# THE PROFESSIONAL PHOTOGRAPHER



EDUCATION FOR PHOTOGRAPHERS —WHAT'S LACKING?

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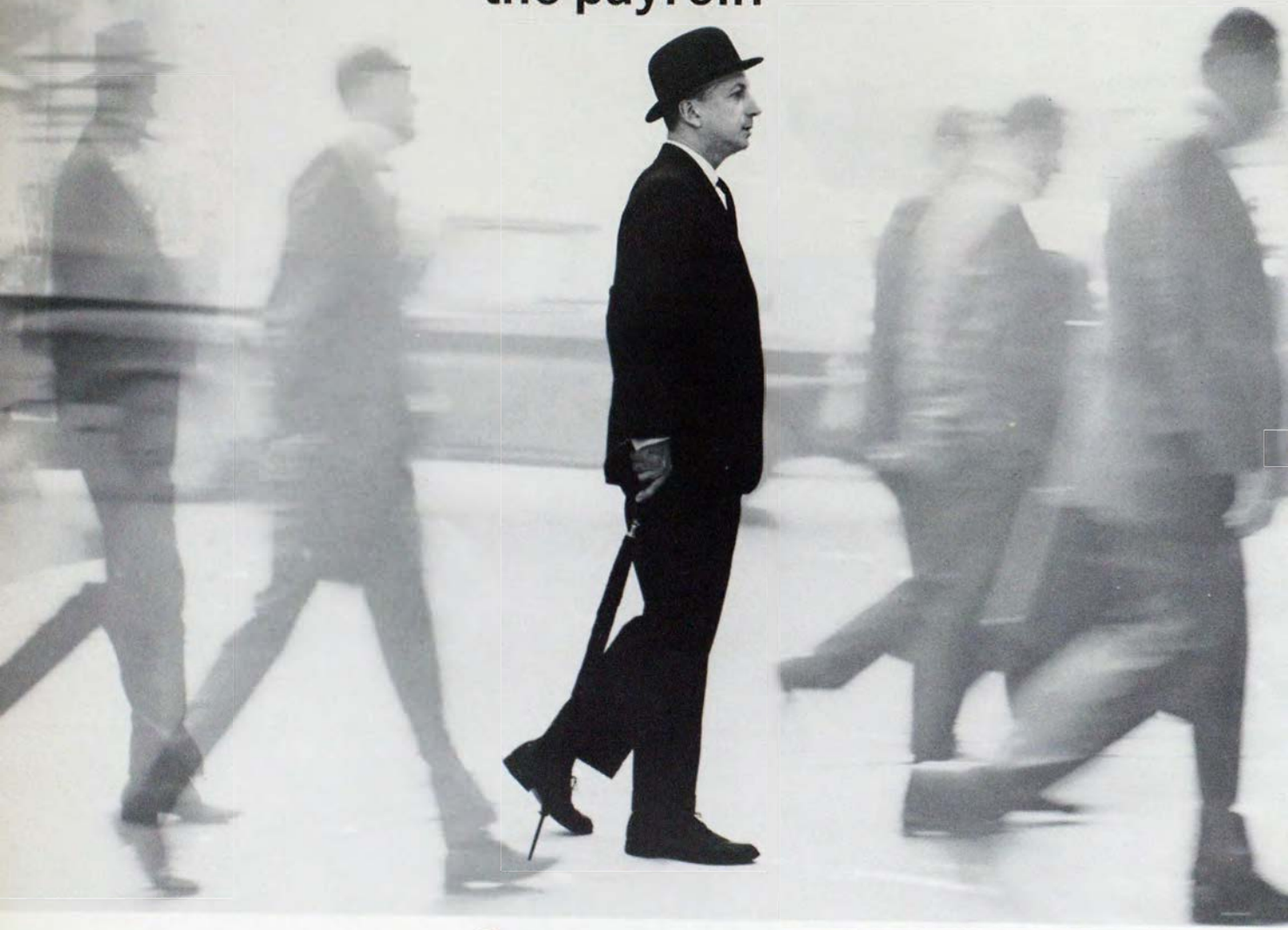
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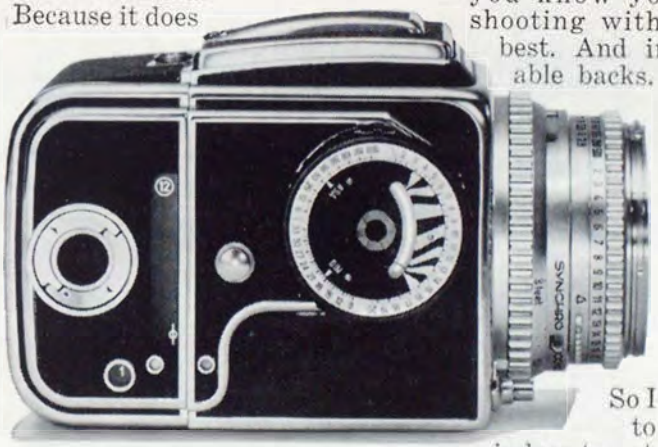
*An idea of dye-transfer prices? An 8 x 10, $30., Duplicates $10. including Gittings' famous mounts, tissue, gift box.*

# Is Jerry Schatzberg part of "the system"? Or vice versa?



*Clockwise: Hasselblad 500C with 80mm lens and light meter knob, 150mm lens, sunshade, filter, eye-level prism finder, 250mm lens, magnifying hood and film magazine.*

We don't really know. But let us explain. "The system" we refer to is the Hasselblad system. And it offers the photographer a unique and complete combination of interchangeable components that allows for greater versatility than anything called "camera." Because it does more, photographers depend on it more. To the exclusion of "cameras." And after a while we wonder whether they become part of it, or it of them? We asked Jerry Schatzberg.



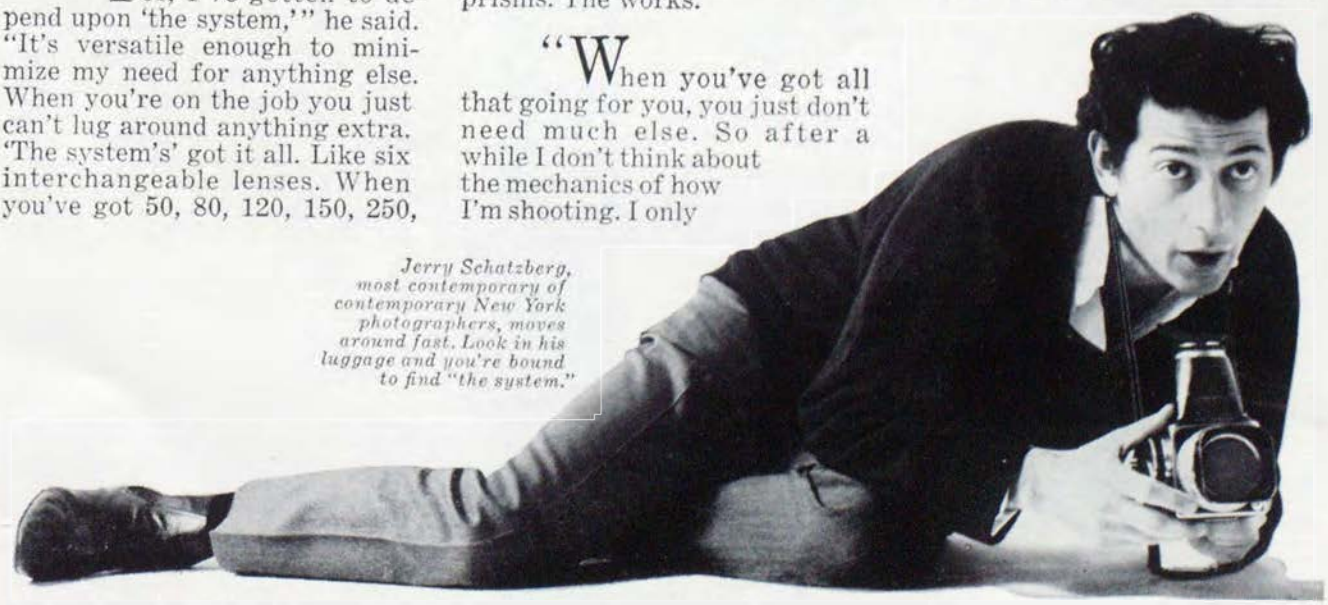
"Yes, I've gotten to depend upon 'the system,'" he said. "It's versatile enough to minimize my need for anything else. When you're on the job you just can't lug around anything extra. 'The system's' got it all. Like six interchangeable lenses. When you've got 50, 80, 120, 150, 250, and 500mm lenses, there's nothing you can't take. And when they're all Zeiss, with manual and automatic diaphragm, and coupled EVS system, you know you're shooting with the best. And interchangeable backs. If I didn't have 'the system,' I'd have, say, three or four cameras loaded with different film. Not for me. 'The system' has 4 interchangeable magazines, 3 for roll film, one for cut film. So I can go from color to black and white, indoor to outdoor film, mid-roll.

"Viewfinders, too. 'The system' lets me see the shot the way I want to see it. (Not any one set way like with 'cameras.') It gives me a choice of eye-level prisms, magnifying hoods, reflex prisms. The works.

"When you've got all that going for you, you just don't need much else. So after a while I don't think about the mechanics of how I'm shooting. I only think about shooting. You might say 'the system' becomes an extension of myself."

There's our answer: "The system" *does* become part of Jerry Schatzberg. It never gets in the way of the picture. It leaves the photographer free to see, to feel, to shoot. Take 5 cameras out with you. See how much or how little they get in your way. You'll let "the system" become part of you. For literature write: Paillard Incorporated, 1900 Lower Road, Linden, New Jersey.

**HASSELBLAD**



*Jerry Schatzberg, most contemporary of contemporary New York photographers, moves around fast. Look in his luggage and you're bound to find "the system."*

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## cover

The scientist's note began, "Preferential solvation of the neutralization products . . . " The notes were translated into the cover photograph by Edward C. Boczon, Senior Photographer, Esso Research and Engineering Co., Linden, N. J. The photograph is one of a series to help provide information on Esso's basic research activities to scientists in education, industry and government. The mixture of colors was created by placing several flasks, containing various colored liquids, behind the main subject (also a flask, containing a yellow liquid). Illumination was two 500w DXC photofloods, each bounced off white background material at 45°; Hasselblad 500 C camera with 80mm Planar, plus 1.0 Proxar close-up lens; film was Ektachrome High-Speed, Type B. Four-color halftones, courtesy Esso Research and Engineering Co. A special exhibit of photographs from industry is now available for showing to the public. See "Eye on Industry," page 47.




THE PROFESSIONAL PHOTOGRAPHER

OCTOBER—1965
Vol. 92 No. 1841

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# news and notes

### PP of A CALENDAR

**Jan. 24-26, 1966** — Sales Promotion Seminar, Savery Hotel, Des Moines, Iowa.

**Jan. 31-Feb. 2, 1966**—Vancouver Management Workshop, Georgia Hotel, Vancouver, B. C.

**June 1, 1966** — Closing date for receipt of entries in the 75th Exhibition of Professional Photography.

**Aug. 7-12, 1966** — 75th PP of A International Exposition of Professional Photography and 14th National Industrial Photographic Conference, Conrad Hilton Hotel, Chicago.

**July 23-28, 1967** — PP of A Exposition, Hilton Hotel, Portland, Ore.

**Aug. 4-9, 1968** — PP of A Exposition, Conrad Hilton Hotel, Chicago.

### WINONA TRUSTEES

Officers of the Trustees of the Winona School of Professional Photography have been reelected to serve through Dec. 31, 1966. They are Wesley E. Bowman, M.Photog., Kenilworth, Ill., Chairman of the Board; Arthur E. Pohlman, Cr.Photog., Milwaukee, Treasurer; Frank J. Pechman, M.Photog., Kaukauna, Wis., Assistant Treasurer; Frederick Quellmalz, Hon.M.Photog., Milwaukee, Secretary.

Giovanni Suter, M.Photog., Chicago, has been reappointed to a three-year term as a Trustee. William W. Carrier, Jr., M.Photog., Memphis, was selected by the PP of A Board as Board Representative on the Trustees.

Other Winona Trustees are Laurence W. Blaker, M.Photog., Manhattan, Kan.; Gene Claseman, M.Photog., Sioux Falls, S. D.; Charles L. Geiger, Cr.Photog., Syracuse, N. Y.; Virginia Stern, Cr.Photog., Kansas City, Mo.; Robert H. Westmoreland, Springfield, Va.; and Howard Weber, M.Photog., Donnelsville, Ohio (Honorary).

### ADVISORY COMMITTEE NAMED

The Defense Supply Agency has named 12 representatives to serve on its Advisory Committee on Photographic Supplies.

The Committee will serve as an advisory group to the Agency's Defense General Supply Center at Richmond, Va., which purchases photographic supplies for the Military Services. It will enable the Government to obtain industry's point of view on the procurement, supply and standardization of these items.

During fiscal year 1965 the Defense General Supply Center purchased approximately $30.8 million in photographic supplies.

Those selected to serve on the Committee are: H. E. Ingraham, Heico, Inc., Stroudsburg, Penna.; Harold J. Freedman, Deluxe Laboratories, New York City; Richard S. Kelsey, National Research and Chemical Corp., Hawthorne, Calif.; Harold C. Harsh, Kalvar Corp., New Orleans; Dr. Chris Schulze, General Aniline and Film Corp., Binghamton, N. Y.; Hutson Howell, Itek Corp., Lexington, Mass.; Dr. David P. Habib, Tecnifax Corp., Holyoke, Mass.; Dr. Albert Q. Butler, Mallinckrodt Chemical Works, Inc., St. Louis; John H. Mulder, Eastman Kodak Co., Rochester, N. Y.; Dr. William Stanton, E. I. du Pont de Nemours Corp., Wilmington, Del.; Al LaFave, Xerox Corp., Rochester, N. Y.; Robert Bieling, Bell and Howell Co., Rochester, N. Y.

### AWARDS FOR WHITE, CRABTREE

Dr. Deane Rowland White, Associate Director of Research Division of Photo Products Department, E. I. du Pont de Nemours & Co., Inc., has been awarded the 1965 Progress Medal Award of the Society of Motion Picture and Television Engineers, the premier award of the Society.

John I. Crabtree, Hon.M.Photog., has been awarded Honorary Membership in SMPTE, in recognition of "his many years and his manifold contributions to both the expansion of photographic science and to the growth of the Society." Mr. Crabtree was Assistant Superintendent of Research, Eastman Kodak Co., Rochester, N. Y., at the time of his retirement in 1957. He was awarded the PP of A Honorary M.Photog. degree in 1958.

### NEWS FROM RIT

This year's graduates of the Rochester Institute of Technology's Photographic Science program in the School of Photography average starting salaries of $7,500. C. B. Neblette, Dean of the College of Graphic Arts and Photography, said that the figures applied to 28 graduates.

#### New Masters Degree

Masters degrees in photographic science and instrumentation were offered for the first time this fall by Rochester Institute of Technology's School of Photography. The program will give Masters of Science degrees upon successful completion of 40 credit hours and a thesis. It will be headed by Dr. Burt H. Carroll, professor of photographic science.

Dean Neblette said the program is designed for students who received baccalaureate degrees in engineering and science from other schools, but lack a background in photography. "The program is not designed for our own graduates since it will be along the lines of our undergraduate program in photographic science," he said.

Neblette also stated that a master of science program for those with a background in photographic science and photography is in the planning stage.

#### Courses Rearranged

RIT's photography students are taking only three technical courses per quarter instead of five or six, starting this fall. According to Dean Neblette, the reduction in the number of courses will allow students to study a subject in more depth and will give them more time for outside research.

The School of Photography underwent a more fundamental change less than a year

**(Turn to page 10)**

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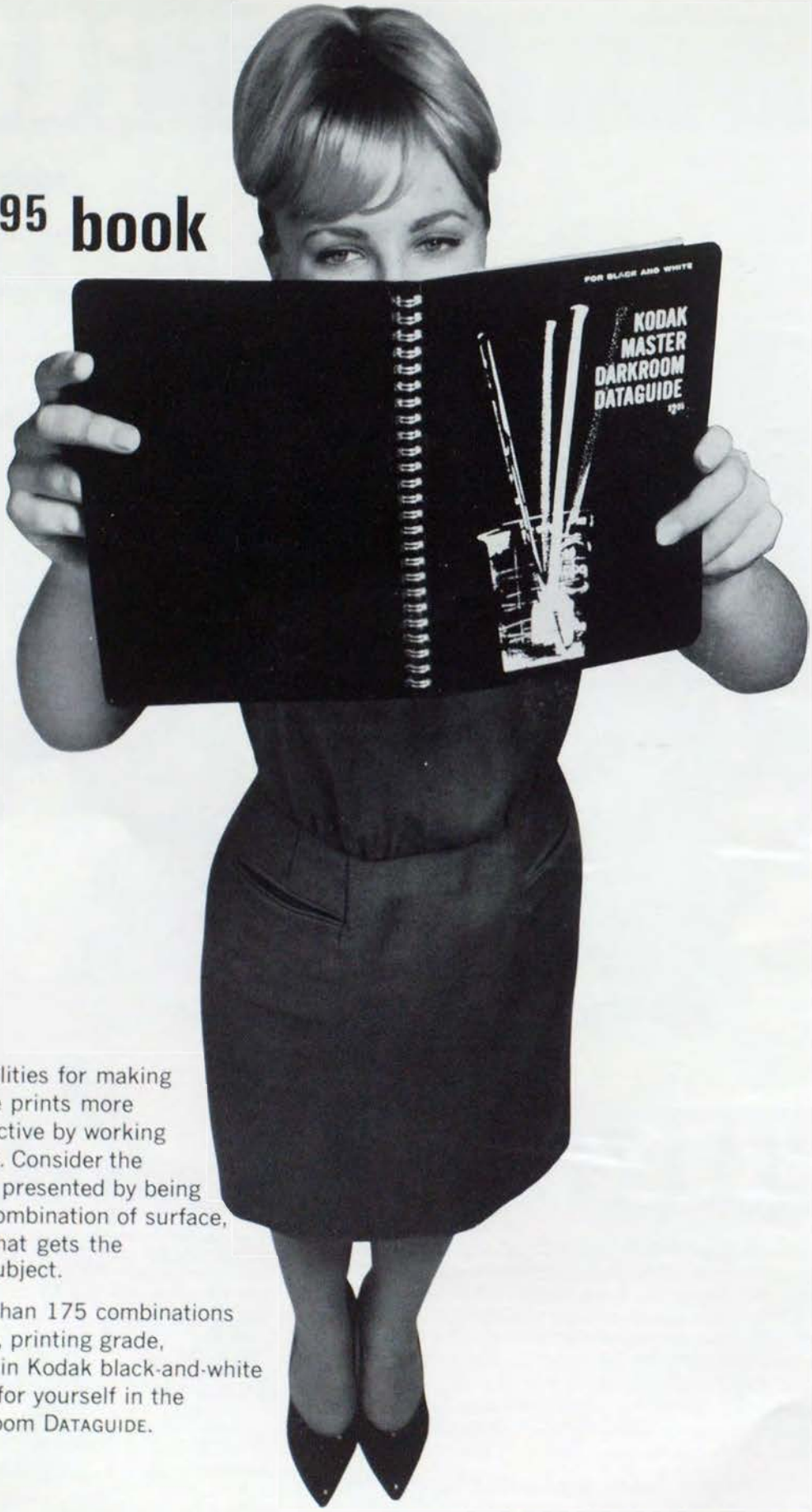
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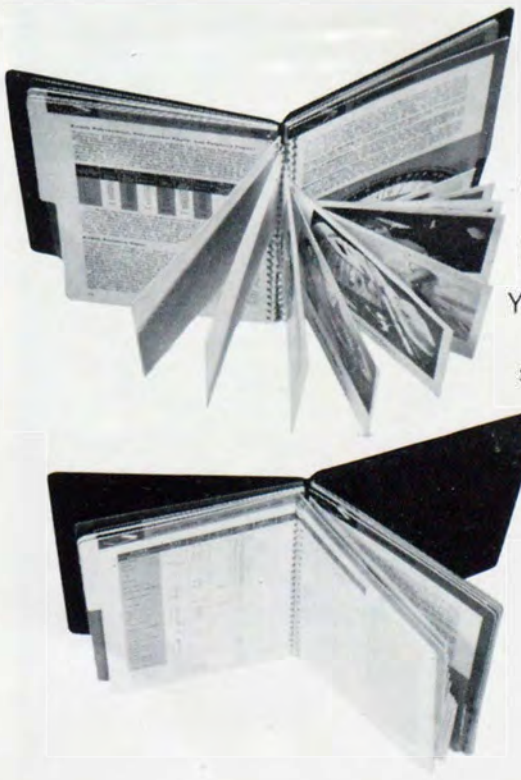



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See your Kodak dealer, count the 175 combinations shown in the KODAK Master Darkroom DATAGUIDE. (While you're counting, note all the rest of the valuable information in this little encyclopedia. You might even want to buy it!) And then invest in a few boxes of better prints.

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NEWS from page 6

ago when it was decided to eliminate having all photography students take the same courses in the first year. The change was made so that students who wished to major in one of three areas of study — professional photography, photographic illustration, and photographic science and instrumentation — would have different preparatory courses.

### PROFESSIONAL ARTS DEGREE

A Bachelor of Professional Arts degree is being offered by the Brooks Institute of Photography, Santa Barbara, Calif. Designed for students interested in careers in professional photography, the BPA degree program combines the regular seven-semester course at Brooks with 30 semester hours in the liberal arts at the junior college or college level.

### JAPAN CAMERA SHOW

The first Japan Camera Show in the nation's capital will be held Oct. 28-30, at the Washington Hilton Hotel. According to Makoto Mori, Director of the Camera Division of the Japan Light Machinery Center, sponsor of the show, over 24 manufacturers and distributors of photo equipment will participate, exhibiting some 200 photographic products.

### NEW HOME STUDY DIRECTORY

The revised and recently published 1965 edition of the "Directory of Accredited Private Home Study Schools" lists 72 schools and more than 300 training areas in which subjects are offered. Eight schools offer photography, visual aids and camera repair subjects. Other related subjects include advertising, television, art appreciation, plus those on business and management.

All schools listed are accredited by the Accrediting Commission of the National Home Study Council, which has the approval of the U. S. Office of Education.

The new Directory is available from the National Home Study Council, 1601 18th St., N. W., Washington, D. C. 20009.

### TO PHOTOGRAPHY

In every form of art, in every trade,
Skilled artisans in every age and clime
In their allotted span of life have made
Some treasured work that lives beyond their time.
The master of a craft becomes a slave
When fleeting shadows flirt with midnight oil.
Nor does the craftsman grudge the time he gave
In bringing forth the ripened fruits of toil.
Photography, most favored of the arts,
Perpetuates each likeness in its turn.
Far better, when some cherished one departs,
Is a portrait than a crypt or gilded urn.
Now in an album on a treasured page
Is an image that cannot grow dim with age.

Leo Martin Stratz

### SPSE SYMPOSIUM SCHEDULED

The Society of Photographic Scientists and Engineers will hold a symposium, "Photography in Informative Storage and Retrieval" Oct. 21-23 in Washington, D. C., at the Marriott Twin Bridges Motor Hotel. The session is designed to present various photographic and electronic aspects of direct interest to the designer, manufacturer and user of photographic materials and equipment. The Symposium will be co-sponsored by the Army Research Office, Department of the Army.

### FIRE PHOTOGRAPHERS ORGANIZE

Over 100 fire photographers met recently in Chicago at their second yearly seminar, and announced formation of the International Fire Photographers' Assn.

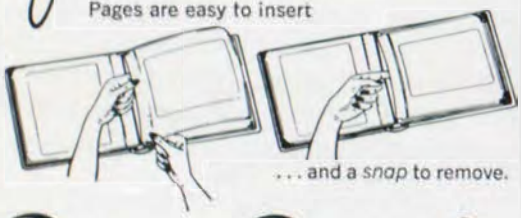
Chief George Schuller of the Chicago Fire Department Photo Unit was chosen as the organization's first President. Edward Troch, also of Chicago, was installed as Secretary. The membership and steering committee for the new group consists of Richard Bird, Los Angeles, Chairman; Robert Meeker, Newark; Alfred Bysiewicz, New Haven, Conn.; Thomas Tait, Phoenix; Doug Jehan, Hamilton, Ontario.

Much of the credit for development of fire photography in Chicago goes to a nonfireman, the late Andy Lester, who was district photographic sales manager for Graflex, Inc. in the area for many years. For his efforts, Lester has been honored by Graflex with the establishment last year of the Andy Lester Memorial Award to be given

(Turn to page 14)


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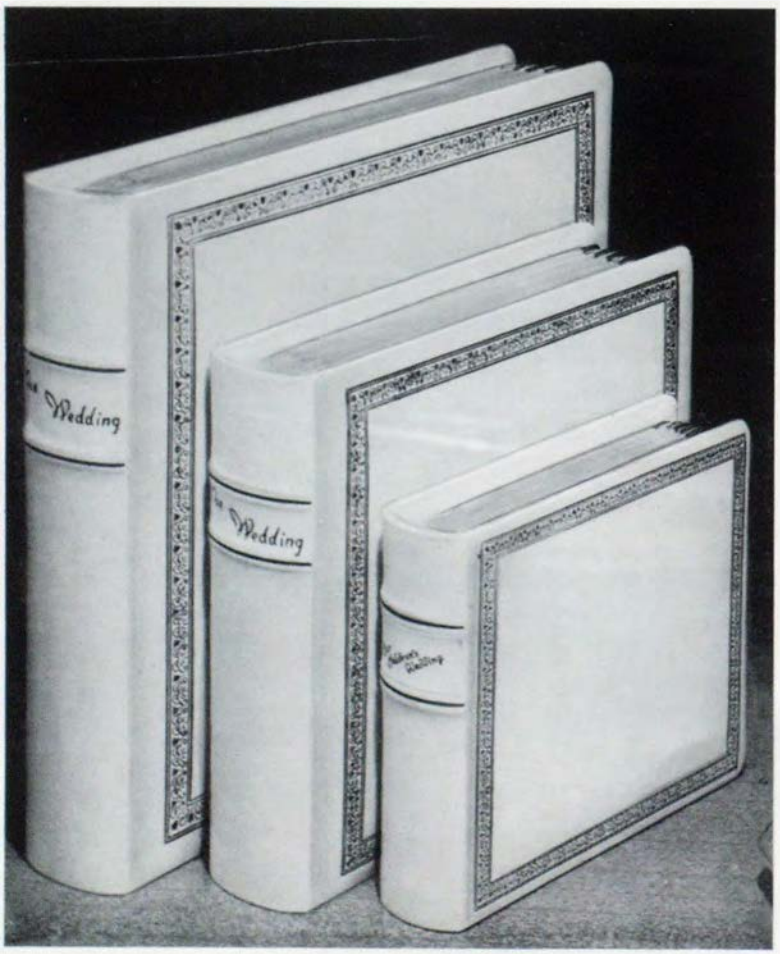
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While the new Bronica C does not have the interchangeable film backs, you can still reload it in seconds, using the new interchangeable film inserts. And you can use both 120 and the new 220 film.

You share with all Bronica owners the convenience of the automatic return mirror and automatic reopen diaphragm. You enjoy such luxuries as simultaneous film and shutter wind with rapid crank or ratchet-action knob, depth-of-field preview, precision-smooth helical focusing, focal plane shutter with speeds to 1/500th second, FP, M and X synch, interchangeable viewing hood and provision for intentional double exposure.

And here are some of the accessories that broaden the range of your new Bronica C: eyelevel prism finder, magnifying hood, grip handle, extension tubes, lens adapters, film back inserts, and more. Plus five interchangeable Auto-Nikkor lenses, from 50mm wide angle to 200mm telephoto.



Today, it's easier than ever to join the proud fraternity of Bronica owners. Price of the Bronica C with Auto-Nikkor 75mm f2.8 lens is $379.50.

There's one waiting for you at your dealer now. Or write for details. Bronica division of Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11533.

# NEW from GOSSEN®

THE FIRST NAME IN EXPOSURE METERS

the super sensitive



only $39.75

WITH MALLORY BATTERY LEATHER CASE AND NECK STRAP

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SUPER pilot® CdS

Now there's a Gossen exposure meter for everyone in every price range. For all you serious photographers who have yearned to own the fabulous Lunasix*, but really don't require its super extraordinary sensitivity, the new Gossen Super Pilot CdS is perfect! There's nothing else in its price range that compares with its quality—precision—features.

So, if you are ready to plunk down up to $50.00 for another make exposure meter—don't! **Buy yourself the Super Pilot CdS and pocket the difference.** It's made by Gossen, the first name in exposure meters. You can't buy better than that!

**SPECIFICATIONS:** Reads reflected or incident light (with sliding hemispherical diffuser) ■ ASA 6 to ASA 12500 ■ f/1 to f/45 ■ Exposures from 1/1000 sec to 2 hrs. ■ Cine speeds from 8 to 128fps ■ EV – 6 to +24 ■ Accurate 30° measuring angle ■ Two full measuring ranges: NORMAL and LOW LIGHT ■ Needle lock for low light readings ■ Built-in battery tester ■ External zero adjustment ■ Footcandle conversion table ■ Weighs only 5½ oz. ■ Handsome two-tone gray finish ■ Shock-resistant jewel bearings ■ Complete with mercury battery (Mallory PX 13), Leather Eveready Case and Neck Strap.

**NOW THERE'S A GOSSEN PRECISION METER FOR EVERY NEED**



pilot 1½ OZ. HEAVYWEIGHT $17.90



*Lunasix TOPS THEM ALL! $63.00



Sixticolor COLOR TEMPERATURE METER $47.50

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A BERKEY PHOTO COMPANY


NEWS from page 10

annually for an outstanding series of fire photographs. The Andy Lester Memorial Award for 1964-65 went to Chester Bogen, Evergreen Park, Ill.

### TRAVELING EXHIBITIONS

The schedule for traveling photography exhibitions from the Smithsonian Institution, Washington, D. C., through November includes:

"The Color of Water" — Harvard University, Cambridge, Mass., through Nov. 7; "The Nile" — University of Missouri, Columbia, Mo., Nov. 6-28; "Charles H. Currier: Victorian Photographer" — Dartmouth College, Hanover, N. H., Nov. 20-Dec. 13; "The Eloquent Light II" — The Mobile Art Gallery, Mobile, Ala., Nov. 22-Dec. 22; "The Color of Water" — University of North Carolina, Raleigh, N. C., Nov. 20-Dec. 26; "Images of War" — University of Nevada, Reno, Nev., Nov. 27-Dec. 19; "African Folkways of Angola and Mozambique" — Concordia Teachers College, River Forest, Ill., through Nov. 7; "The Eloquent Light I" — George Eastman House, Nov. 1-Jan. 16, 1966; "The Face of Viet Nam" — Wisconsin State University, Whitewater, Wis., through Nov. 21.

### KEN HEYMAN EXHIBITION

The Smithsonian Institution has announced the opening of the photographic exhibit, "Children of the World" by Ken Heyman, to be on view through Dec. 8, in the Special Photographic Exhibits Gallery of the Museum of History and Technology, Constitution Ave. and 12th St., N. W., Washington, D. C.

### PP of A EXHIBIT DEADLINE

Plan now to submit entries to the 75th International Exhibition of Professional Photography. It is not too soon to begin collecting prints and transparencies that are potential entries. Deadline for receipt of entries is June 1, 1966.

### ELECTIONS

**NAPET**

Howard A. Lowe, Denver, has been elected President of the National Assn of Photo Equipment Technicians. Lenny Strauss, New York City, was elected Vice President. Martin Strauss, Washington, D. C., continues as Executive Director and Secretary, with Marco Di Giovanni, Union, N. J., continuing as Treasurer.

### YOUTH PHOTOGRAPHY CONTEST

For the first time in the 11-year history of the annual West German Youth Photography contest, the event will have the patronage of the President of the Federal Republic of Germany, Dr. Heinrich Luebke. In writing the preface to the contest announcement folder, he said, "Photography pleases, educates and trains in a visual language understandable all over the world. Dealing with images promotes the ability to observe, the practice of accuracy and artistic activity as well." The contest is open to West German youngsters 10-23 years of age with results to be announced in December. Among the prizes are ten air tours to various European capitals.

### EXPAND RESEARCH FACILITIES

Excavation work has begun on a multi-million dollar addition to the facilities of

(Turn to page 84)



# WANTED: Four-Eyed Inspectors

MPC color prints are inspected so many times for so many things, that four-eyed people would make ideal inspectors.

Think how quickly such a man could check a print for composition, color balance and retouching. Or for local color control and airbrush corrections, texturing, mounting and spraying.

Unfortunately, we've never managed to employ enough people with four sets of eyes. So, we settled for the next best thing: have all prints inspected by several people, several times. It costs us a little more, and takes a little longer. But it makes for very good color prints.

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2¼ x 3¼, 3¼ x 4¼* 4 x 5... $4.50
* Cherrywood Model 5 x 7... 6.50
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## MR. BUSINESSMAN, IT'S YOUR COUNTRY, TOO!

Despite what you may think, the United States is not the exclusive property of the labor unions, the politicians, the Democratic Party, the Republican Party, Congress, or even the White House.

The nation belongs to us all, including you. And we should all have our say in deciding what way it's going.

If you don't like the way the present 89th Congress has been rubber-stamping legislation injecting the Federal government into local affairs or economic problems for which private enterprise has more effective and less costly solutions, what are you going to do about it?

Sulk? Grouse to other members of your foursome on the back nine? Or complain to fellow members on the porch of your country club?

Or are you going to work?

This brings up a subject that is anathema to many business leaders — politics. But it shouldn't be. Politics is the art of dealing with people, of convincing them that your views are right and in the public interest, and of persuading them that it is to their advantage to join with you in getting your proposals accepted.

This involves working with the party of your choice in partisan activities. It would require time, energy and intelligent planning. It may also require money, too, but we would like to place greater emphasis on work because all too many businessmen think that all they have to do is write a check to meet their civic responsibilities.

The Chamber of Commerce of the United States, of which the PP of A is a member, for years has been urging businessmen to become active in politics. It has even started its own program — the Action Course in Practical Politics — which is a kind of do-it-yourself method of entering the political arena.

Many business leaders and their employees have taken advantage of the Course. All too many have not.

But now is the time for action. The 1966 Congressional elections are little more than a year away. It won't do to wait until next September or October to start thinking about what candidate will do the most to promote our national security and keep our private enterprise system strong and expanding.

The political pros of both parties know this.

So should you.

For more information about the Action Course in Practical Politics, write to the Chamber's Public Affairs Department, 1615 H Street N.W., Washington, D. C. 20006. A pamphlet, "What Members of Congress Say About the Action Course in Practical Politics," may prove informative. Letters from Democratic Chairman John M. Bailey and GOP Chairman Ray C. Bliss are included. Single copies free.


# NEW...

## TABLE TOP DRYER
## PAKONOMY MODEL 18SS




### *The Dryer with Many Advantages*

**VERSATILE** . . . Dry color or black and white in all print sizes to 16″ x 20″.

**QUALITY BUILT** . . . 18″ stainless steel chrome plated drum, fold-down feed table, apron speed selector, thermostat heat control, ruggedly built frame.

**SMALL/PORTABLE** . . . Carry it from place to place—only 63 lbs.

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The Pakonomy 18SS Table Top Dryer is the answer to print drying needs where high quality results must be maintained; where space may be a problem, and where budgets are small.

Now, enjoy all the advantages of the bigger Pakonomy dryers through the use of the electrically-heated Table Top model.

The drum is the same high quality stainless steel chrome plated seamless type used in the line of Pakonomy Dryers. Dry 35 to 40 8″ x 10″ B/W S.W. prints per hour at apron speed of 5″ per min.; or 20 8″ x 10″ Color or B/W D.W. prints per hour at the speed of 3″ per min. Call your Pako Distributor now or write to Pako for full information.

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PAKO FOR PROGRESS

# THE fashion angle

*by Emilie Romaine, M.Photog.*

The success of portrait photographers depends more and more on fashion trends. Readers may contact Mrs. Romaine at Moulin Studios, 181 2nd St., San Francisco, Calif. 94105.

FOR THE PORTRAIT PHOTOGRAPHER to attain the status of the fine portrait painter he must know something of art principles. He must be able to make portraits that interest people who do *not* know the subject pictured. Photographs that create beauty and emotion in the eye of the beholder will not only hang in exhibits but will have long lasting value like some paintings.



Emilie Romaine

Painters who became great artists differed only from the other painters of their day because they had greater sensitivity and a realization that they wanted their pictures to say more than, "This is a fine likeness of Madame."

They painted for the entire world, not just for the subject even though she was to pay for the painting. And this gave the painting its great value; presuming, of course, that the painter had mastered his technique.

To be a great photographer we must parallel the goal of the artist. We must at least practice each time a person comes to us for a fine portrait.

First we must decide, "How shall I photograph this person?" Even the painter must do this. We search the character of the subject to visualize what we are after. Then we apply our tools and technique to capture what is most individual and exciting about our subject.

We control the contours, emphasizing the good lines with subtle contrast, letting the other less worthy lines disappear by blending tones.

### Only Medium Differs

We use every inch of film . . . it's all an integral part of the picture. Every inch must have its own interest or support the part of the picture that does.

We have all the elements of a great picture as does the artist. We can play curved lines against straight, rough textures versus smooth, cool colors and warm hues. Only the medium differs.

Lighting can make forms flat or round, whichever we prefer. With lighting we can simplify detail, showing enough pattern and detail for identification but not so much as to create a record.

Every line is important whether it be in the face, the folds of fabric or the background. Compositional lines can hold a picture together or tear it apart. Tonal values can do the same.

These are the principles that, if followed, can take a picture out of the ordinary into the art field.

Notice that nothing has been said about relaxing the subject or developing an expression. Her life has already accomplished the form of her face and character. Imagine a painter telling his subject a joke to stimulate a lasting expression? A musical background can be inspiring, but otherwise we need only set up our picture, arrange the subject and indulge in normal conversation.

Not all sitters are suitable subjects for a great portrait, although if we study great paintings we see that the face of the model is often no more important to the success of the picture than the rest of the painting.

When confronted with a homely subject we sympathize with the great painters of royalty assigned to make portraits of subjects like the fat, unattractive Queen Victoria.

We might profit by the way one painter solved his problem of painting a Czar. This was to be a full-length portrait, which meant it would be almost life-size. The Czar had one leg which was considerably shorter than the other, a crippled arm which he could extend only partially and a perpetual squint in one eye. Not daring to alter the Czar's appearance the painter faithfully recorded his afflictions. The Czar took one look at the finished painting, promptly ordered the artist executed and called in another painter.

Carefully avoiding the mistake of the first painter, the second artist showed a handsome, beautifully proportioned leader. "This is ridiculous!" stormed the monarch who

(Turn to page 99)


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

"quality"...

More important than the time we can save by depending on your sorting, is the quality of your work --- it was perfect. I know we can get prints made elsewhere for less money (we've done it), but this was the first order on which we were proud to have our name on every print.

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Just a very informal "thank you" note complimenting you on your extremely fast service on our last order. Being new customers we were amazed and greatly gratified at your most efficient attention.

SANFORD STUDIO, WHITTIER, CALIF.

"wonderful work"...

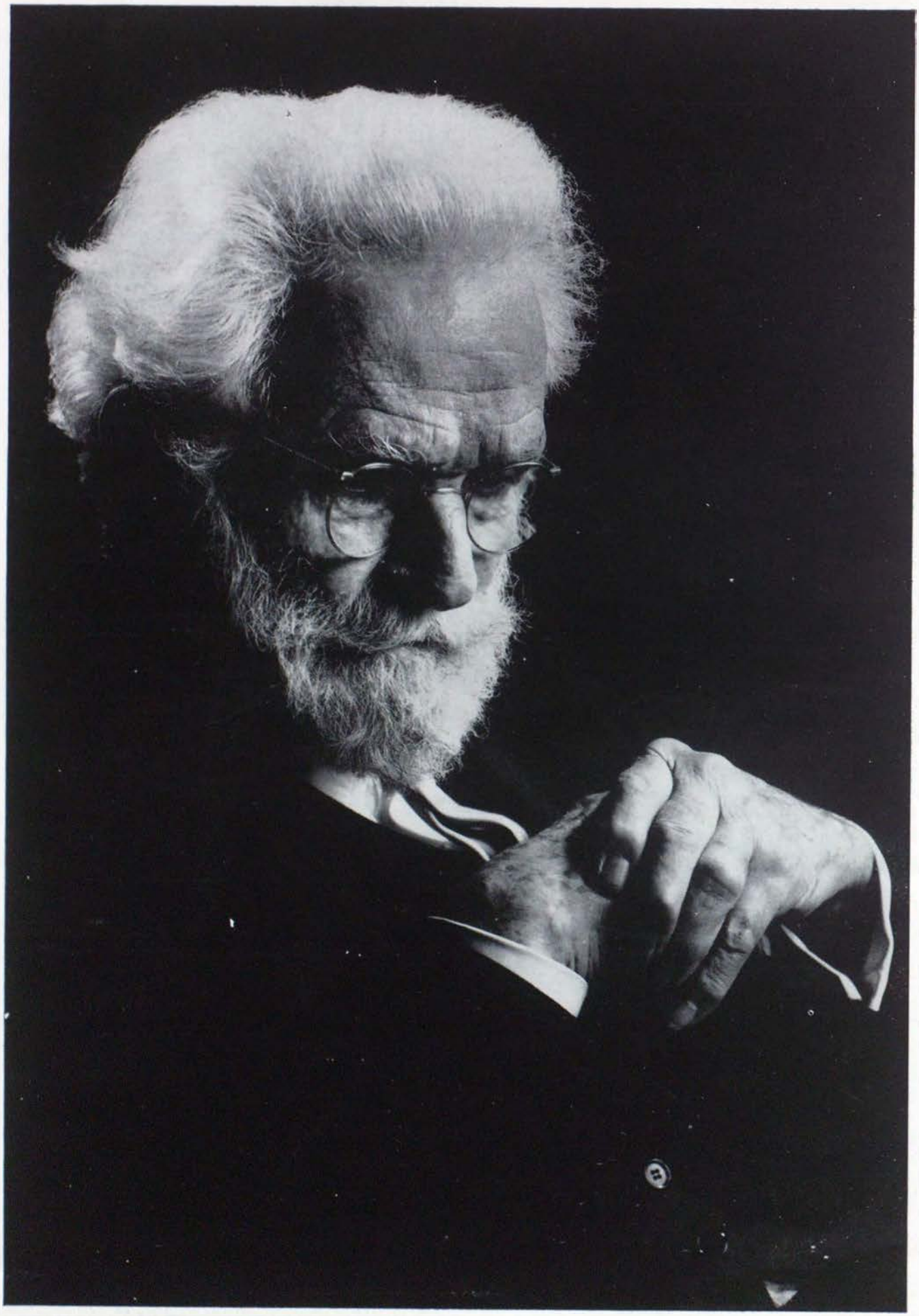
I wish to take this opportunity to thank you for your prompt, efficient and wonderful work.

