

THE PROFESSIONAL PHOTOGRAPHER

AUGUST 1966 — 50c

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Kyoto, the quiet city of Japan, is the focal point of "old" Japan. Luxuriant gardens and pagodas, the world-famous geisha section and the temples and palaces of the ex-capital provide the visitor with a colorful relaxing look at yesterdays in Japan. Three days in this wonderland of oriental tradition will be yours on the PP of A Orient tour, July 1967, following the 76th Exposition of Professional Photography in Portland, Ore. For more details turn to page 27. (Photograph by Pan American Air Lines.)

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news and notes

PP of A CALENDAR

Sept. 1, 1966 — Closing date — nominations for PP of A 1967-68 Council.

Jan. 15-17, 1967 — Sales Promotion Seminar, Professional Photographers of Ohio Inc., Athens, Ohio.

Jan. 23-25, 1967 — Business Management Workshop, Alberta Professional Photographers Assn, Red Deer, Alberta, Canada.

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

July 27, 1967 —PP of A three-week tour of the Orient departs.

July 29, 1967 — PP of A ten-day tour of Alaska departs.

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

1966 DEGREE AWARDS

The following applicants are scheduled to be awarded the degree of Master of Photography (M) or Photographic Craftsman (C) at the PP of A 75th International Exposition of Professional Photography:

Adams, Keith V., San Diego, Calif. (M)
Amos, James L., Severna Park, Md. (M)
Blair, Don C., Murray City, Utah (M)
Burian, Robert E., Hartford, Conn. (M)
Burlin, F. M., New Westminster, B. C. (M)
Cantor, Benjamin J., Boston, Mass. (C)
Caragonne, George, Houston, Texas (C)
Carrar, James E., Linden, N. J. (C)
De Brouwer, Walter, Modesto, Calif. (M)
DeCroce, Edward A., Denver, Colo. (M)
Diekhoff, Louise, Metairie, La. (C)
Dixon, Robert D., Houston, Texas (M)
English, Fred S., Redwood City, Calif. (M)
Eschenbach, Walter, San Leandro, Calif. (M)
Fogler, Frank A., Atchison, Kan. (M)
Forester, Robert F., Los Angeles, Calif. (C)
Friesen, Virginia M., Buhler, Kan. (C)
Gold, Sammy, Corpus Christi, Texas (M)
Gordon, Aaron, Chicago, Ill. (C)
Grimland, Joe R., Grand Prairie, Texas (M)
Halstead, Walter B., Schenectady, N. Y. (M)
Hansen, Charles W., Chicago, Ill. (M)
Hobbs, John H., E. Weymouth, Mass. (M)
Hogue, Richard H., Dallas, Texas (C)
Holden, R. C., Rochester, N. Y. (M)
Jack, Donald, Omaha, Neb. (M)
Jernigan, J. C., Oak Ridge, Tenn. (M)
Jowise, Peter, Lafayette, Calif. (C)
Kerr, Norman C. Jr., Rochester, N. Y. (M)
Koonce, Naurice R., Tucson, Ariz. (M)
Koppes, Neil, Tempe, Ariz. (M)
LaMere, LaVerne L., Marshfield, Wis. (M)
Linguiti, Philip, Lake Ronkonkoma, N. Y. (M)
Lohnes, Donald J., Waterloo, Iowa (M)
Luce, Lawrence C., San Diego, Calif. (M)
Lyttle, Douglas A., Kalamazoo, Mich. (M)
Madigan, Robert E., Madison, Wis. (C)
McCormack, Robert M., Tulsa, Okla. (M)
McMullen, Donald W., New York, N. Y. (M)
Melder, Thomas W., Dallas, Texas (C)
Mertz, Suzann, Pittsburgh, Kan. (M)
Minor, Sara J., Bethlehem, Penna. (M)
Mork, C. R. (Bob), Minneapolis, Minn. (C)
Morris, Robert C., Rochester, N. Y. (C)
Morrison, Edris, Portland, Ore. (C)
Moss, Elmer, San Francisco, Calif. (M)
Pallett, Paul E., Rochester, N. Y. (M)
Paney, Harry E., Chicago, Ill. (C)
Parker, Robert, Seattle, Wash. (C)
Parker, Robert E., Columbus, Ohio (C)
Rumfelt, Harry E., Greenwood, Miss. (M)
Selland, George, San Francisco, Calif. (M)
Skrupky, Kenneth D., Rice Lake, Wis. (M)
Starr, Allan B., Phoenix, Ariz. (M)
Steimonts, Arthur F., Salem, Ore. (C)
Tabard, Maurice, Paris, France (C)
Talis, Arnold, Cleveland, Ohio (M)
Taylor, Riley, Chicago, Ill. (C)
van Westrop, Henry, Blue Island, Ill. (M)
Weaks, Bill S., Plainview, Texas (M)
Wellhouse, Lindy, Grinnell, Iowa (M)
White, Murray R., Grand Haven, Mich. (M)
Williams, Lawrence, Upper Darby, Penna. (M)
Williams, Norman G., Chilliwack, B. C. (M)
Zimmerman, Donald L., High Point, N. C. (M)

Silver Ribbons

The first PP of A Silver Ribbons, awarded to those individuals holding both the Master of Photography and Photographic Craftsman degrees, will be granted to the following:

Those who have previously received both degrees are designated by SR, the others are designated by the second degree earned, i.e., M (M. Photog.) or C (Cr.Photog.)

Ambrester, George W., Richmond, Va. (SR)
Bowman, Wesley E., Kenilworth, Ill. (C)
Carrier, Wm. W. Jr., Memphis, Tenn. (SR)
Charis, Phillip, Pasadena, Calif. (C)
Clift, Russ, Bellingham, Wash. (C)
Clowes, Don C., New Westminster, B. C. (C)
Coleman, Jack, Danville, Ky. (C)
Curtis, Ernie E., Oklahoma City, Okla. (C)
Freni, John, Poughkeepsie, N. Y. (C)
Friesen, LaVerne R., Buhler, Kan. (C)
Gray, Alma, Walla Walla, Wash. (C)
Guttosch, Rudolph J., Chicago, Ill. (C)
Hailey, Jason, Los Angeles, Calif. (C)
Harden, C. Cliff, Atlanta, Ga. (C)
Hinman, Richard E., Miami, Fla. (C)
Jernigan, Jim R., Ocala, Fla. (SR)
Josephson, A. J., Rochester, N. Y. (C)
Krider, Wm. M., Lawrenceburg, Ind. (C)
Krouse, Wm. H., Fairview, Okla. (C)
LaClaire, Maurice C., Grand Rapids, Mich. (SR)
Leichtner, Henry W., Rochester, N. Y. (C)
Leiper, Harper, Houston, Texas (SR)
Lites, Offie, Pine Bluff, Ark. (C)
Markow, Bob, Phoenix, Ariz. (C)
Marvins, Kaye, Houston, Texas (C)
Moore, Andy, Louisville, Ky. (C)
Moore, Van, Greenville, S. C. (C)
Nelson, Glen, Tulsa, Okla. (C)
Newman, Irving J., Greenwich, Conn. (M)
Newsom, Mel, Rochester, N. Y. (C)
Opfer, Robert M., Philadelphia, Penna. (C)
Orman, Claude N., Columbia, Tenn. (SR)
Palmer, Claude F., Portland, Ore. (SR)
Poovey, Odell, Henderson, Texas (C)
Roberts, Floyd M., Los Angeles, Calif. (C)
Sanford, Eric M., Manchester, N. H. (C)
Shafer, Paul R., Hartford, Conn. (C)
Shrader, G. J., Little Rock, Ark. (C)
Smucker, John E., Mansfield, Ohio (C)
Stern, Leo, Kansas City, Mo. (SR)
Tribble, Hugh W., Portsmouth, Va. (C)
Wade, Bill, Jacksonville, Ill. (C)
Ward, Marion, Horse Cave, Ky. (C)
Webb, William C., Memphis, Tenn. (C)
Wilcox, Bob, Phoenix, Ariz. (C)
Yang, Chao-Chen, Seattle, Wash. (C)
Zeltsman, Joseph, Morris Plains, N. J. (C)

A&S COMPETITION WINNER

Entries for the 1966 A&S Sales Promotion Competition were judged in mid-July. The winner of the Grand Prize was Charles E. Cronen, Sills Studio, Sheboygan, Wis. His prize — an all-expense paid four-day trip for two to Las Vegas. The presentation of the Grand Prize will be made at the annual PP of A Awards Banquet.

All winning entries will be displayed in the Exhibition Hall during the Exposition in Chicago, and subsequently reproduced in future issues of *The Professional Photographer*. The names of all A&S Competition winners will be announced next month.

KING OF THE CONVENTION

The winner of the 1966 PP of A Membership Contest is Antonio D. Ricca, M. Photog., Escondido, Calif. He obtained 28 new members and earned a score of 2,800 points.

As "King of the Convention," Mr. Ricca will be honored at the PP of A Awards Banquet. Both he and Mrs. Ricca will be flown to Chicago for the Exposition where they will be guests at the Masters and Craftsmen Reception and the Affiliation Luncheon. They will also receive $100 in cash.

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Winners from each PP of A Division, who will receive a $50 cash prize, are: Commercial — Robert M. Opfer, M.Photog., Philadelphia; Industrial — Frank M. Warner, M.Photog., Albany, N. Y.; Portrait — Bill Bell, Albuquerque, N. M.

BRITISH CONVENTION

The Council of the Institute of Incorporated Photographers, London, has announced that its 3rd Photographic Convention will be held at the Convention Centre, Eastbourne, April 1-4, 1968. The convention will follow the pattern of those held in 1962 and 1965. Further details will be announced later this year, according to J. L. A. Hunt, Secretary.

1969 INTERNATIONAL SHOW

"Chicago's McCormick Place will be a universe of photography in the spring of 1969," said Robert L. Kleinfeld, in announcing the location of the industry-sponsored international show.

Mr. Kleinfeld, President of the National Association of Photographic Manufacturers, Inc., organizers of the international exposi-

tion, added that the cooperation and participation of other associations in the photographic industry and their members, coupled with the support of foreign manufacturers and their U. S. distributors, promise to make this event truly international in flavor and impressive in size.

Commenting on the scope of the show, F. Glenn Hamilton, Chairman of NAPM's Show Committee, stated, "Photography is everywhere in our lives. In addition to being the most popular hobby, it forms an integral part of today's business and industry. It also contributes significantly to our advanced medical and scientific technology. Its uses range from education to entertainment and McCormick Place in 1969 will provide a showcase for all of its many applications. We expect that the entire spectrum of photography will be dramatically displayed under one roof."

Spring dates, under consideration by the industry, will afford visitors the maximum opportunity for attendance as well as insure maximum participation by exhibitors.

NEW DIRECTOR AT RIT



Wm. S. Shoemaker

William S. Shoemaker has been named Director of the School of Photography at Rochester Institute of Technology, succeeding C. B. Neblette. Neblette, who has held this post since 1936, will continue as Dean of RIT's College of Graphic Arts and Photography.

RIT Science Course

The fourth annual course in "Photographic Process As a Scientific Instrument" has been scheduled for Sept. 12-17 at the Rochester Institute of Technology. The course is designed to assist engineers and scientists in applying photography to the acquisition of data.

Sessions will be held at the College of Graphic Arts and Photography. Topics will include statistics, chemistry, contamination and image evaluation. Full details can be obtained from A. Robert Maurice, Assistant Director, Extended Services Division, Rochester Institute of Technology, N. Y. 14608.

MODERN GREECE CONTEST

A contest for photographs made by American and Canadian residents who visit Greece this year between June 1 and Oct. 1 was announced by the Greek National Tourist Office. The emphasis is to picture Greece as a dramatic, modern country in a fabled land of old.

Awards will total $2,500 in cash for the best photographs. Entry blanks are available from Modern Greece Photo Contest, 130 E. 59th St., Suite 800, New York, N. Y.

COUNCIL ELECTION

Nominations for the PP of A 1967-1968 Council term must be received in the PP of A office, 1090 Executive Way, Oak Leaf Commons, Des Plaines, Ill. 60018, before Sept. 1, 1966.

PHOTOGRAPHIC ARCHIVES GRANT

The Museum of the American Indian, Heye Foundation, New York City, has been awarded a grant of $54,900 by the National Science Foundation for the purpose of salvaging important photographic archives threatened with loss from aging. Many of the old photographs and negatives are subject to rapid deterioration and this material will be transferred to safety film for permanent use.

SMPTE ANNIVERSARY

The Society of Motion Picture and Television Engineers (SMPTE) will celebrate its 50th anniversary this year with the 100th Semiannual SMPTE Technical Conference and Equipment Exhibit, Oct. 2-7, at the Ambassador Hotel, Los Angeles.

Among the many topics to be presented in Conference papers are Photographic and Allied Sciences, Instrumentation and High-Speed Photography.

EASTMAN EXHIBIT SCHEDULE

The schedule for traveling exhibitions sponsored by the George Eastman House has been announced: "Aaron Siskind," East Texas State College, Commerce, Texas, Aug. 1-Sept 1; "Harry Callahan," University of California at Berkeley, Aug. 22-Sept. 2, and Paterson State College, Wayne, N. J., Sept. 15-Oct. 14, and Sloan Galleries, Valparaiso, Ind., Oct. 27-Nov. 27; "Aaron Siskind Photographer," Dallas Museum of Fine Arts, Oct. 1-Nov. 1; "Robert Frank," Florence (S. C.) Museum, Sept. 1-20, and The Taft School, Watertown, Conn., Oct. 1-31, and San Francisco Museum of Art, Nov.

(Turn to page 12)

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NEWS from page 9

15-Dec. 15; "Frederick H. Evans," San Francisco Museum of Art, Oct. 1-Nov. 1. "Photographs from the George Eastman House Collection 1840-1915," University of New Hampshire, Durham, Sept. 15-Oct. 15, and Oberlin (Ohio) College, Oct. 24-Nov. 21; "Photography 64 / An Invitational Exhibition," Krannert Art Museum, University of Illinois, Champaign, Oct. 15-Nov. 12; "The World From the Air," N. Y. S. Exposition, Syracuse, N. Y., Aug. 10-Sept. 5.

TRAVELING EXHIBITIONS

The Traveling Exhibition Service of the Smithsonian Institution lists several photography exhibits in the 1966-67 catalog: "The Color of Water," photographs by Jeanette Klute; "Charles H. Currier: Victorian Photographer"; "The Face of Viet Nam," "Gentle Wilderness: The Sierra Nevada"; "Images of War," photographs by Robert Capa; "The Nile," photographs by Eliot Elisofon.

Further information about these exhibitions is available from Traveling Exhibition Service, Smithsonian Institution, Washington, D. C. 20560.

MUSEUM OF MODERN ART

"The Career of an Actress: Sophia Loren," the first photographic exhibition at The Museum of Modern Art, New York City, devoted to an individual performer, is on view through Sept. 5.

(Turn to page 66)



GRIM DETERMINATION

And it takes grim determination to keep quality standards up to snuff — whether color prints are exposed in hand-operated enlargers or in automated machines. The machine is only a tool, meant to be properly handled.

Machine prints can be good, indifferent, or poor, just like hand-made enlargements. What matters is not the method of paper transport or exposure, but the quality objective provided for the operator.

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president's message

Home Is Where the Heart Is . . .

AND FROM THE moment the first seeds of hope were sown by Captain Steichen in the symbolic ceremonies last May, the hearts of photographers throughout the country have been caught up in the momentum of the drive to transform this hope into reality . . . and even before the ground-breaking, the hearts of many great photographers have been engulfed in this dream . . . and its realization is a tribute to them as well as to those who have so generously contributed to its fulfillment.



Hugh W. Tribble

The magnificent ediface of brick, glass and aluminum arouses an awareness of creativity and uniqueness as it is first viewed from the entrance of the Daguerre Garden . . . the massive open beams of its arbor supporting a vast ceiling of sky, with king-sized tiles patterned in the shifting designs of the ever-changing cloud formations and painted by nature's own variety of colors . . . ranging from the soft, warm glow of dawn into the azure hues of daylight, bursting into the brilliance of sunset and subsiding in the after-glow when the wisps of clouds pick up the last rays of sunlight and retain their pinkish cast in contrast to the deepening blue of the sky backdrop, and finally into the blackness of night when the Garden illumination shuts out the darkness and creates an even greater feeling of interior, rather than exterior, surroundings.

The many benches within the Garden afford the opportunity for one to pause and reflect upon this combination of Nature's beauty with the creativity of the architect, and a look at the inscription on the bench is further proof that all this did not just happen . . . for each bench indicates the

(Turn to page 14)

PP of A SEMINAR AND WORKSHOP

*

JANUARY 15-17, 1967

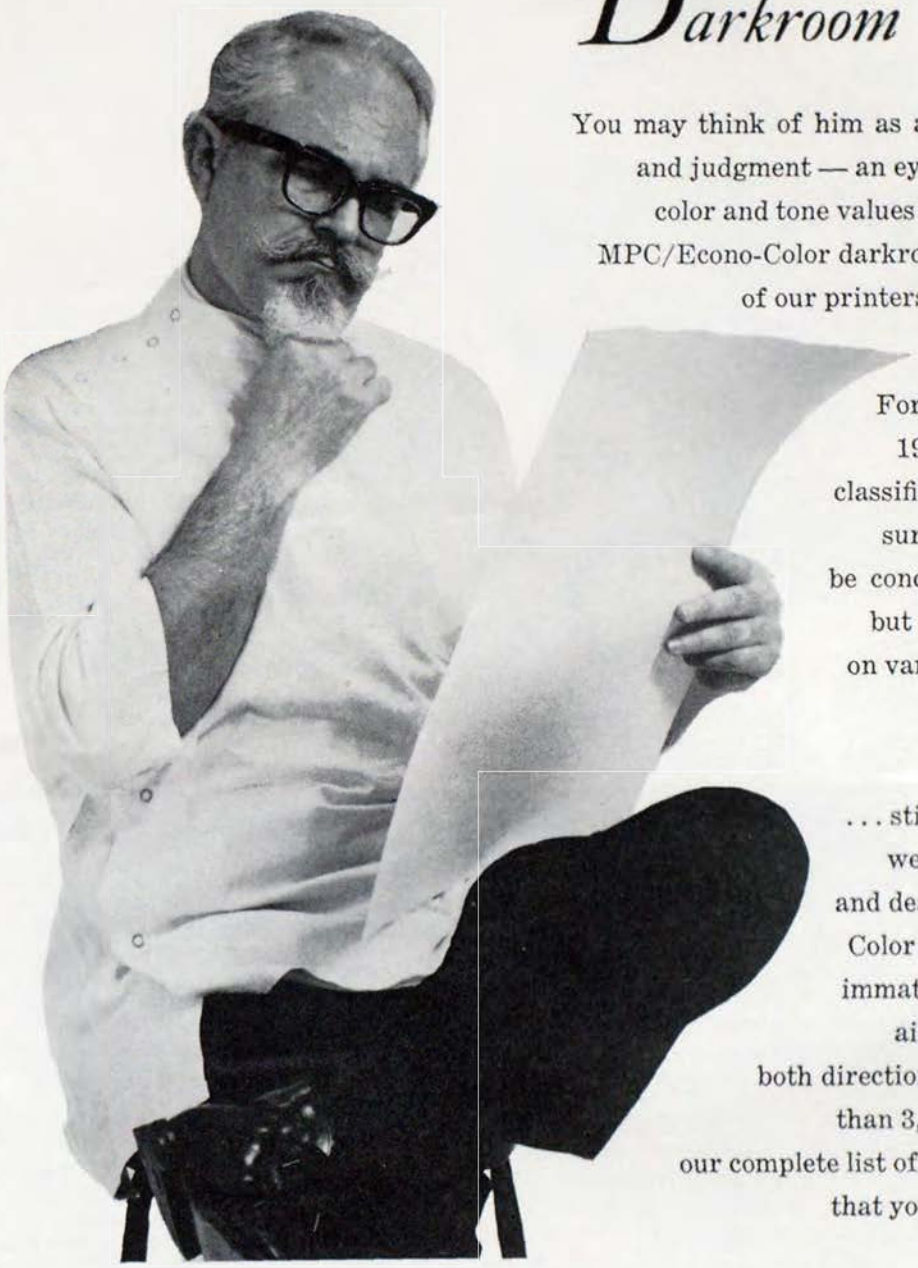
Sales Promotion Seminar, Professional Photographers of Ohio Inc., Athens, Ohio.

*

JANUARY 23-25, 1967

Business Management Workshop, Alberta Professional Photographers Assn, Red Deer, Alberta, Canada.

Darkroom Artist . . .



You may think of him as a lab technician. But since taste and judgment — an eye for composition and feeling for color and tone values — enter into the work done in *all* MPC/Econo-Color darkrooms, we feel justified in thinking of our printers as artists as well as technicians.

For that matter, better than half the 190-odd jobs in our plant should be classified as "artistically sensitive." For surely not only our 76 printers must be concerned with the artistic aspects, but also the men and women working on various values of negative and print correction.

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MESSAGE from page 12

concern, the care and the contribution of an Affiliated Association.

Adding majestic height to the beauty of the one-story complex, Old Glory flies above the Garden and seems to emphasize that this is, indeed, our National Headquarters . . . and one should pause, again, to read the inscription at the base of the flagpole . . . again, somebody cares.

Individuals Honored

Certainly, the most compelling evidence that this undertaking has reached deeply into the hearts of our entire profession lies in the names emblazoned in bold white letters on the black glazed bricks that form the memorial wall which honors 462 individuals for their generous support.

The pebbled textured squares of the Garden patio floor extend on through the glass front of the building, lending to the reception area that same feeling of interior-exterior that persists in the out-door Garden while the beautifully appointed furnishings afford the contrast that continue to create the feeling of dynamic alternates. The modern display of contemporary photography on the front-facing wall leading into the Hall of Fame dispels any remaining doubt that this is the home of Professional Photography. . . . Continuing on into the Hall of Fame, one is immediately aware of the repeated motif of massive open beams with daylight ceiling tiles, but each tile now being a modern lighting system closely approximating daylight.

Efficiency/Beauty

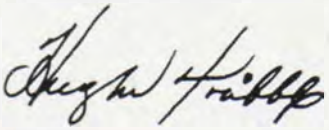
From the glass enclosed offices of the Executive Vice President and his secretary on the right, and the modern Publications Office on the left, on through the offices of the administrative assistants, the stenographic pool and the modernly equipped mail room, every thought has been given to efficiency of operation coupled with beauty of design. . . . And, as if to remind us again that all of this has been a labor of love, on the wall of a beautiful office especially set aside for the use of visiting dignitaries is a plaque proclaiming this to be the "Winona Alumni Memorial Room." Appropriately decorating the walls of this room are portraits of those men who have served as Chairman of the Winona Board of Trustees.

And one should pause to study once more the portraits of the Past Presidents' Gallery . . . for many, many of these men have contributed so much to this dream that only now has come to fruition. . . .

But visual beauty is for visual appreciation, and defies verbal description . . . and every member of our Association should pledge himself to visit this truly great monument to our profession, for every member has truly shared in its conception and completion. . . .

Home is where the Heart is . . . and Professional Photography has come home to 1090 Executive Way, Oak Leaf Commons, Des Plaines, Illinois.

Cordially,



MEMBERSHIP REPORT

June — 116/Total for Year — 941

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 June and, total for the year 1966 (in parenthesis). Total applications for June, 116; for the year, 941. Key: P — Portrait, C — Commercial, I — Industrial, DAL — Delegate-at-Large.

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

Alabama—0 (8)
- *Edward H. Dixon I*
- *Phil Graf P*
- *Roy M. Thigpen C*

Alaska—0 (5)
- *Fred A. Armstrong I*
- *Ward W. Wells P*

Arizona—1 (6)
- *Maurice R. Koonce C*
- *Bill McLemore P*
- *William J. Thomas I*

Lytle, R. K., Starr Studio of Photography, 2506 N. Central Ave., Phoenix (A)

Arkansas—1 (6)
- *Offie Lites, Jr. C*
- *Gustave J. Shrader P*

Clark, Robert B., Clark's Studio, 353 Donaghey Ave., Conway (A-P) *Offie Lites*

California—23 (117)
- *W. Keith Cole DAL*
- *Fred S. English DAL*
- *Mel Jones I*
- *Antonio D. Ricca C*
- *Ted Sirlin P*

Aguilar, Andrew C., Phillip Charis Studio, 29 S. Euclid, Pasadena (A)
Ashcraft, Frank H., 3360 Budd St., San Diego (A) *Antonio Ricca*
Camera Repair Service of S.D. (Larry Brent), 905 "F" St., San Diego (Service) *Antonio Ricca*
Childress, E. L., N.A.S.A. Tech. Reprod. Sect., P.O. Box 273, Edwards A.F.B. (I) *Allen Stross*
Cozart, Carol F., Dymec Div. of Hewlett Packard, 1105 Keltner Ave., San Jose (A)
Craig, Robert H., 5056 Constitution Rd., San Diego (A) *Antonio Ricca*
Cueni, Mark C., 500 INTC Gp., APO, San Francisco (A)
Dick, Vester, Vester Dick Photography, 312 Lincoln St., Santa Cruz (A-C) *Fred S. English*
Dowling, Dale, Dale Dowling Photography, 253 Santa Clara Dr., Vista (A-C) *Antonio Ricca*
Emmert, Keith, Fresno City College, 1101 University Ave., Fresno (I) *M. Sproul*
Godbey, Keith D., P. O. Box 1195, Lompoc (S)
Gutierrez, A. J., Sparkletone Photo Service, 2030 El Cajon Blvd., San Diego (A) *Antonio Ricca*
Hebron, C. A., San Diego Junior College, 1435 Russ Blvd., San Diego (S) *J. A. Stevens*
Herling, Les, Les Herling Photography, 4381 Gordon Way, La Mesa (A-C) *A. Ricca*
International Advancement of Photography Guild (Joe White), 21 Enterprise, Corte Madera (Serv.)
Lund, Lester R., Escondido Police Dept., 100 Valley Blvd., Escondido (I) *Antonio Ricca*
McCue, Jerry, Jerry McCue Photographer, P. O. Box 32, Montalvo (A-C)
McMillin, Donald L., J. Paino Co., 11012 Wakefield, Garden Grove (A)
Miller, Raul A., 1525 Tanglewood Lane, Escondido (A) *Antonio Ricca*

The following are applications received from the Brooks Institute of Photography, 2190 Alston Rd., Santa Barbara (S) *E. Lawton,* sponsor:
Bartol, Christopher Perry — Thompson, Jr., J. F.
Pomeroy, II Donald B. — Voorhees, Steven C.

Colorado—1 (8)
- *John A. Grissinger C*
- *Selwyn Hewitt I*
- *Richard E. Vasicek P*

Hollingsworth, Farrell, Hollingsworth Photographs, 1410 Brentwood, Lakewood (A-P) *Bill Bell*

Connecticut—4 (14)
- *George Heilpern C*
- *Paul R. Shafer P*
- *Jean L. Sicotte I*

Badinsky, Andrew S., Dimensions in Photography, 55 Moorland Rd., Trumbull (A)
Gawlak, Raymond D., 616 E. Main St., Meriden (A-P)
Kabelka, Thomas J., Dir. of Photog., Naugatuck Daily News, Water St., Naugatuck (I)
Rubens, Gerald A., Rubens Photographers, Inc., 91 Main Street, Torrington (A-P)

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

District of Columbia—0 (8)
- *Jon Francis C*
- *Eric Locke P*
- *David F. Reins I*

Florida—1 (27)
- *Duane Herrig I*
- *Donald M. Schwarm C*
- *Charles J. Wick P*

Steele, Harold E., Harold Steele, 1601 55th St. N., St. Petersburg (A)

Georgia—0 (13)
- *James E. Garrett I*
- *C. H. Patton P*
- *Everett W. Saggus C*

(Turn to page 65)



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emphasis '66

■ Jim Downey, M.Photog., of Scottsbluff, Nebr., was recently promoted to the rank of major in the U. S. Air Force Reserve. . . . Cy Phelps, Hillsboro, N. H., received an Honorary 4-H membership in recognition of 19 years service to 4-H youth. . . . Mary Semprini, President of the Long Island PPA, received an Americanization Award from the Flushing, N. Y., Veterans of Foreign Wars. . . . Gordon Schwing, Phoenix, placed second in the professional division of photomicrography in the 8th annual Student American Medical Assn-Eaton Medical Art Awards. His winner was a close-up of a cell.

