

THE PROFESSIONAL

# Photographer

JANUARY 1967

50¢



Available light  
photography  
where there's no  
available light  
(or practically none.)

Here are four new high-speed, high-resolution, automatic Nikkor lenses with which to turn impossible lighting situations into picture opportunities. And in the most widely used focal lengths, too: 35mm f2, 55 mm f1.2, 85mm f1.8 and 135mm f2.8.

You may have hardly enough light to see by, but these new lenses will deliver results with astonishing picture quality. Try them for available light with color and for action shots.

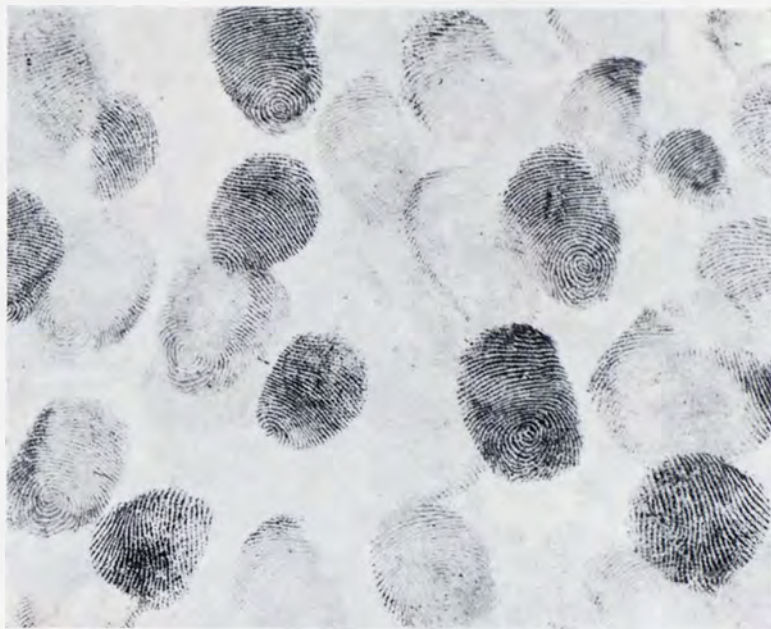
Also try them in normal light, at normal apertures. You'll be amazed at their performance under all conditions.

These new Nikkor lenses add much to the capabilities of the Nikon system. They are designed for use with Nikon F and Nikkormat cameras. And they all couple to the Nikon Photomic and Nikkormat FT meter systems. You can see these lenses at your Nikon dealer. Write for complete details.

NIKON INC., Garden City, N.Y. 11533. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. (In Canada: Anglophoto Ltd., Montreal, P.Q.)



**If your color prints  
come back looking  
like this:**



**tell your lab about the 12¢  
pair of cotton gloves we use  
when handling every print!  
(Better yet, give us a try)**

Strange thing about the "fingerprint foes" who smudge up your prints is that these snow white cotton gloves are no secret to this business.

Everyone knows they exist, and most labs have plenty on hand. But, who really cares enough to use the gloves? We do!

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If you really want to put a smile on the face of your

quality minded public send your color work to D.N.J.—we'll guarantee it!

By the way, if you're still not convinced we mean everything we say about quality service and extra care, and you want to stick with your "fingerprint foe", we'll be happy to send them the name of our glove supplier.

*Find out for yourself why the art and science of hand printing makes the DNJ Color way the better way: SEND FOR YOUR FREE 16 PAGE CATALOG TODAY!*

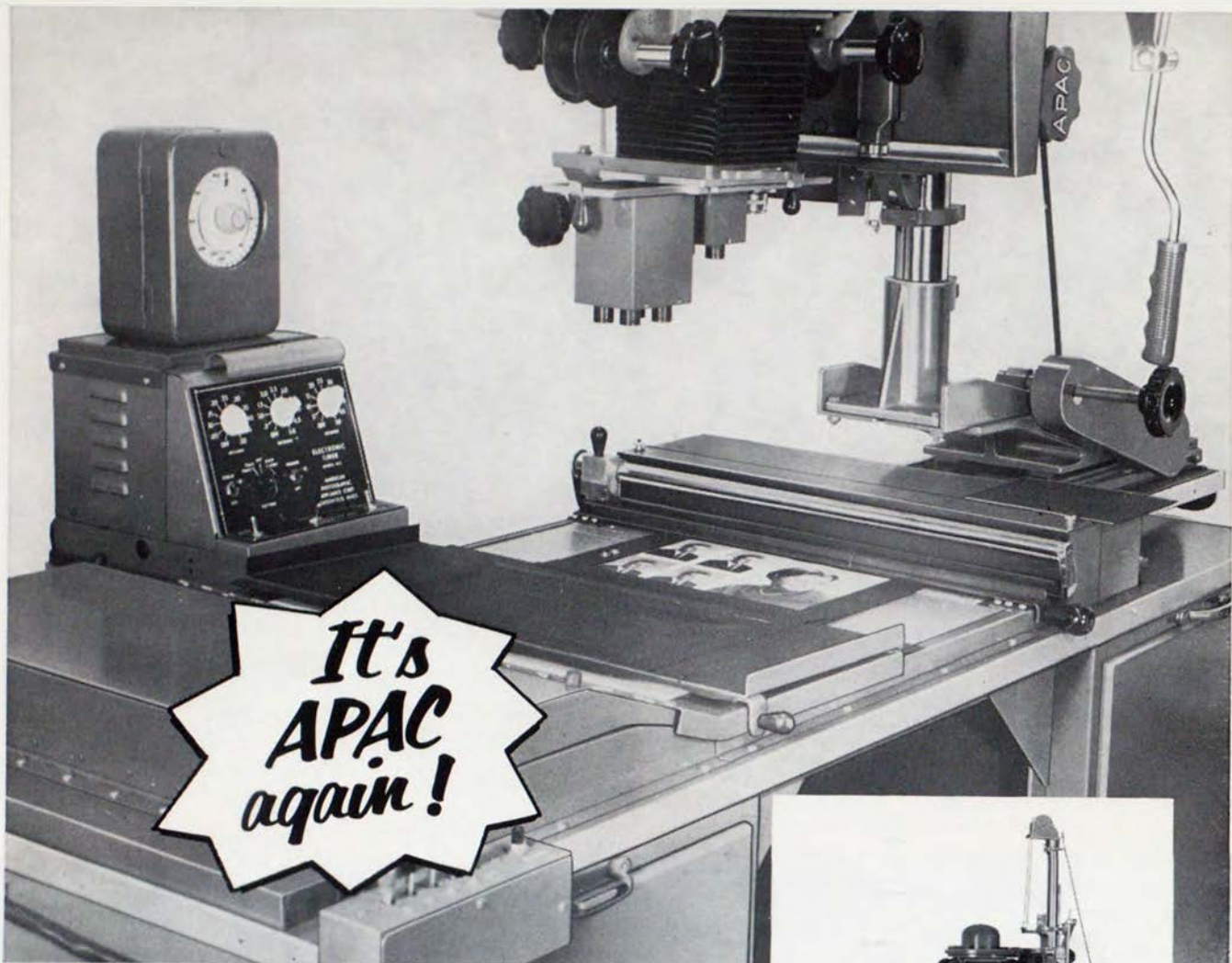


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Makes COLOR & B/W prints from 2½" x 3½" up to 16" x 20"

- ★ Will take roll papers from 3½" up to 16" in width with paper transport from 2½" up to 20" when equipped with automatic paper transport button controls.
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production table with hand-operated knife cut-off, 3 paper masks, Flip-Top safety cover for safe focusing and composing, fully light-tight.

**Only \$2,996<sup>00</sup>**

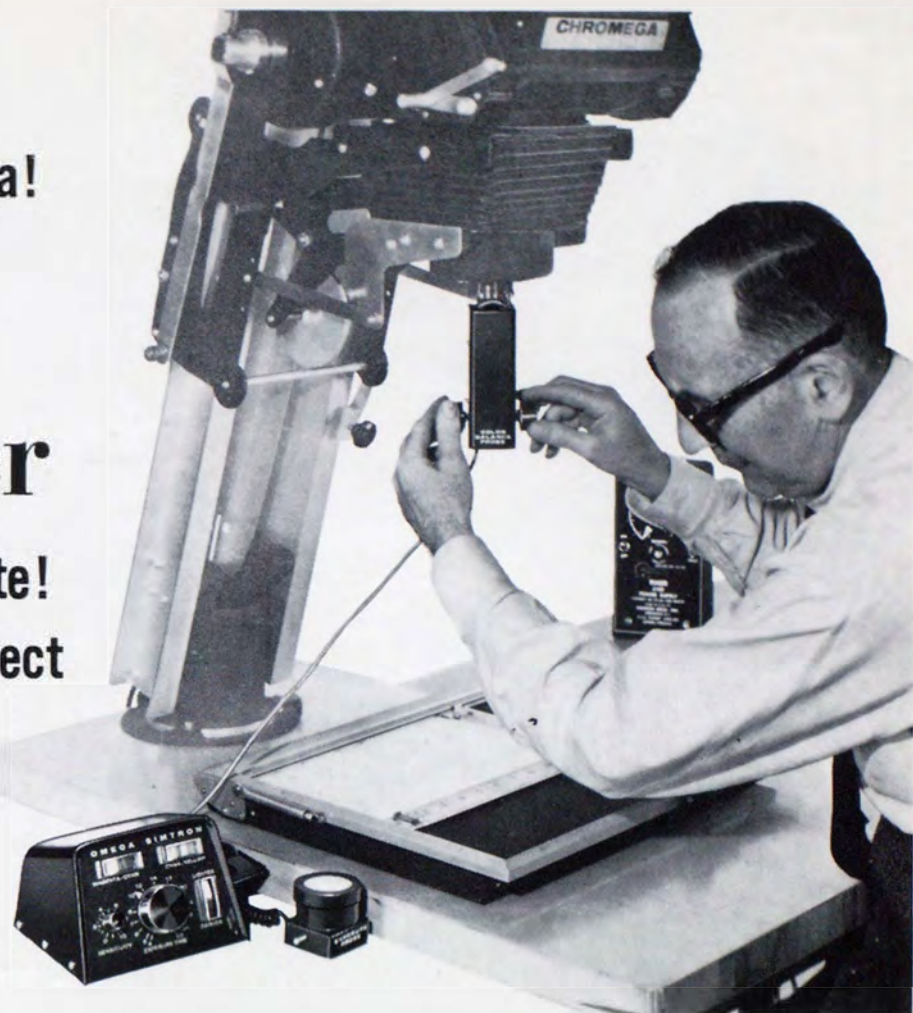
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New from Omega!

# Simtron Color Analyzer

Simple to operate!  
Determines correct  
color filtration  
and exposure  
time.



Designed to meet the needs created by today's simplified color print materials and rapid processors, the "Simtron" is the ideal tool for photographers using Ektacolor and similar papers, when enlarging from color negative materials. Embodying the latest refinements in solid state circuitry, it automatically determines proper color filtration and exposure times required for faster, easier, better color printing. The Omega "Simtron" consists of three components: the Analyzer Instrument, the Color Balance Probe and the Exposure Probe.

**THE ANALYZER INSTRUMENT:** Features two color balance meters: one for magenta/cyan and the other for cyan/yellow. It also has an exposure meter and exposure time balancing control, sensitivity scale and control to balance out the exposure meter when calibrating the test print, and a main switch activated when the exposure probe is removed from its cradle.

**COLOR BALANCE** is determined by a Color Balance Probe, which

mounts directly under the enlarging lens (pre-drilled mounting brackets are supplied for Omega, Chromega and Automatic models up to 4" x 5") and is "zeroed in" on color balance meters for Magenta/Cyan and Cyan/Yellow. Adjusting the two knobs on the probe, easily and accurately determines the proper color balance.

**CORRECT EXPOSURE** is determined by the Exposure Probe, which measures the projected negative image (either "integrated light," measured with diffusion disc attached; or a small spot area, with disc removed).

The Omega "Simtron" Color Analyzer is ideally suited for use with the Chromega enlarger (shown here) and its built-in stepless filter control. However, it can be used with other enlargers which provide manually manipulated filter packs. Ask your franchised Omega dealer for a demonstration!

**FOR THE FIRST TIME, A LOW COST INSTRUMENT  
THAT MAKES COLOR PRINTING EASIER AND FASTER . . .  
KEEPING PACE WITH LATEST COLOR PRINTING TECHNOLOGY!**



COLOR BALANCE PROBE ▶

▲ ANALYZER INSTRUMENT

◀ EXPOSURE PROBE

**OMEGA SIMTRON  
COLOR ANALYZER**

CAT. NO. 81A-002

only \$249.50

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U.S.A.