WM. P. REVELS PHOTOGRAPHY, ST. PAULS, N.C.

"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.

You can help write our next ad. How? Just send today for our latest Price List and Mailing Envelopes...

NATIONAL COLOR LABORATORIES, Dept. PP10, ROSELLE, N. J.



Ansco Versapan Photo by Jeremy Blodgett
New York, N.Y. Shot with 8x10 neg. at 1/50 at f.22

# Does your portrait camera have "20/20 eyesight?"

It can.

Ansco Versapan® portrait film produces such smooth, clean flesh tones, it approximates the sensitivity of the human eye.

This means that lips and cheeks are produced in the same general density and contrast as the eye sees them. This facial smoothness is especially flattering to women, and produces negatives that require a minimum of retouching.

The reason Ansco Versapan portrait film gives you smoother facial tones is because of its carefully balanced panchromatic sensitivity, and the crispness of its fine grain. It has controllable contrast as well. This means you can produce crisp commercial illustration with it.

Versapan has a speed of ASA 100. And it's available in 3½" by 75' heavy-base rolls and standard sheet film sizes. Contact your GAF representative. Or write: Professional Photographic Products Dept., Box PP10.

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# 'Tis Here, Maybe!



Architect's rendering of new Walbridge & Bellg expanded-modernized studio, Toledo.

■ A motion picture training facility has been established by the Brooks Institute of Photography, Santa Barbara, Calif. at the Brooks Foundation. The upper floor of the building comprises a 2,400 square-foot studio with an 18-foot ceiling. One wall of the studio is a continuous, dark-blue cyclorama 60 feet long. The studio is equipped with recording and announcer's booths. Also available are areas for animation, titling and script writing.

■ Completion of a major expansion and modernization program at its studios has been announced by Walbridge & Bellg, Toledo, Ohio. Elvin F. Myers, President, said floor space has been increased to 8,500 square feet from 3,300. The expansion includes a cameraroom with 3,200 square feet of floor space and a 15-foot ceiling with a large overhead door permitting entry of vehicles, motion picture editing room, projection room, new cameraroom and equipment for 35mm color slides and an executive portrait room. Two offices and a conference room have been added, and a third office has been redecorated, and the parking area has been enlarged to accommodate 26 cars.

Other officers of the firm are Michael L. Bellg, M.Photog., Executive Vice President; Carlton B. Walbridge, Jr., Vice President and Treasurer; and John M. Wehmeyer, Vice President and Secretary.

■ Ground was broken in August for the $250,000 (10,250 square feet) plant of Photic of San Diego, Inc., a newly-formed professional photographic service and photo processing firm, of which Joseph Busco is president. Other officers are Burton Nestor, Vice President; and Boyd Anderson, Secretary-Treasurer. The three officers are associated in Professional Photographic Services, Inc., of San Diego, the parent corporation of Busco-Nestor Studios in San Diego, and the Boyd Anderson Studio in El Cajon.

The firm's wedding photo division is headed by a husband-and-wife team, Mr. and Mrs. Richard Hentschel. Roy Thomas will manage the school picture division. Robert Perone has been named manager of Photic's public relations and new photo division. This department also will include a motion picture production group.

"The firm will do mail order retouching and lab work for professional photographers throughout the southwest," Busco said. J. Frank Wright heads the retouching division.

■ The Fort Benjamin Harrison Photographic Facility is drawing Army-wide interest with its use of the Modular Graflex XL camera system. The photo facility has had the only XL system until recent deliveries began. Army officials have been following the development of the system for several years. Graflex delivered six XL systems to military photographers in Viet Nam in September. . . . Still photographs of Gemini 5 activities for the TV pool, aboard the aircraft carrier Lake Champlain, were made by Mack Wray, Lead Cameraman for Vince Finnigan & Associates, Washington, D. C. . . . Eastman Kodak Co. will be sole sponsor of the Motion Picture Academy Awards to be telecast live, in color, on April 18.



*Walter Savage*

James P. Collinsworth, Director, Photographic Facility, Fort Harrison, Ind., demonstrates modular concept of Graflex XL to Capt. Arlen S. Wahlberg, Post Signal Officer.

■ Two AP photographers have switched assignments with Dozier M. Mobley going from Pittsburgh to Columbia, S. C., and J. Spencer Jones from Columbia to Pittsburgh. . . . AP photographer Julian Wilson shaved off his widely recognized goatee after he was knocked down and pummeled by youths at a local high school in Cleveland while he was covering a racial disturbance there. The next day, back at the school, someone yelled at a photographer that he

(Turn to page 22)





That cardboard with the hole in it is one of the essential tools used in making ECONO-COLOR enlargements.

Through it the darkroom technician "burns in" areas which otherwise would turn up under-exposed and washed-out. To know how and where and when to use a piece of cardboard is every bit as important as all the electronic and optical gear we use in ECONO-COLOR darkrooms.

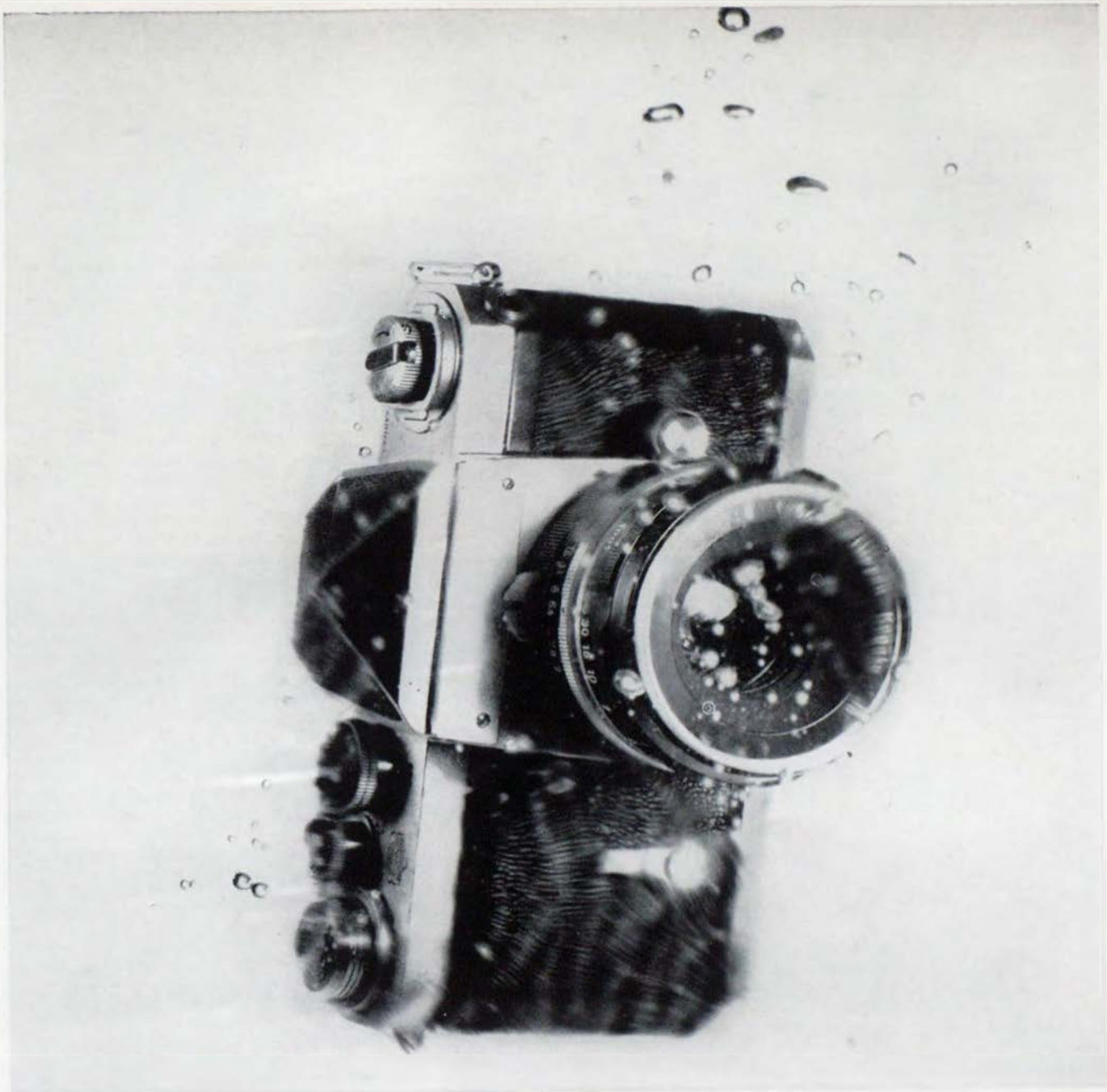
For only a human operator using his skill, and judgment, and good taste, can get the most out of the negatives entrusted to us for printing. Because we never underrate that human touch, ECONO-COLOR is a good place to send your color work.

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*He needs a camera store. He's about to look in the Yellow Pages. Then chances are 8 in10 he'll take action. Will he see your ad?*

This camera buff is about to join the 7.7 million people who turn to the photographic equipment headings of the Yellow Pages every year. (That's 16% of the entire market.)

When he does look in the Yellow Pages, chances are 8 in 10 he'll either call, write, or visit. (Every 100 references to the photo headings of the Yellow Pages bring 79 calls, letters, or visits!)

That's action! Yellow Pages ads bring that action . . . a recent extensive national usage study—consisting of over 19,000 interviews—proved it.

Prove it to yourself. Call your Yellow Pages man to plan your program. You'll find him in the Yellow Pages under "Advertising — Directory & Guide."

Yellow Pages

## 'TIS HERE from page 20

was recognized, but it was Ray Matjastic of the *Cleveland Plain Dealer*, not Wilson.

■ Two Ann Landers columns recently dealt with professional photography at weddings and funerals. The first letter from a reader explains that a "cousin of the bridegroom offered to take pictures at our daughter's wedding." The parents of the bride agreed to the amateur's offer, but when the photographs were delivered he had 63 pictures of the son-in-law's side of the family and only 21 of the daughter's. The pictures, according to the writer, "catch us looking like imbeciles" and the mother wants to know if they should pay him for his work.

Ann Landers replies, "I say it's unfortunate the pictures were disappointing but I'm sure the young man didn't do a poor job intentionally. Buy him a modest thank you gift and the next time you want pictures of a special occasion, hire a professional photographer."

An Ann Landers column, sent in by Robert Swann of Dallas, discusses the question of propriety in having photographs made at a funeral. "It makes a great deal of sense to have a professional photographer around to capture, for posterity, moments of joy, but to take pictures of a funeral for a family album seems creepy and macabre to me." Swann reports, however, that he discussed with a missionary the idea of covering funerals photographically and was told it is common practice in other countries of this hemisphere.

Another columnist, Amy Vanderbilt, was recently asked, "Is it the bride's family's responsibility to furnish wedding pictures to the groom's family?" Her answer was, "It is usual for the bride's family to furnish bridal pictures to the groom's family — one of the couple at least. Unless money is of no consideration, they should not be expected to do more. The groom's family should offer to pay for any additional pictures they may wish to have."

### DONOR INFORMATION

Chao-Chen Yang, M.Photog., Seattle, is still in need of weekly transfusions at the Seattle Artificial Kidney Center at Swedish Hospital. Blood should be donated through your local blood bank and credited to Chao-Chen Yang, King County Central Blood Bank, Terry at Madison, Seattle, Wash.

■ James J. Lane, formerly president of Bell & Howell's photo products group, has been appointed to the newly created position of Vice President, Corporate Planning. Everett Wagner, former president of the company's international group succeeds Lane as President of the photo products group. . . . Robert Johnson has been promoted to Vice President of Hershey Electronics Inc., Lockport, Ill., and will head all engineering and quality control departments.

■ Mr. and Mrs. J. B. Rodgers, Evanston, Ill., were on a tour of Europe the month of September for an agency in New York and for agencies and firms in Chicago.

The trip included England, France, Germany, Austria, Switzerland, Greece, Turkey and Italy. While in these countries the Rodgers worked on an assignment for the International Social Service Organization.

Mr. Rodgers reports that his trip to Europe last year with his children has been good for studio public relations; he has sold stories and photographs to magazines and advertising agencies, has appeared on radio and will be on a local TV show. He feels that this publicity is "just great" for his business.

■ A testimonial dinner for Herbert G. Downs was sponsored by the Trumbull PA to celebrate Downs' 50th year as a professional photographer in Warren, Ohio. Peter Perich of Perich Studio planned the golden anniversary party and presided as master of ceremonies. Robert Hardman, Hardman Studio, made candid color photographs of the event. Mr. Downs was presented with a

(Turn to page 85)




*Downs Studio*

Seated: Mrs. Lela Downs McCrea, Mrs. Lucile Downs Dunphy, Mrs. Arline Springer. Standing: Herbert M. Downs, Peter Perich, Herbert G. Downs, Richard Downs.


# One of Our Machines Has a Screw Missing!



No cause for alarm, though. That's the way we planned it.

In the early stages of setting up our Auto-Color Division we discovered that printing machines are all right if you don't leave too many decisions to them. That's when we took out one little screw and plugged in, so to speak, an experienced human operator who can supply the one ingredient beyond the reach of any machine: judgment.

Using good judgment and manipulating the machine's control buttons, he is able to "steer" it away from its stubborn pursuit of the *average* in a color print.

That's why our Auto-line Candids and other machine prints are often hard to distinguish from prints that cost considerably more, coming from other labs. On the other hand, they're easy to tell from other machine prints, for the reasons we've just given you.

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# THE EDITOR LOOKS AT new products

### PORTRAMATIC MARK IV CAMERA

A strip portrait camera, Portramatic Mark IV is electrically operated, constructed of magnesium alloy, accommodates standard films including 70mm, 90mm, 4x5 with Graflok back accessory. The 1966 model features 4x5 viewer focusing (3½' to infinity), Ektalite field lens, automatic parallax correction, horizontal operation with tripod mounts on the side, positive lock attachment for mounting magazine, automatic 26-letter pose identification, anti-scratch rollers in the magazine. Camera is priced at $1295.



**A & F Photo Equipment Co.**, 2901 W. 7th St., Los Angeles, Calif. 90005.

### HUNT COLOR PRINT CHEMISTRY

Hunt Color Print Chemistry for the five-step processing of Ektacolor papers includes all-liquid color print developer and replenisher, usable in continuous processors when properly replenished. Designed to insure machine cleanliness and trouble free operation, the chemicals which include stop-fix and replenisher plus stabilizer and replenisher, are formulated to eliminate build-up on rollers. Stop-fix is buffered to maintain original clarity during heavy developer carry-over.

**Philip A. Hunt Chemical Corp.**, Palisades Park, N. J.

### COLEMAN ENLARGEMENT PRINTER



Auto 11 enlargement printer trims the prints automatically or marks the roll paper for cutting after it has been processed. Enlarger accommodates paper in widths up to 11" for enlargements from 2½x3½ to 11x14. Unit controls the exposure, advances the roll paper, counts the prints and stops after a pre-set quantity, can produce up to 1,000 enlargements per hour. Auto 11 mounts on the wall or fits a separate stand. Acute focusing is possible because the platen lowers into the same plane as paper.

**Coleman Engineering Co., Inc.**, Box 1974, Santa Ana, Calif. 92702.

### EMBY-HOMRICH OPTICAL PRINTER

Emby-Homrich Junior optical printer made in West Germany is capable of duplicating 35mm slides, making internegatives for color prints, reducing 4x5 transparencies to 35mm, copying, enlarging or creating special effects. The unit has an optical system with f/5.6 Schneider Componon lens, has a scale for preselected magnification. A 100' 35mm film magazine fits the camera which is removable for darkroom loading. A movable stage is designed for cropping and aligning transparencies. Other features include a filter drawer, timer adjustable from 0.5 sec. to 50 sec.; solenoid actuated shutter and pressure plate; automatic film transport after each exposure. A reflex mirror returns after each exposure. An audible signal warns when film supply is gone. The incandescent lamp is blower cooled; electric exposure counter includes instant manual reset to zero. The unit has modular components and comes complete with standard condenser assembly which includes 2x2 slide holder. An extension tube 1¼" allows 2X magnification and permits enlarging 35mm single frame to 35mm double frame. Optical printer is 34" high, weighs 60 lbs. and operates on 110v, will take 150w or 250w standard screw base. Unit is priced at $1,495.



**Sickles Sales and Service Co.**, Route 1, Box 726, Scottsdale, Ariz. 85257.

### PHOTO-CONTROL CAMERA, DIFFUSER

Camerz Model 12, one-piece camera is engineered for school packages, identification or promotional photography. It accepts 3", 4" and 5" lenses, uses 35mm or 46mm film in rolls of 100' or 200' for 500-1500 exposures per roll. Body is constructed of aluminum with all interior surfaces anodized black for non-reflection; available in five format sizes; priced from $359.50. . . . Diffuser for softer portraiture slips on the 10" lens used on Camerz Models 35 and 20 and gives the same diffusion at all f-stops. Usable on both the taking lens and viewfinding lens. Diffuser No. O priced at $19.95; No. 1, $19.95; adapter ring for 6⅜" or 7½" lenses, $9.95.



**Photo-Control Corp.**, 5225 Hanson Court, Minneapolis, Minn. 55429.

### COLORTRAN QUARTZ-IODINE LIGHT

A quartz iodine light designed for large-surface illumination provides beam coverage at 10' from 17' to 30', and field coverage from 26' to 48'. Manual control knob permits varying of coverage and light intensity in a 2-to-1 ratio. Lamps which operate on 120v AC or DC are available in 3200K 500w, 750w and 1000w; an 800w lamp operates on 230v. Lamps have three-way adjustable mounting yoke, vertical placement of the lamp within a reflector, all-steel ventilated housing, weigh 7 lbs. Accessories include 2 and 4-leaf barndoors, diffusion lenses and stands.



**ColorTran Industries**, 1015 Chestnut St., Burbank, Calif.

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Unibath chemicals which eliminate the need for separate developing-stop bath-fixing chemicals are packaged in both liquid and powder form. The Monobath line provides one-step processing, shorter processing time, minimum temperature control and short washing time. TC-1 Monobath is designed as a combined developer and fixer for black-and-white miniature, roll and sheet films exposed at recommended ASA ratings. TC-2 is meant for films exposed at maximum film speeds or at speeds other than those recommended. TC-7 is for use with negative-type microfilm; also available as TC-7, Replenisher. TC-9 is for photosensitive anodized aluminum metalphoto plates, while TC-11 is for photo typesetting papers. A companion product Townco Monoquick is a rapid film drying and conditioning solution with anti-static, hardening and conditioning agents. All chemicals are available in 8, 16 and 32 oz. liquid sizes. Powders come in cans for capacities from 1 to 10 gallons.

**Townley Chemical Corp.**, 32-14 Greenpoint Ave., Long Island City, N. Y.

### ALLIED IMPEX ACCESSORIES

Soligor Channelock three-section elevator tripod has built-in level, gear driven elevator, two-way pan head which can be mounted vertically or horizontally on the camera. Dual control permits right or left hand operation. Knurled knobs provide fingertip locking. Tripod measures 53¼" extended, 21¼" closed, priced at $34.95. . . . An underwater housing for the Miranda "F" SLR camera will withstand water pressure to 100', features lightweight housing with one knob to control focusing and changing of aperture under water, easy grasp shutter release handle, outlet for electronic flash; priced at $69.95. . . . Ultrablitz Meteor SP-R electronic flash has built-in outlet to accept all popular make ringlights, works on half power as well as full power with ringlight. Unit has 80ws full power, 40ws half power; 10 sec.



(Turn to page 90)

# Say! What's happened to the spots & scratches in color prints?




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Not now. Not since the introduction of Graflex xl camera systems. Graflex xl does more than any single medium format camera . . . and has the most extraordinary adaptability and versatility ever built into a professional photographic system.

How does Graflex xl give you such unusual flexibility? By utilizing the modular, "building block" principle. Bodies, backs, film holders, lenses and accessories "quick-lock" into one another as fast as your fingers can move. You can actually custom-build . . . *in seconds* . . . a virtually unlimited number of camera combinations to meet all your daily requirements.

There are three different camera bodies from which to choose. Eight precision-crafted, high resolution lenses. And the widest, most workable selection of negative formats available today: nine different film holders . . . five different formats. All instantly interchangeable to put you in command of *any* situation.

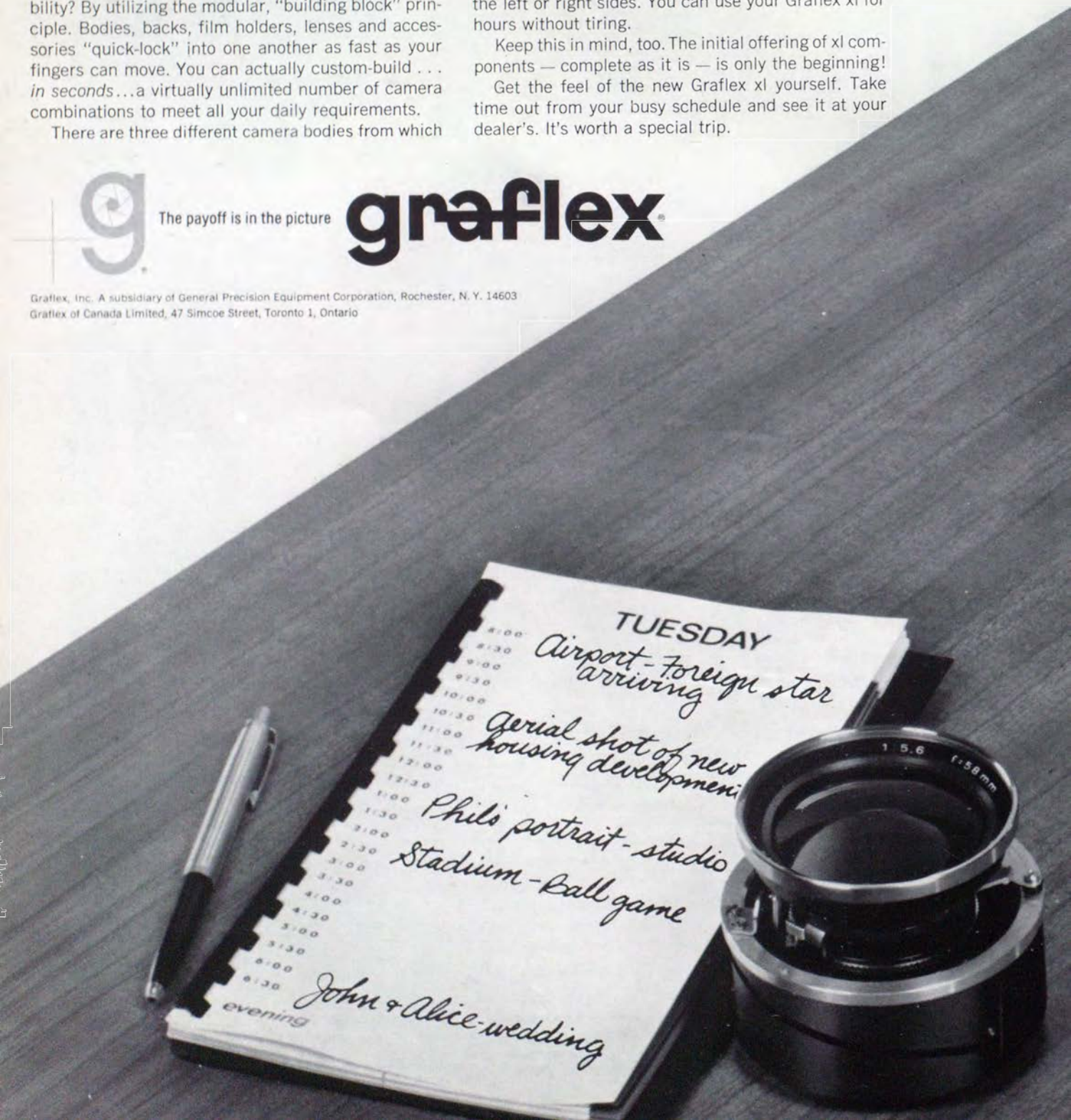
Everything about the Graflex xl has been designed to give you speed and mobility. The xl belongs . . . it really feels right! It has a patented Multi-Grip that attaches underneath the camera body as well as to the left or right sides. You can use your Graflex xl for hours without tiring.

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The payoff is in the picture **graflex**®

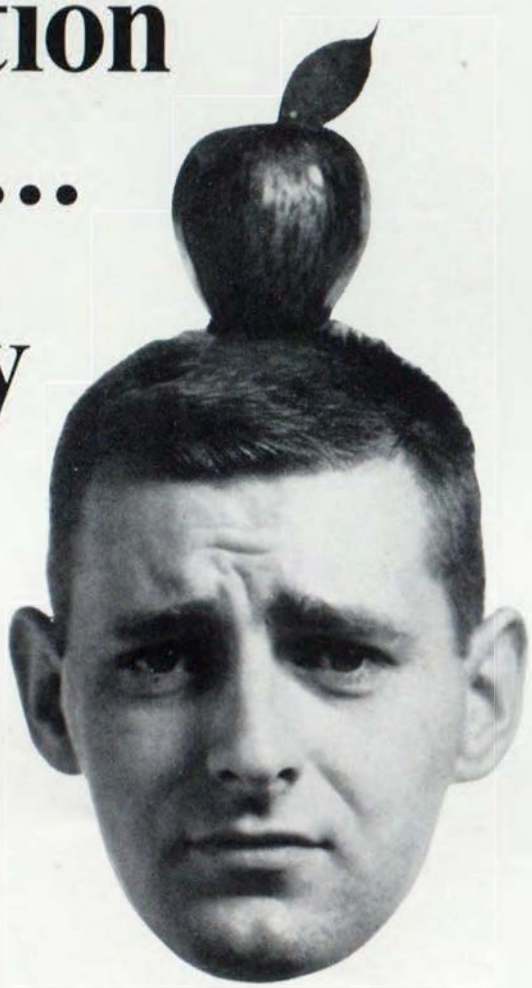
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## color and you

*by Charles Smith**

I HAVE FELT an obligation to write a column about the post card field for several years. I have put it off from month to month as the field is so broad, so diversified that I never felt I had the entire field researched enough. I personally have had dozens of my transparencies, color negatives and color prints made into post cards, folders, catalog covers, business cards and other allied products, but I was still hearing of new wrinkles and products available from various sources. My thinking was crystallized for me by the relatively new "Natural Color Sales Presentation Album" published by the Dexter Press, Inc. Route 303, West Nyack, N. Y. 10994. The reason it crystallized my thinking was that for the first time everything about the business was bound in a loose leaf sales manual for the photographer.



Charles Smith

Before you say, "This does not concern me because I do not sell post cards" bear with me a minute or two longer. If you ever make a commercial view in color or black-and-white which your customer could print in quantity, think about it a minute. Would he benefit if the black-and-white were in color? Could he benefit from being able to purchase a few thousand prints for from one to three or four cents each (depending upon size and quantity)? Could he use calendars at pennies each with his facility or product pictured on it? Would he like letterheads with direct color illustrations on it? Could he use color business cards? If you do any commercial work the answer is frequently Yes to these questions.

Maybe your business is exclusively portraits and you think it could never apply to you. Think about that again. You photograph elected public officials on occasion and they have to run for reelection. Cards, brochures and other literature is used in campaigns and the trend is towards direct color. If you just switch one of them over to color the next thing you know others will come over to be competitive. You also occasionally photograph entertainers and they frequently need to have photographs printed for fans.

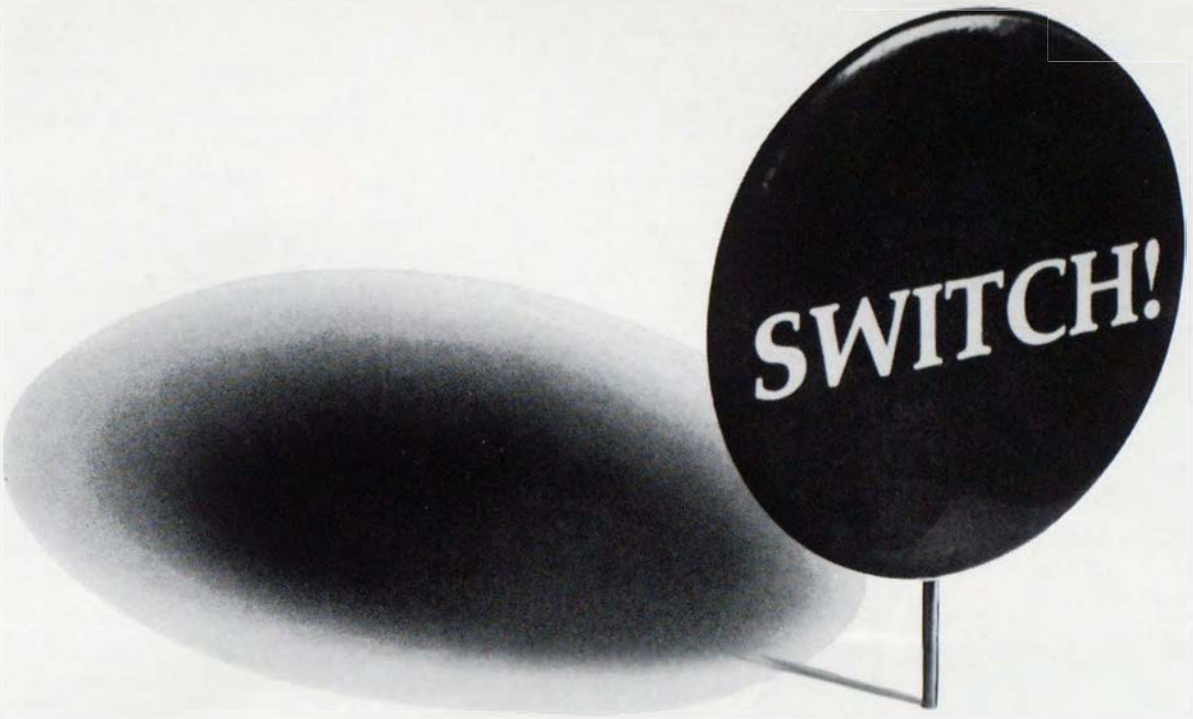
### Sales Aid

If you are still fighting the post card business you probably have only one argument left. This is the one that begins, "I'm not a salesman. I don't go out selling, I can't talk people into buying special products. I'm a professional photographer."

This is a valid argument and to a degree is admirable, but if we stay in business something persuades people to keep on

*3621 St. Johns Ave., Jacksonville, Fla. 32205

(Turn to page 30)




# things your mother never told you about Luminos papers

Mother likes to think of us as a newcomer in the field. But, we're not! Truth of the matter is that one of our factories just celebrated their 64th anniversary. And, our paper has earned an extremely enviable reputation in Europe. Perhaps Luminos is new in America to many who have stayed with one brand for twenty or thirty years . . . but we're not naive anymore.

We've been attracting almost every conceivable photographer and darkroom worker. Why! Because we've found a way to deliver a quality enlarging paper (and film) at a reasonable price! (Who says photographic paper is priced out of proportion)

*Here are some facts:*

Luminos is available in Bromide (Four surfaces from glossy to true matte) Portrait (in white, cream, ivory and silk) in Luxor (a fast chloro-bromide) in Charcoal-Rough (a fascinating surface) and in Tapestry; a surface that has been embossed under pressure with actual canvas to yield an authentic finish. There's also a Futura Y (silk) Mural Photographic Linen — and of course our fantastically popular Portrait Proof paper in rough and semi-smooth surfaces.

And, because we're quality-conscious in our manufacture — and because our users are quality conscious in the production . . . our sales are zooming.

That makes Luminos one of the fastest growing papers in America. But don't tell Mom, She'd never believe you.

**THAT NAME AGAIN**

Luminos

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Print Process RUSH Shoot Load
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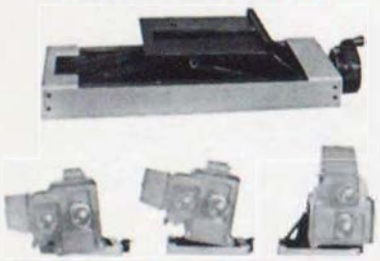
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## COLOR & YOU from page 28

buying our services and that something is selling of one sort or another. If we sell with our displays and samples that is just what this album is. A customer can turn the pages and sell himself or not, depending upon how he interprets his needs. You are on the scene when he is thinking of photography and the most logical person to assist him in reprints whether he needs one extra reprint or 50,000 post cards.

Maybe on the other hand you keep the juices flowing by sending out direct mail. Dexter can also furnish you with general mailers directed toward all color prospects and specific mailers directed to a single business or industry. Cost is negligible because their large press runs allow them to spread the cost and absorb most of it.

Let's examine the contents of this manual by just listing a few of the items included as "allied products." In addition to standard post cards there are double post cards, long panoram cards, giant 6x9 cards, custom Christmas cards, color business cards, menu covers, catalog sheets, brochures, albums, business note paper, full-color letterheads, French fold notes and Christmas cards, church bulletins, 4x6 deckle edge continental cards; even 16-page booklets or catalogs can be made with color illustrations on each page.

### Multiple Layouts

The photographer will be interested in knowing that Dexter is printing from transparencies from 2¼x2¼ up at no extra charge. They will print from 8x10 color prints, but they warn that drug store type prints will not reproduce with any quality. Color prints of good quality can be pasted up into composites for multiple picture layouts at considerable savings compared to the methods used with transparencies.

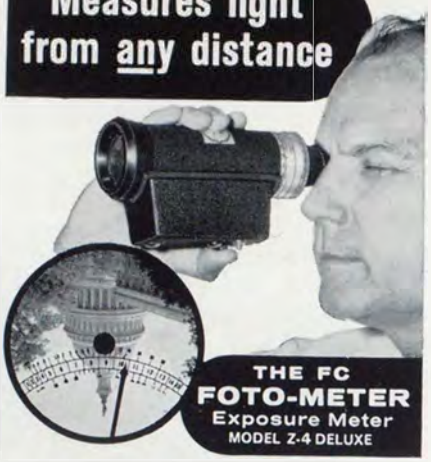
This manual is something over 80 pages and is still growing. Almost every page has more than one color illustration of one of the items in full size along with all prices and details for ordering it. If you have any idea of the cost of printing process color you realize that this manual would cost thousands of dollars for separations and plates alone to print. Yet it is being released to Dexter distributors for $5. It is ridiculously little, and if you are not their distributor, chances are you can become one with no difficulty. If you are a professional photographer and can competently make transparencies and preferably have 4x5 equipment available, that is about it. Write to Eric J. Sheldon, Dexter's Sales Manager at the above address. Tell him what your experience is in color, describe your equipment and give him an idea of the area you can cover.

### Collect in Advance

One aspect of this business I have saved for last because it is probably the best. You collect for your photography and get your sales commission in advance and then Dexter handles the delivery and collects the rest of the money. Some post card manufacturers sell this customer later and deal you out. Dexter either refers the reorders to you or remits your commission to you. This is a big factor I know. I have enjoyed five and

(Turn to page 34)

Measures light from any distance




The original spot meter. Gives precise light measurement from any angle, position or distance. No need to take readings close up. Just look through the Z-4 and see (1) the subject, (2) black spot (cadmium sulfide photocell) covering an area as small as 2° of entire subject, and (3) dial with pointer showing correct exposure of area covered by spot. Calibrated for any camera or film —color or black and white. May be read directly in Ft. Lamberts.

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PIVOTRON – I Cover is of durable leatherette with a gold embossed design, in a choice of colors. Accommodates up to 24 8" x 10" or 5" x 7" prints for

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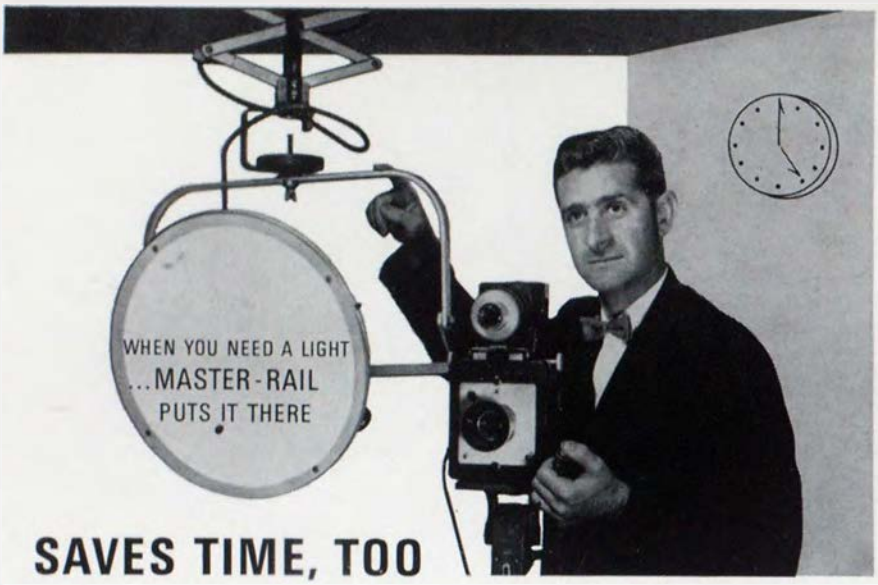
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Gentlemen: I want more information on PIVOTRON I and II. Please send me full particulars.

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ADDRESS _____

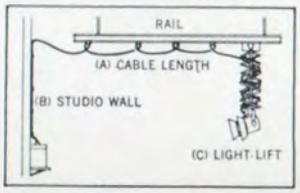
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Price of the new Spotron is $99.50. See it at your dealer, or write for details. EPOI International Ltd., Garden City, N.Y. 11533. Subsidiary of Ehrenreich Photo-Optical Industries, Inc.

## The new Spotron CdS Spot Meter

# 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.

ONE PREMISE that keeps coming up at conventions, workshops, classes or wherever colorists get together to discuss their problems is that there are very few of us so unfeeling that we cannot appreciate a word of praise when we have created or accomplished something worthwhile. The last time this was brought to my attention was at the end of my class in heavy oil coloring at the University of North Carolina during the photographic short course at Raleigh in July of this year. The Merits had been awarded to the students, the meaning of the Merits explained and the students told how more might be won by submitting photographs to the print competition at the PP of A's Annual Exposition of Professional Photography.



Viva Fay Lefler

Actually, the speaker was addressing the photographers in the class, but my students immediately wanted to know how they might enter their hand coloring in the National competition. I regretted to have to tell them that, up to now, whenever an oil-painted photograph is submitted, it is the photographer who gets the credit, regardless of how much work the colorist may have done. In spite of how much the print may have been improved by hand coloring, the photographer still receives the Merits. The portrait, commercial and industrial photographers each enter their masterpieces in special categories and each receives Merits toward the coveted Master of Photography degree.

Individual states that sponsor competition in hand coloring give to the colorist, at best, a blue ribbon, but so far as I have been able to learn, no permanent recognition is given to her. Naturally, if she does her work well and is a loyal helper she may receive more in a monetary way, but shouldn't the same stimulus apply to the colorist that applies to the photographer? I fail to understand why colorists who are not photographers should receive PP of A Merits simply for attending coloring classes at PP of A-recognized short courses and at Winona and be refused them at the National Exhibition.