■ Associated Press photographers recently transferred include Gene E. Herrick, Minneapolis to Chicago, Charles W. Harrity, New York City to Albany, and Robert D. Scott, Denver to Dallas. Assignments for new AP photographers are: Richard J. Sroda, Indianapolis; Howard R. "Toby" Massey, Miami; Gary Lee Guisinger, Denver; and Robert J. Walsh, Minneapolis.



Maurice E. Ronayne, Town Clerk of Canton, Mass., center, cuts the traditional ribbon at the opening of Lustre Color Corp., mechanized color processing lab. Helping in the ceremony are Eugene and Martha Avallon, Plant Manager and Asst. Plant Manager, Ronayne, Leonard Sandler, Pres. of Lustre Color Corp., and his wife, Doreen, Treas.

■ Winton B. Medlar, M.Photog., Past President of the PP of A (1962), has sold his Spencer, Iowa, studio to Michael M. Devlin of Devlo Photo Services, Des Moines.

■ Joseph A. Dallas was named General Manager of the Photo Products Dept. at E. I. du Pont de Nemours and Co., relieving Harlan L. Graham who now heads the Plastics Dept. Dr. Phillip J. Wingate was appointed Assistant General Manager. . . . Harvey E. Smith, former technical sales representative in Baltimore and Washington, and Daniel D. Miller, have been named as planning assistants for industrial markets in Du Pont's Photo Products Dept. . . . David Y. Brouse has been appointed Manager of the Montoursville, Penna., photolamp plant of Sylvania Electric Products Inc.

■ Homer English, Cr.Photog., Troy, Ohio, noted retoucher and instructor, was seriously injured in an automobile accident near Ft. Wayne, Ind., while returning from the Professional Photographers of Iowa convention in May. He was in a Ft. Wayne hospital for several weeks while his broken left arm and mangled left hand were mending. However, only a month after the accident Homer English was teaching at Winona.



"Sure am glad it was not my right hand," says Homer after auto mishap.

■ Dr. A. Van Dormael, Dr. P. H. Cassiers, Dr. Klein and Dr. R. Matejec, scientists of the Agfa-Gevaert Group, were awarded medals by the Societe Francaise de Photographie for scientific papers they read in Paris last year. . . . Frank Scott, Senior Staff Scientist at the Perkin-Elmer Corp., Norwalk, Conn., has been named a Fellow in the Royal Photographic Society of Great Britain for his research on subjects in the photographic science field. . . . The Society of Motion Picture and Television Engineers have announced they will annually present a new educational award, the Eastman Kodak Gold Medal, "for outstanding contributions in the field of engineering development which leads to the introduction of new and unique educational techniques or programs utilizing motion pictures, television, high-speed and instrumentation, or photographic science."

■ Clifford O. Johnson, photographer and reporter for the *Richland County* (N. D.) *Farmer-Globe*, became the first graduate of the Famous Photographers School, Westport, Conn. . . . Jon C. Dunn of Eastman Kodak Co. recently graduated from the Rochester Institute of Technology with a degree in professional photography. Richard E. Gilson, Eugene T. Murphy, James C. Insalaco and Harry J. Sherwood, all of Kodak in Rochester, received Associate of Applied Science degrees in photographic science from RIT.

■ The John Simon Guggenheim Memorial Foundation has announced Fellows in Photography awards to the following photographers: Aaron Siskind, for photographic studies of contemporary Rome; William Gedney, for photographic treatment of American life; Ray K. Metzker, for experimental studies in black-and-white photography; Paul Caponigro, for a photographic analysis of the art and architecture of early Celtic Ireland; David Vestal, for a photographic commentary of America and Americans; and renewal of a previous grant to Mrs. Diane Arbus, for photographic studies of aspects of American life. These fellowships carry an average stipend of $5,000.



One of 15 photographs by Ken Heinen of the "Washington Evening Star," selected by the U. S. Information Agency for exhibit in Leopoldville in the Congo. The exhibit shows the operation of a metropolitan newspaper.

■ Red Lake Laboratories, Santa Clara, Calif., has been appointed to a dealership covering Eastman Kodak 16mm, 35mm and 70mm photo-instrumentation films with emphasis on special requirements of photo-instrumentation film users. . . . Traid Corp., Glendale, Calif., was recently designated as exclusive distributor of the Adtrol Electronics Model BCD-5 Photocorder System.

■ Tom McDonald recently opened his Elegent Portrait Salon in Jonesboro, Ark. . . . Don Dupree of Galveston has bought out the Tommy Witwere Studio. . . . Ray and

(Turn to page 18)





Cal Zernicke, Neenah, Wis., presented a lecture on "The Average American Studio" before the Yorkshire Centre of the Institute of Incorporated Photographers, in England. Above is Mr. Zernicke with Yorkshire PP of A members; at right conferring with Mr. Jepson who is the president of the Yorkshire group.

D. T. Atkinson

MOVING?

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EMPHASIS from page 16

Lois Pickthorn have opened a new studio in Stockton, Calif.

■ The first two cameras used in the production of Technicolor motion pictures have been presented to the Smithsonian Institution by the Technicolor Corp. of America. Valuable historical documents related to the cameras and early Technicolor processes have been provided by Technicolor and Comstock and Wescott, Inc., according to Eugene Ostroff, Smithsonian curator of photography. . . . The inventors of the flashcube, Lester F. Anderson, Sedgwick R. Bennett and Donald W. Hartman, all of Sylvania Electric Products Inc., have been awarded U.S. Patent No. 3,244,087 for the multilamp flash unit.



Ila Johnson, California Press Photographers Assn queen, poses atop camel at CPPA's 11th annual convention at Hotel Sahara, Las Vegas.

■ Robert Toren and Ernest Braun, both of San Francisco, shared an exhibit at the Monterey Peninsula Chapter of the American Federation of Arts in Carmel, Calif.

■ Directors of Ehrenreich Photo-Optical Industries, Inc. proposed a 3-for-2 stock split subject to shareholder approval of an increase in the authorized capitalization. Preliminary indications are that the company achieved record sales in the fiscal year ending April 30, according to Joseph Ehrenreich, President. . . . Photo-Control Corp. of Minneapolis has purchased Custom Die Casting Co. of Minneapolis. The new division will be located in Photo-Control's plant, which doubled its floor space earlier this year. . . . Beckman & Whitley Inc., Mountain View, Calif., has acquired the Electro-Optical Instruments, Inc. line of photo instruments and accessories.

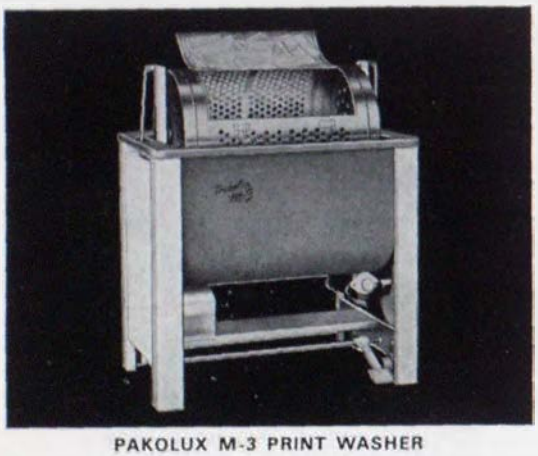


This photograph by Ken Danvers from the motion picture "Dr. Zhivago," was selected as "The Motion Picture Still of the Year" by the "Daily Cinema," British film magazine. Danvers is currently assigned as a special photographer for all the M-G-M European productions.

■ The First Pink City International Salon of Photography will be held in December on the occasion of the IV Triennial Convention of the Federation of Indian Photography, Jaipur, India. The Salon will be sponsored by the University of Rajasthan Photographic Assn. Deadline for entries is Nov. 14. Entry form and other details are available from The Honorary Salon Secretary, University of Rajasthan Photographic Assn, Dept. of Adult Education, University of Rajasthan, Jaipur, India.

■ PHOTOGRAPHERS IN THE NEWS: Albert R. Buehman, M.Photog., and Past President of the PP of A, was the subject of a feature story in the *Tucson Daily Citizen*, including a three-column cut showing part of his collection of historical glass plates and negatives. . . . Dudley Fultz, 92,

(Turn to page 72)



PAKOLUX M-3 PRINT WASHER



PAKONOMY TABLE TOP DRYER

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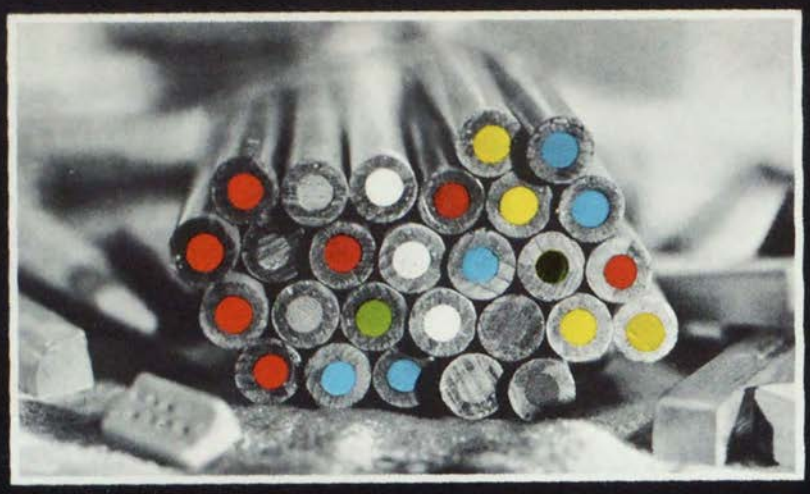
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ASMP INCREASES RATES

The American Society of Magazine Photographers announced a 50% increase in minimum day rates for its members and 40% raise in its black-and-white stock picture prices, effective July 5.

The Society's Code of Minimum Standards, unchanged since 1952, is binding on all ASMP members. The daily minimum fee for "shooting" time has been raised from $100 to $150 with a $75 daily minimum for incidental time such as travel, research, stand-by, editorial conference, editing, casting and darkroom time, as against the magazine's or other medium's page rate for black-and-white or for color, whichever is higher.

For black-and-white stock pictures for editorial use in magazines, tradebooks, textbooks and encyclopedias, the Society has raised its minimum price from $25 to $35 per photograph or established page rates, whichever is higher.

In announcing the new rates, The Board of Governors emphasized that the previous fees and prices were established in 1952 and had remained without change since.

An economic survey published by ASMP points out that a raise in basic minimums for the Society's 670 members was long overdue, since the basic cost of living, not including rising professional expenses, has increased by one-third in the past 14 years and that of services by two-thirds.

The survey also adds that the increase of basic minimums for free-lance photographic services "represent a non-inflationary adjustment to a situation which has existed for a number of years and sets a more realistic relationship between the basic and top levels of payment. The rise reflects an

GOOD HUMAN RELATIONS

*

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*

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2. Timing is important—pick the right time to act.
3. Be sincere — otherwise, communications are not effective.
4. A service attitude is not only good business — it can be fun.
5. The best way to win an argument is to avoid it.
6. Recognize the good work others do.
7. Don't promise more than you can deliver.
8. Think and act in terms of the other person's interests.
9. The best arguments are worthless on a closed mind.
10. Try practicing the golden rule.

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Instantly shows color temperature (in degrees Kelvin), while indicating exact filter required for correct color balance...for ANY type of color film. Calibrated in popular "decamired" filter scale.



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For glorious color shots and snappy black-&-white, this 1½-ounce, jewelled-movement exposure meter is an exceptional value for accuracy, versatility and handling speed. Reads incident or reflected light. Exclusive built-in diffuser...ASA 6 to 6400...1 min. to 1/1000 sec...f/1.4 to f/22...EV 1 to 18...plus movie setting.

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BERKEY PHOTO

A BERKEY PHOTO COMPANY

adjustment to a publishing situation which has existed for many years."

Photographers' fees have not risen in any reasonable proportion to the increase in revenues of publications using their photographs, and have not kept pace with increases in the advertising rates of magazines, the survey says.

ASMP Stock Picture Code

Stock pictures are defined as those owned by the photographer or to which the photographer has release rights.

Section I. Black-and-White Photographs

A. Black-and-white photographs for all editorial use including magazines, tradebooks, textbooks, and encyclopedias: a minimum of $35.00 per photograph, or established page rate, whichever is higher.

B. Other uses, such as TV, film strips, and displays are negotiable but not less than $35.00 per photograph.

Section II. Color Photographs

A. *All magazines and trade books.* Minimum charge in magazines of general circulation: $150.00 when purchased for inside use. Two pictures to a page $125.00 each. Three or more to a page $100.00 each.

B. *Textbooks.* Minimum price for inside use, one-half page or less: $125.00. Over one-half page to one page $150.00. Larger than one page: price negotiable but not less than the pro-rata rate.

Gatefolds should be treated as two pages or more.

Frontispieces and unit openers: $150.00 each.

Front inside and back covers negotiable but not less than $200.00.

C. *Encyclopedias.* Minimum price for inside use, one-half page or less: $150.00.

Over one-half page to one page: $175.00.

Larger than one page: price negotiable but not less than the pro-rata page rate.

Gatefolds should be treated as two pages or more.

Frontispieces and unit openers: $175.00 each.

Front inside and back covers negotiable but not less than $225.00.

Section III. Stock Photographs in Advertising

The prices of stock photos in advertising are negotiable, but should conform with the outlines recommended in the ASMP "Primer & Practices in Advertising."

Special Note: Since photographs which have a proper copyright notice are protected under the Copyright Law, every stock photograph should have appended to it the following notice:

"Copyright © (Photographer's Name) 19—"

The use of any photographs sent to a requesting agency in layouts, comps, presentations or displays, without payment and without the knowledge of the photographer is declared to be unethical. Unauthorized use gives rise to an action for damages for violation of copyright and other proprietary and personal rights of the owner of the photographs.

Section IV. General Terms

A. *Definition of Reproduction Rights.* All definitions of reproduction rights are based on accepted terminology as established by the ASMP and PACA and appended herewith.

B. *Revisions.* Revisions, both major and minor, are defined by the appended definitions of the ASMP and the PACA.

C. *Service Charges.* There shall be a service charge of not less than $15.00 for each picture request filled when the photographs are not used. Service charges may be deducted from the reproduction fees at the discretion of the photographer. Research time shall be billed at a minimum charge of $15.00 an hour.

D. *Holding Fee.* A holding fee of a minimum of $15.00 shall be made after 14 days. Holding fees are not deductible from reproduction fees.

E. *Losses and Damage Protection.* The requesting agency, i.e., publisher, publication company or advertising agency, shall be fully responsible for the transportation and safe handling and return to the photographer of all photographs they request. Liability limits for loss, and/or damage should be specified by the photographer at the time of transmittal and these values should be binding upon the requesting agency and on the photographer.

All fees listed above are minimum reproduction rate fees only. Any other charges included in the making of prints, duplicates, transparencies, copies, etc., shall be borne by the requesting agency and not by the photographer.

After reproduction is made of prints and transparencies, they must be returned to the photographer unless other arrangements are made in writing beforehand. ▲



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IN THE **'GO GO'** ALBUM

(24 or more prints per album)

(12 to 23 prints in album . . . $1.10 per print)

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Gentlemen:
Enclosed is $10.00 for my Monkey Color Franchise. I understand if I am not completely satisfied I may return the sample album and other materials within 30 days and receive the full refund of my franchise fee.

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CITY.....STATE.....ZIP.....

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in a MONKEY COLOR franchise

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Standard album — as always



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In MULT-O-RING Album
Suitable for parent album or to display proofs (24 Print Min.)
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COLOR INC.

Less Lens, $195.50

but you need a lens, of course, maybe two, maybe more...





that's the point! Only Mamiya twin-lens reflexes let you make such a choice. There are five lenses from 65mm wide angle to 180mm telephoto. And they're interchangeable.

Gives you quite an advantage. No matter what the problem: image size, picture angle, perspective, you know you've got the situation well in hand.

The Mamiya C33, shown here, is the *automatic* model with shutter-cocking film crank (no accidental double exposures). It also has an automatic parallax compensator, an automatic closeup exposure-factor indicator, expanded distance scales, and a host of other features.

The C22 (not shown) is the *standard* model without crank and without some of the other special C33 features, but with the same sturdy construction and picture-taking qualities. Also costs $65.50 less.

All lenses and accessories can be used with both models. See them at your dealer, or write. Mamiya division of Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11533.

PP of A Tour 1967



Tiger Balm Garden, Hong Kong *Pan American Photograph*

ORIENT

Pay Now, Fly Later



Mendenhall Glacier, Near Juneau *Pan American Photograph*

ALASKA

THE EXOTIC, MYSTERIOUS Far East . . . the icy brilliance of summer in the North — opportunities to see the colorful spectacles from Alaska to Thailand await you after the 76th International Exposition of Professional Photography in Portland, Ore., July 23-28, 1967.

The PP of A will sponsor two tours immediately following the Exposition — a three-week tour of the Orient (July 27-Aug. 20) and a ten-day trip through Alaska (July 29-Aug. 9).

Tokyo . . . Bangkok . . . Hong Kong . . . Singapore — you'll spend 25 days discovering — and photographing — the excitement and splendor of the Far East.

First stop will be the world's largest city, Tokyo, with several days in the area. Photographers will get out into the country to see the temples, the gardens and all the natural beauty of the Orient.

Next, visit the island of Formosa and see the real China before you fly to Bangkok. From Thailand's classical dancing to the ornate Buddhist temples, Bangkok provides color and contrast that will dazzle even the most experienced eye. Then spend two days in festive Singapore, Crossroads of the World, before going on to Hong Kong — beautiful by day, sparkling by night. Visit the famous Tiger Balm Gardens, the New Territories and don't miss the incredible shopping in this melting pot of the Far East.

The return trip to San Francisco features two days in Hawaii.

Exploring is the only way to describe a tour through the bracing glistening state of Alaska. Formidable snow-capped mountain peaks, massive glaciers and vast evergreen forests are some of the breathtaking sights photographers will see in this land of virgin beauty.

You'll cruise the fabled Inside Passage on a luxurious ferry liner, watching for the spout of a surfacing whale, or a deer or bear on the picturesque shore line. The impressive Mt. McKinley will be a sight you'll never forget.

All of Alaska's wonderland of beauty and the excitement of the cities will be yours on this refreshing ten-day tour.

The two PP of A tours will be signed up fast so get your reservation in early. More details are available on page 75.

Watch for more information in coming issues about the exotic and exciting stops these tours will make. ▲

KEN HUANG



NIPPONESE FOOD

KEN HUANG and food photography are synonymous terms in Japan. In 1963, he established Fotony Associates, the first Japanese studio specializing in illustrative food photography.

Mr. Huang, 37, was born and raised in Japan. In 1951, he received his Bachelor of Arts degree in economics from Kwansei Gakuin University. His dissertation for the degree, comparing Chinese and American family systems, showed his early interest in the United States.

After graduation, Ken Huang worked as an assistant in the audio-visual services section of the American Cultural Center in his home town of Kobe. In 1956, he came to the United States to study at the University of Illinois, where he received his Master's degree in sociology in 1957. The following year he did graduate work at Ohio State University.

NEW CAREER IN PHOTOGRAPHY

Throughout his academic days, Ken Huang was interested in photography as an applied art. After working at Ohio State University, he decided to pursue professional photography as a career.

In 1959, he was graduated from the New York Institute of Photography. For the next three years, he did freelance photography and worked at the renowned Midori Studio in New York City.

Mr. Huang returned to Japan in 1962 and a year later opened his studio in Osaka. The following year he established a branch of Fotony in Tokyo.

Both studios are designed for food illustration. Complete kitchens, cabinets of props and a home economist have helped propel Ken Huang to the forefront of food photography in Japan.

AWARDS AND ACHIEVEMENTS

In 1963, he was awarded Japan's highest advertising photography awards from the Advertising Photographers' Association and the Advertising Planning Club. The Commercial Photography Publishing Co. named him "busiest Photographer of the year" in 1964.

From August to December 1965, Ken Huang's full-color photographs were made into four covers of a popular Japanese monthly cooking and recipe magazine.

This year, Japan's Packaging Art Association conferred





Agency:
Takeda
Client:
Eiyo to Ryouri Publishers



Agency:
Dai-ichi International
Client:
Sunkist

SPECIALIST

Multiple exposure experiment.





Agency:
Dentsu Advertising
Client:
House Foods
(brochure)



Agency:
Kuroda
Client:
Eiyo to Ryouri
Publishers



Agency:
Kuroda
Client:
Nippon Kapou
School Publishers



Ken Huang's success in food illustration is helped by elaborate kitchen facilities, a staff home economist and cabinets full of props.

an honor on Fotony's photograph used in the design of a food package.

In the short period Fotony has been established, Ken Huang has done work for Coca-Cola, Sunkist, California Raisin, General Foods and Nestle's, along with several of the leading Japanese food products corporations.

With the increased amount of work, Ken Huang often flies between Tokyo and Osaka. He was nicknamed "the flying photographer" by one of his friends.

TEACHER AND WRITER

In addition to his studio photography, Mr. Huang also teaches at the Tokyo College of Photography and Nippon College of Photography in Osaka. He often writes on photography; two of his articles, "Key Points of Color Shooting with Artificial Light" and "Lighting in Food Illustration" were published in the Japanese technical handbook "Commercial Photo Series 1, Lighting Study."

Training in economics and sociology helped Ken Huang produce a promotional brochure "Food Illustration." This ten-page pamphlet, designed for advertising agencies, Japanese food makers and home economists, explains what food illustration photography means to the public. Purposes, techniques and effects of food photography are discussed.

The brochure, with a four-color photograph on the cover, is inserted into a folder which also holds tearsheets of color work done at Fotony. The folder has a diamond-shaped slot cut in the front to offer an inviting glance at the brochure cover.

Nearly all of Ken Huang's food illustrations are in color. All photographs accompanying this article were originally made in color.

Mr. Huang and his wife make their home in Kobe. He spends his leisure time reading and reviewing modern paintings. ▲



Agency:
Yazima Design
Client:
Gunze Seishi



Agency:
McCann-Erickson, Hakuhodo
Client:
Coca-Cola, Japan



Agency:
National Design Institute
Client:
Matsushita Electric





Color front cover (top) and page from Ken's promotional brochure on illustrative food photography.



Agency:
Morinaga Design
Client:
Morinaga Confectionary



Agency:
Hakuhodo Advertising
Client:
General Foods



Agency:
AZ Design
Client:
Gunze Seishi

Spread from 24-page full-color brochure promoting lemons designed by Dai-ichi International for U. S. Department of Agriculture and Sunkist.





A REPORT ON THE

1965 PROFIT & LOSS SURVEY

by Robert O. Bauer, PP of A Business Consultant

A TOTAL OF 274 portrait and commercial studio owners and operators responded to the PP of A request to provide financial accounting data for the Sixth Annual Profit and Loss Survey. Twenty-four of the returns were not usable because of incomplete, inaccurate or illegible reporting. The number of returns submitted reverses a declining trend which indicates a resurgence of interest by the enlightened studio operator who is now learning that a photographer in business must also know something about running a business.

The raw data provided on the 250 complete and usable returns were transferred to punched cards and processed by a commercial electronic data-processing service. By using this method, the statistics comprising this report were obtainable within a short period of time and made available to PP of A members and the professional photographic industry.

Some statisticians may question the validity of this survey because of the relatively small number of returns compared to the potential. The returns processed represent less than 10% of the potential number. Many surveys are made and results projected on a sampling of as little as 2%. However, in drawing averages in the manner done in this report, a large number of returns is helpful.

There are 90% of the PP of A portrait and commercial studio members who are either unable or unwilling to provide a facsimile of their annual operating statement for the good of the industry. Those who are unable might well hire a public accountant to give them needed help. Those who are unwilling should express their reasons to the PP of A Executive Office so the problems might be eliminated. You can depend that your return remains anonymous and never enters a PP of A office. It is processed solely

TABLE A — 1965 OPERATING EXPENSES (%) COMPARED TO 1964

SALES	*Under $30,000*		*$30,000 - $50,000*		*$50,000 - $100,000*		*Over $100,000*	
	1964	*1965*	*1964*	*1965*	*1964*	*1965*	*1964*	*1965*
Number of Returns	84	96	60	63	45	55	28	36
Percent of Returns	38.8	38.5	27.7	25.3	20.8	22.1	13.0	14.5
	%	%	%	%	%	%	%	%
1. Total Income	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
2. Direct Costs								
a. Photographic Labor	10.0	8.3	17.3	13.6	19.1	21.5	24.4	25.1
b. Outside Services	10.3	10.8	7.8	9.7	9.0	10.7	10.0	10.9
c. Photographic Supplies	19.3	18.8	20.7	19.9	18.9	18.8	17.1	18.4
Total Direct Costs (a+b+c)	39.5	37.8	45.7	43.1	46.9	51.0	51.4	54.3
3. Gross Profit (1 minus 2)	60.6	62.3	54.4	57.0	53.2	49.1	48.7	45.8
4. Total Operating Expenses* (See Details Below)	43.4	42.5	36.3	41.4	40.4	34.7	39.8	37.7
5. Net Profit	21.2	17.9	17.8	16.4	12.7	14.2	8.6	8.3
6. Net Profit Adjusted for Salary	1.5	(4.7)	3.8	0.6	1.0	2.1	1.0	1.6
*Detailed Operating Expenses								
Owner's Salary	7.3	6.5	7.2	9.4	7.9	4.8	5.3	6.5
Office Salaries	1.4	1.8	2.8	3.2	3.7	4.1	4.1	3.9
Sales Salaries and Commissions	0.6	0.4	1.1	1.5	1.0	1.6	7.1	4.6
Rent	6.5	6.4	4.7	5.4	4.5	4.4	4.0	3.7
Interest	1.0	1.4	1.0	1.0	0.7	0.6	0.7	0.5
Taxes/Licenses	2.8	2.4	2.2	2.3	2.7	2.3	2.6	3.1
Bad Debts	0.4	0.3	0.2	0.3	0.2	1.7	0.2	0.3
Depreciation	5.6	6.2	4.2	4.4	3.7	3.1	2.1	2.5
Repairs & Maintenance	1.3	1.1	1.3	1.2	1.4	1.3	1.3	1.0
Telephone	1.9	1.8	1.1	1.1	1.3	1.3	1.1	1.0
Heat, Light & Power	2.0	2.0	1.8	1.8	1.5	1.3	0.9	1.2
Office Supplies	1.5	1.1	1.1	1.0	1.2	1.1	1.5	0.9
Postage & Freight	0.8	0.8	0.7	0.8	0.9	0.7	1.1	0.8
Advertising	2.5	2.6	2.4	2.5	2.6	2.4	2.0	1.9
Sales Expense	0.2	0.2	0.2	0.2	0.6	0.4	0.6	0.6
Travel & Convention	1.1	0.8	0.8	0.9	0.7	0.8	1.0	2.1
Auto	2.7	3.0	1.9	2.0	1.7	1.6	1.2	1.7
Insurance	1.3	1.5	1.0	1.2	1.2	1.3	1.2	2.0
Legal & Accounting	0.7	0.7	0.6	0.6	0.6	0.9	0.7	0.8
Other Expenses	2.3	2.0	1.4	1.3	1.4	1.2	0.8	1.0

Source: 250 Returns, 1965 PP of A P & L Survey

* **ROBERT O. BAUER,** *formerly Administrative Assistant to the PP of A Executive Vice President, is now Assistant Professor of Commerce Extension in the University of Wisconsin. He is also Associate Area Administrator of Metropolitan Milwaukee for U. W. Extension. Schooled at the Universities of Wichita, Pittsburgh and Illinois, he specializes in marketing, management and consultation to small businesses.*

by the staff of Research Associates in Whitefish Bay, Wis.

