studios, Pres.; Robert Leister, Gimbels-Schusters, Director.; Thomas Uithoven, Deaconess Hospital, Sec'y.

PP of North Carolina



Burnie Batchelor

Front: Burnie Batchelor, Pres.; Sue Sample, 2nd V. Pres.; Bob Aiken, 1st V. Pres. Back: Preston Brown, Treas.; Vernon Keen, Sec'y.

1964 CONVENTIONS

March 7-10 — PPS of New York
March 14-17 — PPA of Pennsylvania
March 14-17 — Wisconsin PPA
March 15-17 — Missouri PA
March 30 — PPA of Massachusetts
April 11-14 — PP of Ohio
April 12-14 — Assoc. PP of Illinois
April 12-14 — Intermountain PPA
April 25-27 — PP of Indiana
Aug. 16-21 — PP of A Exposition

1965 CONVENTIONS

April 4-6 — Assoc. PP of Illinois
May 1-9 — PP of A Exposition
Aug. 7-10 — PPA of Pennsylvania



Everybody's happy with HM 4-color postcards

Your customer's happy! He gets 6,000 4-color, high fidelity postcards for $103, delivered in 4 to 6 weeks.

You're Happy. You get another satisfied customer and $40.00 profit, plus your photo fee. With HM service you can give him the same fast service, same low price scale (nice profits to you) on any size postcard, any quantity from 3,000 to 500,000.

HM is happy! — to report that 4-color postcard sales are rolling at the rate of 6 million per month — making lots of photographers happy and prosperous.

We'll prove it! Mail the coupon for the **FREE** HM Sales Kit. Packed with job samples that prove HM quality. Complete with prices, size and profit figures. Everything you need to keep everybody happy.



Henry McGrew Printing, Inc.
1615 Grand Ave.
Kansas City 8, Mo.

☐ Send free HM Sales Kit.
☐ Include samples of 4-color photo calendars, menus, and related items that show how to multiply a postcard sale.

Name_____
Firm_____
Address_____
City_____ Zone____ State_____



PP of Northern California



Retiring Pres. Henri Van Wandelen presents gavel to incoming PPNC Pres. Jerry Gruman.

PPA of Santa Clara Valley



Del Carlo Studios

Barry Evans (guest speaker); Fred English, President; Salvadore Polito, Past President; Jerry Gruman, President PPA of Northern California, the installation officer.

Capital District (PPS of New York)



Val Webb, Imm. Past President; Frank Ambrose, President; Paul Masto, Sec'y-Treas.

Snake River Valley (Utah)



Ellis Chapin, Imm. Past President; Elza Hall, Treasurer; and Walter Braun, President.

PPA of Greater Cincinnati

Lawrence P. Brand, Jr., President; George Mayhew, Vice President; Hazel Risselman, Secretary; Daniel W. Grey, Treasurer.

Golden Spurs

The 11th annual Western States convention, sponsored by the PP of California, July 6-9, at the Statler Hilton, Los Angeles, will feature Philippe Halsman, Art Kane, Mario Casilli, Melvin Newsom, M.Photog., Sid Avery, Edward Handler and Milton Zolotow as speakers. There will be tours of commercial and portrait studios, and an industrial conference, as well as the annual print exhibit and inaugural ball.

Pohlman Trophy

The fourth Pohlman Trophy was presented, during the 67th annual convention of the Wisconsin PPA, to Gus A. Malme, M.Photog.

The Pohlman Trophy, sponsored by Arthur A. Pohlman, Cr.Photog., Milwaukee, is awarded to Wisconsin people. The plaque



C. J. Wilson

Fourth Pohlman trophy presented to Gus A. Malme, M.Photog. (r.), by PP of A Exec. Mgr. Frederick Quellmalz, Hon.M.Photog.; Wis 1962-63 Pres. Walter Roob, Cr.Photog., (c.).

inscription reads: "In recognition of sincere dedication to photography, co-operation with others in the photographic profession, proud service to the community, charity toward fellow men, and reverence to God above all."

Recipients are selected by a standing committee. The award is not necessarily given every year.

VSP Benefit

Over $200 in proceeds, and photographic equipment and prints for oil coloring were donated to Volunteer Service Photographers at the annual Long Island PPA dinner.

Chairman of the dinner was Mrs. Roy E. Slater; Victor Parmentier was Program Chairman. ▲

Pierce ARTIST Supplies

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___GRUMBACHER SABLE BRUSHES—Spotting
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WINONA NEWS

Scholarships. The Detroit PPA, with the Bert Kanterman Memorial Award Scholarship Committee has announced two additional Winona scholarships: Alice Sayles, Drayton Plains, Mich., "Studio Workshop — Portrait Finishing and Printing" (Portrait Course No. 4); and Mildred A. Courtney, Wayne, Mich., "Negative Retouching" (General Course No. 7).

Lyn Gamber, Aurora, Colo., is the recipient of the Winona Scholarship grant presented by the Rocky Mountain PPA.

The Winona Scholarship given by the PA of New England has been won by Irving J. Newman, Greenwich, Conn. He has enrolled in Portrait Course No. 2, "Advanced Professional Portraiture."

Newel W. Crouch, Carlsbad, N. M., has enrolled in Winona's Portrait Course No. 2, "Advanced Professional Portraiture," as the result of winning the annual PP of New Mexico scholarship.

The Board of Governors of the PPA of Pennsylvania has adopted a $150 Winona Scholarship fund to be "awarded annually to the state member who proves most worthy of it."

Convention. Our annual Winona Luncheon will be held in the Century Room of the Adolphus Hotel, Dallas, July 23, in conjunction with the PP of A Convention. All charter members of the Winona School Alumni Assn will be honored at the luncheon. Alumni President Virginia Stern, Cr.Photog., says, "This year we are going to make this a *fun* luncheon, with as little business as possible, no speeches." Entertainment will be supplied by the Adolphus Hotel's own Billy Williams, "That Singin' Man and His Orchestra."

Backgrounds. A background painted by Joe Grimland, Grand Prairie, Texas, during



Howard Jones, center, receives congratulations from Bill Bell, M.Photog., for purchase of background shown in the picture—painted by Joe Grimland, Grand Prairie, Texas, left.

his program at the New Mexico state convention program, was purchased by Howard Jones, Farmington, N. M., with proceeds of the sale being donated to the Winona School Alumni Assn.

Books. The Winona School Alumni Assn is once again collecting books for the library. Books on any phase of photography or business management, sales, etc. are welcome. Send books to Virginia Stern, Cr.Photog., c/o Winona School of Professional Photography, Winona Lake, Ind. Your gift will be put to good use by the students. ▲

TIME IS SHORT

Deadline for receipt of entries — in Dallas — in the annual PP of A Print Exhibition is June 20.

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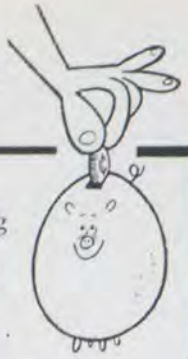
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MEMBERSHIP REPORT

April — 123/Total for Year — 435

One of the primary functions of an elected PP of A Council member is to promote membership in the Professional Photographers of America, Inc. within his state or province. The list below indicates the number of membership applications received from each state, Canadian province, and country, during the month of April, and total for the year 1963 (in parenthesis). Total applications for April, 123; for the year, 435. Key: P — Portrait, C — Commercial, I — Industrial, DAL — Delegate-at-Large.