### Coloring Can Improve Print

In most studios the colorist contributes much to the quality of the product as well as to the receipts of the business, and while we are more than willing to admit that good photography contributes much to the over-all quality of the oil-painted photograph, many competitions are scarcely fair

(Turn to page 34)

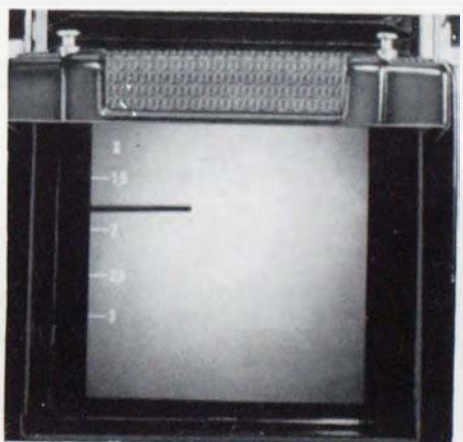
# 1965:

## 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.



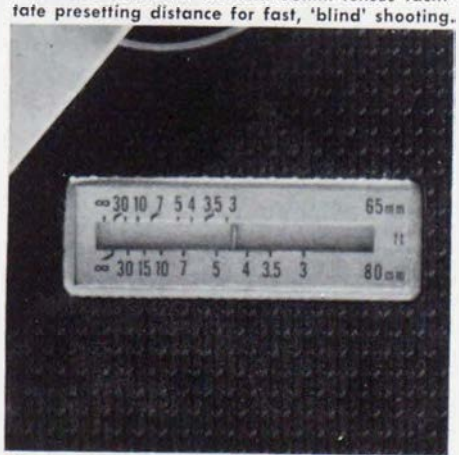
Moving bar gives continual parallax compensation for all lenses, also closeup exposure factors.

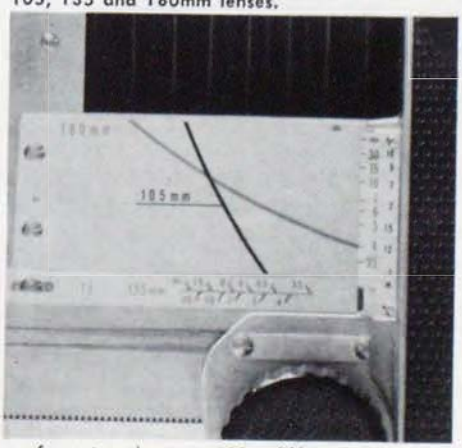
Simplified distance and depth-of-field scales for 105, 135 and 180mm lenses.



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 accepts accessory backs: one for using the new 220 rollfilm and another for sheet film holders. It permits intentional double exposures; has auto-reset exposure counter, and removable hood for switching to Porroflex eyelevel finder. Price is $195.50, less lens; with 80mm f2.8 lens, $285. See all three Mamiya 'twins'—the new C33, the C3 and C22—at your camera dealer. For illustrated literature, write direct to the Mamiya division of Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11533.

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## CdS enlarging meter assures perfect print exposures every time automatically

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MDA **FIGHT MUSCULAR DYSTROPHY**


## COLORIST from page 32

to the colorist because the quality of the photograph under the paint is bound to influence the judges in their selection of a winner. And this is as it should be, but why shouldn't good hand coloring exert as much influence, particularly if it has made acceptable an otherwise unacceptable print? And believe me, that can happen!

Many states are getting around this problem by furnishing identical prints made from a good negative for each colorist who wishes to compete in hand coloring. The colorist usually pays a nominal sum for the print which she may order well in advance of convention time, and since the prints are all exactly alike the competition is a fair one, for then it is entirely up to the imagination and skill of the artist. This system seems to be becoming more popular and the competition does much to stimulate both the colorist's interest and her desire to improve the art of hand coloring photographic prints.

I should like to hear from anyone regarding what is being done in the various community and state organizations and whether or not you would be interested in some sort of symbol that might be awarded on a National level for, perhaps, an accumulation of blue ribbons won at state or local conventions. Maybe if we pool our ideas we can come up with something worthy of consideration by the National Committee. Perhaps our "Oscar" might be in the form of a small palette hung on, maybe, a red ribbon (to distinguish it from the Master of Photography's gold and the Photographic Craftsman's blue ones) that could be awarded in much the same manner as those of the M.Photog. and Cr.Photog.

I am certain it would be as much a treasure to the colorists as the Master and the Craftsman awards are to the photographers. Photo coloring has always been a sort of "poor relation" to the industry because it is not a photographic process, and the value of the contribution to photography generally by the accomplished photo colorist has been ignored for far too long. ▲

## COLOR & YOU from page 30

six reorders from one transparency. This is like an annuity and you should not be cheated out of it.

Last month we mentioned the Calumet roll film carrier as being an inexpensive method of using color roll film in your 4x5 equipment. I overlooked its most versatile feature. In addition to locking into the Graflok type camera back it also slips into any view camera just like a regular cut film holder. With it you receive a transparent mask to attach to your groundglass. This mask shows the area which will be included on your roll film frame. ▲


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**dry mounting 60¢**





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This is *not* a paste-up . . . but a top-quality, 11x14 professional Ektacolor print . . . hand-made on color enlargers. Like all our custom enlargements, each print is color-balanced, composed, dodged, and montaged by our expert color technicians. An ideal offer! Only $8.00

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Color neutral etched interiors average ½ more light than other brands. Designed for even light distribution.

| MODEL | DIAM. | USE FOR |
|---|---|---|
| A5 | 5" | Spec. effects |
| A8 | 8" | Spec. effects |
| A10 | 10" | Gen. purpose |
| A12 | 12" | Gen. purpose |
| AP12 | 12" | Heavy duty |
| A16 | 16" | Heavy duty |
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*With ball bearing swivel rollers.

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|---|---|---|
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| SA8 | 8 ft. | 25" |
| *BR3 | 8 ft. | 36" |
| *BR4 | 8½ ft. | 42" |
| SA10 | 10 ft. | 27½" |
| S4 | 10½ ft. | 33½" |
| SA12 | 12 ft. | 32½" |
| SA15 | 15 ft. | 39½" |

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All aluminum, top quality, with dot snaps on rim to accommodate diffusing screen.

| MODEL | FOR REFLECTOR SIZE |
|---|---|
| BD8 | 8" |
| BD10 | 10" |
| BD12 | 12" |
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| BD18 | 18" |

AT YOUR DEALER OR WRITE FOR CATALOG

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# SSA ANNOUNCES . . .



Albert A. Wax



Spero Coulacos

# "BEST BUSINESS IDEA" CONTEST WINNERS

WINNERS HAVE BEEN ANNOUNCED in the 1965 "Best Business Idea" contest held in conjunction with the annual convention of the Photographers Assn of New England.

The contest, sponsored by the Studio Suppliers Assn, is designed to promote new ideas to help professional photographers everywhere gain new business. Judges were Frederick Quellmalz, Hon.M.Photog., PP of A Executive Vice Pres.; Wesley Bowman, M.Photog., Kenilworth, Ill.; Edward Curry, Cr.Photog., Milwaukee.

First prize winner is Albert A. Wax of the Alan Lee Studio, Brookline, Mass. Mr. Wax received a $50 cash award and an engraved plaque for the following "Best Business Idea":

"We have found we are selling about 50% of our customers two or three albums of each wedding.

This is due mainly to several ideas which we try to implant at the time the arrangements for the wedding take place: 1. Presentation (albums that are really different); 2. Quality (the best at a moderate price); 3. Value (convincing the customers that they are getting greater value for their money than they themselves realize); 4. Saving ourselves time and added work.

Our albums are printed with a minimum of darkroom effort and no extra work in the assembly room. We designed our albums in a special size so that the book can be viewed as a regular library book, and does not have to be turned regardless of format. We designed and built special easels for printing the unique size paper with white borders and to eliminate any mounting.

We price our second and third albums — beautifully bound in top grade leather — at about half the cost of the bride's book, conveying the idea to the bride and groom that these would make beautiful gifts to their parents for the lovely wedding which was just given to them.

By printing all three books at the same time — and in the same size — we eliminate having to print the job twice to make two small albums for the parents and a large book for the bride. The savings in darkroom time more than pay for the added cost of the larger paper. The customer receives much greater value and it costs much less to produce. When we stress this point, that the parents albums are exactly the same size and quality as the bride's book at a fraction of the price, we meet very little sales resistance.

We have proved this is in both black-and-white and color. Our color sales have increased 200% over last year."

The Second Prize of an award plaque was won by Spero Coulacos of Spero Photography, Springfield, Mass., for his solution to the "no order" problem:

"It has been my experience that college students who do not order the first time around seldom come back again, and if they do they are in a great rush. This past spring we photographed the seniors of my alma mater. After we finally tallied up all of the orders we sorted out the "yearbook onlys" and sent a flyer and color proof to the parents of the students.

In it we told the parents that their son or daughter hadn't ordered and this was their last chance to order, except for after graduation. We also reminded them of the important job application pictures needed.

As of this writing 50% of the forms have been returned and there is close to $500 in orders.

We purposely omitted an order involving job application pictures only and as expected many parents who didn't order inquired about them. We are now going to send another flyer to those who didn't order offering them a job application picture order opportunity.

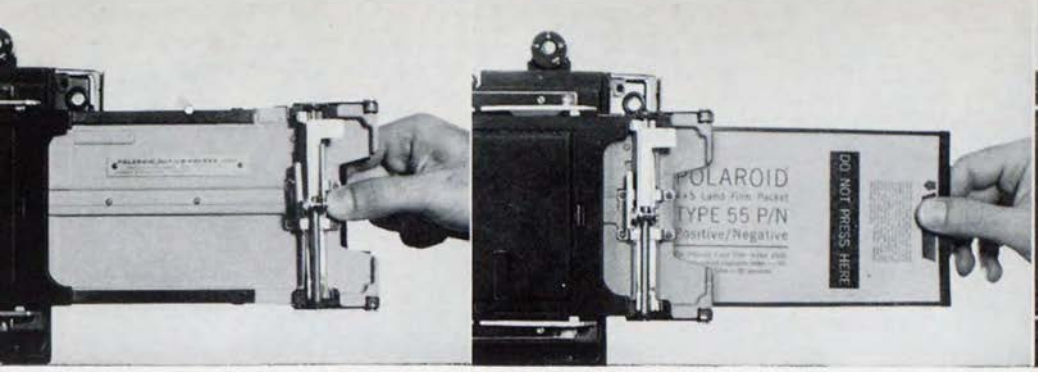
Near each color proof was this message: "If you do not order we must still request that you send back the enclosed proof by (date) as our retouchers will need it."

The following four offers were independent of our $7.50 sitting and glossy charge:

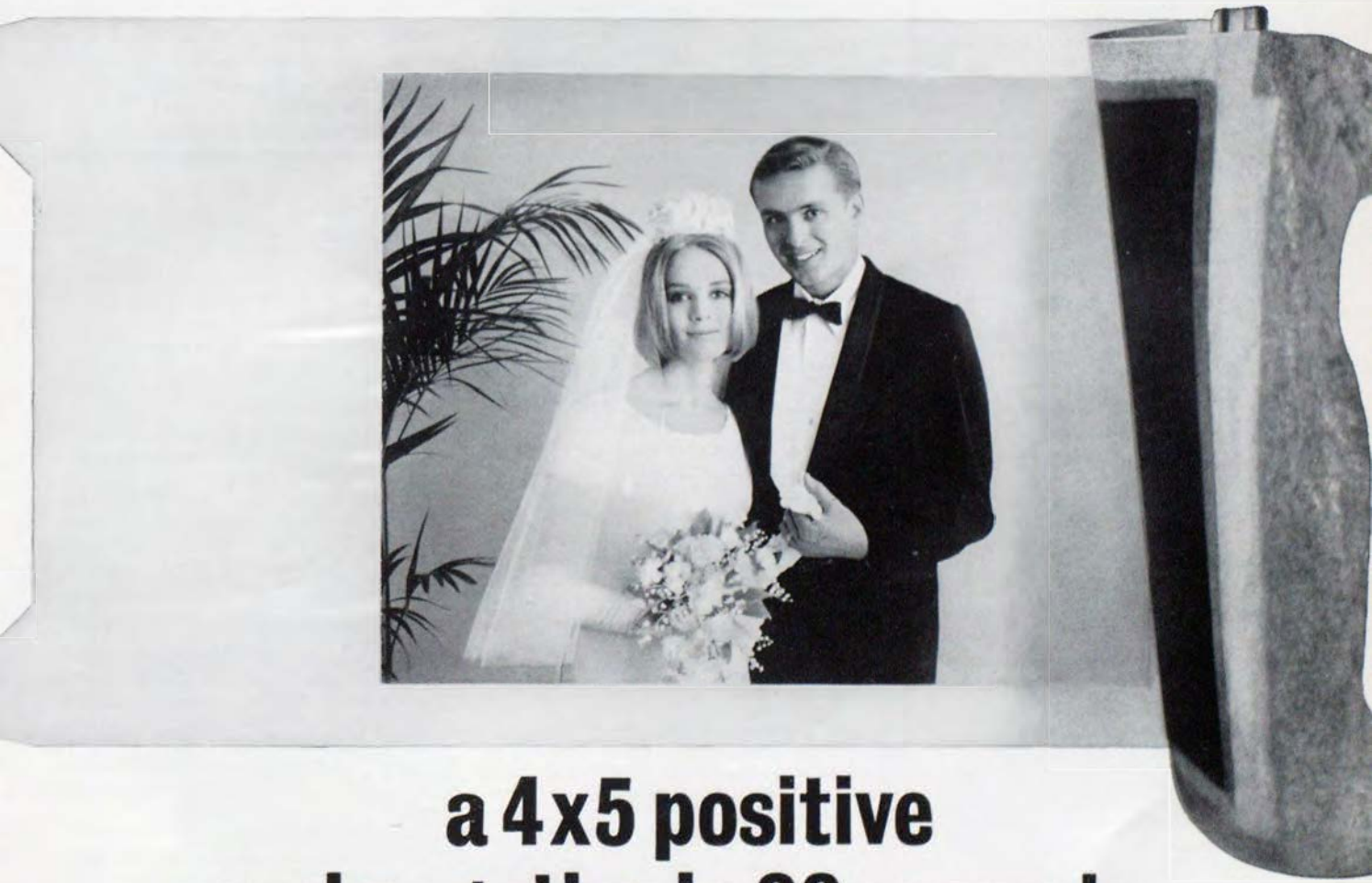
| | |
|---|---|
| A 1 8x10 Black & White | |
| 2 5x7 Black & White | |
| 8 Job Application | $17.95 |
| B 1 8x10 Color | |
| 2 5x7 Black & White | |
| 8 Job Application | $20.95 |
| C 1 8x10 Color | |
| 2 5x7 Color | |
| 8 Job Application | $27.95 |
| D 1 8x10 Color | |
| 8 Job Application | $17.95 |

Your son's name_____

School Box Number (If known)_____"




**1.** **2.** **3.**



# a 4x5 positive and negative in 20 seconds.



Polaroid Type 55 P/N Land film saves your most valuable asset: time. It gives you a finished 4x5 positive to show your customer and a high quality negative to print from just 20 seconds after you snap the shutter. And it does it without a darkroom.

**1.** Just put a Polaroid Land Film Holder in the back of your old reliable 4x5 camera. **2.** Slide in the film packet and shoot. **3.** Then flip a lever and pull out the film packet. 20 seconds later you peel it apart and have a positive print and a fully developed negative.

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 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?

"POLAROID"®

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ELECTRONIC FLASH PORTABLE

by ASCOR

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**Hollywood:** Bims & Sawyer • Meyer Associates
Schaeffer's Photo
**Long Beach:** Camera Supply Co.
**Los Angeles:** B. B. Nichols • Bob Gamble
Campus Camera • Eastman Kodak Stores • Henry's
**Redlands:** Redlands Camera
**San Diego:** Eastman Kodak Stores
Nelson Photo Supplies
**San Francisco:** Brooks Camera • T. H. Wilton Co.
**Santa Ana:** Campbell Photo

**COLORADO**
**Denver:** J. A. Ossen

**DISTRICT OF COLUMBIA**
**Washington:** Penn Camera Exchange

**FLORIDA**
**Hollywood:** Walter Gray
**Jacksonville:** Brandons • Eastman Kodak Stores
Riverside Camera
**Miami:** Pitman Photo Service • Jackson Camera Store
**Orlando:** Orlando Photo Supply
**Tampa:** Tampa Photo Supply

**GEORGIA**
**Atlanta:** Fryes Foto

**HAWAII**
**Hilo:** Hilo Camera & Sporting Goods
**Honolulu:** Hawaii Camera Co.

**ILLINOIS**
**Chicago:** Altman Camera

**INDIANA**
**Indianapolis:** Filmcraft Photo Center • The H. Lieber Co.

**KANSAS**
**Topeka:** Wolfe's Camera Shops

**MAINE**
**Portland:** Bicknell Photo Service

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**Silver Spring:** Industrial Photographic Products
**Towson:** Perma Tone Camera

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**Andover:** Look Photo
**Boston:** Copley Camera Shop
Smith's Photographics Unlimited
**Brookline:** Jon Allen
**Cambridge:** Claus Gelotte
**Falmouth:** Ortin's Photo Supply
**Newton Highlands:** Eastman Kodak Stores
**Northampton:** Tripod Camera Shop

**MICHIGAN**
**Ann Arbor:** The Quarry
**Detroit:** Detroit Camera Shop • Eastman Kodak Stores
**Pontiac:** Camera Mart

**MINNESOTA**
**Minneapolis:** Brown Photo Co. • Century Camera Shops
Eastman Kodak Stores • Gopher Camera Shop
**St. Paul:** Olson's Graphic Products

**MISSOURI**
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**St. Louis:** Eastman Kodak Stores
Jefferson Camera Shop • W. Schiller & Co.
Stanley Photo Service

**NEBRASKA**
**Lincoln:** Eastman Kodak Stores

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**Hanover:** Camera Shop of Hanover

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**Newark:** Schaeffer Camera Co.
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**NEW YORK**
**Albany:** Berns Camera Stores • State Photo Supply
**Astoria:** Astoria Photo Service
**Bronx:** Sterling Howard
**Brooklyn:** Berkshire Photo Shop
Raleigh Camera Exchange
**Buffalo:** Buffalo Photo Materials
Delaware Camera Mart • Filmart
**Merrick:** Gerard Studio & Photo Shop
**Mineola:** Potters Photographic Applications
**Newburgh:** Seaman Photo
**New York City:** Advance Camera • Arkin Photo
The Camera Place • Dumont's Camera Exchange
Eastman Kodak Stores • Haber & Fink
Jaybee Photo Service • Olden Camera • Peerless
Photo Service • Willoughby's
**North Bellmore:** Quick's Photo Service
**Rochester:** Marks & Fuller
**Rockville Centre:** Village Photo Shop
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**Troy:** Troy Camera Shop
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**Raleigh:** King Photo Supply

**OHIO**
**Akron:** Industrial Photographic Supplies
**Cleveland:** Camera Craft • The Dodd Co.
Eastman Kodak Stores • Modern Camera
**Columbus:** Don McAlister Camera Co.
**Dayton:** Malone Camera

**OREGON**
**Portland:** Western Photo Equipment
Eastman Kodak Stores

**PENNSYLVANIA**
**Harrisburg:** Penn Photo Service
**McKeesport:** Brenner Photo Supply
**Philadelphia:** Eastman Kodak Stores • Fotorama
O. H. Hirt • Mid-City Camera Exchange
Rosenfeld Photographic Supply • Webb & Co.
**Pittsburgh:** Eastman Kodak Stores
Kadet Photo Supply • Peerless–Willoughby
**Williamsport:** Hoyer's

**SOUTH CAROLINA**
**Columbia:** R. L. Bryan

**TENNESSEE**
**Memphis:** Ed's Camera Shop
**Nashville:** George C. Dury Co.

**TEXAS**
**Dallas:** Dallas Photo Supply • Eastman Kodak Stores
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**VIRGINIA**
**Hampton:** Camera City

**WASHINGTON**
**Everett:** Benson's Camera Supply
**Seattle:** Eastman Kodak Stores • Tait's Camera Supply
**Spokane:** Howard's Photo Center

**WISCONSIN**
**Green Bay:** Kelley Photo Service
**Milwaukee:** Central Film Laboratory


# restorations

*by Alexander Shafran*


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


THE MAIN PURPOSE of a restoration sample is to show the client what to expect. Since we deal with pictures, it seems logical to rely upon them to do our illustrating. Therefore, the photographer who is handling, or wants to handle, restorations should have samples to show. Such samples must be true samples, that is, they must be actual jobs or, if made up specially for sample purposes, must represent the type and quality of the work that is to be delivered.



Alexander Shafran

The use of fake samples, although not widespread, does exist. To fake a sample, one copies a fairly clean picture, then breaks, tears or smudges the original for comparison. The justification for this is that you can do the work anyhow, so why go into it for the sample? Maybe so. But after all the retouching, artwork and airbrushing is done, a truly restored print will show some differences in appearance from the undamaged original, although this may be obvious only to the professional eye. If the actual restoration will not be the same as the "faked" sample, it is not ethical to use such a sample.

Some will overwork, over-retouch and beautify the sample print in order to make it more attractive. This is based upon the idea of making samples extra attractive in order to create desire and sell. The principle is sound, and such work is actually done to the sample, it is not faked. But unless you intend to deliver such a job to your client, this sort of sample may backfire on you.

### Likeness Is Important

Since we must preserve the likeness and character of the subject, overworking is not desirable on an actual order. When the customer looks at a sample, the likeness of the sample subject is not important. On her own job it is! If you over-retouch and change the character, she will probably object. If, on the other hand, you retain the likeness but the result is not as polished or smooth as the sample, she will also voice a complaint. If the sample you show is an actual presentation of the work being produced, this trouble should not occur.

The sample should also represent a specific type of original. You cannot expect the client to visualize the restoration of her snapshot by viewing a sample of a restored daguerrotype. You cannot expect her to visualize the effect of a subject removed from a candid group by seeing a sample of a restored snapshot. You should have samples of daguerrotypes, snapshots and old-fashioned photographs. You should be able to show a background change, the addition of clothing, regrouping, removal from a group, etc. Your samples should include some in sepia and some hand colored, as well as black-and-white, to show the effect of toning and tinting upon the finished restoration.

### Sample of Each Type

How should you go about getting these samples? There are several ways. One is to search around and collect a series of original photographs in need of restoration. Then restore them or have them restored. This can be expensive, especially if you make a complete display. It is not difficult to obtain such originals. You can find them among your own family photographs, or in antique shops, second-hand stores, attics or basements.

There is a second and less expensive way. If you have been handling restoration work for some time, or are handling it now, all you have to do is to make a sample from each type of restoration job you handle. For the before and after effect, you can make a small print from the unretouched copy negative, with all the faults of the original retained. If the original is yellowed, tone this small print to approximate the tone of the original. If the original is faded, then do not build up the contrast on the pseudo-original, but keep it light. Then make an enlarged print from the restored negative. If you have no restored negative, recopy the airbrushed print, for a restored negative is but a copy of a finished work print.

As time goes on, every type of original photograph should pass through the studio and you should be able to build up an all-inclusive set of samples. Since there will be quite a number of these, they should be kept in an album, so your receptionist can leaf through it and explain the work to clients. Your customers should be encouraged to look through your restorations album when they are waiting for something else. Perhaps this will create the desire for a restoration job.

You can probably obtain stock or prepared samples from your restoration artist. This should be less expensive than the first method suggested, and if you are just starting with restoration work or have not been saving the negatives from past orders, these


(Turn to page 40)


## RESTORATION SALES

An eight-page mailer and a four-page folder designed for restoration sales have been produced by Kodak and are available to all portrait studios. Both pieces carry "before and after" photographs of portraits with good selling copy.

The attractive folder is designed for stuffing into general mailings and invoices. The persuasive brochure is for direct mail and is provided with envelopes.

The share-cost price is $1.50 per 100 with studio imprint and envelopes for the mailer, and 75 cents per 100 for the folder. Items should be ordered directly from the Eastman Kodak Company in Rochester, N. Y. Code number for use in ordering the restoration mailer is P3-482; for the restoration folder, P3-483.

# New! MEGALUME "6"

## ELECTRONIC FLASH PORTABLE by ASCOR®

For the serious photographer...for the photographer who cannot tolerate failure, the MEGALUME offers the positive features he has been looking for:

**LIGHT . . . LOTS OF IT!**

The MEGALUME is a 200 w-s unit that supplies 7500 BCPS/50° for maximum light output plus the advantage of a switch for "low" 3750 BCPS operation for normal use.

**FLASHES . . . LOTS OF 'EM!**

At full power, 175 flashes are possible from a fully charged battery, and almost double this amount at half power.

**FAST, FAST RECYCLING!**

No waiting for this baby. 5 second recycling time on battery or AC.

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The MEGALUME features a standby capacity of up to 48 hours without battery drain. This is made possible by the MEGALUME's combination vibrator/transistor circuit and a special built-in battery economizer which prevents idling wastage by shutting off battery when unit is fully charged and automatically coming into operation when power level falls.

**VERSATILE POWER SUPPLY!**

Housed in a compact, rugged leather case, the MEGALUME may be operated from either a 6 volt nickel cadmium rechargeable battery or from AC (110-120 volt) current. BUILT-IN BATTERY CHARGER is operated from AC outlet by power cord pocketed in the lid of the case. A two-fuse safety system prevents overloading.

**LIGHT UNIT PUTS LIGHT WHERE YOU WANT IT!**

The exceptionally tough, highly efficient slip-on reflector directs every bit of light right where you want it. The flash tube is the easy to handle plug-in type. A "ready light" tells you when everything is in "GO" condition, and a "push to flash" button permits large area photography with multiple exposure technique. Heavy duty coiled cord extends to four feet.

**SPECIFICATIONS**

| | |
|---|---|
| Light output at full power | 7500 BCPS/50° |
| Speed of flash (1 light at full power) | 1/1700 seconds |
| Recycling time at full power | 5 seconds (battery or AC) |
| Number of flashes per battery charge | approx. 175 |
| Storage capacity | 200 w-s |
| Overall size | 9½" x 4" x 7½" |
| Weight | approx. 9 lbs. |



**MEGALUME "6"**

Includes: Power supply in attractive top-grain leather carrying case complete with heavy duty carrying strap and wide non-slip shoulder pad; light unit with slip-on reflector, plug-in flash tube, heavy duty coil cord with positive lock plug attachment, hand release button for open flash and easy-to-check ready light; 6 volt nickel cadmium battery housed in electrolyte-proof compartment; and battery cable. Order Code 880-418 (as illustrated).

Order Code 880-406 same as above but with Lead Acid Battery.



Note: Mounting brackets and attachments are available to equip your favorite camera (be it 35mm, 2¼ x 2¼, or 4 x 5) with a dependable MEGALUME by ASCOR.

See your Authorized Dealer or write for literature and prices.

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featuring ingenious "tongue and groove"
**MOVABLE PARTITIONS**

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Made of heavy gauge Vulcanized Fibre and completely lined with ½" thick Polyurethane Foam, ADAPT-A-CASE saves you money because you can purchase a "stock" case—partitioned to your exact needs—without "made-to-order" charges. ONE CASE DOES THE WORK OF MANY...you can rearrange the partitions or order additional ones as needed. Six stock case sizes to choose from.

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## RESTORATIONS from page 38

can give you a start. Later, you can build up your sample collection with each completed order.

As you build up your sample collection, it is a good idea to make notes of the client's reactions to each job. This can help the receptionist when discussing a similar job, and will make delivery easier by noting any adverse criticisms that might have been made. It is even wise to keep a rejected restoration, unless the rejection was due to bad workmanship. Most rejections can be blamed upon the client who expected something more than what was going to be delivered. In a similar situation, showing the new client the rejected job, explaining why it was rejected and how her job is similar to this one, can prevent any rejection or objection when the time comes for delivery.

It should be remembered that most customers have no concept of what the finished restoration will look like. Many photographers also have vague concepts. A poor snapshot or bad original is expected to yield results equal to new studio portraits. When too much is expected, there is bound to be disappointment. When you photograph a woman from life and beautify her somewhat by retouching, that is what she wants. But when you restore a picture of her grandmother and attempt the same degree of beautification, she may claim that you lost the likeness.

When you make a regular sitting, you are going to produce a photograph as fine as your samples, which are honest presentations of your work. But copies are cut and dried. You can only do as much as the original will allow. An original of good quality, even if damaged, can produce a beautiful restoration, but a poor original cannot be expected to do the same. So, when the client presents her original, the sample that will show her the probable result should be from an original of equivalent quality.

### Customers Usually Pre-Sold

Your restoration display should not be so prominent that it competes with the display of regular work, unless restorations make up a very large percentage of your gross volume.

When you have a moderate collection of samples, these should be kept in some sort of album. One or two should be displayed openly, in strategtic locations. The same samples should not be displayed constantly, but should be changed periodically.

Your customers will not seek restoration service until they are ready for it. This desire is usually triggered by some emotional influence as an anniversary, memorial or death. Then and only then do they look for that certain original and want it restored. Your samples will not make them want restoration service; they will tell the customer that you perform that service. So, when your client does come into the studio with that old picture, all you need do is tell her what the job is going to cost and what results to expect. The only possible reasons you will not get the order will be either an unwillingness, or inability, to pay the price, or because of some doubts about the results that will be obtained. Proper samples can help erase any such doubts. ▲

**Only four cameras in the world are made to such high standards that they can be guaranteed for three full years.**

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Popular MIRANDA F. Speeds to 1/1000th sec. Instant return mirror. Multi split-grid rangefinder. Full flash synch. Non-rotating shutter speed dial. Auto. Soligor-Miranda, 50mm f1.9 lens. Less than $180.00* CLIP-ON CdS METER for "F"—Couples to shutter speed dial. Dual range, ASA 6 to 6400, f1.4 to f22. EFS low scale 2 to 11, normal scale 10 to 18. Complete with case, less than $33.00*

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Versatile MIRANDA FM. All the features of the F plus a compact CdS meter built into pentaprism. Accurate precisions reflector type meter, with convenience of being built-in and a range 6 to 3200 ASA. Diaphragm stops f1 to f32. Angles of acceptance 40°. LVS scale 3 to 18 (ASA 100). Less than $205.00* (Pentaprism Meter only, suitable for all current and previous Miranda models, except Automex, less than $55.00*)

Incomparable AUTOMEX III. The only SLR in its class with a cross-coupled CdS meter. Pre-set the f: stop and get correct shutter speed automatically, or pre-set shutter speed and automatically get correct lens aperture. Plus manual over-ride. Auto. Soligor-Miranda, 50mm f1.9 lens. Less than $255.00*

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3 YEAR GUARANTEE

# Can't remember the last time we sold one to an amateur.

Understandable!

The Durst S-45 costs over $600. And that's more enlarger than any amateur needs. He can do with one that offers much less and costs less.

Not so the professional, not with the volume, variety and quality of work demanded. His kind of enlarger has to be flexible enough for all his needs. It must be sturdy and rigid, yet smooth, responsive and easy to handle. Above all, it must be precise and efficient, mechanically and optically.

That's why the S-45 was born. It was designed expressly for the professional—a complete laboratory system with built-in facilities for virtually every darkroom application.

Color prints, color separations, microfilm blowbacks, murals, reductions are as routine as black-and-white prints. It provides for complete control of linear distortion: tilting baseboard, negative carrier and enlarger head. It even has grooved caster wheels for track-mounting.

Light sources are quickly interchangeable: tungsten (to 500 watt), point source, cold light, pulse-xenon or mercury arc. A 3-lens turret permits instant switching of focal lengths for different negative sizes. Slip out, drawer-type condensers can be quickly changed to match different negative areas and focal length lenses. The compartment for color or variable contrast filters is located between the negative holder and light source, so as not to deteriorate image quality. And with the addition of an accessory film holder, the S-45 can be converted into an efficient copy camera.

Enlarger head and baseboard are individually counter-weighted for effortless movement. A foot pedal is used to release the baseboard position lock, leaving both hands free to make desired height adjustments.

All in all, the Durst S-45 packs a lot of versatility and productivity into less than 6 square feet of darkroom space. Write for complete information.
Durst (USA) Inc., Garden City, N.Y. 11533.
Subsidiary of Ehrenreich Photo-Optical Industries, Inc.

## The Durst S-45







Left: Every photographer should capture the child in one pose looking up. This is the way the parents usually see the child and will often purchase an additional pose even though they buy a straight-on pose for giving to friends. Right: Give the baby a small toy to hold to attract his attention before getting set for the looking-up pose.

# camera room psychology

*by Dorothy Russo*

The psychology of photographing children is emphasized in this monthly column by Mrs. Dorothy Russo, 1852 Lincoln Highway E., Lancaster, Penna., to whom inquiries should be directed.

THINGS ARE LOOKING UP for me, little things, that is, and I'd like to see them looking up for you, too. By little things, I mean the six-month, the one- and two-year-olds that come into my cameraroom. In this age bracket, the photographer should capture everyone in at least one pose looking up.

Although the average parent feels she should buy the more conventional pose to give away, she will often buy an extra print of this pose because the eyes are filled with wonder and she can't resist. The parent usually sees the child with eyes that are looking up. She seldom takes time to get down where she sees straight on. Even more important, parents show the unusual poses to more people and talk more about them than the ordinary ones and this is what brings in more customers.

How do we capture this most pleasing expression? Get the baby interested in a toy that makes a noise, then lift it over your head and the baby's eyes will follow. Notice what it does for the eyes. They sparkle and get larger. Don't wait for a smile. The eyes will have enough expression. You can get the smiles on the other poses.

If you are particularly imaginative you can put a short baby talk sentence on the proofs to add interest and cause comment.

### Frame the Face

A bonnet or a hat is good to use with your looking-up pose. It will frame the face nicely and add variety to your proofs. I keep several of each on hand and use them especially if the hair is sparse or unruly. You may even want to use a small silk scarf tied under the chin of little girls.

The looking-up pose is so easy to get that you can put your attention on the hands. With very little effort you can catch them in an appealing position simply by giving the baby some small item — a ball or a tiny toy — to hold before you attract its attention.

The portrait photographer should not only have his ups but he should have his ups and downs, for looking down is equally as appealing and it makes another easy and fast pose with very little effort. The important thing about the downs is the child must have something to be looking down at — a toy in his hands or his lap, otherwise, it will look as if you snapped at the wrong moment.

If you have a teddy bear or a doll in the child's lap, it looks as if you have caught a precious moment in life, when the child first discovered what toys really are.

In portraits of babies, the ups and downs can be used to your advantage. It will get your work talked about and your reputation will not have its ups and downs. It will only go up. ▲




# Stockwell and Zeltsman feature wedding seminar tour in '66

# Is Casuals Encyclopedia Really Worth $100?



(Portrait by Goforth)
Bill Stockwell's Casuals proclaim a magnificent wedding concept.

**YES**—It reveals Bill Stockwell's elite wedding concept. Fresh candid blossoms from garter to rice. 350 photos!

**YES**—*Most* casuals flow exquisitely into *color*, with your present technique. Even though your finishing is sent out.

**YES**—The gushing fountain of misty drama is embraced by brides, who view their wedding as a sentimental adventure, rather than a statistical candid grind.

**YES**—The Casuals are a fresh breeze in every respect—moody story pattern, rapidfire shooting, Flowing Posing, promoting and selling.

**YES**—Weddings ripple, then surge to a tidal wave at the altar! The Casuals distinguish climaxes from minor, incidental candids —with Fantasys, Impact closeups, shimmering printing and misty monochromes.

**YES**—The vast pool of sleek Casuals—31 styles—is a challenge and spur to the jaded wedding gunner.

**YES**—The rapidfire burst of eight postaisle closeups, and the 10 radiant Casuals in the Altar Rhapsody—in themselves—are beyond price.

**YES**—The Casuals "see the wedding through the misty eyes of the bride," providing a romantic sales message, in contrast to the grim drone about sizes and prices.

**YES**—The Casuals impart brilliance to bridal *portraiture* and to *studio candids*.

**YES**—The amazing variety of Casuals assures that each album will be different, a personalized triumph for the photographer.

**YES**—Just a few choice Casuals will propel you ahead of the Zombie horde shuffling dismally through weddings, shooting the forlorn and pathetic relics.

**YES**—The Casuals are not gimmicks, or a rambling series of detached novelties. The Casuals cling together, in close harmony, like the petals of a rose. The Emotional Murmur permeates the sequence and the Casuals blend into a mellow wedding concerto.

If you are in haste to escape the lockstep routine, consider the special offer on my two texts! At this time I am offering the $100 Casuals Encyclopedia, and the $50 Panoramic Parade of 200 Casuals and Classics for $115. This amount will apply, *in full*, on any Casuals College or Casuals Seminar. Anywhere! Anytime! Or return them for speedy refund!

Five wedding seminars appear on the Casuals horizon, from Fresno, Calif., to Philadelphia. Stockwell will present Joseph Zeltsman, internationally-decorated portrait luminary, as lecturer on bridals, color, formals and groups.

The tour, slated for March, April and May, encompasses Fresno, Peoria, Oklahoma City, Detroit and Philadelphia. It will be extended if strong demand arises in any area. *Casuals Colleges* are booked at East St. Louis, Ill., and at Columbus, Ohio. The latter is sponsored by the Ohio PP, April 14 and 15.

Headlining the unique seminars, Stockwell will unfurl his heralded Casuals, which have skyrocketed from obscurity to the wedding summit in little more than a year.

A fireball newcomer to teaching, Joy Lane of the Paul Christian studio, Gering, Neb., will lecture on selling and conduct roundtable oratory. Joy has been selling the Casuals since the first College and will offer bristling evidence that my new 34x45-inch Panoramic Parade is a high-voltage selling device.

Tuition for the three-day seminars is $160. The two Casuals texts, valued at $150, are gifts to students. Enrolment is limited, but all who purchase the books in advance will be admitted and credited on the fee with $115.

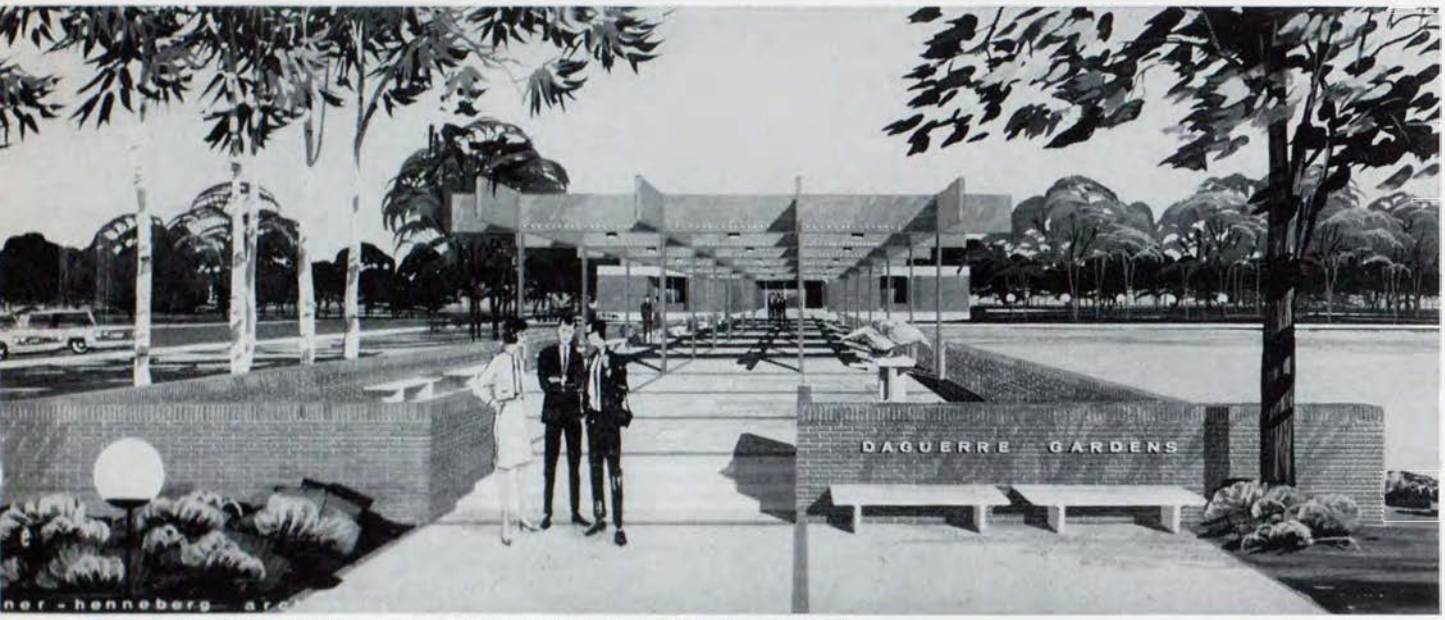
*Gratis brochure shows nine Casuals.* When seminar dates are definite, national advertising will advise you. The Fresno seminar is definitely carded for the Towne-House March 1-2-3.

**Order the two Casuals texts now for $115. You may apply this sum on any Casuals Seminar or College. ANYWHERE! ANYTIME!**

***FOR FREE BROCHURE***

## BILL STOCKWELL'S CASUALS — 1105 Tedford Way — Oklahoma City, Oklahoma

# return something to your profession . . .




*The Daguerre Gardens, Photographic Art and Science Foundation, Des Plaines, Ill.*

## *personalized brick . . . on permanent display . . . time-payment plan*

Every professional photographer who wants to be included in the list of those who will help make possible the Monument for Professional Photography can do so through the time payment plan.