OPERATING RESULTS

Table A contains the comprehensive results of direct costs and operating expenses of all the 250 respondents. For the first time the results are reported in a comparative form, showing changes, if any, from the previous year. Also note that the 12 income categories reported in prior years have been condensed to four. Analysis last year revealed a natural clustering of figures into these four categories; they now contain figures which are more easily identifiable as indicating significant differences among the four groups.

TRENDS AND COMPARISONS

Each businessman has his own way of reading reports and knows what he wants to look for. There are several items which should be pointed out, however. In Direct Costs (a) and (c), note the decline under $50,000 and the increase over $50,000, with the minor exception of (c) under $50-100,000. Also note an increase in Outside Services (b) in all groups. Total Direct Costs still split at $50,000, reduced below and increased above. The significant factor, however, is in Line 6. Even with higher Direct Costs in the two higher income categories, their Adjusted Net Profit is not only a plus figure, but also shows an increase over 1964. The two lower categories show a decline in Net Profit. The item called "Adjusted for Salary" will be explained later.

The obvious reason for the superior profitability of the higher income groups is operating efficiency and proper accounting practices. Note the decline in Line 4, Operating Expenses, in the two higher volume groups. The $30-50,000 group increased its Operating Expenses and so would have the Under $30,000 group had they paid themselves a salary for their efforts.

TABLE B
A SIX-YEAR COMPARISON
% of studios reporting — by Sales Category

	Under $30,000 %	$30,000-50,000 %	$50,000-100,000 %	Over $100,000 %
1965	39	25	22	14
1964	39	27	21	13
1963	48	23	19	10
1962	51	21	17	11
1961	55	20	16	9
1960	50	23	20	7

Source: Returns of PP of A P & L Surveys, 1960-65

Detailed Operating Expenses are listed for you to compare with your own expense ratios. These percentages are not the final word, but are to be used as a guide for you to detect severe deviations in your own operation. For example, if you are in the $50-100,000 group and your postage and freight ratio is 2.3%, there is reason to question this figure. In the two years reported here at any volume level the highest ratio was 1.1%. You have a danger signal, and you must respond accordingly.

STUDIO GROWTH

Table B reveals again a trend detected in the 1964 returns. Since 1961 there has been a steady decline in the number of lower-volume studios reporting their income and expense data and a corresponding increase in the higher-volume categories. This indicates several possibilities: (1) small studios are becoming more reluctant to return the Survey Forms (there is no reason for this); (2) there are becoming fewer low-volume studios because they strangle themselves out of existence through management inefficiencies; (3) former low-volume studios have grown to the high-volume categories by subscribing to proven good business practices — this we would like to believe.

OWNERS WAGES

The items of Owner's Salary and Net Profit Adjusted for Salary have been mentioned several times. This single item (Owner's Salary) is a major key to the value of this Survey. It points out the erroneous accounting reports which many studios are provided, and ultimately sent to the PP of A, and it reveals, when thoroughly analyzed, the false assumption of profitability made by many studio operators.

Every owner should be paid a salary. There is a line on the operating statement for this expense. Even if your records are sufficiently detailed to recognize and report your time spent in Photographic Labor (a Direct Cost), surely some of your time is spent in managing the studio. For this activity you should be paid. Also, you should be paid for the investment you have in the business, and you should be paid for the risk you are taking by being in business. Time, effort, investment and risk are all valid reasons for an owner drawing a salary.

There are many studios which, if they paid their owner a salary he could command as an employee for another firm, would show a decided Net Loss on their P & L Statement. Therefore, many photographers do not draw a salary; they simply live off of the business and declare the Net Profit as their earnings. Too frequently this becomes a sad revelation. The only people they have been fooling are themselves.

This practice was known to the people who designed the Reporting Form, so they inserted the section which requested, when no Owner's Salary was reported, an estimate of the individual's value as an employee in some other business, or what it would cost to replace his services in the studio. This figure is used to reduce the reported Net Profit to the more realistic figure, Net Profit Adjusted for Salary.

TABLE C
NET PROFIT ADJUSTMENTS
For Owner's Salary not claimed as expense

	Under $30,000	$30,000-50,000	$50,000-100,000	Over $100,000
Total Returns	96	63	55	36
Adjustments for Salary	55	28	22	7
Retained Profit	22	16	21	7
Changed Profit to Loss	28	10	1	0
Increased Loss	5	2	0	0
Reported Neither salary nor adjustment	19	4	12	6

Source: 250 Returns, 1965 PP of A P & L Survey

Table C analyzes the effect of using this adjusting figure. Notice particularly in the Under $30,000 category how many so-called profitable studio operations were reduced to a loss operation when the adjustment was made. There were 19 owners who claimed no Owner's Salary, nor did they supply an estimate of their value. Fifty-five more claimed no Owner's Salary but offered a value of their effort.

Of the 55 reporting an adjusting figure, 28 caused their erroneous profit to become a loss. As the volume categories increase, this condition decreases. Obviously, the fallacy of profitability exists strongest in the smaller studios. These fallacies can be corrected by adoption and proper use of the PP of A-recommended Chart of Accounts. ▲

Why Incorporate?

A good businessman should explore every avenue of tax savings . . .
It may be that you could operate more advantageously as a corporation.

*by Ray J. Mertz**

OWNERS OF MEDIUM-SIZED studios are frequently faced with the decision of operating their business as a proprietorship, a partnership, or a corporation. We are all aware of the fact that a proprietorship is the most flexible. The sole proprietor answers to no one. There are no compulsory business reports to file. The income tax forms are nearly the same as those filed by any taxpayer whether he operates a business of his own or not.

The partnership form of business organization is also quite simple in operation. It is in reality a combination of two or more people doing business informally without the approval of the state or province. Each partner participates in the profits or the losses according to a prescribed or adopted schedule. The income taxes are paid by each partner as individuals. There is a partnership tax form that must be submitted each year; otherwise there is no material difference between this form of business and the sole ownership.

Second in a series of articles pertaining to subjects vital to you and your business.

BUSINESS ENTITY

The corporation is an entirely different business organization. It is a business entity created by the state or province. It functions the same as an individual person. It can sue or be sued. The continuity of the business is not affected by the death of the stockholder. The stock may be transferred by sale, gift or inheritance.

What are the advantages and disadvantages of a corporation? The principal advantage, of course, is the freedom from personal liability of the stockholder. If the business goes bankrupt, the individual stockholder is not liable for any corporate debts. The stock in the corporation is the total amount a shareholder has at risk.

A corporation may choose to pay its taxes as individuals. This is known as a Sub-Chapter "S" corporation. Generally, smaller enterprises may save taxes by eliminating the corporate tax and the double tax on dividends. Your attorney and accountant can usually advise which form of corporation is better.

In addition to the fundamental advantages of corporate ownership as outlined above and known to most of us, there are certain other benefits that may be well to consider. They can be summarized as follows:

(1) *A formal pension or profit-sharing plan* approved by the Treasury Department could be installed. All money deposited for the benefit of an employee, and this includes stockholder employees, would represent a tax-free accumulation. In some cases, all the stock may be owned by one person and he may be the only employee of the firm. In most states, the Director of Internal Revenue has approved such top-heavy "Owner's Benefit Plan." Of course, the plan must be so written that any subsequent employees are to come under the plan on the same terms.

Should there be employees, no money need be wasted on funding their benefits because of certain vesting provisions. For example, if an employee severs his employment either voluntarily or involuntarily before he has completed ten full years of employment, he would receive no pension benefits. After ten years, he would be entitled to the following — 20% for each year after the tenth with full vesting the 15th year. All non-vested funds accumulated for the benefit of an employee who leaves will automatically revert to the firm in the form of reduced premiums in subsequent years.

TRUST INSTRUMENTS

It may be a bit costly and cumbersome to have an Individual Trust Instrument set up for each firm that wishes to have a plan. The usual procedure is to have an attorney draw up a Trust Instrument which outlines the entire plan. The next step is to present the plan to the Internal Revenue Department for approval. Generally, a firm ought to think in terms of depositing a minimum of $5,000 per year. Not many photographers have that amount of money available for pension purposes.

There is a possibility that we could add individual studios to the present "PP of A Headquarters Pension Plan." If at least 20 members signify their desire to participate in a master plan, it may be possible to offer a really low cost plan with a minimum annual deposit of $2,000. Perhaps certain amounts of life insurance would be guaranteed. So much depends on the number of members who would choose to participate. We will be delighted to receive inquiries from the members, especially if they include the number of employees and their ages.

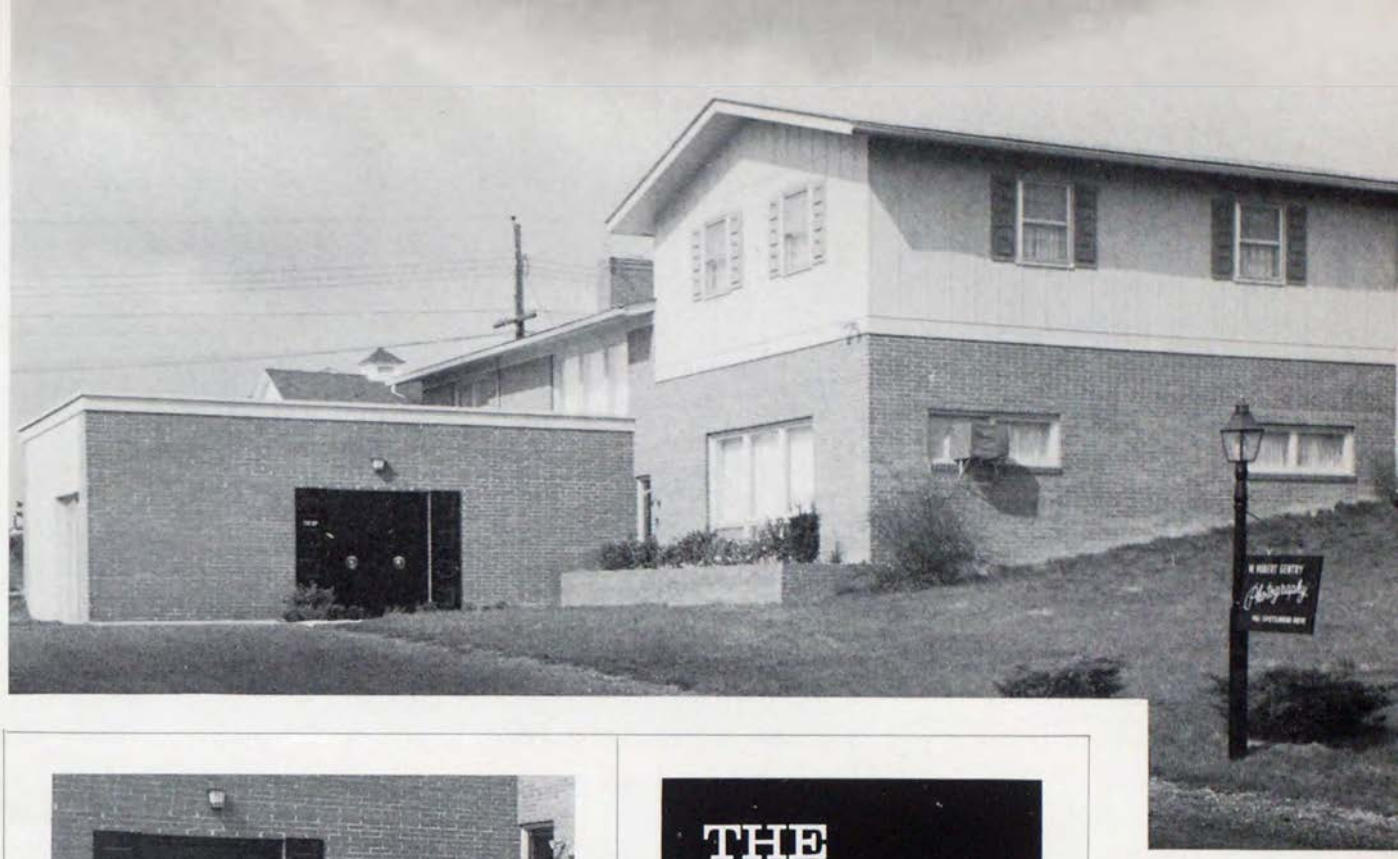
(2) *Hospital insurance.* Premiums paid for any type of hospital coverage for any employees of the firm including stockholder employees are tax-free for the corporation and are not taxable as income to the individual. For example, PP of A Major Hospital Policy, PP of A Hospital Money Policy, or any group or individual plans are all on the tax-free list.

(3) *Health insurance.* All premiums paid for so-called Accident and Sickness Coverage is tax-free to the corporation and the employee. PP of A's Income Protection Plan is in this preferred category.

(4) *Travel accident policies,* if paid for by the

(Turn to page 83)

*Administrator, PP of A Insurance Plans, 2040 W. Wisconsin Ave., Milwaukee, Wis. 53233.





THE GENTRY RESIDENT STUDIO

Gentry studio entrance, above, has its own address to prevent confusion with the home part of the building. Modest sign in front doesn't detract from the residential appeal. Customers still have plenty of parking space.

"THE RESIDENTIAL STUDIO now must offer facilities and decor to equal or surpass any downtown studio in order to attract today's customers," says W. Hubert Gentry, who operates a self-designed home studio in Harrisonburg, Va.

"The buying public is luxury conscious," he believes. "They can no longer be expected to patronize a photographer whose facilities are not as pleasant and modern as any other business offices in his general area." Gentry uses walnut paneling, luxury carpeting, French doors, and other features of a pleasantly prosperous "home" to keep up with the increasingly sophisticated tastes of customers.

Gentry opened his own business five years ago. It was then primarily a candid wedding and commercial operation, managed from his home. As business grew and he found himself doing more and more portrait work, he decided he needed a fully equipped studio. "I designed our present new home and studio since I felt a complete layout built specifically for a residential studio was an absolute necessity," he explains.

Besides maintaining separate addresses, the home and the studio face in opposite directions, so that the studio entrance can't be confused with the home entrance.

In the three years since he moved into the new studio its home-like atmosphere has proved his biggest business advantage. Sometimes it's also the biggest nuisance for the Gentrys. "The customers cannot be completely trained to respect the normal business hours. I think the very nature of a residential studio is the cause of this problem. We try to be a friendly business and most of our customers think of us as friends. This is exactly what we want, so we must expect them to disregard our business hours to a certain extent. This is probably particularly true in a town as small as Harrisonburg" (about 14,500).

Another disadvantage of his studio, Gentry finds, is a lack of display windows to attract the attention of people passing by.

The customer's greater receptivity and naturalness in a home studio, however, more than compensates for minor drawbacks, he believes. He agrees with other photogra-



Overall view of reception room, right, shows comfortable, gracious atmosphere. Walls are walnut panelled. At one end, left below, is bridal selling area, which avoids the "commercial image" of counters and shelves. At other end are steps leading up to cameraroom and office.





phers who have told about their residential studio layouts in recent issues of *The Professional Photographer,* that it's the atmosphere of a home which puts customers at ease. "The customers feel free to relax and discuss their needs. They never feel that any pressure is being put on them; they're free to make their own decisions."

Mr. Gentry also points to the still-growing suburban trend in homes and shopping centers, plus increasing dependence on one or more family cars, as other reasons for the important role of the home studio. "Distance, in this automotive age, is not a problem, and often a residential studio is really closer to the customer than a downtown studio would be." Ample parking (especially convenient for brides, who can park right at the door) is another convenience he offers to fit the "automotive age."

Gentry has plenty of room to work with in a studio layout with a reception room which is 12'x30'; cameraroom 10'x12'; print darkroom 15'x10'; utility room 10'x10'; office 12'x12'; finishing room 8'x30' "and probably the world's smallest film darkroom, 4'x10', which handles 5x7, 4x5, 90mm and 120 rolls all with nitrogen burst set-up. All sinks are constructed of fiberglass."

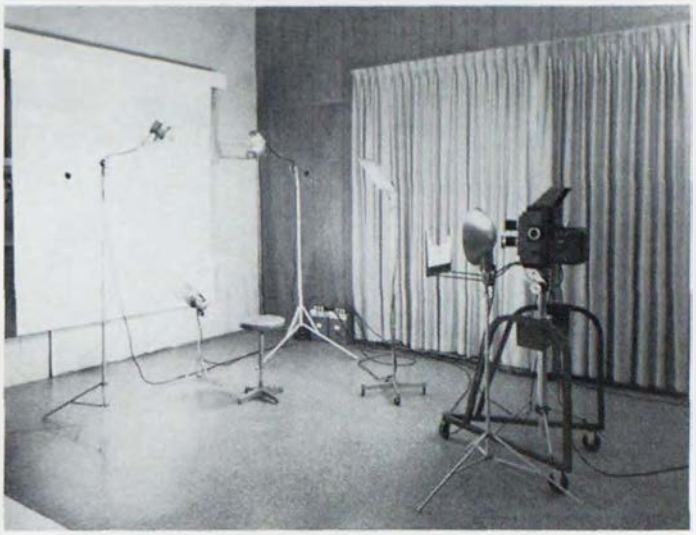
Mr. Gentry has stacked up an impressive list of awards after only 11 years in photography. He started in the business as a commercial and news photographer with a TV station after graduation from Hampden-Sydney College. Several news photography awards have come to him in Virginia News Photographers competitions, including a Best in Show award for a spot news picture. He has also won several first place awards from the Virginia Professional Photographers Assn, including categories like Candid Wedding and Portrait of Children. Gentry says he owes much of his success to the PP of A, and his state and regional organizations, especially through valuable publicity from the contests and two summer courses at the Winona School of Professional Photography.

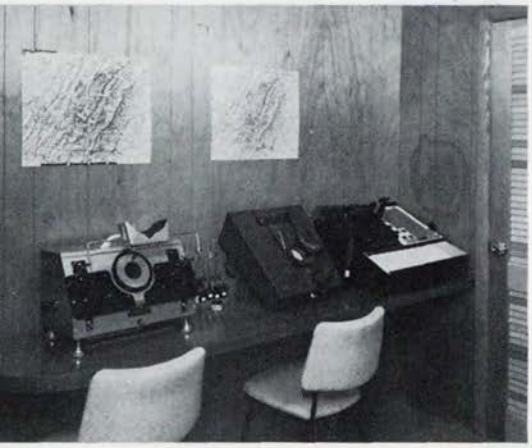
Gentry's business at present is largely bridal and candid wedding, commercial, and general portrait work, including school pictures. Commercial work makes up about a third of his gross, and includes construction progress pictures, architectural, aerial, publicity, and industrial photography.

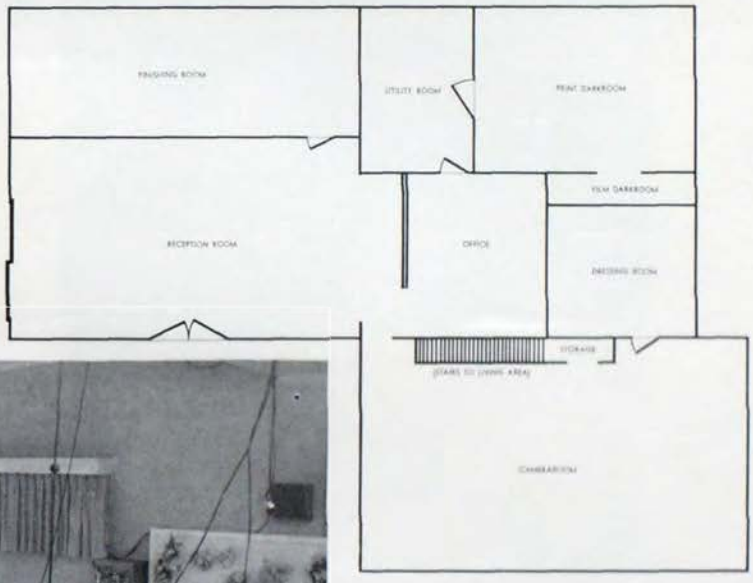
His staff consists of one full-time assistant who does printing, retouching, finishing, reception and sales; a

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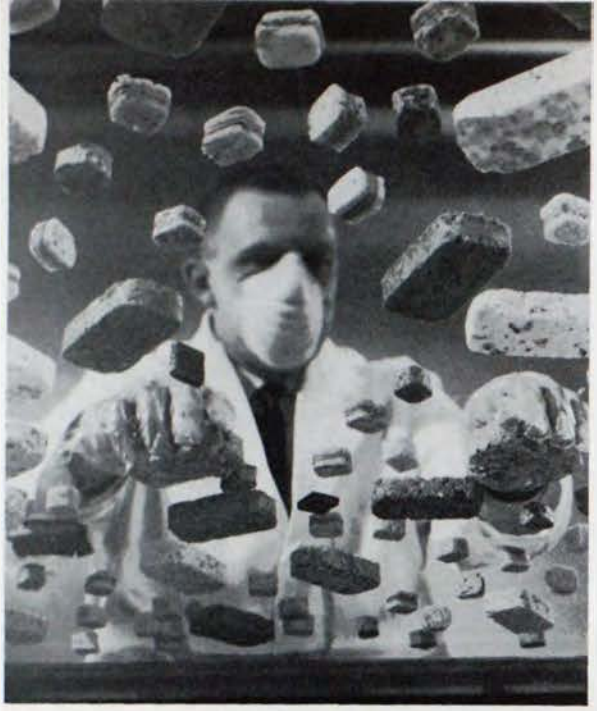








Two views of Gentry's office, upper left. Bottom view shows an area used for retouching, with a viewing table and a densitometer. On wall are maps with pins to show locations of local schools and churches. Top right shows school photography side of cameraroom. Blackout drapes cover a large picture window which may be used for existing light or as a background for family groups. Main part of cameraroom has studio lights connected to Cord-O-Matic reels. Two umbrellas are mounted in ceiling for overall bounce light. Lower right: large share of business is bridal and candid work.



"Space food" is displayed by photograph made through a glass-topped table.

PHOTOGRAPHY



Promotional work for "Martha Logan," Swift & Co. name for home economists, appears in papers, magazines.



Dan Palormo sorts out color slides processed at Swift & Co. for use in sales presentations.

The importance of industrial photography is well revealed by the development of the Photographic Department at Swift & Co.

The department was organized in 1947 by Ed Hois, M.Photog. His main jobs then, he recalls, were servicing the Public Relations staff, and the company magazine.

"It wasn't easy to convince other departments of our importance to them; we still had a selling job to do. In time management was satisfied. It was up to us from then on — whether to progress or stand still," says Ed.

Until 1952, the department was a one-man operation. At that time, a second man, Val Janus, was added. His specialty was photographic printing.

The workload had increased so much, that by 1961, another photographer was added. Ray Handley had the background and experience to help in any phase of the operation. In 1963, Dan Palormo joined the team.

Photography at Swift & Co. involves not only livestock dressing and processing operations, but includes the development of space food,



Photography team at Swift & Co. check their work: Dan Palormo, Ray Handley, Ed Hois, Val Janus.

AT SWIFT & COMPANY

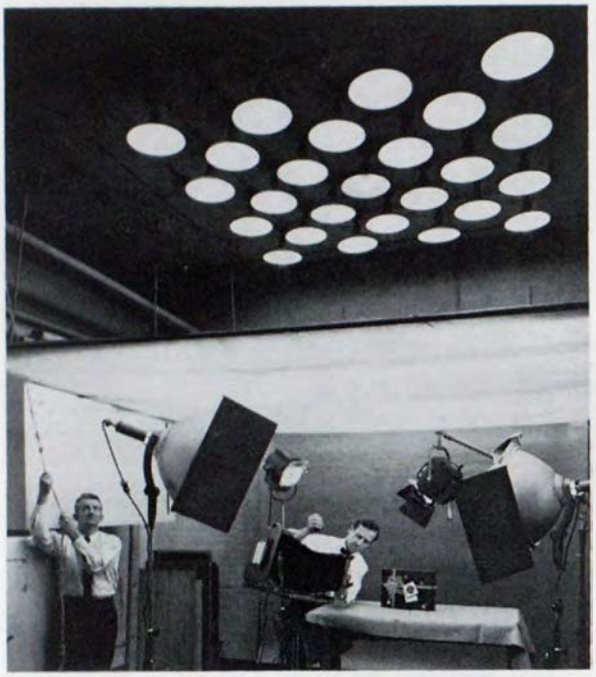


Dramatic photograph in smokehouse helps tell the Swift story.





Visitors to the Swift studio (right) see a colorful display of industrial and food photography, as well as portraits.



Bank of overhead lights and adjustable screen create varying degrees of diffusion.





Studio air conditioner (left) looked drab until screen holding photographs was added.



Ed Hois and Ray Handley check color prints of their food products photography.

advertising and product promotion pamphlets — even the mining of phosphate.

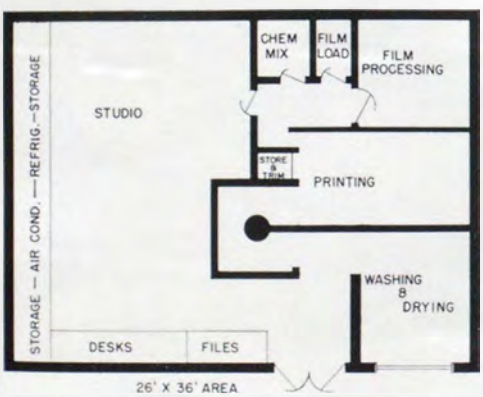
One of the biggest jobs is photographing for the Home Economics Department. In a year, Mr. Hois estimates 15,000 contact prints are supplied to newspapers and magazines across the country.

Another important item is the production of 35mm slides. These are mainly used for sales meetings and visual aids for training.