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

Alabama—1 (5)
•*Philip Graf P* •*Roy M. Thigpen, Jr. C*

Lawrence, Wm. J., Lawrence Photo, Lay-Dam Rd., Clanton (A)

Alaska—2 (3)
•*Ward W. Wells P*

Bucknam, Dale B., Natl. Bur. of Stds., U.S. Dept. of Com., Box 1119, Anchorage (A) *H. Davidson*

Dunne, Thomas J., 616 C St., Anchorage (I) *Jean McLane*

Arizona—0 (2)
•*Robert E. Goode I* •*Mickey R. Prim C*
•*W. Lynn Sanders P*

Arkansas—3 (7)
•*R. Allen Huff P* •*Offie Lites, Jr. C*

Arbour, Phillip L., The Blass Co. Portrait Studio, 4th & Main, Little Rock (A-P) *Greer H. Lile*

Harriman, Dr. V. J., 202 Buchanan St., Clarksville (I) *Greer H. Lile*

Kern, Leonard, Jr., Kern's Studio, Madison Ave., Clarendon (A-P) *Offie Lites*

California—12 (46)
•*W. Keith Cole DAL* •*Robert F. Forester DAL*
•*Mel Jones I* •*Paul Kennedy C*
•*Grant R. Lippert P* •*Antonio D. Ricca DAL*
•*Ted Sirlin DAL*

Ayalin, Cipriano C., Photography Associates, 627 Cortland Ave., San Francisco (A)

Elgie, F. Brooke, Brooke Elgie Photography, P.O. Box 344, Monterey (A-P)

Glover, John, 120 W. Calle Crespis, Apt. B, Santa Barbara (A) *Emmert E. Lawson*

Lee, Howard G., Lee of Auburn, 827 Lincoln Way, Auburn (A-P) *Ted Sirlin*

Laws, P. K. (Bud), Laws Studio, 5332 Fruitridge Rd., Sacramento (A-P) *T. Sirlin*

Osborn, Douglas, 2391 N. Manor Dr., Box 8594, Sacramento (A)

Rivers, J. C., Cagle Studio, 1712 Centinela Ave., Inglewood (A-P)

Smith, Bill, Bill Smith Photography, 816 21st St., Sacramento (A-P)

Stackhouse, Mary Lou, 340 W. Norman Ave., Arcadia (A-C) *Antonio Ricca*

Tallman, Elsa, John Howell Photography, 626 4th St., Santa Rosa (A) *J. Howell*

Tracy, Richard C., 3220 W. 78th Pl., Los Angeles (A)

Yeany, Keith A., Brooks Inst. of Photog., 2190 Alston Rd., Santa Barbara (A) *E. E. Lawson*

Colorado—2 (5)
•*John A. Grissinger C* •*Selwyn Hewitt I*
•*John C. Maxwell P*

Paolini, Barbara A., 1244 Columbine, Denver (A-C)

Ragsdale, James E., Ragsdale Portraits, 328½ N. Nevada Ave., Colo. Springs (A-P) *L. Peterson*

Connecticut—1 (6)
•*George S. Heilpern C* •*Ray Pitkin I*
•*Paul R. Shafer P*

Hutchinson, Edward W., Comely Hollow Studio, Hilltop Rd., Sharon (A-P) *Charles D. Hodges*

Delaware—1 (2)
•*Horace P. Maguigan I* •*Willard Stewart P*

Howe, Marion H., Millville (A)

District of Columbia—0 (2)
•*Abdon D. Ackad P* •*Jon D. Francis C*
•*Robert H. Westmoreland I*

Florida—4 (13)
•*Duane M. Herrig I* •*Richard E. Hinman C*
•*Charles J. Wick P*

Harmond, Richard A., Ft. Myers Photo Supply, 2258 Cleveland Ave., Ft. Myers (A-P)

Maddock, J. E., Photog. by Maddock, 4849 Central Ave., St. Petersburg (A-P) *R. E. Hinman*

Mansfield, Peggy Sue, Perkins Photo., 704 N. Mass. Ave., Lakeland (A) *L. D. Perkins*

Trotman, Joe D., Trotman Photographers, Defuniak Springs (A)

Georgia—2 (4)
•*E. Truman Fletcher P* •*James E. Garrett I*
•*Cliff Harden C*

Trimmier, L., Gaspar-Ware Photogs., Inc., 876 W. Peachtree St. N.W., Atlanta (A-P) *M. Ware*

Woolford, Guy, 1609 Ponce de Leon Ave., N.E., Atlanta (A) *Charles H. Haynes*

Hawaii—0 (0)
•*Bob Johnson P* •*Irving Rosen C*

Idaho—0 (0)
•*Stanley M. Burns P* •*Ansgar Johnson C*

Illinois—5 (27)
•*Addison L. Boehnert I* •*W. H. Edwards DAL*
•*Aaron Gordon C* •*Harry R. Hoyt DAL*
•*Harry T. Langdon DAL* •*John Persona DAL*
•*Barlow E. Williams P* •*W. M. Wolff DAL*

Bailey, Clarence K., International Harvester Co., Box 100, Sheridan (I) *Joe Temple*

Belcher, Fred, Lewellyn Studio, 10702 S. Western Ave., Chicago (A) *S. Lewellyn*

Clark, W. W., Ident. & Regist. Lab., Inc., 4912 Main St., Downers Grove (I) *R. B. Morris*

Jacobi, Frank, Carnahan-Hanson Co., 125 W. Hubbard St., Chicago (A-C)

Skripps, Casimer, Casimer Studio, 1047 N. Ashland Ave., Chicago (A-P)

Indiana—5 (10)
•*W. F. Bertram I* •*Robert F. Fahrenkrug C*
•*Kenneth W. Martin P*

Cole, Harry P., Clippinger Studio, 4614 S. Hanna St., Ft. Wayne (A-C) *K. Martin*

Cotton, Dale E., Marion County Sheriff Dept., 40 S. Alabama St., Indianapolis (I)

Hult, Arthur R., American Oil Co., Whiting (I) *Addison L. Boehnert*

Parker, Virgil J., Parker Portraits, 1038 Pearl St., Columbus (A-P) *H. J. Chase*

Soleta, Justin A., 2506 W. Linden Ave., South Bend (A)

Iowa—1 (2)
•*Harold L. Johnson P* •*Thomas Negro I*
•*Richard K. Sunderbruch C*

Powers, Howard O., Powers Studio, Box 56, Melbourne (A)

Kansas—0 (4)
•*Bill Barton C* •*LaVerne Friesen P*
•*Don Richards I*

Kentucky—0 (8)
•*Jack Coleman P* •*Richard N. Duncan C*
•*James N. Keen I*

Louisiana—2 (3)
•*David M. Hunt P* •*Simon E. Lee I*
•*A. J. Rybiski, Jr. C*

Schmidt, W. Clayton, 2825 De Soto, Shreveport (A) *Robert Dial*

Woodward, James H., Jr., Woodward's Studio, P.O. Box 646, Winnsboro (A) *David M. Hunt*

Maine—0 (3)
•*Arthur M. Griffiths I* •*James E. Pierce P*
•*Leroy A. Woodman C*

Maryland—1 (2)
•*Hugo Brooks C* •*Randolph A. Kennedy I*
•*Harry J. Patton P*

Campbell, George A., 12408 Seabury Lane, Bowie (A)

Massachusetts—1 (7)
•*William L. Durlund C* •*Lee A. Ellis I*
•*John H. Hobbs P*

Wolfe, Willard W., 740 Boston Rd., Springfield (A)

Michigan—4 (10)
•*Montelle I. Chase P* •*James B. Cooper, Jr. I*
•*Charles H. Haynes DAL* •*Bervin Johnson C*

Everest, Leo J., Everest Studio, 406 Grape St., Portland (A-P) *Charles H. Haynes*

Spencer, John W., GM Photographic, 465 W. Milwaukee Ave., Detroit (I) *Chas. H. Haynes*

Upatnieks, Ojars, Palmer Studio, 521 E. Liberty, Ann Arbor (A)

Vincent, Marvin A., Vincent Photography, 23004 King Dr., Mt. Clemens (A)

Minnesota—4 (7)
•*Joel A. Anderson I* •*S. F. Ellertson C*
•*Donald Rickers P*

(Turn to page 76)

MESSAGE from page 14

Our Dallas affair had its start in planning five years ago. All it needs for success is your support and presence. Incidentally, our membership is not crowded. We can always accommodate a few more members.

Since you are a member and can appreciate the value of membership, why don't you introduce the photographers of your acquaintance who don't belong, to the PP of A? Increasing our membership increases our strength, our services and our benefits. You will do yourself a favor as well as for the new member.