Your donation will be recognized in two ways — your name will be inscribed as a perpetual reminder on a brick in the wall of The Daguerre Gardens, and your donation will be used for furnishings and office equipment in the new Headquarters building. You can purchase a brick for the sum of $100, payable if you wish in $25 installments.

Join Daguerre Garden Chairman Louis Garcia in this most worthy effort to include as many fellow photographers as possible in this monument. At the Open House next August during the 75th PP of A Exposition in Chicago, you can be proud that your name or that of someone you want to honor is listed in this garden wall.

FILL OUT AND RETURN PP of A MONUMENT PARTICIPATION FORM TODAY!

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

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

_____ I hereby pledge $100 for a wall brick, and enclose a check for $25 first payment. Balance will be paid before January 31, 1966.

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

Signed: _____

Address: _____

City: _____ State: _____ Zip: _____

Latest contributors to Photographic Art and Science Foundation, as of Sept. 10:

Bricks at $100 each

Herman W. Boaz
Frank A. DeChristopher
Jim Gentry
George S. Heilpern
William S. McIntosh
Bud Moyer
Gordon W. Stallings
Charles E. Talton
Bill Williams
James W. Wilson
J. David Woody

CONTRIBUTORS TO THE HALL OF FAME

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THE PROFESSIONAL PHOTOGRAPHER

OCTOBER 1965, Vol. 92 No. 1841

# CUTTING YOUR TAX BILL NOW!

*by Harold J. Ashe*

As THE YEAR draws to a close, a good many photographers may profitably consider certain actions that are open to them as a means of reducing the size of their 1965 income tax bill. The choices and alternatives that are now available will end with the close of the tax year.

Some of these choices and alternatives, it is true, may be again available in future years if not exercised in 1965 but, at a later time they may not represent equally large income tax savings possibilities for the individual photographer. In other instances, such potential savings may be gone forever.

Although a photographer may retain tax counsel for the purpose of preparing his 1965 income tax return after the year has ended, this professional assistance at such a time cannot overcome the failure of the client to act *before 1965 ends* in exercising any tax-saving choices he may have.

*The photographer, himself,* on the basis of his individual circumstances, must make certain decisions calculated to cut his 1965 income tax bill. And this must be done before Jan. 1, 1966. Even if the photographer consults tax counsel before year end, he must be able to raise pointed questions on the basis of his own peculiar situation.

## INCREASED PROFESSIONAL EXPENSES

Most photographers probably report on the cash basis; that is, net professional earnings are determined by reporting all receipts actually received and deducting all professional expenses actually paid. Thus, for the cash basis taxpayer it is not enough that a professional expense has been incurred in order to lay the basis for a deduction; *it must be paid!*

If the photographer's net earnings have been favorable, it may be worthwhile for him to incur and pay some additional *necessary* expenses, particularly those which might occur in any event early the following year. The tax reduction will be reflected at the level of the highest tax bracket to which he's exposed.

## DISTORTED NET EARNINGS

Possible areas of before-year-end expenses include building repairs, including repainting (where owned by the photographer or required of him by the terms of his lease), relettering signs, equipment repairs, reupholstering of reception room furnishings, rug and drapery cleaning and so forth.

In addition, the cash-basis photographer may be warranted in cleaning up any professional bills that, otherwise, might not be paid until 1966. This, too, will reduce the amount of his professional net earnings. Not infrequently, a photographer's net earnings from one year to another may be sharply distorted — even though gross receipts have been comparable — because less than a normal amount of expenses have actually been paid. (These points and their income tax effects will be explored in greater detail under the subhead "Fluctuating Professional Earnings."

## CAPITAL GOODS

To keep his studio modern, a photographer may elect to replace some or all of his aging, obsolete equipment and other assets that have long since been written off. He may acquire additional depreciable assets before the year ends. This action may be especially important for the photographer who no longer has any depreciation charges, or whose depreciation charges each year are becoming smaller and smaller.

As depreciation charges decline or disappear from the professional schedule of the income tax return, the photographer's taxable income is artificially inflated. Depreciation is or should be a normal cost of operating a studio. When it is not, it reflects either gradual or galloping professional obsolescence. The photographer is going to sustain this cost in either one of two ways, whether he is reconciled to this or not. He has (1) a normal amount of depreciation charges reflecting a continuing program of replacement and modernization; or (2) depressed earnings because of obsolescence.

The after-tax cost of such capital goods acquisitions is reduced by the sum total of the income tax savings traceable to depreciation charges over the life of the assets. In addition, if the assets qualify, the cost is further reduced — and in the year of acquisition — by an investment tax credit *directly deductible from the income tax bill.* This direct tax deduction may range, depending on the useful life, up to as much as 7% of cost, making the net cost only 93 cents on the dollar even before depreciation is taken into account in determining the final net cost.

If professional assets are going to be acquired in 1965 with a view to claiming the additional first-year depreciation charge of 20% of cost and/or the investment tax credit, acquisition should be made well in advance of the year's end. *Timing* of the transaction is important as is the *date when the assets are put into use.*

## CASUALTY LOSSES

If heavy, deductible casualty losses have been sustained in 1965, professional, non-professional income-producing or personal, a photographer should reconstruct these losses and their amounts before the year ends — not wait until tax

filing time. The reason: Such deductible losses may so sharply reduce the amount of the taxable income as to make certain tax-saving alternatives of less value in 1965. It may be better, in such a situation, to exercise these tax savings in a later year when they can be applied to reducing taxable income in a higher tax bracket than applies in 1965.

Tax counseling help may be needed before year end to make a determination of the approximate amount of the *deductible* loss. The deductible loss may be less than the photographer calculates. There may even be no loss for tax purposes.

It should be noted that *personal* casualty and theft losses are now limited only to the amount in excess of $100 for *each* loss. A photographer may sustain a series of small losses and yet not be able to claim any part of them in his income tax return.

### FLUCTUATING PROFESSIONAL EARNINGS

Whether a particular photographer should create additional expenses and/or acquire more capital assets to increase his depreciation charges for 1965 is an individual matter. What may be a sound move for one photographer may not be justified for another. There may be greater or lesser income tax benefits flowing from 1965 actions, depending on individual circumstances.

A primary consideration is the top bracket tax rate to which the photographer is exposed in 1965 and the *probable* tax bracket rate which will apply in 1966. This may call for some educated guessing.

Younger photographers with a growing business may anticipate higher taxable income in 1966 than in 1965 and with a higher tax rate applicable to the top layer of their taxable income.

Aging photographers whose business is declining may expect lower taxable income in 1966 than in 1965 and with a lower tax rate applying.

An unusual amount of non-professional taxable income in 1965 may push a photographer into a much higher tax bracket; or he may anticipate that this will occur in 1966.

A change in marital status, either marriage or divorce, can sharply change the tax brackets in which the photographer finds himself, either in 1965 or 1966.

The gaining or losing of one or more dependents can change the income tax picture, as can age and/or blind exemption.

So, changing individual circumstances must be calculated as carefully as possible and with an eye to foreseeable or probable future events.

### ENJOY BENEFIT SOONER

Finally, photographers who expect that taxable income will remain fairly constant in 1965 and 1966 may be warranted in creating and claiming as many professional deductions in 1965 as possible and practical. The reason: The income tax benefit will be enjoyed a year sooner than if postponed until 1966.

Even if taxable income is expected to go into the next highest tax bracket in 1966, the income tax saving created in 1965 and invested may earn enough to at least offset the higher tax in 1966.

The foregoing does not take into account the possibility that in some future year, perhaps even 1966, the photographer may have a long and serious illness which can sharply reduce his taxable income. Unless there are unusual, compelling reasons for postponement, the sooner an available tax saving is created and claimed, the better.

### EXEMPTIONS

A photographer, due to negligence, may lose the right to claim one or more dependents as exemptions. The more-than-one-half support test must be met. If, until now, it has not been observed, it may be possible to correct the oversight before the tax year ends. How much additional support must be given before the year ends may have a bearing on whether it is worthwhile to salvage the exemption. The amount of the tax saving can be determined by using the top tax bracket rate.

If two or more taxpayers are jointly supporting a dependent, and one of them can claim the exemption, it is important that they compare notes to see whether collectively they've met the more-than-one-half test. The one who, by agreement, is going to claim the exemption, may be warranted in increasing his contribution for the year to satisfy the test — even if the other taxpayer does not make an additional contribution.

### PERSONAL DEDUCTIONS

A photographer may have an advantage in itemizing his personal deductions instead of claiming the standard deduction. However, before he attempts to increase the amount of his itemized personal deductions before year's end, he should be alert to changes in the rules which became effective in 1964 and which may or may not now make itemizing advantageous. Some expenses of a personal nature which, until 1964, could be deducted have been eliminated, although there is still considerable confusion on this.

*Personal* deductions may *not* now include the cost of auto license tags, driver's license or certain selective sales or excise taxes, such as on cigarettes and liquor. General state and local sales taxes are deductible. Note the earlier reference to *personal* casualty loss deductions, also. On the other hand, the 1% exclusion of drug and medicine costs no longer applies to the taxpayer or his wife, if either is age 65 or over; and it does not apply on such expenses that a taxpayer pays for his dependent parent, age 65 or over.

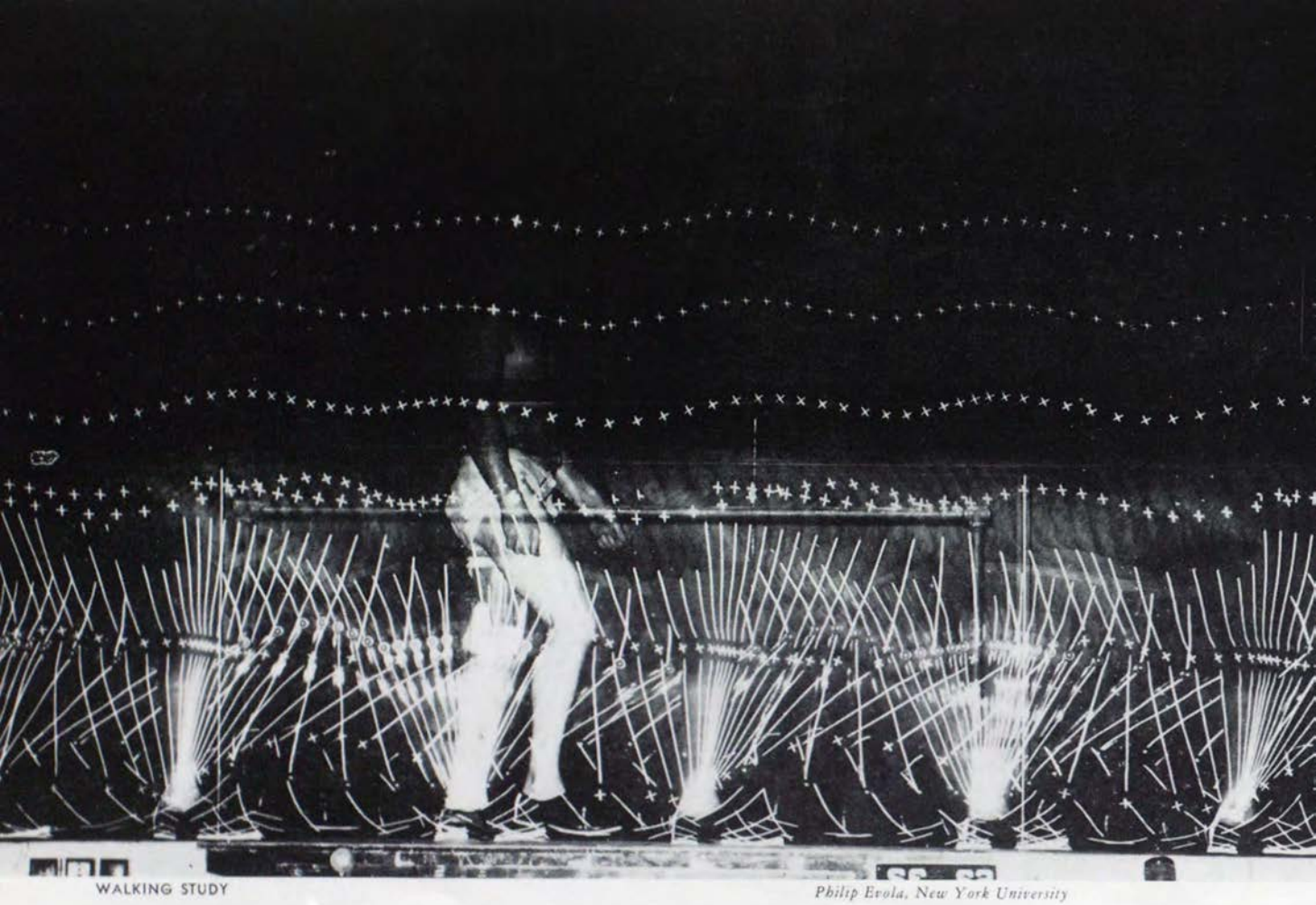
If a photographer calculates that the sum total of his personal deductions already equals or exceeds the amount available by using the standard deduction, he may consider ways to increase the amount of his itemized deductions. In some instances, nothing more may be involved than paying outstanding obligations of a deductible nature which, otherwise, would be paid in any event in early 1966. These may include paying doctor and drug bills and making good on charity pledges.

### ALTERNATIVE STANDARD DEDUCTION

As in the past, the photographer may claim the 10% standard deduction, based on income; or, he may now compute a *new minimum standard deduction* (effective in 1964) of $200 ($100 if married and filing separate returns), plus $100 for each exemption claimed, including exemption for age and blindness. The deduction is limited to $1,000 ($500 if married and filing a separate return). Note

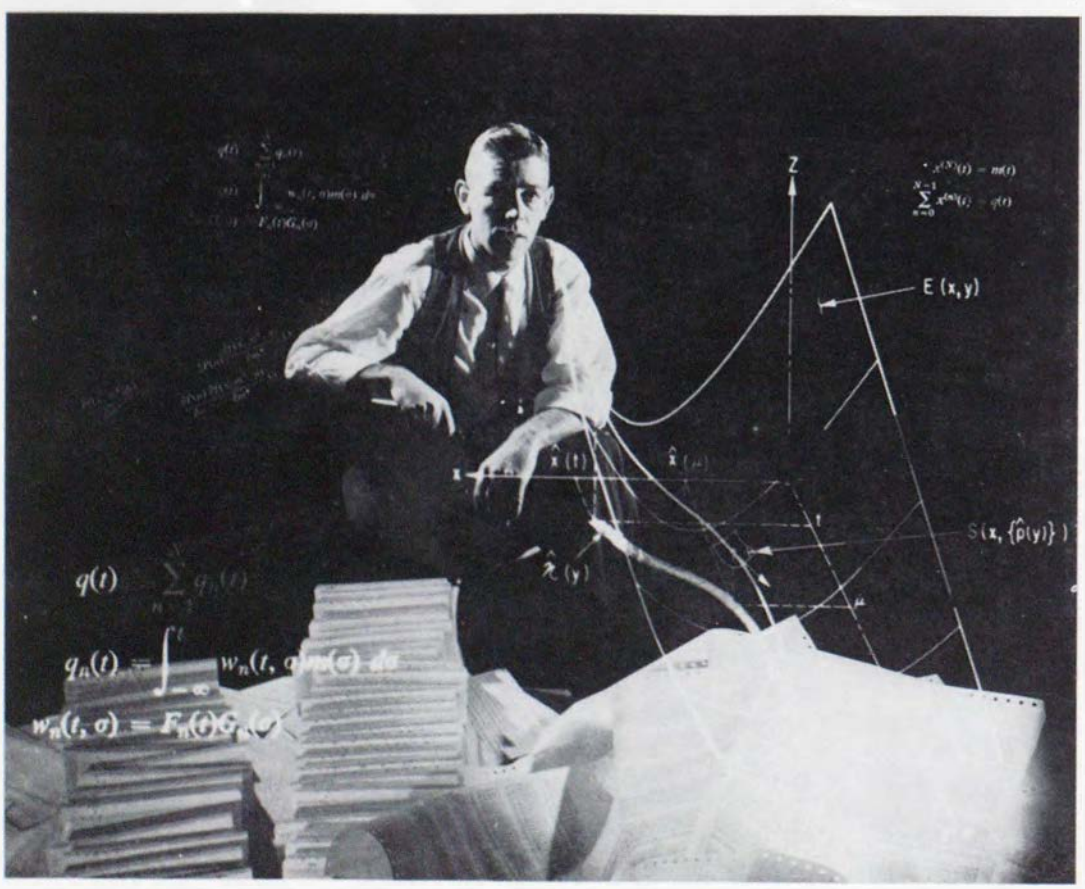
(Turn to page 97)


EYE
ON
INDUSTRY



WALKING STUDY

*Philip Evola, New York University*




PORTRAIT

*Walter B. Halstead*
*General Electric Co.*

◀ IRON WORKER, *Edward M. Vrabel, U. S. Steel Corp.*

PAPER MACHINE SPOUTS

*Clarence W. Howe, Oxford Paper Co.*

# EYE ON INDUSTRY

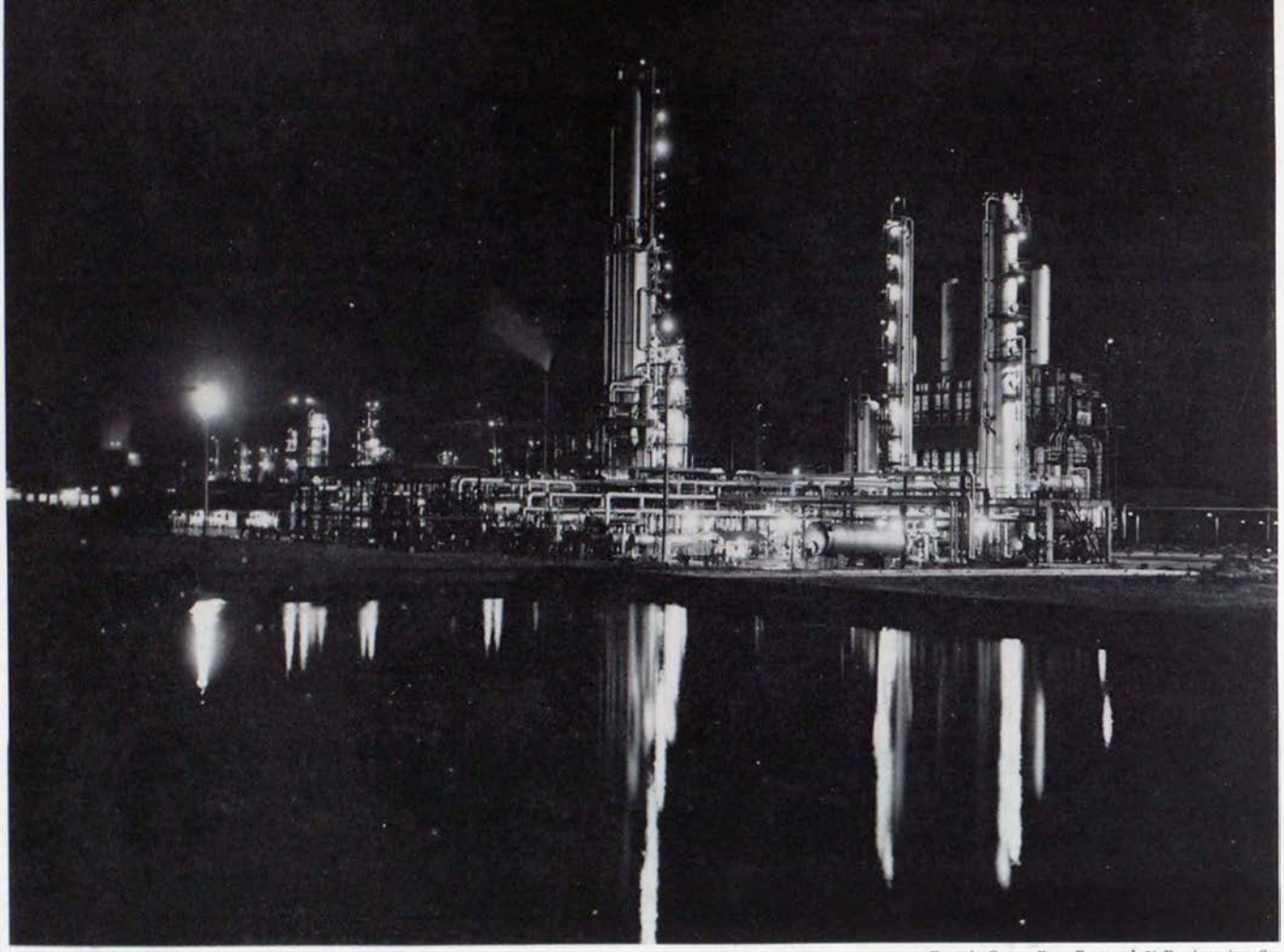
*Twenty-eight professional views of the mechanized world comprise the "Eye on Industry" exhibit of photographs, first shown at the New York Coliseum in conjunction with IPEX last May. The exhibit is a project of the Industrial Division of the Professional Photographers of America, Inc. Photographs were selected from more than 1,000 entries by a panel headed by Victor Keppler, Famous Photographers School; assisted by Kenn Henderson, International Nickel Co.; Dennis Crow, Esso Research & Engineering Co.; and Len Spiegel, Modernage Photographic Services. The 28 photographers whose work makes*

(Turn to page 99)

MAN ON THE GO

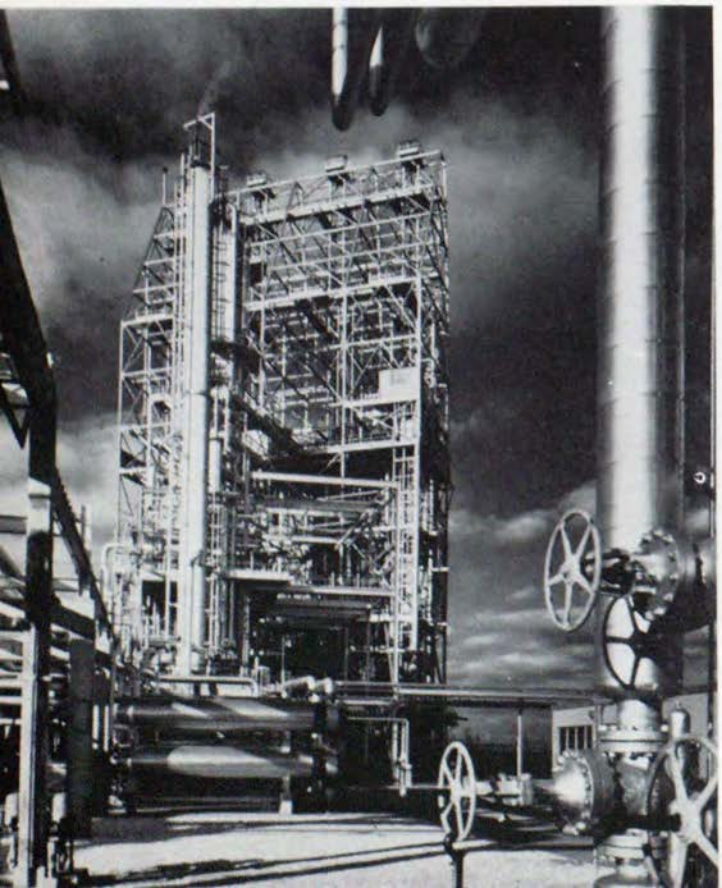
*Richard L. Torrence, Lyon Metal Products, Inc.*





REFINERY AT NIGHT

*Dennis Crow, Esso Research & Engineering Co.*



COKER UNIT
*Robert G. Dixon*
*Magnolia Petroleum Co.*



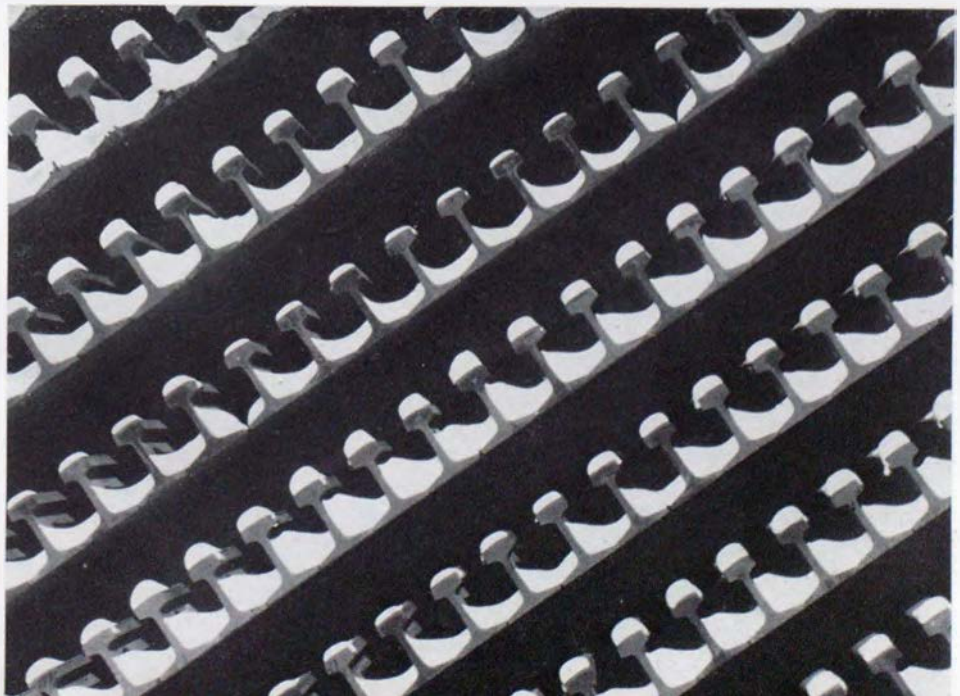
MACHINIST

*Robert L. McGraw, Control Data Corp.*



RUHR MINER

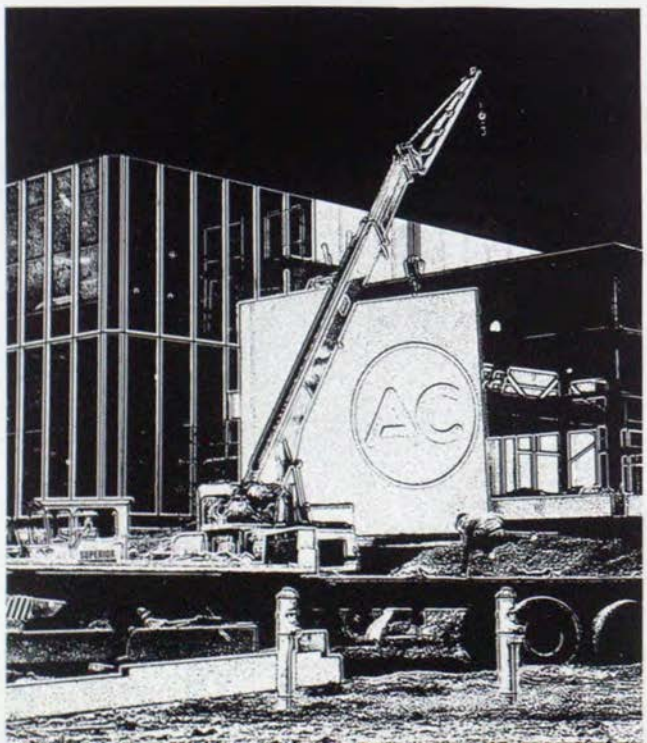
*Fritz Henle, for Krupp*



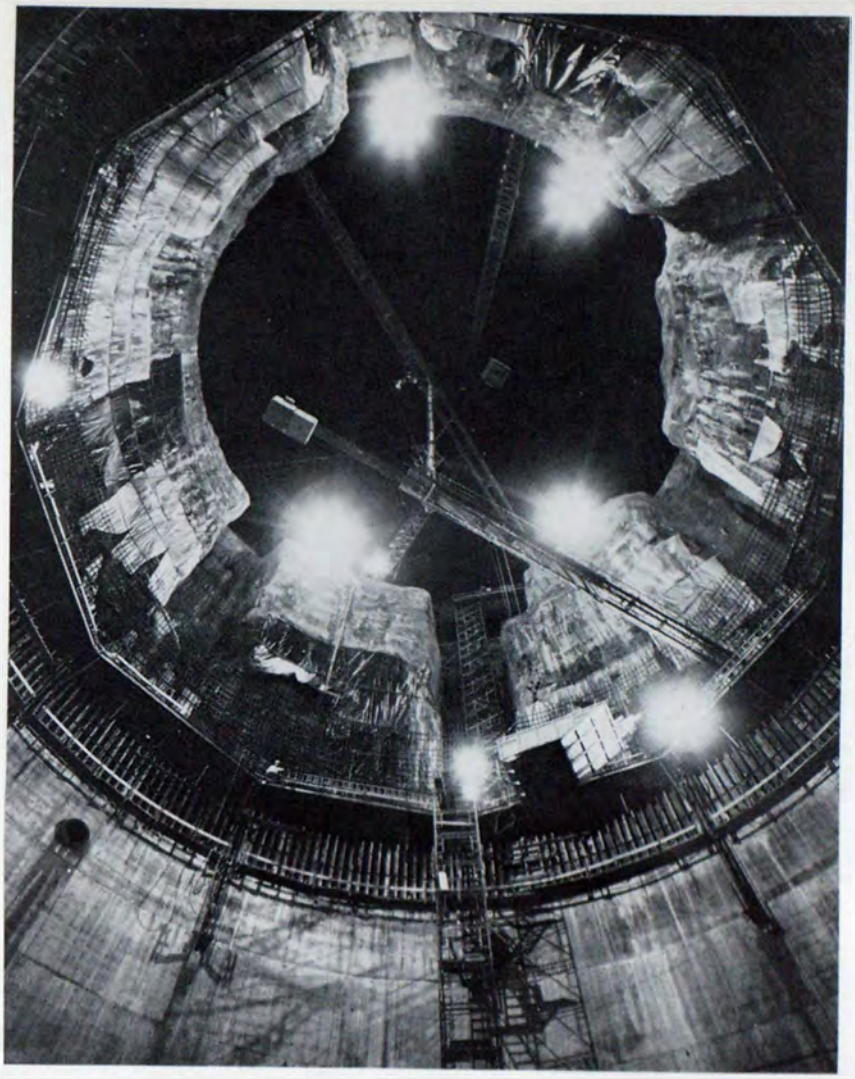
RAILS

*Bennett E. Buck*
*Union Pacific Railroad Co.*

SUPERSONIC WIND TUNNEL
*Jack P. Tarver, M.Photog., Aro, Inc.*




PHOTOMECHANICAL ADMINISTRATION BUILDING
*Albert S. Mezines, A. C. Electronics*



ROCKET FLAME PIT
*Charley Powell*
*Aro, Inc.*

727 ASTROJET

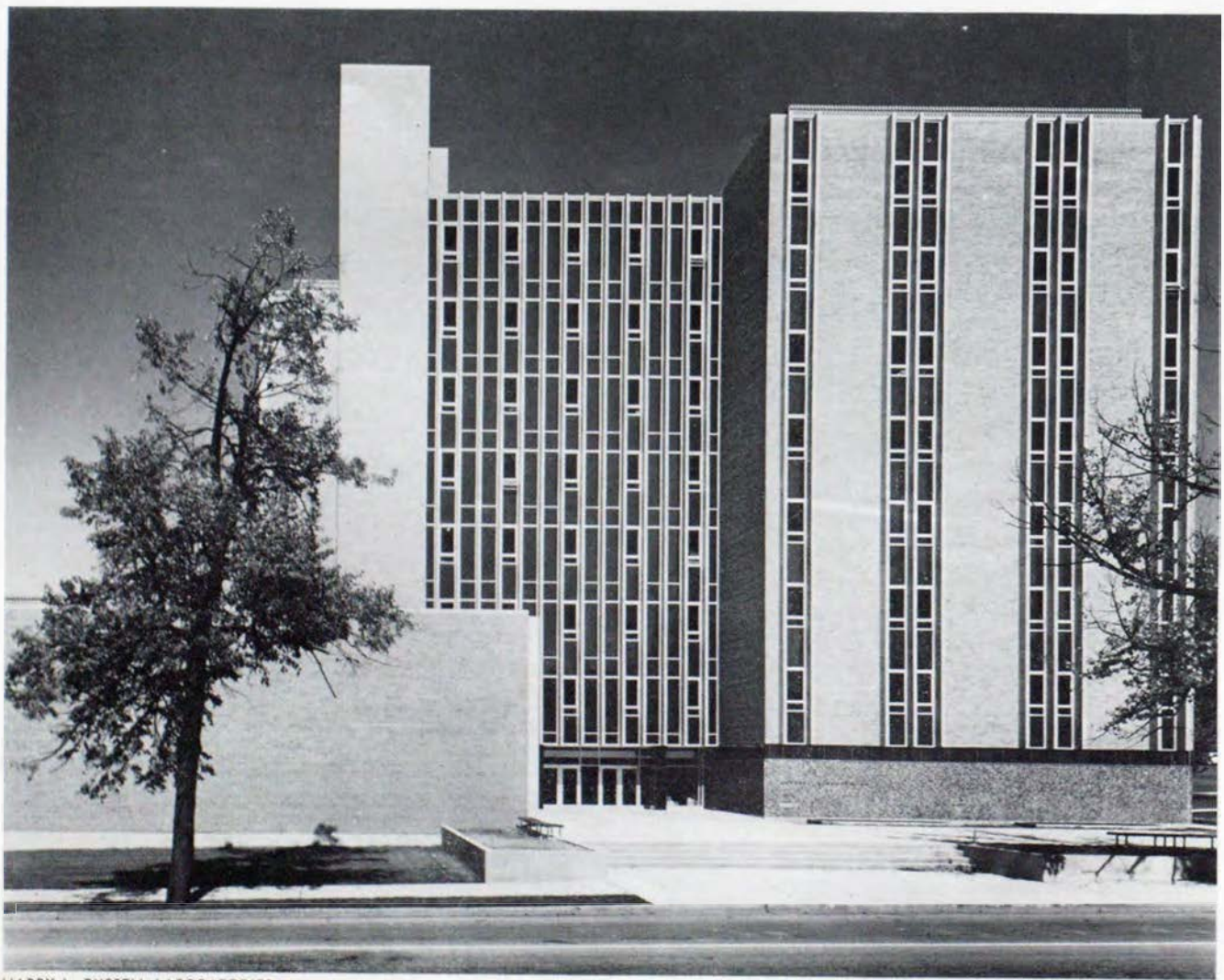
*Robert M. Takis, American Airlines*





FIBER GLASS WALL

*Neil Newton, Neil Newton Photography Ltd.*



HARRY L. RUSSELL LABORATORIES

*Peter Baenziger, University of Wisconsin*

*by C. William Horrell, Ed.D. • Associate Professor • Southern Illinois University, Carbondale, Illinois*

# *Education For Photographers* | WHAT'S LACKING?

THE QUESTION OF WHY we are not getting the "cream" of the high school crop in photography has been raised by Sue Sample in her article in the August issue, "Photography, the Forgotten College Course."

Some of the answers to this question are in each photographer's own back yard. The general public has not been exposed to basic understanding and appreciation of photography as an art form and as a communications medium and have not, in general, become discriminating buyers and consumers of photography. This is certainly evidenced by the flood of "kidnappers" and chain portrait studios.

A part of this problem can be traced to today's local schools. How many teachers (art or journalism) are preparing their young people to intelligently discriminate between what is good and poor photography? Our children are exposed to music and art appreciation. They are taught how to read a newspaper. Where in the curriculum is serious study of the photograph, its force in communications, and persuasion and as an art form? The absence of such consideration is pretty obvious when one questions teachers or examines the curriculum.

### ALL FUTURE CONSUMERS

Each local photographer as a taxpayer should insist that photography understanding and appreciation be introduced into the local curriculum. This is not to say that each child should learn to take and process his own pictures. More important should be the basic understanding of what makes an outstanding picture and the creative elements which the photographer can use and control.

Very few of the future generation will be full-time producers of photography but all will be consumers of photography; therefore, they should develop some sort of criteria upon which to base their judgments when they need to choose a photographer or a photograph and to develop their discriminatory judgments when viewing and analyzing photographs. Basically, we might say that they should be taught to "read photographs" in an effort to bring them out of the world of visual illiteracy.

### ATTITUDE IS IMPROVING

Another fundamental reason why more high school students are not seriously entering education for professional photography is that their parents are not convinced that photography has a sufficiently high professional status and that photographers in general have the social, cultural and financial prestige of the doctor, lawyer, engineer or accountant. The recognition that photography is a creative medium and that photography is a worthy, socially acceptable, and valuable profession is, however, much greater today than it was ten years ago and this attitude toward photography is improving everyday.

At every occasion the professional photographer should inform parents of the potential careers in industrial photography, space age, scientific, medical, and publications photography. Professionals should point out how salaries compare with those in other creative fields. Above all, professionals should use every occasion to present a realistic image of a professional photographer to combat the TV and movie image which has been created in the minds of children and parents.

### NEED ASSOCIATION SUPPORT

The photographic professional associations and manufacturers should produce a series of films and slides which will give an unbiased and accurate picture of the career possibilities in professional photography. Such visual aids could be used by local photographers to influence public opinion by showing to service clubs, women's groups, and to high school students, thus improving the image of the professional photographer.

Photography educators sometimes hear and read comments that professional associations should support and assist schools and their graduates. Much of this effort is only lip service. There is reason to suspect that inwardly many professional portrait and commercial photographers harbor some resentment toward photography schools. They perhaps feel that more and better graduates will only intensify the highly competitive areas of photography they are in.

### APPRENTICESHIP TRAINING ANTIQUATED

Employers apparently place very little weight on the applicant with a college degree as compared with a non-college applicant. In many fields, the college degree is a strong recommendation and in some a requirement for an applicant. This is not so in photography. Only in industrial and news photography is the college degree a requirement or a strong recommendation.

This attitude toward college-trained photographers is evidenced by the apprenticeship training required and promoted by commercial and portrait photographers. It is not unreasonable to suspect that apprenticeship training is a

(Turn to page 101)

# Extra Effort Does It!

*by Sherwyn K. Bloome*

THE PROFESSIONAL photographer today finds himself competing more and more with the inexperienced amateur as far as his bridal business is concerned. And a large percentage of business is now devoted to so-called "Bridal Candids." To make up for the loss of formal bridal portraiture the studio must, of necessity, offer this service to its customers.

The informal bridal album covering the important moments of the wedding, and events immediately prior to and after the wedding, becomes more valuable to the participants as the years go by.

A successful informal bridal business can only be built on results. The difference between a fine "picture," defined in the dictionary as "something beautiful, whether it be a painting, photograph, etc.," and a "candid photograph," defined as "a quick, unposed picture," determines not only the volume of business that the studio will have but also the prices that can be charged for this service. Never forget that this type of photography is a service and, as such, should be provided only by a professional.

The individual selected to photograph the memorable affair must be properly attired and create the image of a professional. Whether he be the studio owner, a full-time employee or a part-time employee, while on the job he *is* the studio as far as the people observing him are concerned. His conduct must be as exemplary as his dress. A simple rule would be to always dress as a guest, but never act as one.



FIG. 1 Photographed before the wedding, the bride, her sister, brother and father pose informally with admiration and affection evident. They all appear comfortable and at ease, in a natural pose.

The photographer must act quickly but not hastily; he must know the entire course of events that will take place and be ready to act and then withdraw from the scene of activity. This does not mean, however, that he cannot control the final result of his photographs. A little care — I like to call it neatness — in the setting up of the principles involved will take informal bridal photographs out of the amateur class and be a lasting remembrance, not only of the memorable event but of the professionalism and excellence of the photographer as well.

The accompanying photographs illustrate the "neatness" I mentioned. This merely means tying the picture together by using hands, feet, eyes and bodies which, if left to chance will always detract from the main theme. Figure 1, for example, shows the bride looking at her sister (her maid of honor) while her brother and father look at her admiringly.

If a picture like this were left to chance the animation which is so important in a still photograph would not be there, and the principles would appear awkward and ill at ease. The

**SHERWYN K. BLOOME**
*of Mlodinoff Studio, 2616 W. Devon Ave., Chicago, Ill., studied art at the Art Institute of Chicago and the American Academy of Art. He has been associated with the Mlodinoff studio for the past ten years. Mr. Bloome has been a co-demonstrator in bridal candid photography at several state and National convention programs. He taught in the Winona School of Professional Photography's new Bridal Candid Photography course this year.*



hands of all the people are either hidden or doing something — yet they do not detract from the main theme. Even the bouquets have been placed so that they add to the picture. The feet of the individuals, while not visible, have been directed by the photographer so that their bodies are comfortable and natural instead of appearing awkward and unbalanced. It is obvious that the bride and her sister are sharing an important moment — but the bride herself is still the center of attraction because of the way her father and brother are looking at her.

Figure 2 demonstrates a technique which can only add to the significance of the cake-cutting ceremony while definitely showing what is taking place. The knife, while an ordinary butter knife, is clearly visible — the bride and groom's hands are "busy" together, the other hands hidden behind them (this draws them closer together as a bride and groom should be). They have been positioned slightly to the



FIG. 2 Photographed immediately before the actual cake-cutting ceremony, this leaves no doubt as to what is going to take place. The couple is naturally — and comfortably—posed. Cropping pictures before presentation to customer adds impact, highlights center of interest.