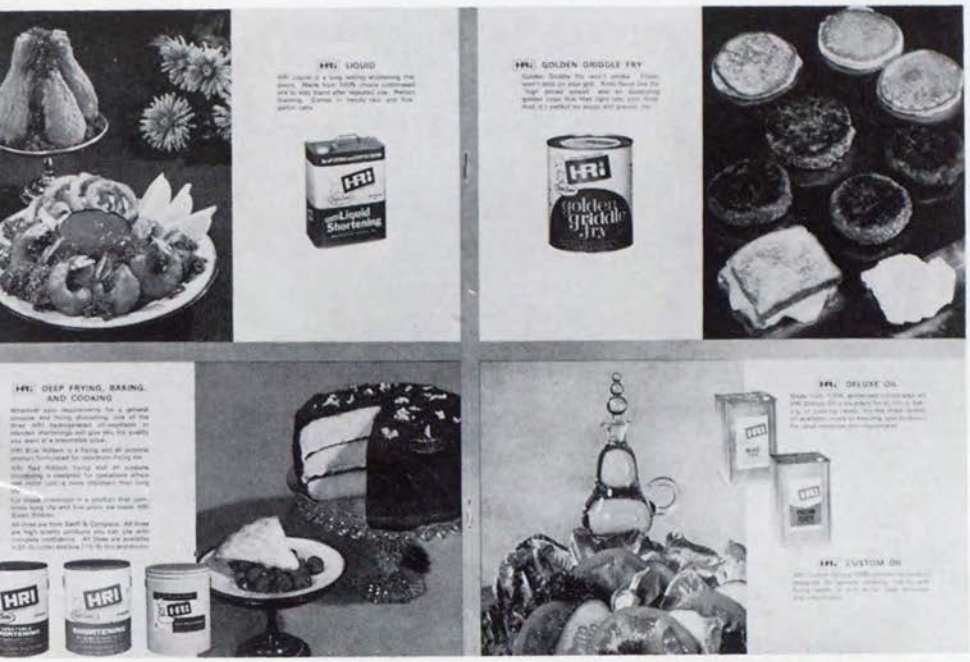
"Our 35mm production is very important — but still in its infancy. We have big plans for the future on this," says Ed, who looks forward to a complete color lab in 1967.

The photographers at Swift & Co. take pride in keeping their working area filled with examples of photography. Nearly all available space is devoted to projecting the image of their work and their company.

"We feel our work is 'custom.' I keep telling our boys the final presentation is most important," remarks Ed Hois. "This is how we keep all the departments we service in a good frame of mind." ▲

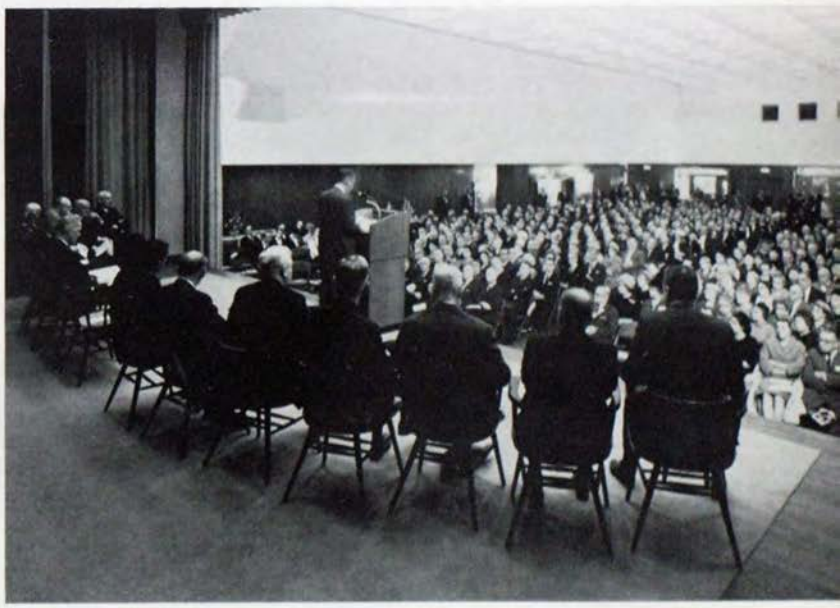


Floor plan of present studio space and darkrooms.



Promotional pamphlet includes full-color food, package photography from studio.







Going into the lab or to the mine, covering the annual stockholders meeting and creative food photography are some of the assignments for Swift & Co. photographers.



WHO SHOULD PROCESS YOUR COLOR?

by Roy Clapp

Should you send it out . . . or do it yourself?

There are good reasons that can be offered for either course. It would be all too easy to present a mild and innocuous essay that would contain nothing to offend anyone and which would have no practical use whatsoever. So let's look at this question in a frank and outspoken way and if we happen to provoke a degree of argument, then so much the better. Perhaps we can stir up some thinking that leads to worthwhile progress.

First of all, there is no one right answer. Consequently, the fellow who says, in a burst of enthusiasm, "The only way to get into color is to send it out and let the experts take care of the problem" — or the fellow who insists that he must do it himself — may be either right or wrong. The answer is not simple and obvious.

In the long run, the way you choose to process your color will prove to be a decision of extreme importance. As in the case of any sound decision, the first requirement is to examine all of the facts and then, through logic and not impulse, combine these facts in a logical way. When this is done, and sufficient time is given to the decision, there will be little cause for regret in the future.

There are three possibilities: don't use any color at all; send your color negatives to a commercial laboratory; process your own color all the way.

Regarding the first possibility — there will always be a place for black-and-white photography, but that place is growing smaller every day. The history of color shows if people can get color, they will buy it — and they *are* getting it. Just look at any figures measuring the processing business.

For the sake of interest, let's mention some of the "horse-and-buggy" reasons people used to give for not going into color: (1) Color is very unprofitable; (2) It is difficult, if not impossible, to retouch color negatives; (3) There are not enough experts available to assure quality processing by a studio; (4) The cost of labor exceeds the income from color; (5) The cost of color portraits is too high to be salable; (6) Color is so fadable that the customer will not be satisfied.

Studios going to color quickly found they were making a higher profit from color than from black-and white. Many of them converted to nearly 100% color in the first year. They had no great difficulty retouching negatives. Even when they chose to do their own processing, they didn't need experts to achieve excellent results. Concerning the high cost of labor, they found the extra income from color left them with $10 to $30 an hour in their pocket for their processing time. An increasing number of customers asked for color — willing to pay two or three times as much as for black-and-white. And as for the problem of fading, studios selling color since 1958 are not encountering any complaints — naturally explaining to customers they should not expose color photographs to sunlight.

The practicality of color is a question that has been answered by history. It *is* practical — and very profitably so. The question now is one of method, which brings us to our two remaining possibilities: Should you send your color out or do it yourself?

Most of what follows will be devoted to one side of the story, but there is a reason for this.

Information on the first side of this question is easy to get and the advantages are quite clear. The service laboratories who do finishing for the professional are understandably articulate in presenting this course of operation. The case for following this path includes the requirements of no substantial investment in new equipment, only a minimum of learning of new skills, and a short time to make the changeover to color.

Inquiries directed to a few commercial finishing plants is strongly advised for any studio about to take the step into color. You will obtain all of the facts and advantages for pursuing this course and you will get a great deal of useful information on both the business and technical aspects. Processing laboratories are fully aware of the advantages in helping you to greater success and growth. No decision should be made until you have taken this first step and seriously studied the information they provide. On the other hand, the advantages of processing color yourself are not so easy to come by. In fact, little has been published on this. It is, in general, limited to a few stories by individuals who have chosen this direction and learned of the advantages the hard way.

What are some of these advantages? First of all, you certainly learn faster and develop greater skills when you do all of the work yourself. If you limit your operation to exposing a negative and having it processed by someone else, you don't really learn a lot about your exposing practices. This is particularly true when you pay enough

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A DUAL PURPOSE THANK YOU CARD AND CREDIT CARD

THE SIRLIN STUDIOS of Sacramento, Calif., use the above card and folder as a bonus for customers who pay their accounts on time. Not only does it serve the purpose of a "thank you" note to customers, but it also stimulates further business by offering a handy personal credit card. The reverse side of the credit card lists the services available on credit, and details the terms of the 90-day charge account. Under this plan, one-quarter of the order must be paid at the time of purchase, with the remainder payable in three installments at 30, 60 and 90 days after purchase. The card is dated so it is good for one year. . . . Sirlin Studios have used this form for over ten years, and have found that it encourages reorders and repeat business more than any other program they have tried. . . . The form above is folded over to a size of 6"x3". One side is blank for address purposes, and the reverse side simply says: "Too often in the rush of business life we fail to say THANKS loud enough for you to hear it." ▲

Sears Fashion











A variety of poses and swimsuit designs gives editors a wide choice of styles for fashion feature stories.



Photography for Editors





SEARS, ROEBUCK AND CO. has embarked on a comprehensive program of fashion press kits, designed to serve newspapers and magazines, who have no full-time fashion photographers assigned.

These photographs are known as "editorial fashion photography." Photographers who specialize in this field are well aware of what editors look for in picture definition and quality, just as they must be aware of the special features of the clothes to highlight.

Several weeks in advance of a particular season, a package of photographs is sent to the various publications with caption material and a news release describing the line. Getting the jump on a season's style gives editors a chance to plan features weeks in advance, oftentimes using press kit photographs submitted from several sources for one layout.

Under the overall control of the Fashion Publicity Director, John E. Terrell, fashion photographs are prepared for distribution throughout the country.

Mr. Terrell and his staff get together with the fashion counselors of each of the fashion merchandising departments to choose the garments to be publicized. News value and photographic appeal are two of the major criteria used to determine their selection.

Then Mr. Terrell's assistant, Alice Reichenbach, studies the clothes and chooses accessories, keeping in mind the photographic image of each outfit as it is coordinated.

The photographer is chosen next. Since several examples of one type of garment are usually photographed at one time, Mrs. Reichenbach can choose a photographer who has particular success illustrating this style. Jeanne O'Brien of New York is responsible for the photographs accompanying this article.

Mrs. Reichenbach then meets with the photographer's representative. They discuss choices of models, locations, and timing. Rosemary Mullen, agent for Miss O'Brien, takes care of permits, licenses and other details.

The models are called in for a fitting. The merchandise is altered if necessary, pressed and sent to the studio.

During the actual photographing, Mrs. Reichenbach and sometimes a Fashion Board counselor are present. Last minute changes, sometimes as small as the angle of a hat, can then be corrected while the model is on the set.

The photographs illustrated here are from the Sea

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If you could earn, every hour you work, the amount you earn when you're at the camera, your income would probably be three or four times higher . . .

THE CHALLENGE OF TIME

by Rus Arnold

UNFORTUNATELY, the average professional photographer's operation is inefficient. Many hours are spent at nonproductive duties, thus cutting down on income. For one thing, the typical picture-taking firm is small. It cannot afford all the assistants to do the lower-paying jobs: writing letters, keeping books, trimming, spotting, packaging prints, mixing chemicals, loading holders, and so on. It's a fact of life that the photographer himself handles these chores.

In mixing chemicals, for example, most photographers have learned that in the long run it is cheaper to pay a little more for ready-mixed chemicals. The time spent in weighing out small amounts of various ingredients is costly.

This same kind of time-saving has to be applied to everything else you do — and office work is the one area that the average photographer neglects the most. Time used to hunt-and-peck at a typewriter in making invoices can be expensive indeed, but the sooner invoices are mailed out the sooner the photographer gets his money.

I have a one-man operation. I do everything myself — shoot, process, ship and bill. In addition I travel a great deal on location assignments. Consequently, I have had to put my office work on the most efficient basis possible, so that it can practically take care of itself. A desk-type office copying machine has saved a tremendous amount of time and work for me. To me, as a photographer, photo copying is a natural way to cut office work. It fits right into my way of life, except that there is no darkroom work involved.

You simply place the letter in contact with the paper matrix and the machine automatically makes reflex copies. You strip the matrix off and you have a positive on standard white letter paper. If you want more copies just put the matrix back into the activator and strip off as many as ten copies in seconds. Total cost: pennies.

Total savings: well, here's an example. One day I telephoned an advertising agency client across the country to ask what had happened to an invoice of mine dated four months ago. Early the next morning he phoned: the invoice was lost. If I would send him another invoice, he would personally "walk it through" and get me my check.

His phone call, however, caught me as I was leaving for the airport on an

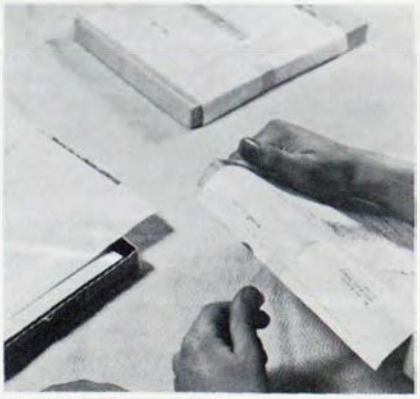
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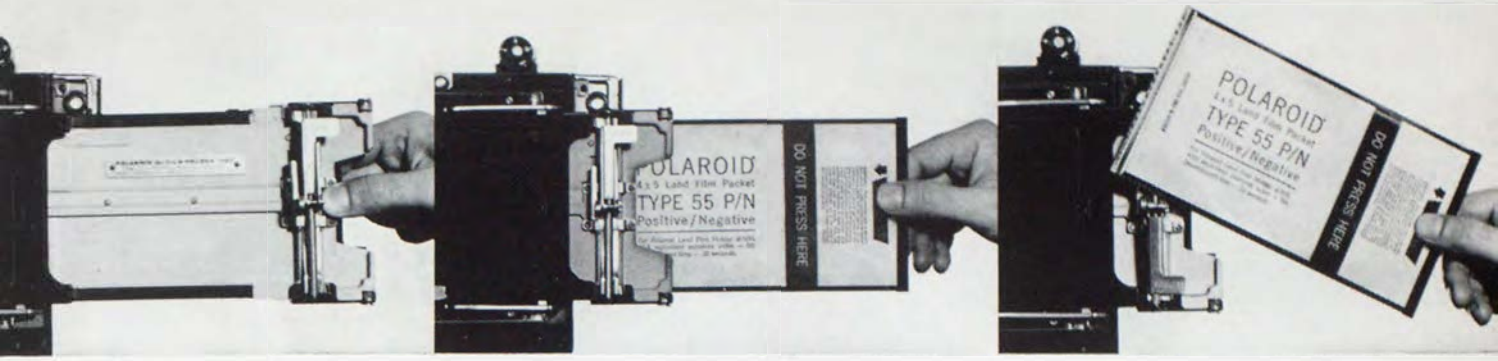
Verifax copies proved their efficiency in handling three different but simultaneous print orders from the same set of negatives.



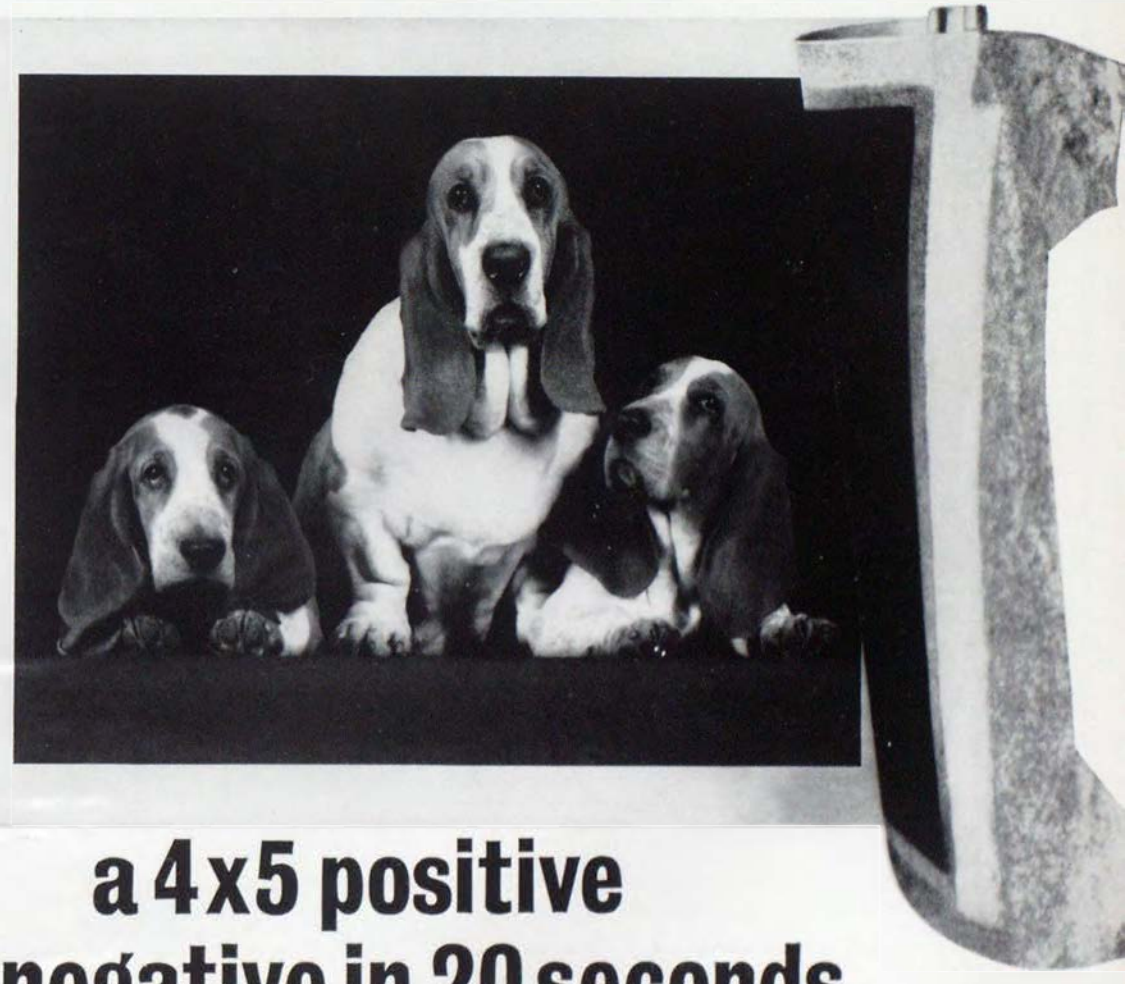
When the several hundred prints were dried, they were separated and checked against a new set of order copies for correctness.



The checked copy of the order was taped to each of the three boxes, while other order copies were attached to the billing invoices.



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 3000 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 ®

New from... FasCOLOR

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8X10 OR SMALLER **$1.50**

FasCOLOR Custom Candid prints are individually cropped, dodged and burned in to give you highest quality at a truly modest price.

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* 10 prints same negative

Now quality commercial prints at amazingly low prices made from negatives up to 4x5.

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CUSTOM 11X14 CANDIDS $3.50

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Mail Coupon To Nearest FasCOLOR Plant

☐ I have enclosed two dollars. Please rush me a copy of your Comprehensive Guide to Profitable Color Photography. pp

☐ Please rush me you latest FasCOLOR price list.

Name .....

Address .....

City .....

State ..... Zip # .....

FasCOLOR of NEW YORK
11 West 42nd Street
NEW YORK, NEW YORK
10036



acid test for an 8x10 enlarger

Not that we're suggesting an 8x10 for 35 mm work. But do you know a tougher test?

When we say that the Durst V-184 takes any size from 35mm to 8x10, we're talking about ease of handling, operating conveniences and flexibility. We're talking about a large, professional unit so beautifully counter-balanced, so effortlessly responsive and maneuverable, it feels and handles like a miniature. We're also talking about illumination efficiency, versatility and performance quality.



Here are some of the professional facilities available in the V-184: tilting negative carrier, lensboard and baseboard for perspective control, calibrated for repeat settings; 10x10" carrier with adjustable masking blades permitting lateral or vertical placement of negatives to 8x10, with provision for including a density step wedge; drawer-type, easily interchangeable condensers; filter drawer between light source and condensers; optional pin-registration system for color work; crank-operated, leadscrew drives for adjusting baseboard and lamphouse heights; rack-and-pinion focusing; extra-long bellows; column height, 7½ feet; required floor space, 36x42".

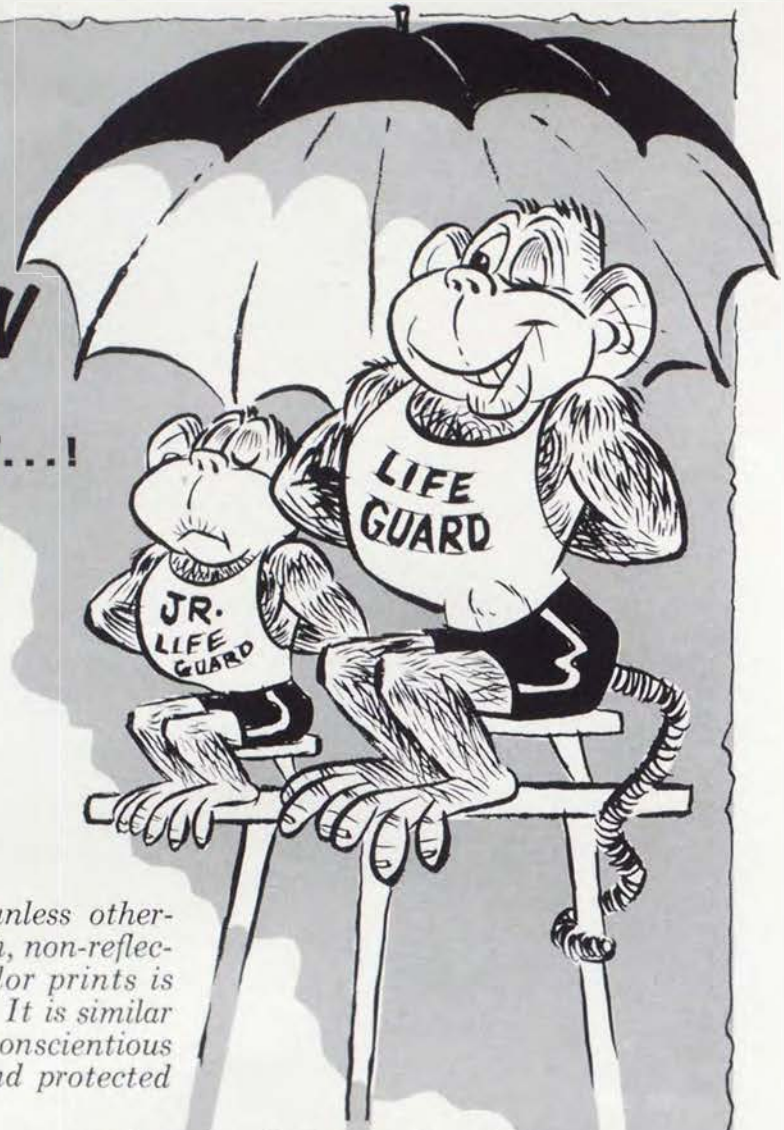
Depending on the lens focal length and negative area, the Durst V-184 is capable of producing 33-time enlargements directly on the baseboard, and 6 to 1 reductions. The V-184 also permits choice of light sources (tungsten to 1000 watts, cold light, pulse Xenon or electronic flash) depending on preference or application.

If you work with 4x5 and larger formats—in color or black-and-white—and your quality requirements are really critical, the unique capabilities of the V-184 should receive your attention. You'll discover that even if your work also includes 35mm, 2¼ square and 2¼x3¼, you may never actually have to buy a smaller enlarger. The Durst V-184 is that good.

For complete details, write: Durst (USA) Inc., Garden City, N.Y. 11533. Subsidiary of Ehrenreich Photo-Optical Industries, Inc.

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AT NO EXTRA COST...!



MONKEY COLOR *"Permanizes"* YOUR PRINTS *AT NO ADDITIONAL COST TO YOU!*

All MONKEY COLOR prints, unless otherwise specified, are treated with a tough, non-reflective coating. The beauty of your color prints is protected by this exclusive new finish. It is similar to the matte treatment with which conscientious professionals have always enhanced and protected their work.

Prints treated in this manner have a superb, non-reflective matte surface, resistant to heat, humidity and rough handling. They will not stick to acetate, glass or each other and in the event your prints are announcements or greeting cards, this surface will accept a signature by a ballpoint pen.

There is no charge for this treatment when it is applied at the time your prints are processed.

Also available in all sizes (from wallets to 11″ x 14″) at no extra cost are MONKEY COLOR'S alternate finishes . . . Matte Sprayed Texturized (soft linen or canvas finish) or Glossy. Our only limitation is that each order, in its entirety, must be processed in only one finish.

SEE US IN BOOTH 208 - AT THE P.P.OF A. SHOW

DEDICATED TO THE PHOTOGRAPHER OF TOMORROW . . .
TODAY . . . EXCLUSIVELY COLOR!

MONKEY COLOR

INC.
534 WEST 20th STREET
HIALEAH, FLORIDA 33010

TO: MONKEY COLOR INC.
534 West 20th Street
Hialeah, Florida 33010

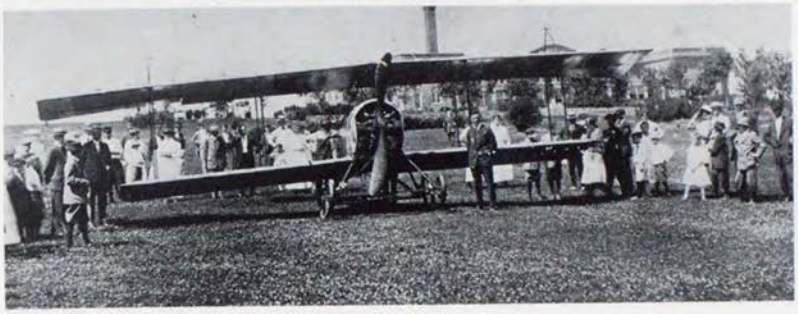
Gentlemen:
Enclosed is $10.00 for my Monkey Color Franchise. I understand if I am not completely satisfied I may return the sample album and other materials within 30 days and receive the full refund of my franchise fee.

NAME.....
ADDRESS.....
CITY.....STATE.....ZIP.....



Three of Warren O'Brien's historic collection of photographs illustrates his colorful career. Alfred Lunt and Lynn Fontanne relax at their summer home in 1935; at right, the Unique Theater, about 1915; first airplane to land in Waukesha, Wis., about 1916.







Warren O'Brien, left, and brothers Wilfred (in truck), Cliff and Allen in 1931.



Warren proudly displays "Qualified" plaque he received in 1964.

99 YEARS

OF PHOTOGRAPHY

MR. AND MRS. Warren S. O'Brien of Waukesha, Wis., will complete a total of 99 years in professional photography this year. Warren began his professional career in 1912, and his wife Betty started working with him in 1921.

Warren's brothers, Wilfred (O'Bie), Clifford and Allen have each served over 20 years in portrait or commercial photography. Three sisters each contributed about 20 years. And there were O'Briens by marriage, who, like Warren's wife, have helped their husbands in studio and darkroom.

This interest in photography was passed on from Warren's parents, who were portrait photographers. Each

(Turn to page 73)

AWARD WINNING PHOTOGRAPHY by Stevenson, Marcellus, N. Y.

PORTRAITS

COST OF MAKING THE SITTING
The making of a sitting involves craftsmanship, knowledge, time and materials for which a charge is made. We take great pride in providing you with fine portraits we are sure will please you.

"THE CLASSIC"
A complete variety of 6-8 poses in Black & White to bring out the best in you. This sitting includes head and shoulders, and three quarter poses to fit every need. $4.95

"THE PRESTIGE"
Suggested when you want a truly outstanding portrait in Natural Color. One of our best sittings that will surely please you. Consists of a series of 6-8 poses. $7.95

"THE ECONOMY"
Suitable for Publicity and passport photos. Not recommended for children's portraits. Consists of 4 poses head and shoulders. $2.95

"THE PRE-BRIDAL"
An unforgettable Portrait of one of the most memorable times in life. A series of 10-16 poses including Full Length, three Quarter and close-up poses. Black & White. ..... $ 8.95
Natural Color 14.95

CHAUFFEURS AND LICENSE PHOTOS (WHILE YOU WAIT)
1 pose 2 I.D. size prints $2.50

NATURAL COLOR PRINTS

Your portrait prints are made on the newest and finest materials available in the history of professional photography. By using this highly complex material we are able to record your portrait directly in color and reproduce these colors amazingly true to nature.

