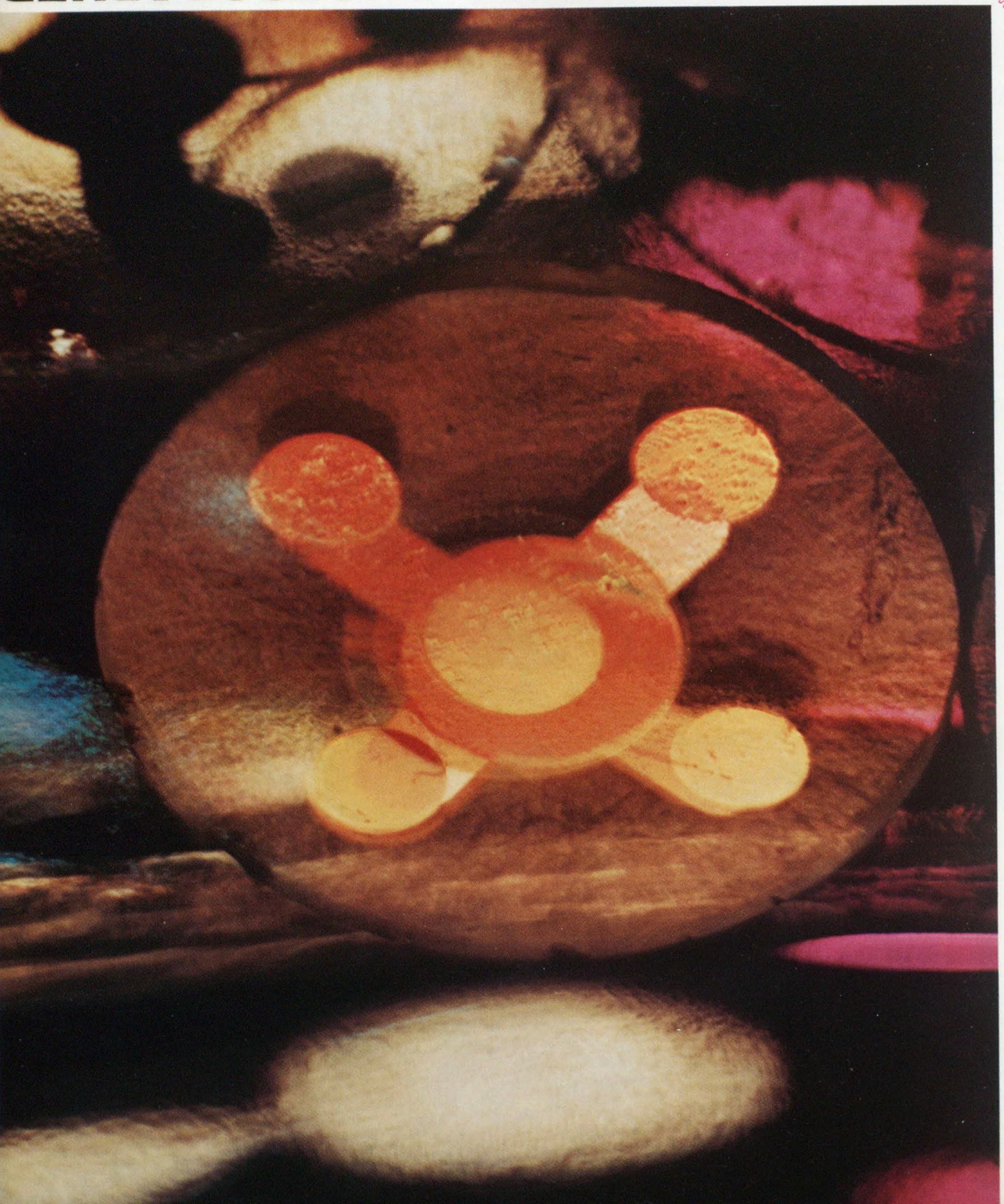
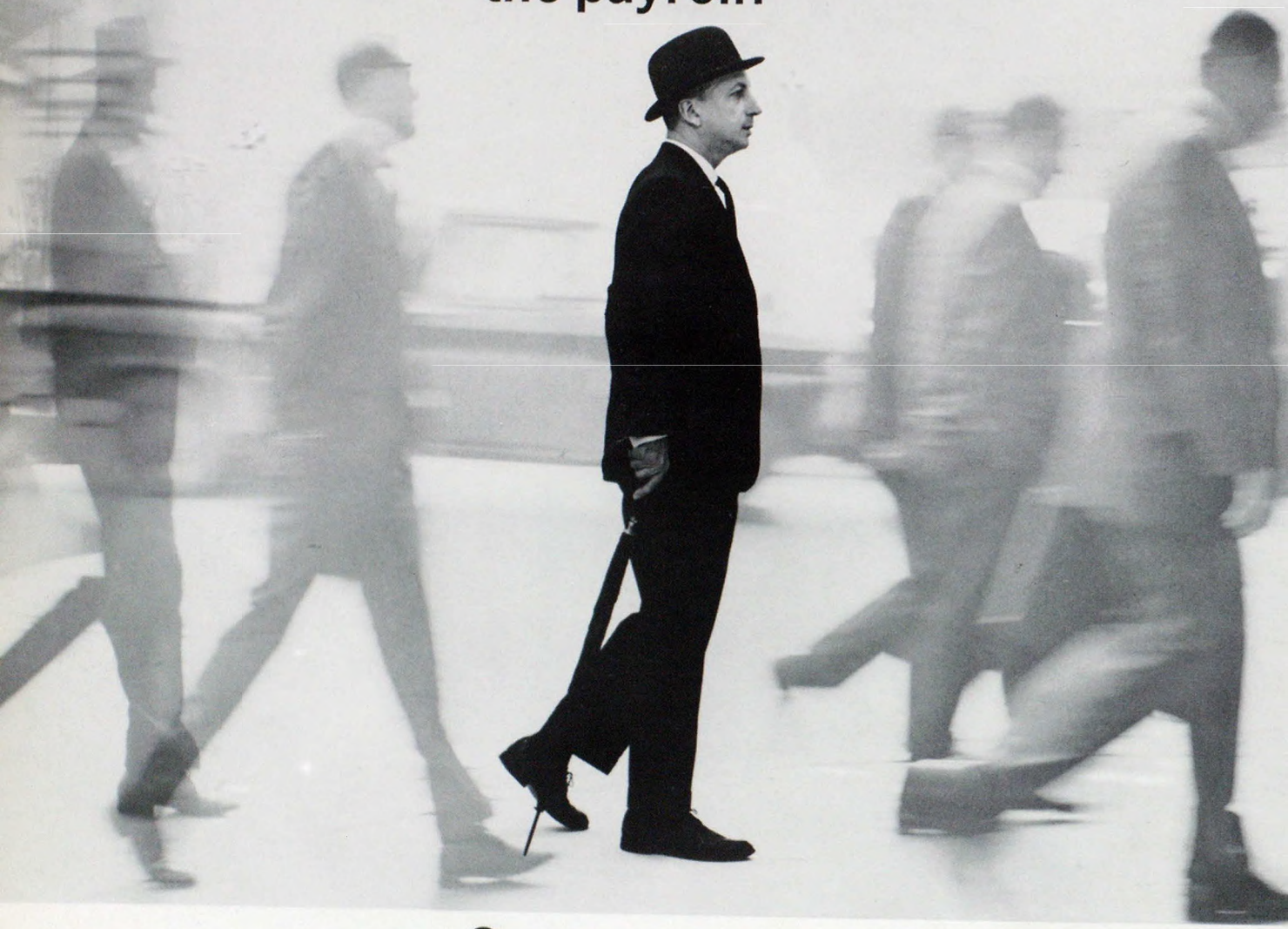
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THE PROFESSIONAL PHOTOGRAPHER

JUNE 1965 — 50c



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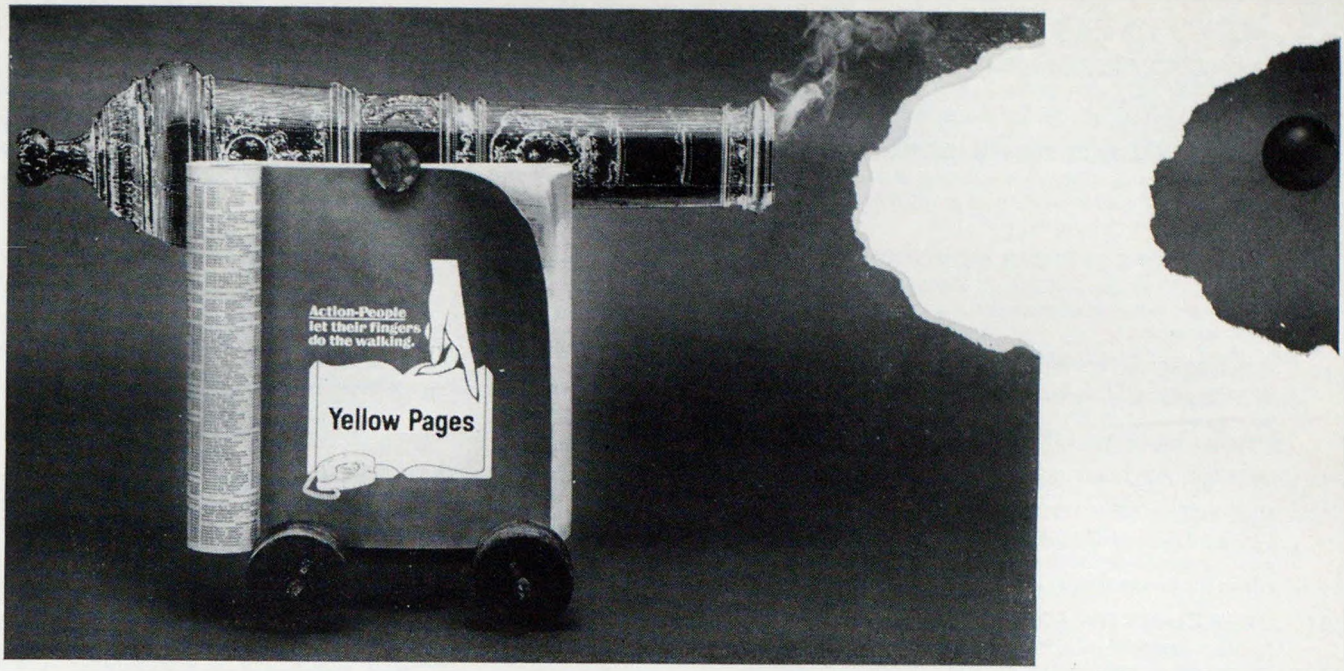
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cover

Photographic challenges at the General Electric Research Laboratory in Schenectady, N. Y., are met with imaginative impressions of men at work and of materials produced. The device illustrated on this month's cover photograph by Walter B. Halstead is a thin film "sandwich" about the size of a man's thumbnail. More on this and other research photographs — and their use — are in an article by Mr. Halstead beginning on page 62. The four-color letterpress halftones for the cover were made expressly for *The Professional Photographer* and were furnished by General Electric Research Laboratory.

THE PROFESSIONAL PHOTOGRAPHER

JUNE—1965
Vol. 92 No. 1837

The Professional Photographer

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news and notes

NEW BYLAWS AND RULES

The Council of the Professional Photographers of America, Inc., at its annual meeting, May 2, 1965, adopted new Bylaws and Operating Rules of the Association.

The revised Bylaws and Rules are the culmination of three years of work by the Bylaws Committee and members of the PP of A Council.

The Committee is composed of E. C. Purdy, M.Photog., Washington, D. C., Chairman; Harper Leiper, M.Photog., Houston; Charles J. Wick, M.Photog., Delray Beach, Fla.; Irving J. Newman, Cr.Photog., Greenwich, Conn.; James E. Cooper, Cr.Photog., Ann Arbor, Mich.

New Titles

Effective immediately, in accordance with the Bylaws, Officers of the PP of A have these titles: Harper Leiper, M.Photog., President; Hugh W. Tribble, M.Photog., First Vice President; Claude F. Palmer, Vice President-Treasurer; Frederick Quellmalz, Hon.M.Photog., Executive Vice President.

OFFICERS, DIRECTORS FOR 1966

The Board of Directors of the PP of A has elected the following Officers for the 1966 term: Hugh W. Tribble, M.Photog., Portsmouth, Va., President; Claude F. Palmer, M.Photog., Portland, Ore., First Vice President; W. W. Carrier, Jr., M.Photog., Memphis, Vice President-Treasurer. Frederick Quellmalz, Hon.M.Photog., Milwaukee, was re-appointed Executive Vice President.

John E. Smucker Elected

The PP of A Council re-elected Rudolph J. Guttosch, M.Photog., Chicago, as Commercial Director, and Bob Wilcox, M.Photog., Phoenix, as Director-at-Large (both for three years); John E. Smucker, M.Photog., Mansfield, Ohio, was elected Director-at-Large for a three-year term.

Other Directors of the Association are Jerry A. Smolka, Cr.Photog., Chicago, Commercial; Earl G. Stanton, Cr.Photog., Kenmore, N. Y., Industrial; James E. Carrar, Rahway, N. J., Industrial; Floyd M. Roberts, M.Photog., Los Angeles, Portrait; Charles H. Haynes, Detroit, Portrait; Ernie E. Curtis, M.Photog., Oklahoma City, Director-at-Large. Immediate Past President will be Harper Leiper, M.Photog., Houston.

PP of A CALENDAR

June 20 — Opening Day, Winona School of Professional Photography, Winona Lake, Ind.

June 24-26 — Austin Management Workshop, Commodore Perry Hotel, Austin, Texas.

Aug. 6-8 — Philadelphia Management Workshop, Philadelphia, Penna.

MEMBERSHIP CONTEST WINNERS

National and State winners of the 1965 PP of A Membership Contest received their prizes at the 74th International Exposition of Professional Photography in New York City.

Grand Prize winner was Bill Bell, Albuquerque, N. M., who received transportation via American Airlines to the Convention, plus hotel accommodations, VIP treatment at the World's Fair and Convention registration as well as special dinners at a selection of restaurants in New York City.

Other winners were:

Second: Antonio Ricca, Escondido, Calif.
Third: John Smucker, Mansfield, Ohio
Fourth: Ed Young, Hilliard, Ohio
Fifth: James E. Carrar, Linden, N. J.
Sixth: Roland Dinger, Aberdeen, S. D.
Seventh: Charles Haynes, Detroit, Mich.
Eighth: Emmert Lawson, Santa Barbara, Cal.
Ninth: Bill Wade, Jacksonville, Ill.
Tenth: Hugo Brooks, Bethesda, Md.
Eleventh: Harper Leiper, Houston, Texas
Twelfth: James Speltz, Blk. River Falls, Wis.

STATE WINNERS:

Alabama:	Ernest McMeans, Huntsville
Alaska:	Eugene Bobo, Anchorage
Arizona:	Alan Starr, Phoenix
California:	Antonio Ricca, Escondido
Colorado:	John Grissinger, Littleton
Connecticut:	Paul Shafer, Hartford
D. C.:	Eric Locke, Washington
Florida:	Richard E. Hinman, Miami
Georgia:	Everett Saggus, Elberton
Hawaii:	Bob Johnson, Honolulu
Illinois:	Bill Wade, Jacksonville
Indiana:	Walter Neuman, Fort Wayne
Iowa:	Loren W. Chisman, Ottumwa
Kansas:	William S. Miller, Pittsburg
Kentucky:	Richard Duncan, Louisville
Louisiana:	A. J. Rybicki, Jr., Lake Charles
Maine:	Morris Ollove, Bangor
Maryland:	Hugo Brooks, Bethesda
Massachusetts:	H. Robert Case, Boston Thomas E. Child, Dedham
Michigan:	Charles H. Haynes, Detroit
Minnesota:	William A. Johnson, Minneapolis
Missouri:	Leo Stern, Kansas City
Montana:	Victor A. Guest, Kalispell
Nebraska:	Francis Zabloudil, Ord
Nevada:	Edward J. Allen, Las Vegas
New Jersey:	James E. Carrar, Linden
New Mexico:	Bill Bell, Albuquerque

(Turn to page 10)

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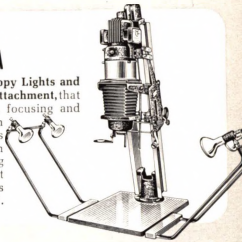
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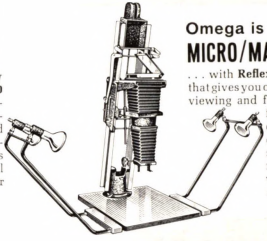
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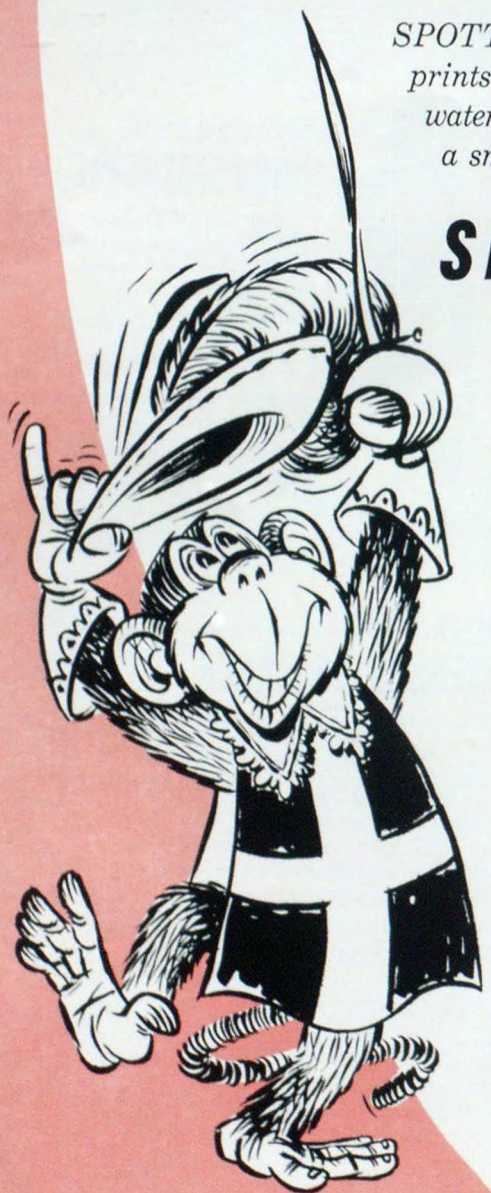
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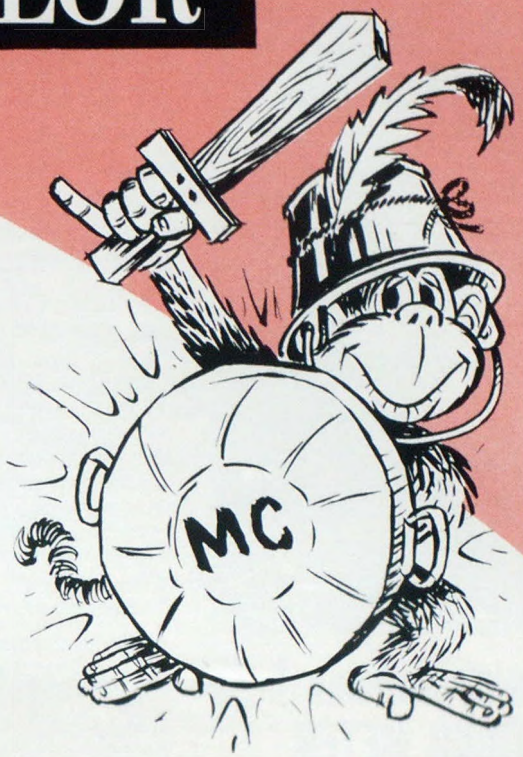
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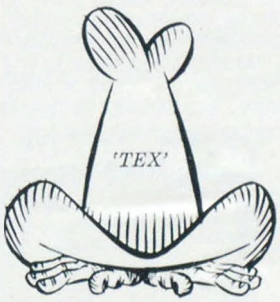
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NEWS from page 6

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Quebec:	Jacques Tessier, Blainville
Saskatchewan:	Merle Elies, Saskatoon

A&S LEADERS AWARDS WINNERS

Grand prize winner of the 1965 A&S Leaders Awards Competition sponsored by the Professional Photographers of America, Inc., announced in New York was Bob Markow, Markow Photography Inc., Phoenix. He received an all-expense paid week's vacation at the Elbow Beach Surf Club in Bermuda for himself and his wife. The Awards were presented at the Portrait Division Luncheon at the PP of A Exposition.

Other winners were:

Awards of Excellence:

Phil Revoir, Red Wing, Minn.
James Narramore, Greenville, Texas
Helene V. Furney, Watertown, N. Y.
Albert J. Behnke, Frankfort, Ill.
Jerry Rogers, Provo, Utah
William Wollin, Madison, Wis.
Gene Lensmith, Oconomowoc, Wis.
John M. Russell, Menomonie, Wis.
Paul March, Defiance, Ohio
Bob Markow, Phoenix, Ariz.
Ted Sirlin, Sacramento, Calif.
Bill Bell, Albuquerque, N. M.
Bob Wilcox, Phoenix, Ariz.

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Emmett E. Richmond, Red Bluff, Calif.
La Rue Studio, Chicago, Ill.
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Samuel Pelaia, Baden, Penna.
Frank J. Langer, Trenton, N. J.
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Josef A. Schneider, New York, N. Y.
Sydney R. Kanter, Pittsfield, Mass.
J. David Woody, Bristol, Va.
D. Ted Hains, Rock Island, Ill.
Burnie Batchelor, Raleigh, N. C.
Jay Stock, Martins Ferry, Ohio
Bill Wade, Jacksonville, Ill.
Marion Whipps, Bristol, Penna.
Allan L. Carter, Olympia, Wash.
C. N. Orman, Columbia, Tenn.
John P. Briggs, Lakewood, Ohio
Ted Offret, Tucson, Ariz.
Spero Coulacos, Springfield, Mass.
Eric M. Sanford, Manchester, N. H.
Barry Evans, Berkeley, Calif.

Winning entries will be reviewed in future installments of the "Advertising & Selling" section of this magazine.

DIVISIONAL CITATIONS

Citations for outstanding service were presented to several individuals by their respective divisions at the annual luncheons of the Commercial, Industrial and Portrait Divisions of the PP of A, during the Exposition of Professional Photography held in New York City.

Commercial Division Citations were pre-

(Turn to page 18)

2 NEW WAYS TO HELP TAKE & ENLARGE PHOTOS BETTER!!!!



The Foto-trol Electronic Power Selector, regulates light intensity . . . extends lamp life and, in many instances, eliminates the need for filters in color photography.

- Light intensity can be preset . . . switched on and off without altering original setting.
- Solid state circuitry insures longer life.
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- Remote Control Unit (Optional)



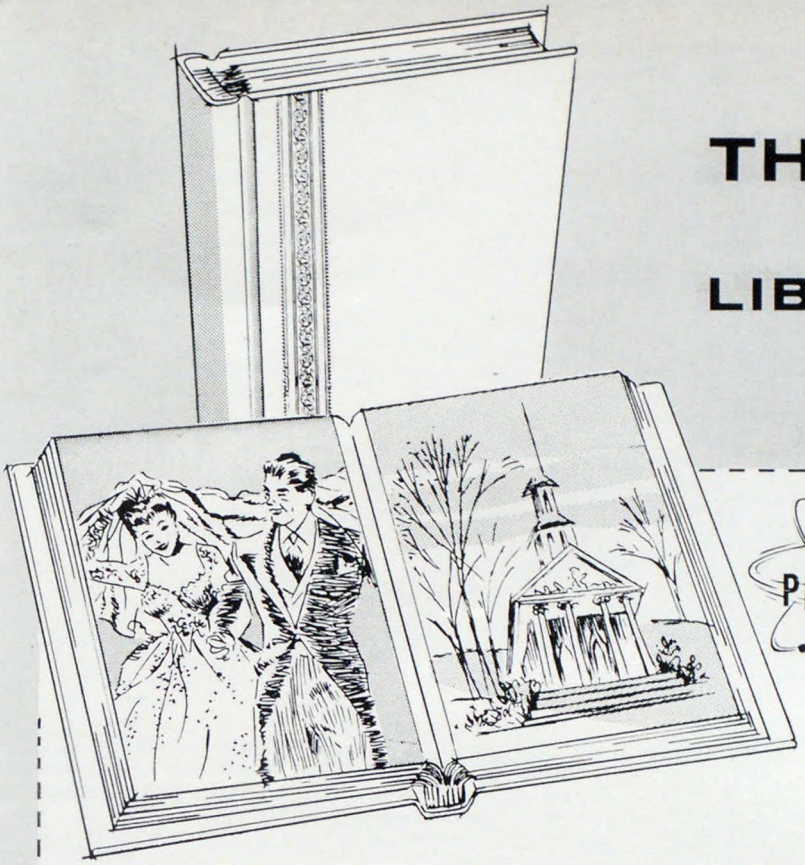
The Foto-trol Electronic Stabilizer-Regulator is designed especially for use with enlargers, color printers, mass photo printers . . . almost any equipment where constant voltage is required.

- Solid state circuitry . . . longer life.
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- Lightweight . . . weighs approx. 7 pounds.
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PIVOTRON-I A beautiful and practical album, durable Leatherette cover, 24 K gold embossing and page edging. Linen hinges allow pages to lie flat when book is open — price **$10.00** up to and including 24 prints (8 x 10 or 5 x 7).

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Warm tone, white base, smooth lustre

for prints with sparkling whites. New KODAK EKTALURE Paper, E surface, is perfect for any job where you want a warm tone, with whites that are really white. The emulsion is made to take oil coloring wonderfully well. And the image tone won't change, even when the print is dried on a hot drum! Sure to be a favorite for wedding photos. Ideal, too, for wallet pictures, because the smooth surface retains detail. Fine for reproduction. Available in single and double weight, full range of sizes.

Kodak
PROFESSIONAL
ROUND-UP



Faster, more contrasty

panchromatic with cleaner whites for black-and-white prints from color negatives. New KODAK PANALURE Paper now has a half-grade higher contrast, and is a half-stop faster. And the whites have more sparkle. Because it has panchromatic sensitivity, PANALURE Paper yields beautiful prints from KODACOLOR and KODAK EKTACOLOR negatives with correct tonal relationships. And tones can be adjusted to give ortho, red filter, and other effects by exposure through CC or CP filters. Available in single weight F and double weight E. See your Kodak dealer for these new papers.

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Kodak

Introducing two new Graflex Rapid-Vance Film Holders for your dependable Graphic.®



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A 20-exposure roll holder for 220 film.



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A 50-exposure, cassette-loaded film holder for 70mm film . . . with economical "Daylight Loading" to keep you out of the darkroom.

Both provide a 2¼ x 2¾ format . . . called the IDEAL FORMAT because its dimensions are directly proportional to 8 x 10 print size. A big cost saver on color negative work.

Plus all your other favorites:

- GRAPHIC SHEET FILM HOLDERS
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- 120 ROLL HOLDERS (3 formats)

. . . and the Graphic Polaroid® Back

All completely interchangeable . . . in seconds!

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PPOC NEWS

by John Boyd

KEN BELL of Ken Bell Photography Ltd., Toronto, Ont., was named "Canadian Professional Photographer of the Year 1965" at the annual Awards Dinner of the Professional Photographers of Canada, Inc., on May 15 at London, Ontario. This top honor was earned in the 18th National Print Show of PPOC. Accompanying the honor was a check for $300 jointly given by PPOC and *Canadian Industrial Photography* magazine. Mr. Bell is Lieutenant-Colonel and Commanding Officer of the Royal Regiment of Canada. During World War II he was attached to the Canadian High Command as official photographer.



Ken Bell, Canadian Professional Photographer of the Year.

A total of 866 entries were received from eight of the ten Canadian provinces, and these competed for the 34 awards offered in the 21 categories of the Show. Again there was a marked increase in the number of color entries submitted for competition, a trend which started with the provision of separate awards for color in many of the classes two years ago. But the conventional black-and-white entries still predominate the Show and the quality of these again show the higher levels of professional standards that are noticeable year after year.

For the first time in the 18-year history of the annual National Print Show four top awards went to one entrant, youthful Michael Milne of Gilbert A. Milne & Co., Ltd., Toronto, Ontario. His Fashion picture was judged best in show, as was his Color Illustration entry; he also took first prize in the Color Industrial class; and he was awarded the Eastman Stores Trophy for the Best Color Photograph in the Show.

The 18th National Print Show is now on its annual national tour which covers 14 of the largest cities in Canada and extends through February of 1966, during which time an estimated million plus people will have viewed it in the Eaton stores in those cities. All winners are listed below. Turn to page 68 for a selection of the top prints.

AWARDS IN PPOC 18th NATIONAL PRINT SHOW — 1965

★First Place ●Merit Award

Hamilton Spectator Trophy—Feature
★Gordon Beck, The Hamilton Spectator, Hamilton.
●Frank Grant, The Toronto Daily Star, Toronto.
●Walter Petrigo, Calgary, Alta.
●Henry Leclair, Ottawa, Ont.
●Jack Hourigan, The Hamilton Spectator, Hamilton, Ont.

PPOC Trophy—Pets and Animals
★Clive Lance, Vancouver, B.C.
●Fred Ross, The Kingston Whig-Standard, Kingston, Ont.
●Anthony Attanyi, Calgary, Alta.

CAPPAC Trophy—Picture Story
★J. Lynn Ball, The Canadian Press, Toronto, Ont.
●Boris Spremo, The Globe and Mail, Toronto.
●Gene Dennis, Ken Bell Photography, Toronto.
●Harold Whyte, The Toronto Daily Star, Toronto.

Graflex of Canada Trophy—Best Publicity
★Dick Darrell, The Toronto Daily Star, Toronto.
●Jack De Lorme, Calgary, Alta.
●Geoffrey Frazer, Toronto, Ont.

Telegram Trophy—Sports
★Boris Spremo, The Globe and Mail, Toronto.
●Arthur James, Southam Publications, Toronto, Ont.
●The National Film Board, Ottawa, Ont.

Globe and Mail Trophy—Spot News
★Harold D. Robinson, The Globe and Mail, Toronto, Ont.
●J. Lynn Ball, The Canadian Press, Toronto, Ont.
●Dick Darrell, The Toronto Daily Star, Toronto, Ont.

Charles G. Milne Trophy—Best Press in Show
★J. Lynn Ball, The Canadian Press, Toronto, Ont.

W. E. Booth Co. Trophy—Black-and-White Architectural
★Roy Turk, Panda Associates, Toronto, Ont.
●Hugh Robertson, Panda Associates, Toronto, Ont.

Canadian Architect Trophy—Color Architectural
★Jack De Lorme, Calgary, Alta.
●Henry Kalen, Winnipeg, Man.

PPOC Trophy—Fashion
★Michael Milne, Toronto, Ont.
●Ken Bell, Ken Bell Photography, Toronto, Ont.

Ansco of Canada Trophy—Black-and-White Illustration
★Ken Bell, Ken Bell Photography, Toronto, Ont.
●Clive Lance, Vancouver, B.C.

Ferrania Trophy—Color Illustration
★Michael Milne, Toronto, Ont.
●Andre Ellefsen, Chicoutimi, Que.
●Johann Krieber, Alma, Que.
●Ken Bell, Ken Bell Photography, Toronto, Ont.

Ansco of Canada Trophy—Black-and-White Industrial
★Barry Stewart, Toronto, Ont.
●Hugh Robertson, Panda Associates, Toronto, Ont.
●Ian Monsarratt, C.I.L. Montreal, Que.
●Charles Dollack, Toronto, Ont.

Agfa Color Trophy—Color Industrial
★Michael Milne, Toronto, Ont.
●Paul E. Lambert, Forestville, Que.

J. E. McCutcheon Ltd. Trophy—Black-and-White Pictorial
★Henry Kalen, Winnipeg, Man.
●Kenneth J. Smith, London, Ont.
●Lionel Stevenson, Toronto, Ont.

Silvano Color Trophy—Color Pictorial
★Jacques Fugere, Thetford Mines, Que.
●Johann Krieber, Alma, Que.

Toronto Camera Trophy—Black-and-White Commercial
★ Roy Turk, Panda Associates, Toronto, Ont.

Eastman Photographic Stores Trophy—Color Commercial
★Michael Milne, Toronto, Ont.

Harwood Photo Mounts Trophy—Child Portrait
★Ronald Miller, Toronto, Ont.
●Ronald Miller, Toronto, Ont.
●Briggitta von Dulong, Ottawa, Ont.

Bader Bros. Ltd. Trophy—Wedding
★George B. Lazi, London, Ont.
●George B. Lazi, London, Ont.
●Gerald Campbell, Toronto, Ont.

Duncan A. Landell Trophy—Black-and-White Portrait
★George B. Lazi, London, Ont.
●George Ireland, Oshawa, Ont.
●Douglas Paisley, Sarnia, Ont.

Ascor of Canada Ltd. Trophy—Color Portrait
★Albert Gilbert, Toronto, Ont.
●Albert Gilbert, Toronto, Ont.
●Gerald Campbell, Toronto, Ont.

Eaton's of Canada Award—Non-Prize Color
★Anthony Attanyi, Calgary, Ala.

Eaton's of Canada Award—Alberta
★David Colville, Edmonton, Ala.

Eaton's of Canada Award—Manitoba
★J. Coleman Fletcher, Winnipeg, Man.

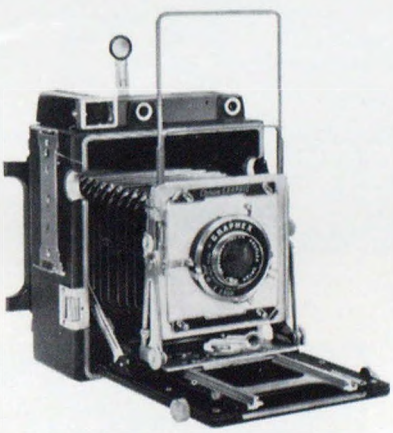
Eaton's of Canada Award—Ontario
★J. Lynn Ball, The Canadian Press, Toronto, Ont.

Eaton's of Canada Award—Quebec
★Johann Krieber, Alma, Que. ▲

5 memorable photographs.



5 prize-winning photographers.



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CREDITS: 1/The Great Fire Engine Picture. BARNEY ROOS, *Brown Brothers*. • 2/The Hindenburg Disaster. MURRAY BECKER, *Associated Press* • 3/The Empire State Building Plane Crash. ERNIE SISTO • 4/Babe Ruth Bows Out. NAT FEIN, *N. Y. Herald-Tribune* • 5/The Flag Raising on Iwo Jima. JOE ROSENTHAL, *Associated Press*

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1956:

Lens interchangeability was the big step forward by Mamiya, freeing the twin-lens reflex user from the limitations of fixed lens design. It is still a Mamiya exclusive.



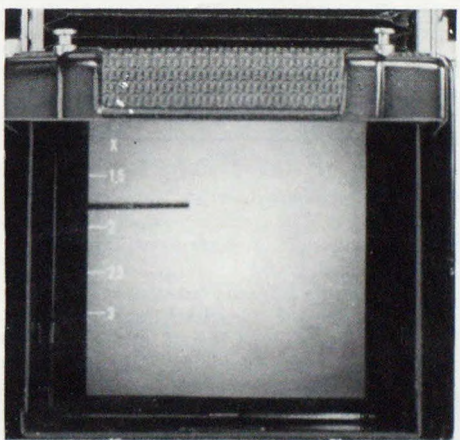
1965:

The new Mamiya C33 adds automatic parallax compensation, automatic film-shutter crank and other features to make it the most advanced twin-lens reflex ever produced.



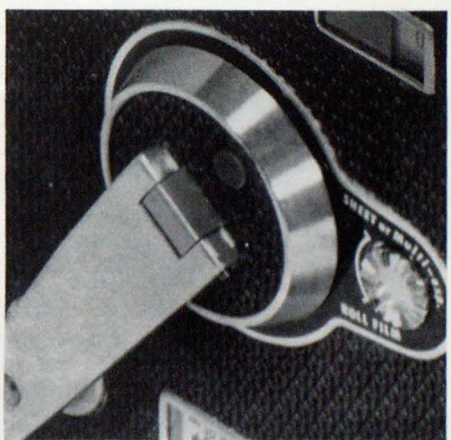
Five interchangeable lenses from 65 to 180mm in M-X synchro shutters to 1/500th.

Expanded scales for 65 and 80mm lenses facilitate presetting distance for fast, 'blind' shooting.



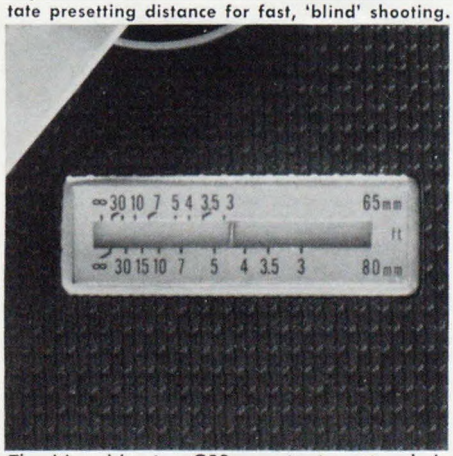
Moving bar gives continual parallax compensation for all lenses, also closeup exposure factors.

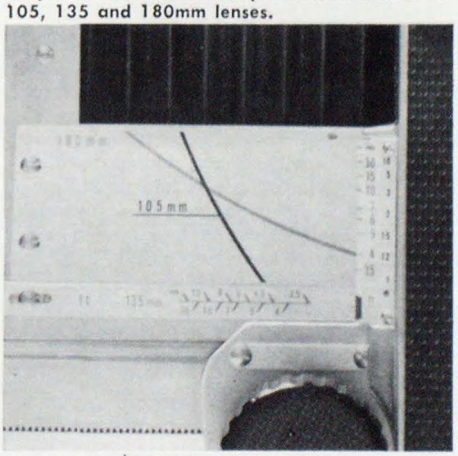
Simplified distance and depth-of-field scales for 105, 135 and 180mm lenses.



Automatic crank advances fim and cocks shutter. Prevents inadvertent double exposure.

Sturdy, die-cast body with dual focusing controls and extra-long bellows for closeups.







The New Mamiya C33 permits intentional double exposures; has auto-reset exposure counter and removable back for switching to sheet-film adapter and holders; and removable hood for using Porroflex eyelevel finder. Facilities for using new 220 film to be announced at a later date. Price is $195, less lens; with 80mm f2.8 $289.50. See all three: the Mamiya C33, C3 and C22 at your camera dealer, for further details, write: Mamiya division of Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y.11533.

The New Mamiya C33

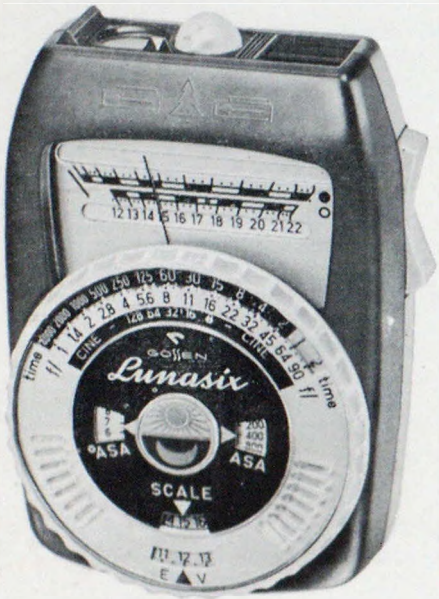
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"there's nothing like a Lunasix"

SPECIFICATIONS: Measures reflected and incident light (with built-in hemispheric diffuser) ■ For still and movie cameras ■ 30° light acceptance angle ■ SINGLE SELECTOR BUTTON for High and Low Range ■ Automatic needle lock ■ Built-in battery tester ■ External zero adjustment ■ Smooth one-hand operation ■ Computer range: ASA 6/1° to 25,000/13°; f/1 to f/90; 1/4,000th sec. to 8 hours; Cine: 8 to 128 frames per sec.; EV —8 to EV +24; .016 to 32,000 footcandles ■ Weight: 7 ounces.