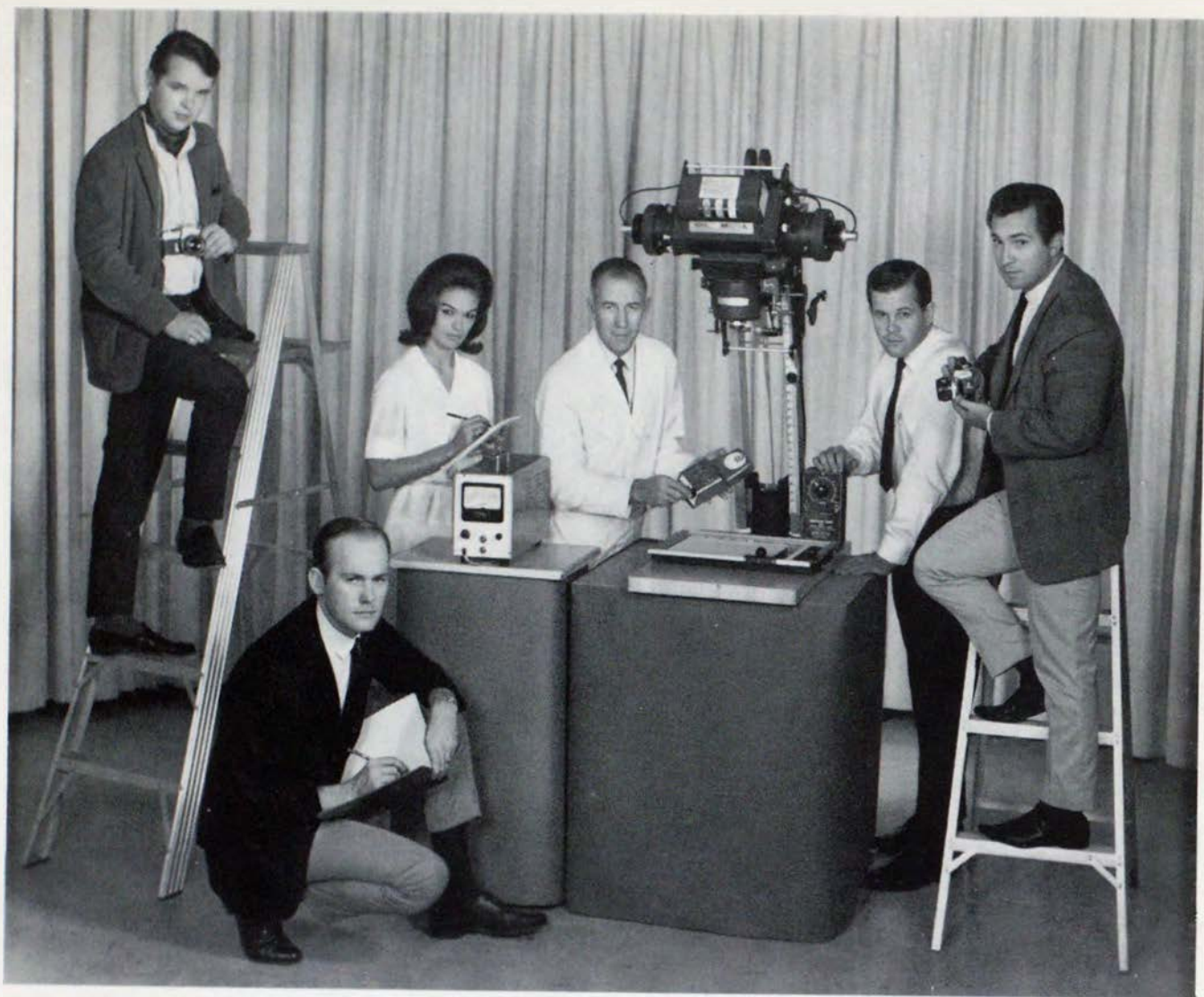


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**Great photography is a mixture of talent and equipment...  
And Brooks Institute provides the finest of both.**



#### **Chromega Enlarger**

The one thing that raises the Chromega Enlarger to the pinnacle of leadership is the concept of a completely coordinated system which assures continued progress without obsolescence. This concept also permits the photographer to

assemble a tailor-made combination of enlarger and accessories to fit his individual needs or requirements.



#### **Densichron Analyzer**

Dependable performance with absolute repeatability has prompted industrial photographers, photo-finishers, and others in the graphic arts field to rely upon the Densichron Analyzer. Its fool-proof design has been proven over the years.

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*You are invited to visit Brooks and see the world's finest photographic equipment being used to teach the leading professional photographers of tomorrow.*



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INSTITUTE OF PHOTOGRAPHY

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It begins innocently enough. You need a rugged camera. Built for a man on the move. With an 80mm Zeiss Planar f/2.8 lens. And an ideal medium format to make 8x10 prints without cropping a hair.

In short, a professional's camera: Graflex xl. You feel it the moment your fingers curl around the grip. But you start easy. 20 rapid-fire shots on 220 film. Then, your finished prints: sharp... detailed... money-makers.

That's when the habit hits.

You itch for xl's 70mm roll holder with 50 shots. A 120 roll holder for 2 3/4 square color transparencies. Sheet film holders. Ground glass focusing attachments. Even a holder for Polaroid\* pack film.

More Zeiss lenses. A super wide-angle Schneider. Two sleek Rodenstocks. Lens shades. Filters. Sportsfinders. Spacers.

Suddenly, you've found a new professionalism that keeps you coming back for more.

That's when you're hooked on Graflex xl.

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that meets the demand for high speed  
that provides warm tone and wide latitude  
that brings in the customers to you  
that expands your business  
that increases your profits  
that pleases you the pro and completely  
satisfies your customers, too!  
It's Supre-Tone Portrait DeLuxe Rapid.*

Every professional can now enjoy the advantages of a superior quality portrait paper . . . economically priced! Here at last is a paper that provides not only high speed, but rich warm blacks and brilliant highlights. Increases your production by tray or machine. Works like a charm with any toner. Retouches and hand colors with ease. Available in a full range of sheet sizes to 16x20 and in roll stock . . . all in extra heavy weight.

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The Commercial Photographer  
the National Photographer

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### COVER

Portrait of  
M.Photog. Claude F. Palmer,  
new PP of A President,  
was made by  
Paul Linwood Gittings, M.Photog.,  
Houston, Texas

## THE PROFESSIONAL

# Photographer

JANUARY 1967

Vol. 94 No. 1856

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**Dr. Louis K. Eilers Elected President of Eastman Kodak Co.**

Dr. Louis K. Eilers was elected President of Eastman Kodak Co. to succeed William S. Vaughn, who was elected Chairman of the Board and Chief Executive Officer. Mr. Vaughn succeeds Dr. Albert K. Chapman who announced his resignation effective Jan. 1, 1967.

Dr. Eilers, who becomes the eighth president, joined Kodak as a chemist in 1934. He progressed through a succession of film manufacturing responsibilities and was appointed an Assistant General Manager of Kodak Park Works in 1954. Two years later, he became a Vice President and Assistant General Manager.

He was elected an Executive Vice President and Director of Eastman Kodak in November 1963.

**Riley Taylor Elected Industrial Director**

Riley Taylor, Cr.Photog., Sears, Roebuck and Co., Chicago, has been elected to the PP of A Board as an Industrial Director, for a three-year term. Former Industrial Director Earl G. Stanton, Cr.Photog., has become Vice President-Treasurer.

Riley Taylor joined Sears, Roebuck and Co. in 1935 as an assistant photographer. In 1946 he was appointed Production Manager in charge of photography, and in 1962, he became Manager of the Art and Photography Dept. He served as the PP of A Industrial Division Chairman in 1965 and 1966, and received his Photographic Craftsman degree at the 1966 Exposition.



Louis K. Eilers

Riley Taylor

**Cecil Beaton Awarded Honorary IIP Fellowship**

The Council of the Institute of Incorporated Photographers presented to Cecil Beaton, CBE, their Certificate of Honorary Fellowship for meritorious service to the profession of photography.

Mr. Beaton is recognized in the field of the arts as a stage designer and painter, and his success in portraiture is illustrated by the fact that he has served the Royal Family for many years as Court Photographer.

**Adolf Fassbender Receives PSA Progress Medal**

Adolf Fassbender, M.Photog., Sparta, N. J., was awarded the Progress Medal for 1966, the highest award of the Photographic Society of America, "for his lifetime of devotion to the fine art of pictorial photography . . . his openminded understanding of new advances in photography . . . thirty years of teaching more than 18,000 students, amateur and professional . . . inspirational teaching and un-

**NEWSEVENTS**

**R. J. Wilkinson Retires as MPDFA Executive Manager**

R. J. Wilkinson, Executive Manager of the Master Photo Dealers' and Finishers' Assn since 1933, will retire from that position, effective Feb. 1, 1967, it was announced by Paul Herson, MPDFA National President. Mr. Wilkinson will remain as a consultant to MPDFA until April 1.

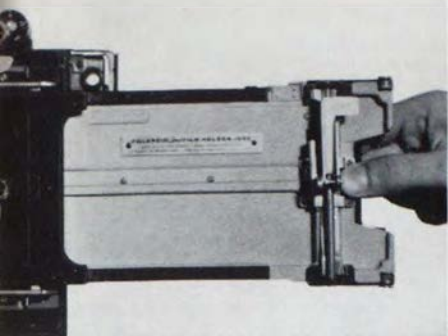
John Zwald, Manager of New Product Planning for Sylvania Corp., will become MPDFA Executive Director

The MPDFA will hold their Annual National Convention and Photographic Trade Show March 12-16 at the Conrad Hilton Hotel, Chicago.

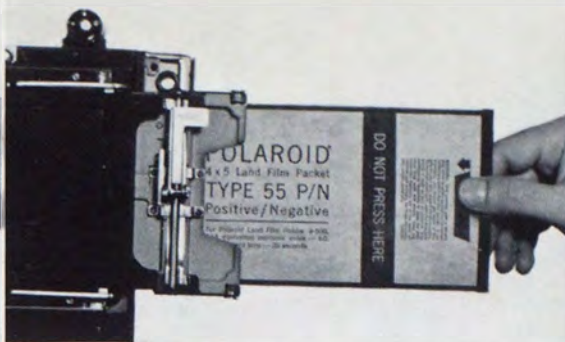


Kranzten Studio

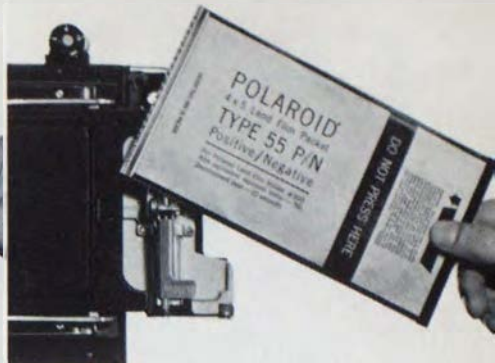
1967 Board of Directors, Professional Photographers of America, Inc., on steps of Daguerre Garden, Des Plaines, Ill. 1st row: Hugh W. Tribble, Immediate Past Pres.; William W. Carrier, Jr., First Vice Pres.; Claude F. Palmer, President; Earl G. Stanton, Vice President-Treas.; Frederick Quellmalz, Executive Vice Pres. 2nd row: John E. Smucker, Ernie E. Curtis, Directors-at-Large; Rudolph J. Guttosch, Commercial Director; Bob Wilcox, Director-at-Large. Top row: Charles H. Haynes, Portrait Director; Riley A. Taylor, Industrial Director; Floyd M. Roberts, Portrait Director; Jerry A. Smolka, Commercial Director; William A. Boles, Secretary.



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.)

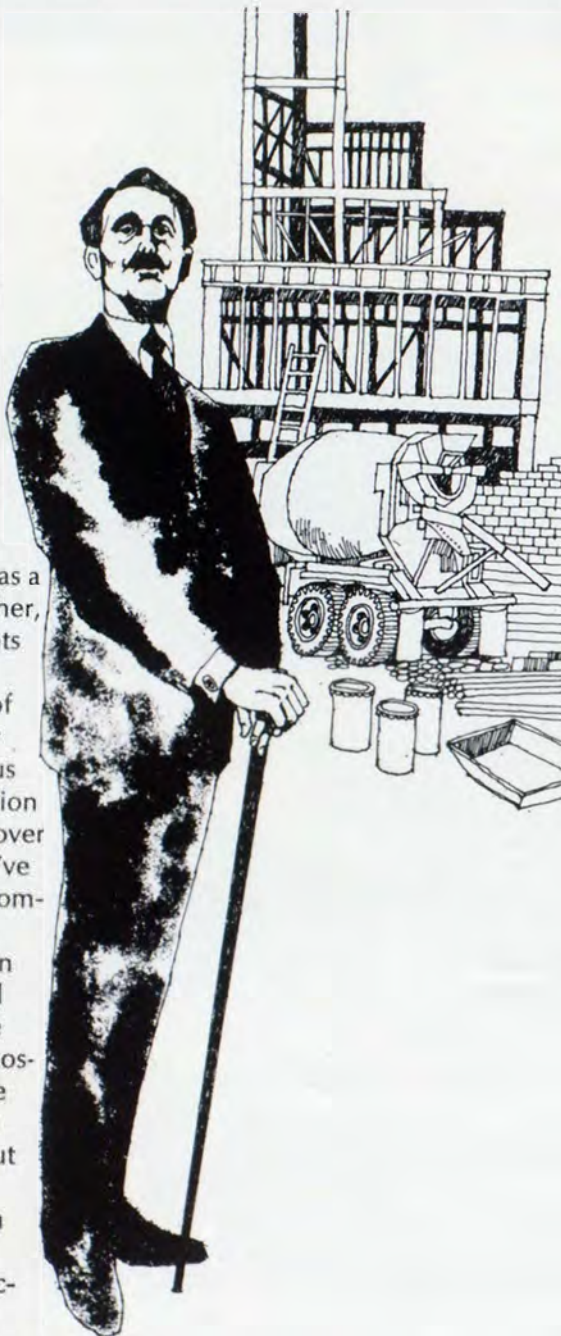
Now there is a total of four Polaroid

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?