	Up to 8x10	11x14	14x17	16x20	20x24
Individual print prices	$18.95	$24.95	$33.95	$49.95	$69.95

10% Discount on 3
15% Discount on 6
20% Discount on 12
} or more prints of same pose and size 8x10 and up

SPECIAL PORTRAIT PACKAGE PRICES

No. 1 — 2 5x7, 8 Wallets or 4 Miniatures	$24.95
No. 2 — 1 8x10, 2 5x7, 8 Wallets or 4 Miniatures	31.95
No. 3 — 3 8x10, 8 Wallets or 4 Miniatures	39.95
No. 4 — 1 11x14, 2 8x10, 8 Wallets or 4 Miniatures	47.95
No. 5 — 1 16x20, 2 8x10, 8 Wallets or 4 Miniatures	54.95

EXTRA PRINTS (WHEN ORDERED WITH PACKAGES)

	Wallets (8)	Wallets (4)	Miniatures 5x7	Miniatures 8x10	11x14	16x20
Same Pose	$ 7.95	$ 7.95	$ 5.95	$ 7.95	$15.95	$28.95
Different Pose	12.95	12.95	9.95	13.95	22.95	37.95

BLACK and WHITE — TONE — OILS

	WALLETS 6	WALLETS 12	Miniatures Sets of Three*	5x7	8x10
CHARCOAL (Black & White)	$3.95	$5.95	$6.95	$4.95	$6.95
ROYAL TONE (Brown)	5.45	7.95	8.95	5.95	8.95
AZURE TONE (Blue)	5.95	8.45	9.45	6.45	9.45
"THE ELEGANTE" (Light Oil)**	—	—	6.95 ea.	7.95	11.95
"THE SUPREME" (Brush Oil)**	—	—	12.95 ea.	16.95	19.95

	11x14	14x17	16x20	20x24
CHARCOAL (Black & White)	$11.95	$16.95	$24.95	$39.95
ROYAL TONE (Brown)	13.95	19.95	26.95	44.95
AZURE TONE (Blue)	14.95	20.95	27.95	47.95
"THE ELEGANTE" (Light Oil)**	16.95	24.95	35.95	59.95
"THE SUPREME" (Brush Oil)**	29.95	36.95	49.95	89.95

*SAME POSE
**Each Additional Head 50% Extra

10% Discount on 3
15% Discount on 6
20% Discount on 12
} or more prints of same size and pose 5x7 and up

"THE SALON"

"THE SALON"
This is for the discriminating individual that would like something unique. It is the finest Portrait Study we offer, consisting of a large variety of poses, lightings and dramatic effects to bring out the best in you. A costume change is suggested to give even more variety. This is the sitting we suggest for the finest in interpretive portraiture. Many of our National and State Honor Award Portraits have come from these sittings. $14.95

EXTRA PERSON IN SITTING
A charge of $1.50 will be made for each extra person in a sitting.

REGARDING PROOFS
All proofs are loaned to you for your selection of final Portrait prints. All proofs are the property of Stevenson Studios and must be returned to the studio within 10 days. It is expressly understood and agreed that the loan of proofs conveys no creators rights or rights to copyright.

RETOUCHING
Normal retouching is included at no additional charge on one pose. There is a small charge for special retouching or retouching extra poses.

WEDDING ALBUMS

NATURAL COLOR ALBUMS
A most beautiful way in which to remember your wedding day. More than 30 Natural Color photographs are taken in home, church and reception. Your choice of any 16 Natural Color Photographs are mounted in your completed album. Extra photographs may be selected and mounted in album. There is a small charge for photographer's time in excess of 6 hours.

$112.00

Additional 8x10 prints ordered with original order. ..... ea. $5.95

BLACK & WHITE ALBUM
Consists of same service as outlined in Natural Color Wedding Album above. $97.50

SPECIAL SERVICES
- Freehand Oil Paintings on Canvas
- Custom Framing & Matting
- Murals in Black & White or Color
- Restoration and copy prints from your old or damaged photos or paintings
- Complete selection of Candid Line Wedding Invitations, Stationery and Thank You notes.

STUDIO HOURS
Tuesday - Friday 9:00 a.m. - 5:30 p.m.
Saturday 9:00 a.m. - 1:00 p.m.
Thursday Evening 7:30 - 9:00 p.m.
Closed Mondays
All Sittings by Appointment Only

TERMS OF SALE
No service charge for 2 months from camera date. There is a small service charge on balance due after 2 months.

COMMERCIAL PRICE LIST

The following is our price list for commercial photography. Photographs that require special lighting or techniques will be charged at a higher rate. In such cases notice will be given prior to printing the order. There will be no travel charge for photos taken within a 10 mile radius of the studio. All prices are subject to change without notice. Photos taken after regular studio hours or on Sunday or Holidays will be charged at a higher rate.

STANDARD COMMERCIAL PHOTOGRAPHY
(no set up or special lighting)

BLACK & WHITE
1st Original Black & White (8x10) $7.50
Additional photographs taken same time and location (8x10) 5.50
Extra prints ordered with original ..... ea. 1.50
Reprints ordered at later date ..... 1st print 2.50

NATURAL COLOR
1st original Natural Color (8x10) $12.50
Additional photos taken same time and location (8x10) 9.50
Extra prints ordered with original ..... ea. 4.50
Reprints ordered later date ..... 1st print 5.50
Above photographs guaranteed acceptable color balance. When color balance is critical or special lighting and set up are required refer to Custom Color Prices.

RUSH WORK
(within less than 5 working days Black & White, 14 days color)
24 hours 100%
48 hours 50%
60 hours 25%

COPY PHOTOS
(Made from good original)
1st print $5.00
Extra 8x10 glossy ordered same time 2.00
Estimates given on copies requiring special art work.

CUSTOM COLOR PHOTOGRAPHY

PRICES INCLUDE NORMAL SET UP AND LIGHTING EFFECTS

A. PREMIUM QUALITY
Recommended where reproduction quality is required. Absolute optimum inherent in the Ektacolor process. Color balance matched to samples of materials if required. Includes taking of photograph and 1st 8x10 print. $97.50

B. DELUX QUALITY
Showroom quality color with excellent color balance. Prints are made to your satisfaction. Quality color that will show your product at its best. Includes taking of photograph and 1st 8x10 print. $39.50

C. FIRST LINE QUALITY
Recommended when good color photographs without absolute color balance is required. Color balance at our discretion. Includes taking of photograph and 1st 8x10 print. $24.50

EXTRA PRINTS
Prices on extra prints on custom color will be given on request. Discounts on volume orders of extra prints. Please allow a minimum of 14 working days for color work.

SPECIAL ART WORK, ETC.
Prices will be given on request for special work, mountings, internegatives, transparencies, print film, texturing and retouching, Murals, Oil Colors.

35mm COLOR
Prices will vary depending on whether slides are taken along with other photos on job or special camera session. Prices on request.

AERIAL PHOTOGRAPHY
Minimum of 3 views at standard commercial rates as listed, plus plane charter charges and $10 special services charge.

NEGATIVE SURRENDER CHARGE
All negatives are the property of the studio. When required they will be released upon payment of a surrender charge for each negative.

MISCELLANEOUS CHARGES

TRAVEL CHARGE
Travel charge outside of 10 mile radius at 10c per mile. Meals and accommodations paid by customer on overnight.

LOST OR DEAD TRIPS
Time to location and return @ $6.00 per hour plus trip charges.

WAITING TIME
Waiting beyond time of appointment or waiting between exposures in excess of 20 minutes on series, billed at $6 per hour.

PREPARATION AND SET UP TIME
Time in excess of 20 minutes for each exposure will be charged at $6 per hour.

SPECIAL COLOR CORRECTIONS
Charged at $3 for each exposure requiring same.

SPECIAL PROPERTIES
Will be charged at cost plus expenses incurred and $4 per hour.

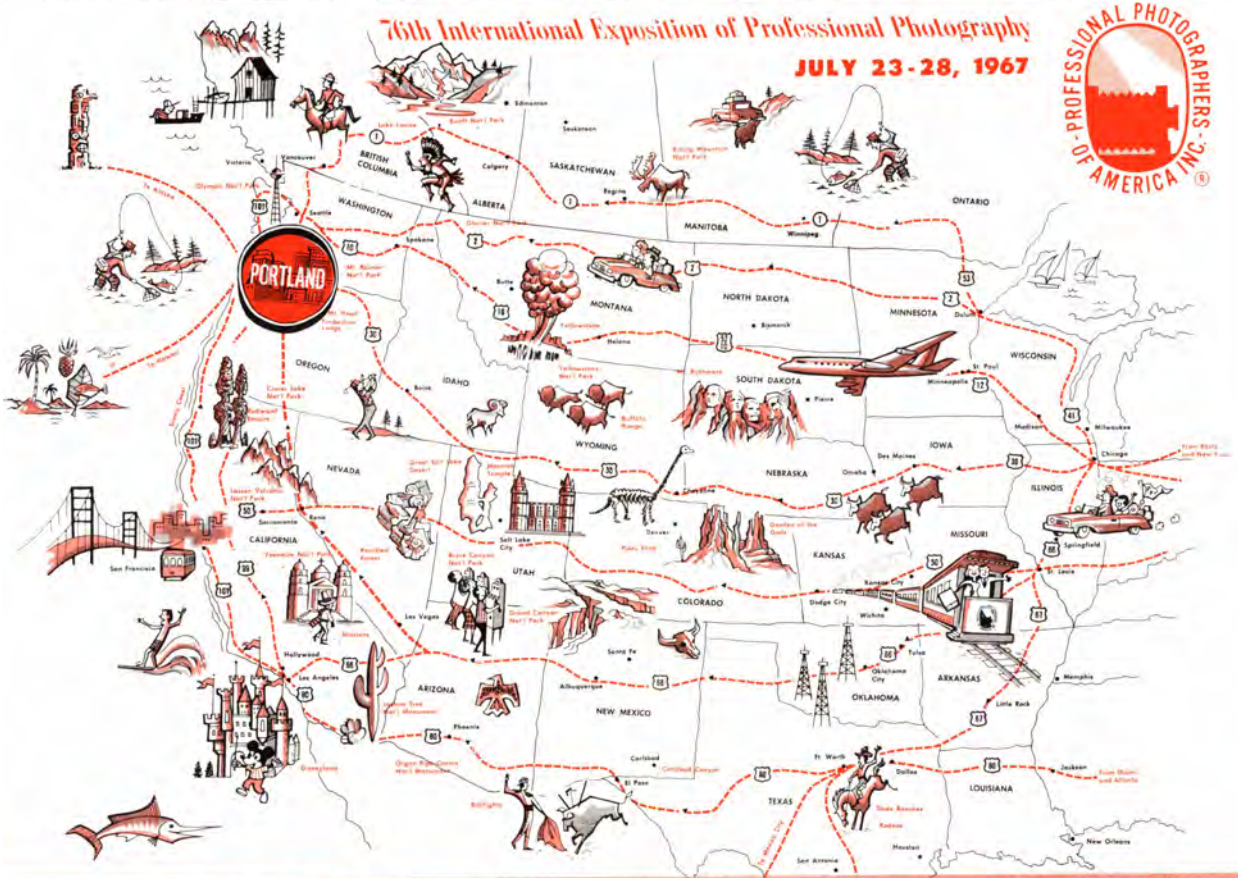
MODEL CHARGES
The amount paid to the model. Rates vary, depending on model.

COURT TESTIMONY
Time of photographer from leaving studio until return at $8 per hour plus trip expense. Minimum $8.00.

OPAQUING
Charged at $4.50 per hour.

SPECIAL MOUNTING
List price of mount, plus $4.00 per hour. ▲

ALL ROADS LEAD TO PORTLAND IN '67



PLAN YOUR VACATION TRIP AHEAD... *...See Spectacular America...Choose Any of Several Interesting Routes...Going or Returning...Drive All the Way or Fly Part Way and Rent-a-Car...Fly, Bus or Train Home*

an Invitation

. . . for you and your family to see America on the way to the 76th International Exposition of Professional Photography in Portland, Ore., July 23-28, 1967. Set a relaxing, leisurely pace to take in the famous sights of America's rugged, refreshing West. Visitors to the magnificent Northwest are greatly impressed by Portland, the "City of Roses." From the pounding beat of the Pacific surf to the serene splendor of mountain parks, Portland blends a distinctive western atmosphere with the international accent of one of the West Coast's great seaports. In July the famous roses are at their peak, and the city's parks and gardens display their pride in natural woodland settings. With its international trade, Portland's restaurants provide a cosmopolitan variety of delicacies from around the world. Portland also boasts the world's largest shopping center where over 100 stores cater to the shopper's fancy. For an easier pace, the outdoor market is a charming way to while away an hour or a day. And who could leave the Northwest without a trip to Mount Hood, just a short trip away. So, combine your vocation in professional photography with a vacation in the picturesque Northwest. ALL ROADS LEAD TO PORTLAND IN '67

AUTOMATION WON'T GO AWAY

by Eric Sanford, M.Photog.

THIS MAY BE PREMATURE (I hope not) but I do want to insert a matter in the minds of convention chairmen and print exhibition chairmen, mostly on the local, state and regional levels. We are aware, of course, that rules concerning the finishing of color prints have been relaxed considerably and the wording that the maker must have "supervised or be capable to perform all the work required" and so forth is really a very loose one.

But I don't want to talk about color now. I want to talk about exhibition rules for black-and-white work. All of us are getting not only frequent offers from black-and-white finishers but also considerable advertising material from many manufacturers concerning equipment which will enable us to make black-and-white prints more easily, efficiently and simpler. The equipment advertised goes from such processers as Polaroid (which, so far, however, does not produce a large size print) to negative automatic processing equipment and few-second print developing equipment. Therefore, the actual processing of black-and-white materials no longer requires the skill of an artist or chemist but has been greatly simplified.

Further, of course, it also comes to my mind that some of the greatest artists in the photographic field and at the same time some of the most prosperous illustrators can never be found in a darkroom. There are two main reasons for it. First, their talents are too valuable to be tied up with work which can be done automatically; secondly, they are much more interested in creating with the camera than in the darkroom.

At a Cross Road

This brings me to the point I want to stress rather than neglect or belittle. A lot of creation is done in the darkroom but it possibly has become quite a specialized field. A good darkroom technician is hard to find and a creative one, even harder. But do keep in mind that this darkroom worker probably never could enter any competition because he may seldom, if ever, take photographs which he processes.

So here we are at a cross road and we can stick our heads in the sand and hope it goes away or face the fact that automation on the professional photographic field is with us.

What, then, can we — at the state and regional level — do about modernizing our print rules? I feel strongly that rather than look to "Father National," we should work from the bottom up and the larger groups will follow suit. It's easier and less risky to try out these ideas in smaller groups. I recall a conversation with a president of PP of A who told me that new ideas should evolve from the state groups. I think he is right.

The "National" may also find, since here is a question of Merits for a Master's or higher degree, that they will (and I hope they will) accept credibility in a Master-to-be only if he spends at least a day submitting to an examination which may consist partly of proving that the maker is capable of performing all the services required of a professional photographer. But I am not ready to suggest what the PP of A should do.

I am, however, ready to suggest that the state and regional groups go into lively discussions soon on this matter. I know there will be arguments, some of them petty. But I have confidence that there is enough leadership and farsightedness in any group of professional photographers to see the light.

Produce Better Professionals

In a nut shell, I am suggesting that we seriously think about discarding the rule in our print competitions which requires that all black-and-white work must have been done by the entrant, from exposure to finished print, retouching and mounting.

I am not a long-haired teen-ager who wants things the easy way. I am not a disillusioned, frustrated writer but an enthusiastic photographer who spends a great deal of the time in the darkroom. I love lab work as well as on location work and assure everyone that I can perform (and fairly well) every form of technique and skill required of a professional photographer.

I'd rather not facilitate any rules but tighten them in order to help produce better professionals, more serious ones, more successful ones, and harder working ones. Automation, even in our profession, has been creeping in and we should face this rather than wait. I am sure it won't go away. ▲

we've moved . . .

NEW ADDRESS

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
1090 Executive Way, Oak Leaf Commons, Des Plaines, Illinois 60018
Tel. 312-299-8161



How to make a barrelful... through color candids!



You can make **more** profit by shooting your candids in **color.** And making it by the barrelful is easier than you'd think, with our help! Just follow these simple steps:

1. Book your assignment. Plan it for color.
2. Shoot your wedding, bar mitzvah, graduation, prom, etc., on Ektacolor professional film, using strobe lighting.
3. Count your exposures.
4. Package and mail your film to Photographers' Color Service in one of our free mailing boxes. We'll develop and print your pictures (color correcting, cropping, spotting included) and rush them back to you via special delivery. (Our laboratory technicians guarantee the quality of your prints).
5. Start filling your barrel with profits! (Remember, we can help you fill your barrel — how fast you fill it is up to you!)

5x7's $.60 each

8x10's $1.00 each

11x14's $1.50 each

SERVING PHOTOGRAPHERS NATIONWIDE

A decade of service to professionals

Send today for free brochure and mailers.

PHOTOGRAPHERS' COLOR SERVICE

10 HARVARD STREET WORCESTER, MASS. 01608 TELEPHONE 752-1921 (617)



WEDDING CASUALS

STAINED GLASS SILHOUETTES

WHETHER IN a small country church, or large modern cathedral, stained glass windows are being used by Bill Stockwell, Oklahoma City, creator of "Wedding Casuals," as another background suitable for a wedding silhouette. By superimposing a close-up of the couple over the stained glass window (hopefully behind the altar area), Stockwell feels the bride and groom are given an opportunity to "choose something really different" in wedding photography, especially when offered in color. The Stained Glass Silhouette is one of approximately 33 different styles of wedding Casuals that he developed to give the bride a "Fantasy Wedding World." The ceremony time-exposure was sandwiched in the enlarger with the "Till Death" Casual photographed at the reception with candlelight exposure. ▲

PROFESSIONAL PHOTOGRAPHERS PUBLISH HISTORY OF ACHIEVEMENTS

BOOKS JOIN BRICKS in heralding the accomplishments of the Professional Photographers of America, Inc.

In addition to dedicating its new national headquarters building in Des Plaines, Ill., on Aug. 7, the PP of A will also publish a commemorative book.

The 124-page volume, titled "A History of Professional Photography in America," traces the growth of the art from its crude beginnings in the middle of the last century, to the present.

Some 150 photographs chosen from America's great collections will be presented in the volume, including 32 pages of color photographs.

They range from a deathbed picture of Andrew Jackson taken in 1845 to the latest Surveyor moon shots.

A remarkable picture of the sun — one showing its surface without the cover of fire that usually envelops it — is also included.

The book's editor is Oscar Katov, PP of A's Public Relations Counsel and President of PRM Corp., Chicago, who arranged for the loan of photographs from America's outstanding photographic collections.

Among the collections represented are those of the Metropolitan Museum of Art, the Museum of Modern Art, the Art Institute of Chicago, and the *Life* magazine and Eastman Kodak collections.

The book's introduction is by Edward Steichen, Hon. M.Photog., who produced it in a unique fashion. His introduction consists of a spontaneous, far-ranging discourse in which he discusses the art of photography, reminisces a little — and at 87 looks to the future.

Steichen's introduction is based on an interview taped in New York's Museum of Modern Art, where he is director emeritus of the photography department. Mr. Steichen praised PP of A's new headquarters building and the Hall of Fame, saying, "The Hall of Fame is a fine idea because it's a standard, and the aspirations of all the younger people that are coming into the profession are going to be lifted by that, and thrilled by it . . . I think it's a great idea."

Another major 20th century photographer, Yousuf Karsh, contributed a section to the book. The mercurial Karsh makes evident that, where photography is concerned, his feelings run deep.

Beaumont Newhall, Hon.M.Photog., Director of George Eastman House, makes a particularly important contribution to the book with his article, "Down the Years: PP of A and the History of Photography."

Harking back to the Daguerrotype and the grandaddy of PP of A, the short-lived National Photographers Association, Newhall intertwines the history of the art with the history of the associations.

Coinciding with *Life* magazine's 30th anniversary, its editorial staff is also participating in the PP of A history with an article discussing the magazine's famed pioneering effort, photojournalism.

A strikingly illustrated industrial photography section has been prepared by Richard Kinstler, Cr.Photog., Director of Photography for Procter & Gamble and inventor of a unique non-perspective camera.

The ever-growing dependence of industry on the camera as a research and measurement tool is made increasingly evident in Kinstler's article.

The book is an 8½"x11" volume, handsomely bound. This deluxe, hard cover edition will sell for $7.95. A soft cover version is offered to retail at $4.95.

The book was designed by Unimark International, graphic designers, of Chicago. ▲

A HISTORY OF PROFESSIONAL PHOTOGRAPHY IN AMERICA

$7.95 each, hard cover

$4.95 each, soft cover

10% discount, 10-49 copies

20% discount, 50-99

30% discount, 100-249

40% discount, 250-499

50% discount, 500 or more

All prices f.o.b. Des Plaines, Ill.

This commemorative book, edited and published by the Professional Photographers of America, Inc., features some of America's leading spokesmen for photography — Steichen, Newhall, Karsh, Kinstler. It is illustrated by outstanding contemporary photographers and features photographs from America's great collections. "A History of Professional Photography in America" (8½"x11", 124 pages) is available in hard or soft cover binding. Use the coupon below to order your copy now.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
1090 Executive Way, Oak Leaf Commons, Des Plaines, Illinois 60018

Enclosed is my check for ____ copies of the $7.95 hard cover edition.
____ copies of the $4.95 soft cover edition.

NAME_____

COMPANY or STUDIO_____

STREET_____

CITY_____ STATE_____ ZIP_____



coordinated by
James E. "Jack" Carrar

The Technical Services Committee of the PP of A presents this regular feature on photographic problems and how they were solved. Short cuts, labor-saving ideas and suggestions are welcome. Send material to Technical Services, PP of A, 1090 Executive Way, Oak Leaf Commons, Des Plaines, Illinois 60018.

PART II

In-House Brochures / A Team Approach

by William J. Degnen, Hal Denstman, Vincent Vinci, Lockheed Electronics Company

PHOTOGRAPHY PLAYS an important role in the preparation of in-plant brochures, especially if the planners have relied on pictures to act as a layout stimulus. It is therefore necessary for the photographer to learn as much about the object of the brochure as he can. Emphasis has been placed on the team approach, for without cooperation between writer, artist and photographer, no central theme can be maintained and no useful result can be achieved.

In many situations the in-plant photographer assigned to a brochure project has an edge on outside studios. He has a more intimate knowledge of the subject (or he should), has easy access to work areas, and has close contact with art and production services. Technical competence and creativity being equal, the in-plant photographer has more to offer.

The brochure planning conference will usually provide the photographer with sufficient background to familiarize himself with the subject, objectives, schedule and media requirements and — the all important matter of budget. The conference will also enable the photographer to practice the art of listening, and will then serve as a sounding board for any questions that arise.

It is quite important that the object of the creative effort be firmly implanted in the photographer's mind. Dramatic abstracts, while applying to some situations, may be fruitless in others. On the other hand, a blending of techniques may be called for, but once again — only if it serves a purpose.

Know Use in Advance

A knowledge of the application of specific brochure photographs and the reason for their use is ample ammunition for any competent cameraman. If the picture is to be used as a cosmetic addition to a layout it can be as arty or dramatic as the art director or photographer desires. On the other hand, a photograph used to illustrate or explain must be more straightforward in order to suit its use, such as a hardware photograph in a sales brochure. In either case the cameraman must know what he is looking for before he proceeds to gobble up film, and liquidate his budget.

Many art directors prefer to supply the photographer with a list of subjects, and rely on the cameraman's searching eye and imagination for the most effective presentation. Others, such as advertising agency art directors, sometimes demand strict adherence to preconceived layouts and frown on the photographers straying from the plan. There is really no set rule. The procedure differs with the temperaments and preferences of the various art directors.

With the team approach, photographer, writer and artist contribute to the creation of a complete visual package. The reader does not separate art, text and photography, for they are molded into an integrated format. Therefore, suggestions of each team member should receive the consideration of his associates, with the artist and photographer graphically translating the writer's ideas.

Mechanics Important

In some cases, though, the photographer is pressured into accepting what everyone desires in the way of pictures, and is forced to yield to higher powers. The only effective cure for this situation is for the photographer to comply with the originator's request, and supplement it with whatever he feels is the best subject presentation. In more cases than not a creative approach can alter the preconceived notions of the originator, and can establish a confidence level for the next assignment.

It is difficult to limit the discussion of esthetics when dealing with a creative media. When the central theme is production, rather than creation, it is necessary to skirt the complex task of originating and get to the practical matter of producing, more precisely — utilizing.

There have been many incorrect rules regarding the type of photograph that will reproduce best. Some printers contend that flat images are desirable for certain printing processes, others favor contrasty images, and many more somewhere in between. Any competent lithographer knows, however, that a good quality black-and-white print, possessing a normal tonal range and normal contrast will reproduce best. It all boils down to the simple fact that a good print is needed as a starter, which in turn will produce suitable results by any reproduction process.

Photographers doing brochure work should be cautioned to maintain the same type of printing paper throughout the project. Providing an assortment of papers can only result in varying tonal ranges, which in turn will provide the printer with one big headache in trying to maintain halftone uniformity.

Pre-Production Aids

Before producing final prints, the photographer should supply his art and writing associates with proof sheets for initial screening. Don't forget a set for the brochure originator. This eliminates unnecessary printing and provides a convenient selection device. Photographer, artist and writer can then sit with the customer and make a rough selection of promising material, choosing more views than needed.

Final prints should be prepared, employing every measure needed to produce suitable reproduction originals. 8x10 prints seem to be the most popular format, although the artist and printer could both benefit from a larger size. It is therefore desirable to print an 8x10 image on 8½x11 stock, leaving sufficient blank border for crop marks and printer's notations. The artist would also appreciate a full image that he can crop to best fit the layout.

Dual Function Labs

In many organizations the photography department doubles as a reproduction unit, handling all intermediate and final reproduction short of the printing. In this case, the photographer will play an important role in the final production stages.

Negatives, made from camera-ready mechanicals, halftones, strip-ins and ben-day screens will have to be produced and handled with the same care that went into the original photography. During the reproduction stages, no stone should remain unturned to guarantee that the final printer's negatives are capable of producing the maximum in quality.

The rest is up to the printer. It is not a bad idea though, for the brochure designers to sit down and discuss their requirements with the printer and to point out any special effects being sought. ▲

color and you

by Charles Smith

Questions and suggestions concerning this column should be sent direct to Charles Smith, 3621 St. Johns Avenue, Jacksonville, Florida 32205.

I HAVE HAD SO MANY queries for more details about my system of using Iodine Quartz bulbs in Uncle Sam Umbrellas that I should furnish a few more details. First, two additional Uncle Sam Umbrellas are now available. One is a large 54" model which sells for $25. I find it handy for studio use where you have plenty of space. The cutest model collapses to 18" in length and comes in a leatherette case complete with clamps for $28.50. In addition to the portability of this model, it is quite handy when working in small rooms. I have had problems keeping my lights out of camera range when working with umbrellas and this model solves that problem. With portable strobes it allows one to give a flattering lighting with portable equipment on home portrait assignments, or industrial and illustrative work on location.



Charles Smith

Exposures will have to be calculated by making tests unless you have the Mornick strobe meter. When working with bounce and umbrella strobe such a meter really pays off. Just recently I found the switch on my Stroboflash IV was defective because my meter gave the same reading on ¼, ½, ¾ and full settings. Without the meter I could have lost a few valuable negatives.