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BERKEY PHOTO
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NEWS from page 10

sented to Irving J. Newman, Greenwich, Conn.; and to Aaron Gordon, Chicago.

An Industrial Division Citation was presented to Earl G. Stanton, Cr.Photog., Bell Aerosystems, Buffalo, N. Y.

Portrait Division Citations were presented to Frank H. Gould, Middletown, Conn.; and to John R. Briggs, Cleveland.

SPEAKERS KIT

The newest PP of A service available only to Affiliated associations is a Speakers Bureau Kit designed to help associations build up their own speakers bureaus. Included are specific suggestions for making effective speeches promoting professional photography, and two complete speeches.

The kits were distributed at the Affiliation Luncheon held during the 74th Exposition of Professional Photography in New York. Some of the material will be made available to individual PP of A members in the near future.

THANK YOU . . .

Wives of Officers, Board Members, Members of the Association — and a special thanks to Mr. and Mrs. Henry Leichtner and Mr. and Mrs. Lou Garcia — for your help on hospitality at the 74th Exposition of Professional Photography at the Statler Hilton, New York.

Jeanne A. Lindquist, M.Photog.
Chairman, Hospitality

FOUR IN LOAN

Three photographers had the distinction of having all four prints submitted in the 1965 Exhibition of Professional Photography accepted in the PP of A Loan Collection. Those who achieved the honor are Joe R. Grimland, Grimland Studio, Grand Prairie, Texas; Henri Van Wandelen, Keith Cole Photography, San Carlos, Calif.; Longin Walis, Kranzten Studio, Chicago, Ill.

Prints in the PP of A Loan Collection are circulated by the PP of A for special displays and exhibits to promote professional photography.

PHOTOGRAPHIC SCIENCE DEGREE

The Society of Motion Picture and Television Engineers has announced a new educational program to be carried out in three sections of the United States, resulting in the degree of Photographic Science being awarded through colleges and universities.

Rochester Institute of Technology in Rochester, N. Y., has announced a proposed course for fall which would follow the lines of the program as set forth by SMPTE. The undergraduate course of study would include the physical sciences, engineering requirements, the humanities, mathematics, and either photographic processing or photoinstrumentation.

SMPTE recommends that main courses be broken down into areas of subspecialization for the BS degree which could be achieved in approximately 146 semester hours. Under the direction of SMPTE Education Committee Chairman Reid H. Ray, the courses will be planned and organized by Donald Perrin on the West Coast; Allan

(Turn to page 21)

ARISTOMATIC *ONLY* source for hi-speed photo enlarging



GUARANTEED
to give Complete Satisfaction — or money back

The Aristomatic-enlarging source is an ultra high-speed diffusion source that replaces conventional condenser and diffusion systems. It is designed for high-speed photo enlarging.

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THE ARISTOMATIC —
MUST—Reduce your print spotting by at least 75%!
MUST—Be **at least** twice as fast as your present system!
MUST—Produce prints of the highest contact print quality!
MUST—**Increase** your profits and **decrease** your cost of production!
MUST—Pay for itself in the first week of operation!
MUST—Convince you that you cannot do without it!
OR —Your money refunded!

FEATURES
No Spotting: Subdues dust, grain, small negatives defects without sacrificing sharpness or quality.
Speed: Prints 4 to 6 times faster than conventional diffusion systems; 2-3 times faster than condenser systems.
Quality: Reproduces detail in highlights and shadows—reduces dodging and burning-in time.
Automatic: Safelight on after each exposure . . . or manual operation.
Thermostatically controlled (patented feature); **Variable light intensity control.**
Economical: Allows you to produce better prints faster, with less effort.

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". . . out of this world because of speed, practically no spotting, details in black..."
". . . reduced spotting of finished prints by at least 80%"
". . . Speed of exposure saves many hours.

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Wyvern Colour Limited offers complete colour services keyed to the needs of professional, commercial and industrial photographers. Wyvern is equipped to handle negative sizes up to 8 x 10, and can produce prints and transparencies up to 30 x 40 inches.

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NEWS from page 18

Hilliard for the Central Section; and Calvin Hotchkiss for the East Coast.

DETROIT HERITAGE WORKSHOP

Professional and amateur photographers throughout the city of Detroit are being organized through a special Heritage Photography Workshop to make a photographic record of the city, past and present.

One of the coordinators of the project is Allen Stross, Detroit, who is directing other volunteer photographers in completing a photographic record of disappearing Detroit.

Stross recently completed a commission for the U. S. Department of Interior, National Park Service, Historic American Buildings Survey, in which he used ten negatives of historic buildings in Detroit to make prints of the buildings which are no longer in existence. He had photographed the buildings in 1959 and 1961.

"The idea behind the Heritage program is to get the most complete photographic record of a city that has ever been done," says Stross. "This is an ideal project for retirees, for high school students of photography and for anyone who knows how to operate a camera. We hope to continue to add new pictures each year to keep the photographic record of Detroit up-to-date."

VSP CAMERA CRUISE

A camera cruise to Staten Island will be sponsored by Volunteer Service Photographers, Inc. on June 19. The group will leave by bus from the 7th Ave. entrance of Pennsylvania Station at 8:30 a.m. and return at 5.30 p.m. Plans are to cross to Staten Island via the new Verrazano Bridge and return on the old Staten Island Ferry.

Cost of the tour is $10 payable to Volunteer Service Photographers, 111 W. 57th St., New York, N. Y. 10019. For phone reservations, call 246-3965.

NATIONAL GALLERY PROPOSED

Vice President Hubert H. Humphrey recently urged members of the White House News Photographers Association to take steps toward the establishment of a National Gallery of Photography.

Ollie Atkins, President of WHNPA, said that a committee was being formed to prepare plans for the projected gallery and to devise means of obtaining financial support.

PHOTO-TECHNIK CONTEST

International Photo-Technik magazine announces a photographic contest to show people and society in modern time, man in his environment and as a master of his destiny. Cash prizes as well as merchandise is offered to winners. Complete information on the contest, which closes Oct. 30, 1965, should be requested from Verlag Grossbild-Technik GMBH, Rupert-Mayer-Str 45, 8 Munchen 25, Germany.

STAMPS TO USE KARSH PHOTO

A photograph of Sir Winston Churchill, by Yousuf Karsh of Ottawa, will be used on at least three commemorative stamps and very possibly on a fourth.

The United States stamp now features the Karsh photograph known as "The Angry Lion," the word "Churchill" across the bottom and "U. S. 5 Cents" below. Canada's

(Turn to page 22)

new from Calumet

MAGNESIUM 8" x 10" VIEW CAMERA



$285 (less lens)

Here's the view camera you've been waiting for! Made of super-strong magnesium to give you a precision big camera with the portability of a 4" x 5". Every lock is positive . . . every control is extra large. Now you can use 8" x 10" film without the burden of heavy, clumsy, old fashioned equipment.

- All swings and tilts are on the optical axis — image size stays constant when setting up swings.
- Spring tension release allows holder insertion without moving camera.
- Focusing cloth tent snaps on the back to shield groundglass.
- Magnesium 4" x 5" and 5" x 7" reducing backs lock positively in place.
- 34" full bellows draw.
- Continuous, smooth focusing without any chance of slippage.
- Use lenses as short at 65mm on the 4" x 5" back with accessory lensboards. The 6" x 6" lensboard is standard — you can also use 4" x 4" lensboards for complete interchangeability with your 4" x 5" camera.
- Double spirit levels locate horizontal and vertical planes independently.
- Camera folds for compact, lightweight carrying.

You get all this plus so much more when you buy direct from Calumet, makers of the world's largest selling 4" x 5" View Camera. Write for complete details on this remarkably light and strong new 8" x 10" View Camera, designed by and for professional photographers. Use the coupon below!

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Please rush me complete information on your new Magnesium 8" x 10" View Camera, lenses, Calumet field tripod, and accessories.

NAME_____
ADDRESS_____
CITY_____ STATE_____ ZIP_____
PRO-6

NEWS from page 21

postal memorial and that of Britain and possibly Australia will also feature the Karsh photograph.

VANITY PORTRAIT EXHIBIT

The Museum of Modern Art in New York City will display "Vanity Portraits," historical and contemporary photographic portraiture which expresses the changing concept of fashionable female beauty, Aug. 3-Sept. 26.

WARRANTY REPAIR PROGRAM

The National Association of Photo Equipment Technicians has announced a Nationwide Warranty Service program featuring a reciprocal agreement between the service firms belonging to NAPET. All repairs provided by a member firm will be honored anywhere in the U. S. during the period of NAPET warranty.

For further information, contact NAPET, 930 F St. N.W., Washington, D. C. 20004.

U. S. TO EXHIBIT IN SWEDEN

American manufacturers of photographic equipment and film have been invited to exhibit and sell their products in the United States Trade Center in Stockholm, Sweden, Sept. 21-Oct. 1 at the Photographic Products Show to be staged by the Bureau of International Commerce. ▲

EXPOSITION IN PICTURES—Page 48

TRY NCL...
You may help us to write our next ad!

"beautiful color"...

We were very very pleased with every print and received compliments from everyone. The color was beautiful.

JACK CLEMMER, RICHMOND, CALIFORNIA

"very pleased"...

Received the prom pictures and are very pleased.

MISIASZEK STUDIO, DANIELSON, CONN.

"service and quality"...

This is a reorder. May I say your service and quality are very good.

VAN DERVORT STUDIO, COBLESKILL, N.Y.

"Good," at NCL, is never "good enough." Perhaps this is why our files are filled with letters from which these excerpts were taken. Whatever your color processing needs; candids, portraits, school, industrial, or commercial; join the photographers across the country who rely on National Color Laboratories.

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THE lawyer's nook

by George E. Frost and Keith J. Kulie

Inquiries should be directed to PP of A, 152 W. Wisconsin Ave., Milwaukee, Wis. 53203.

OLLIE'S BARBECUE WAGE AND HOUR LAW AND THE PROFESSIONAL PHOTOGRAPHER

SOME MONTHS AGO many of our readers doubtless winced when they read of the Supreme Court decision that Ollie's Barbecue of Birmingham, Ala., is subject to regulation by the Congress based on the interstate commerce power. After all, if Ollie's family-owned restaurant in Birmingham affects interstate commerce, why doesn't it affect nearly every professional photographer? It is accordingly appropriate to discuss Ollie's troubles and then — to give some perspective — provide our readers with a treatment of the Federal Fair Labor Standards Act as applied to professional photographers. While there may not appear on first thought to be much connection between the Fair Labor Standards Act and the troubles that beset Ollie's, we hope that by discussing the matter a bit we can show to our readers that the relation is real and warrants their consideration.

The whole fracas as to Ollie's Barbecue revolved about the Civil Rights Act of 1964. Ollie's refused to serve Negroes, although it sold them foods in connection with its take-out service. The refusal to serve Negroes was challenged as a violation of "public accommodation" section of the Act, which provided in effect that "all persons shall be entitled to the full and equal enjoyment of the goods and services of any place of public accommodation without discrimination or segregation on the ground of race, color, religion, or national origin." Places of public accommodation are defined in the Act to include any "restaurant . . . principally engaged in selling food for consumption on the premises * * * if . . . it serves or offers to serve interstate travelers or a substantial portion of the food which it serves . . . has moved in commerce."

The Supreme Court discussed the Congressional hearings that led to the bill, including testimony that discrimination in restaurants had a direct and highly restrictive effect upon interstate travel by Negroes. The Court also noted that Ollie's served about $70,000 worth of food which had moved in interstate commerce. Pointing to numerous decisions liberally construing the Congressional power as to interstate commerce, the Court viewed Ollie's establishment as affecting interstate commerce, concluded that the discrimination forbidden by the Act imposed commercial burdens of national magnitude on interstate commerce, and upheld the application of the Act to Ollie's.

Commercial Burdens Imposed

One can extend the principle of this decision from Ollie's Barbecue to most any professional photographic studio. The ma-

terials used in professional photographic activities move in interstate commerce — just as did the food that Ollie's dispensed. Even if a studio does little business with clients concerned with interstate commerce, application of the Act can be supported by the contention that discrimination forbidden by the Act imposes commercial burdens as to the use and sale of the materials used. It follows that if the decision as to Ollie's is to be literally applied to professional photography, many photographers are within the reach of Federal law based on the interstate commerce power.

This does not mean, however, that the long arm of Uncle Sam actually has extended to the activities of professional photographers in each and every case. Nearly all Federal legislation that might do so includes limitations that exclude relatively small enterprises from the reach of the law. Let's look to the Fair Labor Standards Act as an example.

Key Definition

The Fair Labor Standards Act provides for a minimum wage of $1.25 per hour and otherwise prescribes minimum employment conditions. The law was enacted under the same interstate commerce power that Congress used in the Civil Rights Act. The Fair Labor Standards Act includes a key definition of "enterprise engaged in commerce" to mean, in the case of an enterprise with one or more retail or service establishments, such an enterprise that has such establishments with an annual gross volume of not less than $1,000,000. There are other exceptions which we need not discuss here.

The Fair Labor Standards Act establishes a much lower figure, $250,000 annual dollar volume of sales, where an establishment is not regarded as a retail sales or services establishment. The Act defines a "retail or service establishment" as one in which 75% of the annual dollar volume of sales of goods or services is not for resale and, in addition, is recognized as in retail sales or services. Some professional photographic establishments, which engage in finishing photographs for other photographers or in similar activities, may fall within this definition and hence be subject to the $250,000 figure.

Obviously, few professional photographers are above either annual gross volume figure for which the Fair Labor Standards Act applies. Thus, while such photographers may be engaged in activities that could be subject to regulation by Congress under the interstate commerce clause, they are not among those that Congress has in fact elected to regulate by the Fair Labor Standards Act. We could go on to other illustrations showing that the most important question in most instances is not so much whether Congress can regulate but rather whether it has in fact elected to regulate.

Professional Status

One of the problems that arises when the Federal Fair Labor Standards Act covers a photographic studio is to determine the status of particular workers in relation to the Act. One of our members was recently confronted with the question of whether retouchers are "professionals" and exempt from the provisions of the Act, or are conventional employees who are within the provisions of the Act. We quote the opinion obtained by this member on this subject, for it appears to be of general interest:

Since our conversation this morning, I have looked into the matters which we discussed and have reached the following conclusions:

Photographers

As to photographers being professional employees and exempt under the "white collar" explanatory bulletins, please be advised that I do not believe they are exempt. For example, Section 541.303 relating to "Artistic professions" says:

> "A retoucher of photographs (is not exempt) since it is not believed that such work is properly described as creative in character."

In order for a person to be exempt under the Artistic Professions exemption, the work must be creative in character in a recognized field of artistic endeavor (as opposed to work which can be produced by a person endowed with general manual or intellectual ability or training) and the result of it depends primarily on the invention, imagination or talent of the employee. Further, the work must be in a recognized field of artistic endeavor such as music, writing, the theater and the plastic and graphic arts. It must be original and creative in character. In the plastic and graphic arts, for example, the requirement is that painters, at most, be given the subject matter of their painting. The same is true of cartoonists who are merely told the title or underlying concept of a cartoon and must rely on their creative powers to express the concept. The same is true in the field of writing. The definition of "professional" as appears in 541.3 of the regulations is attached *(below)* for your information. I believe that you will see from the requirement in (1) that the photographer cannot be classified as a professional employee. That doesn't mean that we should endeavor to do that if the Wage and Hour people look at your employees.

Sec. 541.300 Definition of "Professional."

Sec. 541.3 defines the term "bona fide * * * professional" as follows:

The term "employee employed in a bona fide * * * professional capacity" in section 13(a)(1) of the Act shall mean any employee:

(a) Whose primary duty consists of the performance of work:

(1) Requiring knowledge of an advanced type in a field of science or learning customarily acquired by a prolonged course of specialized intellectual instruction and study, as distinguished from a general academic education and from an apprenticeship, and from training in the performance of routine mental, manual, or physical processes, or

(2) Original and creative in character in a recognized field of artistic endeavor (as opposed to work which can be produced by a person endowed with general manual or intellectual ability and training), and the result of which depends primarily on the invention, imagination, or talent of the employee; and

(b) Whose work requires the consistent exercise of discretion and judgment in its performance; and

(c) Whose work is predominantly intellectual and varied in character (as opposed

(Turn to page 32)

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'Tis Here, Maybe!

■ M.Photog. Leslie Tompsett and his wife Paula, Cr.Photog., South Bend, Ind., have moved to Naples, Fla., where they have purchased the Wiltsie Studio at 606 Fifth Ave. S. The Tompsett's will continue to operate their South Bend Studio, but will make their home in Florida. . . . E. Leon Kennamer, Jr., has opened a studio in a new location at Broad Street, Guntersville, Ala. . . . Aida Price, M.Photog., Milwaukee, has moved her studio from a downtown location to the East side of the city. . . . James Lipscomb, Gaffney, S. C., has purchased Town 'n Country Studio, Fayetteville, N. C.

■ Elaine and Isaac Dassa have opened a new studio in Brooklyn, N. Y. . . . James Gregory, Titusville, Fla., has moved his studio to new quarters.

■ George and Dody Perry, Richmond, Calif., combined business with pleasure while attending the PP of A Exposition in May. Mr. Perry received his Master's degree at the Awards Banquet and photographed the wedding of a friend in New York during the same week.

■ J. Curtis Kent has been named Vice President in charge of Advertising and Public Relations at Technicolor Corp., Beverly Hills, Calif. . . . Robert L. Silberman has been appointed President of Radiant Manufacturing Corp., Morton Grove, Ill. . . . R. J. Swartz is the newly elected President of Keystone Camera Co., Inc., Boston.

■ Donald Fleming, former head of Medical Photography at Decator & Macon County Hospital, Kansas City, Mo., has joined the staff of Swetnam & Grier Illustrative Photography, Kansas City. . . . John G. McConnell, former Assistant Lab Chief at United Aircraft Research Labs, has joined USA Cold Regions Research and Engineering Laboratories, Hanover, N. H., as a photographer.

■ Robert F. Perkins, head of *The Washington* (D. C.) *Star* advertising photo department, received a certificate from the Freedoms Foundation for his photograph, "A Tribute to a Soldier of Freedom." The photograph is a nighttime picture of the Jefferson Memorial framed by cherry blossoms. . . . John Schulze, head of the Design Department at the University of Iowa School of Art, exhibited photographs at The Kansas State Teachers College Art Gallery recently. . . . Lotte Jacobi, Deering, N. H., exhibited 235 prints at the University of Chicago during April and May. . . . Eric Sanford, M.Photog., Manchester, N. H., had a showing by invitation at Rochester Institute of Technology recently.

■ Arthur Rothstein, technical director of photography at *Look* magazine, received the Germain "G" award at a banquet held at the Barbizon-Plaza Hotel, May 1, by the Photographic Society of America. Rothstein received the award for his contribution in the development of Xography, the three-dimensional printing technique premiered in *Look* in 1964. The Germain "G" award is given by the Germain School of Photography, New York, N. Y., to the person cited as making the most outstanding contribution to the field of photography during the year. . . . Two-time winner of Canadian Professional Photographer of the Year, Marc Ellefsen of Chicoutimi, will study cinematography in Paris in two six-month sessions, under the auspices of the Quebec government.



Arthur Rothstein

■ Hank Lefebvre, Green Bay, Wis., was honored with a full-page spread in a local newspaper for his photographic coverage of local events which led to Green Bay's selection as an All-America City.

■ Floyd H. McCall, Denver, won grand prize in the $44,000 Honeywell/Asahi Pentax International photo contest with a photograph of a mountain climber scaling a Denver skyscraper during a charity fund raising stunt. McCall won a ten-day, all-expense vacation to Japan, plus a Honeywell Pentax Spotmatic camera.

In the U. S. division, John Buelow, New York, N. Y., won a 1965 Corvette Sting Ray for his color slide titled "Evening Sun."

(Turn to page 26)



*The Case of the Severed Head**

0904 hours: Operator 15, specialist in printing portraits larger than 11 x 14 but smaller than 20 x 24, examines order from portrait customer B. S. of Cleveland, Ohio. Order calls for 16 x 20 print from crowded, split 5 x 7 negative, three-quarter pose. Problem: how to reconcile negative proportions (long, skinny) with desired print proportions (squat, squarish).

0916 hours: Operator 15 goes on coffee break, 1 min. late.

0933 hours: Operator 15 presents problem to MPC Vice President D. H.

0938 hours: MPC Vice President D. H. calls customer B. S. in Cleveland on WATS line, gets busy signal.

0941 hours: Customer reached on WATS line, given choice of four alternatives — 1) chop off hands of figure, 2) chop off head of figure, 3) accept proportional 13½ x 20 print, or 4) have print widened by airbrush work to 16 x 20 (extra charge).

0944 hours: Customer B. S. chooses alternative 2. Another problem promptly solved by MPC's policy to establish instant communications via long distance calls regardless of where customer might be located.

P. S. It probably wouldn't have mattered much if this portrait had been beheaded a day later. But instant notification *does* pay off when deadlines must be met, or re-takes arranged. Another very good reason to deal with MPC — the country's largest Custom Color Lab.

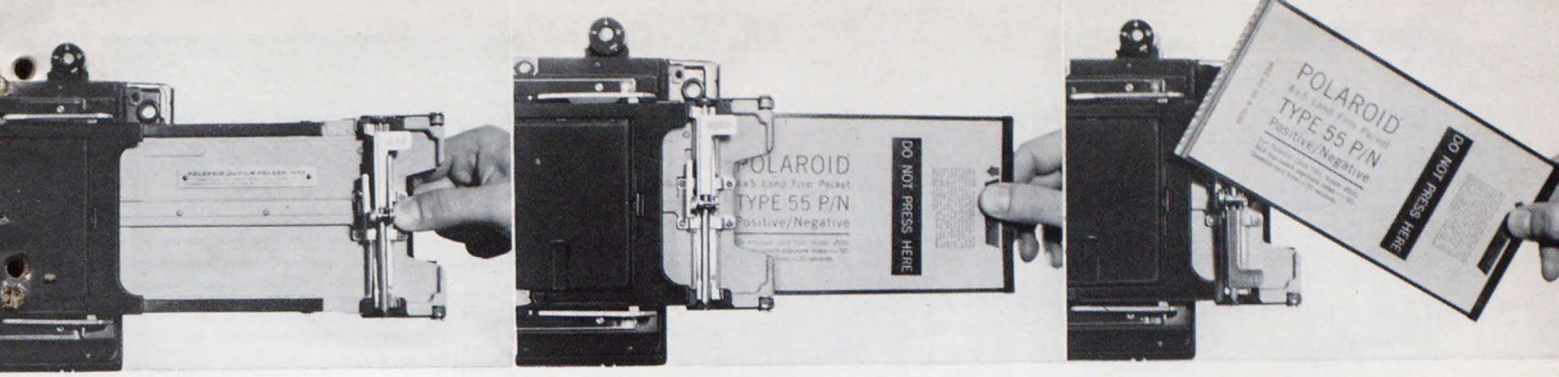
*Case 0713 in our Head file (also listed as #1145 in Hand file).

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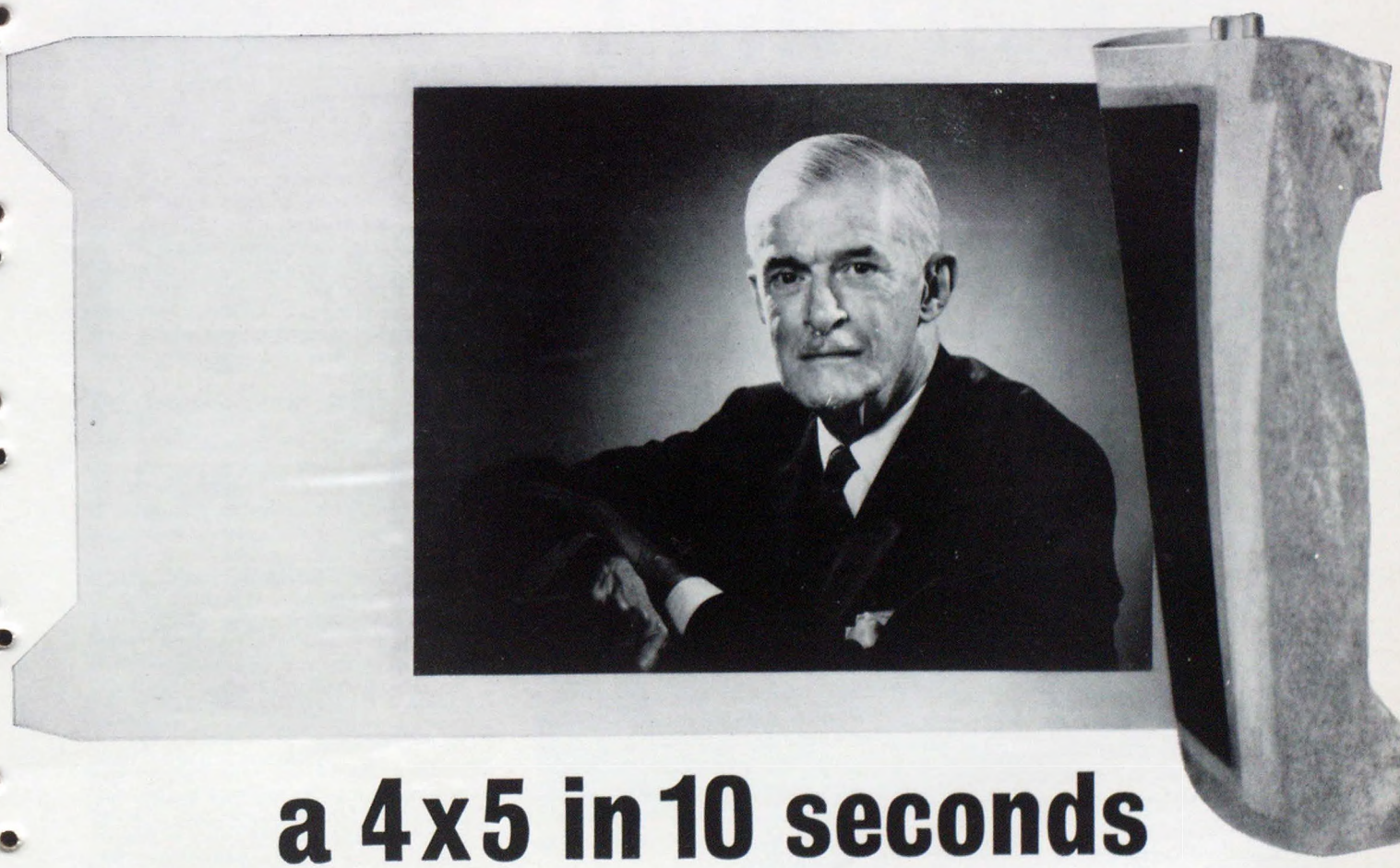
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Type 55 P/N is especially good for portraits. The speed is 50 A.S.A. equivalent; the grain is so fine that enlargements up to picture window size are possible with no loss of detail. And you can get your approval right on the spot. (People are always in a hurry for portraits.)

Now there is a total of four Polaroid Land films for 4x5 photography. Type 52 makes virtually grainless prints in 10 seconds and is now rated at 400. Type 57 is rated at 3200 and also makes prints in 10 seconds. And the newest, Type 58, gives you a finished full-color print just a minute after exposure.

So now, you not only get finished pictures on the spot, you can get them with the film speed and emulsion characteristics that are just right for the job. Isn't it time you tried Polaroid 4x5 Land film for yourself?

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'TIS HERE from page 24

Leonard Feldman, Bronx, N. Y., won a $1,000 U. S. Savings Bond second prize for a black-and-white photograph titled "A New Day."

First prize international division awards of TV-stereo sets went to Jon H. Davis, Pueblo, Colo., and Peter Millan, Belmont, Mass. Forty American photographers were winners in the international division.

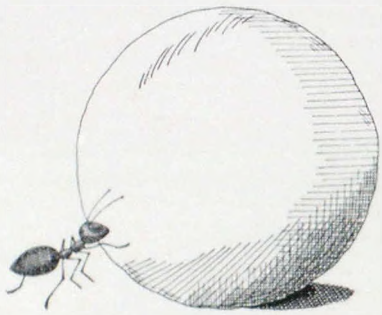
■ Bervin Johnson, M.Photog., Whitehall, Mich., has been appointed to the staff of Michigan State University as a photography consultant.

■ The Association of Photographic Artists, Box 223, Bucharest 1, Rumania, announces the 5th International Salon of Art Photography with entries to be mailed no later than June 20, 1965. A maximum of four black-and-white prints may be submitted.

■ Nearly $100,000 has been alloted for remodeling and new equipment for the black-and-white photographic department of the Milwaukee Institute of Technology. Funds have been granted by the Milwaukee Board of Vocational and Adult Education.

■ Replacement blood is needed for Alex Grant, 22132 Dante, Oak Park, Mich., who was the recipient of seven blood transfusions at Sinai Hospital in Detroit recently. Friends who would like to contribute blood should do so at their local blood bank which will credit the donation to Alex Grant, Sinai Hospital, Hubbell at Outer Drive, Detroit, Mich. ▲

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color and you

by Charles Smith

Questions and suggestions concerning this column should be sent direct to Charles Smith, 3621 St. Johns Avenue, Jacksonville, Florida.

THE VAST MAJORITY of my readers are involved in weddings. The commercial photographer makes candids and the portrait photographer makes both candids and formals. Much evidence indicates everybody else in photography from the news photographer to the camera salesman also do a few weddings. Sales procedures in candid photography has in the past consisted of going one of two routes. Some, which I feel have been the majority, finish up prints of all printable candids and offer them in an album. Others have presented black-and-white or even red contact proofs from which to select. I am referring to black-and-white work from 4x5 negatives. I once leaned toward the finished candid, feeling it was more difficult to reject the finished print than the proof which often leaves something to be desired. I know some very capable photographers and good businessmen who have used the small proof system very well.



Charles Smith

As the switch over to color came along, problems arose. If you printed your own color it was expensive to speculate with too many prints because rejections were too costly. If you were farming out your printing it could become reckless gambling. If you purchased cheap prints you lowered your quality and chances of selling. If you "overshot" a wedding, you could conceivably lose money for an evening's overtime work. If you were marking up your work three times your cost and a bride rejected half your prints, and this can happen, you would be lucky if you made enough to pay film cost.

Near Duplicates

My practice in black-and-white had been to print all negatives and put them in an album. I would count the near duplicates and those which had doubtful appeal and deduct them from the cost. Then from this figure a reasonable discount of approximately 15% would be offered on the album as a package deal. This was invariably accepted and the bride felt she had a bargain although her discount was largely in those near duplicates which she probably would have rejected.

This system carried over into color and our albums were sometimes going up to almost four figures. With reprints they would go into four figures. This was with a rather vague guarantee. Then the boom was lowered. Twice in succession brides pared their

(Turn to page 36)

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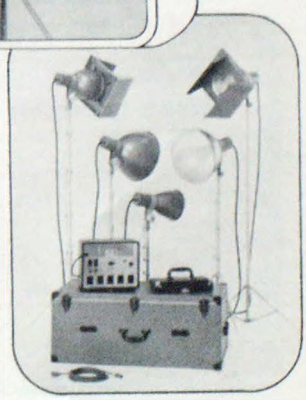
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Root Photographers shoot 35mm, 70mm, 120 and cut film to 8x10. The Pakorol-B processes it all. In 6 years, their school photo work has increased approximately 3½ times. Recently they moved into a completely new plant. "We have planned no other permanent B/W film processing facilities than our Pakorol-B, even though we anticipate a 25% increase in business," said Dompke.



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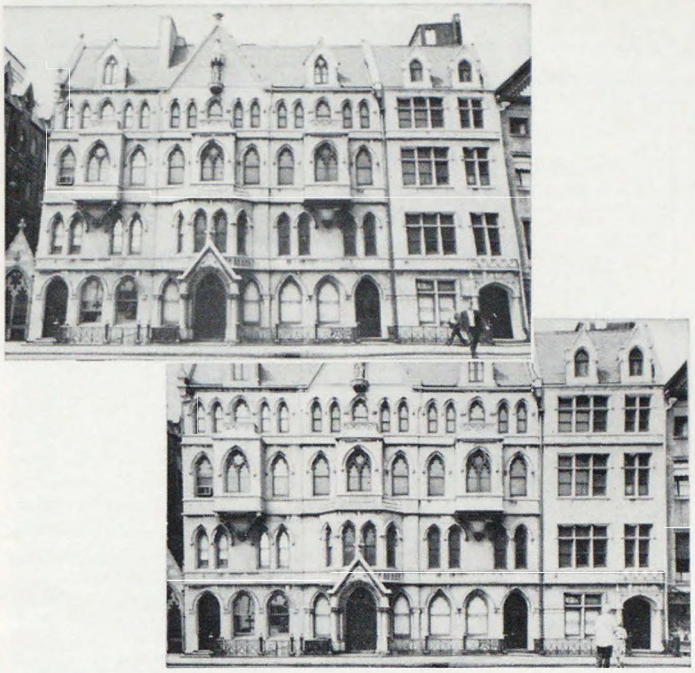
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THE EDITOR LOOKS AT new products

MIRANDA SLR CAMERAS

Miranda "FM" 35mm single-lens reflex camera features CdS exposure meter built into the pentaprism which offers an ASA range of 6 to 3200; diaphragm stops from f/1 to f/32; angle of acceptance, 40°; LVS scale, 3 to 18 at ASA 100. Camera comes with a 50mm, f/1.9 lens in an interchangeable lens mount. Focusing system contains groundglass plus a multi-grid center spot for focusing as close as 17". Other features include instant return mirror, depth-of-field preview button, flash sync, non-rotating shutter speed dial, single-action rapid advance lever and recessed automatic re-set film counter. "FM" retails at $214.95; case, $15.95. Pentaprism meter, usable with other Miranda models (except Automex), is $54.95. . . . Miranda "FB," all-black finish, has the same features as the Miranda "F," 50mm, f/1.9 lens, is priced at $209.95 without case. . . . Dual-range CdS clip-on exposure meter for Miranda "F" and "FB" SLR cameras couples directly to the shutter speed dial, retails at $32.95 with case.



Allied Impex Corp., 300 Park Ave. S., New York, N. Y. 10010.

JAMI TIME-LAPSE CAMERA

Bio-Satellite time-lapse 16mm camera is designed to operate on closed ecological system for gathering data in plant physiology and biological rhythmic growth experiments; controlled automatically by two electrically independent command pulses separated in time with one pulse regulating the opening and the other the closing of the shutter. Minimum exposure time, 1/50 sec.; maximum exposure time, 100 min. Minimum cycling interval is ¼ sec. Camera measures 3"x4"x2⅛", weighs under 24 oz., accepts 25' of standard base film taking up to 1,000 frames, 2500 frames on thin base film; f/1.8, 10mm lens. Will withstand orbit, deorbit, reentry and retrieval environments in space operation.



J. A. Maurer, Inc., 37-01 31st St., Long Island City, N. Y. 11101.

MAR 8 G MOVIE CAMERA



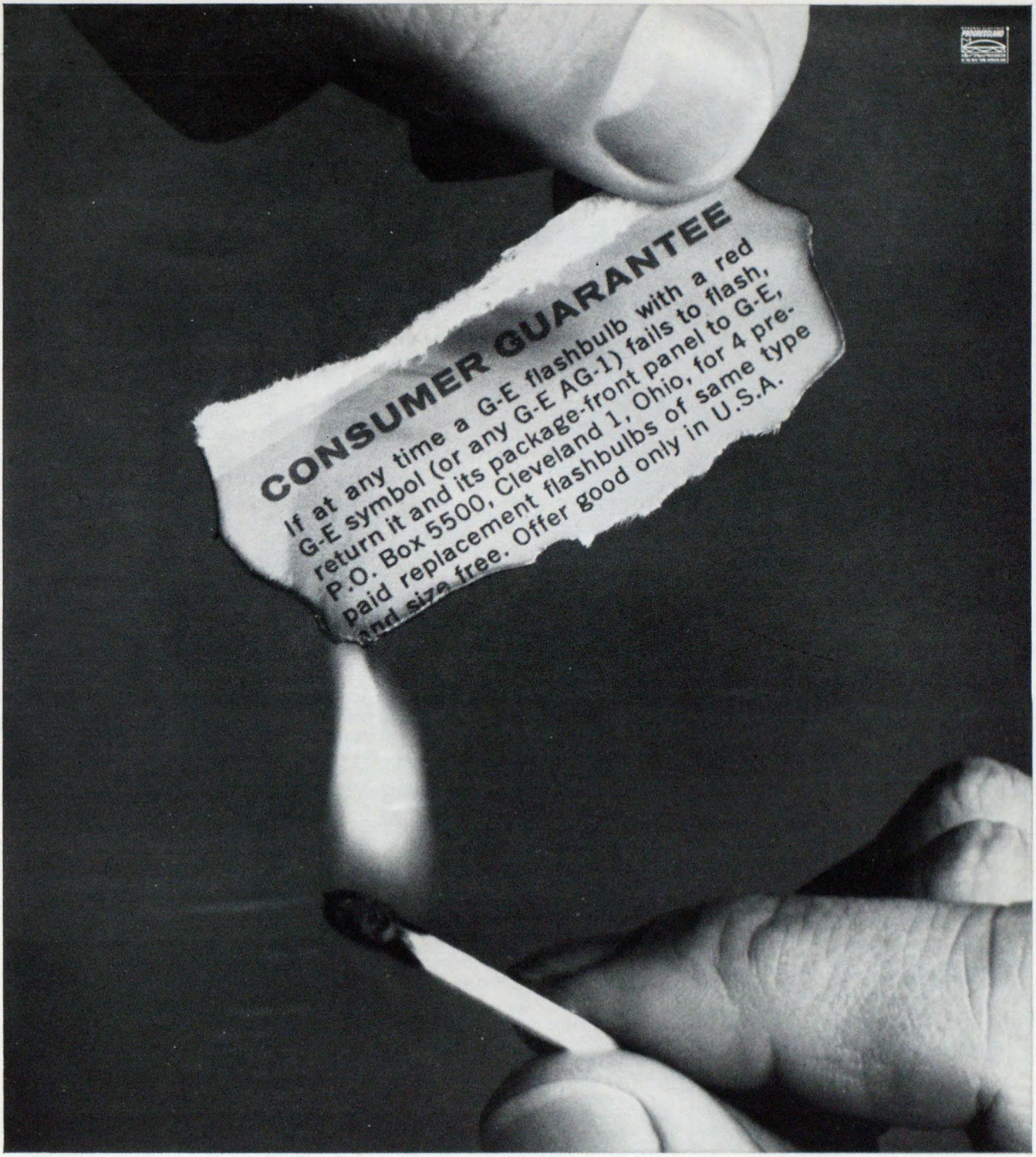
A reflex-automatic 8mm motion picture camera, MAR 8 G, features electronic controls to operate the lens diaphragm, groundglass continuous reflex viewing, frame counter, film rewind, variable shutter, visible f-stop indicator. Mirror shutter operates at 1/65 sec. at 18fps and permits fading while filming or for lap dissolves. Camera is shown with Angenieux Super Zoom lens, f/1.8; accessory close-up lenses are available.