# Why Shouldn't Commercial Prints Look Good Enough For Portrait Frames?

They should! At least Gittings believes so. That's why we've gone commercial. Now you, as a commercial photographer, can have your own prints done with our kind of loving care—the type of care that's been largely responsible in helping us build our own multimillion dollar portrait business over the past 30 years. If you've just embarked in the commercial business or if you're making expansion noises, our Commercial Finishing Division is the best friend you could possibly have. Because we know the color field so well, our prints turn out looking better. That's because we flatter them with over two hundred thousand dollars of processing equipment, burn the candle at both ends with hand finishing, employ only the best craftsmen for perfect airbrushing, opaquing, dye-transferring and blending. Once we're your color lab, your commercial prints will look better and sell easier too.



## Gittings, Inc.

Commercial Color Finishing Division  
3327 D'Amico, Houston, Texas 77019

selfish personal service on behalf of the photographic societies of the world. . . ."

### Qualification for Portraits

Since the inception of the PP of A Qualification Program in 1958, the "Q" has come to be a symbol of excellence as well as a reliable reference for buyers of professional photography. Because the concept of the "Q" plan was for out-of-town buyers, basic portrait studios have not been included in the program.

However, PP of A Board of Directors have felt there were some fields in portraiture which might come under Qualifications to benefit the members. President Hugh W. Tribble appointed a committee to study this project and make recommendations.

The Committee, made up of Harper Leiper, M.Photos., Chairman; John Smucker, M.Photos.; Jerry Smolka, Cr.Photos., and James E. Carrar, Cr.Photos., met at the Chicago convention and recommended that new classifications be set up in Business Portraits and in Executive Portraiture.

Upon recommendation of the Portrait Division Executive Committee and approved by the Commercial Division Executive Committee, the following additions to the Qualification rules were made:

List under General Classifications after CB:  
BP — Business Portraits.

Black-and-white only. Head and shoulders in studio or on location. Usually for news releases on promotions, etc.

Requirement E: Submit six 5x7 glossy prints, of different subjects, suitable for reproduction.

List under Specialized Classifications after BI:  
EP — Executive Portraiture.

Best quality color and black-and-white portraits of business executives. For reproduction in advertising or public relations releases. At studio or on location. Not to be confused with the ordinary portrait or commercial photograph of an individual.

Requirement E: Submit 10 8x10 glossy prints of different subjects, at least two of which are color prints.

Active member studios wishing to apply for Qualification in these or other classifications should request the forms from the PP of A Headquarters, 1090 Executive Way, Oak Leaf Commons, Des Plaines, Ill. 60018.

### New Qualified Studios

On Oct. 14, Boards of Review of the Commercial Division of the PP of A convened to judge applications from photographers for the Qualified designation. The following are the Qualified studios and members:

Davis Studio & Camera Shop (Leon T. Davis), Le, Bristow, Okla.; Mar-Jon Studio (John H. Smith), CB, Virginia Beach, Va.; A. Attanyi

# Calumet

## triples your color print processing capacity

# \$1,675

Calumet CP-653 ten gallon Color Print Processor with 6 tanks, 1 wash, less basket and traveling gas distributor.



Isn't it about time you replaced your overworked 3½ gallon system with the triple capacity 10 gallon CP-653 . . . it costs so little more and does so much more.

### 184 8x10" prints in one run

It's possible to process over 15,000 prints a month in the CP-653. And imagine how convenient it will be to be able to run an entire morning's printing in one process. Chemically, a ten gallon unit is a lot more stable too.

### Compact size—compact price

The CP-653 needs only 37½" x 53" of floor space. And just compare that compact price with that of a 3½ gallon system. Now you can have triple the capacity for only a few dollars more.

### Calumet quality throughout

The CP-653 gives you all these precision quality Calumet features: automatic, fully adjustable nitrogen burst timers with built-in provision for nitrogen/air operation . . . quick dump wash tanks . . . extra deep tanks . . . photographic grade Type 316 stainless steel construction.

### Three types of baskets

With the CP-653 you can use High Capacity baskets that hold up to 184 prints to 8 x 10" size . . . or, Universal Baskets with removable stainless steel pins that hold 92 prints to 10 x 12" size or 46 prints up to 16 x 20" size . . . or, 16 x 20" Baskets that hold 46 prints to 16 x 20" size.



## Calumet MANUFACTURING COMPANY

6550 N. CLARK STREET • CHICAGO, ILLINOIS 60626 • AREA CODE 312-743-2442

Visit our New York sales office—Calumet Photographic, Suite 3502 Empire State Building, New York City, Phone OX 5-4780

**YOU SAVE WHEN YOU BUY DIRECT FROM THE MANUFACTURER**

# FREE



Mail this coupon today for your FREE copy of the Calumet Photographic & Graphic Arts Equipment catalog loaded with facts on processors, temp. control equipment, sinks, print washers, nitrogen burst processing, cameras and lenses.

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MANUFACTURERS OF CAMERAS, PHOTOGRAPHIC PROCESSING,  
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Please rush me my FREE copy of the Calumet Photographic & Graphic Arts  
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CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

I am especially interested in: \_\_\_\_\_

PRO-1

# Definitely Go-Go

*Name your action: weddings, kids, candid, sports, news. Anytime you've got to get in, shoot and get out fast, wrap your fingers around the grip handle of a Mamiya 23 and go man, go!*

*Both the Mamiya 23 Standard and Deluxe are naturals for split-second, hand-held shooting.*

*Both take sheet film holders, pack adapters and multi-format 120 roll film holders. Both use the same interchangeable, rangefinder-coupled normal, wide angle and telephoto lenses in M-X synchro shutters. The Deluxe also gives you back swings for perspective and depth-of-field control, and choice of Mamiya or Graflok® back.*

*Mamiya 23 prices start at \$260, including 90mm f3.5 lens, trigger grip handle with cable release, and lens hood. Get with it, at your camera dealer. Or write:*

*Mamiya division of Ehrenreich Photo-Optical Industries, Inc. Garden City, N.Y. 11533*

## With the Fast Crowd!



Color Photography (Anthony Attanyi), CC, Calgary, Alberta; Charles W. Holland Photography (Charles W. Holland), Le, Ae, PR, Raleigh, N. C.; Hal Rumel Studio (Hal Rumel), Ae, Ar, CC, Salt Lake City, Utah; and Volante Photographer (Ted Volante), CC, Th, Minneapolis, Minn.

At the October meeting, the Executive Committee of the Commercial Division made the following addition to the Qualified rules:

"The Q emblem or the word Qualified may be used in display advertising, but such advertising may not contain any implication that Qualification is in any specialty other than those in which the studio is actually Qualified."

### Nominations for Hall of Fame

Nominations are now in order for the 1967 election to The Photography Hall of Fame, according to Paul L. Gittings, M.Photog., Chairman, Hall of Fame Trustees. Any PP of A member may make nominations, which should contain a complete resume of the nominee's contributions to the art or science of photography, along with a picture of the nominee. Special attention is directed to the rule that awards must be posthumous. Address all entries to Mr. Gittings, 3327 D'Amico St., Houston, Texas 77019.

### Officers, Directors Elected for Photographic Art and Science Foundation

Directors elected for 1967 have been announced by the Photographic Art and Science Foundation, Des Plaines. They are Claude F. Palmer, M.Photog., Portland, Ore.; W. W. Carrier, Jr., M. Photog., Memphis; Earl Stanton, Cr. Photog., Kenmore, N. Y.; Wesley Bowman, M.Photog., Kenilworth, Ill.; Hugh W. Tribble, M.Photog., Portsmouth, Va.; Paul L. Gittings, M.Photog., Houston; Harper Leiper, M.Photog., Houston; Frederick Quellmalz, Hon.M.Photog., Des Plaines.

Officers for 1967 are Claude F. Palmer, President; W. W. Carrier, Jr., Vice President; Frederick Quellmalz, Secretary; Earl G. Stanton, Treasurer. Sidney C. Kleinman, Chicago, was elected Assistant Secretary and Assistant Treasurer of the Foundation.

The following were elected for three-year terms on the Foundation Board of Trustees: Bradford Bachrach, Newton, Mass.; Adolf Fassbender, M.Photog., Sparta, N. J.; Morris Gordon, New York, N. Y.; Karl W. Gullers, Stockholm, Sweden. Other Trustees are Dennis Constantine, Birmingham, England; Gen. George W. Goddard, Hon.M.Photog., Chevy Chase, Md.; Victor Keppler, Westport, Conn.; Capt. Edward Steichen, Hon.M.Pho-

Turn to page 90

# GAF announces the short cut

## For people who are now using an automatic processor.

Your conventional serpentine processor has probably given you second thoughts. The drive belts, the vertical roller arrays, the deep tanks—your negatives and prints go up and down and around . . . and around. Any jam can be a real headache—difficult access, long down time, lost film.

The Transflo Processor straightens all that out. It has an exclusive straight line transport system—in and out, dry to dry in 4 to 6 minutes. (That's 300 4x5's an hour.) And of course it'll take roll film too, in just about any base thickness or size.

Floor drains? Concrete bases? Fancy power hookups? Forget them. All you need is a water supply, standard wall sockets, and six square feet of floor space.

## For people who feel automatic processors are too expensive.

If you're talking about most conventional serpentine processors, we agree. They are too expensive for many operations.

But the Transflo not only beats them on performance (read the comparison) but heads them off in price too.

The Transflo goes for about half the price of a conventional processor (or about \$7,000-11,000. Let's say \$8,000.) Now, amortize that over 10 years (as the IRS recommends) and it costs you \$70 a month to have an expert in your darkroom.

What other professional would work for \$17.50 a week? Call your nearest GAF Professional Photo Representative for a free demonstration.

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**gaf**

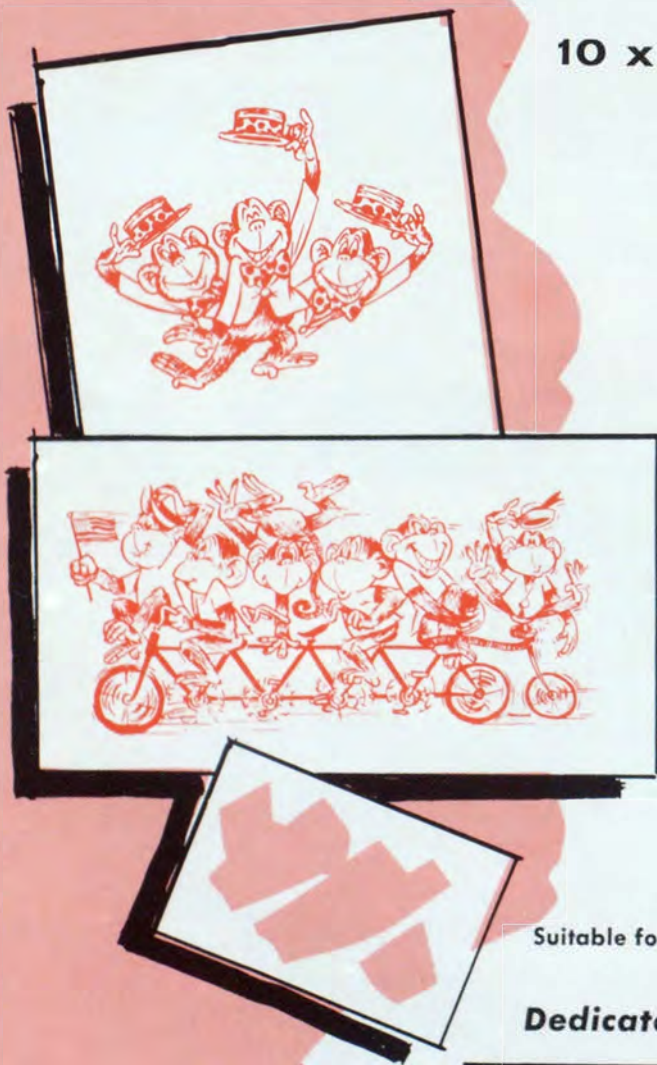
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*The Professional Photographer magazine will soon begin to publish a series of photograph critiques. The series will be sponsored by the American Society of Photographers.*



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"This is a highly valuable service to the profession, one which has been missing too long," said Louis F. Garcia, M.Photos., ASP Secretary. "The Society is confident that this will fill an existing need. The critiques will be comprehensive analyses."

Photographs for critiques will be furnished by PP of A members. As soon as 12 critiques have been completed, the service will go into effect, and will be published in a special section of the magazine.

Mr. Garcia announced the following critics for the new series — all Masters of Photography: Gerhard Bakker, Adolf Fassbender, Paul Linwood Gittings, Jason Hailey, and John Howell.

Only members of the Professional Photographers of America, Inc., are eligible to submit photographs for comment. The maker's name will not be published unless requested. "Hopefully," said Mr. Garcia, "the first critique will appear early in 1967."