FIG. 3 Will they ever forget this moment? Is there any doubt that at this time they are the only two people in the world? Bride and groom are turned slightly from each other, photographed immediately before they kiss.

side so they are clearly visible; nothing is hidden or left to chance. The feet have been positioned under the table and, while still hidden, position the upper portions of the bodies so that they appear comfortable and natural. Never forget that *a comfortably positioned person is a natural appearing person and expressions will not be forced.*

Is there a more touching moment than when the bride and groom look at each other and kiss? Yet, how often do we fail to capture the full impact and expression merely because we leave the actions of these people to chance when a few simple adjustments on the part of the photographer will make the moment one that will not be forgotten.

The normal attitudes of the bodies when about to kiss do not lend themselves to the best picture and will usually hide the faces of the bride and groom. Figure 3 has unmistaken meaning — you know that a tender kiss is about to be exchanged. By merely having the bride and groom turn slightly away from each other, and in this instance, having the bride bring her right foot forward — the groom his left — have them hold hands that are farthest away and either have the other hands busy or hidden (again, neatness), and you are able to see and capture all of the action. Make sure that the bodies are away from each other — the groom will usually pull the bride to him — and this natural bending gives you your picture. Take it immediately before they actually kiss; you know they're going to.

How often do we want to take a "cute" picture of the bride and groom and end up with just a photograph of a couple of people standing and doing nothing. See how simple it is to bring about the desired expression and feeling as shown in figure 4.

No outside props are used. The groom is asked to kneel facing the photographer; the bride is seated on the edge of a chair or couch facing away from her new husband. Then comes the important part — tying the picture together and obtaining the desired expression. Notice the bride's right hand and her bouquet and the position of her body. The groom's right hand rests in the small of her back while he lovingly looks into her eyes and holds her left hand with his left hand. The heads are tilted natural-



FIG. 4 The "cute" picture is made meaningful because of natural expression between two people. Bodies, hands are positioned to help tie photograph together.

ly, and there can be no mistaking the feeling expressed by the couple — a memorable picture for the occasion.

Remember, by making your informal bridal photographs "things of beauty" you create a demand for your service. Use your imagination but don't expect the desired effect in your pictures without effort on your part. Bridal photography is a highly specialized field. You can build up your business and reputation if you will take your informal bridal photographs out of the candid picture category and take pride in your work — that of the professional photographer. ▲

# MOTION PICTURES FOR STILL PHOTOGRAPHERS

PART 2 / *by Jack Behrend**

MOTION PICTURE CAMERAS are designed to do the same thing that still cameras do — hold the film flat and perpendicular to the lens' axis. In addition, they must provide a means for the cameraman to see the image that is being recorded on the film and, most important, a means must be provided of registering the film with extreme accuracy in relation to the perforations. While these requirements may seem simple at first glance, achieving them is not.



Jack Behrend

Over the years, a number of systems have been devised for accurate film registration. The cinematographer should be aware of some of these systems before selecting a camera for any kind of serious professional work.

The simplest movement, and one which is found in the less expensive cameras, is a simple claw movement, wherein a claw engages the perforation and, moving in an elongated oval pattern, pulls the film down so that the next frame (or in the case of 16mm, the next perforation) is in exactly the same position as the previous frame or perforation. This movement has a number of built-in disadvantages. Since the claw must be dimensionally smaller than the perforation hole, there is a good amount of "slop" built into the system. If the cameras run in reverse, the frame line will shift by the amount of difference in dimension between the perforation hole and the claw. In forward operation, the frame line will shift at different camera speeds again due to the above-mentioned slop.

*Questions or comments on this series may be sent directly to Jack Behrend, 161 E. Grand Ave., Chicago, Ill. 60611. The first installment appeared in September issue.*

### STEADY IMAGE IMPORTANT

Frame-to-frame registration is usually not good enough to use a camera with this type of movement for effects involving superimpositions or other optical effects. A small amount of picture unsteadiness will not be particularly noticeable in a small screen with average subject matter, but when projected on a large screen or when titles or other "supers" are projected, image unsteadiness is quite apparent and objectionable.

An improvement in this system is one where the pull-down claw pauses at the end of the down stroke, thereby stabilizing the film before it retracts. This type of movement requires quite a lot more mechanism and linkage and therefore greater precision in workmanship.

A greatly improved system over either of the above is the registration pin movement where, in addition to the claw, a registration pin tapered to fit the top and bottom of the perforation engages the perforation immediately after the film pull-down, thus positioning the film accurately with respect to the registration pin. This enables the film to run at various speeds and remain stable.

### COST IS JUSTIFIED

Most cameras today have very well designed pressure plates and edge guides. Once again, however, the care given to the design, machinery and assembly operations of the more expensive professional cameras results in a better product, thereby justifying the cost involved. There is no way around it — you get what you pay for.

In recent years, the trend has been toward mirror reflex finder systems similar in function to single-lens reflex still cameras. In most of these cameras the shutter is positioned at a 45° angle from the film plane. The front surface of the shutter is silvered to reflect the light behind the lens and reflect it on a groundglass. Thus when the shutter is closed, 100% of the light goes to the finder. When the shutter is open, 100% of the light goes to the film. This type of finder system is particularly important where critical focusing or framing is necessary, such as extreme close-ups, macro or microphotography, or in normal work with either an extremely long focal-length lens or a zoom lens. Since the recent improvement in zoom lenses, the latter is extremely important.

### LIGHTWEIGHT, SILENT CAMERAS

The tendency has been toward an extremely lightweight camera with a precise registration pin movement and mirror reflex finder, small in size but adaptable to 400′ or 1200′ magazines and — increasingly important — silent in use.

This last is critical not only where sound is being recorded, but also, with the increasing emphasis on documentary photography, it is important that the cameraman be less obtrusive during picture taking. There are available now cameras with all of the above features that are silent in operation and that weigh only 16 pounds with 400′ magazines attached. We predict that within the next few years, the same specifications will be met in a much lighter, smaller package. Progress is being made in this direction. ▲

**(Next month: Selecting Lenses)**

# BE A BETTER PHOTOGRAPHER

*by Henry Elrod*

IN TRYING TO UPGRADE our profession and educate the public to the fact that photography is a profession we must set out on a three-fold course: be more proficient as a photographer; be a better businessman and salesman; and, be a better citizen.

The first objective can only be accomplished by having strong associations, both on the state or regional level and on the national level. At conventions we can study new techniques, discuss and share our experiences with fellow professionals. I have never attended a convention without coming home more determined to do better work. If you don't attend such meetings, you'll only get into a rut.

### PROFESSIONAL QUALITY EXPECTED

Following through with what you learn at seminars and conventions, when a client asks you to make photographs, they must be of professional quality, not snapshots. In this capacity we must use our heads as well as our camera. We cannot afford to be lazy. We have to know how the photograph is to be used, study the subject and select the best angle.

As professionals we are expected to choose the right equipment and to carry along an 8x10 camera if that is what is needed on the job. Despite the use of the finest equipment, the camera cannot think for you. About 90% of the professional photographer's job is photography, the other 10% is common sense.

If you go out, for example, to photograph a building and find the light entirely wrong for the best exposure, don't be afraid to go home and come back when the light is more favorable. When you notice detracting objects through the groundglass, such as trash, take time to move it or get a broom and sweep it away. It takes very little talent to aim a camera, but it does take time and talent to study a subject.

Advance planning can be extremely valuable to your schedule. When you know you are going to do a series of photographs at an industrial plant, meet with the superintendent several days ahead of time and map out the route you will take. In this way he will have the areas cleaned in advance, saving a great deal of your time. Time lost in production costs the plant money, and since you have to charge for your time while waiting for an area to be cleaned up, it can't help but increase the cost of the photographs.

### BE A BETTER BUSINESSMAN

Every photographer is a businessman and if people are to consider him as such, he must pay his debts promptly and let his word be his bond. You must therefore charge enough to maintain a decent salary scale so that you and your family can realize a good return on your investment in equipment and time.

We all have fixed expenses such as rent, lights, water, telephone, materials, salaries, automobiles, insurance and equipment. All of these factors must be considered when we make up our price lists. If you have questions about whether you are pricing your photographs too high or too low, add up these tangibles, plus your time spent on the job and you'll find your hourly wage. You'll perhaps be surprised to learn that it is not in keeping with other professions and trades.

We cannot afford to take a timid attitude when pricing our product. I recall an instance where I was asked to take photographs at a meeting, which was 20 minutes late in starting. I waited another 30 minutes or so before the group was ready for the photograph. I billed the client $15 for the photograph and $7.50 for the hour I had waited. He protested that he had never paid over $7.50 for a photograph. I pointed out to him that even the waiter who served the luncheon at the meeting would make more than $7.50 for his evening's work and yet I had worked exactly the same amount of time, plus considerable lab work to complete the finished print. Furthermore, the waiter had not a thing invested in equipment, only an investment in time. My client got the point.

### SILENT SALESMAN

It is very often our fault if we do not charge enough for our work. However, if we expect a good price, we must deliver good work. I will not stamp my name on the back of a photograph I do not consider good enough to deliver. The photographs we deliver are silent salesmen for us. If our customers are pleased, they will tell their friends, likewise if they are displeased . . . well, bad news travels much faster than good news.

You must always be honest with your clients even if it means disagreeing with the way they want a photograph made. You may have to do it their way in the end, but at least you have warned them and if the results are less than pleasing, they will admire you for having advised wisely.

Like any professional, a photographer must always be neatly dressed, whether he goes on location or is working in the studio. People like to do business with men who look

(Turn to page 97)

**HENRY G. ELROD,**
*534 S. Main St., Greenville, S. C., started in the photographic profession in 1939. He operates a studio specializing in aerial, commercial and industrial photography. He has served as a PP of A Council Member continuously since 1959. He has attended the Winona School of Professional Photography, and received the top award for direct color in commercial photography at the South Carolina 1964 convention. Mr. Elrod is active in many civic and church affairs in his city.*



# PP of A HEADQUARTERS

THERE'S NOTHING more exciting, it seems to me, than in watching a building being transformed from blueprint to reality.

As you can see from the photographs on these pages, construction is proceeding rapidly. There is every reason to believe, barring any unforeseen stretch of bad weather during the fall, that the construction schedule will remain on target with occupancy of the building by our staff in April.

Our next most significant event will be an impressive ceremony on Oct. 15, highlighted by the laying of the cornerstone. The Public Relations Committee is developing a program for the occasion which not only will be fitting for the circumstances but will also provide us with excellent opportunities for exposure in the news media.

All PP of A members in the greater Chicago area are cordially invited to attend the ceremony. We also hereby extend a special invitation to friends of the Association, those in related fields — the photographic industry, the graphic arts, advertising — and those interested in photography — to be in Des Plaines for this historic occasion.

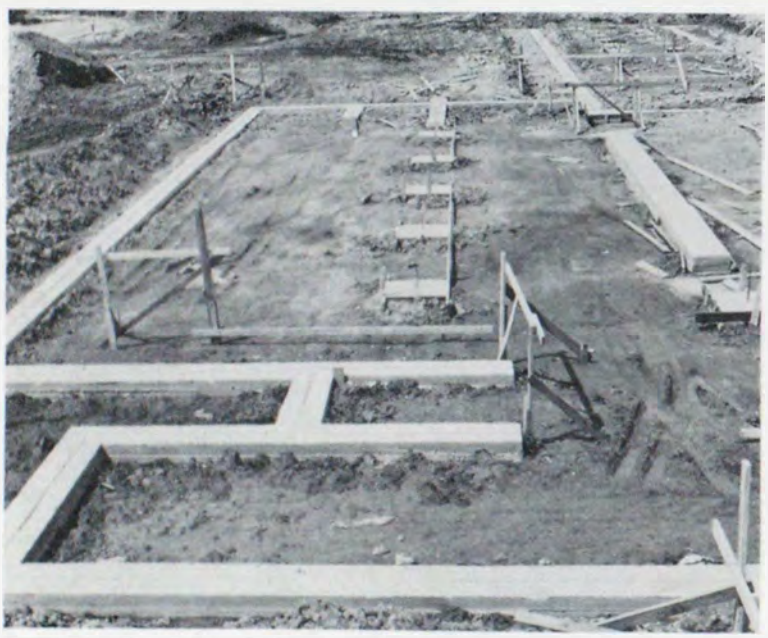
Our President, Harper Leiper, will preside. Guest speaker will be the Honorable Seymour Simon, President of the Cook County Board of Commissioners. PP of A Board members will take part in the ceremonies, as will members of the division Executive Committees (Commercial, Industrial, Portrait).

We are scheduled to begin at 1:00 p.m. The site of the new PP of A Headquarters and Photography's Hall of Fame is in Oak Leaf Commons, at 1090 Executive Way, Lee and Oakton Streets, Des Plaines, Ill.

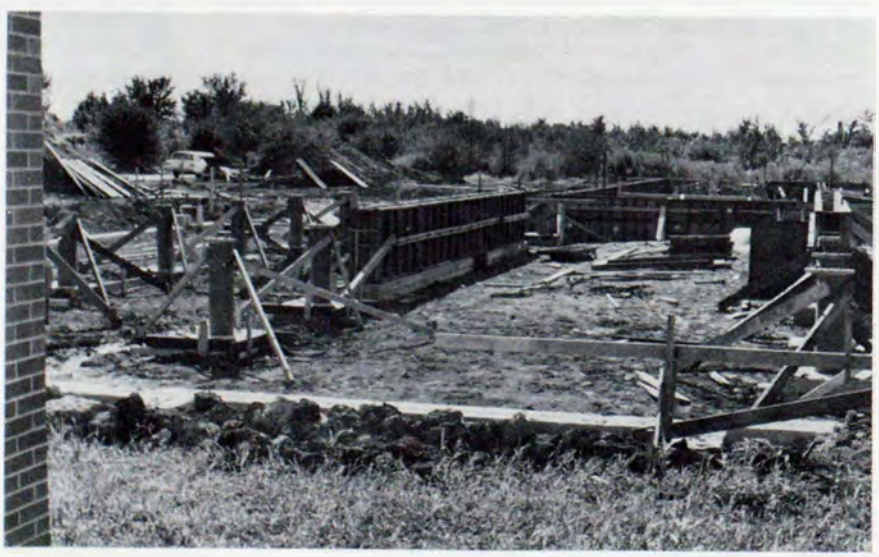
Fred Quellmalz, our Executive Vice President, has worked out a plan to facilitate attendance at the ceremony by members of the PP of A Board of Directors in conjunction with the fall board meetings. Board members will be picked up by bus at 12 noon of the 15th at nearby O'Hare airport, brought to the site in Des Plaines, and then — following the conclusion of the ceremony — taken directly to Milwaukee to begin their four-day meetings on budgets and programs.

Our first permanent home for professional photography is being financed by a $100,000 mortgage, with an additional equal amount from Association funds. Contributions for bricks in The Daguerre Gardens will be used for furnishings and office equipment in the new Association Headquarters building.

The November report will give us another look at our construction progress. ▲



August 20 — Foundations, looking west from rear of building site at Des Plaines. Executive offices, left; secretarial pool, center; Hall of Fame, right. Top right, Daguerre Gardens. Shown in foreground is the mechanical plant.



August 28 — General View of PP of A Headquarters site in Oak Leaf Commons, looking west by southwest. Executive offices will be at left; Hall of Fame, center. Street at top, left, is Executive Way.

# BUILDING PROGRESS REPORT

*by Wesley E. Bowman, M.Photog.*
*Chairman, Headquarters Committee*



August 20 — Foundations, looking west. Top, footing for basement, which will be under editorial offices and storage area. Hall of Fame is to left, out of picture; foreground will be for mail room and shipping area, storage.

*Photographs by Wesley E. Bowman*

August 28 — Looking west by northwest, basement construction forms. Above this area will be housed the editorial offices and storage facilities; the Hall of Fame will be at left.



Below, left: August 20 — Looking east. Daguerre Gardens, foreground; Executive offices, right; editorial offices, left; California Chemical Co. building, background. Right: August 28 — Looking east. Foundation for Daguerre Gardens. Executive Way is right of construction site.







John W. Hawkins, Jr.



James E. Smith



Frederick C. Way

# PP of A SCHOLARSHIPS

# 1965

WINNERS OF THE 1965 Annual Scholarships to study at leading photographic schools have been announced by the Professional Photographers of America, Inc. The three winning students and the schools they will attend are:

**John W. Hawkins, Jr.,** 18, Grawn, Mich. — *Germain School of Photography,* New York, N. Y. . . . Mr. Hawkins was the head student photographer during his Junior and Senior years in high school, both for the school paper and the yearbook. He has won several awards for high school news photography and because of them attended the Michigan Press Photographers Convention this year. Mr. Hawkins has had his photographs printed in the Traverse City *Record-Eagle* and *The Milwaukee Journal,* and they have been shown on television. He hopes to be a newspaper photographer when he finishes school.

**James E. Smith,** 24, Battle Creek, Mich. — *Brooks Institute of Photography,* Santa Barbara, Calif. . . . Mr. Smith was yearbook photographer for two years while in high school. During the summer and between semesters he did photographic work for the Battle Creek *Enquirer and News.* His interest in photography is an outgrowth of a high school interest in astronomy and astrophotography. After graduation from high school Mr. Smith joined the Navy, was a combat photographer. He has a sizeable collection of photographs taken all over the world while he was serving in the Navy. Mr. Smith hopes to earn a Bachelor of Professional Arts degree and go on to a career in professional photography.

**Frederick C. Way,** 18, Delmar, N. Y. — *Rochester Institute of Technology,* Rochester, N. Y. . . . Mr. Way became interested in photography because of his hobby, astronomy. His career aim is photographic engineering, design and instrumentation of cameras and photographic equipment. Mr. Way was a finalist in the NASA-NSTA Regional Youth Science Congress in Boston, and won a trip to Washington, D. C., for his design of a special camera for photographing celestial bodies. He has been active in high school activities as well as various civic projects.

The Professional Photographers of America scholarship selections were made by the Trustees of the Winona School of Professional Photography. Frederick Quellmalz, Hon.M.-Photog., Executive Vice President of the PP of A, said "Competition for the scholarships, which was keener and more intense than ever before, indicates the expanding interest in professional photography among our younger people."

The competition is conducted annually by the PP of A, and is open to high school students who have expressed the desire to enter some phase of professional photography. Inquiries may be addressed to Frederick Quellmalz, Hon.M.-Photog., Executive Vice President, PP of A, 152 W. Wisconsin Ave., Milwaukee, Wis. 53203. ▲

## Space Photography

EIGHT OF THE 17 medical, scientific and technological experiments performed by PP of A member, Astronaut L. Gordon Cooper Jr., and Astronaut Charles Conrad Jr. in the course of their eight-day Gemini 5 flight last August were either photographic in their essential nature or used photography as a tool or for visual confirmation of data.

One of the experiments — Surface Photography — investigated problems involved in locating, tracking and photographing terrestrial areas from space This type of space photography, in comparison with aerial photography, has the advantage of providing greater perspective, wider coverage, greater speed and rapid repetition of coverage.

Although the scientific value of these photographs is still to be determined, the photographs will be far reaching in helping man to understand his own and other planets. ▲



Storm off coast of Morocco from 200 miles up.

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

TIP SHEET NO. 32 OCTOBER 1965




# Santa Came In September To Extend Sales, Win A&S Award

The newspaper ads shown at right are available to every PP of A member but few have used them to such good advantage as James Narramore of Greenville, Texas.

In his award-winning A&S competition entry, Narramore told how he adapted these and other stock advertising materials to sell portraits as Christmas gifts and his own prestige color operation to his trade area.

His award was for "Best Seasonal Promotion," Class A, denoting studios with annual gross volumes of less than $30,000. Competition judges predicted Narramore's studio will graduate to the next classification for the next contest.

In his own words, here's how Narramore planned and placed his campaign:

In the fall of 1964, we decided to try to spread our annual Christmas business over a longer period. At the same time, we wanted to promote direct color portraits as Christmas gift items.

We started our campaign for Christmas business in September. Following a successful exhibit of our color portraits in a prominent downtown location, we continued using advertising copy that stressed having Christmas gift portraits made early.

### *Offer Discount*

As an incentive, we offered a saving in the form of a 20% discount on all Christmas orders made in September and a 15% discount on those made during October. Delivery of these portraits was promised after December 15.

To promote the Christmas business we rely mainly on newspaper ads and radio announcements.

In arriving at our advertising budget, we allow from 4½% to 5% of our gross sales. About 60% of this amount was spent during the last four months of 1964, the period covered by this contest entry. These funds are about equally divided between the two advertising media.

### *Window Displays*

Ideas, copy, layouts, etc., are usually obtained through the PP of A or from industry suppliers. We work closely with representatives from both radio and newspaper in scheduling our advertisements. Occasionally we create for ourselves.

Since we were promoting Christmas gifts, our ads were designed to suggest portraits of all subject types: children, men, women and family groups.

Our studio, which is located on one of Greenville's main streets, has a prominent front window. We have received many compliments for the displays that we show in this window, which are changed about every six weeks. The Christmas display went in our window following Thanksgiving day. We believe that a window display is an important part of advertising and we treat it as such.

The campaign succeeded in spreading out our Christmas sales over a longer period. Our customers are not aware of processing cut-off dates imposed by commercial labs and had we not started them thinking about portraits early, they would have been making December appointments and expecting Christmas delivery. We had the needed time, thanks to the early promotion.

### *Newspaper*

As a result of emphasizing color photography in our advertising, we saw an increase of nearly 300% in the number of color portrait sittings for the year 1964. Half of this increase was noted during the period covered by our Christmas promotion. We had an over-all increase in gross sales of 19% over the previous year.

(Turn to page 64)

A&S

# A&S LEADER BOB WILCOX HAS BEST SALES IDEA

**Wilcox Studio photographed 1138 family units for three church pictorial directories. The relationship with churches is excellent.**

Bob Wilcox, M.Photog. of Phoenix, found himself faced with a problem not unknown to many other studios throughout the country. The difference is that he found a way to overcome it with a solution so original, yet so effective, that A&S Competition judges unhesitatingly named it the "best sales promotion idea" submitted by Class "C" studios (grossing in excess of $75,000 annually), in the 1965 competition.

Here is Wilcox's own description of his entry:

During the last few years it had become apparent that we were losing the baby market to the album plans and the many other baby promotions that are so prevalent. It seemed that it was necessary for us to review our position in an effort to replace the lost revenue and to develop a field that would be profitable.



Over the years our best sales had been in family groups but the problem was in getting the groups into the studio. Therefore, if we could create a need we might be able to develop this field.

The Church Pictorial Directory was our answer to the problem. It created the need, provided the motivation, and gave us the needed market.

In the past year we have produced three Church Pictorial Directories and have photographed 1138 family units for these various directories.

Our production costs per directory were a little less than a dollar per directory which is a pretty low figure when considering this as advertising to bring family groups into the studio.



*Oscar & Associates*

"Best Sales Idea" award plaque is presented to Bob Wilcox, M.Photog., by John Briggs, as PP of A President Leiper watches.

We have had the best of relationships with this project as it serves a need for the ministry. The church promotes the project from the pulpit, in the bulletin and through the church ladies telephone committees.

This promotion has made an excellent off-season filler for our studio and has much more than filled the gap in the loss of much of the baby business.

AD MATS AVAILABLE




Christmas advertising must be planned now if you wish to utilize the PP of A advertising mat service. This mat, urging parents to have children's portraits made for Christmas giving is only one of many ad mats available to PP of A active members for $1 each. Mats are also available for Valentine's Day, Mother's Day, Father's Day and other gift occasions. Select your choice now and order from the PP of A Headquarters in Milwaukee.

## SANTA from page 63

Our newspaper advertising ran from Sept. 27 to Dec. 21, 1964. All of the ads ran in the *Greenville Herald-Banner*. Most were first placed on our local society page. When we re-ran a given ad, we requested a different page of the paper.

Our best location is adjoining "Socially Speaking," a locally written column of Greenville society news. This column runs each Sunday. We prefer the Sunday newspaper for our advertising.

We take advantage of a lower rerun rate when a given ad is run a second or third time within a week of its first insertion. This gives us maximum saturation at a minimum of expense.

### *Radio*

We regularly sponsor a five-minute news broadcast on our local radio station. The program, of local news, is aired once a day, six days a week.

Occasionally, we bought additional programs, usually as many as two each day. We believe that this continued coverage helped us keep our name before the public at a minimum of cost.

### *Spots Recorded*

Copy for the announcements was changed regularly, usually every two weeks. Most of the time we would be running two associated announcements, alternating them from day to day. We took advantage of the copy provided by the PP of A, but occasionally we created our own announcements.

The announcements were one minute in length with appropriate music as a background. The same announcer was used for all of our spots which were recorded for replay as scheduled.

In selecting material for our

spots, we try for the "soft sell" approach. This contrasts sharply with most of the other local business announcements. (There are no other studios advertising on our radio station.) We want to promote a good image because we are selling a prestige product. Seldom do we mention price. The Christmas discount is one of the few times price is inferred.

These announcements were scheduled from Sept. 26 to Dec. 21, 1964.

**Narramore Radio Spot No. 1**

*(Music up and under announcer)*

Have you ever thought what a very special gift a portrait can be? It's one of a kind . . . yours alone in all the world. And the portrait made for this Christmas season can never be exactly duplicated. There are those on every gift list for whom only the rare . . . the very special, is quite good enough. Consider a natural color portrait by Narramore, artists in fine photography. Narramore cameras will see you through the eyes of a loved one . . . at your very best, as you are this Christmas. But truly fine portraits . . . and that's the only kind Narramore makes . . . take time. Time to pose and time to finish so the finished product will be exactly right. Telephone for an appointment right now. The number is GL 5-2200. Christmas is a time to remember with portraits . . . and now is the time to pose for extra special portraits by Narramore, 2812 Washington Street, across from the Citizen's National Bank in Greenville. Photography by Narramore . . . first in Hunt County with color photography.

**Narramore Radio Spot No. 2**

*(Music up and under announcer)*

Most Christmas gifts that are really worthy of your giving take time and planning. This is so true of one of the most treasured of gifts, the one only you can give . . . a portrait from Photography by Narramore. A fine natural color portrait requires infinite care and time, so now is none too soon to plan your Christmas gift portraits by the Narramores. It takes time to pose, and it takes time to make your portrait perfect. But you really couldn't select a gift that would be more welcome, for nothing says you care so personally, as a fine portrait photograph. A Narramore direct color portrait is the nicest kind of Christmas giving, and now is the time to plan for it. The Narramores are offering a 15% discount on all Christmas gift portraits made during October. Phone GL 5-2200 today for your appointment. Photography by Narramore, 2812 Washington Street, across from the Citizens National Bank in Greenville. Christmas is a time to remember with Photography by Narramore . . . first in Hunt County with direct color photography.

## BUSMAN'S HOLIDAY IN BERMUDA



Above left: Show hostess Joanne Bronson, left, talks with Bob and Bea Markow of Phoenix, right, on Bermuda TV program, "Date Before Dinner." Above right: Hostess Joanne Bronson, together with host Wilf Davidson, far right, interview the Markows and actress Denise Darcel.



Above left: Presenting plaque to Bob Markow, M.Photog., on behalf of Bermuda government are PP of A members Harry Simons, Ed Kelly and John Weatherill (Chief Photographer, Bermuda News Bureau). Right: Mary and Bunny Conyers and Bob Markow after fishing trip.

Mr. and Mrs. Bob Markow, M.Photog., Phoenix, shared celebrity honors on the "Date Before Dinner" television show in Bermuda with movie actress Denise Darcel. The Markows told how they won the Grand Prize trip for two to Bermuda in the recent A & S Leaders Award Competititon, and discussed photography in the States. "We were completely delighted to be so honored," says Bea Markow about the interview, which was arranged by Ed Kelly, Bermuda photographer.

At a dinner party given by the Bermuda professional photographers for the Markows during their visit in June, Bob was presented with a plaque on behalf of the Bermuda government. The Markows toured every part of the island, visiting photographers and discussing professional photography at every opportunity.


It's on Q

So it doesn't cost you a dime! America's foremost guide to quality professional photography is available to you without charge. The new 1965-66 DIRECTORY OF PROFESSIONAL PHOTOGRAPHY, QUALIFIED LISTING, assures you of the finest skills and services available in the photographic industry. Names, addresses and qualifications of photographic specialists in every sections of the U. S. and Canada are listed. Send for your complimentary copy today. Write AAQ.

Professional Photographers of America, Inc.
152 WEST WISCONSIN AVE., MILWAUKEE, WIS. 53203
QUALIFIED PHOTOGRAPHER

Ads describing the purpose of the PP of A Qualification program and announcing the publishing of the 1965-66 Directory have appeared in the "Graphic Arts Buyer," summer and fall issues; "Reporter of Direct Mail Advertising," September and is scheduled for January, 1966. Other ads have been used in "Sales Management's" Survey of Buying Power; "Art Direction"; "Advertising Age," "Advertising and Sales Promotion"; "Public Relations Journal"; and "Best's Insurance News."

SEEIN'S BELIEVING!

The quality and character of an industry, a company, an individual . . . **the believability of an idea** is established more quickly through fine photography.

That's why PP of A's 1965-66 **Directory of Professional Photography, Qualified Listing,** is so important. It lists names, addresses and photographic specialties of more than 450 professional commercial photographers, each qualified to get the **right photograph** regardless of subject, location or your illustrative objective. You can rely on a Qualified Photographer to meet your most exacting PR photographic requirements.

The new directory is free on request. It should be a valued **working tool** in every public relations department or firm. Request yours today. Write PRQ.

Professional Photographers of America, Inc.
152 WEST WISCONSIN AVE., MILWAUKEE, WIS. 53203
QUALIFIED PHOTOGRAPHER

A&S

# PHOTOGRAPHER USES ST. LOUIS LANDMARKS




Window display featured photographs of city during 200th birthday celebration. Right, below: Famous St. Louis landmarks are incorporated into Arteaga Photos symbol.

It has been nearly 20 years since St. Louis city planners first proposed the "Great Gate Way Arch" in honor of the city's 200th anniversary. Architect Eero Saarinen was chosen as the designer for the Arch symbol in 1948, and it was at this time that Robert F. Arteaga, St. Louis photographer incorporated the Bi-Centennial theme and Saarinen Arch into his advertising.

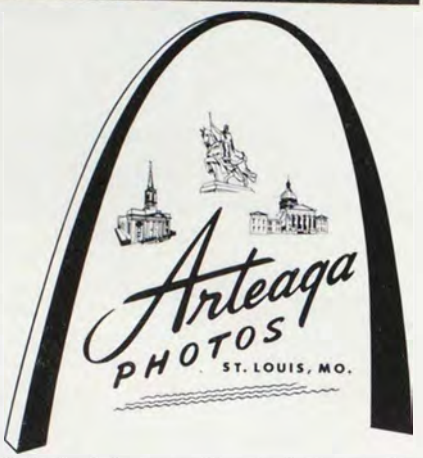
The 630' stainless steel loop on the riverbank is the highest monument in the United States. It will be dedicated on Oct. 3 in connection with the city's traditional Veiled Prophet Ball and pageant parade.

Arteaga's trademark, chosen because "one must find something to label his organization with, such as a symbol, so the company can be detected by this trademark," incorporates the Gateway Arch and three St. Louis landmarks and symbols with the name Arteaga Photos under the Arch. He uses the design on letterheads, calling cards and for credit lines on the back of all prints.

"The church at the left of the design is The Basilica of St. Louis, the oldest cathedral west of the Mississippi River; the statue in the center represents St. Louis, Ninth king of France for whom the city is named; the building at the left is the Old Court House, first building in the world to use steel. It was at this building that the Dredd Scott case was settled. The lines at the center of the Arch represent the Mississippi River which flows through St. Louis," says Arteaga.

Arteaga also used the Arch symbol in a window display, showing photographs of the city, during the 200th birthday celebration held in St. Louis during 1964.

*Arteaga Photos* at 4122 West Florissant Ave., is a family enterprise with Robert Arteaga as head of the studio and sons Robert, Jr., and Eldon as associates. The studio specializes in aerial photography and architectural-industrial photography.




## CONVENTION A&S SPEAKER PUTS ADVICE ON RECORDS

Arthur H. "Red" Motley, often called the dean of American salesmen, "helps you think for yourself,"



Arthur H. "Red" Motley

commented one enthusiastic A&S program attendant at PP of A's national convention in New York.

Others who heard Motley last May said his message was "inspiring," "a shot in the arm" and "one that you could take away with you."

Now studio operators who missed the Motley program may hear his sage advice at home, for the Lacy Sales Institute has announced the availability of two long-playing records of the *Parade Magazine* publisher's speeches.

One of the records, entitled "Nothing Happens Until Somebody Sells Something," contains many of the same points Motley made in his New York address.

The second, only recently released, is called "My 15 Word Guide to Successful Selling" and is said to be a simple 15-word sales course based on Red's vast experience as a top flight professional salesman. Four of the fundamentals which Motley expands upon are:

1. *Know* your product,
2. *See* a lot of people,
3. *Ask* all to buy,
4. *Use* common sense.

Sound obvious? Perhaps, but Motley has a way of making people think for themselves and to realize where their shortcomings are.

"Motley is tremendous. We need more programs and speakers of this caliber," said those who applauded his convention address.

The Portrait Convention Chairmen agree and plan A&S programs for each national convention. In the meantime, individuals may purchase the Red Motley records at a cost of $7 each by writing the Lacy Sales Institute, 81 Union St., Newton Centre 59, Mass. ▲

### APPRECIATE QUALITY

It is estimated that 8 or 9 out of 10 girls today will be gainfully employed some time during their lives.

Today, there are approximately 26 million women in the work force, four times the total work force in Canada.

One out of every 3 workers is a woman, and of these almost 3 out of 5 are married. In 1920 the average woman worker was single and 28 years of age. In 1963, the average woman worker was 41 years of age and married.

The two pay-check householder has both the income and the appreciation for fine things, such as quality portrait photography. They pay for what they want, but they must be sold, and the product must be right.



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# Why a Portronic® is the most profitable investment you can make!

You don't have to take our word for it. Thousands of photographers from coast to coast, in big cities and small, will tell you that the day they got their Beattie-Coleman Portronic® camera was the beginning of a totally new era in the growth of their business and in their net income. Like any modern, time-saving, automated system, it immediately put their studio on a highly efficient, business-like basis. Here's why: **SAVES TIME** All electric, completely automatic, the Portronic takes a series of pictures in the time required to shoot just *one* picture with an old fashioned cut-film camera. The single push of a button replaces 8 time-consuming steps. **SAVES FILM COST** B & W and color roll film used in a Portronic (35, 46, 70 or 90mm) costs far less than cut film. Substantial savings in dark room loading and developing, too. (4 x 5 adapter available). **SAVES RE-TAKES** More poses give the customer a wider choice; fewer expensive re-takes. **BETTER PORTRAITURE** Believe it or not, more natural portraits are easier with a Portronic. Because there is no delay between takes, subjects are more relaxed. Rapid-sequence shooting lets you catch those fleeting "natural" expressions. Picture quality is comparable to any other fine camera. Retouch 70mm and 90mm like sheet film. **OPENS DOOR TO NEW BUSINESS** A Portronic not only modernizes your studio and increases your efficiency; it enables you to handle school photography and other high-volume work that is extremely profitable. Interested? Write today. Beattie-Coleman Div. Coleman Engineering Co., Inc., P.O. Box 1974, Santa Ana, Calif. 92702, Phone: (714) 546-1600.

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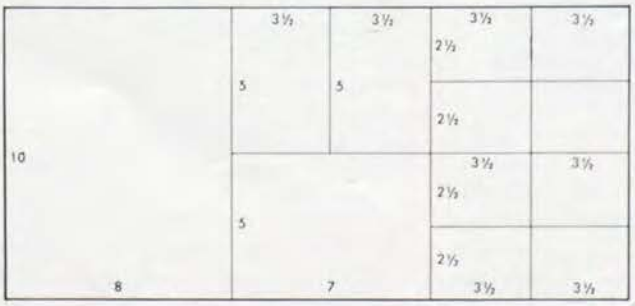
$5,200.00
F.O.B. Greenfield

### NEW APAC 14-C MULTIPLA WITH ROTO/SLIDE ENLARGER

***"Most wanted" ideas incorporated into a "customer-designed" printer***

- ★ Highly efficient production of color or B/W packaged deals.
- ★ Practically any combination and quantity of prints can be made from same film without focusing or touching film (from 2½" x 3½" wallets to 11" x 14") all on 10" or 11" roll paper.
- ★ Made possible only by equipping APAC 14-C ARP Easel with APAC Roto-Slide enlarger mounted on ball bearing slide base.
- ★ 90° rotary head — moves left to right — front to rear.
- ★ Projected image may be placed anywhere on 11" x 14" sections of 11" wide roll paper.
- ★ Especially suitable for 46 mm., 70 mm. and 90 mm. 100' roll film when equipped with APAC Rapid Shift Film Rewind.

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.




### NEW APAC 16-CPA AUTOMATIC ROLL PAPER CONTACT PRINTER

***Color or B/W prints up to 11" x 16"— 8" x 10" prints up to 3,000 per hour***

- ★ Makes two 8" x 10" prints simultaneously.
- ★ Adjustable contact pressure up to 200 lbs.
- ★ Equipped with rugged APAC Electronic Timer, an extremely accurate unit with settings at .05 second intervals up to 55 seconds.
- ★ High-speed production on single or double weight roll contact papers up to 11" wide.
- ★ Unique ball and socket suspended self-aligning platen operated by COMPRESSED air gives positive contact between paper and negative.
- ★ Independent air blower:
  1. Provides an air cushion between the roll paper and film, preventing negative scratches.
  2. Keeps the printing surfaces dustless.
  3. Keeps the printer cool during the long runs.

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* FOR OCTOBER'S STAR EXECUTIVE DISTRIBUTOR, A PHOTOGRAPHER YOU KNOW!

# EARNING FAVORABLE PUBLIC RELATIONS

*by Bervin A. Johnson, M.Photog.*

ARE YOU SO CARRIED AWAY with that new color process, the operation of your equipment, what your competitors down the street are doing, or playing too much, that you're missing the boat in producing what your customers really want?

Everything that happens in life happens because there is a "want-creating" process effectively in motion. How well you make people in your community like you plays a big part in creating the "want" for your photographs. Reading about your attendance at conventions, winning ribbons, cups, trophies, merits and becoming an active board member and officer of your professional association helps immeasurably in this function of want-creating so vital to increasing the sales of your photographs.

No doubt, if you are one whose sales have been going down lately, you have overlooked entirely — or for too long — several things you could have done by working a little extra to create desire for what you have to sell.

Could it be that the reason your business is down, or increasing, is due to the fact that your photographs and habits are either inferior or better than your competitors'? Maybe you are not contributing enough time and work to your business and associations to earn the things which create the "want" for you and your photographs.

It has been proven many times that the more you put into anything the more you can expect in return. When you put a lot of work and time into your trade association, you are bound to reap more personal help and benefits worthy of good talk and public relations. The more favorable talk and public relations you receive as a result of the things you've earned, the greater is the buying public's desire to want what you have to sell. When you have created a desire for your photographs you won't worry about staying busy.

Basically, this function of "want-creating" or to put it another way — selling — is vitally important to anyone's success. Don't back away from the word *selling*. Some people associate the sale of anything — an idea, a product, or

(Turn to page 80)



Scenes from recent PP of A Workshops: Austin, Texas (above), and Philadelphia (below). Next PP of A Workshop will be held in Des Moines, Iowa, Jan. 24-26.

# PP of A WORKSHOPS

*. . . continue to serve the profession*



The ninth and tenth Workshops in the current series sponsored by the Professional Photographers of America, Inc. were held in Austin, Texas, and in Philadelphia.

Format of the Management Workshops features over two days of lectures and discussion. Local professional businessmen make up a panel on special business services available to photographic studios — an attorney, banker, Certified Public Accountant and Small Business Administration representative. Faculty members from a leading university present lectures on business management, supplemented by group discussions led by PP of A officials, all studio owners or managers.

Each Workshop is co-sponsored by a local, state or regional professional photographic association affiliated with the PP of A. The Austin Workshop last June was held in conjunction with the annual convention of the Texas Professional Photographers Assn; the Philadelphia Workshop was held in August in conjunction with the Professional Photographers Assn of Pennsylvania annual meeting. Lecturers were from the University of Texas and Temple University, respectively.

Since the first Workshop in the present format was held in New Orleans in 1961, others have been held in San Dimas, Calif.; Manchester, Vt.; Atlanta; Chicago; St. Louis; Portland, Ore.; and Denver. The Workshops continue to serve the profession in a much-needed area.

*The next Workshop is scheduled to be held in Des Moines, Iowa,* at the Savery Hotel, Jan. 24-26, co-sponsored by the Professional Photographers of Iowa. The Des Moines Management Workshop will take on the flavor of a Sales Promotion Seminar. Details of the program will be announced in November. ▲

# PRECISION LIGHTING

LET YOUR FINGERS do your walking. Imagine a white ball placed on a black support in a cameraroom. A small beam of light from a spotlight is focused on the ball from 12′ away. The photographer pushes a button and the light starts traveling in an arc and the light remains focused on the ball until it has completed the entire circuit and no matter where the motor is stopped, the distance from the light to the ball will always be the same. If this kindles your imagination, the following article should interest you.