Since the time is getting short, you should quit procrastinating and finish those exhibition prints (Deadline is June 20, in Dallas).

Be all ready to come to enjoy the programs, see an excellent trade show, and if you are new to these parts, get a good look at Texas, pardner. SHE'S FABULOUS!

We in the southwest are anxious to welcome you and make your stay profitable, rewarding and enjoyable. ▲

James E. Hampton

TIP TOP

- FACILITIES
- PROGRAMS
- SPEAKERS
- TRADE SHOW
- PRINT EXHIBIT

AT THE FABULOUS



DALLAS MEMORIAL AUDITORIUM

72nd International Exposition of Professional Photography

and 11th National Industrial Photographic Conference

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DALLAS MEMORIAL AUDITORIUM — JULY 21-26, 1963, DALLAS, TEXAS

Combined Conventions: PP of A. plus Southwestern, Arkansas, Louisiana, Oklahoma and Texas.



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Astrolift, Six Flags Over Texas



Rodeo (James C. Cathey)

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See page 77 for complete course schedule.

WINONA SCHOOL OF
PROFESSIONAL PHOTOGRAPHY

ADVANCES from page 49

raphers Association (EUROPHOT). The writer attended several of their meetings, discussed plans for future cooperation with their officers, but found the lack of a common language a serious barrier.

Such was not true in England, where a delightful ten days was spent after Photokina, visiting many PP of A members and the Institute of British Photographers. The British professional photographer has attained a standing of professionalism, thanks in a large measure to the IBP, that will take American photographers a decade to achieve. Their Secretary, John L. A. Hunt, is a dedicated association executive, who has accomplished wonders on a yearly budget of less than $60,000 per year.

PP of A member Dennis Constantine, FIBP, President of the IBP and John Hunt were on hand to greet me upon arrival at the London Airport. They immediately took me on a visit to IBP Vice President Percy Butler's London studio, recently opened. It specializes in advertising and illustrative photography, much of which is in color, and is equipped with the latest in cameras, electronic speedlights, etc. We also visited the Woburn Studio, one of the largest commercial studios in England. They employ a staff of over 100 and have six huge camerarooms, one with a trap door in the ceiling to photograph cars and trucks from above. Their managing director, Peter Peck, FIBP, is a member of the IBP Council.

PP of A Members Visited

A weekend was spent in the rural southern part of England as a guest of Percy and Syball Butler in their lovely 300-year-old thatch cottage at Ringwood. We visited a number off PP of A members in and about Bournemouth, where Mr. Butler's main studio is situated in a centrally-located building he owns, and where all his color printing is done in a modern and efficient darkroom.

Fred Manners, of J. P. Manners Co., a stock house and camera store, showed us about their establishment. Ken Hoskin, who manages a studio in the largest department



Frederick Quellmalz, L. E. Hallett at annual meeting of the Royal Photographic Society.

store in Bournemouth, explained their operation and pointed out their problems on pricing, competition and itinerants are just about the same as those of the average American photographer.

One of the most interesting portrait studios visited was that of Jimmie James at Wimborne Minster. It is located in a picturesque courtyard and features fine child photography. Mr. James takes pride in his beautiful print quality, which is equal, if not superior, to anything being produced in this country. Mr. James has won the respect and friendship of his community and it was evident he is one of the leading citizens of Wimborne.

Government Recognition

Much time in London was spent at the headquarters of the Institute of British Photographers, 38 Bedford Square. Mr. Hunt explained in detail their operation, membership services, examinations, finances, etc. Their yearly budget is approximately $60,000 against PP of A's $600,000, but their members and officers devote considerable time and money to the IBP on a voluntary basis, without receiving even out-of-pocket expenses. The Institute is officially recognized by the government and their examinations are the standard for civil service, schools, etc.

As a life member of the Royal Photographic Society of Great Britain, I attended their annual meeting in their headquarters at 16 Princes Gate, which they have owned

Resume of a speech by Michael Walters proposing the toast of the Professional Photographers of America, Inc. at the Institute of British Photographers' Yorkshire Center Dinner held at the Parkway Hotel, Leeds, England, March 27, 1963.

The speaker recalled that, when the actress Hermione Gingold was pressed to reveal her age, she would freely admit that she had two sons who were older than she was; and it gave him particular pleasure to welcome Frederick Quellmalz and to honor the PP of A, as the Institute was in a similar position — the Association was celebrating its 83rd Anniversary this year, and so we must consider that the Pilgrim Fathers had done a good job after all.

Mr. Walters went on to refer to the recognition of the international lead in professional development which the Council of the Institute was giving, and how this was being reflected in the United States by the PP of A. He assured Mr. Quellmalz that he was among friends (five of the six speakers that night were members of the PP of A). He pointed out to the assembled company the advantages of PP of A membership. He referred to the resources of the Association, and the benefits to photographers in the United Kingdom, but the speaker said that he left the enlargement of these to the better salesmanship of the Executive Manager, because, whilst Yorkshire was the known home of hospitality, the Yorkshireman himself was the author of understatement.

The speaker paid tribute to the Board of Directors of the Association, and praised their awareness of the new horizons in professional photography, which was displayed by the extension of good will, and the presence that evening of Mr. Quellmalz, the Executive Manager.

for many years. Following a delicious buffet, at which N. K. Harrison, FIBP, FRPS, Editor of the IBP *Record* and RPS Vice President, made sure I met practically everyone present. I witnessed the presentation of the 49th RPS Progress Medal to Dr. Frances Mary Hamer, the first woman ever to be so honored. I had the privilege of talking with Dr. Hamer, 69 years young, who is one of the world's outstanding photographic scientists, specializing in tri-nuclear dyes. The PP of A was especially recognized by the presiding officer, V. Gallafent, Pres., and L. E. Hallett, Secretary.

A trip to Leeds and Birmingham completed my ten days in England. Mr. Butler drove me some 140 miles north of London to the home of PP of A Member Michael Walters at the Fox Well, Old Denaby, Doncaster, Yorkshire. Mr. Walters has constructed a modern home in an old quarry, five miles from his studio in Mexborough. We attended the Annual Dinner of the IBP Yorkshire Center at the Parkway Hotel in Leeds where Mr. Walters proposed an eloquent toast to the PP of A. I was given the honor of responding and saying a few words on the PP of A and its objectives.

7 AGES Committee

A committee on the 7 AGES has been formed by the IBP under the chairmanship of Mr. Walters and includes Dennis Constantine, Desmond Groves and Arthur Winter, all PP of A members. They met with the writer at the Old Hall Hotel, Buxton, where the 7 AGES advertising plan was discussed in detail and plans prepared for its adoption in England.

In Birmingham I was a guest in the home of Dennis and Brenda Constantine. A delightful reception at Dennis' studio and dinner at an old English inn gave me the opportunity to meet many professional photographers from the area and to learn much of their operation. I visited the Lewis & Randall Studio, managed by John Whybrow, and spent an afternoon in the industrial photographic department of Cadbury Brothers Ltd., one of England's largest chocolate and cocoa manufacturers. The department is headed by L. J. Taylor, who is not only an able adminstrator but also an expert color photographer. The photo department would be the envy of many American companies with its large staff, fine facilities and studios, and high standing within the organization.

The most modern equipment both for black-and-white and color was also much in evidence at the School of Photography at the County Technical College in Wednesbury, Staffordshire, where we were given a tour and description of the courses by H. Beaumont, FIBP, Director. Aside from photographic technique, students are trained in composition and design, optics, business methods and general commercial practice. But above all they are encouraged to use imagination and ingenuity in their work.

We will have the honor of welcoming a dozen British photographers to the PP of A Exposition in Dallas in July, including Dennis' partner and commercial photographer, Cecil Reilly. Several of our British guests will appear on the program. It will be difficult to equal the hospitality and thoughtfulness which the British photographers extended to me on every occasion. ▲

book briefs

IN SEARCH OF GREATNESS. By Yousuf Karsh. Alfred A. Knopf. 210 pp. $5.95.