#### Rules for submission to the ASP Critique Service:

1. One (or more) black-and-white or color 8x10 glossy prints, of any subject matter.
2. Lighting diagram, including kind and quality of lights, number of lights involved, exact distance from subject, etc.; also lens and aperture.
3. Where black-and-white prints are involved, give full technical details regarding developer, paper and printing techniques.
4. Enclose a model release from the subject.
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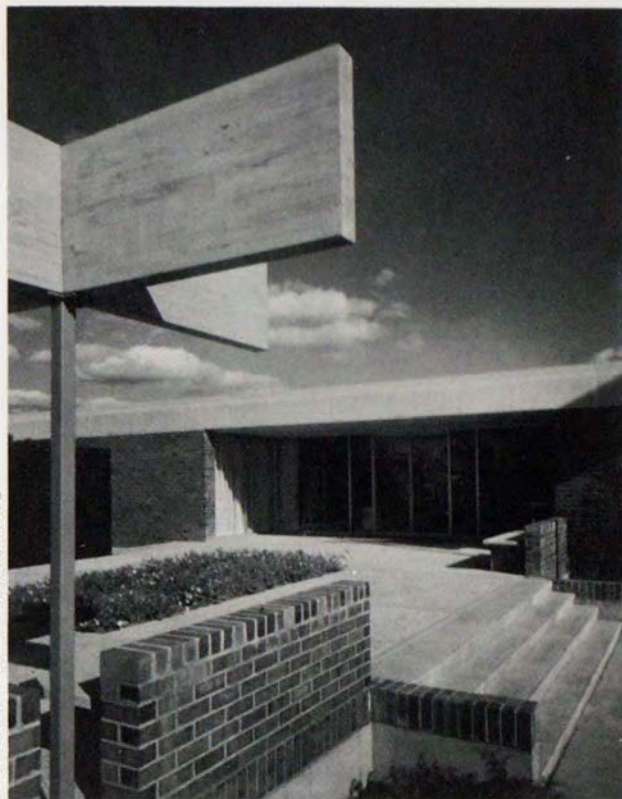
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Member: Chamber of Commerce of the United States; National Better Business Bureau, Inc.; USA Standards Institute; National Association of Exhibit Managers.

Legal Counsel, Sidney C. Kleinman

Public Relations Counsel, PRM Corp.

# DATELINES



Bill Engdahl © Hedrick-Blessing

PP of A Headquarters, Des Plaines, Ill.

## THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

### PP of A CALENDAR 1967

**JAN. 15-17**  
Sales Promotion Seminar  
PP of Ohio  
Columbus, Ohio

**JAN. 23-25**  
Business Management  
Workshop  
Alberta PPA  
Red Deer, Alberta, Can.

**JAN. 29-31**  
Conference on Professional  
Photography  
University of Mississippi

**MAY 10**  
Closing date, 76th Inter-  
national Exhibition of  
Professional Photography

**JUNE 5**  
Opening day, Winona School  
of Professional Photography

**JUNE 30**  
Deadline, Third Annual  
Advertising and Sales  
Promotion Competition

**JULY 23-28**  
**PROFESSIONAL PHOTOGRA-  
PHERS OF AMERICA, INC.**  
Portland Hilton and  
Memorial Coliseum  
Portland, Oregon  
Frederick Quellmalz,  
Conv. Chmn.  
1090 Executive Way  
Oak Leaf Commons  
Des Plaines, Illinois 60018

**JULY 27**  
PP of A Orient Tour departs

**JULY 29**  
PP of A Tour of Alaska  
departs

# DATELINES

CONTINUED

## COMING CONVENTIONS 1967

### FEB. 19-20

PP of Oregon  
Sheraton Hotel  
Portland, Ore.  
John W. Logan, Conv. Chmn.  
1416 Commerce  
Longview, Wash. 98632

### FEB. 24-28

Southwestern PA  
Hotel Texas  
Fort Worth, Texas  
Zee Drew, Exec. Sec'y  
P.O. Box 3122  
Fort Worth, Texas

### FEB. 25-28

Southeastern PPA  
Marriott Motor Hotel  
Atlanta, Ga.  
Olive Grose, Exec. Sec'y  
560 N.W. 140 Terrace  
Miami, Fla.

### MARCH 1-4

Rocky Mountain PPA  
Broadmoor Hotel  
Colorado Springs, Colo.  
Howard Jones, Conv. Chmn.  
1016 N. Butler  
Farmington, N. M.

### MARCH 4-5

PPA of New Jersey  
Marriott Motor Hotel  
Saddle Brook, N. J.  
James Bastinck, Conv. Chmn.  
156 Franklin, Nutley, N. J.

### MARCH 4-7

PP of Michigan  
Pantlind Hotel  
Grand Rapids, Mich.  
Elaine Cousino, Sec'y  
15321 W. McNichols  
Detroit, Mich.

### MARCH 5-7

APP of Illinois  
Pere Marquette Hotel  
Peoria, Ill.  
Harry R. Hoyt, Pres.  
2812 Devon Ave.  
Chicago, Ill.

### MARCH 11-14

Wisconsin PPA  
Hotel Pfister  
Milwaukee, Wis.  
Calvin Zernicke, Sec'y  
1123 Maple St.  
Neenah, Wis. 54956

### MARCH 11-15

Kentucky PPA  
Brown Hotel  
Louisville, Ky.  
Lin Caulfield, Conv. Chmn.  
1200 Arthur St.  
Louisville, Ky. 40217

### MARCH 12

PP of Rhode Island  
Colony Motor Inn  
Cranston, R. I.  
Connie McDonnell, Sec'y  
4 Lee St.  
Providence, R. I. 02903

### MARCH 12-14

PP of North Dakota  
Town House Motel  
Fargo, N. D.  
Jack Schlenker, Chmn.  
Box 509, Jamestown, N. D.

### MARCH 12-14

Missouri PA  
Gateway Hotel  
St. Louis, Mo.  
Francis Scheidegger,  
Conv. Chmn.  
212 S. Kirkwood  
Kirkwood, Mo. 63122

### MARCH 12-15

PPS of New York  
Grossingers  
Grossinger, N. Y.  
Harold L. Bovee, Chmn.  
Baldwinsville, N. Y.

### MARCH 18-20

PPA of New Mexico  
Stevens Motor Hotel  
Carlsbad, N. M.  
Newel Crouch, Pres.  
105 Canal St.  
Carlsbad, N. M.

### APRIL 1-3

Arizona PPA  
Del Webb's Townhouse  
Phoenix, Ariz.  
Roy Molen, Conv. Chmn.  
831 S. Rural Rd.  
Tempe, Ariz.

### APRIL 2-4

South Dakota PPA  
Holiday Inn  
Sioux Falls, S. D.  
Wallace Leffler, Sec'y  
Webster, S. D.

### APRIL 8-11

PP of Ohio  
Neil House  
Columbus, Ohio  
J. Edwin Farmer, Exec. Sec'y  
Fifty W. Broad St.  
Columbus, Ohio

### APRIL 9-11

PPA of Manitoba  
Royal Alexander Hotel  
Winnipeg, Manitoba  
Jim Peters, Conv. Chmn.  
319 Donald St.  
Winnipeg, Man.

### APRIL 9-11

PP of Ontario  
Inn on the Park  
Toronto, Ont.  
George Ireland, Conv. Chmn.  
21 Athol St.  
Oshawa, Ont.

### APRIL 15-17

PPA of Oklahoma  
Oklahoma-Sheraton Hotel  
Oklahoma City, Okla.  
Houston Payne, Conv. Mgr.  
Box 786, Shawnee, Okla.

### APRIL 15-18

Intermountain PPA  
Hotel Utah  
Salt Lake City, Utah  
Ben Terashima, Conv. Chmn.  
38 S. 4th E.  
Salt Lake City, Utah

### APRIL 16-18

PP of Indiana  
Marott Hotel  
Indianapolis, Ind.  
William H. Lattimer, Pres.  
201 Lafayette Bldg.  
South Bend, Ind.

### APRIL 21-23

PP of Southern California  
IP of Southern California  
PP of San Diego County  
Century Plaza Hotel  
Century City, Calif.  
Bob Forester, Conv. Chmn.  
550 N. Larchmont Blvd.  
Los Angeles, Calif. 90004

### APRIL 23-26

PP of North Carolina  
Robert E. Lee Hotel  
Winston-Salem, N. C.  
Charles Talton, Conv. Chmn.  
2001 Georgia Ave.  
Winston-Salem, N. C.

### APRIL 29-MAY 1

PP of Louisiana  
Roosevelt Hotel  
New Orleans, La.  
John E. Kuhlman, Exec. Sec'y  
5590 Canal Blvd.  
New Orleans, La. 70124

### APRIL 29-MAY 2

PP of Nebraska  
Schimmel Indian Hills Inn  
Omaha, Neb.  
Lee Stewart, Chmn.  
517 Washington  
Lexington, Neb.

### APRIL 30-MAY 1

Connecticut PPA  
Hotel America  
Hartford, Conn.  
Reuben Schaller, Conv. Chmn.  
364 Blue Hills Rd.  
Hartford, Conn.

### MAY 6-7

Maine PPA  
Fenway Motel  
Waterville, Me.  
Del Cargill, Conv. Chmn.  
45 Exchange St.  
Portland, Me.

### MAY 7-10

PPA of Pennsylvania  
Mount Airy Lodge  
Mt. Pocono, Penna.  
Vincent P. DePiante, Jr.,  
Exec. Sec'y  
1756 Clinton Ave.  
Shamokin, Penna.

### MAY 9-11

Montana PPA  
Rainbow Hotel  
Great Falls, Mont.  
C. E. Coles, Pres.  
Box 866, Glasgow, Mont.

### MAY 14-16

PP of Iowa  
Hotel Savery  
Des Moines, Ia.  
Fritz Logeland, Pres.  
Harlan, Ia.

### JUNE 21-28

PP of Calif.  
Hawaiian Village Hotel  
Honolulu, Hawaii  
Natalie Rokusek, Exec. Mgr.  
515 Market St.  
San Francisco, Calif.

### JULY 8-10

Tennessee PPA  
Albert Pick Hotel  
Nashville, Tenn.  
Ray Burt, Pres.  
Box 871, Columbia, Tenn.

### AUG. 19-22

Virginia PPA  
Lake Wright Hotel  
Norfolk, Va.  
Morris K. Burchette,  
Conv. Chmn.  
563 Oak Ave., Norton, Va.

### SEPT. 10-12

PA of New England  
Lake Tarleton Club  
Pike, N. H.  
Anton Hanania, Sec'y  
26 Emerson St.  
Newton, Mass.

## 1968 CONVENTIONS

### MARCH 9-12

PP of Michigan  
Statler-Hilton Hotel  
Detroit, Mich.  
Elaine Cousino, Sec'y  
15321 W. McNichols  
Detroit, Mich.

### MARCH 31-APRIL 3

PPA of Pennsylvania  
Holiday Inn Town  
Harrisburg, Penna.  
Vincent DePiante, Jr.,  
Conv. Chmn.  
1756 Clinton Ave.  
Shamokin, Penna. 17872

### AUG. 4-9

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.  
Conrad Hilton Hotel  
Chicago, Ill.  
Frederick Quellmalz,  
Conv. Chmn.  
1090 Executive Way  
Oak Leaf Commons  
Des Plaines, Ill. 60018

# Portland

## Great International City of the Northwest

Visitors to the magnificent Northwest are always impressed by Portland, "City of Roses." Portland blends a distinctive western atmosphere with the international accent of one of the West Coast's great seaports.

In July, the famous roses will be at their peak, and the city's parks and gardens display their pride in natural woodland settings.

The 76th International Exposition of Professional Photography will be held in Portland, July 23-28. The Exposition combines the annual conven-

tion of the Professional Photographers of America, Inc., the 15th National Industrial Photographic Conference, the Manufacturers Trade Show, and the Exhibition of Professional Photography—a display of the year's best professional photography.

There will be tours of the Portland area on Saturday and Sunday, July 22-23. A deep-sea fishing trip is scheduled for registrants on Saturday.

Special attractions during Exposition week include a "Gay Nineties" evening, Monday night, July 24. The

same evening, a return engagement of the Beef/Beer/Bull program of information exchange will be held at the Hoyt Hotel. Tuesday afternoon will feature a traditional salmon bake.

The Masters Reception and Awards Banquet will be at the Portland Hilton Hotel on Wednesday, July 26.

Portland's new Memorial Coliseum, located a short distance from headquarters at the Portland Hilton, will be the site of the Manufacturers Trade Show and the Exhibition of Professional Photography.

Majestic Mount Hood on the horizon stands high above the metropolis of Portland.



*Photographs, Portland Chamber of Commerce*

Portland continued

This year's Exposition will be held in a city surrounded by the spectacular scenery of the Northwest's year-round playground. Mount Hood is just a short trip away. A little farther to the west is Oregon's unspoiled seacoast.

Portland is easy to reach by broad super-highways, luxury passenger trains, convenient buses, and jet airline connections from all major U. S. and Canadian cities. (As an example, Portland is only four hours flying time from Chicago.)

Portland '67 is your opportunity to combine a family vacation trip and important growth in your vocation. No matter how you get there, give yourself time to view America's exciting West on the way to the "City of Roses" and photography's most important week of the year.

It is suggested that you contact AAA, your travel agent, oil company, railway, bus or airline representative now for detailed maps, driving time, and reservations along the way.