It is apparent that the exposure on the ball would remain constant. Each light arm can be placed accurately at 4′, 6′, 8′ or 12′ from the subject. Placing the main light at any one of these distances will always give the same exposure. A little mental arithmetic will prove that each of these distances is approximately one f-stop apart (inverse square law). Lighting ratios of 1:2, 1:4 and 1:8 are mechanically achieved, although any lighting ratio can be used. If you never moved the lights, the exposures should remain the same.

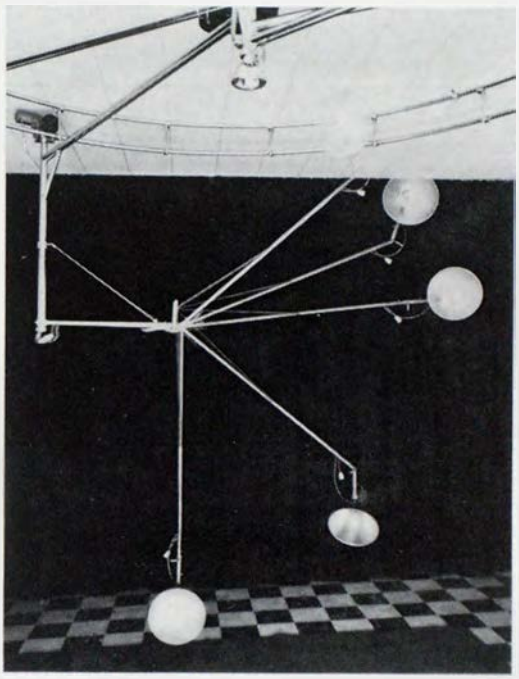
The Orbi-Tron System, which we developed over a period of years, is a mechanical means of moving the lights and achieving the same exposure accuracy. The use of one main light alone or the use of one main light with a fill of a ratio of 1:2 will give an exposure variation of only one-half f-stop. This system will give sufficient accuracy of exposure that film and prints can be put through automatic processing equipment. Therefore, it is apparent that all other lighting ratios you can choose can amount only to one-fourth of an f-stop, plus or minus, providing the main light is used at one predetermined distance.

Any placement of lights can be achieved as the lights have a vertical adjustment of 10′ and a horizontal adjustment of 12′. The lamp houses can be vertically adjusted 180° and swiveled to 360°. Once adjusted, each will remain in that position and relation to the subject until altered. All lamp housings are equipped with an instant

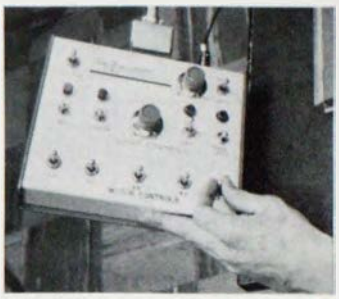




Orbi-Tron System in use. Above: Photographer controls movement of lights with motor control box at camera. Lights are at same angle and distance from subject throughout 360°. Floor is free from stands and cables, except for background light on track at left. Below: Posing table and stool are on circular baseboard on casters. Background light is on floor. Note fill light, lower left, attached to arm from track. Power control is in wall at left.









Left: Positions show various adjustments of one light. Subject is positioned directly under center light (top of picture within lighting system). Above: Posing bench consists of adjustable table and stool on baseboard with casters. Above, right: Motor control box for five lights, plus auxiliary motor, is mounted at camera. At right: Background light and track.

# BY REMOTE CONTROL

*by Kenneth C. DeGroff*

disconnect connection by means of a coupler and locking screw.

The system is wired for both mazda lights and strobe. If desired, both types of lights can be employed for full-length portraits. The mazda lights could be used for critical focusing and then turned off as the modeling tubes in strobe units are seldom bright enough for precise focusing.

The concept of the Orbi-Tron Studio Photographic System is that *the subject is positioned in relation to the lights*. The usual way has been to position the lights around the subject. It provides a method of centering the subject by projecting a spotlight downward from the center. The problem of centering the subject exactly under this light is solved by a specially constructed posing bench, which consists of a table and stool, both of which are adjustable as to height. These are securely fastened to a circular baseboard on casters.

(Turn to page 88)

## ORBI-TRON STUDIO PHOTOGRAPHIC SYSTEM

**Mechanical Specifications—8' model**

Adjustable arms 3'
Swivel support arms 1½'
Swivel and tilting bracket to center of light 12"
Instant disconnects on all lights
Maximum light adjustment—vertical 8' —horizontal 10'
Maximum distance between lights 18'
Front light tilting brackets have accommodations for two lights (to provide mazda for focusing when using speedlights)
Ceiling height 9' to 13'
Unit can be suspended from any height ceiling
Minimum recommended width of studio 12'
($4,950 without lights)

**Mechanical Specifications—12' model**

Adjustable arms 4'
Swivel support arms 2'
Swivel and tilting bracket to center of light 12"
Instant disconnects on all lights
Maximum light adjustment—vertical 10' —horizontal 14'
Maximum distance between lights 27'
Front light tilting brackets have accommodations for two lights (to provide mazda for focusing when using speedlights)
Ceiling height 9' to 13'
Unit can be suspended from any height ceiling
Minimum recommended width of studio 17'
($5,150 without lights)

**Electrical Specifications (8' and 12' models)**

Each adjustable arm is wired for speedlights and mazda lights
7-wire speedlight cable and No. 14 wire for mazda lights
Will handle AC lights up to 40 amps
Variable intensity controlled with half and full power switch (all controls are at camera control box)
15 amp auxiliary light for general illumination
Double pole momentary on motor controls for reversing direction of motors
5 geared motors supplied.
Extra double-pole switch supplied on camera control box for additional motor
Spotlight for centering subject covers about 3" diameter
Motor speeds variable from zero to full speed with two constant rates for "painting" with lights
Motors and AC power solid state controlled
Strobe AC and auxiliary lights relay controlled

suffers the damage since you need to show the front to prove that it did not hit anything and that all the damage is to the side only.

When making follow-up photographs of an accident scene, we always take these photographs at a distance from the point of impact based on the distance required for an emergency stop at the speed we believe the vehicle to have been going. For street intersections we make a panoramic photograph consisting of several photographs taken from the above distances. These panoramic photographs are very easy to make and show the actual view as seen by the drivers as they approached the point of collision. Once you have made panoramic photographs for an adjuster or attorney you will find they will want them on all intersectional accidents. These extra photographs, of course, help to increase the revenue from a simple assignment.

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*Editor's Notes: Oblique photographs may be helpful in certain situations, and necessary when viewpoints are limited, such as in garages or jam-packed repair lots. However, recommended procedure is usually to make photographs from 90° to the surface of front, rear and both sides. These right-angle views are the most accurate representation of distances along the vehicle, and usually give the most accurate representation of the extent of damage. There are exceptions to this general rule.*

* * * * *

CASE HISTORY No. 1. "Digging up evidence; imagination plus photography solve a problem and provide evidence."

*by Philip X. Senger, Davenport, Iowa*

This case was one of those "sleepers." Suits began to pile up — one suit followed another, and countersuits were rife. The accident occurred in August of 1956. I was called in February 1957 by the insurance company of one of the construction companies.

A grain elevator was under construction in a western Illinois town. One August day the cable of the materials hoist snapped and dropped a heavy load, crushing a man beneath.

It was a bitterly cold February day when the attorney and I arrived. The photograph of the building was obtained under the most arduous conditions — no place to set up the view camera, except the main line of the Santa Fe railroad, and we were warned by the freight agent to expect fast trains spaced closely. The only alternative was atop a pile of rails alongside the tracks. From this position we were able to get a general view of the building. The shutter of my camera froze and necessitated thawing in the freight station. I returned to the pile of rails and snapped the shutter before it froze again.



**General view of grain elevator, scene of cable accident, indicates size of building and layout of accident scene — photographed on bittely cold day, hampered by frozen shutter.**

### Dig for Anchor Bolt Site

An employee of the elevator indicated the approximate location of the material hoist at the time of the accident. Inspection of the exterior and interior disclosed nothing. What to do? We decided to thaw ourselves with a cup of coffee and think this out before proceeding. While sipping coffee I had an idea. I had seen such incidents before. Could the chemical action of the cement have been such as to have eroded this bolt to the point of shifting — slightly at first, more and more each time a load was imposed until the climatic "skin break" resulting in general pull-through of the entire anchor bolt, or even enough shift to impose a snapping strain on the steel cable? The attorney agreed that it was worth investigation.



**Detail photograph shows break in foundation wall of grain elevator.**

We returned to the site, borrowed a shovel, and began to dig along the foundation at the point we felt we might find the locus of the anchor bolt. We were successful — we found the site of the anchor bolt.

The problem remained of photographing our discovery. Remember the freezing shutter and the bitter winds! We ran electric wires along the inner walls of the camera side of the hole to keep the wire out of camera view. We then put several bare flashbulbs in the hole for our light source. A K2 filter was used over the lens.

Photography, plus a little work, solved the problem to the satisfaction of the insurance company and the court.

* * * * *

## CRASH TEST PHOTOGRAPHY SHOWS SMALL CARS ARE LESS SAFE

IN THE FIELD OF AUTOMOBILES, which is one of the principal economic institutions of our society, regulations do not exist and in fact certain standards are not in existence which would protect users in event of a misuse mistake. It is rather difficult, in modern times, to justify such a condition when the use of automobiles results in such an astronomical toll in human life, suffering and economic loss.

Our accident investigation program, over the last decade, has constantly showed a direct relationship of injury to vehicle size and construction. This program was of an objective research type conducted in part for the insurance and legal professions and, as such, did not include subjective findings or opinions.

The test program conducted at Haddam, Conn., confirms our prior findings in the field.

Basically, the object of the crash test program was to determine the relative crash worthiness of various size vehicles when such vehicles impacted each other head on.

The case histories presented in this report cannot, of course, alone be construed to completely define this field for improvement.

The time has come when the results of an automobile accident should be viewed from the standpoint of the cause of the injury or fatality and not the cause of the accident.

General accident statistics indicate that the problem of highway safety cannot be solved on a wholesale basis but must be controlled by the individual.

While both size vehicles are operating in the same environment and become involved in an accident, those occupants of the small vehicle will generally sustain a higher fatality and injury rate.

Our prior research and the results of the Haddam Tests confirm this conclusively. Comparatively, the small passenger car is more dangerous in a crash deceleration than a standard size vehicle and should be so classed.

### Test Observations

Several clear-cut and repetitive factors were observed during the tests and these are as follows:

(A) The forward mounting of engines provides a means of dissipating high kinetic forces prior to passenger compartment violation. The forward mounting of this component also provides a structure which requires high stress values before failure.

(B) Conversely, rear engine equipped vehicles have a comparatively fragile forward structure which collapses readily and allows

relatively easy violation of the passenger's compartment aided by the mass of the engine acting on this compartment from the rear.

(C) Glove compartment door locks failed in the standard cars allowing the doors to assume a horizontal position which provided an almost knife edge for passengers to impact.

(D) The upper torso restraint device used in a small car effectively prevented the head from impacting the forward structure and can be termed a valuable safety aid in a head-on collision. It was found that the original design of this diagonal type harness included the placement of the load line in such a way as to allow knee dash contact and assisted in causing the failure of the seat. In this case strap loading remained against the body even after the deceleration was complete. The magnitude of the load was not measured but when the buckle was released, the dummy sprung approximately 1 foot. The position of the upper load line and the loading on the neck area indicated the need for further engineering before this device could function in a more satisfactory manner.

A change in the load-line positions of this device by MVR technicians prior to the second crash provided a means of a more satisfactory performance of the device and no seat failure.

(E) The extent of the probable damage to a small vehicle impacting a fixed object would be more extensive than the damage sustained when they impacted a semi-fixed object as in these tests.

(F) There is a difference in the damage sustained by the individual small cars both when impacted and impacting. This clearly indicates a need for a design to meet a standard.

(G) The compact American car used was far more capable of withstanding impact than any of the small cars involved. The triangulation short bay-like design and the placement of the struts in this vehicle serves to show that crash-safe design can be built into small compact cars.

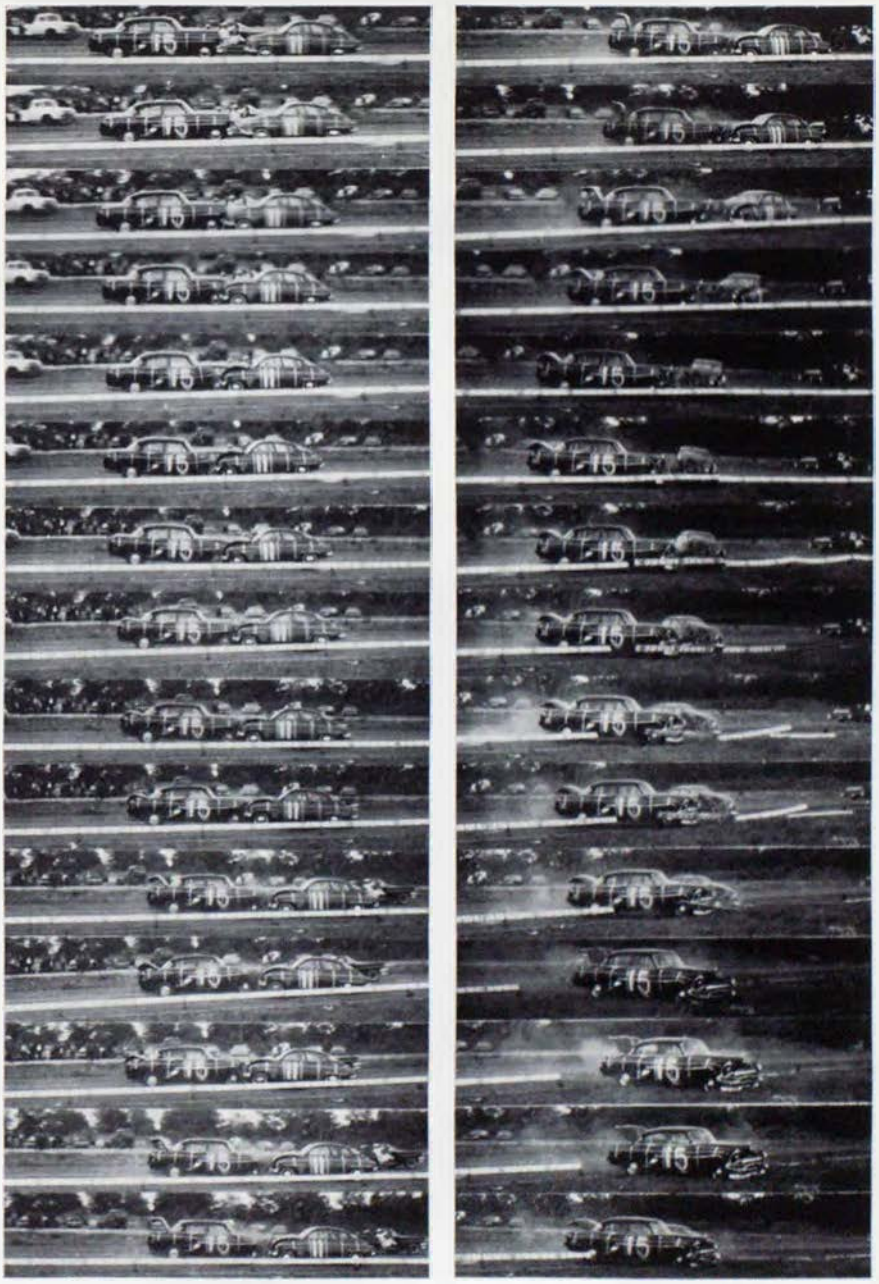
(H) The true value of large mass and dimension in a car involved in a head-on collision was clearly demonstrated and this was the sole purpose of the test program.

(I) In no case was a small car capable of protecting occupants when it impacted or was impacted by a standard car. In fact, the vulnerability of small car occupants to injury was demonstrated and the injury potential is conservatively in the area of 2 to 1.

(J) It is further suggested that tests be conducted using the same model vehicles impacting a fixed object at the same speeds used in these tests. It is our considered opinion that the injury potential of the small car occupants would increase substantially.

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**Extracts from Motor Vehicle Research Report, No. 15, 1964, by Andrew J. White of MVR, Lee, N. H. Photographs and certain extracts of the text are used by permission. The full report is available at $1 from MVR of New Hampshire, New Market P.O., Lee, N. H.*



*Comments on the crash test photographs by the Editor.*

*Evidence photographers, both civil and law enforcement types, usually arrive at the accident scene some time after the cars in the collision have come to rest. We may spend hours or days studying our own photographs or those of others to determine who did what to whom. These photographs furnished to us by Motor Vehicle Research of New Hampshire offer us a rare opportunity to study a head-on collision.*

*The small car (No. 11) is standing still, and is impacted head-on by a standard car moving at 25 mph. We want to take advantage of these photographs to consider what does happen in an accident situation before we photographers arrive on the scene. (For the specific details send for the full report.)*

*Examine the hood, fender and bumper positions in the first series of photographs. Also note the trunk lid opening, and in particular follow the twisting of the front ends of both vehicles. Notice that the two cars disengage, move further apart, turning sidewise, then are almost side by side, headed in the same direction. The No. 15 car breaks through the barrier, and both cars are at rest.*

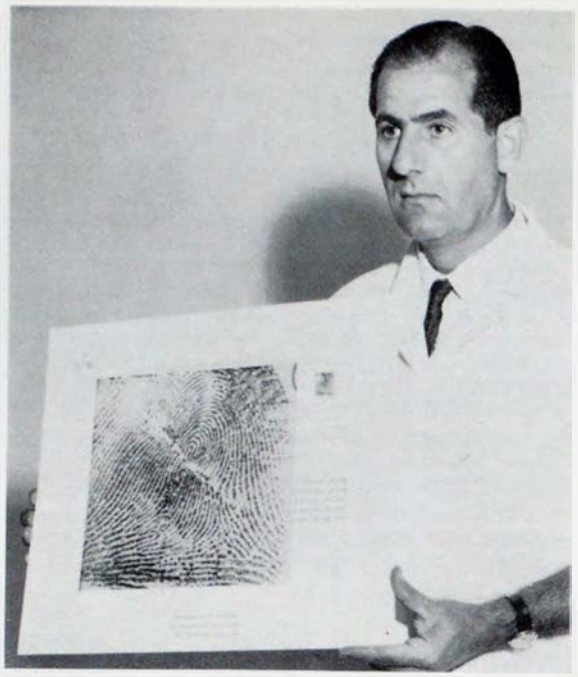
*When we examine a damaged car, do we try to understand how the damage was caused? Do we consider the position of the cars and relate them to the impact scene? Have we really looked for all the marks which might indicate how the collision occurred? Are we merely photographing dented fenders or making competent evidence photographs? Do you spot something of significance in these photographs, not mentioned by the Editor? If you do, why not write in, and share your comments with us.*

*—J.E.M.*

*"forensic network" bonus feature*

# Police Photography in Pittsburgh

*by Jerry Wesson*

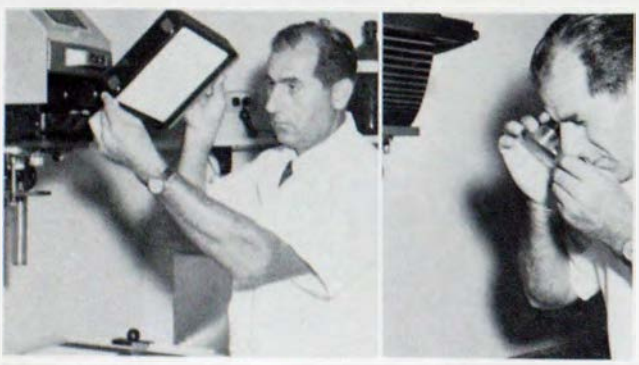


Rolled fingerprint of defendant. Arthur A. Mazzie, Jr., Pittsburgh Police Department Chief Police Photographer, holds enlargement made from a photograph of the rolled print of the "Box Murderer's" defendant. Size of the original negative is shown in the upper right hand corner of the enlargement.

PHOTOGRAPHY IS REGARDED by police officers and departments everywhere as a tool and adjunct to criminal investigation and detection. Yet, the full potential of photographic techniques has not been exploited by many municipalities, mostly because they are not aware of the ease and relatively low cost of setting up an effective police photographic laboratory.

This is the contention of Arthur Mazzie, Jr., Chief Police Photographer of the City of Pittsburgh. Mr. Mazzie, himself a member of the Pittsburgh Police Department for 17 years, heads a five-man detachment of photographers and laboratory technicians. Every man is an active member of the force, and subject to call in case of emergency. Each has undergone complete police training in addition to supplementary training to prepare him for photographic work. Each will attest that both areas of knowledge and training work together to make an effective police photographic specialist.

Significantly, none of these men joined the police force as a photographer or photo-technician. Mr. Mazzie was hand-picked by the civilian founder of the department, P. A. Verzella, six years ago. At that time, he had undergone no special training in police photography. His interest in photography as a hobby called him to Mr. Verzella's attention. Other members of the photographic team were picked for similar interests. Today, the five-man department accomplishes things that might seem miraculous to a layman, but are really no more than good, solid technique applied to the specialized needs of a modern police force.



Left: Cold-light source replaces standard condenser in enlarger for extreme intensity lighting, shortens exposure times, especially when dealing with dense negatives. Right: Negative is examined for detail and contrast before being selected for the enlargement.

An example of this is the part photography played in prosecuting Pittsburgh's "Box Murderer." This colorful name is applied to a man who struck and killed his common-law wife. Although the homicide was unintentional, the man attempted to conceal his crime by placing the body in a cardboard container which he taped at the seams. He placed this container in a metal box, which he soldered. These two boxes were placed in a third cardboard, which was taped — the three then being placed in another metal container which was soldered, and the whole placed in another cardboard box. Five boxes in all, alternating between taped cardboard and soldered metal. Hence the name "Box Murderer."

After living with this gruesome assemblage for three years, the culprit was arrested on another charge and sentenced to prison. He received permission to put his effects in storage. The boxes-within-boxes were stored and advance charges paid. After his release from prison, the man left the state and made no further storage payments. When sufficient time had elapsed, the storage company opened the containers to sell the contents for charges. What the box contained had no market value, but was of intense interest to the Pittsburgh police — an eight-year-old corpse.

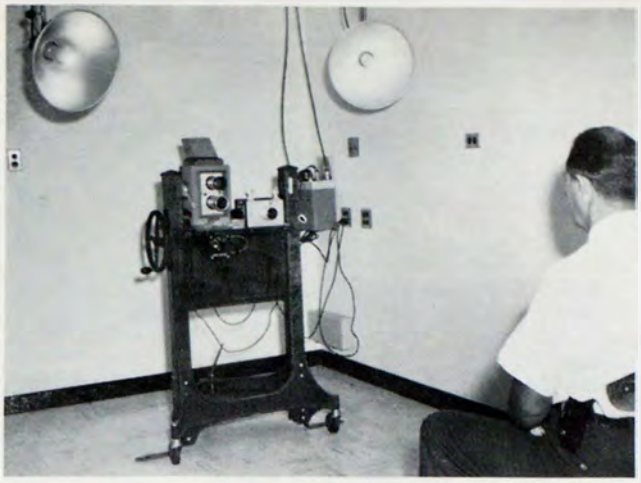
Mummification and putrefaction were extreme, but identification experts were able to obtain a rolled thumb print from the corpse, and 20 latent prints of the criminal, etched into the metal by soldering flux.

The rolled and latent prints were photographed by Mr. Mazzie's department and the resulting negatives enlarged to 16x20 proportions for trial evidence and for positive identification of the body and of the defendant's fingerprints.

The picture accompanying this text shows the results. Again, this was accomplished through no chemical or scientific wizardry, but through good photographic technique. In effect, this technique is no different from that practiced by a competent portrait photographer, or a skilled hobbyist. Nor is this in any way intended to derogate the accomplishments of Mr. Mazzie and his team. Their skill is beyond question — but *not* beyond the reach of other municipalities.

### EFFECTIVE TEAMWORK

To realize the full potential of the men working in the photographic laboratory requires a concentration on the best and most modern of equipment. Each item purchased by the department is thoroughly checked out under conditions simulating actual use — or in acutal use. For example, before purchasing the Durst S-45 enlarger, which is the heart of the department's darkroom, Mr. Mazzie photographed the trigger guard of a police .38 caliber revolver in actual size. He then enlarged this negative to the full size of the baseboard, about 32"x24". A group of accessory lenses and condensers, plus one Micro-Tessar lens, mounted in a special lens-





Above: Prisoner identification photography is accomplished through team of Beattie-Coleman cameras using color and black-and-white simultaneously. Left: Close-up of ID cameras shows tandem-mounted cameras used for making split-frame black-and-white and also color photographs.

board gives him all the versatility he needs to accomplish both routine and special assignments. To this, he has added a cold-light grid for high-intensity short exposures.

Similarly the Crown Graphic 4x5 camera, used in scene-of-the-crime photography and for photographing fatal automobile accidents, was put through grueling tests. The department also uses special cameras for prisoner identification.

### PRISONER IDENTIFICATION

According to Mr. Mazzie, photography for prisoner identification lags most seriously behind other techniques on a nationwide basis. Yet, paradoxically, this is the one function that gets the greatest share of attention and use. Blurred, unclear, unsharp, poorly printed and exposed prisoner ID photos reach the hands of the Pittsburgh police, making cooperation with other police departments less effective than it might be. "What is needed," says Mr. Mazzie, "is standardization of technique and more professionalism."

The Pittsburgh Police Department's ID system is a model of efficiency. Prisoners are photographed simultaneously in color and black-and-white by two Beattie-Coleman cameras, permanently mounted in position. These are split-frame cameras, meaning front-view and three-quarter view appear in the same frame. Black-and-white photographs are intended mainly for filing purposes. They are enlarged up to 16x20 size if needed for trial evidence.

Color photographs are mounted in IBM aperture cards. These are the familiar automatic filing and sorting cards, rectangular, with one corner clipped off. A rectangular space is cut out of one end of the card and the 35mm split frame, containing both views of the prisoner, is mounted in it. Information as to the prisoner's sex, race, age, height, weight and so forth are coded and punched into the card.

### MUCH TIME SAVED

When an identification is to be made, information given by the witnesses is fed into the automatic IBM sorter. The sorter, in turn, selects every card that matches the description. These cards are carried to the identification room and the photos projected on a screen. The hours of time saved, the added accuracy and lessening of fatigue compared to turning the pages of a photographic "mug" file are almost incalculable. The author witnessed an identification made by the victim of an assault and robbery. The process took about ten minutes. Previously, it might have taken as many hours — and it would have been far less certain.

It must be mentioned that the use of color, in itself, represents an advance in procedures. Well-exposed color photographs give details of hair, eyes and skin color that are lacking in black-and-white, and might well be critical in positive identification. Mr. Mazzie uses conventional Kodachrome II color film, balanced for electronic flash. This is identical to the film purchasable at every camera store, camera counter and drug store in the country. It is Mr. Mazzie's use of readily available equipment and materials that makes the Pittsburgh Police photo lab outstanding.

### NEW LABORATORY SOON

As mentioned before, the Pittsburgh Police Department photo laboratory was founded by P. A. Verzella, a civilian. Mr. Verzella was at the time, and still is, a prominent portrait, commercial and industrial photographer.

In 1934, the year of its birth, the laboratory processed 6,700 prints of all kinds, sizes and purposes. It continued as a one-man operation until 1942. By that time, the lab was turning out 44,000 prints from 5,000 negatives. A lab assistant was added.

Today, the laboratory processes 74,000 prints yearly from 10,000 negatives, employing a full-time five-man staff. Within the next few months, the laboratory will move to new, more spacious headquarters. Its continuing growth in scope, activity and usefulness to the people of Pittsburgh is fore-omened and beyond question.

The new laboratory will branch into such activities as color printing. The time lag between the click of the shutter and the final print will be cut and expense will be minimized. Typical of the team, there are no plans to hire a color expert. Every man in Mr. Mazzie's department will shortly check out as a competent — or better — technician in color printing.

In any municipality where the population numbers 30,000 to 50,000 or more, a Police Department Photographic Laboratory becomes essential. The laboratory should be maintained and operated by a competent photographer, capable of photographing all police cases and also capable of presenting photographic evidence in court. The saving of taxpayer monies will be considerable. The traditionally accepted evaluation of a picture is, as we all know, a thousand words.

The increased effectiveness in crime prevention and detection, in accident investigation, in recovery of stolen property, in apprehension of fugitives, and in positive identification will more than offset the cost. ▲

*Reprinted with permission from April 1965 issue of "Law & Order."*

*This issue of the quarterly "forensic network," which ordinarily goes to 270 evidence photographers, is published in* The Professional Photographer *in the interest of a growing segment of the profession.*

*Classification Code of the Professional Photographers of America, Inc. lists 24 Qualified categories. Of these, the two following classifications pertain to photographers in evidence, casualty and criminal fields:*

*Le — General Legal — experienced in photographs for use in court.*

*L-F — Legal-Forensic — specialists having knowledge of evidential photography used in casualty, liability and negligence trials with competency to testify on technical considerations involved in making, processing and properly presenting evidence photographs.*

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# CUTTING FILM AND PAPER TO SIZE



Modified paper trimmer provides means of cutting film and paper to size in darkroom.

Here's a technique I have found extremely helpful in cutting film and paper to size in the darkroom — in total darkness or under safelight illumination.

With the advent of color materials, both film and paper, one must be able to work for a prolonged period using material with the same emulsion number. It is difficult to buy a variety of film or paper sizes and always get the same emulsion number. The alternative is to buy supplies in the largest size you need and then cut smaller sizes from this stock.

At our studio we decided 24x20 is the maximum print size we handle, so we stock this size and cut it down for 11x14, 8x10 and smaller sizes. To do this rapidly we modified the paper trimmer with guides easy to use in the dark. We used a 25" trimmer and two sheets of 1/16" mat board, one black (25"x16½") and one sheet white (25"x14½"). This provides visual contrast in the darkroom under safelight conditions.

Fig. 1 shows the white board cut in varying widths to form half of the guides. Fig. 2 shows the black board cut to form the other guides. Fig. 3 shows how the white strips were interleaved with the black strips to form the paper guides. The 1/16" edge of each strip forms the guide for the paper to be cut.

The cardboard strips are rubber cemented one at a time to the top of the paper trimmer starting at the right and working to the left, overlapping one over the other by 1". The accuracy of the finished cutting board depends upon the accuracy as you glue each strip of cardboard. To run the strips the full width of the board would build up too much cardboard at the end.

The glued down cardboard resembles shingles on a roof. The edge of each "shingle" forms a guide edge for 4", 5", 7", 8", 10", 11", 14", 16", 20" and 24" widths. These positions allow us to cut any of the standard photographic paper sizes between 4x5 and 20x24 with the exception of 14x17. (In our work we never have calls for 14x17. However, it would be easy to add such a guide.)

To further simplify the use of this trimmer under faint safelights used in a color darkroom we used round-headed nails on the back guide rule to help locate the most common cuts. One nail marks 8" and 10"; two nails are at 16" and 20". The single nail heads indicate 8x10 positions. The double nail heads indicate 16x20 positions. This leaves 4x5 and 11x14 unmarked. Working in the dark you can rapidly run the tips of your fingers along the ruler until you locate the desired nail head, then draw your hand forward so your finger falls directly on the guide you need.

*Donald M. Schwarm*
*Fort Lauderdale, Fla.*

Fig. 1. White cardboard strips form half of guides.

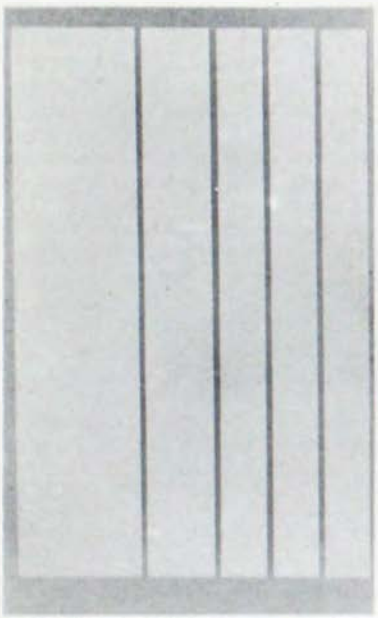


Fig. 2. Black cardboard strips form other half of guides.

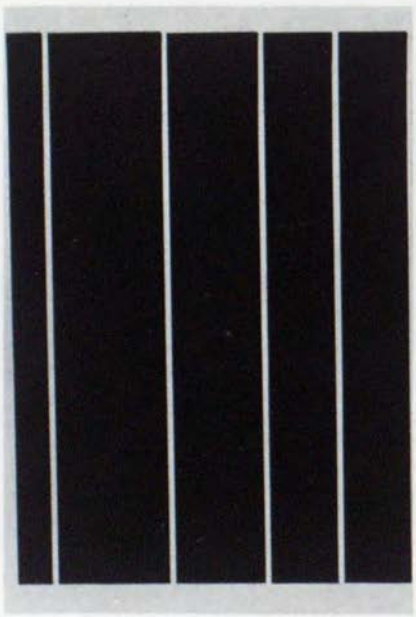
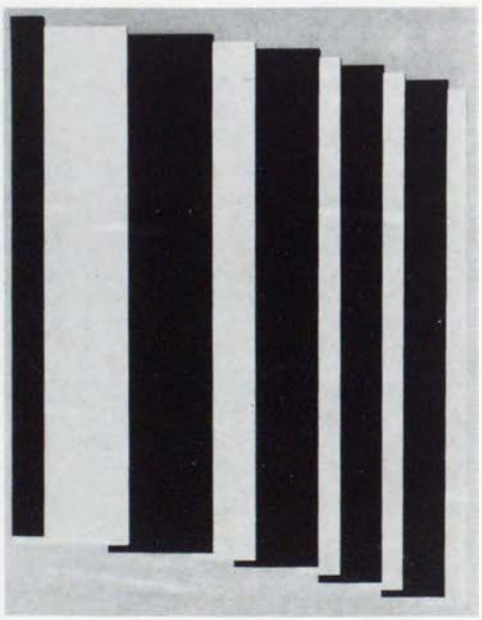


Fig. 3. White strips interleafed with black form complete set of guides.



## FAVORABLE PR from page 71

a service — with the idea that the seller has only one aim: to take advantage of the buyer. How ridiculous!

Everyone agrees that people need education. And we have seen great strides in educating the public to buy more photographs through the Portraits-in-the-Home promotion. More and more photographs are appearing in offices, on the walls of homes and in public buildings.

Take stock of yourself now and make a list of the things you should start doing to assure this "want-creating" for your photographs. Maybe you will just have to add a couple of items you've been overlooking. Or, if your business has been decreasing, you will have to do several things to improve.

It could be that you should attend church, Chamber of Commerce meetings, your local luncheon club, PTA, bow and arrow, bowling or rifle club — and, most of all, your local, state and National photography conventions and association meetings. Attending only *one* is better than none at all.

In being an active member of the Professional Photographers of America, Inc. and your state association and attending the conventions regularly, you will automatically become a better photographer, better businessman, a better person and will earn recognition worthy of news items for your community and daily newspapers which, in a way, is just telling the buying public that you are on the ball and must be a good photographer. News items are not just handed out or dreamed up. You must *do something to earn them.* ▲

# TWO... FOR YOUR BUDGET IN '66

Two photography events which all industrial, government and military photographers will want to include in their 1966 budget are 1. the special courses at the Winona School of Professional Photography, and 2. the 14th National Industrial Photographic Conference.

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**JUNE 13-17, 1966**

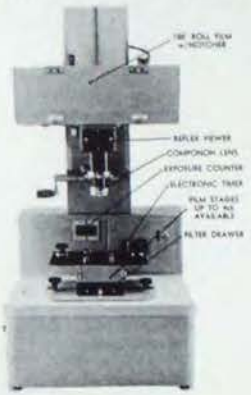
**2.** **IT'S NOT TOO EARLY** to include the 14th National Industrial Photographic Conference to be held Aug. 7-12 at the Conrad Hilton, Chicago.

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# INTENSIFYING GROSSLY UNDEREXPOSED NEGATIVES

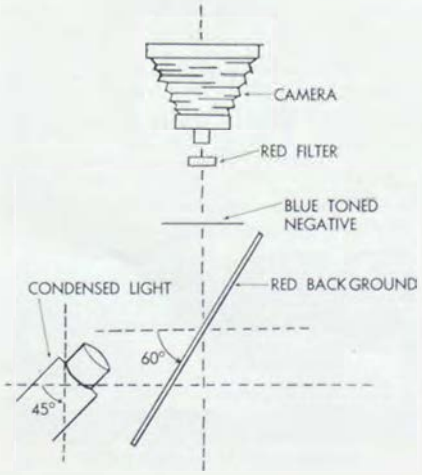
*by James Surges and A. J. Gradian*

A MEANS OF GREATLY INTENSIFYING very weak negatives has long been sought since it would be a valuable tool for the photo-instrumentation technician. Utilizing information originally printed in a Russian journal and reprinted in "Abstracts of Photographic Science," the Milwaukee Institute of Technology attempted to find out just how successful the formula was. Even with the greatest care, end results were not satisfactory since intensification of only two stops was obtained with quality of the image low and of marked graininess and uneven build-up of densities.

Abandoning the Moscow formula, we decided to try a different approach. Remembering that the spectral response of photographic film is marked to the blue wavelengths of the spectrum, the test negative — Super Panchro Press Type B — was toned in Kodak T-12 iron toner to give a blue tone. The negative was then copied under dark field illumination with the end result of a negative of lower than normal contrast and improved density.

To improve the contrast ratio and the total density, the blue toned negative was copied on Super XX film through an A-25 red filter (which filtered out the blue portion of the spectrum, increasing contrast to a desired level) using dark field illumination. This gave a film positive on an order of five stops of intensification; contrast was good; there were details in the shadows and the grain structure was acceptable.

Final negative was made on Commercial film from the film positive. ▲





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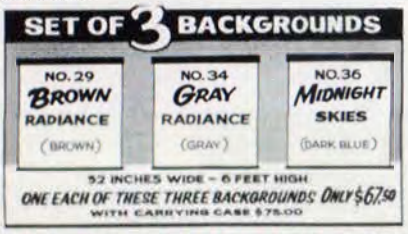
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| 72 in. | 6 ft. | Artist Canvas | 24.95 |
| 72 in. | 9 ft. | Artist Canvas | 29.95 |
| 84 in. | 6 ft. | Artist Canvas | 34.95 |
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LAMBSWOOL — ½ lb. for $2.25 — pound... 3.95
DACRON (new prices) ½ lb. $1.65 — pound. 2.95
Litho Cotton for Colorist — pound roll ..... 1.50
Kitty West Book — Hand Coloring ..... 1.95
Kitty West Book on Retouching ..... 1.95
New 1965 Catalog (with $1.00 Coupon) ..... 1.00
Cotton — good grade cotton — pound ..... 1.50

## WASHABLE SMOCKS AND APRONS

Four Colors: Blue, Gray, Green, Tan.
Three Sizes: Small, Medium, Large — $5.50 each: 3 at $5.25; 6 at $4.95.
Blue Denim Aprons (washable) ..... $ 1.50
Plastic Apron (43 inches long) ..... 1.75
(cut off to fit) — three for $5.00




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167 — Like 164 — With Orlon Trim ..... 10.95
123 — Scoop Neckline in Velvet ..... 9.95
122 — Sweetheart Neckline in Velvet ..... 9.95
119 — V Neckline — Marabou Trim ..... 12.95

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




## MARABOU SATIN DRAPES

170 — Double Row Marabou on Satin ..... $ 9.95
Colors: White, Pink, Light Blue, Aqua, Black.
118 — Marabou Trim on Velvet Drape ..... 6.95




## PIERCE MARABOU STOLES

**NARROW MARABOU STOLES (Lowest Price)**

Beautiful New Stole — made like others.
264 — Deluxe Narrow Stole With Extra Strip — in plastic box ..... $27.50
263 — Regular Narrow Stole in Box ..... 24.50

**WIDE MARABOU STOLES — 12 in. width**

266 — Deluxe Wide Stole With Strip — Pockets — come in plastic box ..... 37.50
265 — Wide Width Marabou Stole — in box .. 33.50
New Child Size Marabou Stole ..... 19.50
(Deduct $1.00 if sent in plastic bag)
Cash with order — sent postpaid in U.S.A.




## OTHER POPULAR DRAPES

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
Same with two piece Tulle and one set of Elastic Belts (your color choice) ..... 14.95
Tulle any color — 2 yard lengths only ..... 2.00
Free catalog pages — send for these sheets.




## SCOOP NECKLINE DRAPES

Rounded neckline in all colors of Velveteen (with sleeves) including Electric Blue.
123-BT Round neckline — ties in back ..... $ 9.95
123-FT Round neckline — front tie style ..... 9.95
117 Scalloped style with sleeves ..... 9.95
New Marabou collar (separate) white ..... 5.95




## MARABOU TRIMMED VELVETEEN DRAPES

Any color velveteen with white Marabou trim. (Other colors special orders — 5 colors.)
118 — Wrap around styles — without sleeves .. $ 6.95
119 — V neck styles with Marabou trim ..... 12.95
White Marabou sent if not specified.