Yousuf Karsh arrived in Canada in 1925 at the age of 16. This Armenian boy from Turkey first became acquainted with photography through his Uncle Nakash, a photographer in Quebec, with whom he first lived.

Mr. Karsh's apprenticeship to John H. Garo of Boston (1928-1931) was perhaps the most important period in his development as a photographer. His description of the Garo studios is colorful: "Garo's reception room was not a room into which people came and said, 'Can I have my picture taken?' . . . It was not designed to impress visitors, least of all attract them, it was designed to compose them."

It was at Garo's studio that Karsh made his first contact with the world of music, painting and literature, which was to greatly influence his work.

Karsh's description of his first studio in Ottawa is delightful. He displays a sense of humor throughout the book and seems to be constantly concerned about not learning English properly.

It may surprise readers to learn that Karsh has only one photograph hanging at home — a picture of Solange — his first wife. He pays tributes to her in his book, and gives her considerable credit for helping him to achieve his success.

Chapter five, "Photographic Reflections" will probably be of most value to the professional photographer. If there is any "secret to success," Karsh reveals it here.

"The most important skill for a photographer to develop, be he amateur or professional, is that of being able to see his subject through his eyes before he sees it through his camera. It is this that impressed itself forcibly on me early during my career."

Thoughts on lighting: "In lighting a composition, my preference is for a gradation of illumination from light to shadow everywhere, because it is the middle tones that contribute most to the third dimension of a face in a photograph. There should not be areas of highlight completely burned out into white, from which the details are entirely lost through over-exposure of that part of the print."

Sometimes it may seem that Karsh is a name dropper; but that is alright, it's as it should be. He is on speaking terms with many famous people. He was thoughtful enough to include an index of names and places mentioned in the book.

Karsh's feelings about his life in photography should be an inspiration to other photographers: "Portrait photography is my chosen profession and I love it. And I hope that as I work along I will learn something new every day." F.S.

BUNNY YEAGER'S ART OF GLAMOUR PHOTOGRAPHY. By Bunny Yeager. Chilton Books. 96 pp. $1.95.

Glamour photographer Bunny Yeager guides the reader — with plenty of pictures — through several facets of pin-up

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Books That Will Help You

From the hundreds of photographic books now in print there are only about 60 which we can honestly recommend as helpful and worth the price to professional photographers. We list 5 of these below:

- ☐ Eye, Film, and Camera in Color Photography, Ralph M. Evans $8.95
- ☐ Halsman on the Creation of Photographic Ideas, Philippe Halsman $3.50
- ☐ Posing for the Camera Harriett Shepard & Lenore Meyer $6.95
- ☐ More Money Selling Portraits Compiled by Fred Winchell For PP of A $7.70
- ☐ Advertising Directions Three, Photography Edward M. Gottschall, Editor $11.50

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

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

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

photography, including model's costume, props and backgrounds, directing the model, nudes, action and location.

STAR GAZING WITH TELESCOPE AND CAMERA. By George T. Keene. Chilton Books. 128 pp. $1.95.

An introduction to the fundamentals of astrophotography, including the making of a reflecting telescope, objects and visual techniques; and a valuable section of tables on solar system data, etc.

LAWYER'S NOOK from page 32

the selection of the picture for such purposes. . . ."

But, to Judge Gray, who dissented with two of his associates, the proposition seemed "an inconceivable one that these defendants may, unauthorizedly, use the likeness of this young woman upon their advertisement as a method of attracting widespread public attention to their wares, and that she must submit to the mortifying notoriety, without right to invoke the exercise of the preventive power of a court of equity." And, referring to decisions protecting a writer's or lecturer's right to a literary property in a letter or a lecture against its unauthorized publication, he said that he thought the plaintiff had the same property in the right to be protected against the use of her portraiture for the defendants' commercial purposes, and that: "Any other principle of decision, in my opinion, is as repugnant to equity as it is shocking to reason."

In the similar case of Pavesich v. New England Life Ins. Co. 122 Ga 190, 50 SE 68, 80, the court reached a conclusion contrary to that of the New York court. . . .

"The conclusion reached by us seems to be so thoroughly in accord with natural justice, with the principles of the law of every civilized nation, and especially with the elastic principles of the common law, and so thoroughly in harmony with those principles as molded under the influence of American institutions, that it seems strange to us that not only four of the judges of one of the most distinguished and learned courts of the Union, but also lawyers of learning and ability, have found an insurmountable stumbling block in the path that leads to a recognition of the right which would give to persons like the plaintiff in this case and the young woman in the Roberson Case redress for the legal wrong, or what is by some of the law writers called the outrage, perpetrated by the unauthorized use of their pictures for advertising purposes." . . .

We will review briefly the decisions in which the courts have taken a contrary view. In Flake v. Greensboro News Co. 212 NC 780, 195 SE 55, 63, it was held to be a tort to use the likeness of the plaintiff in connection with and as a part of an advertisement without the plaintiff's consent. The court approved the reasoning of the dissenting opinion of Judge Gray in the Roberson case and of Judge Cobb's opinion in the Pavesich case, but expressly limited the decision to the facts of the case before it, saying:

"So far as we have been able to ascertain, no court has yet held that it constitutes a tort for a newspaper to publish an image of an individual when such publication is not libelous, except when such publication involves the breach of a trust, the violation of a contract, or when the photograph is used in connection with some commercial enterprise, and we are presently called upon to decide only the right of an individual to prohibit the unauthorized use of an image of her features and figure

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SUCCESS



COLORISTS

See page 77 for complete course schedule.

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A — July 28-Aug. 3 B — Aug. 25-31

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in connection with and as a part of an advertisement." . . .

In Foster-Milburn Co. v. Chinn, 134 Ky 424, 120 SW 364, 366, the defendant, without authority published a picture of the plaintiff together with a purported recommendation by the plaintiff of kidney pills manufactured by the defendant. Citing the Pavesich case the court said: "While there is some conflict in the authorities, we concur with those holding that a person is entitled to the right of privacy as to his picture, and that the publication of the picture of a person without his consent, as a part of an advertisement for the purpose of exploiting the publisher's business, is a violation of the right of privacy, and entitles him to recover without proof of special damages."

The Kentucky court in four decisions has sanctioned this doctrine. In Rhodes v. Graham, 238 Ky 225, 37 SW (2d) 46, the wrongful act consisted of the tapping by the defendants of the telephone wire running into appellant's home and listening to his private conversations. In Brents v. Morgan, 221 Ky 765, 299 SW 967, the defendant caused a notice to be placed on a show window of his garage, fronting on one of the principal streets in the town in which the plaintiff and defendant lived, which notice was to the effect that the defendant owed the plaintiff an account which he had not paid, notwithstanding his promises. The court held that this constituted an unwarranted invasion of the plaintiff's right of privacy. In Douglas v. Stokes, 149 Ky 506, 149 SW 849, 850, the action was against a photographer who had been employed by the plaintiff to take a photograph of the corpses of the plaintiff's children, who had been born Siamese twins. The defendant made additional photographs from the negatives and had one of them copyrighted. The decision was upon two grounds: First, a violation of the implied agreement that the photographer would not make other copies of the picture, citing Pollard v. Photographic Co. 40 Ch Div 345; and, second, a violation of the plaintiff's right of privacy, the court saying: "A man may recover for any injury or indignity done the body, and it would be a reproach to the law if physical injuries might be recovered for, and not those incorporeal injuries which would cause much greater suffering and humiliation."

In Jones v. Herald Post Co. 230 Ky 227, 18 SW(2d) 972, 973, the defendant published in its newspaper a picture of the plaintiff in connection with an account of the tragic death of her husband. The court, while recognizing the right of privacy, held that it was not applicable in the circumstances of the case because the plaintiff had become an actor in an occurrence of public or general interest. She had emerged from her seclusion. The court in the opinion quoted the following from 21 RCL 1197: "The right of privacy may be defined as the right to live one's life in seclusion, without being subjected to unwarranted and undesired publicity. In short, it is the right to be let alone." . . .