Cinema Beaulieu, 921 Westwood Blvd., Los Angeles, Calif. 90024.

NOVEX DARKROOM TIMER

Novex electrical interval timer runs from 1 to 60 seconds, emits click and resets for next exposure. Measures 5¼"x3"x3", weighs 1¼ lbs., can be hand-held or hung on the wall. Stop button permits interrupting the time cycle. Controls feature time set knob, button for starting preset timed cycle, button for emergency stop and a butterfly switch for turning on the enlarger lamp to focus without disturbing the timer. Special wall

(Turn to page 90)



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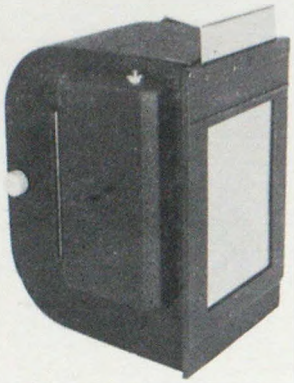
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LAWYER'S NOOK from page 23

to routine mental, manual, mechanical or physical work) and is of such a character that the output produced or the result accomplished cannot be standardized in relation to a given period of time; and

(d) Who does not devote more than 20 per cent of his hours worked in the workweek to activities which are not an essential part of and necessarily incident to the work described in paragraphs (a) through (c) of this section; and

(e) Who (except as provided in section 541.5b of this part) is compensated for his services on a salary or fee basis at a rate of not less than $115 per week (or $95 per week if employed in Puerto Rico, the Virgin Islands or American Samoa) exclusive of board, lodging, or other facilities; *provided,* that this paragraph shall not apply in the case of an employee who is the holder of a valid license or certificate permitting the practice of law or medicine or any of their branches and who is actually engaged in the practice thereof:

Provided, That an employee who (except as provided in section 541.5b of this part) is compensated on a salary or fee basis at a rate of not less than $150 per week (exclusive of board, lodging, or other facilities), and whose primary duty consists of the performance of work either requiring knowledge of an advanced type in a field of science or learning, which includes work requiring the consistent exercise of discretion and judgment, *or* requiring invention, imagination, or talent in a recognized field of artistic endeavor, shall be deemed to meet all of the requirements of this section.

Some of our members are covered by acts such as the Fair Labor Standards Act. Some are not. Perhaps the most important thing to remember — as Ollie's experience teaches — is that it is not so much whether an enterprise is engaged in or affects interstate commerce, for under the recent decisions most business concerns meet this test. Rather, it is whether an enterprise is within the definition written into the act in question. In short, most photographers are within the power of Congress to regulate but are not necessarily the ones that Congress has in fact chosen to regulate. ▲

MANAGEMENT WORKSHOPS

PP of A Management Workshops will be held at two locations this summer — Austin, Texas, June 24-26, and Philadelphia, Penna., Aug. 6-8.

Programs are designed to demonstrate improved management of finances, record keeping, budgeting, communications, and other activities which are part of operating a studio. Cost of registration is $25 for PP of A members and $40 for non-members. This fee includes tuition and supplies with meal functions extra. Registrants are responsible for room arrangements.

Qualified specialists and consultants from education, business and industry will conduct the workshop sessions.

The Austin Workshop will be held at the Commodore Perry Hotel, with the Philadelphia Workshop at the Sheraton Hotel.

Registrations should be sent to Professional Photographers of America, Inc., 152 W. Wisconsin Ave., Milwaukee, Wis. 53203.

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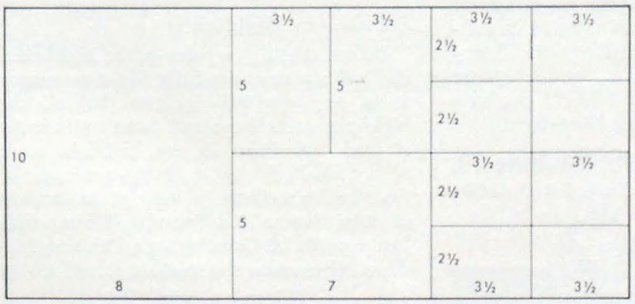
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Chart shows most efficient and popular package deal set up for production of any number of 8" x 10", 5" x 7", 3½" x 5", and 2½" x 3½" Wallets from 70 mm. roll film on 10" paper. The above combination requires APAC 14-C Multipla to be equipped with APAC Roto-Slide Enlarger mounted on Ball Bearing Slide with 4-L and 2-L Cluster lens and a single Lens mounted on Sliding Turret.



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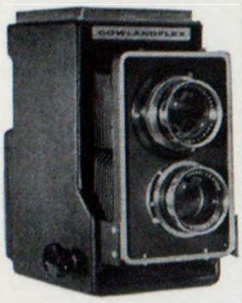
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the photo colorist

by Viva Fay Lefler, Cr.Photog.

Readers may contact Mrs. Lefler, c/o Lefler School of Color, R.F.D. #3, Box 284, Springfield, Mo. 65804.

LAST MONTH I discussed flesh tones, using a small blonde child as an example. Now I'll discuss how to vary the colors to suit the rich, warm tones found in the outdoor man's complexion, so look through your samples and find a good quality portrait of a man. Then, when you make your practice print, make an additional glossy one, so that when the color build-up gets heavy you will have a guide print to keep you from losing any of the important lines or contours of the face that might be hidden by the paint. Be sure the print for coloring is dark enough; it should be as dark and rich in tone as if it were made for delivery uncolored. It must be toned either a good sepia or in selenium toner, and if selenium toned it must not be purplish, but on the brown side. It must not have been dried on a heated drum-type dryer but dry-mounted with a small amount of the mounting board extending beyond the print for ease in handling.



Viva Fay Lefler

There are many colors and combinations of colors that will make good skin tones. Grumbacher's Terra Rosa with a small amount of Raw Sienna or Naples Yellow is one combination that is quite satisfactory, and the amount of yellow added will help to determine whether the complexion is warm or olive tone. Raw Sienna, Burnt Umber and Burnt Sienna mixed with white gives good, natural skin tones, but it is heavy and needs care in applying to keep the fine lines and contours in the face from being obliterated. If you have a talent for drawing, you may copy the contours from the guide print and sketch them in with color, but if you haven't — and few colorists can draw well enough to maintain the original expression in a portrait — a less opaque color base will work better.

Polish Out Highlights

Perhaps the easiest solution to the problem of a natural complexion is to use Marshall's Basic Flesh or Marshall's Flesh just as it comes from the tube over the entire skin area. Basic Flesh is a little warmer than Flesh and gives the complexion a more rosy color, while Flesh would be the better choice where the complexion is lacking in color, as is sometimes found in the flesh tones of elderly men and women.

Basic Flesh or Flesh may be applied with a cotton swab, using a small amount of Gottlieb's Fade-Proof Medium mixed with the paint. (This medium should be used as a size in the very beginning, for it gives tooth to the print and makes the color adhere better.) After the first flesh color has been blended a little (blend with Dacron wool or with a soft red sable brush), polish out the highlights with cotton swabs or with cotton on skewers in the smaller highlights. Cotton removes the color, while Dacron wool or brushes merely blend the color without removing it.

For the next step use a good, flat red sable brush to paint in the main shadow areas, applying only the amount of color needed. Squeeze out any excess color by drawing the tip of the brush between the thumb and forefinger, and then test it on the edge of the mat board to be sure you don't have too much paint. (Marshall furnishes some good shadow colors, especially the Basic Flesh Shadow, and I particularly like Grumbacher's Mars Brown for deep shadows and for lines in the face.) Blend the shadows just enough to get them smooth, and be sure to keep the shadow color restricted to the shadow areas.

Painting in Highlights

Before starting to paint in the highlights, check the picture carefully for any orangey spots, as these will indicate that all the highlight areas have not been sufficiently cleaned out. Paint in the highlight areas with a small, flat brush, using a mixture of Grumbacher's Flesh, a very small amount of Raw Sienna and Superba White, with just enough of Grumbacher's Painting Medium III to make the mixture spread easily.

(Turn to page 36)

WHEN YOU GO TO WORK...TAKE FLASHMASTER



Model AA77 Flashmaster outfit shown above includes the Model AA01 Power Supply, two Model AA11 wide-angle, 11-inch lighting units and two six-inch lighting units with aluminum folding stands, carrying case and optional barndoors and diffuser. The Model AA11 lights provide a softer, broader flood of illumination.

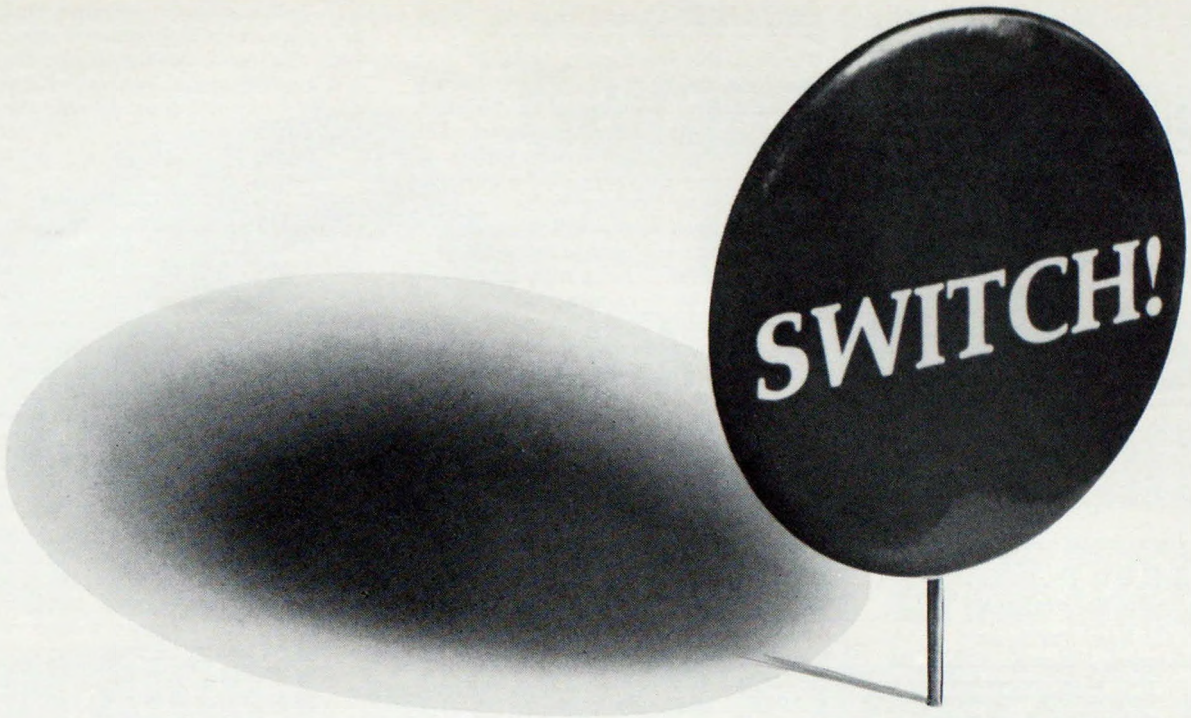
Pardon our alliteration but fast film has made fine new friends for the flexible Flashmaster family. Commercial and industrial photographers have found that the 400 watt-second Flashmaster power supply is ample for jobs which used to require bigger and more powerful equipment.

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COLORIST from page 34

Blend gently, keeping the highlight mixture definitely on top of the basic coloring, and work from the peaks of the highlights gently over the entire complexion. This builds up the opacity without getting the paint so heavy that some of the important contours of the face may be lost.

The shadow areas will begin to look frosty and you will need to come back with your shadow brush, being more careful than ever not to have too much paint on the brush, for it will take only a small amount of color to bring the shadows back into their proper brilliance. To make the highlights really come to life, paint in more color (this second application may contain a bit more white so there will be more sparkle in the highlights) and this time keep the color confined to the peaks of the highlights. When blending be careful not to carry the highlight color into the shadows. Of course, if you should get some of the shadows frosted, you can always go back with your shadow brush and remedy the situation, and you may want to add a touch of still lighter color to the spectral peaks of the highlights.

With a small, flat brush, paint in the fine lines around the eyes and emphasize the shadows that give shape to the face. My preference for this is Grumbacher's Mars Brown. These lines will need very little blending and should be reasonably sharp.

Add Red Sparingly

Add the red to the face with a small, flat brush, using Grumbacher's Alizarin Crimson Golden. The deepest red usually shows up in the heavy shadows in the cheeks, follows along the jaw line and may be faintly seen in the shadow around the chin. Never carry the red above eye level nor below the chin or the jaw. Be sparing with the red, adding very small amounts at a time and blending as you go, being careful not to carry the red onto the upper lip or into any of the highlight areas.

Before starting to paint the eyes, lips or hair, inspect the print carefully. If the shadow areas look gray, more color is needed. If orangey spots show, either the base or shadow color has been blended into the highlight areas, so make any correction at this time. It is best to have the complexion pretty well finished before starting on the lips or eyes, and in a future column I shall discuss the coloring of the eyes, hair and lips. ▲

COLOR & YOU from page 26

purchases to the bone and I was hurt. I confided in friends and found others had been hit the same way. One photographer, who had been paying a lab to make his prints, had almost decided not to use any more color unless he had a specific order to make a specific exposure. This obviously was not the answer. Another had a list of poses which he had the bride check and sign before the wedding. I could not see this as my answer either because this made them think over each candid too carefully.

Then I did what we all can do with our problems. I asked experts. The more they know, the more generous they are with advice. I queried Bill Stockwell, Don Faulkner, Fred Winchell and my Build-A-Book sales representative, Mr. Godbey. They did not agree entirely. Bill Stockwell says, "Shoot everything good, don't spare the film and give a package price. Don't worry about the rare bird who strikes out on you. The averages will work for you."

Careful "Presell"

Don Faulkner of San Francisco has a very different system and it is developed to a fine degree. He uses contact gang printed proofs on 8x10 sheets. He feels a sizable deposit is a "must." He suggests a second deposit when proofs are taken out and believes in a very careful "presell" wherein it is decided whether they want his Highlights with 15 minimum, Step-by-Step with 25, or a complete Storybook with 40 print minimum. He also offers a choice of 8x8 or 8x10 prints. He has a number of printed aids which are well thought out. I'm sure he will be pleased to send a package of his printed matter to readers. I would suggest that you include a dollar, and this is strictly my idea, because these things cost money and the time involved does cut into one's production. His literature is some of the best I have seen in the profession.

With different quantities guaranteed and a choice in sizes, and showing contact proofs the order is flexible and can be boosted anywhere along the line. This has considerable merit.

Fred Winchell's attitude is a compromise. Show proofs or previews, but make them good quality such as 5"x5" size. He feels that the sale of these is *"vital* for economic survival." Previews which sell for $5 can be purchased after 20 or more 8x10s are purchased. After 15 they drop to $4 and if all the previews are purchased, they drop to $2.50 each. I think personally that this is the best system if you do not do your own printing, but only if you get previews of salable quality such as the Gittings-type lab supplies.

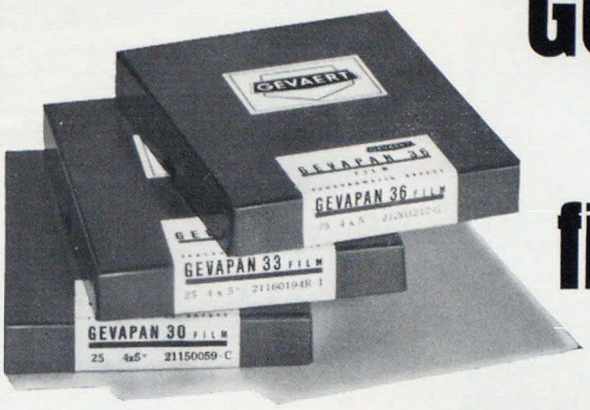
Getting photofinisher proofs is worse than gang printing contacts. The quality is low but they do not look like proofs to the customer. Also the customer recognizes the prints as being exactly like those he gets from the drugstore and that does not help your image.

Three Separate Coverages

Mr. Godbey suggested the Build-A-Book plan of offering three separate coverages in three distinctly different albums with extras on the higher priced packages such as "thank you" folders with 2x3 prints. We combine this with packages of one, two or three dozen minimum guarantee. Prior to this we usually had a guarantee of 12 candids because the customer had no real measurable reason for going further. A little discount in price is not sufficient.

Using this system for eight months, we have not booked a single wedding with the one dozen guarantee. We intend to further refine our system but this in itself has helped us immensely. We have followed Don Faulkner's idea of getting deposits, too, even though we know our customers are good credit risks.

It is obvious that there is no one system which will be best for everyone, but the sales problems in color candids are quite different from black-and-white. The problems are well worth facing, however, because the rewards are much greater. ▲

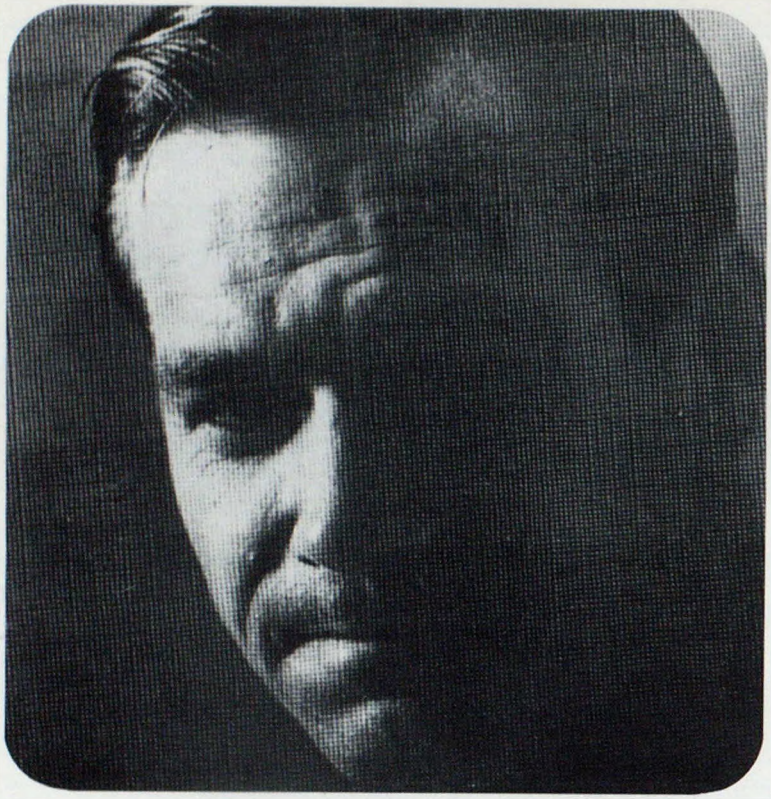


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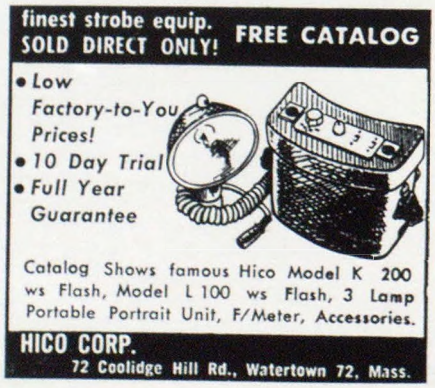
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CONTRIBUTE TO:
The Monument for Professional Photography —
See page 47





restorations

by Alexander Shafran

Mr. Shafran's address is 250 Fulton Ave., Hempstead, N. Y.

THE QUESTION, "Should I make restorations myself, or use a restoration artist?" is one that each photographer must resolve. The problem of your customer's old photographs or snapshots should be approached seriously, and not be regarded as a simple matter of sending the picture to a restoration or copy house, then delivering the result to your customer. It is possible for almost every photographer to make his own restorations, but it may not always be practical. There is no mystery attached to restoration work. It is basically a matter of copying the original photography, retouching the copy negative, making a workprint, doing positive retouching upon this and then, recopying the result.


Alexander Shafran

Let's classify restoration jobs according to the degree of difficulty: the easy ones are those that require copying only; the medium ones need some retouching to remove cracks, filtering to remove stains, cropping and vignetting to eliminate a bad portion of the original; the difficult ones require extensive art work and retouching to work out a background, regroup figures, replace a missing part, add new clothes, remove cracks, etc.

Classifying Restoration Work

Most studios take care of the easy restorations themselves or send them to a lab for a straight copy job. With the medium jobs more care is required. It may be advisable to clean the original before copying. You may have to choose the proper film or filter to get a clean copy. You may have to use Polarized light to eliminate glare. If you plan to make corrections by retouching the copy negative, you should use a 4x5 or 5x7 sheet of film so that your retouching can be done upon a large enough image. In this case, a great amount of enlargement to the final print should not be necessary.

Corrections on the negative by means of retouching or etching are fine when a contact print or a very slight degree of enlargement is made. If too small a copy negative is used, or too great an enlargement made, the retouching will be almost as objectionable as the faults you are attempting to correct. Special printing care is also required. You can resort to cropping, vignetting, dodging, and in some cases, diffusion, to overcome the faults of the original. Positive retouching, using pencil, etching knife or black pastel can correct many faults that still remain. An airbrush will be a big help for these medium-type jobs done in the studio.

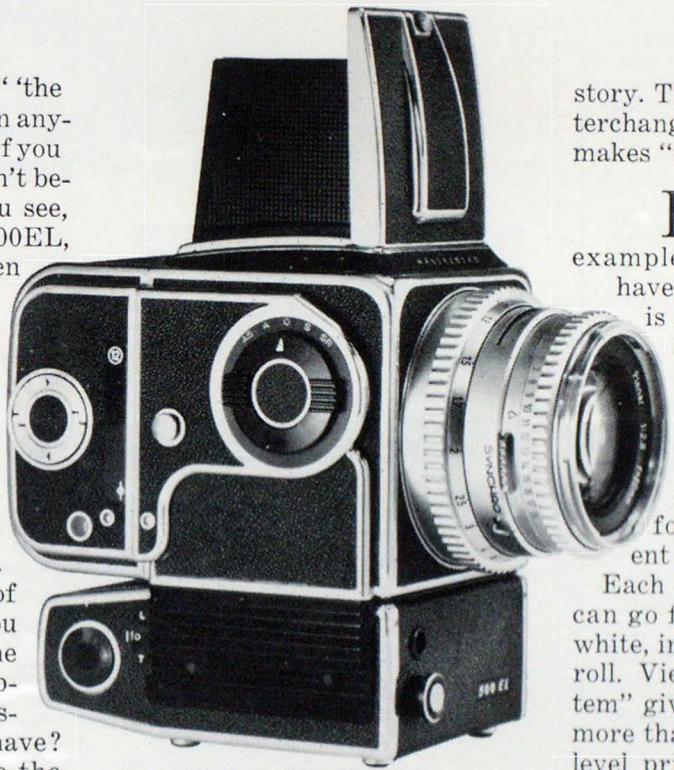
(Turn to page 43)

"The System." Now it has electric drive. So you can create where you used to just crank.

People are always saying, " 'the system' is more versatile than anything called 'camera'." Well, if you thought *that* before, you won't believe "the system" now. You see, now there's the Hasselblad 500EL, the first electric motor-driven 2¼ x 2¼ single lens reflex. And it'll let you do what you've probably never been able to do before. The new 500EL cocks the shutter and advances the film automatically. So you can clickclickclick off a whole series of shots without ever looking up. Or moving a muscle. Without ever losing sight of your subject. Right now you might say "Fine, I want the 500EL. But what am I supposed to do with all the Hasselblad lenses and backs I have? The answer is simple: use the 500EL as an addition to "the system." It will take any lenses, magazines, or viewfinders, and most accessories the 500C will take. What else can the 500EL do? Well,



The 500EL is for the guy who has to be in two places at one time. In this case, being a pilot and an aerial photographer simultaneously.



Hasselblad 500EL with Zeiss 80mm lens.

first of all, you don't have to even be near it when you're clicking off pictures. (There's nothing worse than being tied to your camera when you'd like to be working with your subject.) So by using the 500EL with a special release cord, you can clickclickclick at distances of up to 200 yards. Or by adding the new remote-control Hasselblad radio transmitter, you can clickclickclick from even miles away. And then there's time lapse. By adding a Hasselblad timer to the 500EL you can shoot automatically at intervals anywhere from one second to sixty hours. (With that kind of time-lapse, we dare say there's little you can't do.)

Now you know about the 500EL. But it's only part of the story. The rest has to do with interchangeability. The thing that makes "the system" the system.

In the area of lenses, for example, "the system" doesn't have one or two. The number is six. 50, 80, 120, 150, 250 and 500mm. Each is Zeiss. Each has a Synchro-Compur shutter. Each is completely interchangeable. And film backs. You get a choice of four. Three for roll film, each in a different format. One for cut film. Each interchangeable. So you can go from color to black and white, indoor to outdoor film midroll. Viewfinders, too. "The system" gives you five. (That's four more than most "cameras.") Eyelevel prisms, magnifying hoods, the works. All interchangeable. Plus, a truck-full of accessories.



Left to right: Hasselblad 500C with 80mm lens and light meter knob; Hasselblad 500EL with 80mm lens; Zeiss 500mm, 50mm, 150mm, 250mm, and 120mm lenses.

Sure, "the system" was versatile before the 500EL. But now with its addition, we can say, more than ever, "This is a system. Not to be confused with a camera." For information on the 500EL, write: Paillard Incorporated, 1900 Lower Road, Linden, N.J.

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A photographer who specializes in child photography must have an abundance of props to hold the child's interest. Toys must be kept in reasonably good condition since many of them are used in the photographs.

camera room psychology

by Dorothy Russo

The psychology of photographing children is emphasized in this monthly column by Mrs. Dorothy Russo.

DO YOU DREAD photographing groups? Most photographers find groups of children difficult because they must deal with a variety of ages and personalities. The very thing that appeals to one age will not interest others. The photography session can be especially difficult if opposite personalities are in the same group. The answer is to use excitement for the active child to keep him still and interested. Never play tricks on a shy, frightened child, however. Play them on his mother instead so he will see that mother enjoys the tricks. If she isn't afraid, he won't be either.



Dorothy Russo

Another good method of play for working with a group is to hand a book to several children, have all the others cluster around while you point to pictures and tell the story. Tell it in a ridiculous way, such as calling a dog a cat, or a bird a horse. This works well with preschoolers.

Delight on Faces

If the group involves older children, in the pre-teen range, the guessing game or hand puppet is best. Hold an object behind your back in the guessing game and ask the group to guess what it is. Give a hint to interest them further. For a flower you can say, "It's something that smells, grows, is pretty."

Don't keep the guessing game going too long. If you see they can't guess it, pull the item out and back fast to renew the interest. When they guess it, act surprised as to how they knew what it was. This will create delight on children's faces and you can take the picture quickly.

Regardless of whether you are working with groups or individuals, remember that if you have no patience or understanding for children and feel you can't develop it, you can do yourself and your customers a favor by hiring another photographer for this phase of your studio work.

Recognize Factors Which Alter Actions

It does take patience and understanding to bring out the best in children. Begin by recognizing factors which alter children's actions. The peripheral child is one who is flexible, changes rapidly, needs toys replaced frequently. You must find new and unusual things to do to amuse him. Even a common toy will hold his attention briefly.

The focal child is one who concentrates or focuses on one thing. He takes time to warm up to something new and does not want you to change toys often. Only one person should work with this child since he cannot shift quickly from one person to another without getting upset. Ask the parents to remain silent while in the cameraroom and send all other people, including your assistants, out of the room.

Voice control is also important with children. The peripheral child responds to a wide range of voice tones, all the way from whispers to shouts. The focal child is upset by rapid changes, so keep your voice tone level.

A child is not born with a tendency toward peripheral or focal. He may be one or the other at one time when you photograph him, and a year later be the opposite. These traits are affected by age and stage. Children generally tend to become less focal as they grow older.

The key to success in photographing these children is to remember that the peripheral child requires change to keep him content, while the focal child needs time to concentrate on one thing before getting interested. ▲

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PHOTOGRAPHY BY L. D. JONES

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Product	Size	Quantity	Price	Deposit	C.O.D. Balance
C-1					
Standard Post Card	3½x5½	3,000	80.00	30.00	50.00
		6,000	103.00	40.00	63.00
		12,500	162.00	55.00	107.00
		25,000	263.00	75.00	188.00
		50,000	435.00	85.00	350.00
C-2					
Business Cards	2¼x3½	3,000	62.00	20.00	42.00
		6,000	84.00	28.00	56.00
		12,500	113.00	42.00	71.00
		25,000	180.00	54.00	126.00
		50,000	276.00	60.00	216.00
C-3					
Jumbo or Bus. Reply	5½x7 3½x11	3,000	154.00	54.00	100.00
		6,000	195.00	72.00	123.00
		12,500	300.00	100.00	200.00
		25,000	505.00	135.00	370.00
		50,000	840.00	160.00	680.00
C-4					
Giant Post Card	6x9	3,000	165.00	55.00	110.00
		6,000	225.00	60.00	165.00
		12,500	385.00	85.00	300.00
		25,000	640.00	100.00	540.00
		50,000	1,125.00	125.00	1,000.00
C-5					
Panoramic Post Card	3½x8½	3,000	125.00	45.00	80.00
		6,000	165.00	55.00	110.00
		12,500	255.00	75.00	180.00
		25,000	415.00	95.00	320.00
		50,000	700.00	110.00	590.00
C-6					
Cat. Cover Post Card	8½x11 9x12	3,000	295.00	95.00	200.00
		6,000	430.00	115.00	315.00
		12,500	745.00	160.00	585.00
		25,000	1,230.00	190.00	1,040.00
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(add 10% Production extras to deposit)

Black type overprint color area **5.00**

Type in process color (red, yellow or blue) **10.00**

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Reverse copy in color area **10.00**

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Typesetting. Display type, ¼" or larger ..... **05¢ per char.** Minimum charge $3.00

	Per M
Perforating and Scoring	**3.00**
Folding	**1.50**

Postcards must be scored before folding.

Four Color Process reproduction of Photographic Prints on 80# coated book paper suitable for framing prints, catalog sheets, brochures, letterheads, newsletters, etc. No extra charge for "multiple" pictures. Prints must be **actual size desired** and mounted in position. Line copy in black ink can be printed in the white area on picture side at no extra cost. Maximum color area for 8 x 10 or 8½ x 11 pages 7½ x 9½. See EXTRAS for larger color areas or bleed pages.

PHOTOGRAPHIC SIZES—COLOR ONE SIDE

Product	Size	Quantity	Price	Deposit	C.O.D. Balance
PP1	8x10	1,000	125.00	30.00	95.00
PP2	10x16	1,000	230.00	45.00	185.00
Backside printing from line copy, 1 color, black ink			11.00	1.00	10.00

CATALOG PAGE SIZES—COLOR ONE SIDE

Product	Size	Quantity	Price	Deposit	C.O.D. Balance
P-1	8½x11*	2,000	150.00	35.00	115.00
		4,000	200.00	45.00	155.00
		6,000	250.00	55.00	195.00
		12,500	350.00	75.00	275.00
		25,000	550.00	100.00	450.00
Back side printing, one color-black ink from camera ready line copy.					
	First	1,000	11.00	1.00	10.00
	Additional		2.00	.20	1.80
P-3	11x17*	2,000	280.00	55.00	225.00
		4,000	380.00	75.00	305.00
		6,000	480.00	95.00	385.00
		12,500	655.00	115.00	540.00
		25,000	1,035.00	140.00	895.00
Back side printing, one color-black ink from camera ready line copy.					
	First	1,000	22.00	2.00	20.00
	Addiitonal	1,000's	4.00	.40	3.60

COLOR BOTH SIDES

Product	Size	Quantity	Price	Deposit	C.O.D. Balance
P-4	11x17*	2,000	510.00	80.00	430.00
		4,000	615.00	95.00	520.00
		6,000	725.00	115.00	610.00
		12,500	965.00	135.00	830.00
		25,000	1,450.00	160.00	1,290.00
P-5	11x25½*	2,000	785.00	135.00	650.00
		4,000	945.00	160.00	785.00
		6,000	1,110.00	190.00	920.00
		12,500	1,535.00	235.00	1,300.00
		25,000	2,225.00	285.00	1,940.00

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(add 10% Production extras to deposit)

	per page applicable
*color area in excess of 7½x9½ each 8½x11 page	**25.00**
Black type overprint color area	**5.00**
Type in process color (red, yellow or blue)	**10.00**
Display type in special color such as green, brown, etc.	**15.00**
Reverse copy in color area	**10.00**

Typesetting. Linotype straight matter ..... **10¢ per word** Minimum charge $3.00

Typesetting. Display type, ¼" or larger ..... **05¢ per char.** Minimum charge $3.00

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Perforating and Scoring	**3.00**
Folding 8½"x11"	**1.50**
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RESTORATIONS from page 38

The difficult jobs require, in the main, more art work, retouching or airbrushing. But, there are ways these corrections can be made in the studio without the use of an outside airbrush artist. For instance, if you want to remove a background, you can do blocking on the copy negative. If you want to add a suit or dress, you can find a print of one that answers your requirement and make a paste-up for recopying. You can take care of regrouping the same way. More than one copying step may be required, but with patience and ingenuity, you can get a presentable restoration.

If we agree that restorations can be made in your studio, should they be? Is it more advantageous to do this work yourself, or have it done on the outside? Someone is apt to point out that I am an airbrush artist by trade, and that it would be to my interest to have the studios send this work "out." Maybe so. But it is more to my advantage — and to that of all restoration specialists — that you have a better understanding of the work and that you have a more successful operation. It is my belief that the more studios that handle such work, the more of this work there will be. There is a huge latent demand for it.

Advantages for Studios

What are the advantages of doing restoration work yourself?

One — Safety. You do not run the risk, even though slight, of losing the customer's original in transit to an outside restoration artist.

Two — Control. The picture you are going to deliver will be the result of your efforts. If you want to do something in a special way, you can be certain it will be done that way. If you make a promise to your client, you can be sure it will be kept. And if your client makes a request that cannot be fulfilled, you will have to inform him that it is impossible as you know you cannot do it. This is better than promising that someone else can make good on it and finding out he can't.

Three — Time. You save time in transit, possibly as much as two weeks, round-trip, or more if you rely upon 4th class mail. Also, you are not up against an artist's workload.

Many ask why it takes a certain length of time for a restoration artist to deliver a job. It may take three weeks because the man does not work on that job constantly. The art work, airbrushing and retouching takes possibly an hour. That means the artist can produce eight jobs during a normal working day. But suppose he has ten jobs to finish that day. He can work two hours overtime, but this is tiring. He can try to squeeze these jobs into the 8-hour day by cutting corners, but this usually results in poor work. Or he can leave these jobs for the next day and build up a backlog. If

(Turn to page 86)

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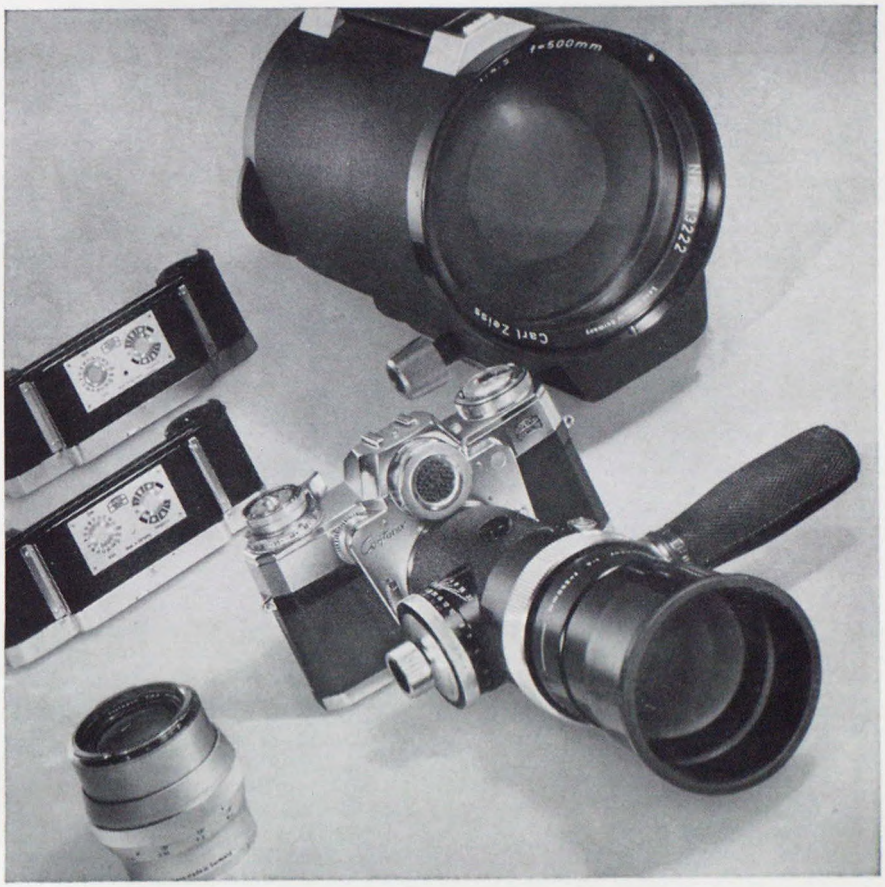
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Attend a PP of A Management Workshop
See page 77

JUDGE KINDLY PLEASE

by Earl and Nola Austin of Albion, Michigan (inspired by comments from the crowd overheard at the judging sessions at past conventions).

Judges, oh, judges . . . judge kindly my prints,
They come up before you, and oh, how I wince.
The printing and printing, and dodging and burning
While visions of ribbons encourage my yearning.
Now this one, oh judge, I took right from my file,
But you say it's not the exhibition "style"?
Well, that print at home . . . it really looked fine,
But up there before me, good gosh! Is it mine?
That one is our mayor, it's kind of a sight,
But if you only knew what he really looked like.
And judge, oh judge, you say it won't sell?
But it already has, and I profited well.
Please rate this one high, you know it's my wife,
It would sure do a lot to improve my home life.
Now don't be too harsh . . . it's really not muddy,
It's just that her face was sort-of . . . well, ruddy.
Now I heard it said a few years back,
If you can't make them good, just make them black.
So judge this one high . . . it's sorta low key,
And I printed it deep for a ribbon, you see.
Oh, judges, oh judges, you sit there like gods,
While we poor photographers sit here like clods —
Waiting and sighing and hoping and sweating
Keeping track of the count that each print is getting.
So judges, oh judges, oh, hear now our plea —
We know you're only human . . .
but judge — so are we!

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2. A minimum of 75% of heads of households open and at least glance at all direct mail received in their homes.

3. The average home received about one piece of direct mail per day.

4. 33% said they enjoyed all direct mail, 16% said it depended on the item received; 15% said they disliked all direct mail; 36% said they didn't care.

5. Of the 75% who said they opened direct mail, 57% said they purchase as a result of direct mail at one time or another.