## MARABOU STOLE-DRAPE

Special styles Marabou with 4-5 rows sewed on satin drape in two sizes. White, pink, blue.
260 — 36 inch Marabou — 54 inch drape ..... $14.95
261—Deluxe extra long — stole and drape 50 in. Marabou — 60 in. satin (plastic box) ..... 19.95




## NEW NYLON TULLE STOLE

Nylon tulle sewed on satin drape which you can fluff up for Bouffant style drapes — White, Pink, Blue, Aqua and Black available.
155—Extra value — specify color ..... $12.95
Order two different colors for only ..... 24.95




## UPLIFT BRA AND DRAPE (3 styles)

238—Using Wedding Satin and Nylon Tulle makes a deluxe style drape for glamour $14.95
237—Nylon Tulle over bust line for ..... 7.95
236—Plain Uplift Bra (five colors) ..... 5.95
231—Zipper Foundation Drapes (five colors). 1.25
White, Pink, Blue, Aqua and Black — send for catalog pages on any or all above drapes.




## NEW MARABOU COLLARS

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

| Two Styles | White | Colors |
|---|---|---|
| 247 — V Neck Styles | $5.95 | $6.95 |
| 248 — Round Neckline | 5.95 | 6.95 |

(Colors — Pink, Light Blue and Black)

# BACKGROUNDS




## BABY BENCH COVERINGS (50 in.)

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

Heavy Orlon, washable. White, Pink, Light Blue, Aqua and Tan. (New colors added.)

## BACKGROUND MATERIALS

| | | |
|---|---|---|
| Vinyl Plastic Background with Grommets (sizes 6x8 or 6x9) | $ 8.95 | $ 8.95 |
| Clear Glame — 3 yard length | | 6.75 |
| Gold-Silver Glamour Mesh — 3 yard | | 5.95 |
| Gold-Silver Metallic Mesh — 3 yard | | 3.95 |
| Black Doeskin background — 3 yard | | 7.95 |
| Stand and Background barholders | | 22.50 |
| Lurex Jersey — silver crepe — 27x3 yd. Pink, Blue and White | | 4.95 |




## COLORED FILTERS — 7 colors

8 x 8 size (set of 7) ..... $ 1.40
10 x 10 size (set of 7) ..... 1.75
12 x 12 size (set of 7) ..... 2.00
12 Plastic Ferns ..... 1.95




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**NEWS** from page 14

the Kodak Research Laboratories, Rochester, N. Y., which will provide over 200,000 square feet of floor space in a seven-story L-shaped building. The building, which is due for completion in January 1968, will provide laboratory and office space for several hundred persons connected with analytical and microbiological chemistry and organic synthesis.

### FAIRCHILD 8mm SYSTEM

A family of 8mm professional audio-visual equipment has been introduced for the first time to educators and communicators by the Industrial Products Division of Fairchild Camera and Instrument Corp. at the American Management Assn conference held in New York. Fairchild presented its Model 900 professional sound camera which features an automatic sound monitoring system, 200' auxiliary magazine and a 12v rechargeable nickel-cadmium battery in the handgrip.

Also shown were the 8mm sound movie projector, the AV-400 continuous rear screen projector and the Mark IV and Mark V automatic cartridge loading projectors. ▲

## coming conventions 1966

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

| Association | Date | City and State | Hotel | Officer |
|---|---|---|---|---|
| Professional Photographers of Oregon | Feb. 20-21 | Portland, Ore. | Sheraton | Forest Brown, Chmn. 1971 Sherman, North Bend, Ore. |
| 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. |
| Southwestern Photographers Assn | March 5-8 | New Orleans, La. | Jung | Zee Drew, Exec. Sec'y P.O. Box 3122, Fort Worth, Texas |
| Professional Photographers of Michigan | March 5-8 | Detroit, Mich. | Statler-Hilton | Elaine Cousino, Sec'y 15321 W. McNichols Rd., Detroit, Mich. |
| Professional Photographers of North Dakota | March 13-15 | Fargo, N. D. | Town House | Lawton Osborn, Jr., Sec'y Box 351, Dickinson, N. D. |
| Professional Photographers Assn of Massachusetts | March 14 | Danvers, Mass. | Kings Grant Motel | David E. Johnson, Pres. 289 Roslindale Ave., Roslindale, Mass. |
| 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 20-23 | Vancouver, B. C. | Georgia | Evangelos Apostolides, Chmn. 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. |
| South Dakota Professional Photographers Assn | March 27-29 | Sioux Falls, S. D. | | Tom Flolo, Sec'y 227 Dakota Ave., S., Huron, S. D. |
| Professional Photographers of North Carolina | March 27-30 | Charlotte, N. C. | Heart of Charlotte Motel | Tim Hord, Chmn. 824 E. Trade St., Charlotte, N. C. |
| 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. |
| Missouri Photographers Assn | April 3-5 | Jefferson City, Mo. | Ramada Inn | Zeal Wright, Pres. P.O. Box 715, Jefferson City, Mo. |
| Kentucky Professional Photographers Assn | April 16-18 | Louisville, Ky. | Brown | Lin Caufield, Chmn. 2100 Arthur St., Louisville, Ky. |
| Professional Photographers Assn of Oklahoma | April 16-18 | Tulsa, Okla. | Camelot Inn | Glen Nelson, Pres. 1724 S. Utica, Tulsa, Okla. |
| Professional Photographers of Ohio | April 16-19 | Columbus, Ohio | Neil House | J. Edwin Farmer, Exec. Sec'y 50 W. Broad St., Columbus, Ohio |
| Intermountain Professional Photographers Assn | April 17-19 | Salt Lake City, Utah | Utah | Stuart Craig, Chmn. 348 S. State, Salt Lake City, Utah |
| Professional Photographers Assn of Pennsylvania | April 23-26 | Uniontown, Penna. | Mt. Summit | Paul Rand, Chmn. 843 Market St., Meadville, Penna. |
| Professional Photographers of Indiana | April 24-26 | Indianapolis, Ind. | Severin | Virgil L. Ging, Exec. Mgr. 4120 N. Keystone, Indianapolis, Ind. |
| Kansas Professional Photographers Assn | April 24-26 | Wichita, Kan. | Lassen | Gary Millsap, Sec'y 3723 Sleepy Hollow, Wichita, Kan. |
| Arizona Professional Photographers Assn | April 30-May 2 | Tucson, Ariz. | Ramada Inn | Ted Offret, Chmn. 3021 N. Campbell Ave., Tucson, Ariz. |
| Connecticut Professional Photographers Assn | May 1-2 | Hartford, Conn. | America | Roland L. Laramie, Chmn. 65 Church St., Willimantic, Conn. |
| Professional Photographers of Nebraska | May 1-3 | Omaha, Neb. | Indian Hills Inn | Jim Downey, Pres. Box 590, Scottsbluff, Neb. |
| Professional Photographers of West Virginia | May 1-3 | Charleston, W. Va. | Heart of Town Motel | Mrs. Ruth Lynch, Chmn. 408 W. Pike St., Clarksburg, W. Va. |
| Vermont Professional Photographers | May 15-16 | Montpelier, Vt. | Brown Derby Motel | Angelo Lizzari, Chmn. 11½ Vine St., Montpelier, Vt. |
| Professional Photographers of Iowa | May 15-17 | Des Moines, Iowa | Savery | Duane Salie, Pres. Box 696, Storm Lake, Iowa |
| Professional Photographers of Mississippi-Alabama | June 26-28 | Biloxi, Miss. | Buena Vista | Gilbert B. Ford, Pres. 319 E. Pearl St., Jackson, Miss. |
| Texas Professional Photographers Assn | July 15-18 | Ft. Worth, Texas | Texas | Ray Wagner, Pres. 1921 Washington, Amarillo, Texas |
| Professional Photographers of Washington | July 23-26 | Seattle, Wash. | Olympic | Walt Richter, Chmn. 402 N.E. 72nd, Seattle, 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

### Educational Tour

A trip to the Argonne National Laboratory, Argonne, Ill., is scheduled by the Wisconsin Industrial PA for Oct. 15. George Lindholm, Supervisor of the motion picture unit at Argonne will host the group. There will be an introduction to the laboratory work and facilities at Argonne with the emphasis on the role of photography in its research program. A tour of some of the facilities will be included together with a meeting in its motion picture section where the staff will explain various aspects of their techniques.

### "In the Bank"

As an expression of gratitude, the PP of Fort Worth presented the Fort Worth National Bank with a plaque for the bank's sponsorship of the PP of Fort Worth's first annual competition. (See page 80 of the August issue of *The Professional Photographer.*) The five first-place winners of the competition have been hung in the bank's permanent Art Gallery.

### Promotion

As a promotional measure, the Cleveland Society of PP distributed 200 pearl tie tacks to the men and sewing kits and rain hats to the women who went on the annual Cleveland Chamber of Commerce Lake Erie cruise this year.

### Bosses Night

Oct. 6 is the date set by the Mid-States Industrial PA (Chicago) for their "Bosses Night" meeting at the Midwest Country Club in Oak Brook. Each member is asked to bring his immediate superior or superiors to the meeting to hear Professor Bradford Boyd of the University of Wisconsin speak and give a demonstration on "Communications."

### ELECTIONS

**Industrial PA of New Jersey**

Albert E. Daraghy, Humble Oil & Refining Co., President; Robert B. Borrell, Esso Research & Eng. Co., Vice President; William R. Shurtleff, CIBA Pharmaceutical Co., Secretary; Ralph D. Kagan, Singer Mfg. Co., Treasurer. Directors are Hal Denstman, Lockheed Electronics Co.; Jack Kath, M.Photog., Merck, Sharp and Dohme; Fred Webb, Gen Tape Corp. Harold F. Pritchard, The Linde Co., is Executive Vice President.

**RMPPA Executive Secretary**

Steve Page of Association Services, a professional association management firm, has been hired by the Rocky Mountain PPA as a part-time Executive Secretary and to serve as Managing Editor of the *Rocky Mountain Photographer*. He formerly managed the Colorado Junior Chamber of Commerce before going with Association Services where he is now a Vice President. ▲

## INVOCATION FOR PHOTOGRAPHERS

PP of A Headquarters is often asked to provide invocations to be used at photographers conventions. Reprinted here is an appropriate prayer presented by the Rev. Father Michael Beahan, Grand Rapids, Mich., given at a Michigan PPA awards banquet and furnished by Bervin Johnson, M.Photog., Whitehall, Mich.

O God of light and dark, of bright and shadow, we pause to ask your blessing. It's obvious, when we think about it, that we need your help. When we engage in a little spiritual self-portraiture, the slowly developing print leaves us uneasy — we can see grainy strains of impatience and brusqueness. There are unexposed flecks of thoughtlessness and unkindness, perhaps the picture is a bit out of focus when viewed through Your lens and eternity.

Lord, let us see ourselves and life as clearly as we try to get perspective in our pictures. Let the harsh facts of life we record remind us that nothing escapes the camera eye of Your judgment, and as we have tried to capture beauty on sensitized paper, may we be acutely aware of the beauty of the world around us — and let us not forget to include the credit line about where it came from.

Lord, let us try to be as honest in our lives as we try to make our pictures, so that when in your judgment, our own photo must be enlarged for examination, you may find in it a good representation of Yourself.

## 'TIS HERE from page 22

plaque to commemorate his 50 years of service to photography and to the community.

■ Photographers who have unwanted vacation slides are asked to send them to the Hospital Slide Project of the Color Slide Division of the Photographic Society of America, c/o John W. Kell, 1782 Fremontia Drive, San Bernardino, Calif. 92404. The project is a joint effort of PSA and the American Red Cross through which organized sets of slides are provided to veterans and military base hospitals for entertainment and educational purposes. Slides should be technically projectable, be mounted in cardboard mounts and carry a brief identification of location and subject matter.

■ Pauline and Frank Lefebvre have opened a new studio in Pawtucket, R. I. . . . In Denver, Joy and Earle Clarke have moved their studio to a new location. . . . Burton "Pete" Poundstone and his wife, Loretta, opened a studio in Algona, Iowa, Mr.

(Turn to page 87)





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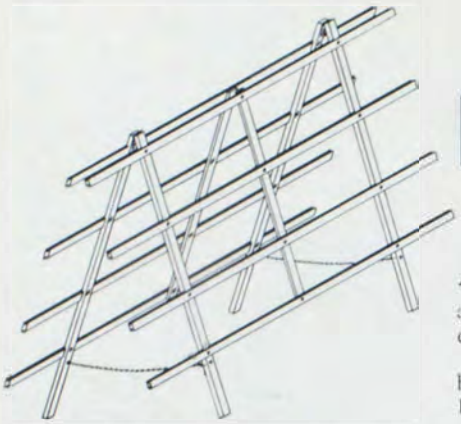



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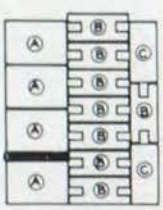
# PRINT EXHIBITION RACK

*by Kennie Gullion**





Above: Details of rack top and bottom construction. Below, right: Stacked for storage, each rack takes space of 4¼"x5½"x8'.



AS ANY PHOTOGRAPHER who has served on the board of directors of his state association well knows, the duties can become quite varied at times.

Being the only ex-cabinetmaker on the board of the Professional Photographers of Indiana when the need arose for new convention print racks, I was elected — unanimously — to do the job. With suggestions from the other members, these racks were designed to save storage space, be easy to transport, set up and take down and to fit into most any space available where we would be holding print exhibits.

Each rack will hold 32 prints — 24 verticals in the two top rows and eight horizontals in the bottom row. We have 14 units and they can be set up or taken down by four men in about two hours.

All parts are standard items and are available at any lumber or building material dealer. The mortises and routing can be done in the millroom of the lumber dealer or if done by the members, the only power tools required would be a bench saw with a dado head and a drill press.

Care should be taken to see that all mortises and holes are laid out from one pattern so that all are identical, because components from one package will become interchanged with parts from another during setting up and taking down. If the components are not uniform they will not interchange.

**Gullion's Studio, 64 S. Main St., Frankfort, Ind.*

The only parts left intact for storage are the legs. And, when stacked and tied as shown, each rack requires a space of only 4¼"x5½"x8'.

The regular hinge pins may be removed and replaced with round head stove bolts, and should the need ever arise the sides can be separated and leaned against a wall.

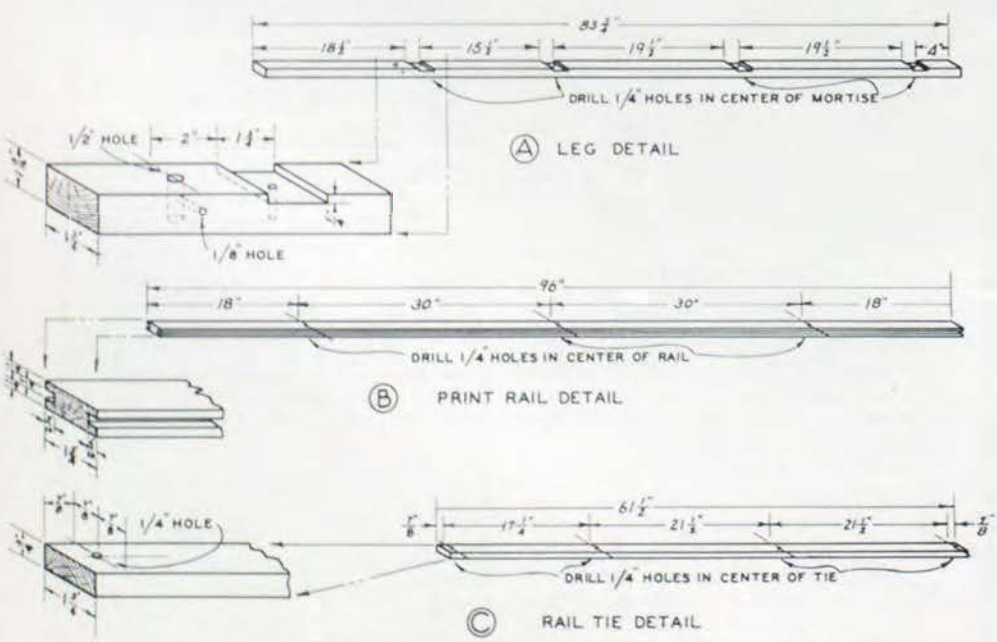
A small tool or fishing tackle box is used to store the bolts, washers and wingnuts and chains. The box also contains two small hammers, two screwdrivers and two pairs of pliers. It would be well to include extra hardware in case of loss.

Following is a list of the materials required for each rack and the current price in this locality:

All wood is standard white pine screen stock

| | |
|---|---|
| 4—legs, 1⅞"x1¾"x7' | $3.92 |
| 8—print rails, ¾"x1¾"x8' | 4.80 |
| 2—rail ties, ¾"x1¾"x5', 1½" | .90 |
| 24—¼"x2½" carriage bolts | .96 |
| 24—¼" cut washers | .30 |
| 24—¼" wingnuts | 1.20 |
| 4—No. 8x1½" R.H. wood screws | .05 |
| 2—42" lengths of No. 35 sash chain | .84 |
| 1—pair 4" strap hinges | .65 |
| | $13.62 |

A later addition, and not shown in the drawings, was the use of peg board, cut into 16"x20" sheets. These were slipped in the racks in the place of prints and by using peg board hooks, 10"x10" illuminators were hung on the racks to display our transparencies. ▲






Above: Dimensions and basic details for making components. Right: Racks in use at annual convention.



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## 'TIS HERE from page 85

Poundstone's hometown. . . . The sale of the Bessenbill-Kolar Studio, Berwyn, Ill., to the Marsh Studio of Winnebago, Minn., has been announced. Former owner Wm. F. Kolar has become a free-lance photographer.

■ An early Fairchild aerial camera was presented to Smithsonian Institution for permanent display in its new Hall of Photography in the Museum of History and Technology by Fairchild Camera and Instrument Corp., Syosset, N. Y. . . . A five-man team of technicians and photographers headed by Arthur Rothstein, *Look* magazine, has accompanied a Xograph 3D camera to Europe where the unit will be used to make the first on-location three-dimensional photographs in Britain and on the Continent for *Venture* magazine and other industrial users.

■ Herb McLaughlin, Phoenix, has become a member of *Industrial Art Methods* magazine Board of Editorial Advisors. . . . Joseph Johnston has been appointed district sales manager for Graflex, Inc., for the South-East territory and will operate from Charlotte, N. C. Floyd Crowder has been named Southeastern division manager for Graflex. . . . The company has also named 11 audio-visual dealers to sit on an advisory board which will advise Graflex on dealer-manufacturer relations in the audiovisual field and give the company a more accurate means of determining dealer attitudes and reactions to company policies and products.

■ Employees of Osborne Photographic Laboratories, Inc., Cincinnati portrait finishing lab, recently raised $132 to help pay for new artificial hands for an heroic teen-age boy who was seriously injured while trying to rescue victims of an auto accident.

■ More than 500 guests attended the public open house at the Buntrock-Salie Studio, Storm Lake, Iowa, in August. A large ad in the Storm Lake *Pilot-Tribune*, signed by over 40 photographers, said, "Congratulations Kermit Buntrock and Duane Salie. Your fellow Midwestern Photographers wish to congratulate your sincere dedication to the profession of photography and your success as businessmen. We know your city is as proud of you as we are."

DEATHS: Peter Berkeley, 66, Denver, died August 15 after a short illness. After serving in World War I Mr. Berkeley started to work with Bachrach Studios in New England. He owned the Lainson Studios in the Brown Palace Hotel since 1928. In 1952 President Eisenhower sat for a photograph by Berkeley and it became the official campaign photograph. Other famous subjects were John F. Kennedy, Barry Goldwater and Adlai E. Stevenson.

Mrs. Thelma Larsen, Fond du Lac, Wis., passed away Sept. 3. She was the wife of Gilbert L. Larsen, M.Photog. They were in the photographic business together for 33 years.

William Mortensen, 68, died Aug. 12 in La Jolla, Calif. He had photographed many famous people, was author of several books on photography, was a noted print maker, devised several texture screens.

Nels Geertsen, 55, passed away on Aug. 22 in Whittier, Calif. He had operated a studio in Whittier since 1954. ▲


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Help Build Photography's Future . . . See page 44

## WHAT THE MASTER OF PHOTOGRAPHY DEGREE MEANS TO ME

The degree of Master of Photography or Photographic Craftsman can mean different things to different people. Once again we have gone through a National convention where a number of degrees have been conferred and we have come away with the feeling that in the mad scramble for money and position, the medal is being tarnished by some, brightened by others. Perhaps it is time that holders of these coveted degrees rededicate themselves and provide inspiration to those aspiring to the degree.

Here is what the degree of Master of Photography means to me:

1. Many long hours of training to become a good craftsman.
2. The necessity to prove my ability as a craftsman before many juries of my peers.
3. I owe a special debt of thanks to the six people of excellent reputation — three of whom were fellow photographers — who wrote letters attesting to my high ethical standards in my profession and to my reputation in my community.
4. I must be true in my everyday operations to the men and women who originally set up the degree and to those who have maintained the high standards of the degree.
5. I must make an effort to aid my fellow professionals to become better craftsmen and to maintain high ethical standards.
6. I must support the Code of Conduct of the PP of A and not try to "weasel" past its meaning.
7. While I may use the degree as a commercial recommendation, I must not use it in a cheap or competitive manner.

W. H. Edwards, M.Photog.

## CONTROL from page 61

The subject can be seated and easily moved into position.

Lights can be placed anywhere from directly over the subject to a distance of 12' away. Once a light has been placed in position it will remain at that distance and angle from the subject when moved in its orbit. To accomplish this, a series of independently controlled motors mounted on light arms can be driven around a circular track. The axis of the motor arms is at the same position as the centering light, thus the lights are at the same distance and angle from the subject throughout the entire 360°. The motors have variable speeds, controlled electronically.

A base with casters but without the stool and table is excellent for three-quarter photography. Any prop can be placed on this movable platform and if the subject is elderly or slightly crippled, it is very easy to turn the subject to any desired angle. The use of the centering light makes placement simple.

An additional feature is the background light. This light is also motorized and travels on a track placed on the floor at any distance desired (or any place on the floor) and the lamp house can be raised, lowered and swiveled in any direction. This alone saves countless time and walking.

The complete studio unit is constructed of chrome plated steel and aluminum and is sufficiently rugged in construction to carry an average size person around the orbit. The unit, including the motors, all mounting equipment and lights, weighs under 200 pounds, and any ceiling that can support fluorescent banks should be able to support this. (The weight given does not include the posing bench and the background motor assembly and light stand.)

### Painting with Lights

This lighting system could be used by the commercial photographer. Not only are his lights off the floor but when painting with lights, a light can be revolved around the subject and the exposures on similar products can be predetermined. Should it be desirable to bring the lights in close to the subject while painting with them and the illumination is too great, the intensity of the lights can be controlled through a solid state electronic control. The unit will handle 40 amps or, for example, four No. 4 photofloods. Being able to flip to half intensity while arranging the lighting is a particular advantage for color work.

The only difference between the Orbi-Tron System and the average photographer's system is time. This system in no way curtails or alters the photographer's own special technique. Umbrellas, diffusion screens, flat lights, etc., can be used. If the photographer wishes to change the lighting from one side to the other, all he has to do is push a button and know the exposures will be exactly the same whether the subject is lit from the center or extremes on either side. Most any photographer should be able to double or triple his volume without a change in his photographic style; in addition he will save a lot of leg work and time. ▲

KENNETH DEGROFF

*is President of DeGroff Laboratories and of DeGroff Studios, 1920 S. Michigan St., South Bend, Ind. The DeGroff Laboratory was founded in 1946, with the introduction of the DeGroff Speed Regulator and Shutter Booster for Packard shutters. Patents were obtained on the Two-Way Push enlarging and copying easel and Air-Way shutter releases. Two years ago Mr. DeGroff received a patent on a wide-angle flash light for either strobe or flashbulbs. A patent has been applied for on the recently-developed Orbi-Tron System. "All our items came into being because we had a personal use for them," says Mr. DeGroff.*

# LEGAL-FORENSIC PHOTOGRAPHY

*by Benjamin J. Cantor*

OFTENTIMES a photographer will receive an assignment and there is a question as to whether he has the right to make photographs. For instance, can one photograph private property without permission, while standing on public property or a public street? Or can one take photographs of the scene of an automobile accident on a public street if one of the parties objects? In such cases the photographer can usually take these photographs as long as he does not commit trespass on private property or create a nuisance or violate Federal security laws, Sabbath laws, or other ordinances. With the exception of these general rules, a photographer has the right to take photographs of objects while in a public place or street.



Benjamin J. Cantor

One must, of course, use tact and good judgment, even though he may have the right. For instance, if an overzealous employee of a railroad threatens to throw you out of a railroad station or arrest you for trespassing, you should leave, notify the party who gave you the assignment, and await his instructions. Notes should be made of the entire incident, including such items as time, date, place, name of employee, conversation, etc. This is important in the event it comes up at a later date. My practice in such cases is to ask the attorney, insurance company, or whoever ordered the photographs to send along someone from their office to accompany the photographer, especially if we feel that there may be difficulty. Then the burden is on their shoulders to handle any situation that may arise.*

### Several Restrictions

You certainly have no right to take a flash picture in a theater during a performance. Also, in places of amusement, the management may usually prohibit the use of a camera on their premises by including such restriction as a condition of admittance. Other examples of other instances where photographs are likely to be illegal or prohibited are: a) in courtrooms, b) of military installations, c) of obscene subjects, and d) of photographic copies of passports, naturalization papers, postage stamps, government securities, etc. If there are any questions in your mind relative to your rights in taking any photograph, you should consult your own attorney.

*In most jurisdictions, it is possible for the attorney to obtain a court order that will allow him to enter upon certain land or property in the possession or control of the opposing party for the purpose of inspecting or photographing the property or any condititon thereon. This is true in all of the Federal Courts under Rule 34 of the Federal Rules for Civil Procedures.

I once had an assignment to make photographs of the outside steps of a store for an attorney who represented a woman who was injured due to the defective condition of the steps. While setting up the tripod and camera, the storekeeper came out and tried to keep me from making photographs.

Even though it was explained to the storekeeper that he had no right to stop one from photographing his property as long as the photographer did not trespass on his property, he still insisted that no pictures would be taken. A police officer, whom he called, said that he would arrest me if I didn't leave. After explaining my rights to the officer, the officer reminded me that it was the Sabbath, and that he could arrest me for working on the Lord's Day.

This experience is related to impress upon the reader that even though we may think we are within our rights, sometimes it is better to rely on tact and good judgment than on legal rights. ▲

## BOOK REVIEW

**PHOTOGRAPHIC MISREPRESENTATION. By Marshall Houts. Matthew Bender & Co., Inc. $35.00.**

The author and publisher have requested that we review this new law book published in 1964 by Matthew Bender and Co., Inc., a law book firm. The author was assisted by three photographic editors, one of whom represents himself as a Legal Photographer.

The book is divided into two major parts: "Photographic Misrepresentation," "Photographic Evidence Law." Statistics tell us something about the book which is significant. Part I, "Photographic Misrepresentation," has about 500 pages of which 227 are devoted to illustrations; many pages are nearly blank or half-printed, presumably to permit revision or expansion of the book in future years. That leaves a balance of about 275 pages pertaining to explanation of photographic processes and techniques. Part II has about 200 pages devoted to "Photographic Evidence Law," many pages being devoted to outlines of questions and answers in a courtroom dialogue.

The most important point to remember is that this is not a photographic textbook or reference work. The author, Mr. Houts, and three of his four associate editors are presumably not evidence photographers engaged in the practice of forensic photography. The author's previous credits are not in the field of photographic evidence, but are listed as: editorship of a newsletter "Trauma," and author of two law books, *Courtroom Medicine, From Evidence to Proof*, and *The Rules of Evidence, From Arrest to Release*.

This book is directed at so-called photographic misrepresentations, but no statistics, no studies, and no cases are quoted which indicate there is a widespread problem of attempted misrepresentation of facts

(Turn to page 96)

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flash sequence on full power, 5 sec. on half power; ASA guide number of 25 on full power, 40-45 on half power; provides 90 flashes on full power, 140 on half power; 65° edge to edge coverage; flash duration is 1/1000 sec. on full power, 1/1400 sec. on half power. Ultrablitz with charge and built-in calculator retails at $122.45.

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

### SMITH-VICTOR MOVIE LIGHT

A quartz-bromine movie light for Super 8 cameras has a bounce light feature, gives constant light output over its 25-hour life, will not darken with age. Model Q-1 has plastic body and aluminum reflector, comes complete with mounting bracket, 10' cord, is priced at $17.95 with bracket, $16 without. Separate mounting brackets for Kodak, Keystone, Bell & Howell and other Super 8 cameras are available for $2.50 each.



**Smith-Victor Corp.**, Griffith, Ind. 46319.

### MULTIPLE FLASHCUBES

Eight flashcube cameras that take four flash pictures without changing flashbulbs have been added to the Instamatic and 35mm line by Kodak. The cameras, ranging from simple to operate to fully automatic models, use the new four-exposure devices called flashcubes, introduced by Sylvania. The cube (1⅛" square) contains four blue AG-1 type flashbulbs, each set in its own reflector. The cubes fit into a socket on top of the camera and advance as the film advances, automatically after each of four exposures has been made. Use of the cubes permits action sequences and complete picture stories without delay for inserting new flashbulbs. Once used, flashcubes are disposable. Kodak Instamatic 804 camera which accepts the flashcubes has a coupled rangefinder for focusing and a motorized film-flashcube advance, is priced under $140 with batteries. Motormatic 35R4 35mm camera has shutter speeds ranging 1/40-1250 sec., is priced under $125.




General Electric announces that they will have flashcubes available this fall in packages of three cubes (12 flashbulbs) priced at $1.95.

Kodak Stop Bath, Process C-22 Improved, available in 3½-gallon containers, can be used as a replenisher and can be replenished itself by adding Kodak Stop Bath and Replenisher, Process C-22.

### ROKKOR LENSES

Three additional lenses, Rokkor telephoto 200mm, 300mm (shown) and 1,000mm have also been added to the Minolta line. The 200mm and 300mm (shown) lenses offer 4-time and 6-time magnification respectively, have manual pre-set diaphragms, usable with all Minolta SR reflex cameras. Rokkor 200mm has maximum aperture of f/5 and five elements in four groups; 300mm Rokkor has maximum aperture of f/5.6 and four elements in four groups. The 1,000mm Rokkor lens features a catadioptric design whereby precision-ground mirrors bounce light back and forth within the lens providing a folded light path. Turret houses three neutral density filters for f/11, f/16 and f/22 and a fourth turret without a filter to admit light for f/6.3. Diameter precludes the use of ordinary lenses, but lens has a revolving turret with yellow, orange, red and UV filters. Minimum focusing is 100'. Lenses come with sunshade and carrying cases.



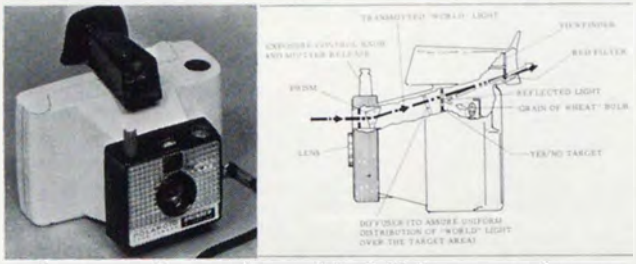
Auto-Rokkor 50mm-100mm zoom lens focuses from 6'-infinity with no shift in focus during zooming. Lens is equipped with a depth-of-field preview button and automatic diaphragm which closes automatically to a pre-set f/stop and re-opens for viewing and focusing. Diaphragm is located behind the last moving element, providing an aperture of f/3.5 at all focal lengths. Lens features 15 elements in nine groups with each

glass-to-air surface Achromatic coated to reduce internal reflection, increase contrast and color vibrancy. Lens fits Minolta SR 35mm single-lens reflex cameras; priced at $299.95 with sunshade and leather case.

**Minolta Corp.,** 200 Park Ave. S., New York, N. Y. 10003.

### POLAROID PRESENTS SWINGER

Polaroid's Swinger Land Camera, priced under $20, produces a finished black-and-white print in 10 sec., is 6" wide, weighs 20 oz. The operator "can never take a wrong exposure" since The Swinger has a built-in exposure control which tells whether the camera is set correctly for the light conditions. As the user looks into the viewfinder and squeezes a red knob



on the camera, he sees the word "no" if the exposure is wrong, "yes" if the camera is set correctly. The camera uses a built-in standardized light source as a reference for comparison with illumination from the scene being photographed. Within the camera is a tiny "grain of wheat" bulb which illuminates a yes/no target. As light from the scene is transmitted through the target, light from the bulb is reflected. When the two sources of light are correctly balanced by turning the red knob, the word "yes" will be visible. If it does not appear, the user must resort to an AG-1 flashbulb placed in a flashgun built into the top of the shutter housing with the camera's face plate serving as the flash shield. Designed for use with 3000 speed film, no color, the camera shutter operates at 1/200 sec., takes "sharp pictures" as close as two feet without focusing. Camera body is constructed of high-impact plastic. Polaroid Swinger, Model 20, is priced under $20, case, $3.99.

**Polaroid Corp.,** Cambridge, Mass. 02139.

### BAUSCH & LOMB MICROSCOPE CAMERAS

Three cameras for use with Dyna-Zoom Microscopes and Bench Metallographs designed by Bausch & Lomb cover the 35mm, 3¼x4¼ and 4x5 formats. The 35mm camera (shown) utilizes the Kodak Color Snap which accepts all 35mm roll films; 3¼x4¼ takes the Polaroid film pack; 4x5 is a Graflox view camera back incorporating a groundglass with fresnel lens mounted on springs, when lifted takes 4x5 lock-rib plates, film holders or Polaroid No. 500 film holder. A photographic amplifier permits the cameras to be used interchangeably, provides built-in focusing mechanism, shock-mounted shutter. Amplifier can be used on standard Bausch & Lomb model "H" and "L" cameras.



**Bausch & Lomb,** Rochester, N. Y. 14602.

### KVG PRINTING DUPLICATOR

A rapid transport enlarging easel, K. V. G. Color Printing Duplicator, can be used for color or black-and-white printing, permits multiple exposures on a single sheet of 8x10 paper. Eight 2½x3½, four 3½x5, or two 5x7 prints may be exposed to be processed at one time. Transport easel is masked during exposure, eliminating need for negative masking. Duplicator is constructed in metal and finished in black and yellow baked enamel with non-skid rubber base; priced at $44.95.



**K. V. G. Photography,** RiverVale, N. J., 07675.

### ACROLITE SPRAY MARK DYES

Spray Mark transparent color dye is available in 12 colors in aerosol cans to change colors of objects such as wood frames, ceramic pieces, ornaments, etc., before photographing them. Photographers can use Spray Mark to make darkroom


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safelights by spraying clear bulbs red. Can be used alone or combined with water colors or inks, priced at $1.95 for an 8 oz. can or in decorator kits of 12 4 oz. cans for $14.95.

**Acrolite International Aerosols**, Rahway, N. J.

### MAMIYA, NIKON CAMERAS

Mamiya C33 2¼x2¼ twin-lens reflex camera, has an automatic transport crank to advance the film and cock the shutter in one operation, prevents double exposures. Accepts five interchangeable lenses in the Mamiya system and the same accessories as Mamiya C2, C22 and C3. Camera features removable hood with magnifier and open-frame sportfinder, auto-reset exposure counter, intentional double exposure provision, lens selector for parallax compensation, cable release socket, body shutter release, dual focusing knobs, matched viewing and taking lens set, ASA film speed indicator, long extension bellows for close focusing (to 4" with 65mm lens), release for removing roll film back and switching to adapter for sheet-film/plates. Price with 80mm, f/2.8 lens, $289.50; without lens, $195.



KS-80A, hand-held aerial model of the Nikon F 35mm automatic SLR camera is designed to military specifications for ruggedness. The unit produces single and sequence photographs via motor drive, was originally designed for an air-to-air "scramble" camera for the single-place fighter pilot. Filming operation can be executed one-handed. Modifications include motorized shutter release, film advance mechanism, pistol-grip handle with two-position trigger shutter release, built-in battery pack and charger, lens infinity focus locking device. Miniature battery charger can be connected to 110v AC outlet to ensure battery charge when needed. Camera is equipped with f/3.5, 43mm-86mm zoom lens, accepts standard Nikkor lenses and Photomic light meter. Uses 20-36 frame cartridges of film.

Five Nikkor lenses, 9 interchangeable Nikon F viewing screens have been added to the Nikon line. The lenses range from a 35mm, f/2 Auto-Nikkor wide-angle lens to a 50mm-300mm, f/4.5 Auto-Zoom Nikkor for general photography. Viewing screens added to the line for Nikon F cameras include series F, G and H.

**Ehrenreich Photo-Optical Industries, Inc.**, 623 Stewart Ave., Garden City, N. Y. 11533.

### ANGENIEUX ZOOM LENS

Angenieux zoom lens for 16mm motion picture cameras has a focal length of 12mm-240mm with relative apertures ranging f/3.5-f/22. Model 20x12 AZO with viewfinder weighs 5 lbs., 2 oz., has a zoom ratio of 20-1. Automatic interlocking device is applied between the iris and the zoom drive to ensure correct aperture for the chosen zoom range. Model 20x12 BMC with 12mm-240mm, f/4.8, $2,000; AZO with 10" viewfinder, $2250.

**Zoomar International, Inc.**, Glen Cove, N. Y.

### HONEYWELL SUMMARY

Takumar lenses designed for close-up and macrophotography include a 50mm, f/4 macro Takumar, four-element, preset lens capable of an image/subject ratio of 1:1 to infinity. Color code is printed on the lens to permit compensating for exposure adjustments which must be made when magnification ratios are larger than 1:8. Code allows reading from focusing scale on lens of image-to-subject ratio. Lens angle of view, 46°; apertures f/4-f/22; 56mm long, 59mm diameter; weighs 9.3 oz.

Bellows Takumar, five-element, preset lens mounted on a Pentax Bellows II unit, focuses from infinity to 6", magnifies 1:43. Angle of view is 24.5°; apertures f/4-f/22; 36mm long; 54.5mm diameter; weighs 4.9 oz.

Model 804 Repronar slide copying device has a newly developed calculator and lighting features. Calculator, about the size of a slide rule, reduces problem of exposure calculation to a dial operation. A film value, representing a ¼ f-stop, is dialed into a window at the top of the unit, simultaneously setting a recommended aperture in the window at the bottom. Lo-Hi switch on front of the Repronar accommodates slow films as well as faster films, can be used for dense subject matter or for working through multiple-slide set-ups. Unit is priced at $375; Calculator for use with previous Repronars is $19.95.

An infrared Pentax prototype unit developed by Asahi

Optical Co., Tokyo, permits objects to be seen in total darkness at a maximum range of 300' with accurate focusing and exposure on infrared film possible at 150'. Lamps on either side of the 300-mm, f/4 lens are masked with infrared filters. Box mounted on the camera top contains electronics that convert infrared images to a visible image in the viewfinder. Unit is powered by 6v, 15 amp battery.



**Honeywell, Inc.**, Denver, Colo.

### HERSHEY POWER SUPPLY

A 7ws and 25ws power supply for use with the Hershey Sunring is designed for extreme close-up shadowless photography in industry, medical, dental, micro and macrophotography. The power supply permits close photography up to 4" by providing equal flat lighting as well as burn outs. Usable for copying, microfilming and ID work; weighs 1 lb. 4 ozs., has three-position slide switch-off, 25 ws and 7 ws.

**Aimes Hershey**, Box 73, Lockport, Ill. 60441.

### BURLEIGH BROOKS REVIEW



Trioblitz Power Kompakt X-15, one-piece electronic flashgun made in Belgium, is designed to mount vertically on the camera to prevent obstructing the eyes when viewing and focusing, gives over 60 flashes per charge and provides 10 sec. recycling on battery, 7 sec. on AC. Video-Matic electrical meter visually indicates the state of the charge; f-stop calculator on back indicates correct settings for aperture. Unit can be used vertically or horizontally to provide a 65° beam, weighs 13 oz., fits into a man's pocket. Flashgun with battery, synchronization cord and AC power cord with charge is priced at $74.50.

Edixa 16, sub-miniature camera is fitted with a 25mm Schneider Xenar, f/2.8 lens, focuses as close as 16", can be equipped with a photoelectric exposure meter which couples to the shutter. Camera uses standard film load of 21 exposures. With meter, priced at $99.50; without meter, $79.50. . . . Press Professional tripod has a center post which elevates to 20", pneumatic piston action to lower camera without jarring, adjustable feet equipped with ribbed rubber treads, cross-braced legs. Head tilts in all directions to 90° with 360° pan action. Tripod extends to 67", closes to 32", weighs 6 lbs., is priced under $70.