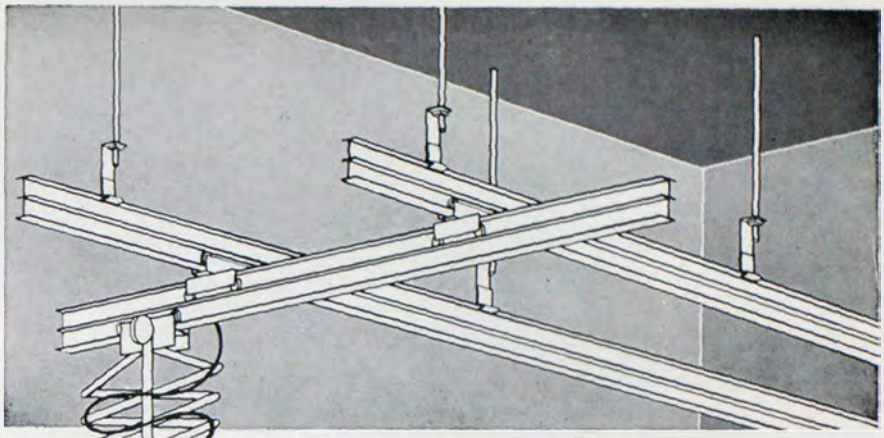
Iodine Quartz Features

Now to the Iodine Quartz bulbs. I like the fact that these 1000w bulbs burn with the same color temperature throughout their entire life. New bulbs and those almost burned out can be mixed on color assignments with no regrets. I like the small size and light weight of the bulb and its fittings. I have devised a fitting which can clamp right on the umbrella instead of the light stand. This allows the unit to be well balanced with the light and umbrella balancing each other on the stand.

Just this week I had several frozen food packages in shiny waxed paper to photograph in color. Usually with conventional lighting you can put your lights in a closet with the door closed and get bad reflections

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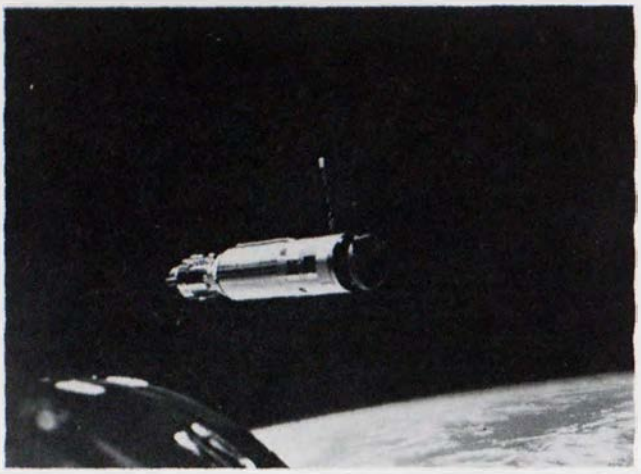


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RENDEZVOUS PHOTOGRAPH

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on this type of subject matter. With Type L film, 3200K bulbs and one umbrella on each side, it was a bread and butter job without a single problem of reflections. I am preparing a sketch or two of the structural details of the bracket and will reproduce copies for any reader interested in this system. Just drop me a line.

Photographic Art

The image of professional photography varies from city to city, but I know of no city where the face of photography looks better than San Francisco. From my distant viewpoint, it appears that photographers like Bob Toren, who operates a photographic exhibit gallery, have contributed much to this image by giving creative worthwhile photographs equal space with paintings, prints and the other longer established fine arts media.

A few days ago when I opened my mail and Bob Toren offered to show some of my work in August in his gallery it was the beginning of one of the nicest days I can remember. Right after that the director of the Jacksonville Art Museum called asking if I would teach Color Photography there this fall and then an hour later Bill Carrier called from Des Plaines. In judging prints for the Exposition he and fellow print judges became so curious about my methods used on an optical experiment that he phoned to ask me how. I was so flattered that I forgot to ask him if they were going to hang it. After that if it doesn't, he will!

Animated Slides, Canvas Texture

In showing animated slides recently, reaction was so strong that I'm sure some readers may have need for them. Special slides which look very much like a regular 2x2 slide can be made to move with a piece of Polaroid material spinning in front of the lens on a regular projector. It is truly a sensational effect. If you have clients who would like something special in their presentation and your budget will stand the $20 price they can be used. Making them up is a rather delicate technique and is performed by Technical Animations, Inc., 11 Sintsink Drive E., Port Washington, N. Y. Write to Fred S. Canter for information on how you should supply your photographs for the process, etc.

One of the most interesting recent developments in color processes is Douglas McDonald's system for mounting color prints on canvas and stretchers. You coat your print on the back with his Lamin-All and let it dry an hour. Then with a rubber pad and a canvas he supplies, you mount the print on the canvas with heat and pressure. A hand iron with Teflon bottom plate or a dry mounting press can be used. The texture of the canvas comes through onto the print. Then it is mounted on a stretcher if desired. I have found small sizes are easier to frame if not mounted on stretchers. Customers are amazed when they see the product and we find it about doubles the price of the print. Write to McDonald Photo Products Inc., P. O. Box 8069, Dallas, Texas 75205, for detailed instructions and information on the process. If you want to try it right away you can get a kit with everything including stretchers and canvas for 6 16x20s for about $25. Mr. McDonald refers to them as "instant ancestors." ▲

restorations

by Alexander Shafran

Mr. Shafran's address is 250 Fulton Ave., Hempstead, N. Y. 11550.

CAN RESTORATIONS *be done in natural color?*

A while back I received a Kodacolor negative of a group of four full figures. A bust portrait of one of these subjects, in color, was desired. Ordinarily such a job would require obtaining a positive print from the small negative, copying the desired subject out of this to obtain a workable copy negative, making a workprint, airbrushing and retouching it, then making a recopy print suitable for the colorist.



Alexander Shafran

This procedure involves several steps, making a total of two copy negatives and three prints. Also, in translating from the color negative to a black-and-white print, something of the naturalness of the original is lost. The image seems to be softer since the color lines or boundaries are not as sharp as those in black-and-white.

Is it possible to do this job using a color print and avoiding all these steps? If so, all that would be necessary would be to make a 5x7 bust color enlargement from the negative, then airbrush it to work out the background and fix the clothing.

The negative was sent to a custom lab where the print was made as specified. The face was large enough for a 5x7 and was clear. No work was required in that area with the exception of toning down some highlights in the glasses.

If we had gone to black-and-white, retouching and strengthening would have been required. The change brings out grain. If we want to de-emphasize the grain by making a lighter print, the face has to be built up. But this grain does not show on the color print. After fixing the clothes and making a new background, the final result was much better (with less work) than if we had gone to copying and black-and-white work prints.

Growing Demand for Color

Since color photography is becoming increasingly popular, professionally and otherwise, we can anticipate a growing demand for copy and restoration work using these as originals, requiring the same corrections and changes as we have been making with black-and-white originals. It will probably be best to do these in the same medium, natural color. As long as the negatives exist, in studio files or in the customer's possession, color prints will be obtainable for airbrushing purposes. The problem that arises when there is no negative can be solved by copying on color film. At the present time, in such copying, there is often a change in

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color values. However the airbrush artist can correct this. So when someone brings in a color print as an original, we can anticipate making a color copy negative, a cropped color work print and delivering that print, airbrushed and sprayed, as the final result.

In this work, the airbrush will be more essential than it is with present-day restoration work, removing grounds, fixing clothes, removing cracks and spots. Alternate methods, such as pencil retouching, crayon work, dodging, vignetting and blocking negatives will not apply, as they are not workable on color prints. The use of the airbrush is not limited, however, to restoration work. It can be applied to any color print, studio or candid.

Airbrush Uses

The airbrush can be used to make both minor and major corrections on color prints. Transparent color or paint can be applied to tone or change a color without obscuring the details of the photographic image underneath. If a face is too pale, a little flesh color or alizarin crimson can make it more natural. The face that is too red can be cooled with transparent green or blue. If yellow is applied to a blue area, the result will be a shade of blue. If these corrections can be made in printing, this should be done, of course. But when this is impossible or impractical, you can resort to the airbrush.

Opaque color covers. It will obliterate anything on the print you wish hidden or removed. This permits the removal of a background by covering the unwanted area with a layer of opaque, which can be white, neutral gray or any spectrum color. To obtain a green shade, the artist will mix the gray or white with green. Or he can cover the area with neutral opaque; after that is set, he can tint the area with transparent green or any color he desires.

This covering and matching capability enables the artist to correct wrinkled clothing, hide streaks, scratches and spots.

Versatile Tool

Normally the color print has a glossy finish. Where airbrush color is applied, the surface becomes matte. A print cannot be delivered with one area matte and another glossy so the print must be lacquered or sprayed. The proper use of commercial spray lacquers, matte or glossy, or a combination of both, will give the print a uniform finish and act as a protective coating. When this is done, the airbrush work becomes unnoticeable, depending upon the skill with which the colors are matched and applied to the print.

As long as pictures are being made, mistakes are bound to happen. As long as mistakes happen, they will have to be corrected. There are several methods available for correcting color prints. The airbrush is one of these. It is the most versatile and can do the most for you. Of course it is a difficult tool to handle, at first. But it's important to know that it will work. ▲

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Schoppenhorst, Francis L., 1326 N. Graham Ave., Indianapolis (I)
Iowa—2 (17)
•*Harold L. Johnson P* •*Thomas Negro I*
•*R. K. Sunderbruch C*
Roper, Ralph B., John Deere Waterloo Tractor Works, P. O. Box 270, Waterloo (I)
Stover, Charles V., Stover Studio of Photography, 1043 Sunset Dr., Norwalk (A-P)
Kansas—0 (2)
•*Bill Barton C* •*Leon M. Crooks P*
•*Don Richards I*
Kentucky—2 (6)
•*Jack Coleman P* •*Richard Duncan C*
•*James N. Keen I*
Koehler, Marian Klein, 117 Blankenbaker Lane, Louisville (A-P) *Billy Davis*
Powell, Robert A., Photography-Art, 109 Buttimer Ave., Frankfort (A) *S. Hopper*
Louisiana—0 (6)
•*John E. Kuhlman, Sr. P* •*Simon E. Lee I*
•*Frank Lotz Miller C*
Maine—0 (3)
•*Arthur M. Griffiths I* •*James E. Pierce P*
•*Leroy A. Woodman C*
Maryland—3 (20)
•*Hugo Brooks C* •*Randolph A. Kennedy I*
•*Harry J. Patton P*
Clarke, Albert A., Clarke—Distinctive Photography, 614 Market St., Pocomoke City (A-P)
Payne, Clarence M., Payne's Photography, 3112 Windom Rd., Mt. Rainier (A) *Hugo Brooks*
Sperry, Richard Amherst, The James Lawrence Kernan Hospital, Winsor Mill Rd. & Forest Park Ave., Baltimore (I) *R. C. Hakanson*
Massachusetts—0 (18)
•*Lee A. Ellis I* •*William Durland C*
•*John Hobbs P*
Michigan—4 (43)
•*Montelle I. Chase P* •*James B. Cooper, Jr. I*
•*Bervin Johnson C*
Alampi, Carmen Joseph, Carmen Photography, 22923 Gratiot, East Detroit (A-P) *R. H. Bransby*
Nelson, Charles E., Hammond Machinery Builders, Inc., 1600 Douglas Ave., Kalamazoo (A)
Syzdek, William J., The J. L. Hudson Co., 1205 Woodward Ave., Detroit (A-C)
Williamson, Trevor, Ford Motor Co., Rotunda Dr., Dearborn (A)
Minnesota—0 (11)
•*S. F. Ellertson C* •*Donald Rickers P*
•*G. Paul Stump I*
Mississippi—1 (2)
•*George G. Smith P* •*Terry Wood C*
Friedman, William, Friedman Steel Co., P. O. Box 430, Greenville (A)
Missouri—1 (16)
•*Joe S. Brown P* •*L. D. Jones C*
•*Elgin Smith I*
Laffoon, William E., Laffoon Photography, Poplar Bluff (A-P)
Montana—0 (3)
•*Adam P. Bloch P* •*Vern Helmbrecht C*
Nebraska—2 (8)
•*W. A. Coons I* •*Earl Harano C*
•*Donald Jack P*
Christian, C. Wm., Christian Photo, 117 S. 4th St., Norfolk (A-P)
Morin, Tom, Donald Jack Studio, 3321 Bridgeford Rd., Omaha (A)
Nevada—0 (4)
•*Edward J. Allen C* •*LaVerne B. Randell P*
New Hampshire—1 (3)

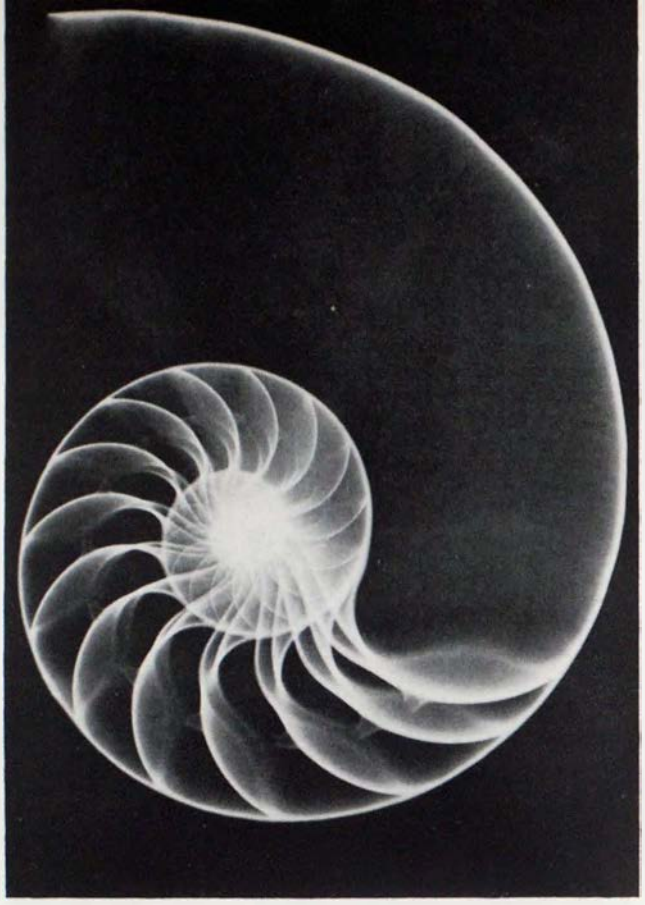
(Turn to page 80)

RADIOGRAPHY...

eyeing the invisible



Radiograph of the coiled Foraminifer.



Radiograph of the Chambered Nautilus.

INSIDE A TINY fossilized sea shell the size of a grain of sand lies hidden an intricate structure invisible to the naked eye. In the past, facts concerning sea shells have been derived mainly from the study of external features and sectioned specimens.

Through the penetrating gaze of radiography, however, scientists have uncovered a world of intricate imagery and sculptured beauty inside such shell formations as the Chambered Nautilus and Placenticeras whitfieldi.

Size of a Pinhead

A Kodak research team, consisting of Harold F. Sherwood and Charles F. Bridgman, recently explored the innermost sanctums of a coiled Foraminifer by means of the radiographic image. The study of the fossilized shell, believed to be 60 to 90 million years old, has been almost as formidable as its name suggests. Previous attempts to study the shell without destroying its internal structure have been difficult because of its pinhead size.

Low-voltage (15-50 kilovolt x-rays) radiographs clearly differentiated the calcified areas from the porous areas of the shell, according to the scientists.

The radiographs showed that, unlike the nautilus, the chamber walls of the Foraminifer curved toward the aperture.

Radiographing a specimen upon a fine-grained film and enlarging it photographically to an extent that will enable the details to be seen comfortably by the unaided eye is an informative nondestructive means of studying internally an opaque object. ▲

NEWS from page 12

The exhibition of film stills, production stills and personal photographs traces Miss Loren's career from her first films made in Italy in 1950 through recent productions. The exhibit was selected by Willard Van Dyke.

Also on exhibit will be 40 photographs by Bruce Davidson, including works from his essays on England, Wales, Los Angeles and the American Negro. Davidson, who studied at the Rochester Institute of Technology, was awarded a Guggenheim Fellowship in 1962 for the photographic study on the American Negro. His exhibit will close in September.

CITRUS DISEASE DETECTION

The future of infrared aero photography shows increasing promise for more effective results in citrus disease detection than ground surveys achieve, according to Norman L. Fritz, Kodak scientist of Kodak Research Laboratories, Rochester, N. Y. Mr. Fritz has been experimenting with Ektachrome Infrared Film for several years.

The false-color reversal film was used originally during World War II for detecting camouflage. It is finding increased use today in as widely diverse fields as medical photography and the early detection of disease in plants.

The loss of infrared reflectance may constitute one of the earliest symptoms of the loss of vigor in many plants, Fritz said. Further study is being conducted.

DEXTER PRESS CONTEST

Photographic distributors for Dexter Press, specializing in color postcards and other brochures, have an opportunity to win a 1967 Buick Sports Wagon, mink stoles for their wives and other prizes for the greatest percentage increase of orders to Dexter Press, West Nyack, N. Y. or Dexter Color of Canada, Cornwall, Ont. Deadline for orders in the contest is Sept. 30.

GAF CHANGES CANADIAN NAME

General Aniline & Film, Canada, Ltd. has been adopted as the new corporate name of Ansco of Canada, Ltd. The change was announced by James B. Lawson, President of the Canadian subsidiary of General Aniline & Film Corp., which has corporate headquarters in New York. ▲

PHOTOKINA

Photographers and photographic product dealers from more than 22 countries will meet in Cologne, Germany, for the 1966 Photokina Oct. 1-9. The Cologne Photokina functions as a kind of world fair of photography. It demonstrates to the public photography's growing roles in culture and in industry, while introducing photographers to new trends and products in the field. This will be the ninth Photokina since their initiation in 1950.

Special features of this year's Photokina will include a festival of prize-winning industrial, advertising and cultural films from recent international exhibits; a "Milestones of Photography" hall showing such relics as the first cameras produced by Niepce and Daguerre; and three full-size "studios" to show the public advertising and fashion photography, television, and underwater photography at work.

New developments in equipment and new products will be demonstrated by more than 200 exhibitors. Photographers will also have a chance to share in the ideas of famous names in photography: Several one-man exhibits which won prizes in international competitions will be shown. And more than 60 photographic experts will read papers simultaneously translated into major languages. ▲

camera room psychology

by Dorothy Russo

Mrs. Russo's address is 1852 Lincoln Highway E., Lancaster, Penna.

SIMPLICITY IS THE KEYNOTE of this column. Sometimes these suggestions sound almost too simple but they work beautifully and save the photographer a lot of trouble.

Some photographers try a lot of impractical baby poses ranging from a bicycle seat on a lever to a clear plastic cage where you strap the baby in (Could you smile strapped in a cage?); anything to get baby to sit up naturally when it is too young for the pose. He can't sit, and you end up cropping off bowed legs and awkward feet.

Natural Pose

What could be more natural for a baby than lying on the tummy? Here again, don't try to make it complicated for yourself. Some put a pillow under the chest (baby rolls and sinks in). Some sit the baby with a board in front and place the hands up on it to try to make it look as if the baby is lying down. We seem to have a habit of thinking the more complicated method is better. Not always.

Try a thick piece of foam rubber about two or three feet square. Cut a small "U" shaped opening 6"x8" deep on one side. Cover with a blanket and fit baby down inside. He is comfortable and can't roll.

Mother can be coped with by explaining to her that this is the only time you can get a real baby portrait and when the child comes back for the yearly portraits, you will photograph the baby sitting. This serves a dual purpose of making her happy with lying poses and reminds her she should come back often.

Don't forget the previous column on how to achieve sitting poses. Use an adjustable table where the mother holds the baby up below the table line. Use the three-quarter pose, standing, with mother holding baby's legs. Looking up and looking down poses give wonderful variety to baby sittings. Make some funny face portraits while baby lies on its tummy and put one hand up by the face or under the chin. Then jump back and snap before it falls. Now you have more variety which is perfect for my next suggestion.

Proof Book

Try a finished proof book. We call ours "Personality Studies." Some studios call them "Previews," but whatever you call them, variety sells this added item. This is also an excellent time to suggest a composite. Simplicity is the key factor.

We use 11x14 mounts with five oval cutouts, mounting five proofs in them. Let the customer take this home. It makes an excellent presentation and sells many more composites. This suggestion was picked up from a helpful young lady from New York.

Keep baby portraits in high key. A light background is more compatible to a composite. And remember to recommend pastel clothing when making the appointment. ▲

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education in photography

by A. J. Gradian

Educating tomorrow's professional photographers is the concern of Mr. Gradian, an instructor in photography at the Milwaukee Institute of Technology. Inquiries and comments should be sent to A. J. Gradian, 4040 N. 40th St., Milwaukee, Wis. 53216.

ONE OF THE GREAT minds of our time is Dr. Harold E. Edgerton, Hon.M. Photog., Professor at the Massachusetts Institute of Technology, inventor of electronic flash and innumerable photographic high-speed techniques, whose firm has done the official photography for the U. S. nuclear blasts. Dr. Edgerton holds the highest honors that the Professional Photographers of America can confer, and he has been awarded many honors by other professional and scientific groups. With all of these accolades the professor is a warm human being.



A. Joseph Gradian

Every other summer Dr. Edgerton holds a seminar in high-speed photography in his labs at Cambridge, Mass. Amidst explosions, whirring of high-speed cameras, and laser demonstrations photographers are upgraded in these particular photographic skills. Classes start as early as 6:00 a.m. with a demonstration of Doc's latest underwater gear in the Charles River basin, and the die hards, with Doc in the lead, are stopping high-speed action as late as 11:00 p.m. in the MIT auditorium. Other nights, special undersea or nuclear movies, plus appropriate bull sessions last till all hours of the night. With camera around his neck Doc is ever present recording, inquiring, interpreting.

Bruce De Palma, physicist at the Polaroid Corp. is one of Dr. Edgerton's graduates, and he said that Doc is a human being first, and that he always has time for any of his students. John Carson, now at Eastman Kodak Co., said substantially the same thing.

Big Time Lag

The professor approaches our project of the education of a photographer from a different angle, here are some of his thoughts:

"What has amazed me during the past 30 years, and even today, is how slow people are to grasp anything new and use it. As an example, electronic flash photography has hardly started to be used. The real high-speed techniques are all rather dormant. Why? I suppose those who should do the teaching do not — this includes me.

"It seems that I am continuously writing articles, giving lectures, arranging demonstrations but I fail to see many prompt results. There is a big time lag! Maybe we need more technique articles. I tried one of these in the July 1964 issue of *The Professional Photographer* ('Ultra-Fast Strobe Photography'). I planned to follow up with other articles, but since I saw very little reaction I failed to do so.

"I am in the middle of writing a book on strobe which is aimed at education. The problem will be to get this into the hands of those who should have it, and to encourage them to learn from it."

Do we sit on our hands?

Are we letting the world pass us by?

What do you think?

New Era of Communications

Out of the far west has sprung a fresh concept of communicating visually with our fellow man. Dr. Ray Schwalm, Professor of Graphic Arts at Western Washington State College, Bellingham, Wash., has convened an assembly of 75 pilot teachers and administrators, gathered from across the nation in a Ford Foundation sponsored project to investigate this new kind of technology.

Why should we as photographers be interested in this new concept of graphic arts? In the past we have been satisfied to be known as photographers (portrait, commercial, or what have you) and let the printers and commercial artists tend to their own shops. However, the staggering rate at which information and knowledge become available, and the absolute need for photography to do its share becomes readily discernible. Our profession is now ready to expand at a rate which we never thought possible a few years ago. This new area, however, will require us to re-adjust our thinking as to *what is our role* in this modern visual communications field. The photography to be used in this modern age will overshadow everything in volume that we have known in the past.

Versatile Person

This fantastic growth of the need for a new form of graphic arts service is the concern of this pilot project, as well as how to train and educate practitioners and technicians to work in this area. Just how do you find, train and educate an individual who will be a true visual communicator? This individual must be a truly versatile person. Here at Western it is suggested that this new breed be conversant in photography, design and the various printing processes, and know what combination of these should be used in order to visually communicate concrete and abstract ideas to his fellow man.

Further, he should know the physics and chemistry of each technology, the psychology of seeing and how people perceive things, the economics of the technology to be able to stay in business successfully, and the art aspects of graphic arts.

Our new man must be trained to perform these tasks; however, many of us can retrain ourselves to fit this need. Courses in printing, lithography, design, psychology, economics, chemistry and physics are readily available in almost every community in this country, at vocational or college levels.

We can grasp this opportunity to upgrade ourselves to keep pace with the space age. Some large industrial concerns have indicated that this is just the kind of technician or practitioner they are looking for.

Here are some pertinant facts about the VICOED (Visual Communication Education) Ford Foundation Pilot Project for teachers and administrators:

1. Attended by 75 teachers and administrators representing Bellingham, Wash.; Kauilua, Hawaii; Milwaukee; Pittsburgh; San Francisco; Seattle; Silver Spring, Md.; Tucson, Ariz.; Vancouver, B. C.

2. Areas of Investigation: chemistry, economics, graphic design, technical illustration, behavioral processes in communication, graphic arts technology, technical foundations of visual communication, curriculum conferences, and photography.

3. Information presented by eight guest lecturers, plus ten members of the Western Washington State College faculty.

4. The original Visual Communications concept came out of thinking inspired by conferences of the International Graphic Arts Association. ▲

HISTORY SLIDE SET

George Eastman House has announced the second edition of Slide Set 1, 250 slides illustrating the history of photography. The 35mm slides, supplied in standard 2x2 cardboard mounts, are direct positives toned to match the appearance of the original photographs. Cost of each set, including catalog, is $150.

For further information, contact George Eastman House, 900 East Ave., Rochester, N. Y. 14607.

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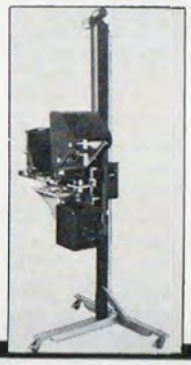


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the photo colorist

by Viva Fay Lefler, Cr.Photog.

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

AS THE CONCLUSION of the Professional Photographers of America's 75th Exposition of Professional Photography brings to a close another year of professional photographic effort, so also does it usher in a new era of the year — the beginning of the new school year and, following that, the bonanza of the profession — the holiday season, when most photographers will be snowed under with work. And I do mean *work*. . . . Now is the time, during the few weeks you have left before the big rush starts, to get everything ready to go. You will learn — or should have learned — much from your attendance at the Exposition and you should be fired with enthusiasm. If you didn't learn you might as well have stayed at home, for the increase of interest in and the increase of enthusiasm for the profession are the best reasons for the Exposition in the first place. And this applies to the photo colorist as well as to the photographer.


Viva Fay Lefler

Now is the time to try out those things you learned, before the work load gets so heavy you won't have the time. Perhaps you found a new paper that you would like to try. Your technical representatives will be glad to get samples from their manufacturers for you to try. Just ask them. You may be surprised by the results you are able to obtain on a paper you have never used before. As a general rule the finer-grain papers work better for small heads while the canvas-like coarse-grain or rough papers will show your work to better advantage when used for large heads. Or you may have discovered a new paper that gives a better "tooth" for the kind of coloring you wish to do.

Comfortable Work Area

Now is the time to make sure that you will have a good place in which to work. You will need a solid table with a good easel and, above all, a comfortable chair, for those rush hours can get terribly long and tiring if you don't have these. For my own work (when I was doing coloring professionally) I had a swivel secretarial chair on casters with an adjustable back rest that warded off those backaches that can come from sitting and working for hours on end.