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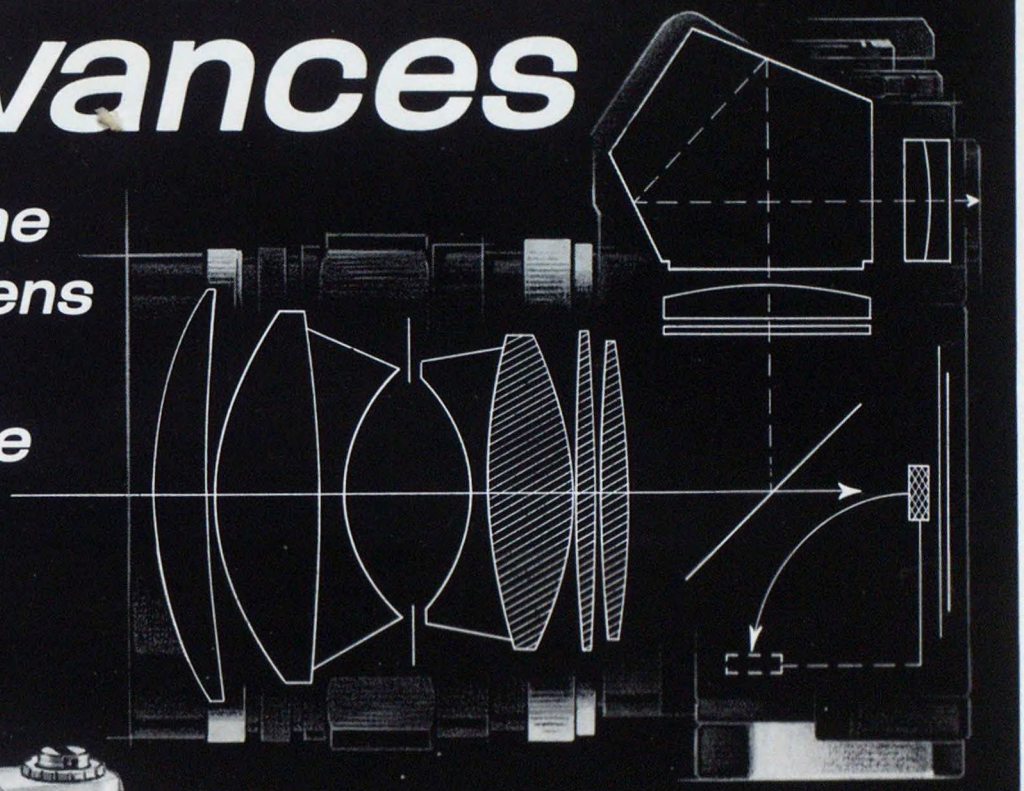
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Historic Advances

in the single lens reflex principle





International Patents Applied For

Now a reality: the stationary "pellicle mirror" . . . and exposure readings at the film plane!

Canon
PELLIX

Perhaps the two most significant advances in 35mm SLR design since its inception: elimination of the *"bouncing"* reflex mirror, and introduction of Cds exposure readings directly in front of the film plane. Not merely *"added features"* but entirely new SLR concepts. What does it signify? In the past 40 years, SLR makers have tried to soften the bounce effect of the moving mirror. In addition to its excessive noise, the opening action of the mirror jars the camera immediately prior to exposure, and hinders truly sharp photography. Additionally, especially at slower speeds, the mirror motion *"blacks out"* the image during exposure. Heretofore considered impossible, Canon Pellix embodies a stationary beam-splitting mirror of micron thin film. This reflects a portion of light entering the lens to the viewfinder, simultaneously transmitting the major illumination to the film. **The second Canon contribution** is a new system of light sensing for precision exposure control. In recent years, some SLR designs placed the CdS cell behind the lens, some at the mirror, some in the focusing screen or prism. But none placed the cell where the light finally falls, at the film plane. Canon's unique lever control positions the cell prior to shooting, lets you match needles in the viewfinder, and then moves the cell out of position before exposure. It measures *exactly* what the film records, without deviation. These two proud contributions reinforce Canon's claim of the *"world's most advanced SLR system."* Ask your Canon dealer for a demonstration of the "Pellix" reality.

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Free Developing

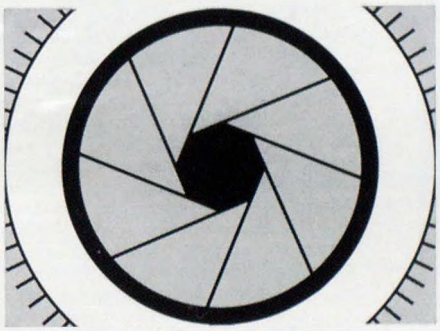
Listed are additional names of persons who have contributed toward the wall of glazed personalized bricks which will be raised in The Daguerre Gardens, adjacent to the new PP of A headquarters building at Des Plaines, Ill. Each name represents a contribution of $100 to The Photographic Art and Science Foundation, Inc. (Recent brick purchases as of May 10, 1965.)

A Monument for Professional Photography

Richard Atamian
Alfred and Fabris Studio
Duane G. Banks
Don Blair
Luella H. Blumreich
George Bokland
Alverna H. Bray
Hugo Brooks
Ulysses Buffington
Kermit Buntrock
Stanley M. Burns
William E. Buser
W. W. Carrier, Jr.
Horace J. Chase
Ernie E. Curtis
Virgil R. Deane
Ed Delbridge
Roland Dinger
Norbert F. Dompke
T. A. Evanson
Vince Finnigan
Henry A. Flynt
Jon D. Francis
Gus Frank
John Freni
Artice M. Freund

Harry Garfield
Jimmie L. Garrett
Paul L. Gittings
Arnold S. Gore
August Graf
Hazel T. Graf
Earl M. Harano
Richard E. Hinman
John Howell
Norman Hoyt
W. F. Hughes
R. R. Hutchison
Fred Kelman
Paul Jordan
Victor Keppler
Richard C. Kinstler
Jerry Landrum
Gilbert L. Larsen
George B. Lazi
Philip J. Letourneaux

Carl B. Lewis
Charles A. Libby
Robert Markow
E. E. Martin
Willard C. Martin
Julius Mihali
Lee Mohr
John T. Murray
M. E. Narramore
Dale Nitzel
C. N. Orman
Robert Osborne
Hal Owen
Robert Patterson
Jean D. Pitcher
Charles Rosher
Duane Salie
Dino V. Semprini
Jessie L. Sheriff
Ted Sirlin
Elgin Smith
John H. Smith
Mrs. J. D. Strickler
Tricolor, Inc.
J. H. Troup
James W. Zintgraff, Sr.



This is an open appeal to photographers everywhere who make a living from photography or who have an interest in this fine profession to come forward and purchase one of the bricks to be installed in The Daguerre Gardens of the PP of A headquarters building that will soon be built in Des Plaines, Ill.

Our new national headquarters — truly A Monument for Professional Photography — will symbolize the great strides made by professional photography. When Open House is held during the 1966 Exposition in Chicago, everyone will be able to see this great forward step.

The sincere thanks of all photographers are due to M.Photog. Wesley Bowman, Past President of the PP of A, whose Headquarters Committee has labored long and faithfully to bring this about; and to M.Photog. Harper Leiper, President, during whose administration a dream will be realized.

But dreams alone do not build costly projects. We need *your* help to accomplish this. Approximately $25,000 has been subscribed so far but this is only about one-fourth of what our Committee has been asked to raise.

Will you help? Send a check now for $100 or a pledge to purchase a brick with no less than $25 (balance to be paid before Nov. 15, 1965), to Monument for Professional Photography, P.O. Box 500, Houston, Texas. All checks should be made out to "Photographic Art and Science Foundation." Contributions are tax deductible.

For each such check a name will be glazed on a brick in The Daguerre Gardens. If you would prefer to honor a departed husband, wife, father, mother or child, instead of including your own name, this will be done.

Louis F. Garcia, M.Photog., Chairman
The Daguerre Gardens Committee
American Society of Photographers

PP of A MONUMENT PARTICIPATION FORM

Photographic Art and Science Foundation
P.O. Box 500
Houston, Texas 77001

I want to participate in this Monument to our proud profession!

_____Enclosed is my check for $100 for a wall brick in The Daguerre Gardens.

Please inscribe my name as follows: _____
(please print)

_____I would like to see a Memorial Plaque on The Daguerre Gardens wall dedicated to _____, and request permission to get the ball rolling!

Signed: _____

Address: _____

City: _____ State: _____ Zip: _____

74th EXPOSITION

HIGHLIGHTS







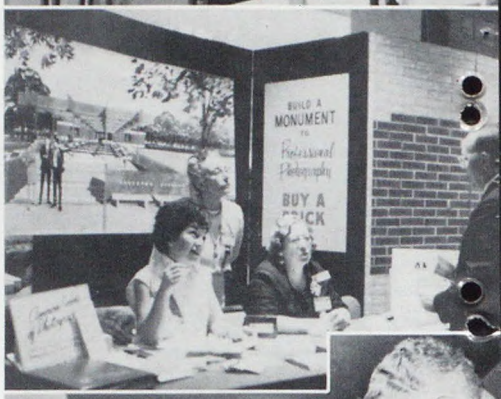


Layton School of Art, Milwaukee, was the setting for the judging of entries in the 74th Exhibition of Professional Photography the first three days in April. More than 30 men and women worked in several panels of five each. Three of the juries of selection are represented at left. Top row (Portrait) from left: Jeanne Lindquist, Marvin E. Helgesen, B. Artin Haig, Walter Sheffer, Stephen Lewellyn (bottom of picture). Second row (Industrial): Earl G. Stanton, Fitz H. Lee, James Carrar, Richard Kinstler (Chairman, standing), Carolyn Carter, Riley Taylor. Third row (Commercial): Claude F. Palmer, Arthur E. Pohlman, Aaron Gordon, W. W. Carrier, Jr. (Chairman, standing), Raymond F. Hildebrand, Joseph Gregorio. Three Jury of Selection officials: Gerhard H. Bakker, Lawton E. Osborn, W. W. Carrier, Jr. Fourth row: PP of A Administrative Assistant Marvin Narramore puts the finishing touches on annual Exhibition at Statler Hilton Hotel, New York, before opening day of the Exposition. Bottom row: View of the Exhibition at the Statler Hilton.

















Highlights of a week's activities in New York. Top: Winner of PP of A Membership Contest — "King of the Convention" Bill Bell and wife Nita on a VIP tour of the New York World's Fair. Second row: Three volunteers talk with prospect about buying a brick for The Daguerre Gardens of the PP of A headquarters to be located in Des Plaines, Ill. — Anne Jonali, Jeanne Lindquist, Mrs. Louis F. Garcia. Third row: Credentials Committee, headed by Harold Bovee, left, at work before opening session of PP of A National Council Annual meeting. Fourth row: PP of A President and Mrs. Harper Leiper depart on the PP of A Tour of Europe at end of Exposition. Fifth row: 15th Anniversary of Winona School Alumni Assn is observed by Phyllis Moore, G. J. Shrader and Virginia Stern. Bottom row: One of Industrial Conference roundtables.

Layton School of Art photographs by Layton Photographic Department, Others by Oscar & Associates.

THE PROFESSIONAL PHOTOGRAPHER

JUNE 1965, Vol. 92 No. 1837



Participating in a symbolic groundbreaking ceremony for the PP of A headquarters building to be erected at Des Plaines, Ill., are L. Fritz Gruber, Commissioner, Photokina, Cologne, Germany; H. D. J. Cole, President, Royal Photographic Society; Harper Leiper, M.Photog., President of the PP of A; Edward Steichen, Hon.M.Photog.; Karl W. Gullers, Stockholm, Sweden, representing Nordic photographers' groups; Wesley E. Bowman, M.Photog., Chairman of the PP of A Headquarters Committee.
Oscar & Associates photographs

Professional Photography's Week

AN AIR OF INTERNATIONALISM was set with a "hands-across-the-sea" grip on a golden shovel at opening ceremonies for the 74th International Exposition of Professional Photography held May 2-7 in New York City, sponsored by the Professional Photographers of America, Inc.

Capt. Edward Steichen, 86, Hon.M.Photog., who began his photographic career in the 1890's, wielded the shovel in turning the earth during a symbolic groundbreaking ceremony for the Association's new headquarters to be constructed at Des Plaines, Ill. Steichen was joined in the ceremony at the Statler Hilton on May 2 by President Harper Leiper, M.Photog.; H. D. J. Cole, FRPS, President, Royal Photographic Society of Great Britain; L. E. Hallett, Hon. FRPS, Secretary, Royal Photographic Society of Great Britain; L. Fritz Gruber, Commissioner, Photokina, Cologne, Germany; and Karl W. Gullers, Stockholm, Sweden, representing the Nordic photographers' groups.

Featured speaker at the American Society of Photographers Banquet on May 2 was Yousuf Karsh, Ottawa, Ont. The banquet, traditionally the first formal affair of the PP of A Exposition, preceded Opening Ceremonies on Sunday night. Karsh and Steichen were featured on nationwide television interview, which was aired over the CBS-TV network.

The International Photographic Exposition (IPEX), running concurrently with the PP of A Exposition, opened officially the day before at the New York Coliseum with a ribbon cutting ceremony led by entertainer Sammy Davis, Jr., participated in by PP of A President Harper Leiper and President of the Master Photo Dealers' and Finishers' Assn, Harold Hanson. Convention-goers discovered that the PP of A and the MPDFA had assembled one of the most comprehensive trade shows in history in the three floors of the Coliseum. Exhibitors from nearly every free-world country had something "new" to offer professionals for 1965.

Among the IPEX exhibits were 30 photographs of the mechanized world shown in the "Eye of Industry" section. The prints, chosen from 1,000 submitted by PP of A Industrial members, were selected by a panel composed of Victor Keppler, Famous Photographers School; Dennis Crow, Esso Research and Engineering; Len Spiegel, Modernage Photographic Services; and Kenn Henderson, International Nickel Co.

The ever-widening importance of photography in the life of man was demonstrated by Eastman Kodak Co. in a spectacular showcase covering 12,000 square feet. Nearly



Head table, American Society of Photographers Banquet (from left): ASP President, Carl Lewis, Mrs. Harper Leiper, Mrs. Horace Chase, Speaker Yousuf Karsh, Master of Ceremonies Horace Chase, Mrs. Yousuf Karsh, Louis F. Garcia, Jeanne Lindquist, Kermit Buntrock.

250 color transparencies chosen from around the world were laminated to opalized plastic, illuminated by Quartzline lights and used as "photographic flowers" sprouting from beds of real greenery near the IPEX Theme Center constructed by Kodak. The transparencies ranged in size from 7½" to 60".

Throughout IPEX specially lighted sets with models representing Sweden, Holland, Switzerland, France, Italy, Mexico and Hawaii provided the public with an opportunity for "Around the World" photography.

PROFESSIONAL PHOTOGRAPHY WEEK

Professional photography exhibits were being shown at museums and art galleries in New York City during the first week of May. One of the most popular exhibits was that of "12 Photographers" at the Huntington Hartford Gallery, a collection of 360 photographs from ten foreign countries. A surprise last minute entry was that of Lord Snowdon, photographer husband of Britain's Princess Margaret, whose work is being shown for the first time in America. The show will close June 20.

The importance of the concentration of professional photographers in New York City during the week of May 2-8 was recognized by Mayor Robert Wagner who proclaimed "Professional Photography Week," as a special tribute to the PP of A, and by President Lyndon B. Johnson who proclaimed national "Professional Photography Week."

Winner of the PP of A Membership Contest — "King of the Convention" — Bill Bell, M.Photog., Albuquerque, N. M., and his wife Nita (also a Master) were given VIP treatment on their all-expense paid trip to the Exposition.

74TH EXPOSITION PROGRAMS IN REVIEW

"Bread and Butter," "Specialties" and "Glamor" highlighted Commercial Division programs at the Statler Hilton with tandem programming provided so commercial photographers had a choice of specialty.

Topping the "Glamor" segment was a demonstration by Al Gommi and Rudy Muller, New York, N. Y., and William Reedy, Editor of *Applied Photography*, Rochester, N. Y., who utilized a special set built for the program. The increasing importance of Legal-Forensic photography was evidenced by an all-day roundtable discussion on police photography and negligence photography.

Highlights of the "Specialty" program included sessions on audio-visuals, marine, architectural and public relations photography. Two programs were devoted to "Bread and Butter" information: "Tips and Hints" by James Hampson, M.Photog., Shreveport, La.; "The Professional Touch" featuring a panel with Aaron Gordon, Chicago, as chairman.



Dr. Thomas Vrebalovich, Ranger Project Scientist, Jet Propulsion Laboratory, Los Angeles, shows reporters latest moon pictures made by Ranger cameras, during press conference at PP of A Exposition.

Among the special events added to the Commercial program was the Architectural Luncheon. At the annual Commercial Luncheon on Tuesday 60 photographers received their Qualification Plaques.

Under the joint sponsorship of the Commercial and Portrait Divisions, the Guiding Faculty of the Famous Photographers School, Westport, Conn., presented an all-day program Monday with an evening session devoted to critical analysis of some 30 prints rejected in the 74th International Exhibition of Professional Photography.

An Advertising and Selling program sponsored by the Portrait Division was headlined by Arthur H. "Red" Motley, President of Parade Publications and former President of the Chamber of Commerce of the United States, who spoke on "Nothing Happens Until Somebody Sells Something." Results of the PP of A National Consumer Market Research study were presented for the first time. A preliminary report of the study will be found on page 71.

Emphasis on direct color prevailed throughout the week in the Portrait programs with dicussions on indoor and outdoor portraiture, retouching, bridal and group photography, school photography and oil coloring.

Robert Markow, M.Photog., Phoenix, received the Grand Award in the 1965 A&S Leaders Awards Competition at the Portrait Division Luncheon. Markow was given an all-expense paid week's vacation for two in Bermuda. Winners in 15 other categories were presented with engraved plaques at the luncheon.

RANGER MOON PHOTOGRAPHY SHOWN

Photography in the Ranger moon flight program provided the highlight of the 13th National Industrial Photographic Conference. Dr. Thomas Vrebalovich, Ranger Project Scientist, Jet Propulsion Laboratory, Los Angeles, presented the program showing photographs never before released to the public. Excerpts from his speech and comments at a special press conference were used on news media throughout the New York area.

Two of the major uses of photography in industry — communications and research — were explored in programs by James McWayne, Chief Photographer for United Airlines, Chicago, and Walter Halstead, General Electric Research Laboratory, Schenectady, N. Y.

Other areas covered during the Industrial Conference were high-speed and ultra-high-speed photography with electronic flash, time-lapse photography, medical research photography, visual aids, cinematography and the pros and cons of the one-man photographic department.

A special World's Fair evening program, courtesy of DuPont, was attended by 300 industrial photographers. The group boarded special Long Island railroad cars for the 15-minute ride to the fairgrounds. A stage show, "Wonderful World of Chemistry" at the DuPont Pavilion, presented chemistry through the ages via a new theatrical technique coupling live dancers and singers with performers on the motion picture screen.

The 15th Anniversary of the Winona School Alumni Association was celebrated in a special ceremony at the

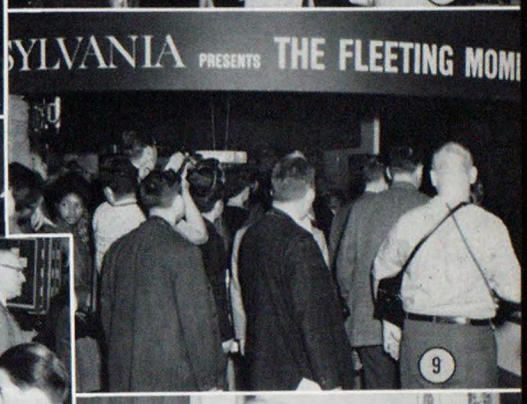
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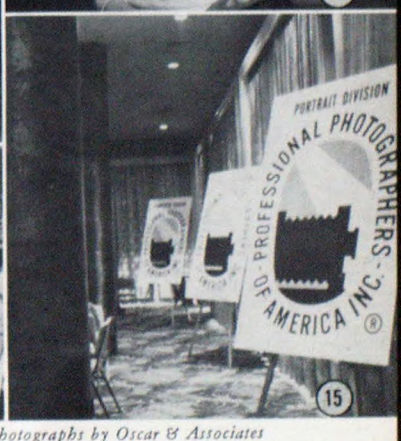












Photographs by Oscar & Associates

Exposition activities began with opening ceremonies of IPEX at the New York Coliseum. 1. Milton Moore, Vice President, Master Photo Dealers' and Finishers' Assn; Harold Hanson, MPDFA President; Harper Leiper, President, Professional Photographers of America; Frederick Quellmalz, PP of A Executive Vice President. 2. PP of A Directors Wesley Bowman, W. W. Carrier, Jr., Floyd Roberts. 3. H. D. J. Cole, President, Royal Photographic Society of Great Britain; PP of A Directors Bowman, Rudolph J. Guttosch and Jerry A. Smolka. 4. Lines formed at the Coliseum each day for public hours of IPEX. 5. Theme center at the Coliseum and Eastman Kodak's massive display. 6, 7, 8, 9 and 10. The photographic industry was on parade on three floors of the Coliseum for nine days. 11. Capt. Edward Steichen sifts the good earth at symbolic groundbreaking ceremonies at the Statler Hilton for photography's "Hall of Fame" and PP of A headquarters. Wesley Bowman, left, and Frederick Quellmalz observe. 12. Officers of the American Society of Photographers — Carl Lewis, President; Jeanne Lindquist, President-elect. 13. Credentials Committee at work prior to the National Council Annual meeting. 14. PP of A National Council meeting in session. 15. Enlarged PP of A seals (two for each division) were displayed for the first time at the Council meeting.



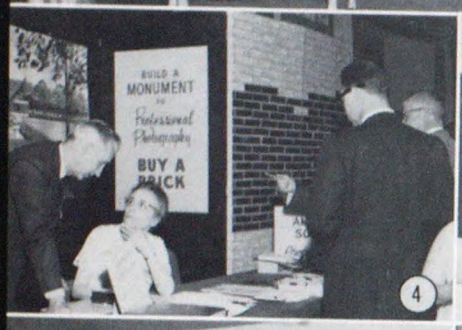
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1. Registration center, Statler Hilton Hotel. 2. Annual Exhibition of photographs and PP of A membership services, Exhibit Hall, Mezzanine. 3. Registration scene. 4. Horace Chase and Jeanne Lindquist at American Society of Photographers stand. 5. Hospitality volunteers: Mary Semprini, Mrs. Henry Leichtner, Anne Jonali, Ruth Horowitz. 6. Nearly 1,000 prints and transparencies were exhibited at the Statler Hilton. 7. PP of A Insurance Administrator Ray Mertz and Mrs. Mertz discuss PP of A services. 8. Winona Trustee Gene Claseman, Winona School Alumni Assn Pres. Virginia Stern. 9. Dorothy Ricca at Membership Services desk. 10. Table at American Society of Photographers Banquet (Around table, from left): W. H. Edwards, Mrs. Claude F. Palmer, Claude Palmer, Mrs. Kaye Marvins, Kaye Marvins, Jane Buchanan, Gyenes of Madrid. 11. ASP Banquet: Edward Steichen, Frederick Quellmalz, Fritz Gruber, Mrs. Edward Steichen, Karl W. Gullers, Mrs. Quellmalz, H. D. J. Cole, Mrs. Gruber. 12. New M.Photog. Artice M. Freund, Adolf Fassbender. 13. Affiliation Luncheon: Joseph Costa, National Press Photographers Assn, John P. Stukas, Ira B. Miller. 14. Dino Semprini, Harold Bovee, Ina Siegfried. 15. Bell & Howell Board Chairman Charles H. Percy at IPEX. 16. Joseph T. Morris, Managing Director, National Association of Photographic Manufacturers. 17. "Fund Raiser" Anne Jonali at microphone announces contributions totaling $200 for bricks in name of the Fassbenders: Mrs. Fassbender (left), John Freni, Mr. Fassbender. 18. At Masters Reception: Eugene Ostroff, Smithsonian Institution, Mrs. Victor Keppler, Victor Keppler, Wesley Bowman, Jacob Deschin, "The New York Times." 19. Kaye Marvins presents Houston Guild check for $200 Monument brick to Harper Leiper.

1. New PP of A Director John Smucker and Mrs. Smucker chat with Nita and Bill Bell. 2. Yousuf Karsh, Victor Keppler and Philippe Halsman, guests at annual PP of A Affiliation luncheon. 3. Hard working crew of Props officials — Lower: Dale R. Williams, William A. Johnson, Donald R. Rickers (Chairman). Standing: Robert Opfer, Norman Miller, Philip D. Egert, James P. Collinsworth. 4. Two presidents and their wives: Mr. and Mrs. Harper Leiper (PP of A), Mr. and Mrs. Harold Hanson (MPDFA). 5-11. PP of A Committee meetings. 5. Jeanne Lindquist, W. W. Carrier, Jr. 6. Samuel Blackwell, Rudolph Guttosch, Oscar Katov, Jerry A. Smolka. 7. PP of A Directors Earl G. Stanton, Bob Wilcox, Ernie E. Curtis. 8. Ted Sirlin, John Stukas, Floyd Roberts. 9. John E. Smucker, Charles H. Haynes, First Vice President Hugh W. Tribble. 10. Seated: John Paul Goodwin, Ernie E. Curtis. Standing: Hunter Marion, Duane Salie, John E. Smucker. 11. Hugo Brooks and Richard E. Hinman, with Stanley W. Bowler of "The British Journal of Photography."





































COMMERCIAL DIVISION activities. 1. Architecture: W. W. Carrier, Jr., Joseph W. Molitor, Louis Checkman, Mildred Schmertz, "Architectural Record," Lawrence S. Williams. 2. Bert Stern. 3. Victor Keppler and Richard Beattie. 4. Rudy Muller, William A. Reedy, "Applied Photography." 5. R. C. Hakanson, James E. Minor. 6. Law Enforcement Photography: Harris B. Tuttle, Lt. Winfield Wray. 7. Public Relations: Carl Lewis, Hill and Knowlton; Robert Windt, Pepsi-Cola Co.; George King, Allegheny Airlines; Vince Finnigan. 8. Qualification: George S. Heilpern, Irving J. Newman, Richard E. Hinman, Peter Klawson, Bob Wilcox. 9. David Rosenfeld. 10. Harold Kern. 11. The Professional Touch: Robert Dementi, John Holland, Aaron Gordon, Toni Ficalora, Louis Hoebermann, Hunter Marion. 12. Art Director/Communications: Lou Dorfsman, CBS-TV; Onofrio Paccione; William F. Cadge, "Redbook." 13. PP of A Administrative Assistant Robert Bauer and Canadians Mrs. Neil Newton, Neil Newton, Ronald J. Cole. 14. Division Citation to Irving J. Newman presented by Richard E. Hinman. 15. Qualified Photographer plaque is presented to Michael Sheldon, center, by Harper Leiper and Claude F. Palmer. 16. Commercial Division luncheon. 17. Negligence and Casualty Photographs panel: Ed Kehl, Benjamin Cantor, Frank Patterson. 18. Legal-Forensic dinner.

Fifty Masters and ten Craftsmen degrees were given at the annual Awards Night Banquet on Wednesday, May 5, with 55 recipients present for the ceremony. Masters of Photography recipients were:

Anspaugh, Laurence E., Decatur, Ind.
Ball, Willard Homer, Goldsboro, N. C.
Beal, William H., Salt Lake City, Utah
Blumenfeld, Milton J., So. St. Paul, Minn.
Boatner, Fred L., Longview, Texas
Bovee, Harold L., Baldwinsville, N. Y.
Champagne, George, Pawtucket, R. I.
Erb, Margaret Jane, Hudson, N. H.
Erickson, Esther-Jos, St. Paul, Minn.
Freund, Artice Marilyn, Williston, N. D.
Gay, John W., Dallas, Texas
George, Paul, Allentown, Penna.
Graf, August, Aberdeen, S. D.
Gray, Johnny, Amarillo, Texas
Harleen, Carl, San Francisco, Calif.
Herrig, Duane M., Tampa, Fla.
Hookailo, Melvin Fred, Boston, Mass.
Jacobs, R. B., Baytown, Texas
Kath, Jack, Rahway, N. J.
Kelty, Perc, Youngstown, Ohio
LaMar, Richard S., South Bend, Ind.
Lee, Fitz H., Chicago, Ill.
McIntosh, William S., Norfolk, Va.
Miller, Hubert, Stockton, Calif.
Nelson, Glen, Tulsa, Okla.
Nomura, Hiro, Phoenix, Ariz.
Norton, Charles Leo, Wilmington, Mass.
Perry, George Frederick, Richmond, Calif.
Persona, John, Sterling, Ill.
Pyle, Ralph R., Jr., Richmond, Ind.
Quasebarth, Ruby, St. Louis, Mo.
Rahner, F. Victor, Jr., Rochester, N. Y.
Ricca, Antonio D., Escondido, Calif.
Rudrud, Bower E., Bismarck, N. D.
Samenko, William, Jr., New York, N. Y.
Sanders, W. Lynn, Tucson, Ariz.
Sheldon, Michael T., Ft. Lauderdale, Fla.
Sirlin, Ted, Sacramento, Calif.
Smith, Gordon, Fort Worth, Texas
Thigpen, Roy Milner, Jr., Mobile, Ala.
Vasicek, Richard Edward, Longmont, Colo.
Warner, Frank William, Albany, N. Y.
Weston, Vincent, Bridgeport, Conn.
Wichers, Phyllis Joyce, Beloit, Kan.
Wick, Charles Justus, Delray Beach, Fla.
Widder, Albert, Forest Hills, N. Y.
Williams, Dale R., Topeka, Kan.
Winchell, Fred A., Houston, Texas
Zelones, Leep, Niagara Falls, N. Y.
Zortea, Joseph P., Jr., New York, N. Y.

New Photographic Craftsmen:

Blackwood, Joseph W., Philippi, W. Va.
Evensen, Lester R., Chicago, Ill.
Hakanson, R. C., Cleveland, Ohio
LaTorre, Robert M., Rochester, N. Y.
Mihali, Julius, Norwalk, Ohio
Newman, Irving J., Greenwich, Conn.
Ruscio, Nicholas P., New York, N. Y.
Schneider, Josef A., New York, N. Y.
Steins, Maureen E., Hollywood, Calif.
Zimmer, Barbara, St. Louis Park, Minn.

Honorary Master of Photography

Harper Leiper, M.Photog., Houston, Texas — "for his leadership of the Professional Photographers of America, for his years of service to the profession, for his guidance in setting standards of excellence for photography."

George W. Harris Award

Frederick Quellmalz, Hon.M.Photog., PP of A Executive Vice President, received the George W. Harris Award for distinguished service to photography from the PP of A in ceremonies at the banquet.



Frederick Quellmalz, Hon.M.Photog., accepts George W. Harris Award from Earl Stanton, Cr.Photog., Award Committee Chairman.

The Harris Award was established in 1951 by PP of A Past President George W. Harris, Hon.M.Photog. Twenty medals were struck indicating "A token of high esteem to an individual who, by his ability, ingenuity and gracious sharing of his talents, has bequeathed to photography an achievement or service of far reaching value." Quellmalz is the 12th recipient of the honor.

In making the presentation, Award Committee Chairman Earl G. Stanton, Cr.Photog., Photographic Manager of Bell Aerosystems, said: "Fred Quellmalz has by sheer hard work and determination pulled this association, its many services, and photography itself up to a new status in the business world. His devotion and time have gone beyond the bounds of any job. Professional photography owes Fred Quellmalz a debt of gratitude for what he has done for us. Certainly no man ever deserved more from professional photographers. Surely he typifies one of those devoted men whom George Harris intended to be singled out."

Directors Award

Elbridge C. Purdy, M.Photog., Washington, D. C., retired Chief of the Photographic Section, United States Department of Agriculture — "for years of devotion to the profession, teacher, leader in photography in government; many years in PP of A activities, most recently as Chairman of the PP of A Charter and Bylaws Committee, which was responsible for revising the PP of A Bylaws, Operating Rules and Procedures."

PP of A Citations

The Royal Photographic Society of Great Britain — "Since its founding in 1853, the Society has promoted the general advancement of photography and its applications. This world-wide organization is held in the highest esteem by those associated with, and engaged in, all branches of photography."

Jet Propulsion Laboratory, California Institute of Technology — "for outstanding contribution in the field of photography from unmanned space vehicles, including Ranger and other programs; and for exceptional success in photography of the moon."

Edward Steichen, Hon.M.Photog., West Redding, Conn. — "More than any other person, he has been responsible for the public's awareness of photography as a medium of expression. Photographer, curator, teacher, inspiration to countless photographers, Mr. Steichen is the spokesman for the responsibility of photography to document truthfully and factually the American way of life."

L. Fritz Gruber, Cologne, Germany — "as Commissioner for Photokina, he has seen this International Photo and Cine Exhibition acquire increasing importance as a trade fair and a meeting place for the photographic industry from all countries; editor of photographic books, author, critic, one of the leading forces in photography today."

Karl W. Gullers, Stockholm, Sweden — "world-renowned photographer who uses his camera in the service of journalism. His photographic efforts have resulted in over 20 picture books. He was President of the Swedish Photographers Association for four years, now President of the Nordic Photographers Association, and a member of the Board of Europhot; a distinguished European photographer who works diligently for international unity of professional photographers."

Antonio D. Ricca, Escondido, Calif. — "One of the most effective members of the PP of A Membership Committee, and for several years Commercial Division Membership Chairman, an enthusiastic, devoted member, who has actively promoted membership in the PP of A for many years."

William W. Bell, M.Photog., Albuquerque, N. M. — "Vice Chairman of the Portrait Division Steering Committee, outstanding recruiter of members for the PP of A, one of the leading photographer-businessmen in the great southwest."

Irving J. Newman, Greenwich, Conn.

James B. Cooper, Jr., Cr.Photog., Ann Arbor, Mich.

Charles Justus Wick, Delray Beach, Fla.

Harper Leiper, M.Photog., Houston, Texas — "for work as a member of the PP of A Charter and Bylaws Committee which has devoted several years to revising the Bylaws and Operating Rules and Procedures of the PP of A."

EXPOSITION from page 50

Winona Luncheon, presided over by Virginia Stern, Cr.Photog., President of the group.

Throughout Convention week nearly 1,000 of the nation's best professional photographs in the 74th International Exhibition of Professional Photography, were displayed at the Statler Hilton Exhibition Hall. Included were 161 prints selected for inclusion in the Traveling Loan Collection of the PP of A.

Also on display were invitational exhibits by Fred Van Dyke, M.Photog., Bergenfield, N. J., pioneer in color photography; and 11 photographs by the Guiding Faculty of the Famous Photographers School, of special interest to viewers because it was the first time Swiss Cilchrome color prints had been shown in the United States.

In summing up the program offered at the 1965 PP of A Exposition, one visitor, William Rhea, Agana, Guam, expressed the sentiment of many, "Just one tip that I received from one exhibitor at IPEX should net me $2,000 next year and this more than pays for my $1500 expense in coming to New York City from Guam. I don't see how anyone could help but be a better professional photographer if he keeps his ears open at these conventions." Rhea was so impressed by the PP of A Convention that he signed up for a two weeks' course at Winona and Philadelphia Management Workshop, both of which he will attend before returning to Guam where he operates the Islander Photo Service. ▲















INDUSTRIAL CONFERENCE. 1. Selwyn Hewitt, United Airlines; James McWayne, United Airlines; John P. Lomenzo, New York Secretary of State; Nicholas Ruscio, Chairman, Industrial Photographic Conference. 2. William Galloway, American Airlines. 3. Kenn Henderson, International Nickel; Dr. Joseph A. Sincius, Du Pont. 4. One or Two-Man Department panel: Lee Jeske, A. E. Staley Mfg. Co.; Ray Button, Procter & Gamble Co.; Lois Weissflog, Gulf Oil Corp.; Michael Fedison, West Penn Power Co. 5. Samuel Blackwell, North American Aviation; Bernard Sytsma, Chicago Bridge & Iron Co. 6. Sam Magdoff, Elektra Films. 7. Allie C. Peed, Eastman Kodak Co.; Samuel B'ackwell; Edward W. Meyers, Port of New York Authority. 8. To Make or to Buy panel (Seated): Len Stern, Western Electric; Ken Lieberman, K&L Color Service. Stand: Michael Anguti, Socony Mobil; Alexander Roberts, Interstate Reporting Service; Leonard Spiegel, Modernage Photographic Service. 9. Industrial Chairman Riley Taylor, Sears, Roebuck & Co. (Bob Joseph Photograph). 10. Walter Halstead, General Electric Research Laboratory; J. J. Michnovicz, Sandia Corp. 11. Keith Adams, General Dynamics/Astronautics; Richard Kimble, Westinghouse Electric Co. 12. Selwyn Hewitt, James McWayne, Earl G. Stanton, Bell Aerosystems. 13. Ernst Wildi, Paillard, Inc. 14. Dr. Thomas Vrebalovich, Jet Propulsion Laboratory. 15. Henri Silz, Naval Air Research Training Laboratory; David Fritz Reins, USN, Moderator, Government-Military program.

PORTRAIT PROGRAMS. 1. Philippe Halsman. 2. Harry Garfield demonstrates child portraiture. 3. Howard Powell. 4. Vivian Geiger, colorist. 5. Bob Markow receives award (and vacation in Bermuda for two), as winner of A&S Leaders Awards competition, from Ernie Curtis. 6. Frederick Quellmalz, PP of A Executive Vice President; Arthur H. "Red" Motley, "Parade" magazine; Charles H. Haynes; Pres. Leiper; Ernie Curtis. 7. Kaye Marvins on stage in the Grand Ballroom with model. 8. Spanish photographer Gyenes chats with Louis F. Garcia and Carl Lewis. 9. Adolf Fassbender (center), with John Freni and Peter Nicastro, talks on creativity. 10. Homer English uses TV to instruct a class in the various methods of retouching. 11. Courneye Tourcotte, portraiture of women. 12. Guiding Faculty, Famous Photographers School. 13. Panel program in the Grand Ballroom. 14. Keith Cole — ABZ's of Senior Portraiture. 15. Portrait Division Luncheon.



PP of A Awards 1965—Masters,



New Masters of Photography and Photographic Craftsmen who received degrees from PP of A President Harper Leiper are (sponsors on right): 1. Fred L. Boatner, Mrs. Boatner, James Hampson. 2. Barbara Zimmer (Cr.Photog.), George Zimmer. 3. Joseph P. Zortea, Jr., Rudolph Guttosch. 4. Frank Warner, Samuel Frumkin. 5. Albert Widder, Mrs. Widder. 6. Leep Zelones, John Kelly. 7. R. C. Hakanson (Cr.Photog.), George Heilpern. 8. Phyllis Wichers, Robert Wichers. 9. Laurence E. Anspaugh. 10. Esther-Jos Erickson, Arnold Johnson. 11. August Graf, Roland Dinger. 12. Lester Evensen (Cr.Photog.), John Smucker. 13. Melvin Hookailo. 14. William McIntosh, Robert Dementi. 15. Hubert Miller, Keith Cole. 16. Julius Mihali (Cr.Photog.), Mrs. Mihali. 17. Pres. Leiper, Glen Nelson, Ernie Curtis. 18. Irving Newman (Cr.Photog.), Mrs. Newman. 19. Hiro Nomura. 20. Charles Norton, Fred E. Unverhau. 21. Robert M. LaTorre (Cr.Photog.), Gene Botsford. 22. Jack Kath, John Kalinich. 23. Pres. Leiper, Ralph Pyle, Jr., Mrs. Pyle. 24. Richard S. LaMar, David S. Stouffer. 25. Antonio D. Ricca, Richard Hinman. 26. R. B. Jacobs. 27. Pres. Leiper, Johnny Gray, Nita Bell. 28. William H. Beal, Mrs. Beal. 29. Vincent Weston, Adolf Fassbender. 30. F. Victor Rahner, Jr. 31. Joseph Blackwood (Cr.Photog.), Ulysses Buffington. 32. Margaret Erb, Paul R. Shafer. 33. Bower E. Rudrud, Mrs. Rudrud. 34. Pres. Leiper, John Persona, W. H. Edwards. 35. Fred Winchell, Paul Linwood Gittings. Sixty Masters and Craftsman Degrees were awarded with 55 present for award ceremony.