Munden v. Harris, 153 Mo App 652, 134 SW 1076, 1078, sustained a cause of action on behalf of a five-year old child whose picture had been used without authority in connection with the jewelry advertisement. It was said in the course of the opinion: "It may be admitted that the right of privacy is an intangible right; but so are numerous others which no one would think of denying to be legal rights, which would be protected by the courts. It is spoken of as a new right, when, in fact, it is an old right with a new name. Life, liberty, and the pursuit of happiness are rights of all men. The right to life includes the pursuit of happiness; for it is well said that the right to life includes the right to enjoy life. Every one has the privilege of following that mode of life, if it will not interfere with others, which will bring to him the most contentment and happiness. He may adopt that of privacy, or, if he likes, of entire seclusion."

The Kansas court gave its approval to the right of privacy in Kunz v. Allen, 102 Kan 883, 172 P 532, holding, on the authority of the Pavesich case and Munden v. Harris, supra, that a woman had cause of action against the proprietors of a dry goods store who caused moving picture films to be taken of her and used in a theatre to advertise their business. . . .

The American Law Institute declares: "A person who unreasonably and seriously interferes with another's interest in not having his affairs known to others or his likeness exhibited to the public is liable to the other." 4 Restatement Torts 398, § 867.

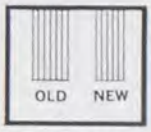
The decision in the Roberson case was followed by the enactment of § 50 of the Civil Rights Law, New York Consol. Laws, c. 6, which provides that "a person, firm or corporation that uses for advertising purposes, or for the purposes of trade, the name, portrait or picture of any living person without having first obtained the written consent of such person, or if a minor of his or her parent or guardian, is guilty of a misdemeanor." Later, in 1921, § 51 was added, authorizing suit to restrain such prohibited use and for the recovery of damages. It is not necessary here to review the decisions construing this statute. Many of them may be found digested in the article on "Right of Privacy" in 39 Mich. L. Rev. 526.

(Turn to page 76)

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See page 77 for complete course schedule.

WINONA SCHOOL OF PROFESSIONAL PHOTOGRAPHY

NEW PRODUCTS from page 37

clear base film with thin emulsion coated over an anti-halation coating which bleaches out in processing, can be processed at solution temperatures as high as 90°F. The film is available in 100′ rolls at prices including, or not including, processing. . . . **Chemtrol Corp.**, Stamford, Conn. — Colorcade 8mm color motion picture film has speed of ASA 10 (daylight) and ASA 16 (photoflood). Both types are packed 33′ to the 25′ standard package.

BernzOmatic Corp., 470 Driving Park Ave., Rochester 13, N. Y. — Bantam Fridge portable refrigerator of high impact molded plastic, weighs 15 lbs., and is supplied with two electrical cords — a 12′ cord to plug into an auto cigarette lighter and a 6′ cord for conventional 110v use in the darkroom. The unit will hold roll and cut film up to 5x7 size, sells for less than $60. Five larger portable models are available. . . . **Leedal, Inc.**, 2929 S. Halsted St., Chicago 8, Ill. — Double-capacity color print processing baskets of stainless steel with saran screening come in three basic styles: Standard size takes up to 46 16x20s; Compact Standard 301-F handles 14 8x10s; Dual model takes up to 184 8x10s. A Convertible basket is equipped with a pin system to handle different size prints and combinations. Sizes vary from 1-gallon through 50-gallon capacity, and fit most processing tanks.



BernzOmatic

M. P. Goodkin Co., 112 Arlington St., Newark 2, N. J. — Goodkin graphic arts fiberglass negative and print washer. The outer chamber, molded into the tank, collects hypo and waste material to keep the emulsion material continuously bathed in fresh water. The unit features a built-in squeege board, mixing faucet, volume control, stop-checks, water distribution jets and overflow control. Goodkin negative and print washer stands on a metal base, is priced at $365; a fiberglass base is available as optional equipment. . . . New Goodkin fiberglass sinks feature a dimpled bottom which holds the trays level, allowing drainage toward the center drains, eliminating the need for duckboards. The sinks are molded in one piece of sweat-proof fiberglass. Two sizes: one holds three 20x24 or four 16x20 trays; the other holds three 24x30 or four 20x24 trays.



Goodkin

The Simco Co., Inc., 920 Walnut St., Lansdale, Penna. — Simco film cleaner cleans and neutralizes prints and negatives which attract and hold dust due to static charges. Material to be cleaned is passed between a pair of brushes and a pair of static bars. The standard brush and static bar length is 8″; other lengths can be furnished from 4″ to 24″. The basic cleaning unit, consisting of static bars and brushes, comes with or without an exhaust system which draws dust into a bag through slots in the base plate. The cleaner is available mounted on the power unit which operates the static bars (as shown) or separately so it may be located remotely from the power unit. It is claimed that the cleaner performs effectively on materials running at high speeds on automatic machinery. Up to four cleaning units may be operated from one power unit. . . . **Clarke Co.**, Box 2134, Roanoke, Va., Clarke Borderless Easel No. 20 ($8.95), accommodates 14x17 or 16x20 size paper; it is of the same basic design as the 5x7/8x10/11x14 Borderless Easel now on the market.



Simco

The Pierce Co., 3701 Nicollet Ave., Minneapolis 9, Minn. — Washable "white fox" (long hair plush) stole, photographs "like the real thing"; priced at $18.95. . . . **Gross Photo Supply Co.**, 397 Phillips Ave., Toledo, Ohio — Shur-Mount adhesive-coated mounting board for dry mounting of photographic prints, will effect a permanent bond in 15 seconds with the press heated to 225°. It is claimed that no chip board is required on any platen. Gross Shur-Mount boards are available in single and double weight, packed 100 to the unit in all popular sizes, 5x7 to 20x24. Samples are available. . . . **Hudson**

Photographic Industries Inc., Irvington-on-Hudson, N. Y. — HPI Autopointer, aluminum projection pointer that will put sharp arrowhead image on screen at any distance 10' to 500'. Pointer has pistol grip, will operate on 110v-125v AC or accessory battery pack. Price, with case: $69.

PHOTOKINA . . .

The 8th Photokina (International Photo and Cine Exhibition) photographic trade show, March 16-24 held in Cologne, Germany, drew 619 firms from 22 countries. The following products introduced at Photokina are of special interest to the professional photographer. Most items are available from dealers in the United States.

Ernst Leitz GmbH, Wetzlar, Germany — Visoflex III Mirror Reflex housing for Leica "M" cameras has three-way instant-return mirror, providing two return speeds and mirror "lock-up." Complete with 4x eye-level magnifier: $162. . . . Leitz Elmarit 135mm, f/2.8 lens for the Leica M3 and M2, is a high-speed telephoto lens with integral viewfinder-magnifier and long base rangefinder unit, non-rotary focusing mount and integral telescoping lens hood: $250. . . . Leitz Super-Angulon 21mm, f/3.4 wide-angle lens (50% faster than the 21mm, f/4 model which it replaces).

Sinar, Schaffhausen, Switzerland — Sinar Rearset diaphragm aperture control eliminates the need for the photographer to go to the front of the camera before and after each exposure in order to open the diaphragm for focusing, or for stopping down before exposure. A flexible cable with a pair of fingertip levers extends past the front frame, with each aperture marked on its own color background. Squeezing the "ears" unlocks the cable, permitting it to be positioned instantly. Releasing the "ears" unlocks the cable in any desired position. Settings at regular f-stops or intermediate values are possible. All Sinar Schneider and Rodenstock lenses can be supplied with the Rearset diaphragm. Rearset Diaphragm, mounting and lensboard sells for $59.50.