A good light is also indispensable. It should be a north light, preferably, but you will also need a good twin-tube fluorescent lamp to use when the daylight fails. I like to use in my fluorescent lamp one each daylight blue and one cool white tube. This mixture of colors in the tubes more nearly approximates daylight color; the use of twin tubes eliminates the stroboscopic effect encountered when only one tube is used.

Now is the time to be sure that you have plenty of good, fresh oil colors, brushes, cotton, wool, Dacron wool, skewers, medium and the hundred-and-one other items you will need. It's a cinch you won't have the time to start looking around for anything you may have missed once the season gets into full swing.

Color Description

Now is the time to come to an understanding with the salespeople and the photographer on just what is meant by a "color description." If a dress is red, what kind of red? If eyes are blue, what shade of blue? And hair colors! They can be the worst of all. So hie yourself down to your optician's or oculist's and get one of those little charts that show eye colors from the palest blues to the deepest browns; and while you are at it stop by the beautician's and get a card with little swatches of different-colored hair attached. Then make sure that the salespeople and the photographer use the names of the colors on the cards when writing color descriptions on the backs of the prints you are going to color. Further, have them ask the customer for a little piece of dress or suit material so you can match it exactly.

And last, but by no means the least significant, now is the time to be thinking of window dressings that will attract people to the studio. The jewelers and the dress shops and the florists and all other merchants who have holiday sales in mind do, you know; and if you think for one moment you aren't competing with them, you are sadly mistaken. They are more competitive to you than is the other photographer just around the corner. They are out for their slice of that school and holiday melon, too, and if you aren't on your toes they will get a bigger slice than you.

To join the National Professional Colorists' Assn, contact Mrs. Bea Bettencourt, 1629 Woodworth Blvd., Port Arthur, Texas.

I'll never forget a window my husband, Barton, put in many years ago. It was just before the football season was to open, so he got a long piece of green cardboard and laid out a football field on it, complete with yard lines, side lines, end zones and even little goal posts made of pipestem cleaners. Then he got a bag of unshelled peanuts and made little football players of them by cutting short pieces of pipestem cleaners and inserting them into the peanut shells for arms and legs. He made up two complete teams and put them on the green cardboard field, one set of the little men in offensive positions and the other set in defensive positions. We had already photographed the local high school football team individually, so we placed large, framed and colored pictures of them — some 40 or 50 — around the little football field with its peanut players. The attention we received from just that one window was astounding. All it takes is a little interest and some ingenuity.

So have right at it, and get these preliminaries out of the way during the next few weeks before the rush starts. You surely won't have the time later. ▲

THINGS TO DO BEFORE CUTTING A PRICE

1. Don't get panicky. Believe your price is right.
2. Get all the facts about your competition.
3. Ask the client to be reasonable.
4. Be reasonable yourself. Avoid arguments.
5. Emphasize the good points of your studio.
6. Find out if customer is bluffing.
7. Find out why another price is lower.
8. Modify your specifications.
9. Arrange a package combination.
10. Consider the ethics and economics of price cutting.

TRY A MID-YEAR MEETING

by Allan B. Starr, Immediate Past President, Arizona Professional Photographers Association

IN LAST SEPTEMBER'S *Professional Photographer,* I suggested that, while meaningful day-in and day-out programming is essential for maintaining the interest and active participation of state association members, it is the convention which sets the pace.

Favorable response to the article from other state organizations prompted this sequel, the aim of which is to enlist members in the SEIMM — Society for the Encouragement and Improvement of Midyear Meetings.

I believe that two meetings annually would improve the over-all effectiveness of the association.

E for Encouragement

I stress the E for Encouragement in our society's title because some state associations don't even attempt to arrange midyear meetings. It's a long time between annual conventions, which are the most effective membership adhesives we have. Moreover, the projects between conventions affect only a portion of the membership, and these will not keep the association percolating between conventions.

I for Improvement

The I for Improvement is directed toward those state associations which do have midyear meetings. In many cases, these meetings fail to get off the ground as far as implementing the work of the convention goes.

An example of the kind of improvement needed in midyear meetings can be taken from the Arizona PPA. Since our inception, we have held a meeting at the halfway point between conventions. At first, these meetings were not well attended.

But this year, we were determined at the outset to increase attendance by bringing in some refreshing outside talent. In previous years, we had been content with meetings that were little more than a combination board of directors meeting and a local talent showcase.

We realized that a midyear meeting would not generate as much interest as a convention but we felt that we could increase attendance by a revision of the traditional format for these meetings.

In past years, Arizonians who accepted invitations to speak were generally well received but we recognized, too, the truth of the axiom that "nobody's considered an expert in his own hometown." So we decided to go beyond the local area in our search for speakers for the midyear meeting. Our speakers included: Bill Rader, San Francisco; Jane McCowan, Los Angeles; Janet M. Victor, Hollywood; and Jack Grimes, M.Photog., Farmington, N. M.

Clincher

As a clincher we instituted the first annual PPA Scholarship — a $150 grant to be used at the Winona School of Professional Photography. We advertised that only members registered and *in attendance* would be eligible for the drawing to determine the recipient.

For us this one-two punch — bringing in outside talent and providing a scholarship — proved to be a winner, and on the basis of a 200% increase in attendance we feel it's here to stay. ▲

Bill Rader makes a point . . .



. . . for an interested audience.



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The 1966 »photokina« in Cologne will certainly be that. All the leading photographic firms in the world will exhibit there. Hundreds of cameras, thousands of different items of equipment and accessories for all branches of photography and cinematography will be presented there. But the 1966 »photokina« offers much more. A big tank for demonstrating underwater photography, a professional photographic studio in action, two non-stop cinemas showing prize-winning short films, direct broadcasts from the »photokina« T.V. studio of the West German Broadcasting Company and, of course, the world-famous »photokina« exhibitions of photographs. The commercial and cultural centre of world photography – that is the »photokina« in Cologne.

Cologne »photokina« 1st – 9th October 1966

Full information and advance sales of tickets at reduced prices from our representatives in your country: German American Chamber of Commerce, Inc., 666 Fifth Avenue, **New York, N. Y. 10019,** Tel. Judson 2-7788, Cables GERAMECHAM · German American Chamber of Commerce of Chicago, 77 East Monroe Street, **Chicago 3,** Illinois, Tel. 782-8557, Cables DEHAKA **Washington Office:** Nathan D. Golden, Warner Theater Building, 501 Thirteenth Street, N.W., **Washington, D. C. 20004,** Tel. 638-3005, Cables NATGOLD

EMPHASIS from page 18

who has operated a studio in Fairbury, Ill., for 57 years, received front page treatment in *The Fairbury Blade* in a story about his photographic career, "Hypo in His Blood, Sawdust Too." Another full page of the same issue featured many of Mr. Dudley's old circus photographs. . . . "Constant Courting" is the title of an article in *The Florists' Review* about Bill Meyer of Williams & Meyer Co., Chicago photograph and photostat service. The article refers to Bill Meyer's promotion of sending carnations to customers with their orders. . . . St. Louis photographer Robert Arteaga was the subject of a story and three-column cut in the *St. Louis Globe-Democrat* about his search on the island of Crete for the history of a famous painting.



Robert Loose, Vice Pres., Firestone Photographs Inc., Columbus, Ohio, and Daniel Firestone, President, right, inspect first 11x14 color prints produced in new $150,000 professional color photofinishing plant.

■ An exhibit of architectural photographs was held July 11-31 at Roberson Memorial Center, Binghamton, N. Y. The show, coordinated by Norbert Adler Associates, Binghamton, includes the work of the following photographers: C. W. Ackerman, M.Photog., Cleveland; Morley Baer, Berkeley, Calif.; Louis Checkman, Jersey City, N. J.; Paul S. Davis, Hingham, Mass.; Cortland V. D. Hubbard, Philadelphia; Baltazar Korab, Birmingham, Mich.; Clyde May, Atlanta; Frank Lotz Miller, M.Photog., New Orleans; Joseph W. Molitor, M.Photog., Ossining, N. Y.; Robert Packo, M.Photog., Toledo, Ohio; Charles R. Pearson, Edmonds, Wash.; George Stille, Cincinnati; Joel Strasser, Sioux Falls, S. Dak.

■ The VIP Color Lab, for processing all Anscochrome sheet and roll still films, has been opened in New York City at 222 E. 46th St. . . . Eastern Effects, Inc., has moved to new quarters at 219 E. 44th St., New York. . . . Kodak Puerto Rico, Ltd., recently opened its new Caribbean headquarters on Camp Rico Ave., near San Juan International Airport. . . . Du Pont Company and Scientific Advances, Inc., have jointly announced a new corporation, Holotron, to develop basic inventions in the field of holography.

■ Komura Super-Tele lenses (300mm, 400mm and 500mm) are available on a rental basis, with rental fee applied against purchase price if desired. Information on the program is available from EPOI International Division, 623 Stewart Ave., Garden City, N. Y. 11533.

BUSINESS OBJECTIVE

A photographic studio is a business. The objective of a business is the production of a superior product or service at the lowest possible cost commensurate with providing reasonable compensation and working conditions for those employed in the enterprise, and a reasonable profit for the owner or investor who risks his time, talent or capital to make the enterprise possible.

Julius Roeder, President of Aetna Photo Laboratories, Ltd., custom color finishing firm in Winnipeg, Canada, discusses the quality of a 20x24 print in the newest custom lab serving professional photographers between Canada's east and west coasts.



■ The Kodak Carnaval Show, presented by Kodak Brasileira, gives tourists to Rio de Janeiro the opportunity to see and photograph Carnaval all year round. At the beginning of the monthly show, the emcee gives the correct film exposure data, and Kodak representatives are located throughout the amphitheater to assist photographers. Show is made up of samba dancers and musicians.

DEATHS. Grace Moore, M.Photog., died on July 9 at a New Orleans hospital. She grew up in photography in New Orleans, where her father and mother, Mr. and Mrs. C. Bennette Moore, were portrait photographers. She received her M.Photog. degree in 1948. Upon her marriage in 1952 to Howard Kirby of Eastman Kodak Co., she moved to Pittsford, N. Y., where she opened her own portrait studio. Miss Moore appeared on convention programs throughout the United States, as well as in Canada, England and France. She served as an instructor at the Winona School of Professional Photography.

Joseph F. Werner, former District Manager of Eastman Kodak Stores, Atlantic Division, passed away May 18 in Miami, Fla. Mr. Werner's career with Kodak spanned 46 years, including managing the Eastman Kodak Stores in Pittsburgh and Philadelphia. He was awarded Honorary Life Membership in the Anthracite Section of the PA of Pennsylvania and the Guild of Professional Photographers of Delaware Valley. ▲

SEARS from page 45

Stars and Junior Bazaar swimsuit press kits distributed in January and February.

Last year, Sears learned that Miss O'Brien planned a trip to the Caribbean for the fall,



Fashion photographer Jeanne O'Brien, left, and Alice Reichenbach consider a suggestion from Fashion Board member Mark Maselli in assignment for Sears fashion press kits.

and Mr. Terrell's staff decided that the Puerto Rican climate, lighting and background would go well with their spring collection.

Models, some of whom were already booked by non-competitive clients, were chosen. Mrs. Reichenbach and Sears Fashion Board member Irene Hall made the trip.

The location chosen for the assignment was the El Conquistador Hotel and Marina. Five different models were used, and about 60 photographs were made in five days.

Back in New York, Mrs. Reichenbach selected the individual photographs to include in the press kit. Captions and a news release covering the line are prepared, and the packages mailed out to about 1,500 media.

The acceptance was great, according to Mrs. Reichenbach. "In many cases, the fashion editor planned her layout to include as many as five or six pictures." she reports. ▲

GENTRY from page 36

part-time assistant for finishing, drying, filing, reception, sales and mailing; and three part-time photographers for candid weddings and some other outside jobs. W. Hubert Gentry photographs all studio sittings himself. Mrs. Gentry, a business education teacher, helps by handling all the bookkeeping.

The Gentrys keep improving and updating their studio all the time. Typical of their current ideas is the hope of landscaping an area outside the French doors in the reception room, so that it can be used eventually for outdoor portraits. They want to make every advantage of home and property count for the studio. ▲

99 YEARS from page 51

of the boys began by helping his father and learning his techniques.

While he was still in his teens, Warren made the shift from portrait photography to commercial and industrial. His first professional assignment, while he was still in high school, was to photograph the construction of state and county buildings being erected near Milwaukee, and Warren still has many negatives of those early photographs.

Of the early days, Warren says he best remembers the problems of using flash powder. In 1910, he was assigned to photograph a Christmas party at an industrial school for boys. Photographing such a group, he overestimated the amount of powder he needed. When he lit it off, it started a small fire. As he exited with his equipment, the boys quickly extinguished the fire.

A few years later, he traveled to a nearby town to photograph a gaily decorated dance hall where a wedding reception was to be held. When he arrived, everyone in town was at a ball game. He decided to photograph the hall without disturbing anyone, and he set up his camera. In order to get full exposure in the hall, he had to use a large amount of flash powder; when the flash lit off, it ignited some of the hanging ribbons of crepe paper draped across the ceiling. He quickly cut the crepe paper in the middle where it was draped, to prevent the fire from spreading. After all the burning ends were put out, he carefully rehung the decorations, trying to disguise the burned parts. According to Mr. O'Brien, he got a good picture and he never heard any complaints about the burned decorations.

Versatility

Warren O'Brien's photography is not always down-to-earth. He may be found in a plane taking aerial photographs or motion pictures. Or he might be in a diving bell for underwater photography.

Throughout the years, Warren has compiled an impressive collection of early aviation photographs. Most of these were made with an 8x10 camera on glass negatives. These have been stored in his bulging files, representing over a half-century in photography. The Waukesha County Museum now displays an assortment of cameras he used during his career.

Other Interests

Among his accomplishments, he considers his civic work most rewarding. He has been a member of Waukesha's Chamber of Commerce and Kiwanis Club for more than 40 years. He still remains active in many other organizations, oftentimes donating his photographic services.

He has long been involved in conservation of our country's natural beauty. He has compiled a book, illustrated with his photographs, "Adventures Along the Cumberland," which was highly praised by The Wilderness Society.

Warren O'Brien is particularly proud of his part, along with other photographers, in promoting the elimination of the 3% Wisconsin sales tax on commercial photography for advertising purposes.

Warren has been granted life membership in the PP of A by the Board of Directors. And one of his proudest moments came when he was presented the Qualified plaque in 15 classifications. Because of regrouping of the categories, he now retains the Qualified seal in nine classifications.

Now that he is completing his 54th year in professional photography, Warren S. O'Brien is thinking about retirement. But his photography, including 20,000 prints and 40,000 negatives will be permanently preserved in the Waukesha County Aviation, Photography and Industry wing of the new Museum of Waukesha Heritage. ▲

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THE EDITOR LOOKS AT new products

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Nord Automatic Color Enlarger works without color-correction filters; Automatic Color Enlarging Meter adjusts both density and color balance with one setting. Automatic focusing keeps the image in focus at any enlargement within the capacity of the machine. The print is exposed to narrow band "pure color" light; each color layer (red, green, blue) is set independently. Reader on the meter permits spot reading or integrated reading, requires no warm-up time. Cooling is accomplished with double blower. Enlarger incorporates 31" high table, with work controls located at top/front, and storage cabinet below, measures 32"x26"x76¼", mounted on casters. . . . *Automatic Color Print processor* for continuous roll paper 11" wide, has automatic reloading signal. Features include back-flush washing action, automatic circulation-filtration and solution replenisher, automatic temperature control, "speed-easy" tank; capacity up to 100 8x10s or 60 11x14s per hour. Processor, on casters, measures 66" long by 22½" wide by 43" high. With plug-in connection, no special plumbing or electrical connection are needed. Unit is of stainless steel construction with permaplastic tanks and pumps. Nord Automatic *Color Dryer is optional.* . . . *Nord Automatic Color Easel* features automatic power drive, assures accurate print length; unit accepts rolls of paper up to 11" wide, for making prints up to 11x14. Synchronized feed and take-up motors automatically advance paper in any length of 5" to14". Hinged covers over feed and take-up reels open for insertion and removal of paper.


Color Enlarger


Print Processor


Color Easel

Nord Photo Engineering, Inc., 529 S. 7th St., Minneapolis, Minn. 55415.

AGFACHROME DUPLICATING FILM

High-resolution color reversal film for making copies of color transparency originals, Agfachrome Duplicating Film (35mm), is balanced for 5500K, has speed of ASA 16, will resolve 130 lines per mm. Two-part processing takes 13 steps, less than one hour time. (Processing must be done by user or custom laboratory.) Film is available in 33' ($4.45), and 100' ($13.35) lengths. Processing kits (CU Sets) are available in 1-gallon ($9.95) and 3½-gallon ($22.25) kits; replenishers are available.

Agfa-Gevaert, Inc., 275 North St., Teterboro, N. J. 07608.

SIOK UNIVERSAL PRINTER

Siok Universal Printer features electrical control panel of nine dodging rheostats (one for each printing light), line rheostat to increase or decrease intensity of light source. Control panel is portable, can be removed from printer for wall mounting. Other features: automatic platen timer which determines length of time platen is in open position (*from a fraction of a second to four seconds*); interchangeable automatic exposure timer can be set from a fraction of a second to 12 seconds; and six control switches. Distance between light source and negative can vary approximately 4" with adjustable light source. Pressure platen is constructed of a series of steel bars mounted on sponge rubber; printing



(Turn to page 76)

TIME TO PLAN YOUR 1967 VACATION NOW

Professional Photographers of America, Inc., will sponsor two tours following the 1967 Exposition of Professional Photography in Portland, Ore. Photographers and their families can choose between a three-week tour of the Orient, including Japan, Formosa, Thailand, Singapore, Hong Kong and Hawaii; or a ten-day trip through Alaska.

Tour costs include transportation, First Class hotels, meals en route, breakfast and table d'hote luncheons or dinners while at hotels, tips and taxes, baggage handling, transfers, special events and entertainment. Total cost will be under $1,500 for the Orient tour and slightly over $600 for the Alaska tour.

Reservations will be accepted on a first come basis. Numbers are limited for both tours. Deposits on the "Pay Now, Fly Later" plan are now being accepted by the PP of A, 1090 Executive Way, Oak Leaf Commons, Des Plaines, Ill. 60018.

YOUR CHOICE

ORIENT

July 27-August 20, 1967

Itinerary

Thursday, July 27
Leave Portland in late afternoon for Seattle. Connect with direct flight to Tokyo.

Cross the International Dateline

Friday, July 28—Saturday, July 29—Tokyo
Imperial Palace Plaza, Asakusa Kannon Temple, Ueno Park. Tour of Tokyo at night, including sukiyaki dinner. Visit to both Japanese and American style nightclubs.

Sunday, July 30—Nikko
All day tour of Nikko and Lake Chuzenji by train and bus. Return to Tokyo in the evening.

Monday, July 31—Mt. Fuji Area
En route to Mt. Fuji area, visits to Yokohama and Kamakura.

Tuesday, August 1—Thursday, August 3—Kyoto
Visits to Chion-in Temple, Gold Pavilion, Kiyomizu Temple and Heian Shrine and gardens.

Friday, August 4—Sunday, August 6—Taipei (Formosa)
Sightseeing in Formosa and Wulai. Excursion to Taroko Gorge.

Monday, August 7—Thursday, August 10—Bangkok
Visits to Wat Beechamabopit, Temple of the Emerald Buddha, Grand Palace, Wat Arun, Temple of Dawn. Thai classical dancing.

Friday, August 11—Saturday, August 12—Singapore
Tour of Singapore; excursion to the Sultanate of Johore.

Sunday, August 13—Friday, August 18—Hong Kong
Lunch at floating restaurant in Aberdeen. Tour of new territories. Tour of the city at night.

Cross the International Dateline

Friday, August 18—Saturday, August 19—Hawaii
Three days in Hawaii. Visits to Honolulu, Waikiki.

Sunday, August 20—Return to San Francisco

PROFESSIONAL PHOTOGRAPHERS OF AMERICA INC.®

ALASKA

July 29-August 9, 1967

Itinerary

Saturday, July 29
Leave Portland for Vancouver, B. C. Overnight stay.

Sunday, July 30
Leave Vancouver for Prince Rupert, B. C. Overnight stay.

Monday, July 31
Board Alaska State Ferry Liner; cruise of Inside Passage.

Tuesday, August 1—Juneau
Tours to Mendenhall Glacier, Auke Lake, gold mines.

Wednesday, August 2—Skagway
Dock at Skagway following continued cruise of Inside Passage.

Thursday, August 3—Yukon Territory
First class rail to White Pass. Stop at Lake Bennett for lunch. To Whitehorse for overnight stay.

Friday, August 4—Saturday, August 5—Fairbanks
Conducted tour of Fairbanks. Cruise of Tanana River.

Sunday, August 6—Mt. McKinley National Park
Alaska Railroad's Scenic AuRoRa streamliner to Mt. McKinley National Park.

Monday, August 7—Tuesday, August 8—Anchorage
Tour of Anchorage. Drive to Portage Glacier. Chair lift ride up Mt. Alyeska to Sun Deck.

Wednesday, August 9
Leave Anchorage for return flight to Seattle.

OPTIONAL: Arctic 2-day Nome-Kotzebue tour to Eskimoland.

PAY NOW—FLY LATER . . . PAY NOW—FLY LATER . . . PAY NOW—FLY LATER

Deposits on the popular "Pay Now, Fly Later" plan are now being accepted by the PP of A. Check the tour you plan to take — Orient or Alaska — enclose your deposit with this application.

☐ ORIENT Tour — July 27-August 20, 1967 — $1484.50 per person.
(Single supplement, $115.30 extra.)

☐ ALASKA Tour — July 29-August 9, 1967 — $612.03 per person.
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☐ Optional Arctic Tour — $141.25.

$100 Deposit per person. Set up your own schedule of payment with the PP of A.

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Please list separately the names of everyone for whom you are making a reservation. It is understood that this application is subject to the terms and conditions as outlined in the official Tour folder.

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NEW PRODUCTS from page 74

glass measures 12"x15". Unit is constructed of steel with a formica top. Automatic assembly can be used in semi-automatic operation; assembly can be removed from cabinet in minutes. Overall height is 49"; table height, 35¾"; width, 40½"; depth, 24½". Unit is designed for use with variable contrast paper and comes with five variable contrast filters: $2495.

Siok Universal Photo Printer, Inc., 2935 Milwaukee Ave., Chicago, Ill. 60618.

McDONALD ELECTROSTATIC AIR FILTER

Lectron Filtair, a 175 cubic-feet-per-minute electrostatic air filter, removes "up to 90% of solid particles in the air" (as measured by the National Bureau of Standards Dust Spot Method) in darkroom or other dust sensitive areas up to 15'x20' with average ceiling height. Unit operates on 40w current and can be plugged into any wall outlet. Fan motor bearings are sealed. Device cuts negative dust and spotting problems: $193.



McDonald Photo Products, Inc., P.O. Box 8069, Dallas, Texas 75205.

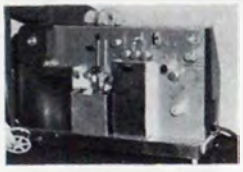
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Steinheil automatic Macro lenses, for SLR cameras with Exakta mounts, have two focusing ranges — Telescope I and Telescope II — the first for wide angle and telephoto work, the second for extreme close-ups. All lenses have aperture click stops for each full and half stop, automatic diaphragm with manual override, 54mm screw-in lenshood, accept series VII filters, priced at $249.50 each: 25mm, f/2.8; 55mm, f/1.9; 100mm, f/2.8; 135mm, f/2.8.

Ponder & Best, Inc., 814 N. Cole Ave., Hollywood, Calif. 90038.

PAKO TABLE TOP PROCESSOR

Maurer Matic Processor for 16mm and 35mm black-and-white films employs monobath chemistry and operates at speeds up to 15 fpm. Unit occupies less than 2½ sq. ft. of table or shelf space, requires no plumbing; it accepts perforated and unperforated film in 100' magazines (larger magazines available). Solution is circulated and filtered, temperature is thermostatically controlled. Machine stops automatically at end of film.



Pako Corp., 6300 Olson Memorial Highway, Minneapolis, Minn. 55440.

CANON SCOOPIC 16

Professional 16mm motion picture camera, Scoopic 16, combines automatic exposure control, built-in zoom lens with through-the-lens reflex viewing, electric drive and automatic loading. Cross-coupled CdS cell, above the lens mount, can be programmed for ASA film speeds from 10 to 320, automatically sets exposure from f/1.6 to f/22 with camera's running speeds of 16, 24, 32 and 48 fps. Illuminated scale inside reflex viewfinder shows aperture selected; can also be selected manually. Lens is f/1.6, 13mm-76mm zoom in focusing mount. Electric motor is powered by 12.5v rechargeable and interchangeable nickel-cadmium battery. Other features include automatic threading system, hand-grip with shutter release button located where operator's thumb rests. Contoured corrective eyepiece is adjustable —1.5 to +1 diopters. Weight, 7 lbs. 5 oz.; size 8¾"x 11⅛"x5⅛". Scoopic 16 System with zoom lens, metal compartment case, battery, recharger, lens hood, UV, Y-3 and R filters: $1,250.



Canon U.S.A., Inc., 554 Fifth Ave., New York, N. Y. 10036.

IMPROVED HIGH-SPEED EKTACHROME, TYPE B

Improved Kodak High-Speed Ektachrome Film, Type B, for use with tungsten light sources, is significantly improved in the reds, yellows and flesh tones, according to the manufacturer. Greater sharpness with less grain is achieved with no loss in the film speed, ASA 125 for standard processing. Because of improved reversal characteristics, film can be re-

exposed on reels in Process E-2 without the special high intensity light required in the 120 size only for the previous film. No re-exposure to light is required in Process E-4, which incorporates a chemical reversal agent in the color developer. Under unusual conditions where higher effective film speed is needed to avoid underexposure, film will respond better to extended first development than the earlier Type B film. The film is designed for less deterioration in color balance and film speed due to storage conditions, regular or high humidity, and the passing of time. Improved Kodak High-Speed Ektachrome Film, Type B, is available in 135-20 and 120 sizes. The word "Improved" appears on the film cartons.

Eastman Kodak Co., 343 State St., Rochester, N. Y. 14650.

HEURTIER PROJECTOR, ANGENIEUX ZOOM LENS

The P.6-24 Heurtier Super 8 and 8mm sound projector system is a combination of the silent projector and P.6-24 amplifier and sound head. It has three magnetic heads for erase, record, and replay; two inputs with individual level control; 6w valve amplifier and portable 10" loudspeaker; semi-automatic threading; and sound super-imposition switch. The convertible unit is supplied with desk microphone, earphones and speaker enclosure housing the assembled unit. . . . The Angenieux 10x9.5, 9.5mm-95mm zoom lens fits all 16mm and Beaulieu Super 8 motion picture cameras. Focusing distance is 29" from subject to film plane, and with 57° horizontal field angle, field coverage is 2x2.75" when focused at 29".



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

LINHOF SUPER ROLLEX 220 BACK

All-metal Linhof Super Rollex 220 back for 20-exposure (2¼x2¾) films, similar to Super Rollex 120 back, has shallower film channel, modified pressure spring, automatic exposure counter. Film advance by single-throw level lever provides automatic stop for first exposure and proper spacing of all frames. Super Rollex 220 back, for Linhof 2¼x3¼ and 4x5 cameras and 4x5 cameras with Graflok back: $147; Press Super Rollex 220 back for Linhof Press 70 and Aero Press cameras: $140; 220 insert for Super Rollex 120 back is priced at $99.50 (120 insert may be added to Super Rollex 220 for similar versatility).