Craftsmen, Citations, Special Awards



1. Richard E. Vasicek, Mrs. Vasicek. 2. Fitz H. Lee, Philip Letourneaux. 3. Pres. Leiper, W. Lynn Sanders, Ray Manley. 4. Charles Justus Wick. 5. Gordon Smith, Johnny Gray. 6. William Samenko, Jr., James C. McGuire. 7. Harold L. Bovee, Mrs. Bovee. 8. Dale Williams, Don Rickers. 9. John W. Gay, Kaye Marvins. 10. Maureen Steins (Cr.Photog.), Marjorie Chase. 11. Paul George, Horace Chase. 12. Duane M. Herrig. 13. Pres. Leiper, George Champagne, Mrs. Champagne. 14. George Perry, Charles Conkling. 15. Pres. Leiper, Artice M. Freund, Larry Larson. 16. Milton Blumenfeld, Mrs. Blumenfeld. 17. Nicholas Ruscio (Cr.Photog.), Riley Taylor. 18. Michael Sheldon, Mrs. Sheldon. 19. Roy M. Thigpen, Jr., Phil Graf. 20. Ted Sirlin, Keith Cole. 21. Perc Kelty. 22. Ruby Quasebarth. 23. Willard H. Ball. 24. Josef Schneider (Cr.Photog.). 24-A. Carl Harleen. 25. James Hampson presents Pres. Leiper with the degree of Hon.M.Photog. 26. E. C. Purdy receives Director's Award from Pres. Leiper. 27. Wesley Bowman accepts Past President's plaque from Pres. Leiper; Mrs. Bowman, center. CITATIONS: 28. Edward Steichen. 29. L. Fritz Gruber, Commissioner for Photokina, Cologne, Germany. 30. Karl W. Gullers, Stockholm, Sweden. 31. H. D. J. Cole, President of the Royal Photographic Society of Great Britain accepting award for the Society from Bob Wilcox, Citations Chairman. 32. Pres. Leiper presenting Citation to Dr. Thomas Vrebalovich for the Jet Propulsion Laboratory, Los Angeles, California. 33. Antonio D. Ricca. 34. Bill Bell. 35. Members of the PP of A Bylaws Committee, Harper Leiper, Charles Justus Wick, E. C. Purdy, James B. Cooper and Irving J. Newman.

past presidents . . .



Annual breakfast meeting of PP of A Past Presidents, held during the Exposition at the Statler Hilton. From left: Masters of Photography Willard Martin (1950), Louis F. Garcia (1958), Paul L. Gittings (1954), President Harper Leiper, Wesley Bowman (1964), PP of A Executive Vice Pres. Frederick Quellmalz (Hon. M.Photog.), R. R. Hutchison (1957), James E. Hampson (1963).

famous photographers . . .



First time together at a meeting of professional photographers, seated: Harry Garfield, M.Photog., Arthur d'Arazien, Alfred Eisenstaedt, Bert Stern, Victor Keppler, Philippe Halsman. Standing are: Irving Penn, Richard Beattie, Arthur Goldsmith (Moderator), Joseph Costa, Ezra Stoller, and Richard Avedon.

off to Europe . . .



Mrs. Harper Leiper accepts "bon voyage" bouquet from the Carriers and the Stantons on the departure of the PP of A Tour of Southern Europe and Greek Islands. From left: Jeanne Lindquist, W. W. Carrier, Jr. (PP of A Director), Claude F. Palmer (VP-Treas.), Mrs. Leiper, Mrs. Earl Stanton, Mrs. Carrier, Earl Stanton (Director), Pres. Harper Leiper, Mrs. Lindquist and Mr. and Mrs. Claude F. Palmer were among those on the Tour.

imagi**n**o**t**ions

. . . in photo promotion

*by P. K. Thomajan**

I WOULD LIKE TO POSE before you a rather challenging word which pertains specifically to your profession — "Phototality." . . . The degree to which you are exploiting your potential measures the degree of your success.

As photographers, you have a lot in your favor, because of the continuing population explosion. You are bound to have more customers . . . new faces that will want to be dramatically transferred to paper.

But to really cash in on what you've got, it is vitally imperative to focus on elevating your own image and making it a prestige label. Karsh of Ottawa is a magnificent example of this point. His intuitive initiative, his provocative approach has resulted in his fabulous reputation.

*The author, a New York advertising consultant, was speaker at the PP of A Portrait Division Luncheon on May 4, 1965, at the Statler Hilton Hotel during the 74th International Exposition of Professional Photography held in New York City. This article is adapted from Mr. Thomajan's talk.

Karsh has a precious knack which others can well cultivate, and that is the ability to bring out the latent uniqueness, the God-given difference that is every human being's glorious birthright. Through adroit tacks in conversation, like an expert trout fisherman with his fine line, Karsh suddenly quirks out of soul-depths gleaming expressions that redeem a person . . . for which they are forever grateful. Karsh has made a radiant reality of that memorable epigram, "Your face is your fortune." His formidable fees are gladly paid because he delivers something priceless in return. To use another coined word, Karsh is what I would call a "forte-ographer" — one who subtly capitalizes on the most striking features of his subjects.

Remember that we are living in a day where glamor commands a premium. People are hungry for illusionized realities. Those who hold a mirror up to facts and reproduce them literally achieve only lifeless results. But those who use a mirror to reflect sunny beams wind up with a place in the sun.

STUDIO SETTING IMPORTANT

Convert your studio into a salon with a nostalgic atmosphere that exudes romance and sentiment. Induce a situation where you and your clients can flirt with errant moods. With the present trend toward suburbanization, search for a quaint structure on the outskirts of town and then make it into a landmark, a showplace. Fill it full of bizarre antiques that also serve as props — quaint lighting fixtures, sofas, old music boxes, marble pillars, rocking chairs, hammocks, cardboard moons, wooden Indians, hunting trophies, old organs, even tiger tails and Beatle wigs, yes, even World's Fair backgrounds. Remember, people are so very much more sophisticated these days and gag and gimmick situations can yield some highly satisfying photographs.

Glamorize the dressing rooms for the ladies, dress them up to look like those of Broadway stars and post data on exotic make-up. Your female patrons will make use of those smart tips.

Glamorize your window displays. Place photographs of which you are quite proud, like paintings, on easels. Present for view a large plush jewel box in which is inset like a diamond one of your precious lenses.

REGAL HOSPITALITY

Remember, red plush attracts blue chips. Your reception room should register an air of regal hospitality, even if it means having a maid serving light refreshments. On a marble top table, have reposing a red velvet album with mirror inlay which contains samples of your illustrious handiwork. Then, just for kicks, set up an old tintype camera in this area, and offer free photographs as a sentimental souvenir.

Let your stationery also reflect your elegance. Use embossed effects, gay 90s type and have a script logo that has the fastidious flourish of the unforgettable Sarony signature.

Carry out this mood in your mounts. Offer something extra — satiny effects . . . hearts and flowers . . . lavender and old lace . . . even some with singed edges.

Give your advertisements a tone of human interest. Feature bold fetching headlines such as, "Hold your next family reunion in our studio and let us capture the whole clan" . . . "Remember the old folks are getting older" . . . "When did you see your image last? Let's up-date it with all the latest features."

Make a specialty of catering to kids and their pets. Stock up on helpful props such as the latest games and toys that can engage a child's interest. Just like the way to a man's heart is through his stomach, the way to the patron's heart is through their kids.

WORK WITH LOCAL PAPERS

If you have been in business for some time, dig up various pictures from the past and get together with your local paper and run an identification contest.

Whenever you hear of a local blessed event, send a note of congratulation to the proud parents, then offer to make



P. K. Thomajan

a free first photograph of the youngster. This is a good way to insure future business.

Offer a free publicity service for the social columns of local celebrities you have photographed, who are participating in forthcoming events. This is a plus that can nicely get your credit line in with key people.

Just as a dentist sends out periodic notices for check-ups, at two-or-three year intervals, send out attractive reminder cards to former clients that they are due for a sitting. Even set a specific time and see how you precipitate appointments.

At Christmastime, design a personal and intriguing card featuring your photography. A few years ago, when the famous Mona Lisa painting was on loan at the Metropolitan Museum, Philippe Halsman scored quite a hit when he sent out a card showing himself and his wife on the front steps of the museum . . . making off with the priceless painting.

GET TWINKLE INTO SITUATION

A novel idea for a promotion folder would be one made up like a passport with your photograph and presenting your credentials. And if you are an inventive experimenter, give some thought to developing material for a clever book — the publishers are always interested in such items.

Once extracting likenesses was a tortuous business, for people were so serious and so dead-set in their poses. The modern idea is to get a twinkle into situations. Thus, you will not have to push your services if your ideas and personality reflect originality.

Remember, you are image merchants . . . image merchants purveying. To coin another verbal originality . . . "Lenschantment." Then, the world will be your "joyster" for your handiwork will be regarded as pearls of great price. ▲

FROM REALISM TO IMPRESSIONISM



by Walter B. Halstead

A NUMBER OF ARTISTS have become famous for their fastidious, freckle-by-freckle attention to the minutest details. Similarly, many professional photographers pride themselves on their ability to capture a subject on emulsion with a faithfulness approaching the finest draftsmanship. Yet, photographers should not overlook the examples set by Claude Monet, Edvard Munch, and other artists who have blazed the trail from realism to impressionism, expressionism, and beyond.

Nor should the photographer overlook his local art museum. At times, the early impressionistic artists took inspiration from the camera. Now, perhaps, it is time for the industrial photographer to look to the artist.

Consider some of the photographic challenges at the General Electric Research Laboratory in Schenectady, N. Y. — site of one of the world's largest pools of scientific talent. Today, our scientists are at work on projects — ranging from fuel cells to nuclear fusion — that ultimately will have a profound effect upon the shape of the future.

Much research work, while exciting and dramatic in itself, lacks a certain amount of visual glamor. For example, a photographer can produce only so many different photographs of a man looking at a machine — or a machine looking at a man. As an example of how this problem can be solved, consider the photograph on the cover of this magazine. It shows a thin film "sandwich" — a device that may one day help scientists and engineers to develop smaller and smaller computers with larger and larger memories.

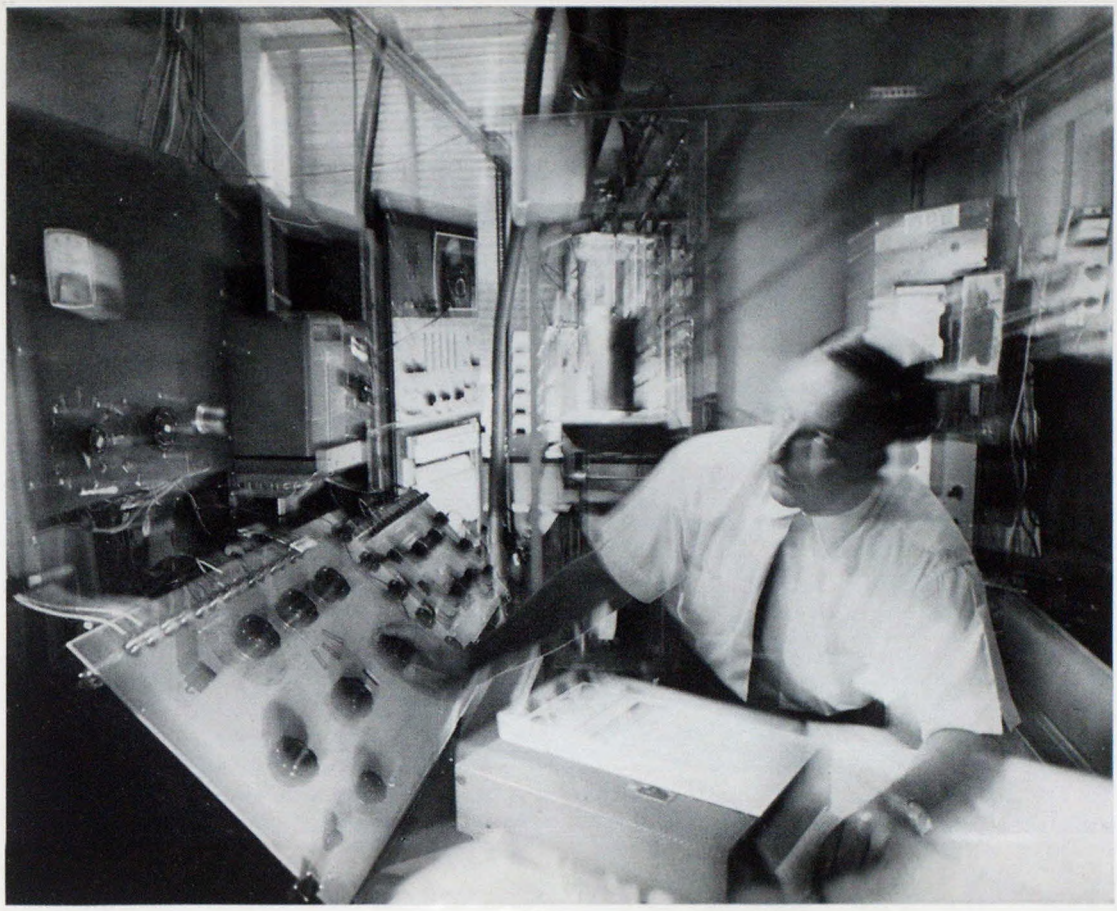
The item is actually about the size of a man's thumb-



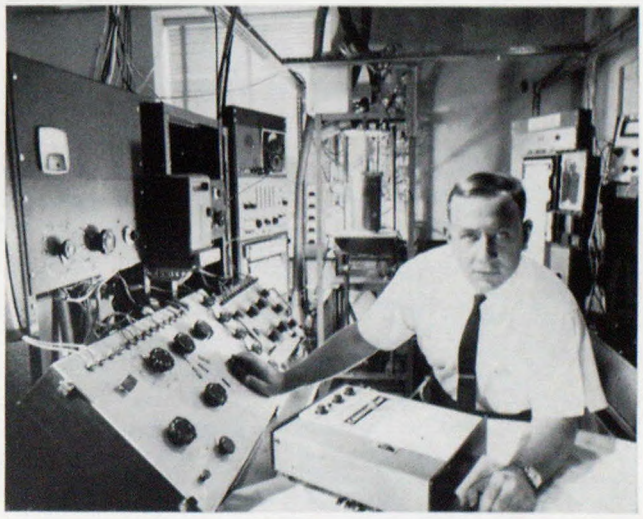




These photographs (all color originals) by Walter Halstead are on exhibit in the Corridor of Mirrors at General Electric's Progressland, World's Fair.



Left (Fig. B): Interesting interpretation of typical laboratory scene below (Fig. A).



nail. It consists of two layers of metal separated by a thin insulating film. The two metallic films — which are less than a millionth of an inch thick — come close together only in the smaller central circle. The four outer yellow circles are evaporated gold contact spots.

On its own visual merit, a record-type photograph of this tiny device would never have appeared outside the pages of a technical journal. But the judicious use of light and color has helped us to create a mood which, we hope, conveys some of the atmosphere of research on the frontiers of science. Many of our Laboratory's "interpretive" photographs can be seen in General Electric Progressland at the New York World's Fair, and on the covers of magazines such as *Industrial Research, Electronics,* and *Spectrum.*

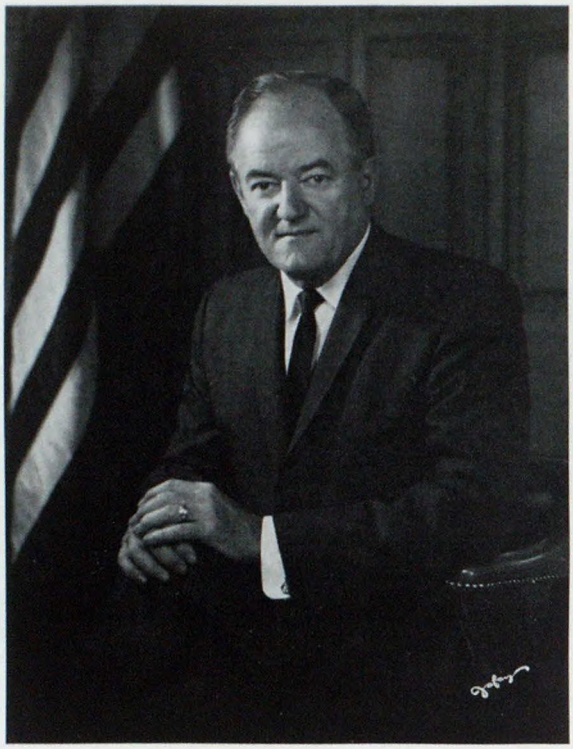
GREATER CHALLENGE

On some assignments, the photographer at the Research Laboratory faces an even greater challenge. Figure A shows a typical scene at the laboratory — a scientist and some equipment. How can a scene like this be interpreted into an interesting photograph? It was decided to disregard the definition of the subject. Figure B shows the results.

To create "interpretive" photographs, the photographer at an industrial research laboratory must paint with colored lights, aim from extreme angles, double print, use selective focus, photograph through diffusing agents on glass, and use any other appropriate controls. In this way, he can make flames hot, low temperature experiments cold, big apparatus large, and the microscopic small. ▲

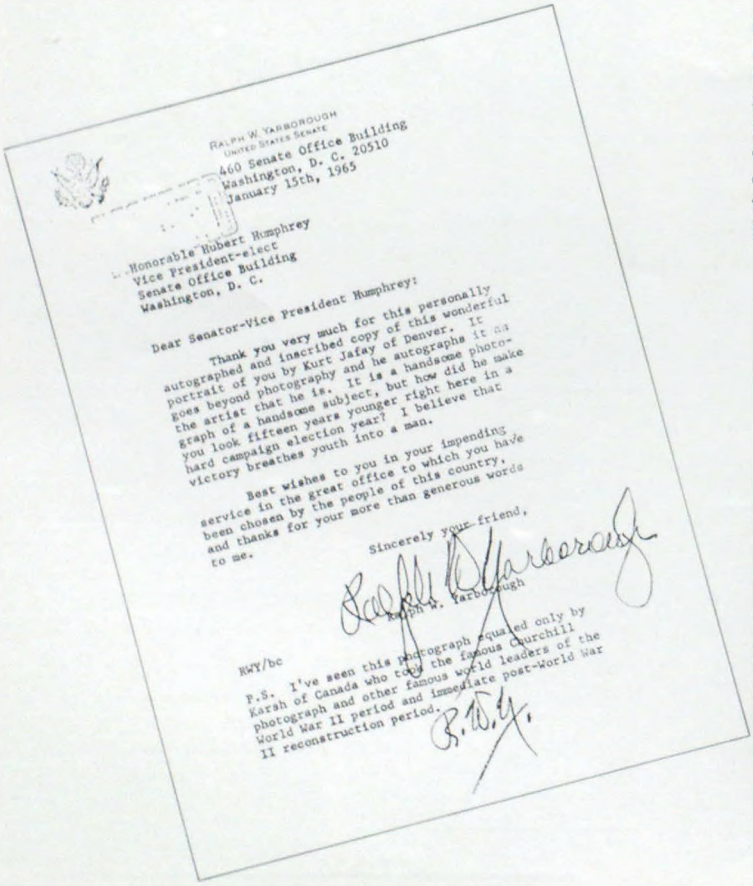


WALTER B. HALSTEAD,
Supervisor of Graphics, General Electric Research Lab., Schenectady, N. Y., was a speaker at the 13th National Industrial Photographic Conference held in New York in May. He had three prints accepted for the 1965 Print Exhibition, two of them being held for PP of A Loan Collection.



Official Portrait Acclaimed

In photographing Vice President Hubert H. Humphrey for an official portrait, Kurt F. G. Jafay, M.Photog., Denver, had only one-and-a-half minutes. Senator Ralph W. Yarborough sent the Vice President a letter complimenting him on the photograph and expressing an interest in having his own portrait made by Jafay. The letter (left) was passed along to Jafay by Mr. Humphrey.



RALPH W. YARBOROUGH
UNITED STATES SENATE
460 Senate Office Building
Washington, D. C. 20510
January 15th, 1965

Honorable Hubert Humphrey
Vice President-elect
Senate Office Building
Washington, D. C.

Dear Senator-Vice President Humphrey:

Thank you very much for this personally autographed and inscribed copy of this wonderful portrait of you by Kurt Jafay of Denver. It goes beyond photography and he autographs it as the artist that he is. It is a handsome photograph of a handsome subject, but how did he make you look fifteen years younger right here in a hard campaign election year? I believe that victory breathes youth into a man.

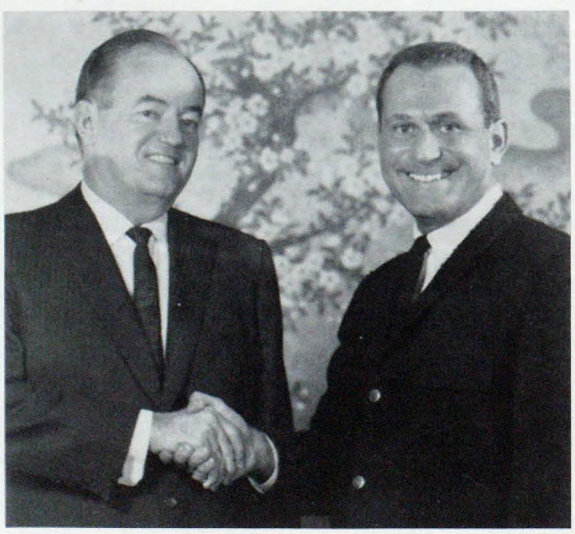
Best wishes to you in your impending service in the great office to which you have been chosen by the people of this country, and thanks for your more than generous words to me.

Sincerely your friend,

Ralph W. Yarborough

RWY/bc

P.S. I've seen this photograph equaled only by Karsh of Canada who took the famous Churchill photograph and other famous world leaders of the World War II period and immediate post-World War II reconstruction period.



Vice President Hubert H. Humphrey poses with Kurt F. G. Jafay, following the portrait session.

TIME FOR A NEW LOOK

The January 1965 issue of Dun's Review, published by Dun and Bradstreet, is devoted to the theme "What's Ahead for Management" and suggests to big business that present industries can survive only through the introduction of new and exciting products. This writer recommends that you purchase and study this publication. Give it your complete attention and interest. It may save your business from bankruptcy.

*by Paul Linwood Gittings, M.Photog.**

LET'S EXAMINE our portrait industry critically, in the cold, impersonal light of reason. Granted, we are not "big business" by even the greatest stretch of imagination. But, to each studio owner, his business is big in his scheme of living. Can't we copy a page from the practices of big business, and apply it to our little problems? What are we doing about new products? Not just a change of our present, uninspiring photographs to a new type mount, or a different delivery box. How can we develop something *brand new* to attract the dollars now being spent on other luxury products? Are we already too far submerged into this "affluent society" to care what may happen in the world of tomorrow's marketplace?

Many photographers make a good living from school work, and this will be a growing market for the balance of this century, barring atomic war or a plague. But, every day, school pictures become more mechanized. No successful school photographer spends his time in the darkroom, for he can have such work processed, printed, packaged and delivered quicker, cheaper and better than he could do it himself. He has become, therefore, a mechanic. Not even that; more likely a machine operator.

Certainly there is no chance for creativity, for the pictures must look as alike as acorns, or he will lose the contract for the school annual. So, unless he drives himself out of business by greedy practices, he will continue to prosper. For he has already introduced *his* new product — *direct color* school pictures — permitting the printer to introduce *his* new product — an *annual school directory in full and glorious color printing.*

NEED FOR RESEARCH

So, let us study the truly defined *portrait* photographer. He has learned to depend, more and more, on the color processor. He has made one big step forward in closing down his own darkroom, and moving to a location where traffic exists, where a great many people can see his studio and his window displays, and decide upon a portrait instead of some other purchase. He has learned to advertise his skills and prestige, and this helps attract people to his studio. If he is a good photographer, and employs good salespeople, he may have succeeded in selling a number of important clients a fine, large, framed color portrait. So what comes next? As one British industrialist said, "What do I need with a second Rolls-Royce?" If your client should decide to buy another fine, large, framed color portrait, just what can you offer that is different, and worth the investment? Is your work really in so deep-a-rut that you cannot recognize the need for research?

When portraiture first came of age, there were a number of studios in New York where talented, curious men spent the necessary sweat, time and toil to create a distinctive style. As example, one great photographer built a tent of yellow tissue paper, then posed women in soft, flimsy white gowns, which usually reproduced harsh and glaring paper-white. He'd open a flap in the tissue for north light to model the face, but the white dress was panchromatically reproduced, even before color-sensitive materials had been invented. His work was distinctively a "style" all his own.

Another famous photographer made head studies of distinguished men, with a quartz lens and Cooper-Hewett light. No one anywhere could copy his style. It was something *new*. Such men as Histead, Hoyt, Lumiere, Eder, MacDonald produced something new and different. The same people who had recently purchased portraits from another studio were also attracted to buy one of these new style creations from this new, imaginative photographer. The most recent successes with new, distinctive styles were Ira Hill for women, Hal Phyfe for debutantes, Karsh for men.

LIGHTING CONSTANT FACTOR

The average photographer walks into his studio cameraroom, greets his next sitter pleasantly, studies her features and costume critically, then proceeds to expose film. He follows a set pattern for everybody — men, women and children. Lighting is the one constant factor. There they are, those beautiful, expensive, dependable speedlights standing guard in their accustomed spots, ready to burst into a bloom of light when the shutter clicks as if sent by heaven, to make the cameraman's life more easy and secure.

Our photographer uses the same light direction and intensity for women that he uses for men. Yet men have character which they are glad to have recorded, and the portrait must have contrasts suitable for publication in a trade journal. The poor woman is a soft creature, who considers marks of character a sign of physical deterioration. The last thing she wants is character in her own portrait! She prefers soft lighting, flattery, femininity. She does not want to be a man, and her portrait isn't going to be used in a trade journal. But today's photographer doesn't have any other light. He's been too busy, and too rich, to spend a little time researching something new that will fill the woman's desires, produce a portrait that she will like enough to buy in preference to some other glamorous product.

*Head of Gittings, 3327 D'Amico St., Houston, Texas.

Back through the years, this writer has produced (or copied) many a new style. These new products have done much to develop reputation and prestige. High-key lens paintings, with a Pinkham-Smith lens; a white opaque vignette; low-key portraits on a black background, from the light source of a single bulb; three-quarter length portraits which had practically disappeared, because head studies required less effort; full-lengths on creative backgrounds; family groups with home backgrounds separated with raw light, or daylight; and styles that were new at the time, that have been copied by others, and that have now given way to the uniformity of direct color.

TIME FOR NEW LOOK

Color, because of its limitations has now resulted in still a much greater uniformity than ever in history. Today, there are not three portraitists in America with a style individual enough to recognize! Perhaps the time has come for a new look at the product we sell.

- *Is it new?*
- *Is it different?*
- *Does it have sales appeal, apart from sentimentality?*
- *Does it have style?*
- *Can your portraits be picked out from your competitors' work?*

The bicycle manufacturers had also gotten into a rut. The only bicycles sold were to new children reaching an age when they could learn to ride a two-wheel bike. And then they brought out the sports model, with the upturned handlebars and the big seat, and they sold like hot cakes. Last Christmas, retail stores all over America could have sold many more than were available. They sold the new model to people who already had good bicycles. They sold three and four to a family. New adults took up bicycling — a brand new market. What were portrait studios offering? They were duplicating the same old styles, nothing new!

Perfume manufacturers, with a product now selling in the millions, are today researching a new fragrance with a new, provocative name to merchandise the new product, which will hit the market in 1967. Neiman Marcus comes up, year after year, with some new, exotic item which will appeal to people with jaded tastes, who "already have a Rolls-Royce."

Automobile manufacturers have set the styles for 1967 — 1968 — 1970. They know from experience that without something new and exciting, sales will plummet to the bottom.

And what are the portrait studios doing? Walking out into the cameraroom, greeting the increasingly few women who come to be photographed, snapping the same old lightings over and over, beneath the secure majesty of those good old dependable speedlights. And probably delivering the same, tired styles in the same tired paper sacks, for about the same price as last year, and the year before.

NEW TOOLS, NEW NAMES

Today, we have new tools available. A fast film for incandescent light . . . or for quartz-iodine light. An Imagon lens for diffused images, extremely versatile. Interesting, bright new fabrics and wallpapers for backgrounds. New textures with sprays, or texture screens. A fourth printer for dye transfer color prints. New boxes with exciting textures for delivery.

Why not a new, exciting name? One portrait organization has been extremely successful naming the styles and sizes after famous portrait painters. How much more exciting to buy a Gainsborough than an 8x10. Another uses historical names, a Madison, or a Quebec, instead of the prosaic 11x14. This writer has named all color styles after royalty: Sovereign, Embassy, Coronet, Regency. How much nicer to buy a Coronet than just a natural color 8x10. And why not *colour* instead of color? Which of these sounds like a tinted black-and-white print with a sepia tone? Why not a name for your new product?

Why not buy some new lights and backgrounds, and experiment? Today, you can hang your lights on the ceiling, avoid the stands underfoot. How impressed your patron will be with the new studio look, almost like a Hollywood production. Why not try a hundred, or a thousand, experiments with your camera and lights?

Have you ever noticed the change in a woman's face when they bring in the birthday cake, with the candles burning? Doesn't she look beautiful? Glorious? Is it just a mood, or is soft light from the bottom more flattering to women? Could it, possibly, wipe out the lines and character without the artificiality of the retoucher's pencil? Why do some women look better on a black background than a light one? Why do many women need light coming through their hair while others look better without any light whatever on their hair? And why are some portraits ageless? Could it have anything to do with lack of identifying gown or accessories? Could the photographer's skill and imagination have something to do with the results?

Let's have a critical look!

AWAKE NEW INTEREST IN PORTRAITURE

Are *your* portraits exciting or dull? When have *you* created a new style, or a new lighting? Have you got corns on your buttocks from taking the easy way? Don't ever imagine that a new style comes easy, or will create itself. It will take weeks and months of tears and toil, but the result might very well rejuvenate your prestige, and awake a new interest in portraiture.

Just think, if the average public was even halfway creative, the new color Polaroid prints would put portraiture out of business. What have we got that they haven't? Creativity? Sensitivity? Artistic perception? Well, friend, just take a handful of your portraits to a quiet corner, and study them critically. Then dedicate yourself to tomorrow's product.

The fat, successful, satisfied photographer will say, "That's a nice idea," and then take an afternoon nap. The young, hungry fellow on the way up, who hasn't too much business anyway, will spend the necessary long, fruitless, frustrating hours, and days, weeks, and months until *someday* he comes up with something so new and exciting that *your* customers will go to *him* for portraits.

Even if your portraits are very good, perhaps the time has come for color to break a few rules, and become more interesting and individual, to express the thoughts and ideals of the creative photographer, and not be regimented by machinery and fixed rules. But it will *never* happen unless you and I do something about it.

Wouldn't it be terrible if we could someday buy nothing better than school packages of the people we love? Two 5x7s and 49 cutie-bitty gifties for $2.49? And all because the portrait photographer failed to face a changing world, changing tastes. Maybe people are pretty well fed up with the portraits they see in your show case. And, still more importantly, in *my* show windows! That would make this article worthwhile, indeed. But I'm not going to let it happen. ▲



Carol Smith

VSP Volunteer instructs a student-patient in retouching of a black-and-white print.

LONG ISLAND PPA ADOPTS VSP

by Mary Semprini
Dino Studio of Color
Elmhurst, N. Y.

THE LONG ISLAND Professional Photographers Association has gone all out to support Volunteer Service Photographers Inc., an organization dedicated to the rehabilitation of disabled veterans, children and the handicapped through photography. Once a year the Long Island group holds a VSP Night when members bring contributions of paper, film, photographs for oil coloring, used equipment and money. This past year the association contributed a check for $364 to VSP along with used equipment.

Proceeds from the Long Island PPA Annual VSP Dinner was the highest ever with the attendance exceeding that of previous years. Several photo industry companies supported the dinner with contributions of merchandise. Mrs. Joseph C. Watts, Bayside, N. Y., was present at the dinner in April to acknowledge receipt of gifts of photo equipment and supplies for use in VSP's 37 Rehabilitation Photography Programs. Five of these are in the Long Island area at City Hospital of Elmhurst; Creedmoor State Hospital, Queens Village; Hillside Hospital, Glen Oaks; St. Albans Naval Hospital, Bayside; and St. Mary's Hospital for children, Bayside.

VSP, organized in 1941 under the name of War Service Photography, was first supported by amateur and professional photographers who felt that photography could be helpful in stepping up defense operations during the war. Chief service offered was the pho-

(Turn to page 95)

1



2



Frank F. Ericson

3



Carol Smith

4

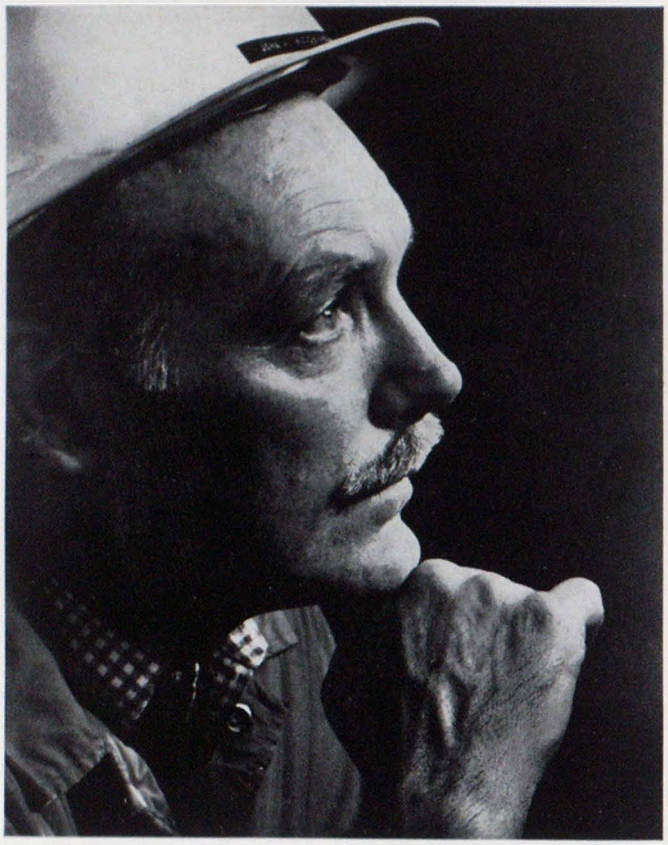


Frank F. Ericson

1. Nurse poses for VSP Student-patient who operates from a wheelchair. 2. Mary Semprini, contest judge, poses with George Gunston, first grand prize winner in VSP's Annual Student Contest as Cecile Slater, contest judge, admires the award trophy. 3. VSP Volunteer instructs teen-ager in camera techniques at New York community center. 4. Josephine U. Herrick, VSP founder, presents Peter Cota, Bronx VA Hospital, with Josephine U. Herrick Silver Award Bowl given to a recipient for "achievement through rehabilitation photography."

Selections from . . .

A total of 866 entries from eight Canadian provinces competed for 34 awards in 21 categories in the 18th National Print Show of the Professional Photographers of Canada, Inc. (A complete list of winners may be found on page 14.)



Albert Gilbert
The Gilbert Studios
Toronto, Ontario



Ken Bell
Ken Bell Photography, Ltd.
Toronto, Ontario



Harold Robinson
The Globe and Mail
Toronto, Ontario



Michael Milne
Gilbert A. Milne & Co., Ltd.
Toronto, Ontario



Facques Fugere
Les Ateliers Irenee, Inc.
Thetford Mines, Quebec

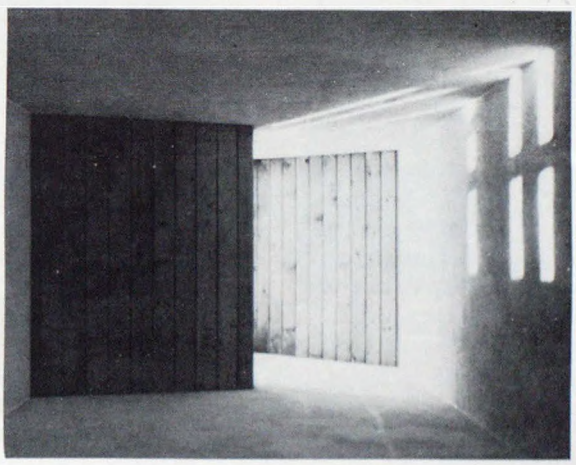
PROFESSIONAL PHOTOGRAPHERS OF CANADA

18th National Print Show - 1965



Ronald Miller
Ronald Miller Studios
Willowdale, Ontario

Henry Kalen
Architectural Graphic Arts
Winnipeg, Manitoba

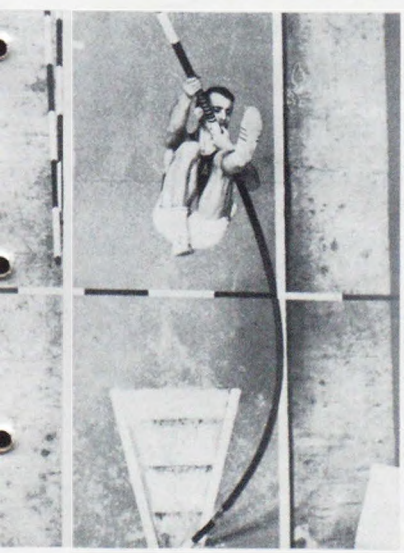


Dick Darrell
The Toronto Daily Star
Toronto, Ontario

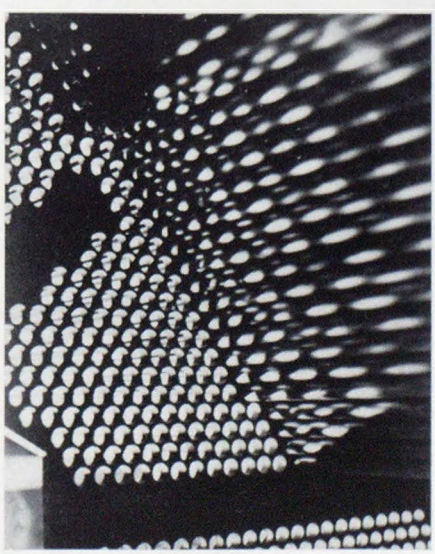




J. Coleman Fletcher
Winnipeg, Manitoba



Boris Spremo
The Globe and Mail
Toronto, Ontario



Barry Stewart
Photo/Story Canada
Toronto, Ontario

WHAT IT TAKES

*by Hillary G. Bailey, Hon.M.Photog.**

SOME SIX OR SEVEN years ago, the Professional Photographers of America, Inc. prepared, copyrighted and distributed for the first time a very commendable and useful printed presentation called, "Photography As a Career."