Right: Portland's \$8,000,000 Memorial Coliseum will be the site of the Manufacturers Trade Show and Print Exhibit. Below: Timberline Lodge, on the slopes of Mount Hood, is the center of a year-round playground.





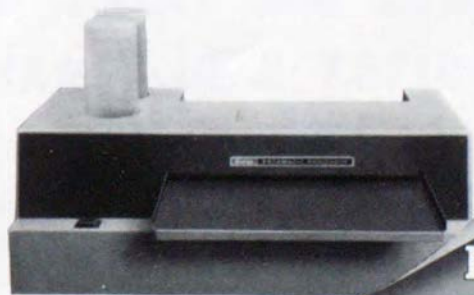
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The new, lower-priced KODAK EKTAMATIC Processor, Model 214-K, gives you ready-to-use 15-second prints just as other stabilization processors do. *The similarity ends there.*

The difference: the EKTAMATIC 214-K Processor is part of an integrated system: KODAK EKTAMATIC SC Paper (a selective contrast paper). KODAK EKTAMATIC chemistry. Kodak design and construction. Kodak technical service. Kodak responsibility for the total system's performance. Everything is made together to work best together . . . an integrated system for quick-and-clean processing. The best you can get. Dependable and long-lasting.

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- Higher average orders



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Takes 200 3¼x4¼ exposures on 75' roll of 3½" heavy base film. Also accepts 35 thru 70mm CAMERZ magazines, 4x5 cut film, Polaroid, 120 roll and other 4x5 accessories, Negative numbering and automatic pose identifier for all film and format sizes.



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## President's Message

Claude F. Palmer, M.Photos.  
President, Professional Photographers  
of America, Inc.

### Professional Photography's Future

"The future belongs to those who prepare for it." This well known and true saying is particularly timely and apt as the PP of A enters its 87th year in 1967.

We have come a long way from our start as a small group of pioneer professionals using the awkward and difficult materials and equipment of their day, in 1880.

Now one of the oldest and strongest trade associations in continuous existence, we have evolved gradually from a little society of kindred spirits into a modern professional association with many facets of activity all directed toward the advancement, artistically, technically and business-wise of our ten thousand members.

This evolution has not been accomplished without foresight on the part of our earlier leaders and loyal members.

True, we have had our ups and downs but the dedicated core membership has always risen to the occasion.

About ten years back, we did at least three significant things that stand out in my mind. First, recognizing that various groups within our membership had their own special needs in programming, services and other phases, we instituted the divisional organization concept — Portrait, Commercial and Industrial as a working procedure. This has been remarkably successful and it has brought in many members, otherwise not possible.

The second forward step was to set up a reserve fund starting with \$100,000; this has grown and added to our stability, and is still intact.

The third major accomplishment with long range implications, is the new headquarters project on which many of our leaders worked and planned for several years. This has its related benefits in Daguerre Garden, Photography Hall of Fame and the Photographic Art and Science Foundation, each now a reality.

All who have visited our PP of A headquarters building at Des Plaines near Chicago are enthusiastic as to its beauty, utility, and its capacity to house our growing activity for many years to come.

Our headquarters staff under the able guidance of Fred Quellmalz is now a dedicated group of 18 and has contributed greatly to our progress.

Many other things have been accomplished at Winona, in our Professional Photographer Magazine, seminars and in other projected activities.

We are truly on the move forward, and the Board has adopted as a slogan for our thinking and activity this year, "Professional Photography's Future."

I have asked all standing committee chairmen, board members, and with this, I am asking every councilman and lay member to get into the act on our future thinking and planning for what we can do to advance the status and well being of professional photography this year — next year — and five or ten years hence.

I suggest you take a good look at the page 23 headed "Membership Services" in our current Directory of Professional Photography.

I am told on good authority that we are now offering more for the dues paid than is any comparable association. Maybe there are things there of which you are unaware. Possibly some are outmoded; you may have ideas for new ones or for some other improvement in our activity.

Reports and suggestions already in from chairmen and key people are both gratifying and inspiring and more are coming in daily.

All will receive careful consideration by the Board and by the committee concerned, and a resume' will be circulated.

Your officers have already started "Futures" meetings, some including buyers of photography, others with manufacturers, and suppliers of photographic materials.

This idea is catching on and as your President for 1967 I hope to report to you each month on our progress in preparing for "Professional Photography's Future."

*Claude F. Palmer*

# STOP down... for better color

models are  
some Nikon  
to be a pro.  
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## National Color Laboratories, Roselle, New Jersey

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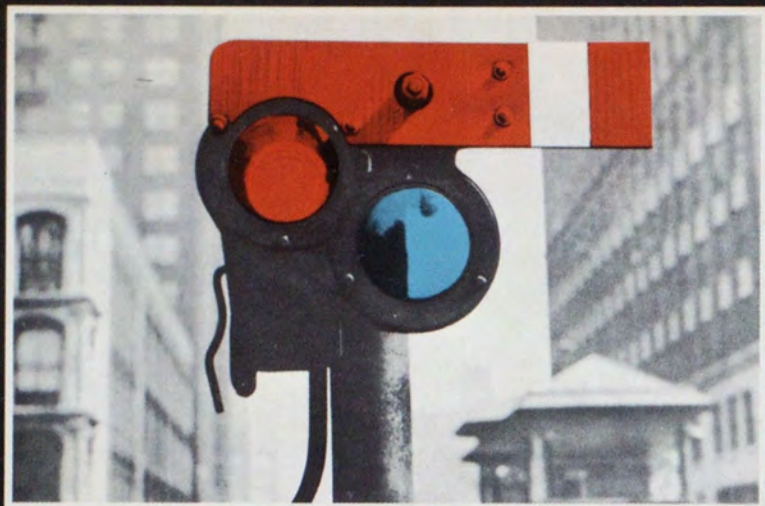
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## STOP down...to step up!

Some years ago, when color films were slower, and strobes weaker, word got around that overexposure was good, underexposure bad.

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Though, if you do see someone using a black Nikon or a black Nikkormat, you can generally take it for granted that he is a pro.

Most professionals seem to prefer the black models. Less conspicuous, they say, less likely to attract attention. They find they can work more unobtrusively.

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In all other respects, the black and chrome models are identical. So, if you see someone using a chrome Nikon or chrome Nikkormat, he may still turn out to be a pro. For the underlying preference of the professional is for the Nikon system, which both cameras share.

Whichever choice happens to be yours, take it. See both models at your Nikon dealer. For further details, write: Nikon Inc., Garden City, New York 11533. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. (In Canada: Anglophoto Ltd., Montreal, P. Q.)

**You don't  
have to be a pro  
to use  
a black one**





The Palmers at home. Avid gardeners, they enjoy digging and trimming in the extensive grounds surrounding their hillside home. The location also offers choice views of Portland and nearby Mt. Hood.

## CLAUDE PALMER

New PP of A President

As Claude Palmer, M.Photog., Cr.Photog., begins his presidential year, Professional Photographers of America is entering a new phase with an attractive new headquarters building, a membership of 9700, and a growing public awareness of its aims and activity. Where is the Association going from here? The new president thinks it is time to decide.

Typical of his "let's do it now" approach is his proposal for a "Professional Photography's Future" committee. Future-planners who want to help the Association move with the profession in the next few years need "something to chew on," he suggests. Studies of PP of A membership potential, trends in photography and photographic equipment, and surveys of new potential markets, are among the things that should be chewed.

An aggressive, no-nonsense man who won't use a fancy word when a simple one will do, Palmer brings to his new role a willingness to examine all Association activities in terms of their effectiveness. "We need to continue to upgrade membership services if we're going to attract more members," he will say. Or "there are a number of facets to our profession that we should be bringing in as additional units with self-determination. Architectural photographers are already in. Then there are illustrators, photographic educators, law-enforcement photographers, medical photographers, and other groups that might fit logically into the PP of A."

Palmer's work in the Association has been indicative of these special interests in his concern with usefulness. In the late forties, for instance, Palmer, as first chairman of the Commercial Division, helped establish the divisional concept of the PP of A, by which each division has some autonomy to conduct its own programs and activity. Industrial and Portrait Divisions were established at the same time. One indication of the value of the divisional arrangement for the PP of A is the fact that the pioneering Commercial Division has grown from a few hundred members to 2300.

Among the membership services in which Palmer has been involved was the Oregon Price Survey, established by the PP of Oregon, his home-state organization. The survey has become a household word in com-



Americans and Canadians gather in Edmonton, Alberta, for this family picture. Back row: Palmers' son-in-law, Canadian Ian McBride, and daughter Elizabeth. Center row: grandfather Claude holding Gail, granddaughter Gail, then grandmother Helen holding Fraser. Front row: grandsons Boyd, Scott.

mercial photography and is a stabilizing influence in the commercial industry.

Because of a special interest in quality reproduction of photographs in newspapers and magazines, Palmer was also active in the establishment of a print grade chart, another membership service which serves as a guide for photographers in selecting the degree

of contrast, and tone of prints to be reproduced in different media.

As chairman of the PP of A membership services committee, Palmer had a pet project — the Legal Handbook for photographers. He strongly approves such related guidance literature as the public relations and advertising handbooks.

Palmer also served as chairman of the Association's first Management Seminar in 1956, held in Rochester, N. Y. This workshop for the photographer-businessman who owns and operates a studio set a precedent for regular PP of A seminars and workshops for both studio owners and industrial photographers.

Palmer's awareness of business, advertising and communications media as they relate to photography stems from a varied background of journalistic and business experience and education.

"I came from a line of publishing people," he comments with pride. "My grandfather and later my parents ran small-town papers in Kansas" (Palmer's birth state). As a boy in Lone Wolf, Okla., Claude was introduced to the family business in the traditional "get your hands dirty" way; he was printer's devil for the paper.

After this apprenticeship in feeding the press with paper, he was allowed to start feeding it with a little

print. "I graduated to cub reporter. At the ripe age of 10 I'd go down to the train station and stop people as they got on or off the trains; ask them who they were, where they were from or where they were going."

His introduction to the picture aspect of communications also came while he was still a boy. The family moved to Portland, Ore., while he was in high school, and he worked part time as a delivery boy for a photo supply company there. "This is how I became intrigued with photography. I'd go around to the studios with equipment and supplies, and they'd wonder at the store why I didn't come back for hours."

He was so enthused about photography that he quit high school to go into the business. With the help of his mother, he operated a small suburban studio of his own for a while, until it was leveled by a fire. After two months in the Army toward the close of World War I, he decided it was time to go back to school.

At Oregon State University, Palmer studied business administration and industrial journalism, still finding time for a variety of odd jobs to supplement his educational experience. He worked part time at a local studio, and was campus correspondent for the "Portland Oregonian." It was just at this time that Sigma Delta Chi, the national journalistic fraternity, was being established at Oregon State, and Palmer was one of its first members. He was also elected to honor societies — Alpha Kappa Psi and Phi Kappa Phi. (He is still a member of Kappa Sigma, a social fraternity.) In

his last two years of college, he was editor successively of the annual and the campus daily newspaper.

During summers, he worked for the same photographic supply house which had introduced him to photography. Upon graduation, he became advertising manager for the company for a while. After marrying his college sweetheart, Helen Mattley, he bought and managed the camera section of a local department store.

Palmer was becoming increasingly interested in commercial photography because of his advertising experience and journalism courses. In 1925, he took the decisive step of his career, founding Photo-Art, a studio to serve manufacturers, businesses, advertising agencies, and other commercial interests. The studio now employs 30 people active in all the new facets of commercial photography, from photomurals to public relations films. Many of Palmer's loyal staff of specialists have been with him for more than 20 years.

"If there's anything we've really pioneered, it's photomurals" says Palmer, still enthusiastic about this important Photo-Art development. Many of the studio's murals have been done for the timber industry and have become works of art in their own right. The studio maintains a large stock file of northwest scenes developed over four decades. Three of Photo-Art's pictures of rugged Oregon scenery, one taken by Palmer himself, are currently hanging in the Hall of Fame at the new PP of A headquarters in Des Plaines, Ill.

Palmer's love for Oregon has



Claude Palmer being interviewed during a television series called "Success Story" in which the Palmer studio, Photo-Art, was featured on a northwest network as an outstanding Oregon firm.

strongly influenced this aspect of the studio's work. At 17, he climbed beautiful Mt. Hood to see the view from the top. Appropriately enough, the Palmers now live in sight of the mountain. A lifetime in Oregon has not diminished his pleasure in the natural beauty of the northwest.

"Every time we go on a vacation, especially to Alberta" (where the Palmers' daughter lives) "I have to keep stopping to take pictures of the scenery for our stock file. I've overworked my wife as a model. My daughter used to pose for me too. There's one funny story about that."

On a resort vacation some time ago, Palmer took a picture of his daughter, then in her teens, standing in a bathing suit against a rugged tree, with a beautiful lake and snow-capped mountains in the background. He later sold the color transparency to a calendar concern, and heard no more about it.

"Several years later, my son-in-law was traveling somewhere in Alberta. He stopped into a place that had a plumbing company calendar on the wall. Sure enough, there was his wife. It gave him quite a shock. So I had to pay her a model fee even at that late date."