Sinar

Carl Zeiss Optical Works, Oberkochen, Germany — Distagon 50mm, f/4 lens for the Hasselblad 500C camera, offers 75° image angle for Compur interchangeable reflex shutter. . . . Also for the Hasselblad, S-Planar 120mm, f/5.6 lens focuses from 3' to infinity. . . . Biogen 45mm, f/4.5 lens for Linhof Technika 70. . . . Planar 80mm, f/2.8 lens for Linhof Press 70 camera. . . . **Zeiss Ikon A. G.,** Stuttgart, Germany — Distagon 35mm, f/2.8 (80°) lens, and Distagon 35mm, f/2 (63°) lens for the Contrarex SLR camera.

Rollei-Werke Franke & Heidecke, Braunschweig, Germany — Rollei-Mutar lenses (joint development of Rollei and Carl Zeiss) are twin optical systems providing all Rolleiflex and Rolleicord cameras with double-bayonet size I, II and III mounts with wide-angle and telephoto facilities. The 0.7x Mutar lens set provides a 72° angle of view with the 75mm Rollei taking lens; the 1.5x Mutar (shown) magnifies the image by 50%. . . . Rolleimot, electric motor control for remote operation of all 2¼x2¼ Rolleis with hand crank. Hand switch is at the end of 10' cord which can be extended up to 660'. Four single cells provide a 6v power supply. . . . Rollei 16 pocket camera uses single-perforated 16mm film, has fully automatic exposure. Frame viewfinder has parallax compensation at every focused distance setting. Film is loaded in 18-exposure cassettes. Automatic exposure controls disengage for time and flash exposures. Wide-angle and tele-lens systems are in preparation.



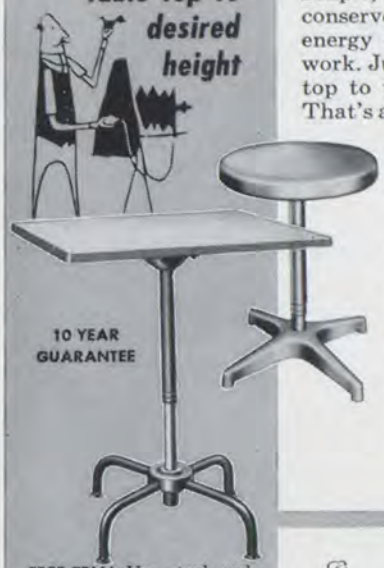
Rollei-Werke

Agfa AG, Leverkusen and Munich, Germany — Agfacolor masked negative cut film, CN 17 M. . . . Agfacolor CT and CK reversal cut films. . . . Agfacolor Negative film CN 14 was returned to the market at Photokina.

Linhof, Munich, Germany — Linhof Super Technica V 4x5 camera, an improved model of the Linhof IV, features lenses supplied with matched coupling cam, infinity stops and distance scale, and improved operation of the rising front when using wide-angle or short focus lenses. . . . Mirror reflex attachment converts Linhof Super Technica IV and V cameras into twin-lens mirror reflex cameras. The aluminum con-

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Literature

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

Paillard Inc., Box 564, Linden, N. J. — Catalog describes Hasselblad camera and accessories. . . . **Western Bellows Co.,** 261 Plaza North, Los Altos, Calif. — Price list on all types of camera bellows used on professional equipment. . . . **Leedal, Inc.,** 2929 S. Halsted St., Chicago 8, Ill. — Brochure (95-C) features Leedal's line of color processing equipment. . . . **Bourges Color Corp.,** 80 Fifth Ave., New York 11, N. Y. — Color Chart of complete range of Bourges Cutocolor and Colotone sheets. . . . **M. P. Goodkin Co.,** 112 Arlington St., Newark 2, N. J. — Brochure describes Goodkin fiberglass sinks and other platemaking equipment. . . . **H. A. Bohm & Co.,** 3525 W. Peterson Ave., Chicago 45, Ill. — Pamphlet in color on the Voigtlander Ultramatic camera. . . . **Traid Corp.,** P.O. Box 648, Encino, Calif. — "Traid Line for '63" product catalog. . . . **Dymo Industries, Inc.,** Box 1030, Berkeley 1, Calif.— Leaflet describes the C Dymo M-55 Tapewriter label embossing tool. ▲

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ARCHITECTURE from page 51

combination of a convertible lens (half of a 12" Dagor on 8x10). But if you have a long, narrow building or a shallow lot, with poles and wires in your way, this is not possible. (Of course, if the project is important enough to warrant the extra cost we can resort to photo-retouching to eliminate poles . . . but that is a later story.) So we compromise — we get just inside the wires, using the longest lens that will do the job, but avoiding if possible use of a wide-angle lens.

Wide angle means different things to different people. The photojournalist may think in terms of 100° of view (or more); to the pictorialist, any lens less than the diagonal of his negative is a wide angle. For the 8x10 camera, I consider lenses from 10" down to 8" as medium wide angle; and a 7" or 6½" as wide angle. Shorter focal lengths would be extreme wide angles and only used for problem cases — mostly small interiors. Except for unusual coverage, such as a skyscraper, I dislike to use less than an 8¼" lens for an 8x10 exterior. The 7" Dagor (90mm for 4x5) is a real "bread and butter" lens for it is widely usable for interiors, where it gives acceptable distortion if you are careful about keeping long sofas and such objects away from the corners of the negative where the "pulling" effect is most noticeable.

Some commercial photographers say that working close with a wide angle exaggerates an object and makes it appear larger. (Remember the famous close-up of the guy's foot?) By inference, therefore, many believe that a wide-angle lens will do the same for a building. Well . . . examine the three prints that accompany this article. Maintaining the *same angle of view*, the camera was moved for three different lenses to a point that would fill up the width of each 8x10 negative. The top view was made with an 8¼" lens, the center with a 12" lens, the bottom with a half combination of the 12" lens — equivalent to a 21" lens (4", 6" and 10½" on 4x5).

Exaggeration (distortion) is evident in the top picture. The roof is lost, the depth of the right side is too shallow, and the whole appearance is "boxy" — the house looks too high for its width. The center view (taken at a "normal" distance) is a more acceptable view. The house seems wider because we see more of its depth.

The bottom "telescopic" view certainly gives the best perspective — a true feeling of the saltbox roof at the rear. And the roof appears lower. Hence, the whole house seems less boxy and more appealing. There is also a feeling of a much longer house, because the more distant camera position shows more of the right side and our eye automatically measures the width as being from the left front of the garage to the right rear of the house. One thing the long lens does, however, is to foreshorten foregrounds, thus in the lower illustration, there appears to be only a few feet of lawn between house and sidewalk. In some cases this particular untruthfulness as to size of property would be objectionable.

Just a word about lenses. It is not absolutely necessary for us photographers to have a complete understanding of lenses or optics — anymore than it is necessary to be thoroughly grounded in chemistry — but we should have a working knowledge of what different lenses can do. We should know that a fast lens, at its larger opening, sacrifices depth-of-field and other optical qualities, to gain its speed. This is a questionable asset if we do not intend to use the lens wide open, for stopped down it is no faster than any other lens.

We should realize that *all lenses of the same focal length have the same angle of view*. This is one optical law that is widely misunderstood. Many people think that a "super" or "wide-field" lens (say, a 6" lens) will give them a wider angle of view in their camera than an ordinary 6" lens. NOT SO!

What is meant by "super" and "wide-field" is simply that such lenses are designed with a larger circle of illumination which permits them to cover a larger negative, that is, they can be used in a larger camera. If they are used in a larger camera they will naturally take in a larger angle of view than they would on a smaller camera. But used on the *same* camera as an ordinary 6" lens, their angle of view will be exactly the same. Their only advantage for your regular camera, therefore, is that possibly they can be offset more (raised by the lensboard) without the circle of illumination falling off at the corners. On the other hand, the super lenses of some manufacturers are so increased in physical size that their ability to be offset is severely limited by their space requirements in the camera as affected by the bunching of bellows and the limit of lensboard travel. ▲



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LAWYER'S NOOK from page 71

There are precedents dealing with the right of privacy, but in another guise. The writer of a private letter is protected against its unjustified publication. . . . It is a legal wrong for a photographer, employed to take a patron's picture, to make additional copies and use them for his own purposes without authorization. . . . The case of the photograph is put on the ground of breach of confidence or of implied condition of the contract; the others on a property in the letter or etchings. As to the letter, it is beside the mark whether it has great literary value or none at all. . . .