Every photographer in America could profit by purchasing a couple thousand copies of this excellent presentation, have his name and address imprinted upon each one, and distribute copies to each local high school within his marketing area, not once only but once each year. Enough of the few serious minded students of our current hysteria-impelled adolescents would read and understand the messages sufficiently to raise the stature of the sponsoring photographer in his community, and benefit him with the appreciation of those parents who are fortunate enough to have serious minded offspring.

It is not criticism of this exceptionally valuable promotional piece to wonder if some factors and features could not be added which would increase still further its capacity to build stature for an entirely too unesteemed profession. Without doubt, there are several significant capacities that photography is capable of providing which surpass the material functions of unique representation, and extend into the symbolism of art and the language of the metaphysical. Of these most buyers are ignorant. Similarly some few photographers, dealers and manufacturers may be uninformed.

MOTIVATE HUMAN BEHAVIOR

Unlike many professions, photography has within its roster of services the significant ability to reach beyond the bread-and-butter needs of pictured communications. This capacity is inherent to both portrait and commercial picture-writing. Both can exhibit a symbolism that can motivate human behavior. It is this transcending creativeness that can propel photography into greatness, and give to the profession a stature it belatedly deserves.

Of course, the few super-realists will scoff at any suggestion that camera-made pictures have any other purpose than squeezing dollars and cents out of film and paper. But then, every profession has these "realistic" Stalin worshipers who can think no further than their appetites and greed. Fortunately, they are so few in this case that despite the noise they make and the influence they can often wield what they propose to peddle is too crude for the great emotionally minded majority.

Photography's supreme virtue is its power to communicate emotions as well as facts. In portraiture the realm of communications is mostly sentimental but not all. In commercial photography the realm of communications is opportunity, expanded horizons, greater possibilities, ambition and future progress.

Too few buyers, however, are aware of this function of photography. Communications by pictures from the stone age until today have always been the fastest media to be accepted by the largest number of people. Photography has done a terrific job communicating facts. But it has been timid in its approach to communicating emotions.

AGE OF RAPID MOVEMENT

Some years ago this writer sold a segment of the profession on two official PP of A slogans, "Portraits Are Precious Beyond Price" and "Only Photographs Tell the Business Story Perfectly." (Incidentally, several recent research tests reported in the trade journals for the advertising profession have proved the correctness of the second slogan. Photographic illustrations out-pulled all other media two to one.)

Someone, however (not a practicing photographer as I get the story), objected to both slogans because of their implied expanding horizons. True to the dogma of that day, this gentleman insisted "Pictures Live Forever" to be a better sales motivator.

What this critic failed to realize or understand was that this is the age of movement . . . rapid movement. All people everywhere are instilled with the fever of go, go, go. They do not want to stand still, and anyone who even hesitates gets run over before he knows what hit him. To try to influence rushing people with a tombstone is sheer folly. Furthermore, I resent any implication that photographers and morticians are competitive.

APPRECIATION FOR WORTH

Buyers want and may insist on a quality which can last a long, long time. Nobody wants something to fall apart before getting home with it although many appliances do just that. A demand *for lasting quality only satisfies an appreciation for worth; it never, never, NEVER creates the desire for the lasting item.* When buyers purchase an enduring quality, they want that quality to stand the rough and tumble of a rapidly moving procession. The quality of lasting is only to withstand today's wear and tear. People know they are not going to be here forever, perhaps, not even tomorrow. They want what they have to serve them *now.*

If photographs are to live forever, it must be to preserve a force, a fact, or a feeling for something much more valuable than images. *It is what the images stand for and not the images themselves which buyers buy.* Are we identifying those forces, facts and feelings?

We all agree that the curse, if any, to the photographic profession has been that small clique of unimaginative men who have persisted in trying to sell image-laden paper for a cheap price. To try to mollify ourselves by saying that the quality of images made by these exploiters is so poor too few will buy them is not to remove the curse — Troubles do not go away by ignoring them. What is needed is more

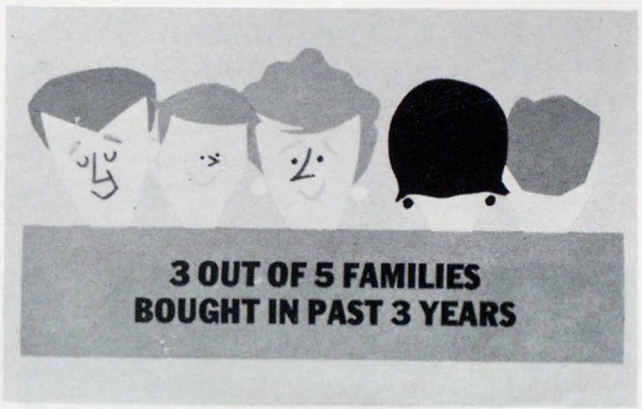
(Turn to page 89)

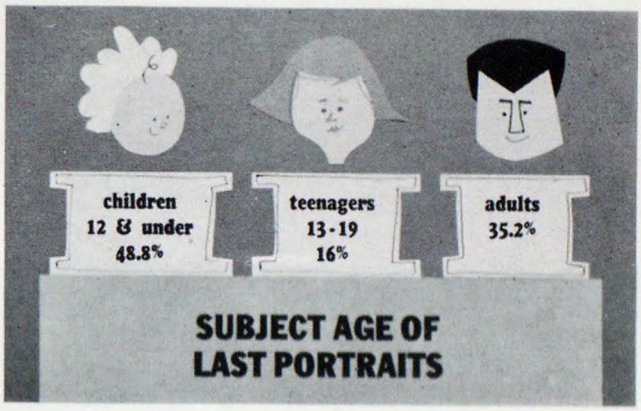
**2337 Dora Drive, Clearwater, Florida 33515*

A & S
ADVERTISING & SELLING SECTION
INCORPORATING THE MERCHANDISING "TIP SHEET" FOR PORTRAIT STUDIOS

TIP SHEET NO. 29 JUNE 1965

Profile of Portrait Buyer Revealed





who, what, when, where of consumer buying habits told

"NEW DIRECTIONS in selling professional portrait photography" was the title given the color slide report on PP of A's three-market research study completed just in time for presentation at the 74th International Exposition in New York City last month.

The report contained highlights of Phase I findings in a research project envisioned as a three-part program with the ultimate goal of sustained national advertising with measurable results to increase professional portraiture's share of consumer disposable income.

Charles H. (Bud) Haynes, Portrait Director who headed the PP of A research committee, explained the project's design and development. Haynes, John Smucker and John Briggs constituted the committee which directed the marketing research firm of Higginbotham and Associates of Houston to execute the project in Denver, Colo.; Lima, Ohio, and Charlotte, N. C.; then process and interpret the findings of 600 personal interviews based on an area probability sample design.

Because of the remarkable similarity among the three markets to most of the statistics presented, Haynes explained that most averages could be projected with relative confidence to the national market and to other individual markets.

Portrait buyers were generally described as being "young, affluent and well educated": 73% of families with annual incomes of $8,000 and more purchased portraits in the three years preceding the interviews, as did 65% of those in the $5,000 to $8,000 group.

- 80% of families whose household heads were under 30 years of age bought portraits; 76% of those between 30 and 40.
- 75% of families of four or more members bought portraits.

John Paul Goodwin of Houston presented these statistics in the slide report:

- At least one member of three-out-of-five families used the services of a professional photographer during the past three years; 32% had purchased professional portraits at some time longer ago than three years, and only 8% had never purchased professional portraits.

PORTRAIT SUBJECTS

As might be expected, the greatest majority of portraits sold were of children and teen-agers:

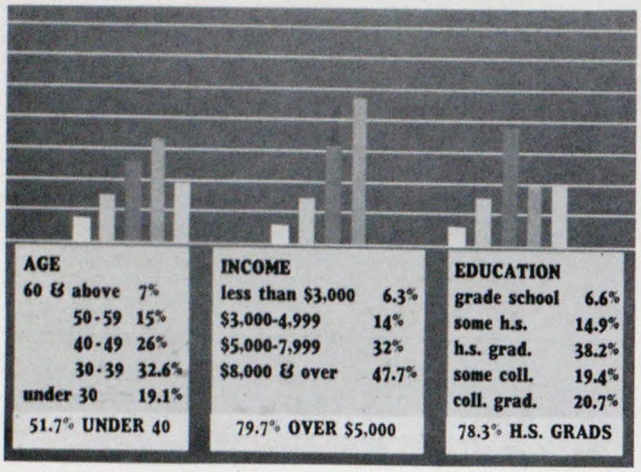
- 48.8% of portraits purchased were of children 12 years of age and younger; 16% were of teen-agers 13 to 19 years of age; and 35.2% were of adults.

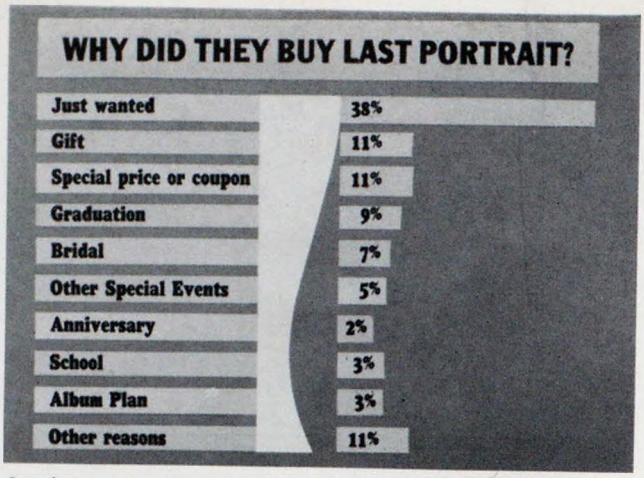
PRICES PAID

By average expenditure per sitting, however, teen portraits represented the healthiest average order group, with 39% falling into the $20 to $49 class and 10% costing more than $50. Of all portraits, 53% were found to be $19 or less, and a large per cent (19%) cost less than $5.

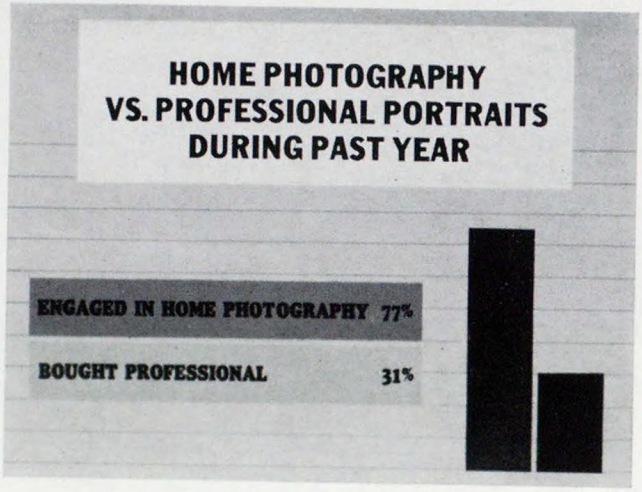
Goodwin interpreted this to mean that photographers, generally, seem to underestimate the customer's ability or willingness to pay for fine portraiture and are ineffective at personal selling to increase the amount of studio orders.

(Turn to page 72)





Graphs present key information from survey of portrait buyers.



- 32% of buyers purchased only one print of the last portrait bought.
- 32% of buyers attracted by price promotions (coupons, etc.) spent less than $5 for the total order. The higher the average order, the less often the sitting was a result of price promotion, according to reports.
- 54% of buyers interviewed said there was no special sale or promotion at the time of purchase; 58% said they did not even ask about price.

SALESMANSHIP NEEDED

Goodwin emphasized that findings reported during the convention program merely scratched the surface on information uncovered. The broad summary pointed to a tremendous need on the professional's part to promote his services and product, to do an active selling job in the studio, and to follow up sales by contacting former customers.

- 67% of portrait buyers interviewed in the three survey markets reported that they had used the services of new or unknown photographers for their last portraits. Only 10% of those had learned of the photographer through advertising or promotion.

HOME PHOTOGRAPHY THREAT

He also warned that unless the industry creates a desire for its product and begins to sell the value of professional portraiture to the consumer, more and more portrait business will be lost to home photography.

In the year preceding the study, 31% of those interviewed had purchased professional portraits, while 77% had engaged in some form of home photography. The incidence of home photography was higher in the younger age groups, which also are the prime target areas for professional portrait sales.

MEMBERSHIP SERVICE

Haynes and Goodwin both indicated that the three-market study is the basis for an outstanding PP of A membership service. Future advertising and promotional recommendations of the A&S Committee and PP of A's Advertising Counsel henceforth will have real direction and the study, together with its future development, will give substantiated facts for a national advertising foundation.

Goodwin indicated that consumer profile statistics could be used by individuals to define market goals and sales expectations.

The committee and counsel will continue to work with the market research firm to analyze and evaluate the study and interpret it for maximum membership benefit. Developments will be reported as they occur.

Winona Offers Business Planning & Development

Almost as if in anticipation of survey findings, the Winona School of Professional Photography has announced an important summer course to point photographers on the road to greater profits.

"Business Planning and Development for More Profits" will feature a faculty of five outstanding businessmen-photographers during a one-week crash course Aug. 1-7 at Winona Lake, Ind.

Tried and proven ideas on planning, selling, advertising and related problems that will lay a solid business foundation for studio growth and strength will be told by Charles H. (Bud) Haynes, head of O'Connor Studios in Detroit; Edward P. Curry, Cr.Photog., Milwaukee business management authority in photography; John E. Smucker, M.Photog., studio owner specializing in color portraiture in Mansfield, Ohio; Robert M. LaTorre, sales manager of a studio-laboratory in Rochester, N. Y.; and Gerhard Bakker, M.Photog., Dean of Education at Winona School of Professional Photography.

Tuition for the course, which will cover every phase of promotion, merchandising and marketing, is $125. Reservations should be made as early as possible to PP of A, 152 W. Wisconsin Ave., Milwaukee, Wis. 53203. A $75 deposit is required.

The Changing Face of Portraiture

What's happened to the buying public?

"WE OUGHT TO go back to my grandmother's day. Remember when we had the album on the table and pictures were taken every year, religiously? People today are somewhat embarrassed about this kind of display. They are, seemingly, too shy to have photographs taken regularly."

This is the opinion of Patricia Harvey, AID, speaking in a panel discussion among interior decorators and portrait photographers reviewed in *Studio Light.*

PP of A's consumer research study, reported last month at the 74th Exposition in New York (and reviewed in this section) reveals some of the answers; though the changing face of American life and of the photographic industry has developed so gradually the significance of the changes themselves often goes unnoticed.

TIMES CHANGED

American life has changed. More people have more leisure time, more entertainment devices, more money to pursue pleasures and hobbies. In grandmother's day, gazing through family albums was a pleasant pastime which has since been supplanted by gazing at the television screen.

The process of photography itself — the image of a "dear one" permanently engraved on a plate — through the years has become an accepted fact, rather than the miracle it once seemed.

Life is more casual, informal. Though it may seem that photographs are not taken by plan or with regularity, amateur equipment has encouraged the taking of more photographs, with more frequency than ever before.

Times have changed. We cannot go "back to grandmother's day," though there were some things about it which deserve a second look.

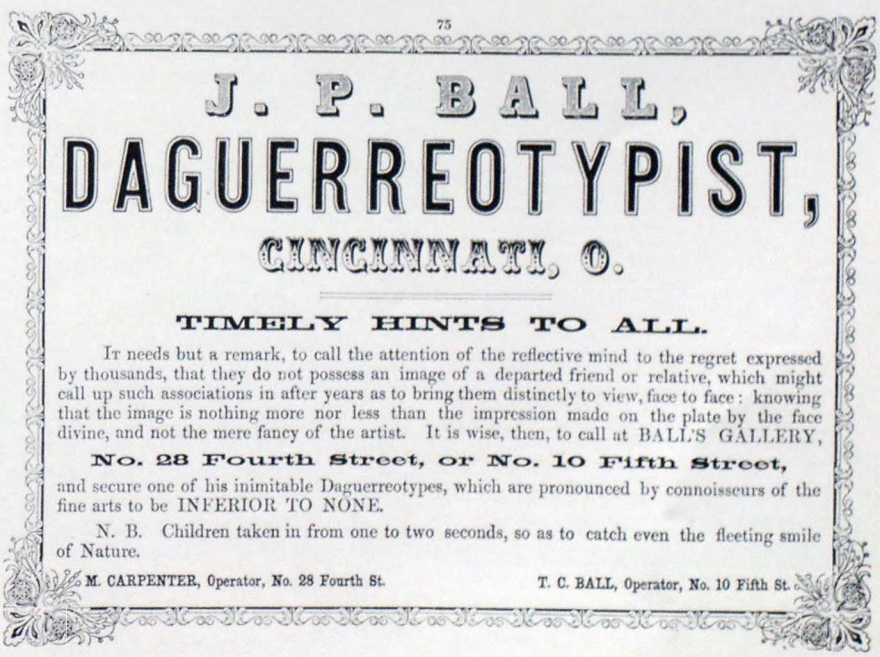
ADVERTISING CHANGED

Just since 1948, annual national advertising expenditures have more than tripled. Since the turn of the century, the increase has been nothing short of phenomenal. Billions of dollars are spent each year to convince the buying public that their lives will be better, happier, more complete with thousands of products and services available to them. It is no longer enough to "build a better mousetrap." Better selling of the mousetrap is of prime importance.

Advertising is unquestionably one of the factors most instrumental to the changing buying habits of the American public. Yet, it is entirely likely that professional portrait studio advertising is, by and large, even less persuasive today that it was in grandmother's day.

The great majority of newspaper ads for portrait photographs today concentrate on price alone, a retail selling technique effective only when the desire for the product or service already exists, or when it is complemented by other (often national) advertising designed to create a desire and to persuade the buyer.

Even early in the century, a Cincinnati advertiser of the day spent his advertising dollars to sell the urgency and immediate need for his product and to imply his superiority over his competitors. Though quaint by today's standards, his copy had "sell":


75

J. P. BALL,

DAGUERREOTYPIST,

CINCINNATI, O.

TIMELY HINTS TO ALL.

It needs but a remark, to call the attention of the reflective mind to the regret expressed by thousands, that they do not possess an image of a departed friend or relative, which might call up such associations in after years as to bring them distinctly to view, face to face: knowing that the image is nothing more nor less than the impression made on the plate by the face divine, and not the mere fancy of the artist. It is wise, then, to call at BALL'S GALLERY,

No. 28 Fourth Street, or No. 10 Fifth Street,

and secure one of his inimitable Daguerreotypes, which are pronounced by connoisseurs of the fine arts to be INFERIOR TO NONE.

N. B. Children taken in from one to two seconds, so as to catch even the fleeting smile of Nature.

M. CARPENTER, Operator, No. 28 Fourth St. T. C. BALL, Operator, No. 10 Fifth St.

In the early 1900s a Cincinnati photographer sold the urgency and immediate need for his photographic product and implied his superiority over his competitors through this ad.

A&S

a time to sow time to reap!

Portrait studios which fail to realize substantial increases in teen sittings this spring are doing something wrong. It's been the biggest year yet for sales of girls' prom formals and gifts for the graduates.

The 1965 high school graduating classes are a healthy 25% larger than those of previous years. The first crop of "postwar babies" is stepping forth to take its place in the adult world.

Many of these young people will soon start families of their own. Others are preparing to leave home for the first time, to go off to college or to work. In either case, they represent a market rich with portrait possibilities beyond the immediate graduation portrait photograph.

Right now, their new status gives sound reasons for individual or group portraits of their parents.

NATIONAL PUBLICITY

Patricia McCormack, feature writer for United Press International, recently aided professional portraiture's case with her bylined article which appeared

(Turn to page 74)

in newspapers throughout the country.

Quoting a New York psychoanalyst, Miss McCormack wrote:

"A (professional portrait) photograph is as accurate an image of a person as we can have. Looking at it recalls associations with that person. It strengthens our memory of him, and these thoughts reinforce his influence on our lives.

"If the college girl props her parents' photographs on her dorm dresser, she's bound to be reminded of their trust in her on what may be her first experience living away from home," the article proclaims.

Other psychological explanations given in the article for a portrait's value include the example of a businessman who displays his wife's picture on his office desk:

"A photograph of a loved one represents the reason they put up with the tensions, disappointments and frustrations every business person experiences."

The psychoanalyst quoted in the article is Dr. Dominick Barbara of New York, author of "The Art of Listening," "Your Speech Reveals Your Personality" and other books.

The professional portrait was described as a status symbol and socially accepted way to boast, as in the case of a "grandmother who displays photographs of her grandchildren. Secretly, she's pointing out that if it hadn't been for her, all this never would have been possible. Through them, she becomes the center of conversation."

The UPI story is the second this year written by Miss McCormack calling attention to professional portrait photography and to PP of A.



Tender, loving care

All too soon her make-believe world will be the real thing. The little girl will be a woman, her childhood gone forever. Unless . . .

Unless her parents capture the childhood years for posterity with fine professional portraits of the Seven Magic Ages.* She'll treasure her pictorial record through the years. So will her parents. And her children. For, through the magic of photography, childhood magic lives again.

Plan now — and budget for — the seven important portraits in your child's life. You'll always be glad you did.

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

Prescribed by Professional Photographers of America, Inc.

"7 Ages" Children's series includes this mat plus seven others which photographers may order and run in a local newspaper with their own studio name and address. The mats are priced at $1.00 each and may be ordered direct from PP of A headquarters.

7 AGES TOLD

PP of A also worked with the UPI writer in the preparation of an article on the 7 AGES of Childhood which appeared in 46 newspapers in 22 states.

In addition to the UPI story, 7 AGES has also received recent widespread publicity in other daily and weekly newspapers and special interest publications such as *Modern Secretary Magazine* and *The Modern Woodmen*. Copy and illustrative portraits for these editorial spreads were provided by PP of A.

NOW, ADVERTISE

A year-round public relations program for national and local promotion is but one service available to membership to keep its studio business attuned to the times. Another is the provision of professionally prepared advertising materials, available to members for local placement and identity.

Portrait studios should tie in local promotion efforts directly with the important UPI stories, thereby taking maximum advantage of these member services.

Of the 41 different newspaper ad mats illustrated in the PP of A Advertising Handbook, two emphasize the importance of adult portraits for teenagers, two relate to family portraits for business offices and several refer to the "grandmother" market. A series of eight different ads is available on the 7 AGES program.

AD COPY COINCIDES

Interestingly, the ad copy coincides remarkably with the psychoanalyst's remarks as quoted by Miss McCormack.

In an ad for men's portraiture, "When offspring flee the family nest, a man should have his portrait made," copy reads:

"In a new world with mountains to climb, decisions to make and his own experienced wisdom so far removed, a father's portrait may be the best support he can lend. A fine professional portrait can speak through memory of things once said, extend a helping hand through time and distance."

YOUR MAN OF DISTINCTION



Have you watched him change with the years? With age he's wiser, stronger, more sure of himself. These are his proud years, your memories to keep. And now is the time to capture them for eternity with a fine professional portrait. Tell him you want his portrait *now*.

Time to remember with portraits

STUDIO IMPRINT

"Your Man of Distinction" mat is available with room for studio name and address. This is one of three ads directed toward men in business who need current photographs.

An ad for women's portraiture: "When children pack their bags to leave, it's time to pose for portraits.

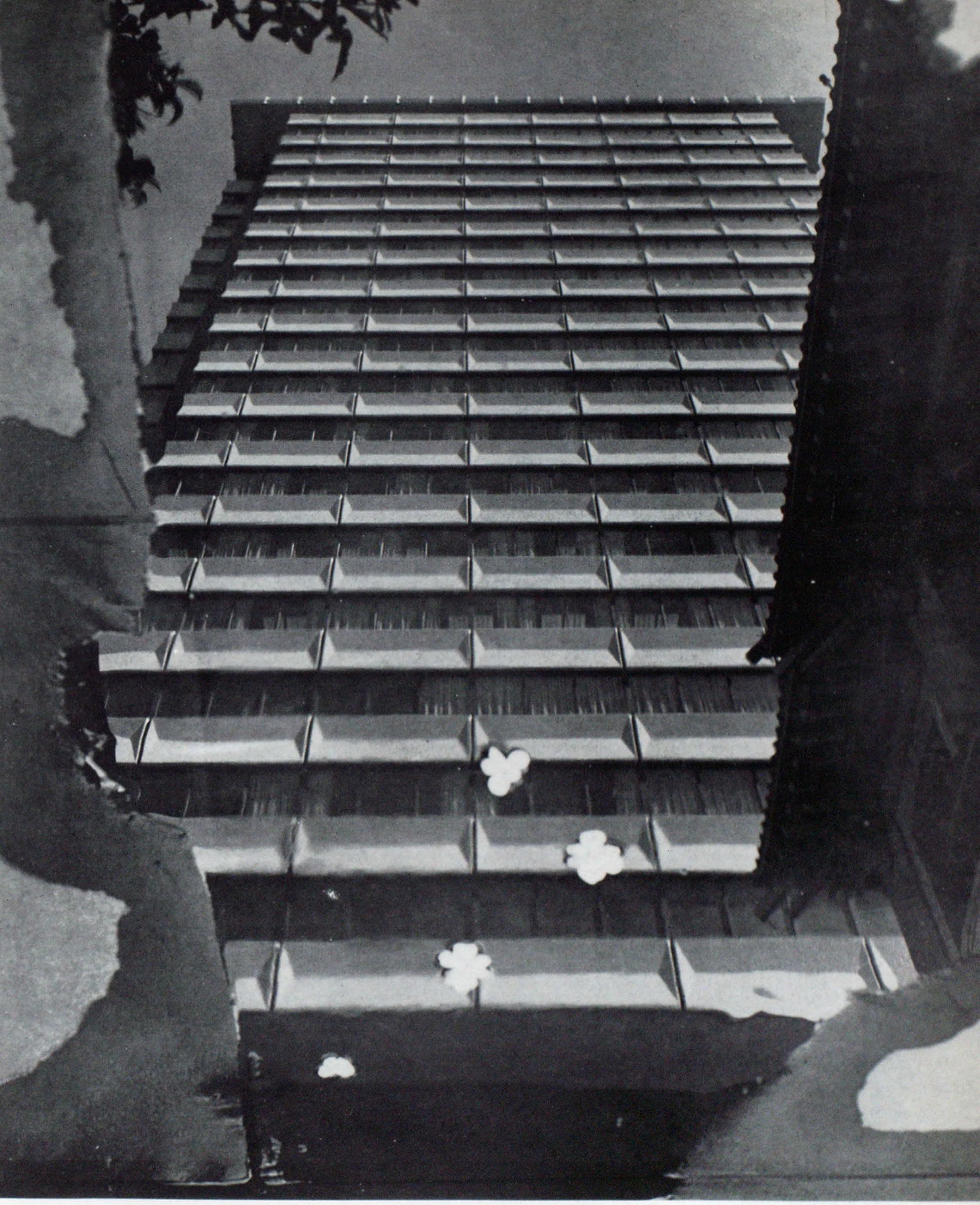
"This is the picture a child should have near always, a portrait of beauty that reassures through life's uncertainties and miles of apartness."

Another ad is captioned, "When a husband makes his mark, it's time to pose for portraits" and tells the woman reader:

"It's (yours is) a particular kind of beauty that should be captured in a fine professional portrait. Captured, framed and placed upon a man's new desk to help him through important decisions and difficult times to more and bigger success."

Still another ad on group portraits in the office says: "The family group portrait holds the place of honor in business offices everywhere. Just a glimpse of the portrait brings a pleasant pause to many a man's hectic business day."

All ad mats may be ordered from PP of A headquarters at a cost of $1 each. The Handbook also contains copy for radio commercials, direct mail and outdoor paper advertising. Materials are available only to PP of A members in good standing. ▲



a certain difference

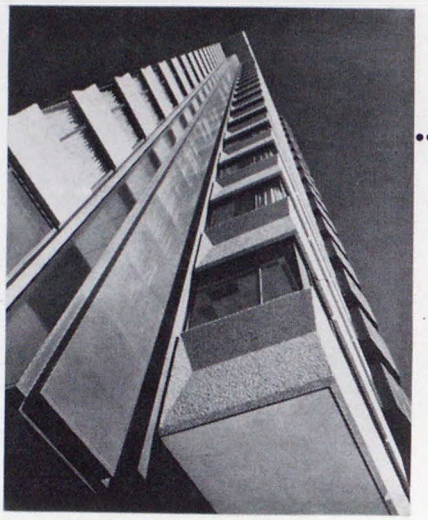
PART V

LOOKING AT A BUILDING

by Julius Shulman



A



B

The photographs in this installment of our series reveal a great deal in our "How to look at a building" philosophy.

A rain puddle on the sidewalk (previous page) offers an imaginative view of the International building in San Francisco. The camera was about 20" from the puddle and a wide-angle lens was used (90mm on a 4x5 camera). The flower petals were dropped into the water to impress the quality of the puddle more clearly.

The "looking uphill" view, Photograph A — a "must" when photographing tall buildings — dramatizes the site and the height of the building. It was necessary to show some of the base of the building to help establish the site.

By walking toward the building slowly until the proper view was found, the choice of lens was determined by what could be shown without distortion and with fullest possible use of tilts and swings. In this case the camera bed was tilted approximately 30° from vertical to get the height of the building. The result turned out to be one of the most important photographs ever made of the building. The time of day was precisely observed in order to photograph the building when the shadows were in the valley of the V-shaped spandrels. For some reason many photographers forget to watch such an important element in a building material, and as a result the photographs do not read the material as clearly as they should.

It is often necessary to illustrate the nature of materials as well as design detail. With a wide-angle lens, it was possible to get the full length of this most important structural area of the building — Photograph B. The corner metallic element, a copper structural device housing many of the building's utilities, can easily be observed as being copper, even in a black-and-white photograph. Notice also the extremely fine detailing which shows how this construction was completed, and the extreme detail of the concrete aggregate spandrels.

The three photographs below illustrate what happens when lenses are changed, all from the same camera position. ▲







TWO CHANCES

TO LEARN TO EARN

A PP OF A SPONSORED Management Workshop is a rewarding experience. The People pictured on the opposite page represent the over 120 professional photographers in Portland and Denver areas who learned to earn greater profits in their studio operation at two recent Workshops. The programs demonstrated improved management of finances, record keeping, budgeting, communications and other activities which are a part of operating a studio. The most prevalent comment expressed by those attending is, "We should have had this a long time ago."

If you have this feeling, a need for improved management techniques — you now have two chances to learn to earn greater profits from your business. Two identical programs are offered at two different times in two far-apart locations. Southwesterners can attend the Austin Workshop at the Commodore Perry Hotel in Austin, Texas, June 24-26, and Easterners can attend the Philadelphia Workshop at the Sheraton in Philadelphia, Aug. 6-8. In fact, anyone living in-between or beyond can attend either one. The choice is yours; the main thing is to attend. Register now.

AUSTIN and PHILADELPHIA MANAGEMENT WORKSHOPS

Dates and Location: Identical programs are scheduled on June 24-26, 1965, Austin, Texas, at the Commodore Perry; and Aug. 4-6, 1965, Philadelphia, at the Sheraton.

Fee: Only $25 for PP of A members; $40 for non-members. **Fee includes tuition and supplies. Meal functions are separate. Make your own room arrangements.**

Faculty: Qualified specialists and consultants from education, business and industry.

Program: Designed for portrait, commercial and industrial photographers, associates and employees. The basic business principles presented are valuable to all.

Austin — Thursday, June 24
Philadelphia — Friday, Aug. 6

1:00 p.m. Registration.
3:00 p.m. Opening session, welcome and orientation. *The Importance of Management to Photographers.*
5:00 p.m. Recess for dinner.
7:00 p.m. *Cost Accounting Systems for Sound Business Decisions.*
8:30 p.m. Workshop sessions — three groups.

Austin — Friday, June 25
Philadelphia — Saturday, Aug. 7

8:00 a.m. *Budgeting — How to Control Your Business.*
9:00 a.m. Workshop session — three groups.
10:00 a.m. *Record Keeping and Simplified Systems.*
11:00 a.m. Workshop sessions — three groups.
12:00 noon Recess for luncheon.
1:30 p.m. *Communications — The Key to Motivation.* Workshop session included in presentation.
6:30 p.m. Dinner and speaker. Guests are invited.
9:00 p.m. Discussion groups (revolving plan). Problem-solving sessions.

Austin — Saturday, June 26
Philadelphia — Sunday, Aug. 8

9:00 a.m. *Special Business Services available to Photographic Studios.* A panel presentation by an attorney, banker, certified public accountant and Small Business Administration representative.
10:30 a.m. *The Need for Management Thinking — A Summary.*
11:30 a.m. Adjournment.

Make your reservation NOW — Use Registration Form below.

REGISTRATION FORM

Check which one:

____ **Austin, June 24-26 Commodore Perry**

____ **Philadelphia, Aug. 6-8 Sheraton**

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Milwaukee, Wis. 53203

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☐ $40 Non-member

Your Name _____

Company or Studio _____ Position _____

Address _____

THE PORTRAIT PAGE

fifth of a series

POSING and LIGHTING for PORTRAITURE

. . . a service of the PP of A Portrait Division

DEEP-SET EYES

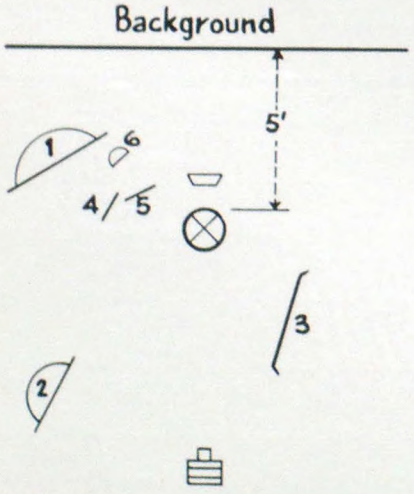
*by A. D. "Tony" Wichers, M.Photog.**

IN THIS ARTICLE, I shall endeavor to answer one of the questions most often addressed to the platform demonstrator: "How do you get enough light in deep-set eyes and at the same time prevent glare in glasses?"

I call this my three-light system — two lights on one side, and a third light or foil reflector on the opposite side. The third light should be about 12" from the lens and rather low to prevent the "goatee" shadow under the chin. When adjusting the fill-in also watch the neck shadow. Be sure that you do not overlight or get too much light on the ear.



1 — Main or Basic Light
2 — Front Fill Light
3 — Foil Reflector
4 — Head Screen
5 — Head Screen
6 — Minispot
(Backlight behind subject)



Study the lighting diagram carefully, especially the placing of the reflector, which should be about 10"-15" in front of the face and slightly to the side. The reflector (or light) can then be blended away from the background toward the camera. In this way less light will strike the ear and give the illusion of being in its rightful place about 6" from the front of the face. This will give the illusion of roundness. This general lighting set-up is wonderful for color.

My first concern is seating the model correctly as to posture, with arms placed to give me a good base. Let the arm nearest the camera hang straight down, then place his hand in his lap and move back slightly to broaden the base. Extend the right arm with the hand placed on the knee. I used a box about 5" high placed under his right foot for good lines and comfortable posing of the sitter. Before I attempt any lighting of any kind, I make all adjustments to his tie and clothing.

Fig. 1 — My first light used is No. 1 in the diagram. Please observe that there are no catch lights in the eyes. I am sure you will recognize a basic short lighting. The difference between this and the two-light system is that this light is placed to the side toward the back of the sitter and brought just enough to the front to create the inverted triangle on the cheek nearest to the lens. Please note the light is turned away from the background. Be sure you shade the lens.

Fig. 2 — The second light has been introduced, which creates the catch lights in the eyes. This light is blended (or feathered) in such a manner that only the rays from the edge of the light are effective. If the light totally destroyed the shadow, a flat uninteresting portrait would result. Also note: The left ear is still in shadow.

Fig. 3 — This view shows the set-up after the reflector or fill-in light has been placed. The fill-in light is every bit as critical as the main light. It is here that a portrait can be ruined by too much fill-in (hardly ever by not enough). This is especially true for men. Before making the exposure, take one last look and if the shadow and highlight side of the face look about equally lighted, as if every drop of blood has run down his veins, this is your alarm that it is too flat. Do one of two things: Turn the light toward the camera, or pull it back several feet.

With this lighting set-up you should not have any reflection in glasses. ▲



FIG. 1



FIG. 2



FIG. 3

**821 Kansas Ave., Topeka, Kan.*



EDWARD P. CURRY, Cr.Photog., business management authority in the photographic field in Milwaukee since 1942 will discuss studio promotions with emphasis on a workable and profitable approach to securing school contracts . . . he will also illustrate how equipment and production relates to merchandising.



JOHN E. SMUCKER, M.Photog., Winona graduate and studio operator specializing in color portraiture in Mansfield, Ohio, since 1949. Chairman of Portrait Division of PP of A. Mr. Smucker will present the techniques of color promotions, covering Baby Contests, Boy Scout promotions, album proof presentations and visual projections for selling large prints.



ROBERT M. LaTORRE, sales manager of a studio-laboratory in Rochester, N.Y., that specializes in color custom finishing. Discussions on price differential between color roll film and sheet film and resultant retail price, "workable" merchandising efforts in different parts of the country, and an analytical evaluation of what 5-10 years in the future will hold.



GERHARD BAKKER, M.Photog., Dean of Education at Winona School of Professional Photography, Instructor at Layton School of Art, Milwaukee, for 28 years and presently Chairman of the Photography Department. Mr. Bakker will present how the studio "image" is reflected by selection of such important business salesmen as letterheads, invoices, business cards, studio decor, displays.

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Larry Clark



Larry Clark

Our World

Larry Clark



Larry Clark and Gernot Newman are both in their early twenties, both are former students at the Layton School of Art in Milwaukee.

Larry Clark, son of a Tulsa photographer, attended high school in Tulsa, before coming to Milwaukee to enter Layton. Gernot Newman, born in Poland, came to the U. S. at the age of ten, attended high school in Milwaukee. Clark is now in the Army, Newman is a photographer in Chicago.

M.Photog. Walter Sheffer, Milwaukee portraitist and Layton instructor, had this to say about the young photographers of our day: "They are often preoccupied with the sad and sordid, as are many of the artists today. The rage in painting is pop art, popular playwrights are Albee and Tennessee Williams. The common and often the low are the themes, in complete contrast to the age of the Greek and English tragedy, where the plot centered around one noble birth.

"Perhaps this is a complete reaction to the sweet and sentimental of our Victorian fathers. We might not like it, as we are used to the words, 'it is pleasing.' But understand it we must if we are going to know our world. It can no more be ignored than the H-bomb, Sputnik or the Beatles." ▲

Gernot Newman

Gernot Newman





Gernot Newman

the industrial page

by Peter Jowise

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

IN ORDER to make use of the ray-tracing technique introduced on the Industrial Page of last month (page 87), we simply apply the construction shown in diagram C from that page to all the points on the object. The resulting image is the combination of all the image points constructed from those object points. Because we know that all the rays from a single object point intersect at the same image point (see last month's diagram D), we do not have to draw in all the rays. Instead we use just a pair of "construction" rays, i.e., the heavy ones in D.