Palmer's pride in his family is evident from his frequent mention of his wife Helen, daughter Elizabeth, son-in-law Ian, and five grandchildren. Elizabeth met Canadian Ian McBride, then a Harvard engineering student, while she was at Radcliffe for postgraduate work following an education degree at Oregon State. "We've had international complications ever since," Palmer comments, after years of frequent crossings back and forth over the Canadian border. He refers to his grandchildren affectionately as "my gang" and keeps photographs available in his wallet for inspection by interested parties.

The new president's civic services reflect his business, journalistic and family interests. He has taken an active role in the organization and programming of Portland's community educational television station, of which he is vice president. He brings considerable experience to this activity because of Photo-Art's frequent production of public relations and educational films. "Miracles," a full-length film about the Shriners' children's hospitals, recently released nationwide, is a typical example of such work.

Before becoming active in PP of A

Helen Palmer enjoys this chance to star in launching of a Portland-built ship.





work, Palmer served in various capacities in photographic organizations. He was president of the Professional Photographers of Oregon, and territorial vice president of the Master Photo Dealers' and Finishers' Association.

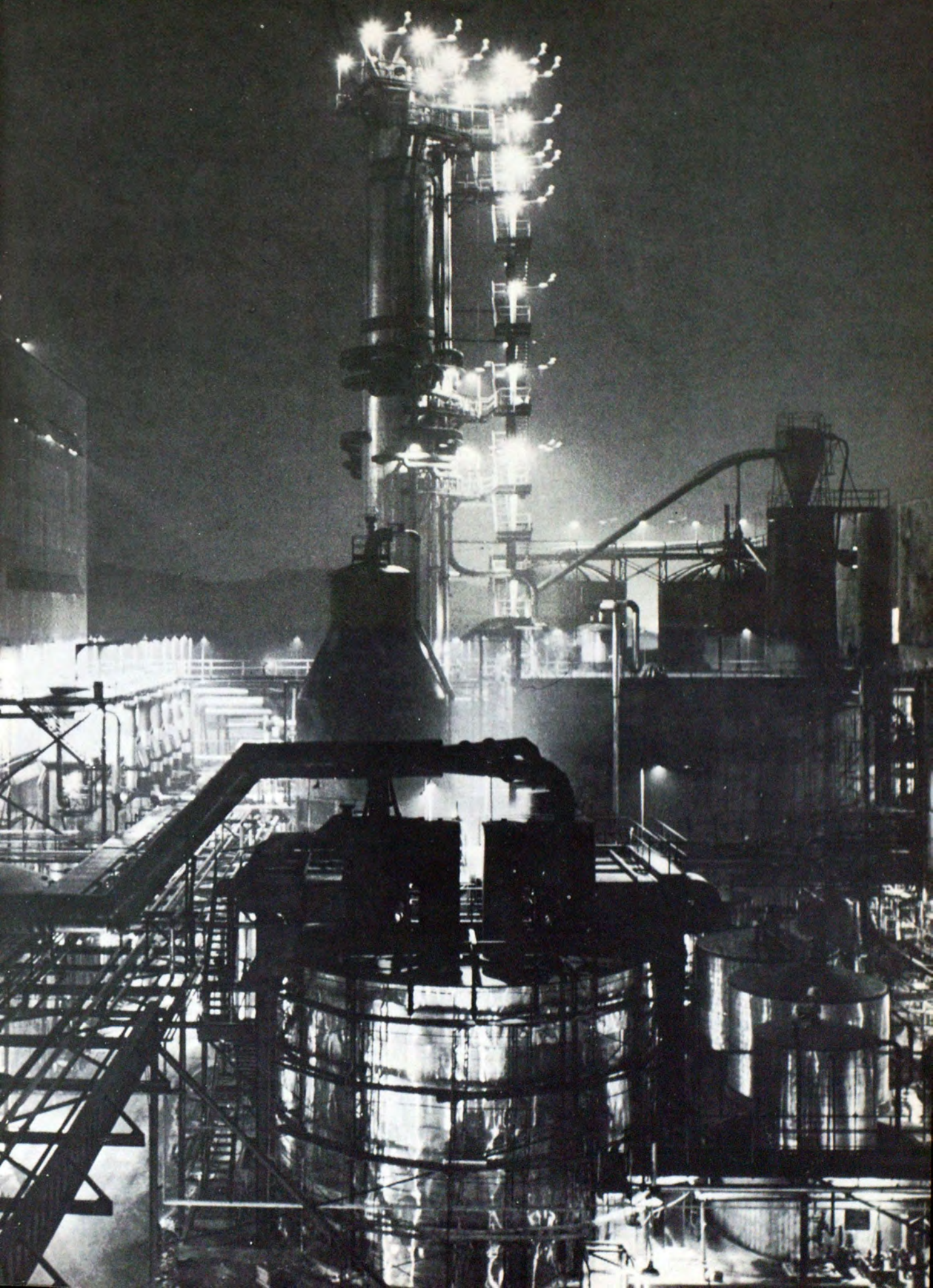
Palmer is also a past director of the Portland Chamber of Commerce, a past president of the Oregon Advertising Club and of the Portland chapter of the National Federation of Sales Executives. A loyal alumnus, he has been active in Oregon State's Dads' Club, Alumni Association, and the fund-raising foundation. He is a member of the First Presbyterian Church and one-time chairman of the local Salvation Army advisory board. He is also a member of the Kiwanis Legion of Honor.

Obviously a man who likes to be busy, Palmer has about him the air of a man who will enjoy being President of the PP of A. His energy level triples when he's needed in three places at once. The busy tempo of his life and the wide range of his interests are well tuned to the pace of an association growing in many new directions at once.

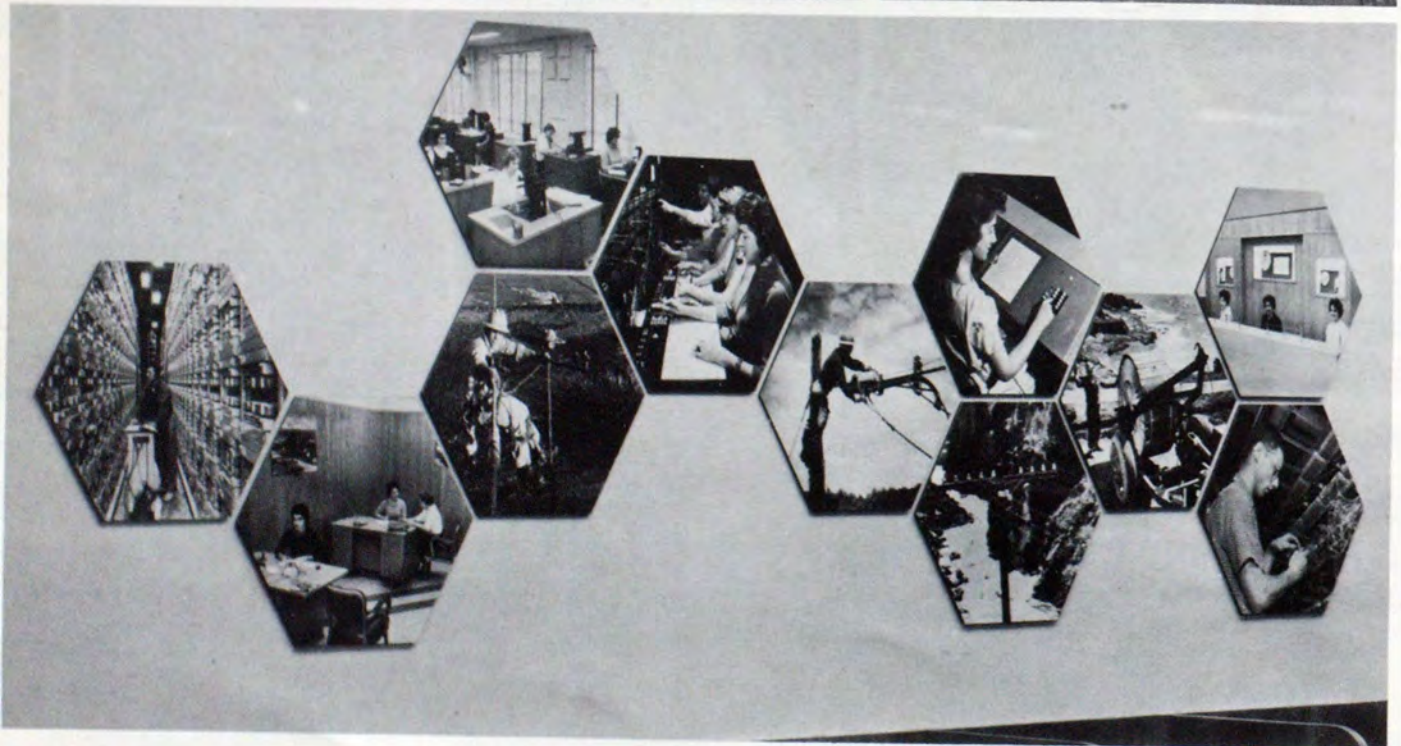
M. F.

Huge Douglas fir trees near Lost Lake, Ore. This Photo-Art work hangs in the PP of A headquarters Hall of Fame.

Photo-Art finds an exciting way to show an industrial subject by night.

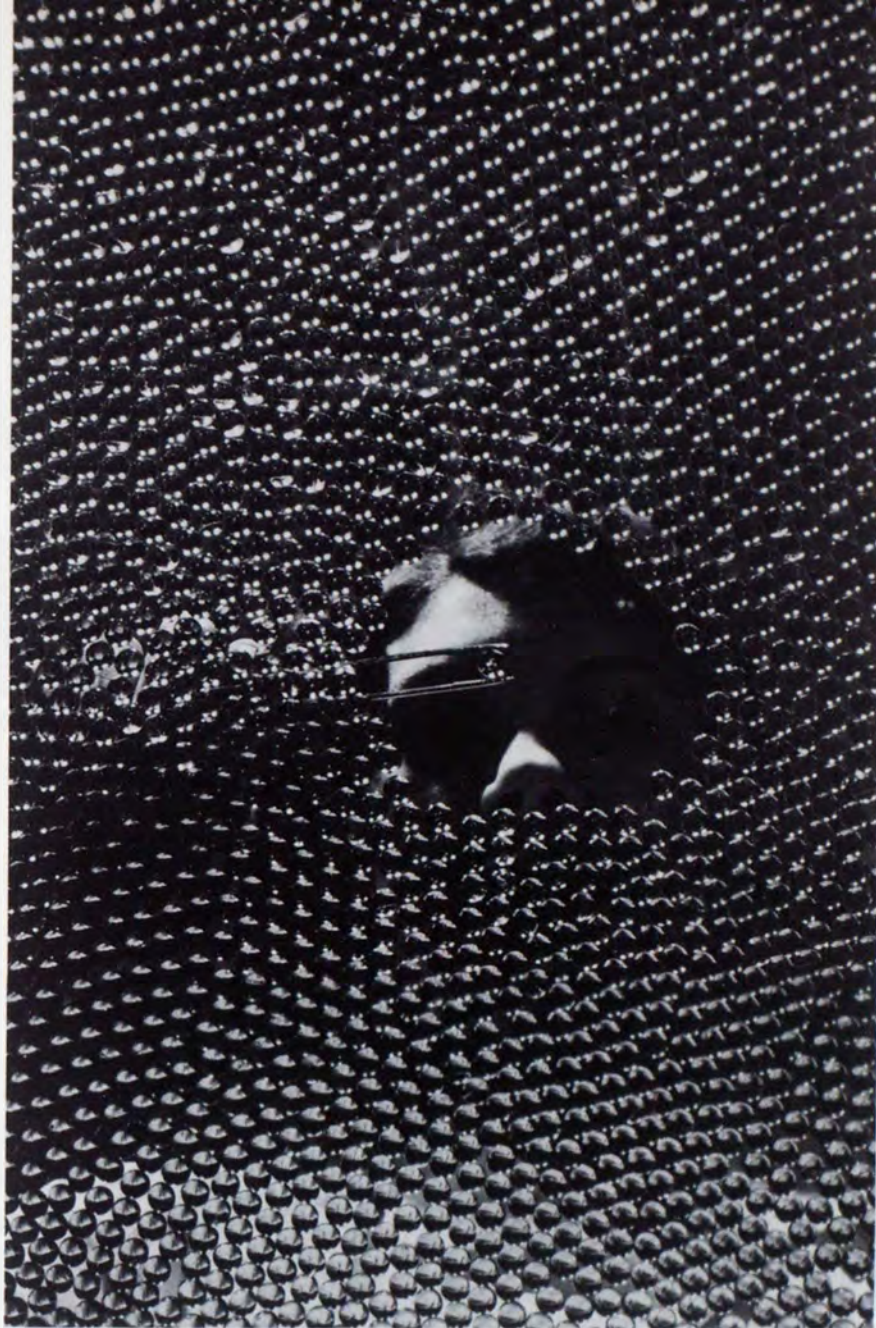


Office and sales room at Photo-Art (top left) shows examples of current production in some of the varied photographic specialties turned out by the staff of 30. Note the "Qualified" plaque indicating several fields covered. At lower left is a Photo-Art timber mural, 12' high by 35' wide, installed in United States National Bank in Roseburg, Ore. The studio was one of the first major promoters of photomurals. Timber photograph on page 32 appears again here (top right) in a mural-like arrangement in Portland's Union Oil Building. Mt. Hood and the Pacific Ocean are shown in the other two photographs. All three are displayed in the PP of A Hall of Fame. At bottom: Novel arrangement of Photo-Art work shows the wide variety of subjects covered — industry, timber, agriculture, scenery, and many others.