Klink Photo Corp., 25-20 Brooklyn-Queens Expressway W., Woodside, N. Y. 11377.

NEW PRODUCTS IN BRIEF

■ Verspan film is now available on polyester base, called Grafstar; introduced first on roll film sizes, it will be available in sheet film sizes. . . . GAF Super Hypan and Versapan 4x5 films are available in 16-exposure film packs — **General Aniline & Film Corp.**, 140 W. 51st St., New York, N. Y. 10020. . . .

■ High-speed emulsion for coating in darkroom; liquid can be handled under light-red safelight; emulsion has characteristics similar to bromide papers — **Rockland Associates**, 333 E. 46th St., New York, N. Y. 10017.

■ K-437 CdS-View Meter has built-in reflex viewfinder, push-button to avoid battery drain except during light reading and shock-proof sapphire-mounted movement; with mercury battery cell, neck strap and carrying case: $19.95 — **Kalimar Inc.**, 2644 Michigan Ave., St. Louis, Mo. 63118. . . . ■ Improved 250mm (10") f/4.5 Follo-Focus lens, corrected for aberration, coma, distortion and astigmatism; stops down to f/22; features push-button spring-action pre-set diaphragm: $58.95 — **Sterling-Howard Corp.**, 25 Wolffe St., Yonkers, N. Y. 10075. . . .



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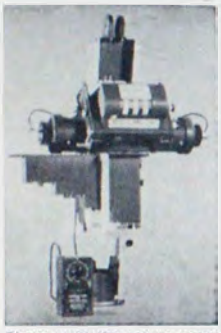
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■ Micronyl water filter has nylon element for granule filtration to within 0.00004"; 8¼"x2" size fits standard faucet; priced at $39.95 — **American Camera & Photo Supply Co.**, 212 W. Hubbard St., Chicago, Ill. 60610. . . . ■ Senelith Dot Etch, two-solution chemical to reduce intensity of continuous tone negatives and dots in halftone negatives and positives — **Philip Lochman & Co.**, 2406 Oakton St., Evanston, Ill. 60202.

Literature

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

Eastman Kodak Co., Dept. 454, 343 State St., Rochester, N. Y. 14650 — "Kodak Products for the Professional," 1966-67 edition, 100 pages. . . . **Kreonite, Inc.**, P.O. Box 2099, Wichita, Kan. 67201 — Purchasing guide and price index for Kreonite photographic and graphic arts laboratory equipment, 20 pages. . . . **Bebell & Bebell Color Laboratories, Inc.**, 108 W. 24th St., New York, N. Y. 10011 — Still and motion picture photographic laboratory service price lists and reference manual with die-cut index tabs. . . . **Agfa-Gevaert, Inc.**, 275 North St., Teterboro, N. J. 07608 — "Industrial Radiography," 96-page technical handbook, new edition [booklet 21.2972 (264A)]. . . . **EG&G, Inc.**, 160 Brookline Ave., Boston, Mass. 02215 — Illustrated catalog on EG&G's high-speed stroboscopic instrumentation. . . . **Equipto**, Aurora, Ill. 60507 — Equiptogram No. 491 describes V-grip storage racks. . . . **Ponder & Best, Inc.**, 814 N. Cole Ave., Hollywood, Calif. 90038 — Steinheil Optik brochure, "Macro Lenses for Exakta," illustrations and technical data. ▲

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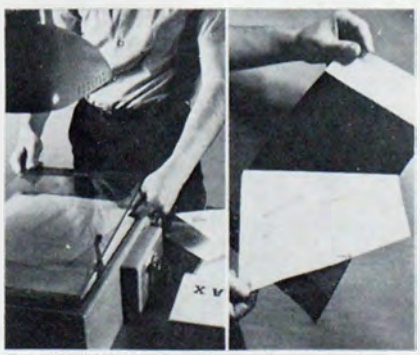
CHALLENGE from page 46

out-of-town job, and the invoice was a long itemized statement of time, materials and travel expenses. I pulled the carbon copy of my original invoice out of my "emergency" file (on my desk), and in less than a minute I had a dry copy, as good as the original. In the taxi I hand-addressed an envelope and mailed it at the airport. When I returned two days later, the check was on my desk.

Recently there was a mix-up on a mail order purchase; a $150 gadget arrived defective. I returned it and asked for a replacement. The replacement came — but so did a letter from the company repair department, saying they'd received "my" unit for repair, and on receipt of my check for $22.50 would repair and return it.

Naturally, they were billing me for two units — the one I had kept, and the one that was sitting in their repair department. To straighten out the mess, I sent Verifax copies of the repair department's letter to the sales manager. A few days later I received his letter of apology.

The use of modern office procedures builds respect for my business operation. Certainly we photographers like business people to think of us as creative, imaginative and artistic. But we also hope they think of us as efficient and businesslike. Clean-cut and efficient office procedures,



The Kodak Verifax Signet is a simple reflex copier for duplicating typed, written, drawn or printed material. Removing transfer paper from the matrix, right, produces exact copy on standard paper. Each matrix can be used for up to ten copies.

prompt replies, on-time deliveries help to improve relations on both the buying and the selling end.

An example of how my office copier helps to convey this idea happened recently on a complex job. A client sent me three different letters at the same time, each ordering a different assortment of 8x10 prints from a single set of 2¼x2¼ negatives made on location. Each order ran over a hundred prints, and was to be billed separately. To make things more complicated, there were no purchase order numbers. Each set was to be sent to the same address, and invoices were to be in triplicate.

For the non-professional typist, making out a lengthy invoice for many different prints, each with a different negative number, and in triplicate is maddening. The erasures and corrections alone are so vexing that half way through, you're likely to tear up what you've typed so far and begin mumbling incoherently.

I handled it by simply running off five copies of each letter. It took me all of five minutes to make the 15 copies. Then, I took two sets of copies to the darkroom. As I got each negative ready for the enlarger, I checked through one set of copies to see how many prints from that negative I had to make for the combined order. I didn't even bother making a print order. If, for example, letter No. 1 called for three prints, letter No. 2 called for six, and letter No. 3 skipped that negative, I made nine prints. Each time, I circled the items on the copies so I could keep track of what was already printed.

When all the prints were dry I separated them into three piles according to the copies. Each pile was then tallied to see if it was all there, and then I circled each item on unmarked copies. As each batch was correctly checked out, I put it into an empty print-paper box and taped the copy of the letter order on the outside.

When all three boxes were sealed, each with its Verifax copy of the original letter, I shipped the entire job to the client. When he received it, he could tell at a glance which box was to go to what department. He did not have to sort the prints himself.

Billing, which I always do the same day as shipment, was next. Here I really was grateful for office-copying procedures. It took me only a few minutes to type out three invoices, each in triplicate, and each of which said, very simply and briefly:

"So many prints, 8x10 glossy, as per attached print order . . . @ so much per print . . ."

To each typed invoice I stapled one of the copies of the original order. I put the whole batch into an envelope and mailed it.

I was able to get back to my camera, back to productive photographic work much sooner because of the time I saved from office routine. Actually, I felt I was a little ahead, so I took a walk around the block in the spring sunshine. ▲

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•*Adrian N. Bouchard I* •*Eric M. Sanford C*
•*Francis J. Sullivan P*

Morse, Douglas Bruce, Markem Machine Co., 160 Congress St., Keene (I)

New Jersey—3 (24)
•*Harold Denstman I* •*Charles J. Guzzo C*
•*Robert H. Haven P*

Paillard Inc., (Charles Huettenmoser), 1900 Lower Rd., Linden (Service) *J. E. Carrar*
Shelton, Bruce H., Shelton Color Corp., 16 Lafayette St., Hackensack (A)
Shelton, Ruth, Shelton Color Corp., 16 Lafayette St., Hackensack (I)

New Mexico—3 (13)
•*Bill Bell P* •*Dick Kent C*
•*William P. Mahaffey I*

McConaghy, M., Robert & Madalyn of Santa Fe, 227-D Washington Ave., Santa Fe (A-P) *B. Bell*
McConaghy, R. E., Robert & Madalyn of Santa Fe, 227-D Washington Ave., Santa Fe (A-C) *B. Bell*
Transcolor Lab., (Edward G. Dlouhy), P. O. Box 8081, Albuquerque (Service) *Bill Bell*

New York—11 (107)
•*Harold L. Bovee P* •*Charles L. Geiger I*
•*H. W. Leichtner DAL* •*D. V. Semprini DAL*
•*Leep Zelones C*

A.W.C. Inc., (Matt Rosio), 197 Highland Pl., Brooklyn (Service) *Dino V. Semprini*
Berkey Technical Corp., 25-15 50th St., Woodside (Sustaining)
Dunn, Jon, Eastman Kodak Co., 343 State St., Rochester (A) *R. J. Quataert*
Lowenthal, Arthur E., Lost Mountain Manor, Rochester (A) *L. Rotenberg*
Mognaz, Guy, Kranzten & Goold, 524 W. 23rd St., New York (A) *Donald McMullen*
Newsom, Robert K., 87-22 112th St., Richmond Hill (A)
Papp, John P., General Electric Co., Bldg. 6, 1 River Rd., Schenectady (I) *Frank Warner*
Ratner, Ron, Port of N. Y. Authority, 111 8th Ave., New York (I) *W. Samenko, Jr.*
Roth, John William, U. S. Navy, Naval Air Station New York, Brooklyn (A) *David F. Reins*
Siegler, Jr., William A., Friendly Acres, Cornwall (S) *Phil Yoder*
State Photo Supply Corp., (Alfred Landess), 226 N. Allen St., Albany (Service) *F. W. Warner*

North Carolina—4 (11)
•*Burnie W. Batchelor P* •*Charles Talton C*
•*Ted Williams I*

Brown, Preston F., Preston Studio, Reynolda Manor, Winston-Salem (A-P) *Charles E. Talton*
Hicks, Charles V., Charles Hix Photography, Inc., P. O. Box 153, Hickory (A-C)
Powell, Carlie W., P. O. Box 8664, Forest Hills Sta., Durham (A)
Terry, Eugene Jerome, Little People, Inc., 1315 Pecan Ave., Charlotte (A-P)

North Dakota—0 (4)
•*Artice M. Freund P* •*Dan E. Olson C*

Ohio—5 (53)
•*C. William Davis P* •*Richard C. Kinstler I*
•*Lev F. Powers C*

Flynn, Harry, Harry Flynn Studio, 15606 St. Clair Ave., Cleveland (A-P) *H. English*
Gramer, Robert J., Robert J. Gramer, 443 W. Alex-Bellbrook Rd., Dayton (A)
Orlando, Louis L., Willowick Police Dept., 31230 Vine St., Willowick (I) *R. C. Hakanson*
Simmonds, Norman C., Brook Park Police Dept., 6161 Engle Rd., Brook Park (I) *Richard Edie*
Torn, Louis, 2480 Dysart Rd., University Hts. (Service) *Arnold Talis*

Oklahoma—0 (7)
•*Ray Jacoby C* •*Ivan L. Lawson I*
•*Hal Owen P*

Oregon—0 (6)
•*William H. Betts P* •*R. D. Conkling C*
•*Jack T. Charley I*

Pennsylvania—6 (46)
•*Vincent P. DePiante P* •*Robert M. Opfer C*
•*Theodore A. Trimbur I*

(Turn to page 84)

coming conventions 1966

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

Association	Date	City and State	Hotel	Officer
Photographers Assn of New England	Sept. 11-13	Pike, N. H.	Lake Tarleton Club	Anton Hanania, Sec'y 26 Emerson St., Newton, Mass.
Professional Photographers Assn of Louisiana	Sept. 24-26	New Orleans, La.	Royale Orleans	John E. Kuhlman, Sr., Exec. Mgr. 5590 Canal Blvd., New Orleans, La.
Florida Professional Photographers Assn	Sept. 30-Oct. 2	Orlando, Fla.	Robert Meyer	Mike Sheldon, Chmn. 817 N. W. 1st St., Orlando, Fla.

1967

Professional Photographers of Oregon	Feb. 19-20	Portland, Ore.	Sheraton Hotel	John W. Logan, Conv. Chmn. 1416 Commerce, Longview, Wash. 98632
Southwestern Photographers Association	Feb. 24-28	Fort Worth, Texas	Hotel Texas	Zee Drew, Exec. Sec'y P. O. Box 3122, Fort Worth, Texas
Southeastern Professional Photographers Assn	Feb. 25-28	Atlanta, Ga.	Marriott Motor Hotel	Olive Grose, Exec. Sec'y 560 N.W. 140 Terrace, Miami, Fla.
Rocky Mountain Professional Photographers Assn	March 1-4	Colorado Springs, Colo.	Broadmoor Hotel	Howard Jones, Conv. Chmn. 1016 N. Butler, Farmington, N. M.
Professional Photographers of Michigan	March 4-7	Grand Rapids, Mich.	Pantlind	Elaine Cousino, Sec'y 15321 W. McNichols, Detroit, Mich.
Associated Professional Photographers of Illinois	March 5-7	Peoria, Ill.	Pere Marquette	Harry R. Hoyt, Pres. 2812 Devon Ave., Chicago, Ill.
Wisconsin Professional Photographers Assn Inc.	March 11-14	Milwaukee, Wis.	Pfister	Calvin Zernicke, Sec'y 1123 Maple St., Neenah, Wis. 54956
Professional Photographers of North Dakota	March 12-14	Fargo, N. D.	Town House Motel	Jack Schlenker, Chmn. Box 509, Jamestown, N. D.
Professional Photographers Society of New York	March 12-15	Grossinger, N. Y.	Grossingers	Harold L. Bovee, Chmn. Baldwinsville, N. Y.
Professional Photographers of Ohio	April 8-11	Columbus, Ohio	Neil House	J. Edwin Farmer, Exec. Sec'y Fifty W. Broad St., Columbus, Ohio
Professional Photographers Assn of Oklahoma	April 15-17	Oklahoma City, Okla.	Oklahoma-Sheraton Hotel	Houston Payne, Conv. Mgr. Box 786, Shawnee, Okla.
Professional Photographers of Indiana	April 16-18	Indianapolis, Ind.	Marott Hotel	William H. Lattimer, Pres. 201 Lafayette Bldg., South Bend, Ind.
Professional Photographers Assn of Pennsylvania, Inc.	May 7-10	Mt. Pocono, Penna.	Mount Airy Lodge	Vincent P. DePiante, Jr., Exec. Sec'y 1756 Clinton Ave., Shamokin, Penna.
Montana Professional Photographers Assn	May 9-11	Great Falls, Mont.	Rainbow Hotel	C. E. Coles, Pres. Box 866, Glasgow, Mont.
PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.	**July 23-28**	**Portland, Oregon**	**Portland Hilton and Memorial Coliseum**	**Frederick Quellmalz, Conv. Chmn. 1090 Executive Way, Oak Leaf Commons Des Plaines, Illinois 60018**

local, state and regional news

TRAVELING EXHIBITS

Connecticut PPA

In observance of "Professional Photography Month" in Connecticut, the CPPA displayed their Traveling Print Exhibit at the month-long Naugatuck Arts Festival. Prints from the PP of A Loan Collection were also shown.

PP of Northern California

A month-long exhibit of the best of PPNC was on display in June at the American Savings and Loan in Oakland, Calif. From there it was scheduled to be displayed at the J. Walter Thompson advertising agency in San Francisco.

Florida PP

The Traveling Salon, displaying prize-winning photographs of the Florida Professional Photographers, was recently exhibited at the First National Bank of Dunedin. The salon was sponsored by Joti Photographers, Clearwater.

Kentucky Awards



Richard Duncan, right, Executive Manager of Kentucky PPA, receives portrait award from his model, Carol Lee, in Batgirl outfit at annual convention. Last year Carol appeared as "Moon Maid." Tom Mulvy, Print Chairman, shows award-winning portrait.

LOCAL CONVENTIONS

Long Island PPA

Bill Puckering of Kodak, Mel Newsom, M.Photog., of a&r Color Labs, and Bill Stockwell, Oklahoma City, are principal speakers for the Long Island PPA convention, Sept. 18-19, 1966, at the Sheraton-Tenney Inn, LaGuardia Airport. Details are available from Ed Lombardo, Secretary, 126-09 135th Ave., S. Ozone Park, L. I., New York 11420.

PP of Southern California

The Professional Photographers of Southern California have announced their 1967 convention for April 21-23, at the Century Plaza Hotel, Los Angeles. Additional information can be obtained from Bob Forester, Convention Manager, 550 N. Larchmont Blvd., Los Angeles, Calif.

1968 CONVENTIONS

March 9-12 — PP of Michigan
March 31-April 2 — APP of Illinois
March 31-April 3 — PPA of Penna.
Aug. 4-9 — PP of A Exposition, Chicago

ELECTIONS

PP of Rhode Island

Peter A. Castriotta, President; Joseph Macari, 1st Vice Pres.; Rudy Alarie, 2nd Vice Pres.; Connie McDonnell, Sec'y; Marie Boscia, Treas.

Phoenix PPA

Al Abrams, President; Gene Christophel, Vice Pres.; Don Baird, Sec'y-Treas.

PP of Northern Illinois

Harry T. Langdon has been appointed Executive Secretary, following the resignation of W. H. Edwards, M.Photog.

PP of Oklahoma



Dean Wellington, Pres.; John Williams, Vice Pres.; Jerry Cornelius, Sec'y; Hal Owen, Treas.



PP of Michigan
Seated: M. Clarke Townley, Bruce Sieloff, Richard Rummel, Directors; William Hersey, Sec'y-Treas. Standing: Earl D. Austin, Immediate Past Pres.; Jack Dehn, Director; Douglas Lyttle, President; Leo Knight, Director; and Gene Butler, Vice President. ▲

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COLOR from page 42

to have an extremely skillful job done. Then the processor is not only successful in overcoming deficiencies in exposure and lighting by dodging and hand work, but also by the use of Flexichrome dyes on the finished print. Probably your learning will be limited to just enough to get by, and as the future becomes more competitive you will remain lacking in skill at the highest quality level which builds a solid foundation of repeat and referral business.

If you do all of the work yourself, you immediately learn the mistakes you make in exposing the negative and in lighting. Your knowledge of this aspect of color photography increases very rapidly and you quickly discover what precautions can be taken to insure good negative quality. Discussing this feature with many photographers who do the complete job, they reveal that the key to high quality color photography lies with the making of a good negative. A slight increase in effort in this direction not only makes the processing and printing simple, but results in a quality of work that can never be matched by any amount of extra care and skill in the later stages.

At this point, you find the best possible negative will save you money by reducing the time required in finishing. And this is a saving you can only enjoy if you do your own processing. True, a commercial laboratory can also produce quality prints faster from a superior negative — but you pay their standard price based on the work required to produce salable prints from the overall average of all the negatives they receive. Thus if your negative quality is below average you get a bargain, if it is above average you are paying for the other fellow's bargain.

Another advantage of doing your own processing comes from the benefit of knowing the subject matter and achieving the exact effect you had in mind.

Let's make a comparison with black-and-white. Few photographers would prefer to work in black-and-white without doing the printing and dodging of the final print themselves as opposed to dropping it in the lap of a stranger. Having control of the complete operation from posing, lighting and exposing the negative through to creative ideas — it is this creative ability that distinguishes the work of one artist from another and enables him to develop a reputation for producing outstanding photographs. And now, with color, you have an exciting increase in the range of control available.

Search for Words

Any attempt to rely on processing by a commercial laboratory introduces the difficulty of providing all personal instructions in writing. When you make a print yourself, you see exactly what this print looks like and can determine immediately what changes you would like to see as a result of visually inspecting the test yourself. A picture is wholly a visual effect and there is no way of completely describing this in words. To advise any commercial laboratory in writing of the effect you want, and particularly before you have seen a test print, involves a frustrating search for words that may not even exist.

Still another benefit you gain in doing your own color processing is the speed with which you can produce prints. If you send out the negatives to be processed and proofed, the time in transit is usually longer than the actual time it takes to perform the work. Again, the final order requires additional time. The commercial laboratories are very conscious of this delay and do all they can to hasten deliveries. What it all boils down to is this: When you do your own processing, *the only person you have to wait for is yourself.* "Same day" service may not be something you care to advertise, but it becomes quite possible.

Value Commensurate with Price

Finally, perhaps the biggest factor in doing your own processing is the money involved.

It is possible to obtain an 8x10 portrait print for prices which vary so much they seem fantastic. Of course this is not so, because in general you get a value commensurate with the price you pay. The price for an 8x10 may vary from as little as a dollar or less to as much as $15. In either case you are probably getting a reasonable value. If you did the work yourself, you would find your own cost would vary in a similar ratio, provided you established comparable quality standards.

Variable Material Costs

The cost of the material (sensitized paper and chemicals) will vary somewhat according to the volume of printing you are doing. Purchasing raw materials at current prices, you can figure the 8x10 print will cost you 30 cents for the color paper. If you are using continuous processing on roll paper, the chemicals may be as low as six cents, while in smaller lots and batch processing the chemicals will rise substantially up to about 20 cents per print. This gives you a material cost of 36 to 50 cents per print.

The yield of salable prints will vary considerably. First, it depends upon how many prints you will average from the same negative. Most of the tests and waste occur in making the first print. Once you've got it right, it's easy to duplicate. But with good negatives and appropriate equipment for reading the negative at the enlarger it becomes increasingly common to have the first print of satisfactory quality. With experience and skill, the make-over rate can be very small indeed.

While it varies widely, as a guide line you can estimate if you are purchasing prints from a commercial finisher at a price from $2 to $3 each, you may assume he may have a make-over rate of about 20%; in other words, a yield of 80%. If you are buying a better grade of work, you might expect the yield to drop to 50% or even 25%.

Long Range Plans

Foregoing figures on yield, of course, do not apply to anyone beginning in color photography. Certainly any studio undertaking to learn how to process color must be prepared to buy some education. On the other hand, the difficulties are less than the average photographer imagines. While high costs will be encountered in the beginning, these will soon drop to normal levels. Long range plans should be based upon costs realistically anticipated after the learning period has passed.

In these long range plans, we also have to make an allowance for labor, and there is considerable difficulty in setting the right policy. For example, if you are now operating with darkroom employees, then the labor costs are pretty well known. There is little reason to change the hourly rate whether the employee is working on black-and-white or color processing.

But in many cases the owner will be doing the work himself. How does he figure his pay?

One studio owner who wrote an article a few years ago in this publication laid out some interesting cost comparisons. He charged his time at $10 an hour. Then he gave total figures for the cost of materials and chemicals and also what it would have cost him to have the same work sent out. When we reduced these figures to hourly amounts, we were amazed to discover each

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hour's processing, if sent out would have cost him an additional $25! Bookkeeping gymnastics aside, this man was coming out $35 an hour ahead doing his own processing.

I acknowledge this was just one example and there are many ways of looking at the same set of figures. Still, no matter which way was chosen, he was doing well. And that's what the whole article set out to tell us in the first place.

Continuing Asset

The investment in equipment necessary for automated color processing is now extremely reasonable compared to what it used to be. A complete plant embodying automatic color roll printing and processing can be installed for a little less than $6,000 which is not much more than the cost of batch processing with basket equipment. It should be remembered Uncle Sam, through the present tax situation, eventually pays for a large percentage of this so the true investment may be as little as half. If you are spending $300 a month or more, a careful examination will show you can install a color plant and do your own work while paying for the cost of the equipment in one or two years. And when you have done this you have a continuing asset in the equipment as opposed to receipted bills for work sent out.

Since the volume of color is expected to double within the next five years (and this is probably overly conservative), the investment in a plant now will prepare you to expand without further investment. This occurs because you don't need enough work to keep a color plant busy full time. A plant of this kind can pay for itself inside of a year if the processor is only operated one hour per week.

Obviously, there is a great deal more that could be said about all aspects of the points we have touched on. Let's just summarize what you can expect if you do your own processing. One, you can acquire more and greater skill in a much shorter time — and the sooner you learn to master color photography, the better off you will be competitively. Two, if you are creatively inclined, the only way you can take advantage of this is by doing all the work yourself. Three, you can save time and control your deliveries best by doing your own processing. Four, there are far greater profits in processing and finishing color than in black-and-white — unless you are doing this yourself, you are splitting profits with an outside firm.

So, who should process *your* color?

We can't answer that question for you. But perhaps the points we've taken here will help you be more sure you are really right when you finally answer that question for yourself. ▲

CORPORATIONS from page 34

corporation, are also tax-free to both parties. There are other considerations that may be of some importance. One of these is the ease of ownership transfer. Small parts of the enterprise may be sold to employees in the form of stock transfer.

(5) *Some employees* like to have a title. Their prestige is enhanced if they are an officer of the corporation. In most states, it isn't necessary to own stock in order to be elected an officer.

All of the above advantages and disadvantages of incorporating are sketchy to say the least. We, at the PP of A Group Insurance Office, will be glad to go into more detail if you will tell us more of your own business history. Some firms are better off to operate as a proprietorship or partnership. After you receive our opinion, it is suggested that you consult with your attorney and/or accountant.

Some one once said, "It's harder to save a dollar than to earn a dollar." This is particularly true in this day of high taxes. A good businessman should explore every avenue of tax savings. It just may be that you could operate more advantageously as a corporation.

Anticipated Questions

Important consideration for principal stockholder. Should a principal stockholder die, many questions will be raised. Will the heirs have ready cash for death transfer costs? Will the business produce enough income for the heirs to enable them to keep it going? Can or should a buyer be found for the stock? Will the firm's credit continue to be okay even though the principal stockholder is dead? How about the employees? Will they become disturbed? These are questions that should be anticipated by the principal stockholder while he can do something about it. A simple solution is a stock sale and purchase agreement with life insurance used to guarantee funds to carry it out. The PP of A Life Insurance Plans are often used for funding these agreements.

If it is not deemed wise to dispose of the stock when a principal stockholder dies, the only remaining alternative is to have plenty of working capital on hand to assure the continuity of the business. This means providing for uninterrupted credit from banks and suppliers. Nothing takes the place of cash. Nothing takes the place of life insurance to provide that cash. No life insurance purchased on an individual basis can compare cost-wise with PP of A Group Life for those who can qualify. ▲

(Next month: Sole Proprietorship)

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National organization has openings for photographers for children's portraits in retail stores. Extensive travel required; $170 per week plus bonuses. Our photographers average over $200. Westvale Studio, 222 W. Washington St., Syracuse, N. Y. 13202.

Openings for experienced photographer and trainee (male). Kendale's, 517 32nd SE, Grand Rapids, Mich.

Commercial Photographer, top salary, Bodie Photographer, 149 State St., Hammond, Ind.

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Portrait photographer, experienced in shooting adults and children. Also have knowledge of various duties of studio work. Well established studio in midwest. Permanent position for the right party. Send details and salary expected. Reply Box 803, The Professional Photographer.

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(Turn to page 86)

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For sale: Photo studio and camera shop in Canada. Business is good. Priced right. Owner has other interests. Box 217, North Battleford, Saskatchewan.

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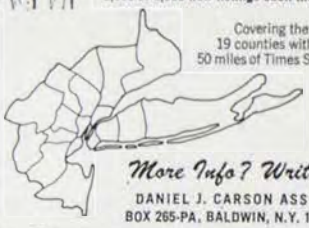


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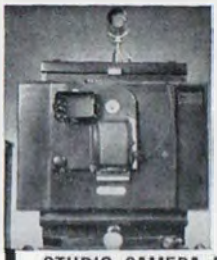
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