Peter Jowise

For even greater simplicity, we do not draw the construction rays for all *points*. We could, as has been done in Fig. E below for just four points, but you see how complex the diagram has thereby become, and it really is unnecessary. By finding only the top and bottom points of the image, we avoid the complexity of locating the exact positions of all the in-between points. We know they are there. So, we simply connect the top and bottom points, and there it is, the whole image, as in Fig. F.

One of Several Ways

Note the convention that the object is always placed to the left of the lens in the diagram, and that the light rays travel from left to right. This convention makes it unnecessary to label the diagrams, as has been done here.

Now we are ready to make use of ray-tracing to locate the position of an image for a given lens in some particular situation. Note that ray-tracing is only one of several ways to work out this solution; it is not always the best way. For example, in the following case, computation would give the answer more quickly, but here we'll use ray-tracing for demonstration.

The problem: given a lens with a focal length of 5", find how much bellows draw (lens-to-film distance) is needed to photograph a subject at a distance of 15" in front of the lens.

The answer: see Fig. G, below. To scale, draw the object arrow the proper distance in front of (to the left of) the lens. To scale, indicate the focal point on the optic axis to the right of the lens. Then simply follow the ray-tracing procedure for the top object point and the bottom object point. This locates the top and bottom image points. The actual distance from lens to image can then be scaled off from the diagram. In this case, about 7.5" is the correct image distance. The precision of your answer will depend, of course, on the scale you use and the exactness of your drawing.

In the solution shown in Fig. G, the scale is about 2/3-to-1. For precise solutions a scale of 1-to-1, or even 2-to-1, is preferable. I usually work as large as my paper will allow me to.

This month we'll finish the page with a problem you can work on. Next month you will find the solution here.

June Puzzler: A 2" lens is being used at a working distance (object-to-lens distance) of 2.5". How far behind the lens will the image be found? What is the magnification being produced by this system? ▲

BACK TO SCHOOL

Next September industrial, government and military photographers will study and work with the latest equipment in modern laboratories in professional refresher courses at the Winona School of Professional Photography. Classes are kept small to place emphasis on individual instruction. Unique, fresh approaches are presented by men who are actively involved in exacting and important photographic fields.

Three courses of special interest to the in-plant photographer are: "Photographic Department Supervisors Seminar" (Sept. 13-17); "Industrial Film Workshop" (Sept. 20-25); and "Motion Picture Film Editing" (Sept. 20-25).

For details and complete list of instruction, write PP of A, 152 W. Wisconsin Ave., Milwaukee, Wis. 53203.

Fig. E

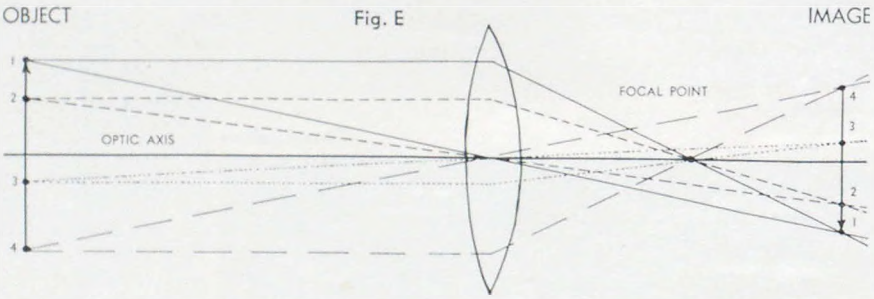


Fig. F

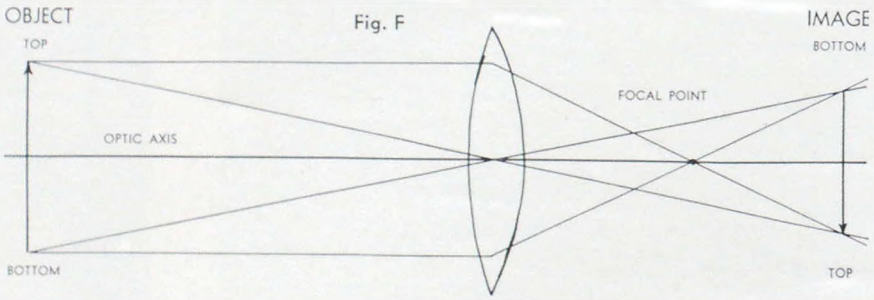
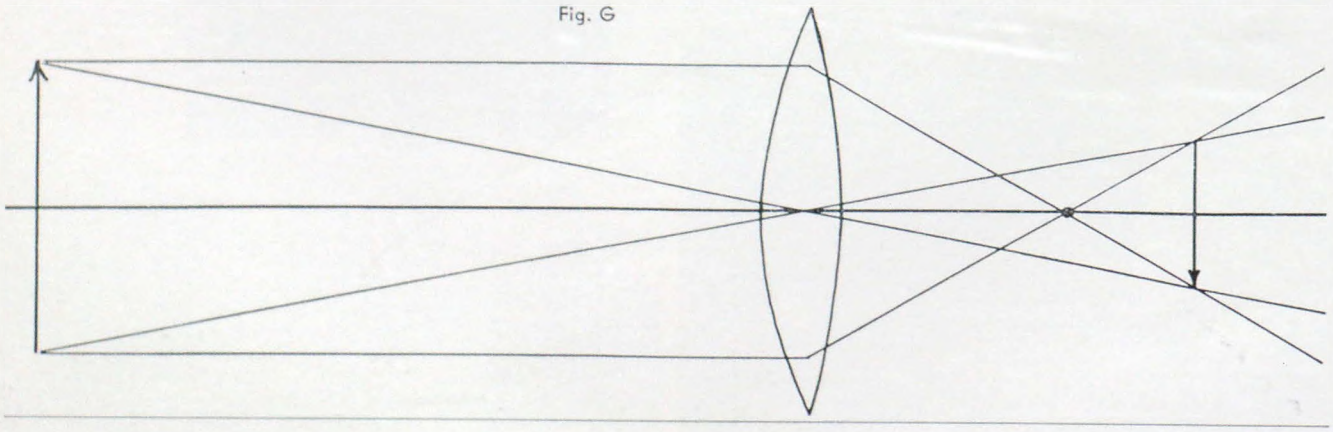


Fig. G



LENS FOR U. OF CALIFORNIA

Herron Optical Co., Los Angeles, subsidiary of Bausch & Lomb, has delivered a 40", f/5 lens designed for Hasselblad cameras to the University of California for use in its Lawrence Radiation Laboratories. The lens covers the 35mm format and resolves 50 lines per millimeter to the edge of the field through a 16' to 45' working conjugate distance. The lens, which features a 100-microsecond foil capping shutter, is the first development in Herron's expanded design and manufacture of complete optical systems.



40" lens used in Lawrence Radiation Labs.



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Richard Kimble, Westinghouse Electric Co., Lima, Ohio, Chairman of Roundtables.



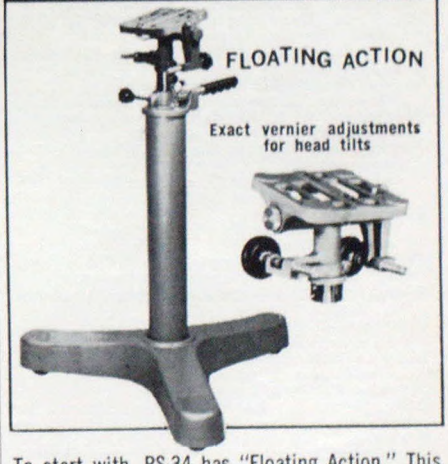
Robert E. Goode, M.Photog., Tucson, Ariz. (left), James B. Cooper, Jr., Cr.Photog., University of Michigan, Ann Arbor.



Harry Paney, Arthur Anderson & Co., Chicago— "Facts About Winona."

These photographs of some of the participants at the 13th National Industrial Photographic Conference last month were made by Bob Joseph, President, Commercial Printing & Imprinting Co., Detroit.

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MEMBERSHIP REPORT

April — 147/Total for Year — 630

One of the primary functions of an elected PP of A Councilman 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 1965 (in parenthesis). Total applications for April, 147; for the year, 630. Key: P — Portrait, C — Commercial, I — Industrial, DAL — Delegate-at-Large.

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

Alabama—0 (1)
- *Edward H. Dixon I* • *Phil Graf P*
- *Roy M. Thigpen C*

Alaska—0 (8)
- *Fred A. Armstrong I* • *Ward W. Wells P*

Arizona—1 (5)
- *Maurice R. Koonce C* • *Bill McLemore P*
- *William J. Thomas I*

Arizona Photo Center (S. Fruciano), 1633 E. McDowell Rd., Phoenix (Service) *Bill McLemore*

Arkansas—0 (4)
- *Offie Lites, Jr. C* • *Gustave J. Shrader P*

California—17 (78)
- *W. Keith Cole DAL* • *Fred S. English DAL*
- *Mel Jones I* • *Antonio D. Ricca C*
- *Ted Sirlin P*

Abacus Studio of Photography (John D. Griffin), 311 E. Clifton Ave., Anaheim (Service)
Arrance, Frank, Orange Coast College, 3113 Taft Way, Costa Mesa (S)
Benton, Bruce K., Box 9027, Menlo Park (S) *Landis C. Major*
Chappell, Robert, 460 N. Midway Dr., Escondido (I) *Antonio Ricca*
Cole, Miriam A., 1323 Monument St., Pacific Palisades (A)
Corbin, James L. Corbin Photography, 4831 Newport Ave., San Diego (A-P)
Forbes, Melson D., Palomar Pictures, 935 E. St., San Diego (A-C) *Antonio Ricca*
Hayes, Jon D., Brooks Inst. of Photography, 2190 Alston Rd., Santa Barbara (S)
Lewis, Errol, Justus Ahrend Studio, 134 N. Indiana Ave., Vista (A) *Antonio Ricca*
Lynch, James M., 140 S. Hickory, Escondido (A) *Antonio Ricca*
Oxley, Paul I., Paul Oxley Photographer, 2518 First Ave., San Diego (A-P) *Antonio Ricca*
Perry, Terrence A., Gaileys Photo Supply, 1939 S. Broadway, Escondido (A) *Antonio Ricca*
Pitt, Verne, Rorex Photography, 2521 F St., Bakersfield (A) *Donald Small*
Rogar Sales Co., 1623 N. Chauenga Blvd., Los Angeles (Service)
Snap & Sound (H. Goldsworthy, Jr.), 207 E. Grand Ave., Escondido (Service) *Antonio Ricca*
Tanaka, Tsukasa J., Kelly's Ind. Photog., Inc., 324 W. Pico Blvd., Los Angeles (A) *H. D. Kelly*
Towsley, Doris D., 1020 Glen Dr., Placerville (A)

Colorado—0 (7)
- *John A. Grissinger C* • *Selwyn Hewitt I*
- *Richard E. Vasicek P*

Connecticut—2 (9)
- *George Heilpern C* • *Paul R. Shafer P*
- *Jean L. Sicotte I*

Photo Equipment & Supply Corp., Cedar Acres Rd., Woodbridge (Service)
Waite, John, John Waite Photographer, 35 Brandt Rd., Stamford (A-C) *S. Gonda*

Delaware—0 (2)
- *Horace P. Maguigan I* • *Willard Stewart P*

District of Columbia—1 (5)
- *Jon Francis C* • *Eric Locke P*
- *David F. Reins I*

Baker, Bryant R., Harris & Ewing, 1304 G St. N.W. (A-P) *Hugo Brooks*

Florida—3 (10)
- *Duane Herrig I* • *Donald M. Schwarm C*
- *Charles J. Wick P*

Becker, Robert W., E. Allen Becker Studio, 426 Arthur Godfrey Rd., Miami Beach (A)
Bennett, Sidney, Dore' Studios, Inc., Carillon Hotel, Miami Beach (A) *Jack Davis*
Huff, Otis, Jennifer Ann Portraits, Inc., 800-806 Navy Blvd., Warrington (A-P)

Georgia—1 (10)
- *James E. Garrett I* • *C. H. Patton P*
- *Everett W. Saggus C*

Craig, Robert S., Communicable Disease Center, 1600 Clifton Rd., Atlanta (I) *Erylene O. House*

Hawaii—0 (0)
- *Bob Johnson P*

Idaho—1 (2)
- *Stanley M. Burns P*

Arnoti, Ladd C., Ladd's Studio, Box 138, Cottonwood (A-P) *Alma Gray*

Illinois—7 (50)
- *Addison L. Boehnert I* • *W. H. Edwards P*
- *Aaron Gordon C* • *Harry R. Hoyt DAL*
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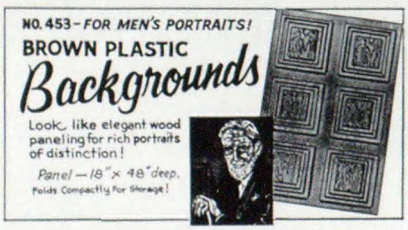
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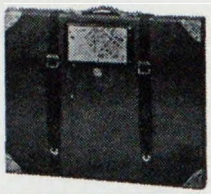
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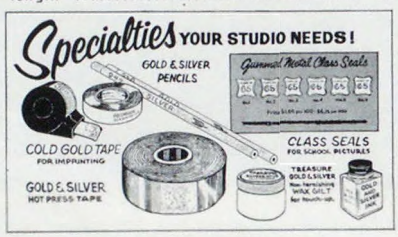
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Easy to use — all colors available.

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167 — Like 164 — With Orlon Trim 10.95
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122 — Sweetheart Neckline in Velvet 9.95
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Colors: Black, Laurel Green, Royal Blue, Light Blue, Aqua, Pink, Rose, Bright Red and White.



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170 — Double Row Marabou on Satin ..... $ 9.95
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118 — Marabou Trim on Velvet Drape 6.95



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Beautiful New Stole — made like others.
264 — Deluxe Narrow Stole With Extra Strip — in plastic box $27.50
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142 — Black Lace School Drape ..... $ 6.95
142N — Navy Blue School Drape 6.95
143 — White Lace — any color satin 6.95
132 — Nylon Tulle on Satin Glamor 5.95
130 — Lurex Lace on Silver Cloth Drape 6.95
(Specify colors — made in most all colors)



THREE GLAMOUR DRAPES (any colors)

One each in Velvet-Silver and Satin ..... $ 9.95
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Dietz, Cletus A., Dietz Studio, 116 N. Church St., Carmi (A) *Bill Wade*
Dreher, Alfred D., Dreher Photo Service, 45 Park Lane, Bristol (A)
Haury, Ralph W., Haury Color Studio, 1997 Vandalia St., Collinsville (A-P) *Bill Wade*
Knoebel, Dave D., Knoebel Studio, 800 St. Louis Rd., Collinsville (A-C)
McGregor, Ken, 827 S. Glenwood, Springfield (A) *Martha H. Armistead*
Nicol, Joseph D., State of Illinois, Springfield (A) *Martha H. Armistead*
Stennett, Joseph B., 224 Marion Court, Oak Park (A)

Indiana—3 (12)
•*W. F. Bertram I* •*Horace J. Chase P*
•*Robert F. Fahrenkrug C*

Bowen, Morris, Rt. 4, Attica (A-C)
Churchill, Catherine L., Grant Photog. Enterprises, P.O. Box 761, Gary (A) *Norman Grant*
Smith, Lee E., Salem (A) *W. M. Krider*

Iowa—0 (8)
•*Harold L. Johnson P* •*Thomas Negro I*
•*R. K. Sunderbruch C*

Kansas—0 (3)
•*Bill Barton C* •*Leon M. Crooks P*
•*Don Richards I*

Kentucky—2 (7)
•*Jack Coleman P* •*Richard Duncan C*
•*James N. Keen I*

Kimmel, Irving M., U.S. Army Armor Bd. Photo Lab, Fort Knox (I)
Wathen, Robert N., Jr., 4302 Ravenwood Dr., Louisville (A-C) *James N. Keen*

Louisiana—0 (3)
•*John E. Kuhlman, Sr. P* •*Simon E. Lee I*
•*Frank Lotz Miller C*

Maine—0 (4)
•*Arthur M. Griffiths I* •*James E. Pierce P*
•*Leroy A. Woodman C*

Maryland—4 (11)
•*Hugo Brooks C* •*Randolph A. Kennedy I*
•*Harry J. Patton P*

Galeone, F. Paul, 1849 Wycliffe Rd., Baltimore (A) *Thomas Scilipoti*
Jennings, E. Fay, Life Studio, Prince Georges Plaza, Hyattsville (A-P) *E. Locke*
Pease, Robert E., Life Studio, Prince Georges Plaza, Hyattsville (A-P) *E. Locke*
Szczepanski, Philip, U. of Maryland, 139 S. Linwood Ave., Baltimore (I) *Randolph A. Kennedy*

Massachusetts—5 (14)
•*Lee A. Ellis I* •*William Durland C*
•*John Hobbs P*

Edgerton Germeshausen & Grier (Wm. G. Cara-Donna), 160 Brookline Ave., Boston (Service)
Edgerton Germeshausen & Grier (Wm. G. Cara-Donna), 160 Brookline Ave., Boston (Sustain'g)
Kupris, Walter J., 42 Vineland St., Brighton (I) *J. E. Carrar*
Lattanzio, Joseph J., Lattanzio's Studio, 36 Linwood St., Hyde Park (A)
Polaroid Corp. (Richard D. Holbrook), 119 Windsor St., Cambridge (Service)

Michigan—2 (26)
•*Montelle I. Chase P* •*James B. Cooper, Jr. I*
•*Bervin Johnson C*

Hardy, R. Kent, J. L. Hudson Co., 1206 Woodward, Detroit (A-C) *Allen Stross*
Safron, Morris, Press Picture Service, 2033 Woodward, Detroit (A-C) *Allen Stross*

Minnesota—2 (11)
•*S. F. Ellertson C* •*Donald Rickers P*
•*G. Paul Stump I*

Hennessey, Jerry, Camera Art, Lewiston (A) *Roland V. Dinger*
Surprenant, Don, Myhre Studio, 118 W. Main, Luverne (A-P) *Roland V. Dinger*

Mississippi—0 (3)
•*George G. Smith P* •*Terry Wood C*

Missouri—3 (11)
•*Joe S. Brown P* •*L. D. Jones C*
•*Elgin Smith I*

Bishop, Dillon, Eastman Kodak Stores, Inc., 1515 Broadway, Kansas City (A)
Moon, Ronnie, Victor Berline Studio, 3522 Main, Kansas City (A) *Victor Berline*
Yuille, Aileen E., Fine Arts Studio, 410 W. 7th, Sedalia (A-P) *Leo Stern*

Montana—2 (4)
•*Adam P. Bloch P* •*Vern Helmbrecht C*

Brown, Don, G.A.F.B. Studio, Box 4393, Glasgow AFB (A-P) *Alma Gray*
Erdahl, Ted, Steve's Studio, Inc., 1210 W. Main, Bozeman (A) *Steve Hadnagy*

Nebraska—0 (8)
•*W. A. Coons I* •*Earl Harano C*
•*Donald Jack P*

Nevada—1 (1)
•*Edward J. Allen C* •*LaVerne B. Randell P*

Mitrani, Frank, Photo Rama, 309 Las Vegas Blvd. S., Las Vegas (A-C) *Edward J. Allen*

New Hampshire—0 (0)
•*Adrian N. Bouchard I* •*Eric M. Sanford C*
•*Francis J. Sullivan P*

New Jersey—2 (18)
•*Harold Denstman I* •*Charles J. Guzzo C*
•*Robert H. Haven P*

DeForeest, Thomas E., Bell Telephone Laboratories, Inc., Holmdel (I) *Karl Baum*
Vitagliano, Andrew N., Vi-Tech Corp., 780 Wright Ave., Camden (A-C) *Robert M. Opfer*

New Mexico—15 (24)
•*Bill Bell P* •*Dick Kent C*
•*William P. Mahaffey I*

Atkisson, Bob L., John Whiteside Photog., 10700 Bellamah N.E., Albuquerque (A) *Bill Bell*

(Turn to page 92)

Mr. Photographer,

You belong up front . . . not in the darkroom!

Let us see what developes . . .

•

Black & White Finishing

•

FAST-ACCURATE QUALITY PORTRAIT FINISHING FOR OVER 23 YEARS

Wallace Laboratories, inc.

SAN ANGELO, TEXAS

RESTORATIONS from page 43

quality is more important than time, this is what may happen.

Finally, you save money, actual cash outlay. You dispense with the artist's fee, copying charges and the postage.

On the other hand, what are the disadvantages to handling restorations yourself?

First, you must ask yourself, "Is my product equal to that of the restoration artist?" If it is inferior, is it fair to your client, and to yourself, to deliver such a job?

If the finished product is equal to that which you get from the outside, does the time, labor and materials invested merit the advantages listed above? Figure your costs and compare them to what you would have paid your artist.

If you are concerned with the safety of your customer's originals, you can copy the original in your studio and send out the best negative you can produce.

You can retain an amount of control by sending the artist your own work print. You can crop and position the subject as you want it. By using an overlay, or marking a guide print, you can show the work you want done. Be sure you send prints that can best take airbrush work. Smooth, matte, double-weight prints are the best to work on. Grained surface tends to collect paint in the valleys and is not easy to recopy as smooth paper. A matte surface accepts pencil retouching, charcoal work, etc., much better than glossy. Double-weight paper provides a better foundation for airbrush work than single-weight. Each artist may have different preferences. Check with them before you send your work print.

The airbrush technique should be used to correct whatever cannot be done with photography. It is silly to use it, for example, to build up detail in a print that could have been made with a little more exposure, development or on a different grade of paper.

People are accustomed to waiting for special orders. And restorations are special orders. So allow yourself enough time to prepare, package and mail material; allow for time required to finish the job and to return it to you. I have received orders which were three weeks in postal transit. This is indeed a waste which could have been avoided.

You have three choices: finish the restoration work in your studio; send the order out to an outside specialist; do the photographic work yourself and have the art work done by an airbrush artist. ▲

coming conventions 1965

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

Association	Date	City and State	Hotel	Officer
Texas Professional Photographers Assn	June 26-28	Austin, Texas	Commodore Perry	Dewey G. Mears, Pres. 1800 W. 6th, Austin, Texas
Professional Photographers of Mississippi-Alabama	June 27-29	Mobile, Ala.	Admiral Semmes	Phil Graf, Chmn. 1631 2nd Ave., Bessemer, Ala.
Tennessee Professional Photographers Assn	July 10-12	Nashville, Tenn.	Andrew Jackson	Mrs. T. W. Dickerson, Exec. Sec'y P.O. Box 227, Franklin, Tenn.
Minnesota Professional Photographers Assn	July 11-13	Minneapolis, Minn.	Leamington	Elaine B. Bruggeman, Sec'y 7640 Lyndale Ave. S., Minneapolis, Minn.
Professional Photographers of California	July 17-20	Fresno, Calif.	Del Webb Towne House	Natalie Rokusek, Exec. Mgr. 515 Market St., San Francisco, Calif.
Professional Photographers Assn of Pennsylvania	Aug. 7-10	Philadelphia, Penna.	Sheraton	Vincent DePiante, Jr., Sec'y 1736 Clinton Ave., Shamokin, Penna.
Virginia Professional Photographers Assn	Aug. 21-24	Norfolk, Va.	Golden Triangle	Archie E. McDearmid, Sec'y 104 Cottonwood Lane, Chesapeake, Va.
Photographers Assn of New England	Sept. 12-14	Bretton Woods, N. H.	Mount Washington	Anton Hanania, Sec'y 26 Emerson St., Newton, Mass.

1966

Alberta Professional Photographers Assn	Feb. 20-22	Edmonton, Alberta Canada	Macdonald	J. Wallace Galloway, Chmn. Savoy Plaza Hotel, Edmonton, Canada
Rocky Mountain Professional Photographers Assn	Feb. 20-23	Colorado Springs, Colo.	Broadmoor	Herbert Lehman, Chmn. Box 1061, Riverton, Wyo.
Wisconsin Professional Photographers Assn	March 19-21	Milwaukee, Wis.	Pfister	B. Artin Haig, Chmn. 429 E. Wisconsin Ave., Milwaukee, Wis.
Professional Photographers Assn of British Columbia	March 20-22	Vancouver, B.C.		Ray E. Hunt, Exec. Sec'y 2007 W. 4th Ave., Vancouver, B.C., Canada
Associated Professional Photographers of Illinois	March 27-29	Peoria, Ill.	Pere Marquette	Bob Johns, Pres. 1824 Fourth St., Peru, Ill.
Professional Photographers Society of New York	March 27-30	Grossinger, N. Y.	Grossinger's	Mrs. Dorothea Wilson, Exec. Sec'y 420 Oswego St., Baldwinsville, N. Y.
Intermountain Professional Photographers Assn	April 10-12	Salt Lake City, Utah		Jerry Rogers, Exec. Mgr. 811 N. University Ave., Provo, Utah
Professional Photographers of Ohio	April 16-19	Columbus, Ohio	Neil House	J. Edwin Farmer, Exec. Sec'y 50 W. Broad St., Columbus, Ohio
Kansas Professional Photographers Assn	April 24-26	Wichita, Kan.	Lassen	Gary Millsap, Sec'y 3723 Sleepy Hollow, Wichita, Kan.
Professional Photographers of Washington	July 23-26	Seattle, Wash.	Olympic	Robert Tull, Sec'y 1205 Midway Blvd., Oak Harbor, Wash.
PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.	Aug. 7-12	Chicago, Ill.	Conrad Hilton	Frederick Quellmalz, Conv. Chmn., 152 W. Wisconsin Ave., Milwaukee, Wis. 53203

local, state and regional news

Name Change

By a vote of the active membership, the Executive Board of the Industrial Photographers Assn of America has been given the authority to change the name of the group to Industrial Photographers of New Jersey. The association is being re-incorporated under the new name.

Check for VSP



Mrs. Robert F. Marron watches Ira B. Miller, President, Long Island PPA, present check from Annual VSP Dinner to Mrs. Joseph C. Watts, Chairman of the VSP Long Island hospital programs. Mrs. Everett B. Shaver, right, and Mrs. Marron are VSP volunteers at St. Albans Naval Hospital, Long Island.

Penna. Convention, Workshop

Margaret Erb, M.Photog., Hudson, N. J., will be one of the guest speakers at the PPA of Pennsylvania annual convention at the Sheraton Hotel, Philadelphia, Aug. 7-10. Other program participants will be Frederick Quellmalz, Hon.M.Photog., Milwaukee; Peter Nicastro, M.Photog., Garfield, N. J.; J. Worthington Hipple, McLean, Va.; Emil Rhodes, M.Photog., and his wife Vivian, Philadelphia. Prior to the convention the PP of A is sponsoring a Management Workshop, Aug. 6-8.

"Lucky 13" Convention

The "Lucky 13" annual Western States Convention will be held at the Del Webb Towne House, Fresno, Calif., July 17-20. Appearing on the program will be M.Photogs. Harper Leiper, Houston, and Claude Palmer, Portland, Ore., on commercial photography; Tony Ficalora, New York, N. Y., will discuss his still lifes; Vincent Tajiri, Picture Editor of *Playboy* magazine, "The Influence of Playboy Magazine on Professional Photography"; Van Moore, M.Photog., Greenville, S. C., "Weddings and Brides"; Victor Anderson, M.Photog., Reno, Nev., "Home Sweet Home Sittings." Taking part in the Talent Turntable Workshop will be M.Photogs. Gene Botsford, Rochester, N. Y.; Vincent Thomas, San Francisco; and Nels Isaacson, M.Photog., San Mateo, Calif. Others on programs include Fred English and Bob Brown of Redwood City, Calif.; Clinton Bryant, Ontario, Calif.; Bob Bremson, Kansas City, Mo.

RECENT ELECTIONS

PPA of Massachusetts

David Johnson, President; John Hilton, 1st Vice President; Madeline Hobbs, 2nd Vice President; William Durland, Treasurer; Thomas Keegan, Corresponding Secretary; Robert Ginsburg, Recording Secretary.

1967 CONVENTIONS

April 2-4 — APP of Illinois
April 8-11 — PP of Ohio
July 23-28 — PP of A Exposition
Portland, Ore.

PP of Rhode Island

Frank LeFebvre, President; Peter Castriotta, 1st Vice President; Joseph Macari, 2nd Vice President; Connie McDonnell, Secretary; Marie Boscia, Treasurer. Board Members are Rudolph Alarie, Gilbert Gonsalves, Charles Whalen, Gilbert Harrington.

PPA of Pennsylvania

Robert Opfer, M.Photog., President; Jack Gradler, 1st Vice President; Arthur Polakoff, 2nd Vice President; Carl Sindlinger, Secretary; Walter Free, M.Photog., Treasurer.

Georgia PPA

C. H. "Pat" Patton, President; Ruth Caples, 1st Vice President; Robert Symms, 2nd Vice President; Carolyn Mealor, Secretary-Treasurer; Helen Burke O'Shields, Executive Secretary.

PP of Oregon



John Eggen, Treas.; Len Holzinger, Jr., 2nd Vice Pres.; Harold McCall, Pres.; Esther Munk, 1st Vice Pres.; Bill Siefert, Sec'y.

Intermountain PPA

Don Blair, President; Ellis Chapin, Vice President; Warren Bybee, Secretary; Frank Carr, Treasurer.

APP of Illinois



Bob Johns, President; Harry Hoyt, M.Photog., 1st Vice Pres.; Joseph Matthews, M.Photog., 2nd Vice Pres.; Leroy Eickman, Sec'y-Treas.

Kansas PPA

Leon Crooks, M.Photog., President; Olin Wilson, Vice President; Gary Millsap, Secretary; Frank Fogler, Treasurer.

Alberta PPA

B. C. Hollingshead, Provincial President; Jack Delorme, Calgary Chairman; Leonard Bland, Central Alberta Chairman; J. Brownlee, Edmonton Chairman; W. Galloway, Convention Chairman; John Tenove and R. Cantelon, PP of A Council Members. ▲



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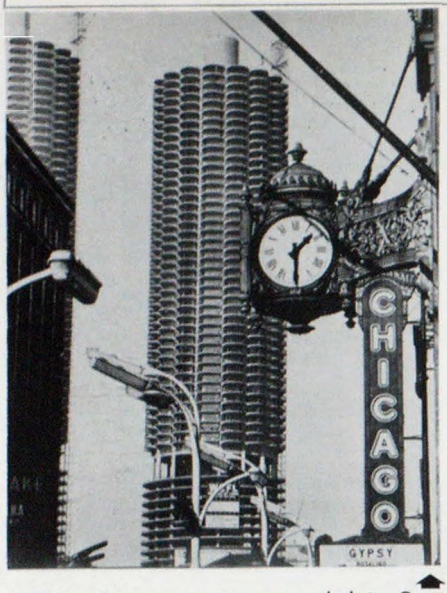


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- ☐ FREE Color Chart

NAME _____

ADDRESS _____



A $50 savings account was awarded to Gene Pesek for his entry, "A Great City," in the Professional Color Category at the Midwest Cultural Show which was held in Chicago. Featured here are three of Chicago's symbols, the Marshall Field & Co. clock; Chicago Theater marquee and twin towers of the Marina City.



"Look Out" won a second place prize for Robert Walker in the Midwest Cultural Show, Chicago.

Winners All...

First prize winner of the National Shoe Institute's "Focus on Shoes" contest for professional photographers was won by Clifton Guthrie of the "Virginian Pilot."





Second place winner in the fifth Minox Photo Contest was Harry Upson, Jr., Reno, Nev., with "Footprints," taken at a summer camp for blind children. The Minox Contest was judged by Stephen Heiser, commercial photographer; James Whitmore, former "Life" photographer; and, Vincent T. Tajiri of "Playboy" magazine.



Lynn Poole, Baltimore, Md., received Fifth place in the "Pleasure" division of the Minox Contest with this photograph of a swirling ballet dancer.

A CRITICAL ANALYSIS



THIS PICTURE was made for advertising purposes but was not used.

The model — the main attraction in the picture — is holding a cigar that is a minor accessory and is really rather hard to find in the photograph. The lighting is a pretty good portrait lighting, although it is almost too flat for good modeling. The eye stays on the model's face and has trouble finding what should be the focal point — the cigar.

Because the camera is too low, the forearm is badly out of drawing and we have a foreshortened nose with broad nostrils and exaggerated heavy jaw. I suggest leaning the model forward, raising the camera until the nostrils are lost, and keeping the cigar as close to the body as possible. Use a very contrasty spot lighting on the face with most of the area in shadow and pick up the cigar with light from a minispot with a snoot. This should make the cigar the prominent feature and hold the interest where it should be. *by Fred R. Bill, M.Photog.* ▲

WHAT IT TAKES from page 70

people to be inspired by the extended ability which photography can provide in order to transcend material concepts and picture the spiritual. Perhaps there is too little emphasis in the current "Photography As a Career" to go beyond this curse in the reader's mind. After all every amateur considers himself skilled in the making of images, and we claim we have progressed further than amateurism. Have we?

It is time to move beyond the wonderful advances of current photographic technology and put that technology to work picturing influences as well as things.

Instead of trying to sell images in color or black-and-white no matter how beautiful they may appear to the expert eyes of a trained technician, let us sell improvements, future accomplishments, and a better world. Don't scoff at the thought.

Instead of trying to sell the skills of technical representation by the manipulation of light and chemicals, let us sell love, romance, passion, sentiment and charm. The world needs these things.

Instead of selling maps and monographs, let's sell inspiration, dreams, emphathy, castles-in-the-air, desires, wishes and utopias.

Instead of selling depictions and delineations, let us sell pageantry, traditions, spectacles, vistas and imagination.

Instead of being monographers, let us be creative photographers worthy of a high price for our services in the buyers' opinion.

Before someone says, "Nuts! Not all phases of photography can do these things," I'll agree. But there are millions of incidents where the extended quality can be added.

Let me tell you a story which I am sure many, many photographers are duplicating each day without being properly appreciated for the doing.

This writer happens to be advertising director for one of the big savings and loan associations of the country. The main office is squeezed between as ugly a set of buildings as you can imagine, and it is no pretty thing itself. As modern attractiveness goes, the place rates about zero. To make a picture of the place is a technical triumph, perhaps, but the results are dreadful. To include all of the building within the picture area as is the traditional way to make a commercial picture, the photographer was obliged to use a wide-angle lens which distorted a distortion still further. Nobody but the president cared for the picture, and if he liked it, it was because he could count each and every brick.

I wanted a picture which would attract customers — not repel them. So, some 20 intimate pictures were made of nooks and corners and functions using spotlights to avoid the monotonous and too shadowless stereotypes commonly made of such things. The results were just as effective as I had hoped and expected them to be. Don't tell me commercial photography cannot be extended into the realm of imaginative symbolism. It is being done (but too rarely) by master craftsmen all across the nation. (Incidentally the 20 imaginative pictures netted the photographer almost 30 times the price of the outside distorted view.

Let me repeat. As a customer, don't sell me paper, silver haloids or colorfully distributed dyes. Sell me imagination, distant horizons of opportunity, love, romance, sentiment, achievement, loyalty and above all those values which lift photographers above the average man and make of them leaders, chiefs, molders of character, patrons of beauty, and paragons of understandable communications.

If that be dealers in spirituality, so much the better. The world needs it.

What a wonderful, wonderful career! ▲

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falk SCHOOL OF PHOTOGRAPHY BRANSON MISSOURI

NEW PRODUCTS from page 30

plug allows enlarger to be plugged in at the socket, eliminating loose electrical cords. Operates on 110-120v, priced at $19.95.

Magniphoto Corp., 17 E. 17th St., New York, N. Y. 10003.

TERADO PORTABLE POWER PACK

Trav-Electric power pack, model 50-160 provides 175w household electricity power without auxiliary engines or generators from a 12v battery contained in the unit which weighs 29 lbs. The portable power pack will operate lights, tape recorders, portable television sets, and hand tools. Unit contains storage battery, charger, inverter housed in a copper-clad steel carrying case with handle. Battery is rechargeable from AC receptacle of car cigar lighter. Unit retails at $69.50.

Terado Corp., 1068 Raymond Ave., St. Paul, Minn. 55108.

TENSOR FOLD-A-WAY LAMPS

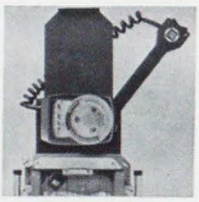
Fold-a-way high-intensity lamps are available in three styles: Student, Model 7200, all-metal, features gooseneck for positioning light, $9.95 in neutral wrinkle finish, $11.95 in brass and walnut finish; Princess (shown) has friction joints on folding extension arm, $12.95; Model 5975 stands on desk or hangs on wall, folds for traveling, $17.50 or $19.95 in polished chrome, available in other finishes priced up to $22.95. All units provide white, "glarefree" light; carrying case, bed clamp, extra bulbs available.



Tensor Corp., 1873 Eastern Parkway, Brooklyn, N. Y. 11233.

SINARSIX VIEW CAMERA METER; MOTOR-DRIVEN HASSELBLAD

Sinarsix, used like a film holder, measures light at the film plane or in front of the groundglass, permitting light readings from the point where the film lies. Precise readings may be made on any portion of the picture area by moving the cadmium sulphide photo resistance to the desired area. Scale of sensitivity ranges from 6-12,000 ASA. Five separate indicators can be preset to give simultaneous readings. Sinarsix 4x5, $228; 5x7, $240. . . . Hasselblad 500EL motor-driven 2¼x2¼ SLR cameras can be operated by a remote-control radio accessory or by release cord at distances up to 200 yards. Used with a Hasselblad timer, repeated exposures may be made automatically with intervals ranging from every other second up to 60 hours. Powered by nickel cadmium cell batteries, motor will provide 2,000 exposures before recharging is needed. Unit can operate on one battery for 1,000 exposures while other battery is being recharged. Zeiss lenses for the 500EL range from the Distagon wide-angle with a 50mm focal length to the 500mm Tele-Tessar. Camera with Planar f/2.8, 80mm lens and Magazine 12 (exposures) is priced at $885; 500EL body only, $479.





Paillard Inc., 1900 Lower Rd., Linden, N. J. 07036.

PHOTO PRINT PRESSURE BOARD

Photo Print Pressure Board is designed to keep prints flat, save time, space and press either double or single-weight photographic prints. Available in 8x10 or 5x7 sizes, sliding pressure board holds up to 1,000 double-weight prints. Box is constructed of Finnish plywood, equipped with bronze hardware. Pressure bar screws in to secure prints.

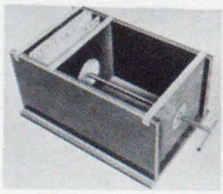


Photo Print Press Co., 72-17 Grand Ave., Maspeth 78, L. I., N. Y.

KILAR 4-ELEMENT LENS

Super Makro Kilar, corrected 4-element lens, focuses from infinity to 1:1 without bellows, extension rings or other accessories. Lens has a 27° angle with a 35mm camera or 48° with 2¼x2¼ cameras. F-stops from f/2.8 to f/32 can be pre-set to permit focusing and composition with wide open lens and fast

stopping down for exposure. Triple helical mount extends the lens up to 3½" from infinity position while maintaining parallel between lens and film plane. Mount has scales for distance, depth of field, reproduction ratios and exposure correction factors for close-ups. Finished in satin black, unit is priced at $199.50 with adapters for various cameras, $14.50 each.

Linhof 4x5 Reflex Attachment makes it possible to use groundglass focusing and composition with the camera in a vertical position or for low picture angles. Attachment fits on the Linhof 4x5 Universal back in place of the folding focusing hood. Groundglass image is viewed through the magnifying eyepiece and appears upright. Weighing 9 ounces, unit is priced at $56.