# Never be without a camera

by W. Leon Riegler  
The Upjohn Co.  
Kalamazoo, Mich.



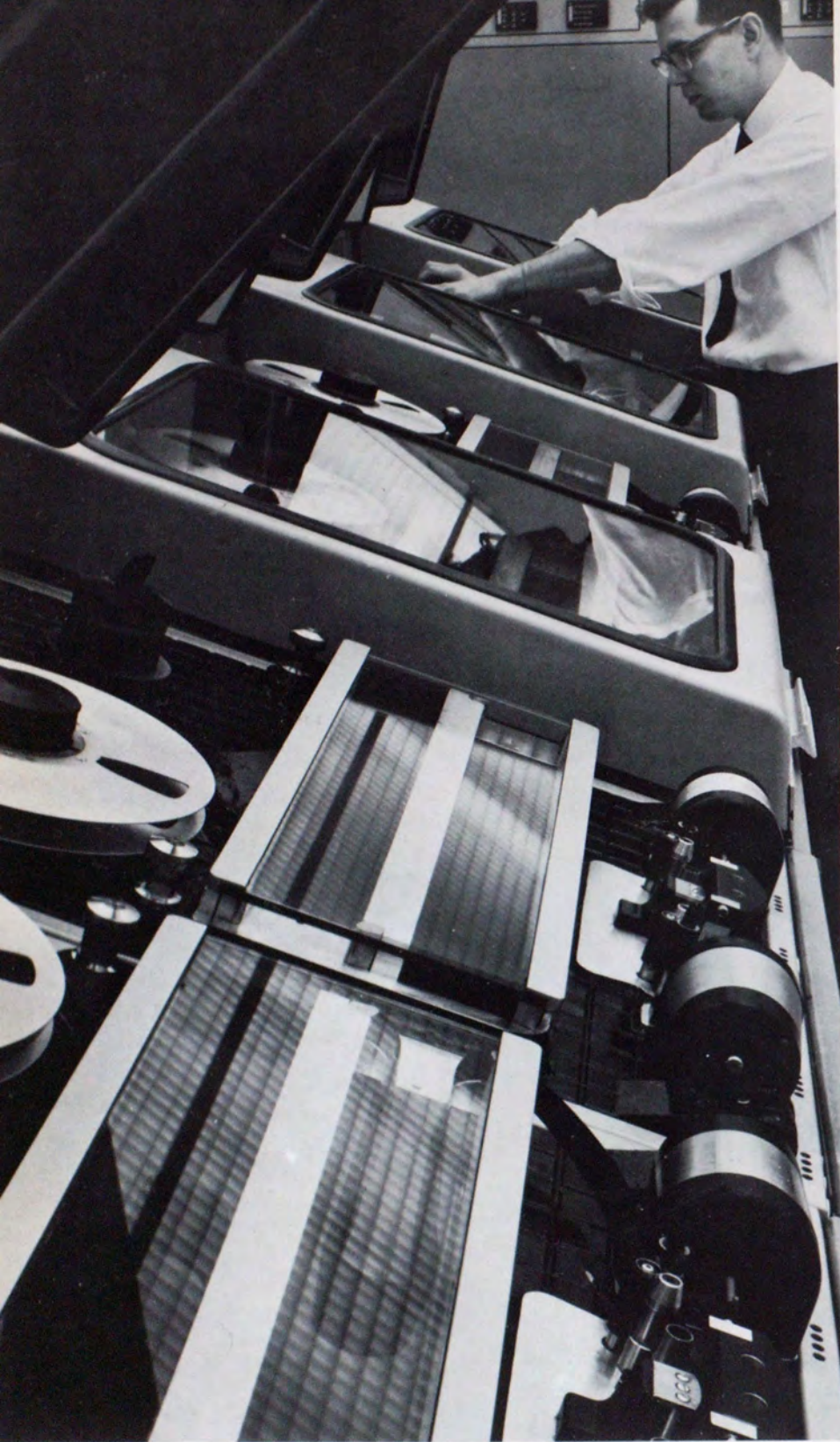
To illustrate an inspection of soft capsules, they were placed on plate glass and photographed from below. Photograph was also made in color and published in the "Detroit Free Press."

More than one time, I have read and heard comments that the average commercial, portrait or industrial photographer doesn't have the opportunity to make photographs that will be accepted in PP of A Exhibitions.

Even though a photographer's routine work ("bread-and-butter" photographs that will sell) may not be accepted in the annual Exhibition, he can often make an extra exposure or two on his own time, over and above what the customer has ordered. These exposures should allow a photographer to use a different treatment or technique that may well be accepted by the PP of A judges. At Upjohn, we often have subjects that could be ac-

cepted for the Exhibition, and I have earned 11 Exhibition Merits toward my Master of Photography degree with photographs produced on company assignments.

I have also heard that to be accepted today, a photograph has to be big and in color, which to most of us, means on at least 4x5 or 8x10 negative, and then made into 16x20 color prints. All of my prints accepted in 1963, 1964 and 1965 were black-and-white and made on a small camera with a standard lens. They even included a photograph of my children made for a Christmas card, and a scene I photographed by stepping out of a car, making two exposures with



A story on a company computer system was the basis for this photograph, made with a wide-angle lens on a Linhof 4x5 camera.



a  $2\frac{1}{4} \times 2\frac{1}{4}$  camera with a standard lens, without a tripod.

In the 1966 Exhibition, I had two prints accepted and both were made for the fun of it. I had been doing a series of fungus photographs, 1:1 in color, and I had the  $2\frac{1}{4} \times 2\frac{1}{4}$  transparencies made into 8"x8" internegatives and then into 16x20 color prints. These prints have been used by several schools and colleges, including Michigan State University.

When I became an industrial photographer with the Upjohn Co. 11 years ago, I brought with me experience in newspaper and military photography. As a carryover from my news photography days, I always have a camera with me, and never go on a vacation without at least one.

About six years ago, on a trip to the Grand Tetons, I was carrying a 4x5 press camera with extra lenses and holders, a twin-lens-reflex and a 35mm camera. This was cumbersome to transport, so I sold and traded this equipment in on a versatile  $2\frac{1}{4}$ -format camera. By adding accessories and extra equipment, I now have a compact unit that can handle most photographic assignments.

My family and I enjoy spending our weekends at some lake or camping site, and, of course, I have my camera along. My last four Exhibition Merits have been earned with photographs I made on these trips.

For portability, I have a plywood and aluminum carrying case with compartments custom-made to my specifications. This gives me maximum protection for my equipment.



Refuting the notion that "bread-and-butter" photographs do not make Exhibition prints, this merit-winning print was made for an annual report.

After it has been exposed to room temperatures for awhile, it can be closed and carried in the trunk of a car for hours; the inside will not get hot. And at the suggestion of my wife, I had the outside of the case sprayed with three coats of clear lacquer. Now my pants and coat are not getting

black marks from the aluminum case.

For traveling on water, I have a smaller case that will hold the camera, spare back, extra lens and three rolls of film. I made the case waterproof, and tested it in three feet of water for 15 minutes. There were no leaks.

In each car, I always carry a large tripod.

By keeping my camera equipment portable and handy at all times, I seldom have to pass up those eye-catching scenes every photographer glimpses now and then. And some of my Exhibition Merits prove it.



This annual report photograph of a personnel director was accepted for a PP of A Loan Collection. Because employees were in a hurry to leave work, there was no trouble getting about six exposures without posing. A wide-angle lens and a tripod-mounted 4x5 Linhof were used with a "very slow" shutter speed.



## EQUIPMENT AND ACCESSORIES

In my compact camera equipment case, I have packed the accessories I use most often for spontaneous, on-location photography.

The camera is a Hasselblad 500C with 80mm and 250mm lenses, two series 8 filters, three Proxar lenses with charts, lens shade, lens tissue and moisture crystals. I also have a neck strap and cable release for the camera, as well as an eye-level sports finder.

I always carry two spare magazines, one for a 12-exposure roll and one for a 16-exposure 120 roll; I have the necessary black plugs so the

magazine will accept 220 size film. There is room for a spare dark slide.

My meter is a Weston, and I carry a Leitz table-top tripod with a swivel head. Among the useful items that are often needed are emery paper, camel's hair brush, engraver's magnifying glass, two safety razor blades and 25 model releases.

All of this equipment, including space for nine rolls of film will fit comfortably into my custom-made carrying case. When I carry the camera around my neck with the exposure meter in my pocket, there is room for 20 additional rolls of film. W.L.R.

PP of A's  
**Orient Tour**  
VISITS/TAIWAN & HAWAII

**Taiwan** Three unusual and exciting days during the 1967 Orient Tour will be spent on the island of Taiwan, home of Free China.

This will be just one of several stops in the fascinating Orient Tour, which will follow the 76th International Exposition of Professional Photography in Portland, Ore., July 23-28.

Accommodations in Taiwan will be the Grand Hotel, truly one of the most palatial and comfortable hotels in the world. From this vantage point overlooking the capital city of Taipei, photographers will be able to record some of the most captivating sights to be seen. Two authentic dance perform-

ances are scheduled, as well as visits to shrines and the scenic Taroko Gorge.

The people of Taiwan, with their colorful spectacles and parades, have a uniquely interesting way of life. Shops displaying handiwork in teak, jade and ivory bespeak skills passed down through the families of Old China. Outside the cities, the countryside is dotted with people tending the rice terraces. Probably nowhere else in the Orient can you make a comparable visit into history.

**Hawaii** Leaving the Far East and its exotic culture behind, the Orient Tour will spend

two days in Hawaii. This tropical collection of islands blends the charm and grace of Polynesia with the excitement of modern American life.

With summer blending into autumn, the lush greenery of this island paradise will be most photogenic.

Headquarters on Waikiki Beach will be the Reef Hotel. No sightseeing tours are planned during the two days, but a special cocktail party is scheduled for the evening before the return flight to San Francisco, where the tour will arrive in late afternoon.

Reservations for the three-week Orient Tour are now being accepted by the PP of A. For more information turn to page 94.

TAIWAN/Pacific Area Travel Assn



TAIWAN/Cathay Pacific Airways



WAIKIKI BEACH/Hawaii Visitors Bureau





IBM

IBM

# Functional Photographs

a chapter from the new book "Architectural Photography" by Joachim Giebelhausen

English-language edition, "Architectural Photography," edited by E. F. Linssen, printed in Germany, distributed in USA by Kling Photo Corp., 268 pages, \$22.50.

The book has 13 sections covering every facet of architectural photography. The author goes in to infinite detail on each section. The volume is profusely illustrated with photographs and diagrams and is handsomely designed and printed. This is not only a textbook and reference work on the subject, but contains chapters on the esthetics and the evaluation of architectural photography, as well as a valuable chapter on international copyright laws.

F. S.

The viewpoint of the camera is responsible for the pictorial effect of the final photograph. These two comparison views show clearly the extreme importance of the level of the camera, i.e., of the position of the horizontal. The building was photographed with the same lens, but at different levels from the building opposite. The picture on the right was taken from the 5th floor, the one on the left from ground (i.e. eye) level. The example on the right also demonstrates how the architectural line can suffer through unfavorable lighting. Partly lit-up rows of offices interrupt lines which in the picture on the left are completely preserved. Picture on right: Egwin Kaup, Munich; on left: Kolling, Berlin, for Zeiss-Ikon AG, Goerzwerk, Berlin.



The purposes of architectural photography vary widely. For publications in journals of the building industry the functional aspect of the building will be of foremost importance. The pictures must clearly show, besides the style, the functions for which the building and its elements have been designed.

What are our means of emphasizing the functions of our subjects?

1. Photographs of models. They show the layout of the buildings and permit conclusions about their functional order.

2. Aerial photographs show the plant in operation and thus its adjustment to the needs of its environment.

3. Frontal views may reveal the arrangement of the buildings, the storeys, and their purpose.

4. Interiors including persons can demonstrate the functions of the various building elements, such as corridors, stairs, bars, counters, furniture, etc.

5. Interiors with views of the adjacent rooms convey ideas of the spatial conception of the building.

6. Night pictures of a floodlit building frequently show the interior layout better from outside.

7. Aerial and model photographs for town-planning show the function of entire building complexes in relation to the roads and the traffic flow.