**Burleigh Brooks Inc.**, 420 Grand Ave., Englewood, N. J.

### FUJICA SINGLE 8 MOVIE CAMERA

Fujica Single 8 P-1 movie camera with the 50' film magazine permits the taking of a full 50' of film without stopping to reverse rolls or turn cartridges. The camera is part of the new Fuji film movie system which includes the camera, long load magazine, thin base color or black-and-white film with a larger frame, two projectors, one silent, the other with sound. Features of the camera include a Fujinon f/1.8 four-element lens, fixed focus; actual image viewfinder; electrically powered film transport which uses four 1.5v dry cell batteries (10-12 roll capacity); 18fps; CdS electric eye exposure meter; film speeds set by the film magazine for speeds from ASA 16 to ASA 400. The camera has a window for confirming the type of film in use, plus a window showing the number of feet exposed.



Also part of the Fuji Single 8 System is the Fujica Single 8 Z-1 camera and the Fujicascope M2 and SM1 Single 8 Projectors. The SM1 has a built-in sound system.

**Fuji Photo Film Co., Ltd.**, 350 Fifth Ave., New York N. Y. 10001.

### ANKEN ID CAMERA SYSTEM

A high-speed ID camera system capable of 350 exposures without reloading and producing prints that require no fixing or drying time after development is available in the Anken ID camera system. The process takes less than 15 sec. and provides a permanent, reusable negative in one minute or less. Self-contained unit (3'x3') contains camera, processing unit


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and lighting equipment, produces black-and-white or color ID pictures and will take watermarked paper for security purposes. **Anken Chemical & Film Corp.**, Newton, N. J.

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Stanley Quick-Point mat knife has ten break-away blades which makes it possible to replace blades wthout disassembling the handle. When blade becomes dull, break-away blade is advanced and the dull part snapped off. The blade is withdrawn into the knife when not in use. Knife handle has hole for hanging knife on hook. Knife (Stanley No. 09) comes with two ten-point snap-off blades, one of which stores in the handle plus two double-pointed reversible utility blades.



**Stanley Tools**, Dept. PID, Box 1800, New Britain, Conn.

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■ Rodenstock 35mm Omegaron, F/4 enlarging lens for half-frame enlarging has four precision ground optical components, usable on Omega series B and D enlargers; $47.50. . . . Two magnification scale tapes for 500mm and 75mm lenses or for 90mm and 135mm lenses are pressure sensitive with removable paper backs, attach to enlarger girder by hand pressure; $1.75 each — **Simon Omega, Inc.**, 257 Park Ave. S., New York, N. Y. . . . ■ Apt-65 All Purpose Tymeter turns lights and appliances on and off at pre-selected times, day or night with repeat operation every 24 hours, can be set for a minimum of 15 minutes, maximum of 23 hours — **Penwood Numechron Co.**, 7249 Frankstown Ave., Pittsburgh, Penna. 15208. . . . ■ Self-adhesive film identification label holder, called Hol-dex, retails for 49c and fits on the back of any camera, accepts the box top of 120 or 35mm film so that camera user knows at all times what type of film the camera is carrying — **Cel-U-Dex Corp.**, New Windsor, N. Y.

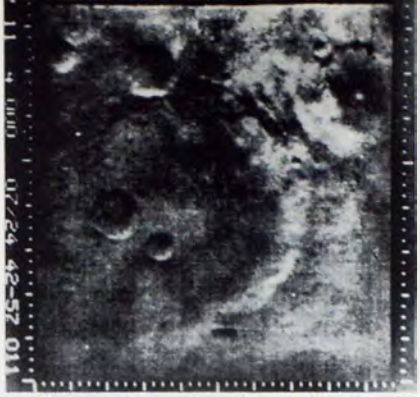
■ Photogenic lighting units for Flashmaster Series include the 8½" AA15 and the 11" AA16 with reflectors that fit all quick change heads already in service; AA16 head has an 11" bright finish reflector which can be used with an umbrella; AA15 has an 8½" satin finish reflector — **Photogenic Machine Co.**, Youngstown, Ohio 44505. . . . ■ AG-3B high-output blue flashbulb, all glass, permits use at longer range, up to 14' in a polished reflector, 12-lamp pack, $1.80 retail — **General Electric**, Cleveland, Ohio 44112. . . . ■ Duracell batteries are available in mercury or in alkaline for transistor or photographic use, maintain longer life than zinc-carbon types, produce steadier voltage — **Mallory Battery Co.**, Tarrytown, N. Y.

■ Solid color painted backgrounds are available in roll-up styles in three widths on window shades or artist canvas in two lengths for studio or on-location use; painted backgrounds with various designs can be ordered in 120" widths as well as 52", 72" and 84" in lengths up to 16½' for full length portraits — **The Pierce Co.**, 3701 Nicollet Ave., Minneapolis, Minn. 55409. . . . ■ Du-All TapePrinter makes instant rubber stamps and embossed labels by dialing the letters and squeezing the handle of the machine which emits a compounded rubber tape strip with adhesive backing that mounts on a stamp holder provided in the kit; interchangeable dial wheel converts machine for making plastic labels — **Com-Tech, Inc.**, Beverly Hills, Calif.

### Literature

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

**NuArc Co., Inc.**, 4110 W. Grand Ave., Chicago, Ill. 60651 — Bulletin No. 650 describes nuArc's Jet utility work tables. . . . **Metalphoto Corp.**, 18531 S. Miles Rd., Cleveland, Ohio 44128 — Price sheet gives prices for cut plates, Econopak plates and Relay Rack Econopak plates, plus chemicals, materials and processing equipment. . . . **S.O.S. Photo Cine-Optics, Inc.**, 387 Park Ave. S., New York, N. Y. — 228-page, 40th Anniversary catalog describes 6,000 items used in the motion picture and television industry. . . . **Society of Motion Picture and Television Engineers**, 9 E. 41st St., New York, N. Y. 10017 — 22-page reprint, "Traveling Matte Photography and the Blue-Screen System" by Walter Beyer, $1. . . . **Avant Inc.**, Box 88, Concord, Mass. — Six-minute record describes "Instant Photo ID Systems." ▲



*National Aeronautics and Space Administration*

Photographic representation of digital dots sent from Mars by Mariner IV at 7,800 miles.

## Pictures from Mars

The historic "photographs" of Mars that were made by Mariner IV more than 133 million miles away are really not photographs at all, in the usual sense of the word. The National Aeronautics and Space Administration calls these pictures "photographic representations of digital data radioed from Mars by the spacecraft." Conventional photographic methods, however, played a vital role in the creation of the views of the remote planet.

The camera aboard Mariner made 21 exposures of Mars during the brief 25-minute fly-by last July. The 1/5 second exposures were taken at altitudes ranging from 6 to 10 thousand miles from the planet while the spacecraft was passing at approximately 10,000 miles per hour. Sensitized material was the face of a vidicon tube which translated the lights and darks of the images into electronic information stored on magnetic tape for later transmission back to Earth.

Each of the pictures required about 8½ hours to be relayed back to receiving stations located around the globe. The assembled information for each of the pictures was then transmitted to the Jet Propulsion Laboratory of the California Institute of Technology where computers and electronic equipment translated the taped data into the close-up "photographs" of Mars

Each picture is composed of dots arranged in 200 lines of 200 dots each, much like the halftones in printed publications. The spacecraft radioed six bits of information in binary code ("zero" or "one") to specify one of 64 shade values, ranging from white, through 62 shades of gray to black, for each of the 40,000 dots that recreated the camera's view of Mars. A total of 240,000 signals from outer space were needed for each picture.

The electronic processor at the Jet Propulsion Laboratory converted the taped signals into their proper shades and projected them onto a special cathode ray tube. As the dots were projected on the screen, they were photographed, and the negative was then developed and printed.

The initial release of the photographs to the press was made at the Jet Propulsion Laboratory in California. Negatives were then flown to NASA in Washington, D. C. for the mass production of prints for distribution to government officials, educational institutions and scientists. The resulting photographs — though lacking detail to the untrained eye — excited scientists the world over. ▲


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# book briefs

DECORATING WITH PHOTOGRAPHS. By Wayne Floyd. Amphoto. 128 pp. $3.95.

On the very first page, Mr. Floyd — a contributor to this magazine — says, "Whether the portrait photographer you choose is in a small town or a great city, he will be an expert at photographing the smallest to the biggest occasion of your life — a new baby, a wedding, a graduation or an anniversary. It is up to you to make maximum use of his professional eye by incorporating these pictures into your decorating scheme to their best advantage."

This book for the homemaker-craftsman is profusely illustrated with portraits-in-the-home decorating ideas. A good portion is devoted to displaying professional portraits. Although much of the book is concerned with photographic novelties, it should prove to be a helpful service to the profession.

PHOTOGRAPHY AND THE AMERICAN SCENE. By Robert Taft. Dover Publications, Inc. 546 pp. $3.00.

An old friend has returned. Textbooks on the history of photography are rare. This book, out of print for several years, has been re-issued as an "unaltered, unabridged, republication of original (1938) edition." The book is highly readable with interesting accounts researched by the late Robert Taft who was a Professor of Chemistry, University of Kansas. The author recognized the effects of photography upon the social history of America, and the effect of social life upon the progress of photography. The book is paperback, but has binding that will not crack or split. Thanks to Dover Publications for bringing back a friend.

BEAUTY. Edited by L. Fritz Gruber. Amphoto. 147 pp. $12.50.

This album (10"x12") contains 105 photographs of women by 52 European and American photographers (from Nadar to Bert Stern, including Peter Basch, Cecil Beaton, Philippe Halsman, Fritz Henle, Alfred Cheney Johnston, George Platt Lynes, Irving Penn, Man Ray) in a great variety of poses and techniques. Commentaries by Fritz Gruber and biographical sketches of the photographers are valuable adjuncts to the book, second in a series, which began with "Fame."

IN SEARCH OF YOUNG BEAUTY. By Charles DuBois Hodges. A. S. Barnes & Co. 221 pp. $8.50.

Photographs of children and young adolescents in unconventional treatment, showing "childhood's freedom" — clothed and nude. The photographer's commentary emphasizes why rather than how the pictures were made. Hodges, a PP of A member, is a portrait photographer with a studio in Agawam, Mass.

CREATIVE 35mm PHOTOGRAPHY — TRAVELING WITH YOUR CAMERA. By Joseph Nettis. Amphoto. 96 pp. $1.95.

The author, who has traveled around the world for more than a decade on professional assignments, gives many suggestions on what to pack, customs regulations, equipment maintenance, and most important — how to act and how to treat the people you want to photograph in a foreign country.

HOW TO POSE FOR THE CAMERA. By Isabel Shirley. Amphoto. 96 pp. $1.95.

Written for the amateur model who "would like to look her best" in photographs made by the amateur photographer, this book could be helpful to the professional photographer who occasionally works with a model. Model-photographer relationship is well defined.

LONDON OBSERVED. Photographs by John Gay, commentary by MacDonald Hastings. The John Day Co. 162 pp. $6.95.

John Gay, a photographer of the English country scene, works on the theory of establishing how much he can leave out of the viewfinder and still retain the impression in depth the scene made on him. His selective eye is evident in this book of 105 halftones.

GULLERS SWEDEN. Nordstjarnan, P.O. Box 15, Nw York 10010. 118 pp. $10.00.

The 24th "picturebook" by Karl Gullers in 20 years is a record of his love affair with his native country. Text by Eric Linklater complements Gullers' striking photographs of Sweden — reindeer herds to city life. Layout juxtaposes many contrasts in an interesting flow throughout the book. ▲

## LAW BOOK from page 89

through photography. About half of the printed text is devoted to the "Law" as it pertains to photographs (and is not considered in this review), while the balance of the text is devoted to photography.

In the second section of the book, which covers photographic evidence law, the author refers to court decisions and previous cases in what is probably the accepted technique for lawyers writing for other attorneys. However, in Part I, which is devoted to photography in principle and practice, not one reference to a single standard photographic reference book was noted in scanning the text. Indeed, there is not one footnote which refers to any other book on photography.

The author contends a heated debate is in progress among photographers concerning the use of the term distortion. From my own experience, I would say that less than 5% — a loyal minority — do not feel that proper viewing may be obtained if the standard formula for determining proper viewing distance is maintained. These photographers contend, while the theory is *correct*, the practice of the *courts is improper*, and therefore only certain lens, camera, film and print format conditions should be presented in court.

The author should have read the chapters on photography in the text, "An Introduction to Criminalastics" by O'Hara and Osterburg with particular reference to their comments about how some writers on legal photography don't understand the true meaning of the term perspective. He dismisses these comments and many others by calling the entire matter of proper viewing distances, i.e., distortion-perspective, as

merely "semantics." The attack on the wide-angle type (short focal length) lens, and the presentation of the so-called "normal" (medium focal length) lens, as a proper evidence lens are not backed up by competent explanation of the real meaning of these terms.

The term "the rule of the diagonal" is not completely explained, nor is the basis for this rule given. The author fails to explain why a 90mm (3½") lens is considered "wide-angle" on a 4x5 format, and how the same lens is considered "normal" on a 2¼x3¼ format. Does the lens change? Or is it perspective or enlargement ratio that makes a print proper or improper? Whoever relies on this information will be misled about lens usage. However, the author relents and says wide angle may be used if the photographer states he "couldn't back up." The truth comes out when the author cautions his attorney-reader that a competent photographer could satisfactorily explain just why and how the wide angle (short focal length) lens is proper for evidence photographs. The question boils down to this: Is the photographer competent to explain the usage of a wide angle lens, *not* is the lens improper, and the photograph a misrepresentation.

### No Aid in Litigation

The purpose of these question and answer outlines is not to obtain the truth, but rather to discredit a photograph, or the photographer, or both. The emphasis is not on determining the truth, but on destroying the photographic evidence on hand. Instead of leading the way to truth, the author leads into the depths of confusion. This book is not an aid in litigation, but rather a weight around the necks of all who use evidence photographs.

Several chapters discuss important considerations such as, "Camera and Subject Positions, Lighting, and Printing." The author devotes entire chapters to many items, and almost without fail at the end of each chapter points out that the use of these techniques may be entirely proper. The brief line or lines at the end of the chapter cannot offset the wrong impression which is given in the body of a chapter.

The discussion of filters is incomplete and shows a lack of understanding of the types and purposes of filters. The author fails to note the several types and purposes of filters, or that manufacturers of films recommend certain filters for most accurate representation of tones or contrast. The chapter on existing light photography is already obsolete since new techniques permit reasonably accurate photographs of existing light situations, but a detail discussion of this point will have to wait for another time.

In reading this book the reviewer gets the feeling that the author has gleaned much of this material from various sources, but without understanding fully the meaning of what has been gleaned. It is almost impossible to review this book without falling into the same trap as the author. If we are brief, we may be inaccurate. This review is, then, only a general impression of the book. The emphasis of the book is on the wrong points, presented from a deplorably one-sided point of view. James E. Minor ▲

### EXTRA SERVICES

Active and Associate PP of A members may now receive the services of the divisions of which they are not members at a cost of $5 per division. This means that a member of the Portrait, Commercial or Industrial Division can receive bulletin information and privileges of the other divisions by paying $5 for each. Contact PP of A Headquarters, 152 W. Wisconsin Ave., Milwaukee, Wis. 53203 for further information.

## TAXES from page 46

that if one spouse elects to use the new minimum standard deduction, the other must do likewise.

Some photographers with a minimum amount of income and a large number of exemptions may find that the minimum standard deduction is more advantageous than either using the 10% standard deduction or itemizing their deductions. If a photographer is considering increasing his itemized deductions before year end, such as a younger one with lower tax bracket earnings, he might figure tax savings by all three methods before acting. ▲

## BE BETTER from page 59

successful. Dress so that you are in keeping with the occasion. Your car, too, presents a picture so keep it clean and neat.

In presenting this picture of success to your community, you must assume the responsibility of providing for your future and for that of your family. This means taking out adequate life insurance and planning a systematic savings program. As a self-employed individual you have no one to turn to for a pension plan unless you do it yourself.

### Be a Better Citizen

If you expect your community to regard you as a professional, you must take an active part in community affairs. This means joining civic clubs and working actively for a better community. You must express your opinion on local issues by going to the polls. Promote the Chamber of Commerce and local government. If you are asked to join a community project as a leader, don't shirk your duty. Publicity from community projects can keep your name and that of your studio constantly before the public.

I like to think of this overall plan of promoting professionalism as planting a garden. Here is what you must grow in that community soil: five rows of "Ps" — Preparedness, Promptness, Perseverance, Politeness and Proficiency. You also need five rows of "Let Us" — Let us be better photographers; Let us be better businessmen; Let us be better citizens; Let us be better salesmen; and Let us be more truthful. You'll want three rows of "Squash" — Squash laziness; Squash bad photographs; Squash unethical business practices. And finally, no garden is complete without "Turn Ups" — Turn up for conventions; Turn up with a smile; Turn up with a new idea; Turn up with real determination.

Once you plant the seeds of this garden in your community, you will harvest a bumper crop of professionalism for photography. ▲


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# MEMBERSHIP REPORT

August — 66/Total for Year — 1,053

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 August and, total for the year 1965 (in parenthesis). Total applications for August, 66; for the year, 1,053. 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—4 (10)**
•*Edward H. Dixon I* •*Phil Graf P*
•*Roy M. Thigpen C*

Cantrell, Lawrence W., Parrott Photography, 259 St. Michael St., Mobile (A-C) *George G. Smith*

McDaniel, Lonnie, Chemstrand, 111 8th Ave. N.W., Decatur (I) *Gerhard Bakker*

Newbold, B. J., Jr., Studios of Mobile, 555 Dauphin St., Mobile (A-C) *George Smith*

Tuten, James, 1620 Enolam Blvd., Decatur (A)

**Alaska—1 (10)**
•*Fred A. Armstrong I* •*Ward W. Wells P*

Norman, L. J., Norman Photo Studios, Box 1037, Kodiak (A-P) *Ward W. Wells*

**Arizona—1 (9)**
•*Maurice R. Koonce C* •*Bill McLemore P*
•*William J. Thomas I*

Cummings, Warner J., Pioneer Camera Shop, P.O. Box 365, Tempe (A)

**Arkansas—0 (5)**
•*Offie Lites, Jr. C* •*Gustave J. Shrader P*

**California—5 (107)**
•*W. Keith Cole DAL* •*Fred S. English DAL*
•*Mel Jones I* •*Antonio D. Ricca C*
•*Ted Sirlin P*

Davis, Digby R., Brooks Institute of Photography, 2190 Alston Rd., Santa Barbara (S)

Emmens, William J., 4509 E. Terrace, Fresno (A)

McKoon, Hosmer C., Cameo House Comm. Photog., 1745 Westcliff Dr., Newport Beach (A-C)

Pearson, W. A., 1323 Main St., Napa (A-C)

Smith, A. Ellis, 4420 Melrose Ave., Los Angeles (A-P)

**Colorado—0 (8)**
•*John A. Grissinger C* •*Selwyn Hewitt I*
•*Richard E. Vastcek P*

**Connecticut—0 (22)**
•*George Heilpern C* •*Paul R. Shafer P*
•*Jean L. Sivotte I*

**Delaware—0 (3)**
•*Horace P. Maguigan I* •*Willard Stewart P*

**District of Columbia—3 (12)**
•*Jon Francis C* •*Eric Locke P*
•*David F. Reins I*

Chroma Color Service, Inc. (Barbara Sacks), 1181 New Hampshire Ave. N.W. (Service)

Kern, Lawrence J., L&N Photo, 915 Bellevue St. S.E. (I) *Frederick Quellmalz*

Wenrich, William N., U.S. Government, 1016 16th St. (I) *Gerhard Bakker*

**Florida—1 (17)**
•*Duane Herrig I* •*Donald M. Schwarez C*
•*Charles J. Wick P*

Hummel, A. E., Photography by Ace, 1635 Columbia St., Lakeland (A) *George Howrath*

**Georgia—1 (14)**
•*James E. Garrett I* •*C. H. Patton P*
•*Everett W. Saggus C*

Avera, Jean E., 192A Frederica Rd., St. Simons Isl. (Service) *Phyllis Moore*

**Hawaii—0 (0)**
•*Bob Johnson P*

**Idaho—0 (2)**
•*Stanley M. Burns P*

**Illinois—7 (82)**
•*Addison L. Boehnert I* •*W. H. Edwards P*
•*Aaron Gordon C* •*Harry R. Hays DAL*
•*Harry Langdon DAL*

Braverman, Harry J., 2549 W. Lawrence Ave., Chicago (A-P)

Broude, Bernard, Bernhard & Assoc., 9130 Samoset Trail, Skokie (A)

Case, George N., Case Photography, 604 Higgins Rd., Park Ridge (A-C)

Hays, Al, Studio Royal, 103 Hillcrest, Washington (A-P)

Lyons, John H., 424 E. Hillside Ave., Barrington (A) *Anthony Riccio*

McTall, Ralph, Ralph McTall Studio, 230 E. Broadway, Centralia (A-P)

Stone, Shirley J., 8 E. Pearson, Chicago (A) *Marvin J. Schmidt*

**Indiana—1 (20)**
•*W. F. Bertram I* •*Horace J. Chase P*
•*Robert F. Fahrenkrug C*

Hatfield, Richard, NAD Crane, Indiana, 213 6th St., Oolitic (I) *Jack B. Elkins*

**Iowa—1 (9)**
•*Harold L. Johnson P* •*Thomas Negro I*
•*R. K. Sundesbruch C*

Willhite, Brian L., Willhite & Assoc. Photogs., 1006 Main St., Cedar Falls (A) *Gerhard Bakker*

**Kansas—2 (7)**
•*Bill Barton C* •*Leon M. Crooks P*
•*Don Richards I*

Lee, H. Alex, 18 East 2nd, Hutchinson (A-P) *Leon Crooks*

Ward, Carlyne, 2520 N. 3rd, Garden City (A) *C. N. Orman*

**Kentucky—1 (11)**
•*Jack Coleman P* •*Richard Duncan C*
•*James N. Keen I*

Webb, Chichi, Webb Studio, 18 Court St., Madisonville (A) *Gerhard Bakker*

**Louisiana—0 (6)**
•*John E. Kuhlman, Sr. P* •*Simon E. Lee I*
•*Frank Lotz Miller C*

**Maine—0 (7)**
•*Arthur M. Griffiths I* •*James E. Pierce P*
•*Leroy A. Woodman C*

**Maryland—0 (16)**
•*Hugo Brooks C* •*Randolph A. Kennedy I*
•*Harry J. Patton P*

**Massachusetts—0 (29)**
•*Lee A. Ellis I* •*William Durland C*
•*John Hobbs P*

**Michigan—1 (38)**
•*Montelle I. Chase P* •*James B. Cooper, Jr. I*
•*Bervin Johnson C*

Hauler, Donald N., Robert J. Anderson & Co., 16152 Ryland Ave., Detroit (A) *R. J. Anderson*

**Minnesota—1 (15)**
•*S. F. Ellertson C* •*Donald Rickers P*
•*G. Paul Stump I*

Clark, Robert H., 438 Portland Ave., St. Paul (A) *Everett Kroeger*

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

**Missouri—0 (18)**
•*Joe S. Brown P* •*L. D. Jones C*
•*Elgin Smith I*

**Montana—0 (4)**
•*Adam P. Bloch P* •*Vern Helmbrecht C*

**Nebraska—1 (11)**
•*W. A. Coons I* •*Earl Harano C*
•*Donald Jack P*

Jellison, John M., 3308 Howard Ave., Omaha (A) *Gerhard Bakker*

**Nevada—0 (1)**
•*Edward J. Allen C* •*LaVerne B. Randell P*

**New Hampshire—0 (2)**
•*Adrian N. Bouchard I* •*Eric M. Sanford C*
•*Francis J. Sullivan P*

**New Jersey—2 (36)**
•*Harold Densman I* •*Charles J. Guzzo C*
•*Robert H. Haven P*

Gundersen, Gary, Muller Studio, 24 Broad St., Manasquan (A) *Herbert Muller*

Otterbine, Edward G., 631 Chamberlain Ave., Perth Amboy (A-C) *James E. Minor*

**New Mexico—0 (28)**
•*Bill Bell P* •*Dick Kent C*
•*William P. Mahaffey I*

**New York—4 (107)**
•*Harold L. Bovee P* •*Charles L. Geiger I*
•*H. W. Leichtner DAL* •*D. V. Semprini DAL*
•*Leep Zelones C*

Eckman, Robert J., U.S. Navy Photo Lab., 1030 47th St., Brooklyn (A) *David F. Reins*

Gebo, Francis, Long Island Photographic Service, 63-11 Queens Blvd., Woodside (A) *G. Bakker*

Larson, Frank R., U.S. Navy Photo Lab., 926 80th St., Brooklyn (A) *David F. Reins*

Videll, Dennis, Glo-Bell Photography, 202 Roberts Bldg., Jamestown (A) *Gerhard Bakker*

**North Carolina—0 (10)**
•*Burnie W. Batchelor P* •*Charles Talton C*
•*Ted Williams I*

**North Dakota—0 (1)**
•*Attice M. Freund P* •*Dan E. Olson C*

**Ohio—4 (62)**
•*C. William Davis P* •*Richard C. Kinstler I*
•*Lee F. Powers C*

Bechtel, John C., 145 W. Park Blvd., Mansfield (S) *John E. Smucker*

Heil, Christopher A., Gaines & Heil, 320 Superior St., Toledo (A) *Miles Laura*

Sirianni, Frank J., 1207 Center St., Wellsville (A)

Wallace, Robert E., Lupiol Photographs, 3308 N. High St., Columbus (A) *Gerhard Bakker*

**Oklahoma—0 (3)**
•*Ray Jacoby C* •*Ivan L. Lawson I*
•*Hal Owen P*

**Oregon—0 (8)**
•*William H. Betts P* •*Ray D. Conkling C*
•*Jack T. Charley I*

**Pennsylvania—4 (42)**
•*Vincent P. DePiante P* •*Robert M. Opfer C*
•*Theodore A. Trimbur I*

Barton, Emith N., Sr., Phila. Police Dept., 8th & Race Sts., Philadelphia (I) *R. M. Opfer*

Bauers, Robert, R. Bauers, Photo. Illus., 2040 Rittenhouse Sq., Philadelphia (A-C) *R. Opfer*

Blank, Elmer, Seeger Studio, 6070 Ridge Ave., Philadelphia (A-P) *Robert M. Opfer*

Nelson, David K., Nelson Photo Service, 407 W. 5th St., Oil City (A) *Edward Brutile*

**Rhode Island—0 (3)**
•*Elizabeth Richardson P* •*Merrill H. Smith I*

**South Carolina—2 (6)**
•*Henry G. Elrod C* •*William M. Shields P*

Denton, William B., Denton Studio, 1205 Woodside Ave., Greenville (A-P) *Henry Elrod*

Telepchak, Gladys, Telepchak Studio, 162 St. Andrews Blvd., Charleston (A-P) *W. M. Shields*

(Turn to page 101)

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## EYE from page 49

up "Eye on Industry" are: Keith V. Adams, General Dynamics/Astronautics, San Diego; Michael Anguti, Socony Mobil Oil Co., New York; Peter Baenziger, University of Wisconsin, Madison, Wis.; Martin C. Barker, Oneida, Ltd., Oneida, N. Y.; Edward Boczon, Esso Research & Engineering Co., Linden, N. J.; Bennett E. Buck, Union Pacific R.R. Co., Omaha, Neb.; Jack T. Charley, Hyster Co., Portland, Ore.; Dennis L. Crow, Esso Research & Engineering Co., Linden, N. J.; Robert G. Dixon, Magnolia Petroleum Co., Beaumont, Texas; Philip Evola, New York University, Bronx, N. Y.; William D. Farris, M.Photog., Illinois State Geological Survey, Urbana, Ill.; Fritz Henle, Christiansted, St. Croix, V. I.; Walter B. Halstead, General Electric Co., Schenectady, N. Y.; Frank W. Hoffman, National Lead Co., Cincinnati, Ohio; Clarence W. Howe, Oxford Paper Co., Rumford, Maine; Perc Kelty, M.Photog., Youngstown Sheet & Tube Co., Youngstown, Ohio; Robert L. McGraw, Control Data Corp., Minneapolis; Albert S. Mezines, A. C. Electronics, Milwaukee; Robert Nash, Lockheed Electronics, Plainfield, N. J.; Neil J. Newton, Neil Newton Photography, Toronto, Ont.; Charles L. Norton, M.Photog., AVCO Research & Development Center, Wilmington, Mass.; Charley H. Powell, Aro, Inc., Arnold AF Station, Tenn.; Robert M. Takis, American Airlines, Inc., New York; Jack P. Tarver, M.Photog., Aro, Inc., Arnold AF Station, Tenn.; Richard L. Torrence, Lyon Metal Products, Inc., Aurora, Ill.; E. M. Vrabel, U. S. Steel Corp., Pittsburgh; Stanley Weisenfeld, Corning Glass Works, Corning, N. Y.; Robert A. Weissinger, General Dynamics/Astronautics, San Diego.

The exhibit is available for showing, either as a complete unit or as few as six photographs, none less than six feet wide.

Coordinator of the exhibit is Dennis Crow, Esso Research & Engineering Co., Box 172, Linden, N. J. Exhibit is housed in a shipping case, and can be erected easily. Exhibitor's only cost is shipping charges. ▲

## FASHION from page 17

then ordered the death of the second painter and called for still another artist.

The fate of the first two painters did little to inspire the third. He worked many months to complete his painting. The entire court was silent as the impatient Czar waited for his minister to unveil the finished portrait. "At last!" the leader smiled, "A painter has really captured me!"

The court hailed the painter who had shown the Czar seated astride a magnificent, white stallion, his sound leg in view, and sighting along a crossbow pulled back with the crippled arm.

The artist had neither lied nor insulted the monarch . . . he solved the problem. ▲

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Space contributed as a public service by this magazine.



Photo from a United Way children's service, contributed by Jack Fleming.

Her shining face represents millions of people of all ages who receive merciful help and hope each year from the agencies and services of your United Campaign. She is a symbol of their need and their gratitude. But she also reminds us of the work that remains to be done in every community. There are homeless children without hope and laughter. Teen-agers who need guidance. Troubled families who need counsel. Elderly folk unable to care for themselves. Crippled and handicapped who need treatment to take the first step. Your United Way gift can make this help available. It can assist a child or an aged person. Look at her. Can she be denied?

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**25 million families benefit from child care, family service, youth guidance, health programs and services for the armed forces through 34,500 United Way agencies.**

## MEMBERSHIP from page 98

**South Dakota—0 (8)**
•*Roland V. Dinger P* •*Dale Nally I*
•*Joel E. Strasser C*
**Tennessee—2 (11)**
•*Jimmie Jamieson C* •*J. C. Jernigan I*
•*William C. Webb P*
Ardinger, Jon, Hawkeye Camera Center, 641 N. Riverside Dr., Clarksville (A-P) *G. Bakker*
Barrett, John R., WBIR-TV News Dept., 1513 Hutchison Ave. N.E., Knoxville (1) *J. Tallent*
**Texas—5 (40)**
•*John W. Gay P* •*Axel W. Hansen I*
•*Jack Stiles C*
Gerlach, Isabell E., Isabelle's Studio, 110 W. Mimosa, Livingston (A-P) *Gerhard Bakker*
Harton, Harold W., Henington Studio, Box 82, Lampasas (A) *Gerhard Bakker*
Hudgeons, Harold E., Harold's Photographs, 2012 Huff, Wichita Falls (A)
Murphy, Goldie S., 1927 South Blvd., Houston (A-C)
Wheeler, David D., David Wheeler Photo Service, 605 Omaha, Corpus Christi (A-C)
**Utah—0 (2)**
•*John D. Eccles P* •*Robert F. Morris C*
**Vermont—0 (2)**
•*William C. Bartlett P*
**Virginia—2 (20)**
•*Lewis G. Berry I* •*Robert A. Dementi C*
•*W. E. A. Moore P*
Gassman, Kenneth M., Jr., 1106 Stuart St., Culpeper (S) *Gerhard Bakker*
Payne, J. H., Jr., 1614 Pope Ave., Richmond (A) *Homer English*
**Washington—0 (13)**
•*Alma V. Gray P* •*Carl B. Lewis I*
•*Walter W. Richter C*
**West Virginia—0 (5)**
•*Jos. W. Barta, Jr. C* •*Charles C. Gruber P*
**Wisconsin—0 (38)**
•*Arthur Barsamian I* •*B. Artin Haig P*
•*William Wollin C*
**Wyoming—0 (0)**
•*Herbert K. Lehman P*
**Guam—0 (4)**
**Puerto Rico—0 (5)**
**Canada—8 (80)**
**Alberta—0 (15)**
•*Robert A. Cantelon P* •*John Tenove C*
**British Columbia—2 (10)**
•*Don Clowes P* •*Fred S. Schiffer C*
Becker, William C., Art Lite Studio, 247 Victoria St., Kam Loops (A-P)
Swallow, E. J., Art Lite Studio, 247 Victoria St., Kam Loops (A-P)
**Manitoba—1 (3)**
•*Paul W. Hunter P* •*Howard E. Robinson C*
Warner, Patrick J., Dept. of Public Works, Canada, Fort Churchill (A) *Louis Perrin*
**New Brunswick—0 (1)**
•*Raleigh Clare DAL*
**Nova Scotia—0 (0)**
•*Ronald P. Smith DAL*
**Ontario—3 (36)**
•*George V. Ireland P* •*Neil J. Newton C*
•*Charles D. Phelan I*
Gordon, Nona, Stella Nova Studios, 1061 Don Mills Rd., Don Mills (A)
Gordon, Peter, Maclean-Hunter Publishing Co., Ltd., 1061 Don Mills Rd., Don Mills (I)
Walker, Thomas H., Rt. 2, Maidstone (A) *Bill Rhea*
**Prince Edward Island—0 (1)**
•*Donald W. Sears DAL*
**Quebec—0 (7)**
•*Henry deGreeff I* •*Joseph Karp C*
•*G. E. Marin P*
**Saskatchewan—2 (7)**
•*Merle Elies C*
King Size Photo Service (Alan Stobbs), 2075 Halifax St., Regina (Service)
Lukey, Robert C., Charnell Studio, 134 3rd St., Weyburn (A-P)
**Foreign—2 (21)**
Butler, Norman, 3 St. Davids Rd. S., Lytham, St. Annes, Lancs., England (A-P) *D. Constantine*
Annabell, H. L., Graham, Ltd., 47 Queen St., Auckland, New Zealand (A-C) ▲

## EDUCATION from page 55

way of obtaining cheap help and not a sincere effort to really help the individual and the profession.

Apprenticeship training tends to breed conformity which keeps photography stagnant. Several fields of photography such as industrial and news photography have scrapped the antiquated and inefficient apprenticeship training in favor of hiring college prepared individuals.

Further evidence of the lack of active concern of formal photography education is the pitifully few scholarships offered promising students as compared to the money devoted to sales campaigns, cost analyses of studio operations, and conventions by professional photographers associations.

### Lack Help from Manufacturers

Photography equipment and materials manufacturers have done little to support and encourage education for photography. There is a great need for help in this area as indicated by a national survey[1] in which the lack of adequate equipment was listed as a major weakness or problem of the photography instructional programs in colleges and universities. Next to lack of space, the equipment problem was reported to be the greatest weakness.

In other educational fields such as home economics, agriculture, and business education, manufacturers have encouraged and supported programs by gifts of equipment and/or very low lease or rental charges. This type of support has been all but nonexistent in photography education. Such support would be good business as well as a tax deduction which many companies could well afford.

Perhaps photography educators have not been as aggressive as they should be in asking for support and encouragement. If this is where some of the fault lies, this author is certain that any encouragement and support by professional photographers and associations will be enthusiastically accepted.

Most photography educators are sincerely interested and dedicated to educating and challenging their students to the limit of their capabilities. Educators try to give more than just training for job requirements. They try to teach the student that he has a strong responsibility for tomorrow and to help to raise the entire level of professional photography. ▲

1. Horrell, C. William, "Photography Instruction in Higher Education," *Infinity*, July 1964, pp. 13-36.


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**General portrait** photographer; candids, lab, some commercial, seeks opportunity with reliable studio, chance to grow; references; Ohio, southern Michigan only. Reply Box 1002, The Professional Photographer.

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**EXPANDED TWICE** in 15 years at same location; portrait studio with some commercial. Gross $29,000 with photographer and receptionist; no coupons or family albums; good location and reputation; inventory over $9,000; out of state interests; details upon request. Reply Box 1013, The Professional Photographer.

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(Turn to page 104)

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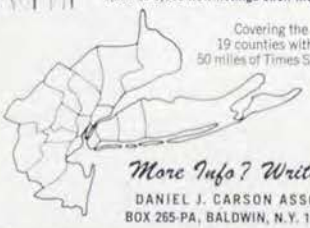


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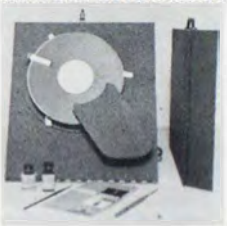
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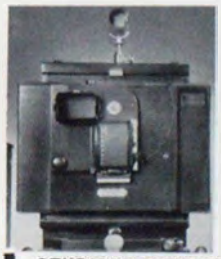


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(Turn to page 106)

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COURSE NO. 2: **INDUSTRIAL FILM WORKSHOP** — Discussion of basic techniques of simple motion picture production will bridge the transition from still to motion picture photography. Registrants will produce motion pictures starting with the stories and proceeding to filming, editing and assembling the films for final critique. Allie C. Peed, Jr., Eastman Kodak Co., Rochester, N. Y., is course coordinator. *TUITION: $125. DEPOSIT: $75. MAXIMUM ENROLLMENT: 20. June 13–June 17.*

COURSE NO. 3: **MOTION PICTURE FILM EDITING** — A short-term formal training in creative editing. Lectures and demonstrations will cover film continuity, build up, cutaways, pace, timing, mood, opticals and laboratory practices. A faculty of working film editors will be headed by Harry E. Paney, Arthur Andersen & Co., Chicago, coordinator. Enrollment limited to 20 and closes April 15, 1966. *TUITION: $250. DEPOSIT: $125. June 13–17.*



# GENERAL

COURSE NOS. 4 and 5: **SMALL CAMERA (35mm)** — use of the small camera for portraiture, news, publicity, special effects, photomacrography, photomicrography. *TUITION: $110. DEPOSIT: $50. MAXIMUM ENROLLMENT: 20 each. No. 4: June 19–25. No. 5: June 26–July 2.*

COURSE NO. 6: **SMALL CAMERA (2¼ x 2¼)** — uses of light, lenses, films, processing techniques and printing, with students using their own cameras. *TUITION: $150. DEPOSIT: $75. July 3–8.*



COURSE NO. 7: **PHOTOGRAPHIC PRINTING AND FINISHING TECHNIQUES** — for all printers. Achieving the optimum in print making along with multiple printing, vignetting, restorative work, toning, presentation of finished work. *TUITION: $140. DEPOSIT: $75. July 10–15.*

COURSE NO. 8: **YOUR STUDIO IMAGE** — This new course will teach the basics of good window display, decor, appearance, etc. *TUITION: $75. DEPOSIT: $50. July 17–22.*

COURSE NOS. 9 and 10: **COLOR PRINTING AND PROCESSING** — Students process their own prints, study quality control, processing faults, dye correction for color changes, etc. *TUITION: $135. DEPOSIT: $75. MAXIMUM ENROLLMENT: 20 each. No. 9: July 17–22. No. 10: July 24–29.*

COURSE NO. 11: **ART APPRECIATION FOR PHOTOGRAPHERS** — ideas and techniques in understanding art forms with emphasis on "art in daily life." *TUITION: $85. DEPOSIT: $50. July 24–29.*

# PORTRAIT

COURSE NOS. 12 and 13: **PRINCIPLES OF PROFESSIONAL PORTRAITURE** — includes lighting and posing of individuals and groups; methods of correcting facial defects; processing, printing and negative retouching. *TUITION: $175. DEPOSIT: $75. TWO WEEKS. No. 12: June 19–July 1. No. 13: Aug. 21–Sept. 2.*

COURSE NOS. 14 and 15: **ADVANCED PROFESSIONAL PORTRAITURE** — *TUITION: $125. DEPOSIT: $75. PREREQUISITE: Principles of Professional Portraiture. No. 14: July 17–22. No. 15: July 24–29.*

COURSE NO. 16: **DIRECT COLOR IN PROFESSIONAL PORTRAITURE** — color harmony, theory, composition and psychology as applied to portraiture. Includes lighting, make-up, use of props, making color prints, finishing, framing and presentation. *TUITION: $150. DEPOSIT: $75. PREREQUISITE: Advanced Professional Portraiture. Can be combined with No. 15 for two week advanced course. July 31–August 5.*

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CONTINUED ON NEXT PAGE

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COURSE NO. 27: **ADVANCED COMMERCIAL PHOTOGRAPHY** — *TUITION: $150. DEPOSIT: $75. PREREQUISITE: Principles of Commercial Photography. August 21–26.*

COURSE NO. 28: **PRINCIPLES OF COMMERCIAL PHOTOGRAPHY** — use of camera swings, lighting of products, art principles, interior and exterior architectural photography, copying photographs, valuable short-cuts in commercial photography. *TUITION: $125. DEPOSIT: $75. August 28–September 2.*

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