Kling Photo Corp., 257 Park Ave. S., New York, N. Y. 10010.

MAKIFLEX SLR CAMERA

Makiflex single-lens reflex camera with automatic spring diaphragm has a twin rack-and-pinion drive, interchangeable viewfinder hood, rotating back for vertical and horizontal format. Focal-plane shutter has speeds from 4-1/500 sec. Interchangeable adaptors permit use of film in 3½x3½ sheet, 2¼x3¼ sheet or roll, or 2¼x2¼, 120 size. Minimum focal length is 125mm with maximum, 360mm. Polaroid adapter, 4x5 also available.



Plaubel, Feinmechanic and Optik, Rodelheimer Landstrasse 148, Frankfurt on the Main W 13, Germany.

REMODRIVE FOR LEICA

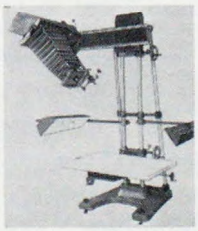
Remodrive motor advance mechanism and power supply unit for Leica M-1, M-2 and MP cameras permits the photographer to expose continuous-sequence pictures and/or single-frame pictures automatically without manually pressing the shutter release or winding the film. Operates 1-3fps automatically and continuously through the use of a high and low switch. At 1fps, shutter speeds of ½ to 1/1000 can be used. At 3fps, speeds of 1/50 to 1/1000. Remote-control receptacle offers two-wire control without external power or radio-control with TPI's Remo-Rad radio control or use of an interval timer without modification. Power supply units include a choice of eight penlight "AA" batteries for exposing 80 rolls of 36 exposure film; nickel-cadmium rechargeable battery unit which provides power for over 40 rolls of 36 exposure film before recharging; A/C adapter unit offers unlimited operation. Installation is $20 at any six TPI-Leica service stations. Remodrive with penlight battery supply unit: $330. Nickel-cadmium battery unit, $85; A/C adapter unit, $85.



Ponder & Best, Inc., 814 N. Cole Ave., Hollywood, Calif.

HOFFMAN VERTICAM ENLARGER

A multi-purpose vertical camera-enlarger can be fitted with a 35mm, 46mm, 70mm or 90mm magazine for automatic slide duplication copy work or enlarging. Unit is an 8x10 vertical all-metal precision ball bearing floor model machine. Baseboard moves four directions and vertically. Accepts Polaroid roll, sheet and film packs. Eyelevel reflex viewing of groundglass. Accessories include 11x14 back, enlarging head for incandescent or cold light source, vacuum easels, copyboards and transilluminated baseboards.



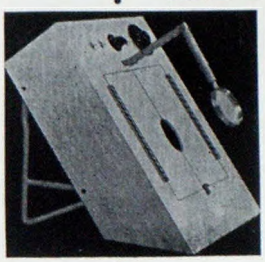
Hoffman Camera Corp., 19 Grand Ave., Farmingdale, L. I., N. Y.

NEW PRODUCTS IN BRIEF

■ Air-cooled portable liquid chiller maintains water temperature within ± 1° F in a capacity of 2 to 30 tons; eight models available for indoor or outdoor installation — **Thermal Products Div.,** George Koch Sons, Inc., Box 358, Evansville, Ind. 47704. . . . ■ Powers Series 440 Fotopanel, thermostatic water mixing valve, provides constant temperatures for wash

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water and jacket control of developing tanks for film and x-ray processing. Piping and valves are concealed behind stainless steel panel for wall or deck mounting. — **The Powers Regulator Co.**, Skokie, Ill.

■ Zeiss Ikon Kodapak-type instant loading cameras, the "F" and "A": Ikomatic F ($26.98) has a shutter speed of 1/90, automatically switches to slower speed when the flashgun is raised, flash operates on 15v battery; Ikomatic A features electric eye operation with a red/green warning for signaling adverse lighting conditions, $52.98 — **Carl Zeiss, Inc.**, 444 Fifth Ave., New York, N. Y. 10018.

■ All-metal footswitch with rubber platform and bottom equipped with 6' cord, turns safelight off automatically when depressed to the "enlarger-on" position — **Accura Ltd.**, 708 Byron Ave., Franklin Square, N. Y. 11010.

■ Nine PAR 36 sealed beam "movieflood" lamps provide longer life (from 8 to 100 hours) feature a built-in reflector, available with two-end or three-end prong, screw terminal and ferrule contact; designed to burn in 45° to horizontal position for indoor or outdoor lighting — **Westinghouse Electric Co.**, Bloomfield, N. J. . . . ■ Polarizing material in sizes up to 24" square, with prices starting at $1.75 for a 5"x5" sheet — **Spiratone, Inc.**, 135-06 Northern Blvd., Flushing, N. Y. 11354. . . . ■ Painted backgrounds in widths up to 10', in 9'-16½' lengths; also portable backgrounds for home portrait work, 6' long, 52" and 72" wide — **The Pierce Co.**, 3701 Nicollet Ave., Minneapolis, Minn. 55409.

■ M-R Molequartz Nooklite uses 650w, 420w or 400w quartz-iodine lamps in a unit 8⅛"x3-9/16"x1-11/16", weighs 2½ lbs. — **Mole-Richardson Co.**, 937 N. Sycamore Ave., Hollywood, Calif. 90038.

■ Jayark-8, 8mm motion picture sound projector, 13" high, weighs 16 lbs., features automatic film-loading cartridges that permit instant film changing without threading or rewinding and produces images with sound outdoors or in a brightly lit room on a self-contained, 11½" non-reflecting rear screen; under $300 — **Jayark Instruments Corp.**, 733 Third Ave., New York, N. Y. . . . ■ Long-throw lens system for the Kodak Carousel 500 and 800 series projects a steady screen image as the lens moves on nylon bearing strips driven by a focusing arm which runs along the bottom of the carriage mounted to the Carousel; usable in auditoriums or large rooms; complete lens system priced from $125-$150 — **Buhl Optical Co.**, 1009 Beech Ave., Pittsburgh, Penna. 15233.

■ Panchromatic film (ASA100 or ASA250) designed for fine detail is available in 127, 620, or 120 size; portrait-matte film in sheet sizes has an ASA rating of 200, a toothy emulsion and a matte backing for retouching. Port Proof, semi-smooth or rough surface portrait proof paper has a brown-black image, is available in sizes up to 16x20 or in rolls from 3½x10 — **Luminos**, 25 Wolffe St., Yonkers, N. Y. 10705. . . . ■ Two print lacquers to give a variety of finishes and textures to prints are especially suited for Kodak Ektacolor or Ektachrome papers and may be used to protect black-and-white prints from moisture and abrasion, Matte or Clear available in gallon containers — **Eastman Kodak Co.**, Rochester, N. Y. 14650.

Literature

(Please mention "The Professional Photographer" when ordering any literature listed in this section.)

American Aluminum Co., 230 Sheffield St., Mountainside, N. J. — 4-page illustrated brochure describes a new line of aluminum carrying cases usable for a variety of equipment. . . . **Allied Impex Corp.**, 300 Park Ave. S., New York, N. Y. 10010 — Brochure on "How Soligor Lenses Extend the Picture-Taking Capability of Your 35mm Single Lens Reflex Camera," lists equipment available along with a glossary of technical terms. . . . **Metalphoto Corp.**, 18531 S. Miles Road, Cleveland, Ohio 44128 — Bulletin sheet describes dimension, cost and uses to which photosensitive, anodized aluminum material can be put. . . . **Feller Vacuum Form Studios, Inc.**, 68 E. 153rd St., New York, N. Y. 10051 — 8-page color brochure showing background panels available for studio settings, including simulated walls, artificial fireplace, archways and doors. . . . **National Camera Photo/Phonics School**, Englewood, Colo. 80110 — 44-page catalog describes the school's curriculum. ▲

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Clarida, R. H., Heirloom Studio, 3015 Monte Vista N.E., Albuquerque (A) *Bill Bell*
Crandall, Robert, Toro Commercial Photog., 500 17th St. N.W., Albuquerque (A-C) *Bill Bell*
Davis, Bob, Milner Studio, 709 Central Ave. N.W., Albuquerque (A-C) *Bill Bell*
Hinton, Jim, 11009 Apache Ave., Albuquerque (A) *Bill Bell*
Lawson, R. N., Limbaugh Engr. & Aerial Surveys, Inc., P.O. Box 335, Albuquerque (I) *R. Martin*
Mauchline, Chester H., Bill Bell of Albuquerque, 351 Washington S.E., Albuquerque (A) *B. Bell*
McCabe, D. A., Limbaugh Engr. & Aerial Surveys, Inc., P.O. Box 335, Albuquerque (I) *R. Martin*
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Nachel, Dan J., Far West Photography, 3600 Copper N.E., Albuquerque (A-C) *Bill Bell*
Newsom, Jack W., Heirloom Studio, 3015 Monte Vista N.E., Albuquerque (A-P) *Bill Bell*
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Watts, Phillip C., P.O. Box 165, Santa Fe (A) *Bill Bell*

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•*Harold L. Bovee P* •*Charles L. Geiger I*
•*H. W. Leichtner DAL* •*D. V. Semprini DAL*
•*Leep Zelones C*

Cohen, Charles H., 91 Gates Ave., Central Islip (A) *Mildred Saporito*
Cream, Robert, 114-42 211 St., Jamaica (A)
Hagel, Henry, 520 Fifth Ave., New York (A-P)
K&L Color Service, Inc. (K. Lieberman), 222 E. 44th St., New York (Sustaining) *J. E. Carrar*
Keegan, Joseph, Eastman Kodak Co., 343 State St., Rochester (A)
Kerr, Barney, Buffalo Evening News, 214-218 Main St., Buffalo (I)
Maag, Eugene C., Port of N. Y. Authority, 111 Eighth Ave., New York (I) *Wm. Samenko, Jr.*
Macdonald, Donald B., Rochester Inst. of Technology, 95 Main St. W., Rochester (S) *R. A. Ohl*
Martini, Ethel S., Routel Studios, 60-90 Myrtle Ave., Ridgewood (A)
Niklarz, Pauline C., 78-50 84th St., Glendale (S)
Reynolds, R. B., 4 Bellevue Ave., Mt. Morris (A) *Henry Leichtner*
Silz, Henri L., U.S. Navy, 42 E. Melrose St., Valley Stream (I) *David F. Reins*
Varden, Anthony J., Information Office, 7544th Combat Spt. Gp., APO 09083, New York (A-C)

SPIRIT OF EQUALITY

Professional and trade associations are working together in greater numbers to explore, to analyze, and to resolve in a spirit of equality, the uncertainties and conflicts which are an inevitable outcome of the age in which we find ourselves. A typical result of such cooperative discussion is the "Chicago Plan for Separate Bids," developed by a Joint Industry Committee.

Any trade or professional association which does anything less than this is defective. Any professional or trade association which has degenerated into a social club, an honorary society, or the political tool of its chief executive is unworthy of its name. It should and must concern itself with the many vexing and still unsolved problems that are unglamorous and tedious but which nonetheless are vital to the process which translates an owner's vaguely expressed wishes into a finished, functioning building.

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•*Lev F. Powers C*
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Mitchell, Ivan A., Troup & Pluto Studios, 1840 Ambrose Ave. N.W., Canton (A) *J. E. Smucker*
Sanders, Gail, Smucker Studios, Inc., 409 Park Ave. W., Mansfield (A) *John E. Smucker*
Smucker, Mrs. John E., Smucker Studios, Inc., 409 Park Ave. W., Mansfield (A) *John E. Smucker*
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•*Hal Owen P*
Howe, Homer K., 1600 E. Woodlands Rd., Ponca City (A) *Ivan Lawson*
Nelson, Marvel, Portraits by Glen Nelson, 1724 S. Utica, Tulsa (A)
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•*Jack T. Charley I*
Gildemeister, Gerald L., Photos by Gildemeister, Union (A) *Ray Conkling*
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•*Vincent P. DePiante P* •*Robert M. Opfer C*
•*Theodore A. Trimbur I*
Burt, Marguerite, Duquesne University Photo Dept., Pittsburgh (I) *Theodore Trimbur*
Goodman Sons (Edwin A. Goodman), 26 Old Lancaster Rd., Merion (Service) *Robert Opfer*
Johnson, Orville, 11 Skip Rd., Norristown (A) *Robert Opfer*
Motter, Leon E., Photography by Motter, 1825 Market St., Harrisburg (A-P) *Robert Opfer*
Siegfried, L. P., 802 N. High St., Bethlehem (A) *Theodore Trimbur*
Snyder, Howard, Pillow (A-P) *Theodore Trimbur*
W.R.S. Motion Picture Lab. (F. Jack Napar), 210 Semple St., Pittsburgh (Service) *Theo. Trimbur*
Rhode Island—0 (1)
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South Carolina—1 (3)
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Dominick, Arthur M., Dominick's Portrait Studio, P.O. Box 88, Newberry (A-P)
South Dakota—4 (6)
•*Roland V. Dinger P* •*Dale Nally I*
•*Joel E. Strasser C*
Campbell, Bruce A., Augustana College, Box 434, Sioux Falls (S) *Roland Dinger*
Christenson, Frances, Dinger-Graf Photog., 713 S. Main, Britton (A) *Roland Dinger*
Ries, Vi L., Dinger-Graf Photographers, 717 S. Main, Aberdeen (A) *Roland Dinger*
Schwahn, Lois C., Dinger-Graf Photographers, 717 S. Main, Aberdeen (A) *Roland Dinger*
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Denmark, Carroll F., Mears Photography, 1800 W. 6th St., Austin (A) *D. Mears*
Gray, Bruce, Shell Dev. Co., Div. of Shell Oil Co., P.O. Box 481, Houston (I)
Leiper, William H., Jr., Harper Leiper Studios, 2800 W. Dallas, Houston (A) *Harper Leiper*
Rutledge, Bessie, Leonards Studio, 200 Houston, Fort Worth (A-P) *Hal Owen*
Thompson, Robert W., Harper Leiper Studios, 2800 W. Dallas, Houston (A) *Harper Leiper*
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•*William C. Bartlett P*
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•*Lewis G. Berry I* •*Robert A. Dementi C*
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Lavisky, Saul, Human Resources Res. Off., 300 N. Washington St., Alexandria (A) *K. Alifather*
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Fehlhaber, David L., 930 E. Knapp St., Milwaukee (S) *Gerhard Bakker*
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Duff, L. C., Duffoto Process Co., Ltd., 118 4th Ave. S.W., Calgary (A-C) *M. J. Mathieson*
Dunsmore, Donald A., Kee Photo., Ltd., 235 16th Ave. N.W., Calgary (A-C) *M. J. Mathieson*
Hudgeon, Earle, Home Portrait Studio, 258 Centre St., Drumheller (A-P)
Petrigo, Walter, 9808 Athens Rd., Calgary (A-C) *W. R. Stillings*
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Manitoba—0 (0)
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New Brunswick—0 (0)
•*Raleigh Clare DAL*
Nova Scotia—0 (0)
•*Ronald P. Smith DAL*
Ontario—1 (15)
•*George V. Ireland P* •*Neil J. Newton C*
•*Charles D. Phelan I*
Basden, Geoffrey C., 247 Westminster St., LaSalle (A-P)
Prince Edward Island—0 (0)
•*Donald W. Sears DAL*
Quebec—1 (5)
•*Henry deGreeff I* •*Joseph Karp C*
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Foreign—4 (12)
Bassett, Kingston M., St. Anns Rd., Southampton, East Bermuda (A) *John Weatherill*
Heaney, Ken, Photocraft Studios (Leeds), Ltd., 157A Woodhouse Lane, Leeds, Yorkshire, England (A-P) *O. J. Mill*
Pohjakallio, Jussi, Munkkiemen Puistotie 19A5, Helsinki, Finland (A-P) *Paul L. Gittings*
Duffy, Joseph E., CIBA Ltd., Photochemical Grp., Klybeckstrasse 141, Basle, Switzerland (I) ▲

From Sept. 1, -64 to December 15, -64

98% of all school picture package contracts were shipped in three weeks or less.

Did you receive this kind of service for your schools?

In case you are thinking, "so you got them out on time, how about the quality?" Many of our school accounts have written, or told us by telephone, that our quality was the best this year that we have ever had. Our new plant has really paid off in letting us give the finest quality, with delivery on time.

Now here's the breakdown on the 98% figure.

2½% **shipped in one week.**
Admittedly these were small schools or glossy only orders.

43% **shipped in two weeks.**
We can even admit that these may have been small schools, retakes, etc., but look at this next figure.

52½% **shipped in three weeks.**
This is the important group because it contains all of the large schools, the peak of the season, etc.

All of this added together leaves only.

2% **of the orders that took over three weeks.**
All but four of these had composites, I.D. cards, etc., that take extra time. Only 4 orders were late and they were only late by a few days.

If you have not been getting this kind of service and quality, write for full details to

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P.S. Write also for prices on Candid Color Wedding and Color Group Prices

Why do so many corporations contribute to America's colleges?

1. ( ) they want to help the colleges

2. ( ) they need the leaders colleges train

You were right if you checked No. 2.

American corporations want to make sure there will be enough college-trained leaders to fill the management jobs open today and in the future.

This is good insurance for business.

And the need, we must remember, isn't getting smaller.

World trade is developing fast; business is getting more competitive, more complex; science is introducing new products and processes rapidly.

College-trained men and women are needed, in increasing numbers, to plan and direct the activities of business.

But the colleges can't do the training job alone. They need classrooms, laboratories and facilities, yes. But even more, they need backing to maintain a staff of top-notch teachers.

This is the human equation that makes the difference in reaching the **margin of excellence** needed in the U.S.

This is everybody's job, but especially industry's.

Of course American business wants to help the colleges, so you were also right if you checked No. 1. College, after all, is business' best friend.

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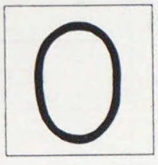
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VSP from page 67

tographing of military personnel through the USO which mailed the photographs home to loved ones.

As the organization grew, officers at military hospitals requested the WSP to enter the field of rehabilitation through photography for hospitalized veterans. In 1946 Volunteer Service Photographers Inc. was independently incorporated.

Today's well-known individuals who contribute their services as consultants for VSP include Philippe Halsman; Joseph Costa; Walter Scott Shinn, M.Photog.; Adolph Fassbender, M.Photog.; Paul Linwood Gittings, M.Photog.; and Frederick Quellmalz, Hon.M.Photog. Retired photographers as well as working photographers are listed as supporters of VSP throughout the nation.

The Long Island PPA hopes that other state and regional associations will conduct campaigns for VSP similar to that of the LIPPA. By checking supply room shelves, photographers can find unused equipment which is currently gathering dust. When sent to VSP it can provide hours of hobby pleasure for the handicapped. Perhaps one month, such as April, could be designated as Professional Photographers' VSP Month if a large number of associations join this cause. VSP needs used equipment, money and volunteer teachers, as well as judges for photography competitions.

Contact the officers of your association and begin making plans for your VSP Night. Complete information can be obtained from VSP, 111 W. 57th St., New York, N. Y. 10019. ▲

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BY APPOINTMENT

These proofs are to help you select the best poses for your final portrait order. Please examine them carefully and select the ones which please you most. In choosing the poses you like, you need not be influenced by minor blemishes in the proof; these are carefully removed before the final prints are made. Please return all proofs promptly, indicating the ones you like best. If it is convenient, we suggest that you personally bring these proofs to our studio so that we may discuss final details with you.

BEAUTIFUL BLACK AND WHITE PORTRAITS

Prices based on selection from one pose.

Please add $2.00 for each change of pose to cover retouching charge.

	One	Two	Three	Additional Prints
3x5	7.00	12.00	15.00	3.00
5x7	8.00	13.00	18.00	4.00
8x10	9.00	15.00	21.00	5.00
11x14	12.00	20.00	27.00	6.00
14x17	17.50	35.00	45.00	10.00
16x20	25.00	50.00	65.00	15.00
20x24	35.00	65.00	85.00	18.00

HAND COLOR PORTRAITS

Please add color charge to Black and White portrait price above.

3x5 — 4.00 each. Extra Heads, 2.50
5x7 — 5.00 each. Extra Heads, 2.50
8x10 — 6.00 each. Extra Heads, 3.00
11x14 — 7.00 each. Extra Heads, 4.00
14x17 — 15.00 each. Extra Heads, 10.00
16x20 — 25.00 each. Extra Heads, 15.00
20x24 — 30.00 each. Extra Heads, 18.00

BROWN TONE PORTRAITS

Please add Brown Tone charge to Black and White price.

3x5 — 1.00 each
5x7 — 1.50 each
8x10 — 2.00 each
11x14 — 2.50 each
14x17 — 3.00 each
16x20 — 4.00 each
20x24 — 5.00 each

Billfold (Same Pose) 1 dozen $6.00 retouched
Mixed Poses — 1.00 each Un-retouched, 2.00 each Retouched
Billfold from portrait orders already retouched — 1.00 each mixed poses or 5.00 per dozen, same pose

Unretouched Identification Pictures

4 Prints $3.00 Minimum Order

Passport Pictures

6 Prints $4.00 Minimum Order

Note — $7.21 Sitting Fee required at time of sitting. This will be deducted from order. One half of amount of order may be paid at time the order is placed and balance paid when order is complete.

WEDDING PORTRAITS

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Books That Will Help You

Of the hundreds of books on photography, there are several dozen which we recommend as helpful and worth the price to professional photographers. We list a selection below.

- ☐ **Photographic Reproduction** Harold Dentsman and Morton J. Schultz $9.00
- ☐ **Leica Manual** Willard D. Morgan $6.95
- ☐ **Photographic Lens Manual & Directory** C. B. Neblette $3.50
- ☐ **35mm Single Lens Reflex Manual** G. Gordon Bates $7.95
- ☐ **Encyclopedia of Color Photography** Edward S. Bomback, Editor $6.50
- ☐ **Cine Titling** John Daborn $2.95
- ☐ **Exposing Cine Film** Brian Gibson $2.95
- ☐ **Basic Photographic Chemistry** Keith M. Hornsby $3.95
- ☐ **Close-ups & Copying in Color** Edward S. Bomback $2.95
- ☐ **How To Use Filters** G. Gordon Bates $2.95
- ☐ **Industrial Microscopy in Practice** W. Burrells $17.50
- ☐ **Science in Photography** H. Baines $7.95
- ☐ **Photographing Architecture and Interiors,** Julius Shulman $14.95
- ☐ **Techniques of Advertising Photography,** Joachim Giebelhausen $19.95
- ☐ **Printing with Variable Contrast Papers,** M. Richard Marx $1.95
- ☐ **Developing: Technique of the Negative,** C. I. Jacobson $4.50
- ☐ **Laurence's Guide to Copy Preparation for the Graphic Arts,** Taylor Moore, Editor $7.50
- ☐ **Taking Pictures After Dark** Y. Ernest Satow $2.50
- ☐ **Polaroid Land Photography Manual,** Ansel Adams $5.95
- ☐ **Photography, Its Materials and Processes,** C. B. Neblette $15.00
- ☐ **Posing for the Camera,** Harriet Shepard & Lenore Meyer $6.95
- ☐ **Advertising Directions Three, Photography** Edward M. Gottschall, Editor $11.50
- ☐ **Successful Color Photography** Andreas Feininger $5.95
- ☐ **Police and Crime Photography** Burt Murphy $1.95
- ☐ **How to Make Money in Photography,** Eugene M. Hanson $1.95
- ☐ **Motion-Picture Production for Industry,** Jay Gordon $8.00
- ☐ **The Technique of Photomicrography** Douglas F. Lawson $12.75
- ☐ **Advertising Photography** Roy Pinney $12.50
- ☐ **Peter Basch's Guide to Figure Photography,** Jack Rey $4.95
- ☐ **Posing Patterns for Creative Photography,** L. E. Broome $10.00
- ☐ **Practical Ways to Perfect Enlargements,** Joseph Foldes $5.00
- ☐ **The Retina Way** O. R. Croy $4.50
- ☐ **Medical Photography, Radiographic and Clinical** T. A. Longmore $15.00

These recommendations are made solely as a service to readers. We carry no books in stock, but, if you wish, we will order any of these to be shipped to you direct by the publishers. 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.

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NF=New Film Speed

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$$NG=\sqrt{\frac{NF}{OF}\times OG}$$

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HELP WANTED

Immediate placement for portrait photographer. Personal interview preferred; top salary with great opportunity; location 20 miles southwest of Chicago, Ill. Bodie Photographer, 149 State St., Hammond, Ind.

Experienced photographer as partner in high quality portrait studio in San Antonio, Texas; owner operated since 1942. Have plan for you to take over studio on your own inside of five years. Owner wishes to retire soon. Send resume and photograph. John Rose Studio, 3615 Broadway, San Antonio, Texas 78209.

Negative retoucher for portrait studio in Las Vegas, Nev.; top quality; capable of etching and making all corrections; steady employment. Reply Box 414, The Professional Photographer.

Desiring a young man of high abilities and capital for a partnership in a new studio. Population approximately 120,000 people. Portrait and Commercial possibilities are great, portrait especially. Competition is at a minimum for the size of the town. The city can definitely stand another studio. Capital needed would be several thousand dollars. This area is highly industrial and has excellent business possibilities. If interested, reply immediately, giving full photographic experiences, age, etc. to Box 613, The Professional Photog.

Colorist wanted to head coloring department year around, steady employment; excellent opportunity with rapidly growing midwest studio. Write giving training, experience, and salary requirements. Must relocate. REPLY TO: Attention: Robert G. Osborne, Osborne Studios, Inc., 101 North Verity Pkwy., Middletown, Ohio.

EXPERIENCED COLOR LAB TECHNICIANS. PRODUCTION AND QUALITY CONTROL MANAGER. Several openings for men well versed in Ektachrome and Ektacolor processing in leading commercial lab. Send full resume and salary requirements to Box 604, The Professional Photographer.

Experienced lab technician and photographer for custom and production; industrial, commercial and portrait lab; black-and-white and color. Opportunity for managerial responsibility and an interest in the firm. Established business in New York state. Send resume to Box 305, The Professional Photographer.

Opportunity for high caliber man with thorough knowledge in all phases of quality portrait photography. Excellent opportunity with a studio of national reputation in the midwest. Financial interest and partnership will be considered for right party. Enclose photograph and resume in first letter. Reply Box 616, The Professional Photographer.

Photographer-color technician, experienced in quality advertising photography, for growing studio in southeastern state. Reply with resume to Box 614, The Professional Photographer.

Portrait printers: Immediate work for experienced portrait printers; must know cropping, etc. Send resume with first letter. Full benefits, everything. Contact DNJ Color Laboratories, 5117 Broadway Ave., Gary, Ind.

Wanted: Positive retoucher for portrait studio; year round employment; good salary to right person. Carl Wolf Studio, Inc., 2013 Walnut St., Philadelphia, Penna. 19103.

PHOTOGRAPHIC TECHNICIAN: Permanent in engineering department of national photographic concern located in New York city. Experienced servicing automatic photographic printing and processing equipment. Good benefit program. Send resume including salary requirements to Box PPM 806, 125 W. 41st St., New York, N. Y.

Experienced photographer: Thorough knowledge of portrait and school photography; option to buy; terms; living quarters available; eastern Pennsylvania. State qualifications, resume and unretouched photo in first letter to Box 615, The Professional Photographer.

Photographer: Competent, experienced in all phases of quality portraiture. Excellent opportunity with established studio in Chicago. Send complete resume and indicate salary expected in first letter. Reply Box 617, The Professional Photographer.

Custom black-and-white and color lab in large eastern city desires ambitious, young man for production manager. Must know quality control on all color processes and Pako processing equipment. Must have a knowledge of high quality print and have management capabilities. This is an excellent opportunity for an aggressive man looking for a future. Send photograph, resume and salary requirements to Box 622, The Professional Photographer.

Have exceptional opportunity for talented, aggressive photographer with promotional and managerial ability. Give background, references and expected salary first letter. Harold L. Johnson, M.Photog., P.O. Box 856, Clinton, Iowa 52733.

Top notch portrait photographer; this is an opportunity to obtain ownership from retiring owner; established firm, and a moneymaker; capital not important. Location — 20 miles southwest of Chicago, Ill. Reply Box 609, The Professional Photographer.

PHOTOGRAPHER-MANAGER: The man (or woman) we want is probably now the owner or manager of a moderately successful portrait studio, but would like to GROW with one of the country's outstanding national chains. Must now have some following in his community, and be able to help create business for and manage a studio (no lab work) doing $75,000 to $100,000 gross volume. $7,500 draw against profit-sharing incentive. REPLIES CONFIDENTIAL. GIVE FULL RESUME FIRST LETTER to Box 603, The Professional Photographer.

Receptionist for quality studio in Chicago (Roseland Area). Some sales experience. Technical experience not necessary. Opportunity for managerial responsibility. Send resume and starting salary to Box 600, The Professional Photographer.

Photographers wanted: in all states with 35 and 46 school equipment. Reply describing equipment, experience, and Sept.-Oct. availability. Reply Box 611, The Professional Photographer.

SITUATIONS WANTED

Young man with excellent background and education in portrait photography and sales is interested in a partnership with quality studio in California. For resume write Box 610, The Professional Photographer.

Industrial photographer desires permanent position with progressive company doing quality work; B.S. degree in photography, graduation with high honors; five years experience with leading aerospace-electronics firm. Reply Box 608, The Professional Photographer.

New York Institute trained photographic copying specialist desires black-and-white copying work through the mail. Box 605, The Professional Photographer.

Well qualified illustrative, advertising photographer, 42, three children, presently Chief of Industrial Photo and Reproduction Dept., wishes to return to commercial studio work. Option to buy in or cash investment possible. Reply Box 601, The Professional Photographer.

Young man, four years experience in portrait, general commercial and weddings; black-and-white and color; desires employment with option to buy portrait studio grossing $25,000 or more in the southern part of the United States. Graduate Brooks Institute of Photography, excellent references. Reply Box 618, The Professional Photographer.

Young married man, age 23, with limited knowledge in photography is seeking position with outstanding photographer. Willing to make 18 months contract; willing to work seven days a week in exchange for helpful training and use of studio facilities after hours. Only recognized photographers need apply. Write Abram Schmidt, Box 181, Goessel, Kan.

Camera repairman: Ambitious young married man with National Camera Repair and Air Force school training seeks permanent position in southern or central California. Available mid-July. Reply H. Burke, Box 412, Reese AFB, Texas, 79401; after July 1, Box 2063, Pomona, Calif. 91766.

Well qualified graduates of Brooks Institute, fully trained in all phases of professional photography (still and motion), are available if contacts are made well in advance of graduation. Your employment inquiry will receive prompt attention. One or more of our selected students will correspond with you regarding your position. The demand for Brooks graduates is always greater than the supply. The earlier your request is received the sooner the placement can be made. Brooks Institute of Photography, 2190 Alston Road, Santa Barbara, Calif.

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Long established portrait studio in small, progressive Pennsylvania town; under present ownership since 1956; moved to a choice walk-in, main street location in 1962; air conditioned, modern, beautiful; steady increase in gross from $12,132 in 1960 to $23,767 in 1964; rate of growth should continue. A major manufacturer will begin operations here this year in a $15,000,000 plant; industrial development group working hard to bring in more industries; definitely a good future; selling price $15,000. Reply Box 405, The Professional Photographer.

Best location in city of 7,500; 25 years outstanding reputation; owner retiring out of state; good lease, low rent, completely equipped, all strobe and stainless steel; three high schools; ideal for aggressive young couple. REYNOLDS STUDIO, Sturgeon Bay, Wis.

In Rio Grande Valley of Texas; 30 miles from Gulf; fully equipped, air conditioned, 25x85 building in heart of city; all for $14,500; $1,000 to handle. Equipment list, history, reason for selling sent on request, with nothing hidden. Don's Photo Center, 107 S. Sam Houston, San Benito, Texas.

STUDIO, home, excellent business reputation; only studio in twin communities on lake. Bervin Johnson, M.Photog., Whitehall, Mich.

Portrait studio, only studio in county of 25,000; excellent opportunity; fair price. Write Box 507, The Professional Photographer.

Bargain, $3,500, cash; Ohio city of 33,000; one man can operate, ideal for couple; low rent, roomy; 25-year negative file; owner retiring. Reply Box 606, The Professional Photographer.

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Nationally known Master's midwest portrait and commercial studio grossing over $55,000 can be purchased on contract with modest down payment; full background and references must accompany first inquiry. All inquiries confidential. Will screen carefully. Reply Box 607, The Professional Photographer.

Leading portrait studio; heart-of-business district location in town of 11,000; fully equipped; excellent reputation; average gross $16,000; best offer takes. Roehrick Studio, 117 N. Bridge, Chippewa Falls, Wis. 54729.

After 35 years successful operation, Multiple Sclerosis forces selling best known studio western Virginia for continuing operation, to person of integrity; very flexible arrangement. Inquire directly to David C. Kent, 44 7th St., Pulaski, Va.

Pennsylvania small town color studio; fastest growing area; good reputation and equipment; good earnings. Reply Box 619, The Professional Photographer.

Bob Wilcox, M.Photog., will sell University Studio, Tempe, Ariz., for $7,500 — $3,500 down, balance on terms to qualified buyer. Excellent man-and-wife opportunity. Bob Wilcox, 515 E. Thomas, Phoenix, Ariz.

In New York city; long established studio; owner retiring; a rare opportunity; $5,000 cash. Paul Wevai, 63-08 Roosevelt Ave., Woodside 77, N. Y.

Portrait studio grossing $30,000 yearly; newly remodeled; including latest equipment; business and building with five-room apartment; finest condition; well located in eastern Pennsylvania. Reply Box 620, The Professional Photographer.

Studio-photo shop; established 10 years; growing community; excellent equipment; grossing $25,000; modern building with one bedroom apartment upstairs. Price includes lot, building, inventory, equipment and furniture. A growing business ideal for man-and-wife. Priced at $47,500 with $22,500 down. E. C. Reisinger, 120 East F St., Tehachapi, Calif.

Wisconsin studio; portrait and commercial; long established; excellent income and opportunity for much more; must sell because of health; studio, home, equipment and inventory complete, $39,500. Write Box 621, The Professional Photog.

Portrait studio and gift shop; well established, 15 years; complete price, $3,000. The Photo & Gift Shop, Bellevue, Iowa.

Studio established in 1949 in southern California, grossing over $75,000 per year; specializing in school miniature and senior portraits with all equipment needed such as 70 and 30 M. Beattie cameras, etc.; complete Pako processor, Pako printers and latest model Eastman multiple printer; also good local portrait and wedding business; owner wishes to retire. Reply Box 509, The Professional Photographer.

Quality portrait studio; excellent reputation; captive market increases every year, no advertising, no overhead; must be married and over 30. Located in large city in Rocky Mountain area. Must sell by August, health reasons; cash only. Reply Box 602, The Professional Photographer.

Prestige Long Island studio; husband-and-wife team; gross excess $30,000; wish to retire by 1970; seek ambitious and talented photographer with $15,000 to buy part interest now with view of full ownership later. Send complete details to Box 503, The Professional Photographer.

Health forces sacrificing combined 12-room modern house and studio; main street, only studio within 25 miles; lower northern Michigan resort area; excellent hunting, fishing and skiing; good for semi-retired or aggressive young couple; house,

(Turn to page 100)

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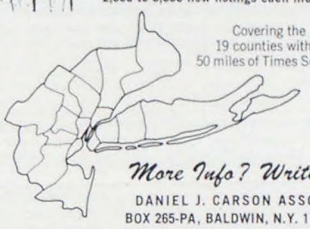
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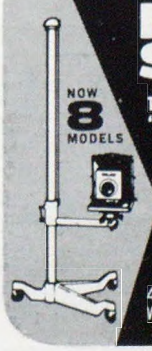
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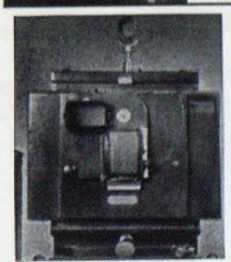
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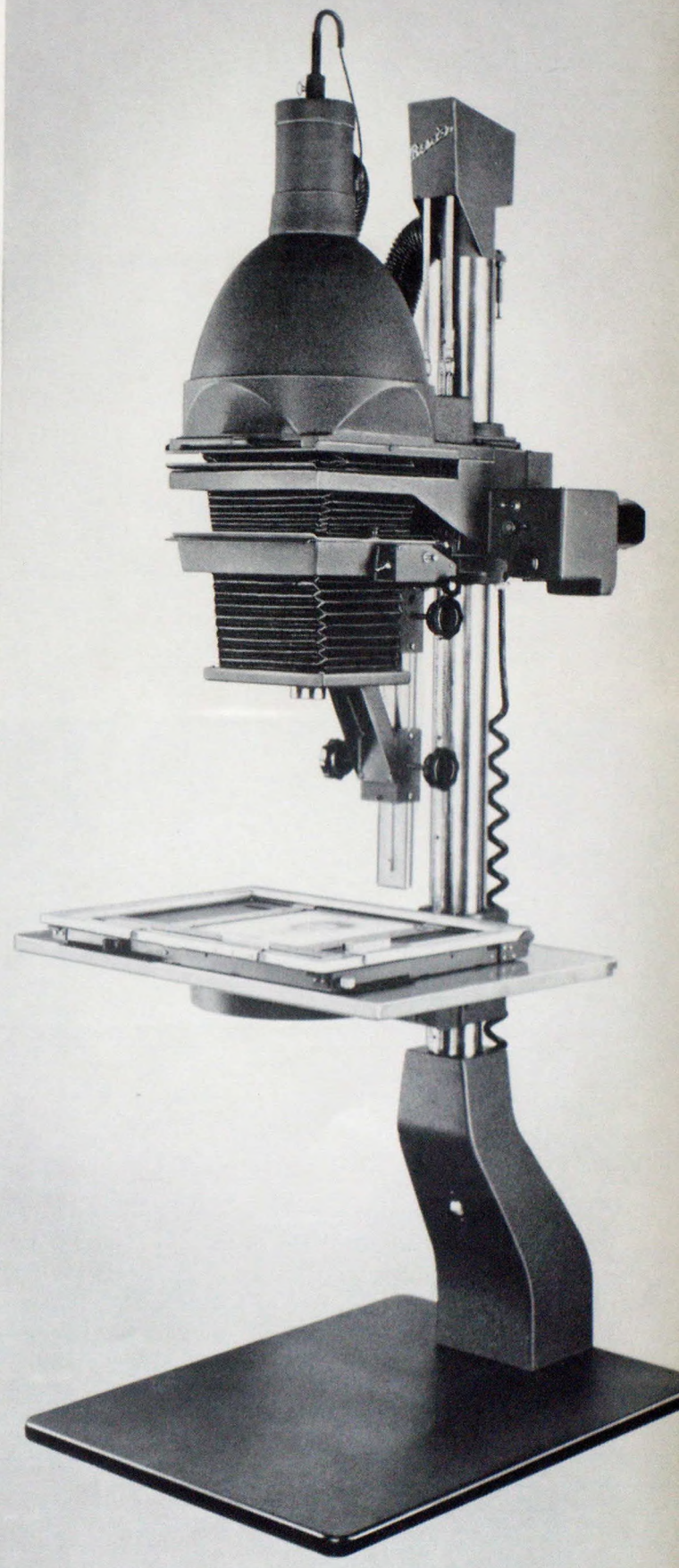


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