There ought to be little difficulty today in deciding a question such as that involved in the Roberson case in favor of the one asserting the exclusive right to the use of his own picture as against appropriation by another for the purpose of advertising his wares; for selling one's likeness to be so used is today a business in itself. Faces, some faces, at any rate, have a recognized commercial value. The face of the plaintiff in the Roberson case must have had such value, else the defendants would not have gone to the trouble and expense of reproducing and distributing broadcast her likeness. If it was of value to the defendants, why not to her, even though she preferred not to capitalize upon it? Said Judge Gray in his dissenting opinion in the Roberson case:

"Property is not, necessarily, the thing itself which is owned; it is the right of the owner in relation to it. The right to be protected in one's possession of a thing or in one's privileges, belonging to him as an individual, or secured to him as a member of the commonwealth, is property, and as such entitled to the protection of the law." . . .

Our consideration of the subject leads us to the conclusion that natural justice and the needs of the society in which we live should prevail over objections based upon the novelty of the asserted cause of action. It is time that fictions be abandoned and the real character of the injury be frankly avowed. ▲

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(Turn to page 78)

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Quebec—2 (5)
•Syd Feldman C •J. A. Lafrenier I
•Jean LaManna P
Barash, Harry, Gamma Photo Shops & Studio, 65 Donegani, Pointe Claire (A-P)
Prosterman, P., Van Dyck and Meyers, 1121 St. Catherine W., Montreal (A-P)
Saskatchewan—0 (0)
•John Goodman DAL
Foreign
Gilhooley, Thomas H., Modern Age, Box 1751 GPO, Melbourne, Vic., Australia (A-P)
Hoskin, K., J. J. Allen Port. Stud., Old Christchurch Rd., Bournemouth, Eng. (A-P) *P. Butler*

▲

COLORIST from page 18

places, and while the first — or light oil — is acceptable, the second — or medium oil — is more desirable because of the added realism occasioned by the additional work on it.

The third, or most expensive grade of oil coloring I call a heavy oil, and it differs from the other two in appearance because of the extra time and care expended on its production.

While the first (light oil) and the second (medium oil) colorings are completed almost exclusively with cotton swabs, cotton-tipped skewers, wool pads and the like, the heavy oils are colored with every tool the colorist has, for these must be her very best work and will command her top prices. They may be painted with brushes exclusively or with any combination of brushes, fingers, swabs, pads, skewers or whatever.

The background of the heavy oil is generally completely opaque and may be composed of any combination of colors complementary to the subject and to each other. The background color is left on the photograph in a heavy coating and the edges of adjacent colors must be carefully blended with a soft, dry brush. Again, as in the two previously-described colorings, the correct color is applied to the proper place, but, unlike the others, more is done after application. Complexion, hair, eye and clothing colors are carefully applied, the highlights polished out, the shadows built up. The highlight areas are built up, too, with whatever color is necessary to further the creation of the illusion of natural roundness.

Great attention is paid to painting-in the smallest detail to make the painting as correct as is humanly possible with the materials the colorist has to work with. Heavy oils may be either blended smoothly or left with brush marks, depending on the colorist and the customer, but either way, they must always be representative of the colorist's greatest possible skill.

People always like a choice when making a purchase, and this applies as much to hand-colored photographs as it does to cars, television sets, jewelry, or to anything else that is sold in a store. It is a peculiarity of human nature that, while he may not be able to afford the highest-priced piece of work, the customer will not want to be caught buying the lowest-priced item so he will settle for the middle one.

During our years in the camera store business I have seen my husband sell cameras using this principle, so we sold many more middle-priced cameras than either the lowest or the highest. People are like that, so why not take advantage of this peculiarity and provide them with more than just two choices — either this one or that one? You will find it will work out to your advantage. ▲

FASHION ANGLE from page 30

in pictures. Keep their business cards to give your customers and give them a good supply of yours so they can reciprocate.

I supply several top salons with 16x20 framed color portraits to hang in their salons — pictures of their customers, recommended by them to me. This gives them attractive pictures of their hair styles, flatters their wealthy customers and displays my work to women who want to look beautiful. The pictures are loaned to the salons and are clearly marked on the back as being the property of our studio. Where space is limited I change the display frequently.

No matter what the style, with the exception of gray hair, hair should have a warm color, particularly in the highlights. A warm filter over the backlights used on the hair is good insurance against the blues and greens so often evident in color portraits.

Theatrical gelatins are inexpensive and come in an endless variety of colors. Try a pale straw for blondes, a deeper straw for redheads and brunettes. Even black hair looks better with warm highlights. A deep straw eliminates the under-exposed look so often seen in black hair.

When "gels" are used, watch them closely for dust. They collect dust like a magnet and will soon cut down on the strength of the backlights unless cleaned regularly. ▲

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RIBBONS from page 42

Print judges at state conventions add to the cause of high rejection percentage at the National, if they pursue the policy of double-standard in their judging. That is, if they award points more liberally to prints judged at the lower level than they would at the National, feeling they either should be more generous at the state level, or they would not like to be in the position of having served on a state jury which rejected a print later accepted at the National.

The maker of the print in sending it to a state or regional competition is entitled to as knowledgeable an evaluation as he can obtain as to the true worth of his work. To "overjudge" and lead him to believe he has presented prints of greater value than he has — to help him to a fool's paradise so to speak — is wrong. In all fairness to him there can be only one set of values: Points be awarded as nearly as possible on National standards.

Portraits of beards will continue to be hung, for many fine portraits of bearded men will continue to be made. The judge in all fairness must evaluate each print *on its own merit.*

Works which are a fine expression of creative thinking combined with technical mastery should receive highest favor, otherwise, how will we progress? Even at the National there is always a place for good bread-and-butter photography, but that type of photography which most of us do in our cameraroom each day — while it meets a

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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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DISTRICT SALES MANAGER for west coast for complete line of well established, quality sensitized products, competitively priced. Man must have several years experience selling photographic paper and film to professionals. This is a fabulous opportunity for the right person. Office to be located in Los Angeles or San Francisco. Salary open. Excellent incentive plan. Send resume in confidence to the personal attention of Mr. Jack Irwin, Supreme Photo Supply Co., Inc., 1841 Broadway, New York 23, N. Y.

WANTED: One of nation's best known Masters in midwest needs skilled ambitious portrait photographer with thorough knowledge of business. Partial or sole ownership considered after satisfactory trial period. Send resume and salary desired in first application to Box 508, the National Professional Photographer.

Salesman with photographic background needed; territory — Los Angeles and some midwest states. Carr Corporation, manufacturers of x-ray and photographic processing equipment, 1101 Colorado Ave., Santa Monica, Calif.

Photographers; take college yearbook portraits all over country in the fall using Beattie-Coleman camera for nationally known studios; $175 weekly; give qualifications. Rappoport Studios, Inc., 489 Fifth Ave., New York City.

Experienced photographer and color, also black-and-white lab technician. Must furnish good character references. Excellent opportunity for right person to work up in business established over 20 years with $100,000 volume. Overseas territory, United States clientele and currency. Reply Box 609, the National Professional Photographer.

(Turn to page 80)

need — *is not the only type* of photography, nor does it provide the creative stimulation and leadership fundamental to the profession. What holds true for each of us also is true of our profession. We cannot remain where we are; either we go forward in progress, or we regress.

There is no question that whether it is state or National judging, and especially so for National, the members of the jury must be quick to see and understand, to be liberal in interpretation to the creative thought and to the execution of that which is before them. For if they as judges fail to understand and fail to appreciate creative ability of others, they do a great injustice, for they rather sinfully restrict further creative urge, which is the essence of every good photographer.

Sad as it is, though caution is exercised at the National — and with five opinions expressed on each print — good prints no doubt can and do go unrewarded as they do at a state competition. It is remarkable, however, that with some outstanding prints submitted to state and regionals, in many cases *not a single print* has been rated high enough in the judging *at these conventions* to merit 40 points — the minimum number required until this year — for what would be acceptance at the National Convention in the permanent Loan Collection. ▲

TEXAS from page 39

Entertainment at the Winona luncheon will be provided by the Adolphus Hotel's Billy Williams and his orchestra. Tickets for the luncheon are $4.

Like Texas itself, the Convention has both rockets and rodeo. The whole family will be thrilled by Tuesday evening's exciting rodeo at Mesquite, Texas, complete with a chuck wagon dinner. Charter buses will take everyone from the hotels right to the rodeo grounds. This unforgettable evening will cost only $6.75 per person — including the dinner, complete rodeo and transportation.

The grand climax and highlight of the Convention takes place Wednesday evening, July 24, with a 5:30 p.m. reception, and the awards banquet in the Grand Ballroom of the Hotel Adolphus, beginning at 7:30 p.m. There will be dancing to two orchestras and a floor show, but the evening's top dramatics will involve the awarding of Masters of Photography and Photographic Craftsmen degrees to a record number of professional photographers. Present Masters and Craftsmen, and those slated to get their degrees will get together with their friends at the Master's Reception. Tickets for the Awards Night are more reasonable than they have been for several years, only $5. Tickets for the Masters Reception are $3. PP of A past presidents will have a chance to review the progress of the Association at their breakfast on Thursday morning.

The annual Division luncheons are scheduled for Thursday at the Memorial Auditorium. That evening the Legal-Forensic dinner will be held at the Hotel Adolphus.

The second scheduled tour of "Six Flags Over Texas," located midway between Dallas and Fort Worth, will take place on Thursday, July 25.

Photographers and families joining the PP of A tour of photogenic Mexico will be underway on Friday, July 26, for ten days of unique excitement, scenery, and relaxation south of the border.

This is the year for you to corral space-age photographic ideas, to bring home a ten-gallon hatful of new tricks, and to shoot straighter, from the hip or tripod — to be photography's top gun in your community!

To get in on the big doings — Texas sized — in Dallas this July, be sure to make reservations early for hotel rooms and register for the Exposition.

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Wanted: Experienced printer and darkroom man, also capable of doing some candid weddings. Do not apply unless you have excellent qualifications and are interested in your future. G. L. Larsen, M.Photog., 7 S. Main St., Fond du Lac, Wis.

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Portrait photographer; manager, experienced *studio and quality senior portrait, yearbook work;* middle 30s, married, good references; prefer New York state or east coast. Write Box 604, the National Professional Photographer.

Industrial photographer; 12 years experience, desires position with industrial firm. Formerly associated with large aircraft engine manufacturer; have valuable experience in specialized metallurgical photography among other techniques; presently employed by large ordnance and electronics firm. Complete resume upon request. Reply Box 607, the National Professional Photog.

Portrait photographer; 14 years experience in quality portraiture; presently employed by leading studio in Miami area, but desires work in Pennsylvania or surrounding states. Information sent on request. L. Hepler, 3261 S.W. 3rd St., Miami, Fla.

Photographer; age 27, seeks challenging position with firm offering advancement potential in California. Previous experience includes three years as staff photographer with daily newspaper and three years as photoengraver; presently employed six years, three as chief photographer with large Canadian corporation where duties included black-and-white and color shooting assignments, exhibits and murals, slide films, staff administration, filing, indexing and some lecturing. Reply Box 606, the Natl. Professional Photog.

Darkroom man desires position with good studio in northern middlewest or northwest; five years experience with top quality portrait-commercial studio; some color printing; working knowledge of wedding photography; wages commensurate with ability; 1960 Winona School graduate. Reply Box 601, the National Professional Photographer.

Photographer; 34, married; experienced in complete management of small studio (portraits, weddings, commercial small camera shop) including cameraroom, darkroom, retouching; prefer New England or New York; will consider other. Reply Box 600, the Natl. Professional Photog.

Young man; 23, single, military completed, desires active position in news, public relations; five years experience in black-and-white, color, motion picture exposing and darkroom procedures; good references. Reply Box 610, the National Professional Photographer.

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(Turn to page 82)

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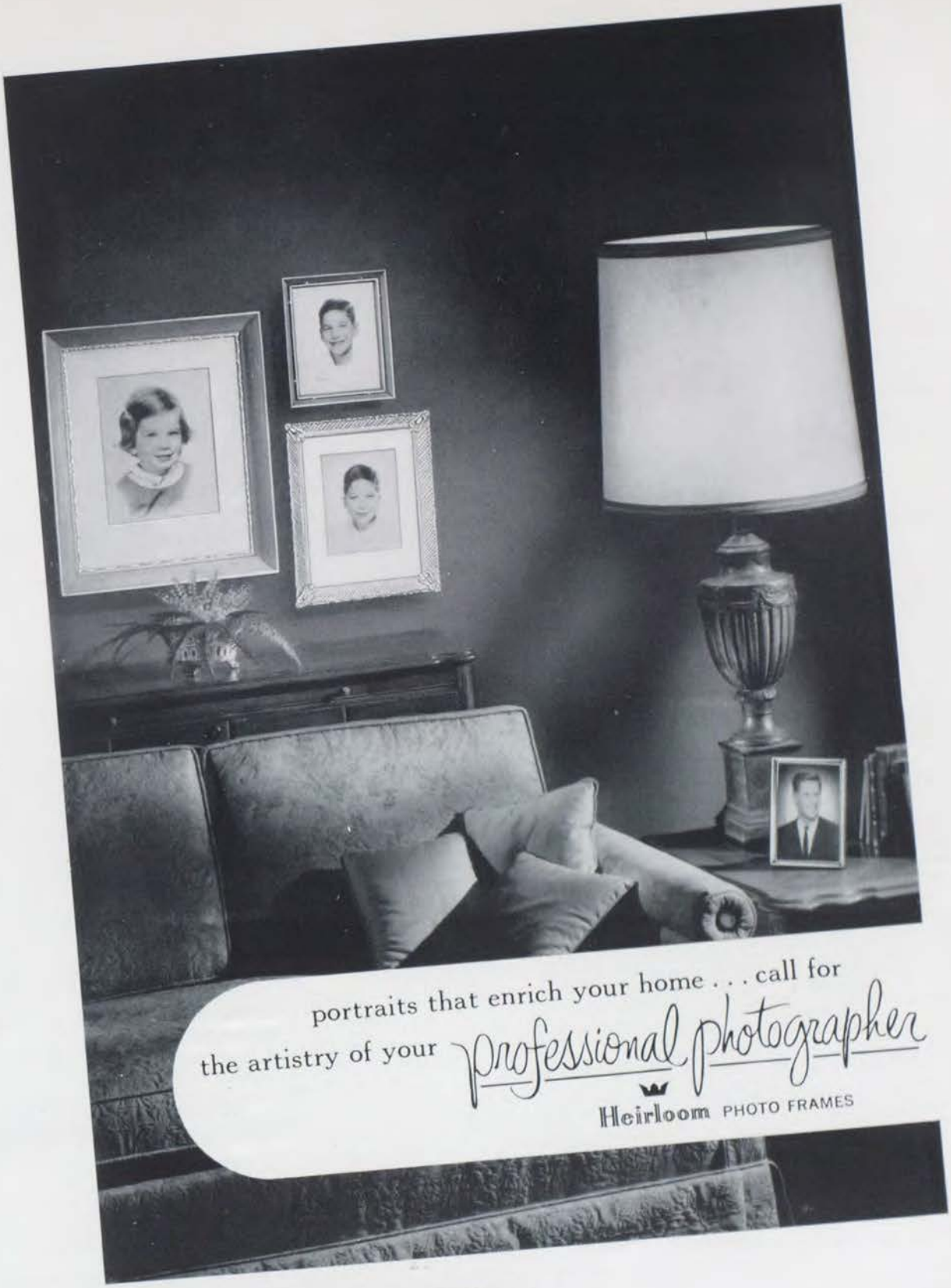
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