8. Model photographs of interiors and sections (horizontal and vertical) give a general survey.

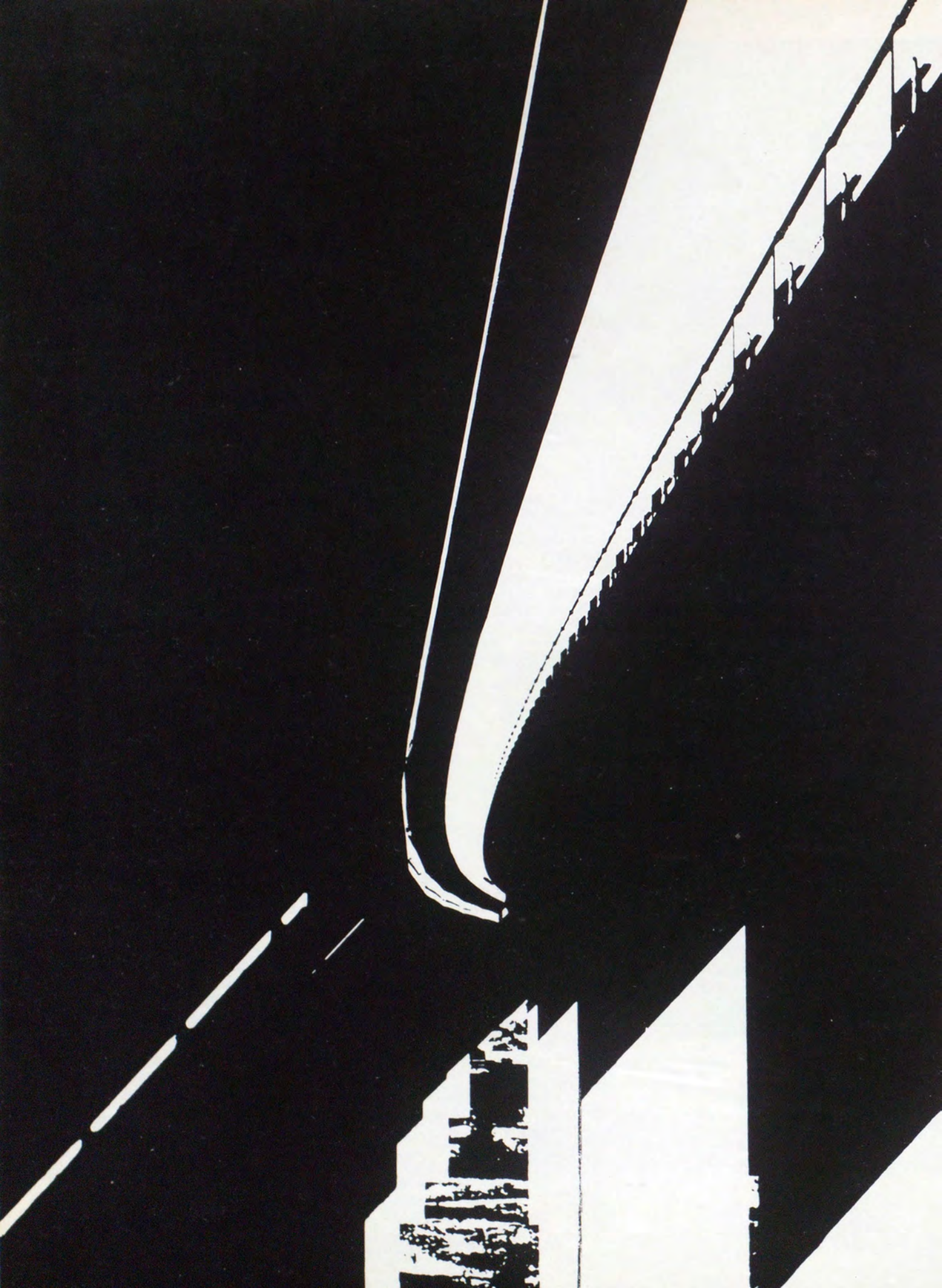
The photograph can be an important aid for the architect. The photograph of a model can be used for planning and for negotiations wherever the model itself is not available. As a true photograph it becomes the means of demonstration for publication in architectural journals, for teaching purposes, studies, and the picture library of the architect or the building firm.

What must the functional photograph show?

It must reveal above all the purpose of a building. It must show how people live and work in it, and the possibilities offered by the architectural design. Such features are by no means always immediately recognizable, and often very difficult to reproduce with the camera. How do we approach such subjects?

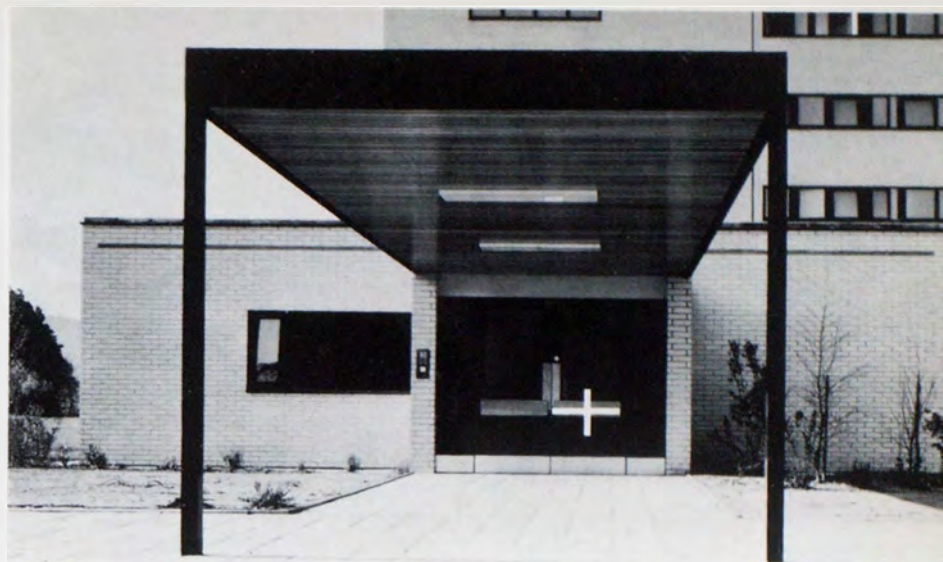
We must be completely clear about the functions of our object. The second step is to emphasize those of them which must be prominently shown.

Example: A functional photograph of a station building is required. It must show whether the station is a terminus or through-station. At least part of the track





J. P. Flury, of Switzerland, demonstrates here how to convert an architectural photograph into an abstract black-and-white reproduction simply by repeated reversal. Only negatives with sufficient inherent contrast are suitable for this treatment. An experienced photographer can judge beforehand whether a photograph can be used for a line reproduction. The negative is printed on contrasty film, and a second negative obtained from this positive, again on contrasty material.



In this entrance, the architects wanted to show the wooden paneling of the underside. To render this effectively with its reflections, the photographer chose a camera position (+) below eye-level. This suppressed the uninteresting floor covering, and emphasized the effective timber planking of the entrance roof. The effect is heightened by the off-center position of the camera.  
Photograph by Arthur Pfau, Mannheim.  
District Hospital, Kulmbach.

Architects: Kohler & Kassens.

layout must be shown clearly, as well as the halls for the public — in effect, the whole complex must be represented. However, only in the very rarest of cases will it be possible to obtain such a general view which is satisfactory from a pictorial angle.

We are therefore compelled to choose a partial aspect, which interprets the entire object. In the case of a terminus, then, we will perhaps show only a section of a few platforms with the barrier and entrance hall. A skillfully chosen view will convey a clear idea of the entire layout and its functional arrangement.

A further example: The aspect of a still empty factory hall shows the roof structure, the concrete girders for the traveling crabs of the crane installation, as well as the gates in the background, and the industrial sidings. This gives the expert a clear picture of the eventual installation and above all of the production process. The best lens to reveal such relationships is, without doubt, the wide-angle lens; nevertheless, the various features of the rooms, which may be some distance apart, the functions of certain areas and groups of rooms and their mutual relationship can only rarely be covered by a single picture, and we must then be satisfied to emphasize the important elements only.

#### The functional element in the picture

Example: A flight of stairs leading up to a gallery. If we want to show this flight of stairs in its entirety, we

cannot include the sweep of the gallery. We therefore cut off part of the stairs, without destroying the connection of the pictorial entity; this enables us comfortably to cover an important part of the gallery on the other side of the hall with the angle of field of our lens. The viewer will recognize the relationship at a glance and have a clear idea of the spatial dimensions. Just because examples from this wide ranging field are particularly instructive, a case from most recent practice must be mentioned: In spite of all the pros and cons, the open-plan office has become a typical feature of modern administrative building design. We are therefore faced increasingly with the problem of representing such large rooms functionally. The characteristic feature of an open-plan office is the functional partition of a huge floor area into various work sections.

In a certain assignment, this grouping had to be clearly expressed in the photograph in order to emphasize the easy flow of work. The low ceiling of the room made an appreciably raised camera position impossible. However, the level standpoint presented a clear view above the office furniture. In this case we were left with two alternatives: the photograph of a model, with the ceiling of the room removed, or a view of the illuminated office floor at night through the large windows, for which a tall, truck-mounted ladder was required. Thus, there is no reason why functional photographs should not be

based on models, if this "trick" shows more than any other method. This functional representation can now be extended into minute detail. Having defined the purpose of a whole complex of buildings with our camera, we may proceed to go into detail.

Examples: The function of a sunshade, consisting of Venetian blinds, or an awning outside a factory hall can be practically demonstrated only when the sun is in a position in which it shows the absolute necessity of this feature. The layout of a switch or control room can be correctly represented only with the operators working, since without them the size relationship, operator's angle of view, view of the control panels and instrument tables etc., cannot be demonstrated. Or we have to emphasize the practical arrangement of the main entrance of a large sports arena. Here, the most useful view is from above during the rush of the public before the beginning of a fixture, for the smooth flow of large crowds will make our picture most instructive. Likewise, functional pictures of roads are preferably taken during the rush hour — on the one hand in order to show their capacity in the case of new constructions, on the other in order to underline the demand for reconstruction where they are obsolete. Such photographs of traffic density can become an important factor in town-planning. Man can contribute considerably towards the explanation of an architectural function; this may be in

This picture shows how it is possible to produce a particularly attractive atmosphere with the light of only a single lamp. The illumination was kept contrasty by design in order to bring out the graphic effect of the stylish furniture. Interesting by-products are the luminous picture frame and the highlights on the shelf above the door. This is an example how graphic and photographic elements can produce a silhouette impression almost without halftones and convey an individual room atmosphere.

Interior decor; Eberhard Zwirner.

Photograph: Studio Constanze, Hamburg.



the form of a crowd, a group, or as a single individual. If we want to show the economic layout of kitchen furniture what better subject than the housewife using it for demonstrating various advantages? By means of trick photographs in the form of multiple exposures she can be made to show various manipulations from a stool, in order to demonstrate the convenient arrangement of the working areas. She can also show the ready accessibility of the upper wall cupboards, the offset refrigerator or oven, and other advantages. The same applies to office furniture, nursery furniture, and especially the comfortable T.V. armchair, whose adjustable design will convince only when it is attractively presented by a user.

The treatment in color of an architectural object, too, can give authentic information about its finer points. A good idea, for instance, is the "communal" cupboard wall for the whole family in their architect-designed house. The wall has been divided into areas of various pastel shades, with a different color for each member of the family. This of course is a subject for color film. The psychological importance of color has long been recognized, particularly in industry. Where this knowledge has been applied in practice it must be shown by the camera. One or the other gray-tone can be intensified in black-and-white photographs by means of a filter. Rendering in the true colors by means of reversal film is preferable. The matching of a build-

ing with the surrounding landscape through its color alone can also be demonstrated with a functional photograph. The emphasis on the pattern of a building front by colored, offset areas, or the blending into the surrounding townscape by colored lighting of model photographs, may at times also provide information about the function of a building or its individual sections.

The relationship of a building to the landscape, its position in its surroundings, its approaches, the garden layout and the arrangements of its rooms relative to the garden, window design, doors, terraces, garden paths, swimming pool, are all important aspects of the function of a building. Once we have familiarized ourselves with their meaning and purpose, we will find it easy to express the functions of these features. Finally, a clearly composed functional photograph is an important link in the photographic analysis of a building. Only in connection with the rest of the photographs, with aspects of the representative views, will the functional photograph acquire meaning and become capable of interpretation. On its own it will be of interest to the specialist only, or it will be suitable as illustration for a technical article.

If a single picture is quite incapable of expressing all the functions of a building, further pictures must be taken to supplement the evidence.

We are faced with the task of creating a picture series.

Example: An airport building is to be analyzed. The aerial view represents a survey of the whole layout, the arrangement of the parking areas, the original design of the reception building, and the runways of the airliners.

Further pictures explain the functional details inside the reception building, such as the information of the passengers. Another photograph shows the passenger clearance; thus, the series of pictures describes the entire passenger handling aspect from beginning to end inside and around this building, thereby fulfilling the function of informing the architect's prospective clients. In photographs with a functional bias the informative value will range before the esthetic aspect. Pictorial composition must take second place to the objective statement, which should be clear without superfluous bywork.

The technical requirements of the photographer are manifold:

Dispensing with effects, so that the functional elements can be clearly shown. This means even lighting of the rooms without picturesque lighting effects, a clear rather than attractive view, a lens of focal length which brings out the arrangement of the room at its best rather than creating an intriguing perspective, a bare recording of functional colors instead of pictorial compositions with color atmosphere. After all, the functional photograph is a means to an end, and as supplement of the other pictures it can be more sparing with esthetic



An architectural interior which is perfect in every respect. The wide-angle lens was so employed that the distortion at the edge of the picture, which is characteristic of every wide-angle lens, is not apparent. Figures were all confined to the middle of the picture. Also by the use of a compensating developer the lighting contrast between the surrounding landscape and the deepest shadows inside the room is successfully bridged. The perspective, i.e. the size relationship between foreground and background, has been slightly exaggerated by the use of the wide-angle lens, imparting to the room an impression of spaciousness. The camera was placed sufficiently high to give a clear view of the distribution of the contents of the room without appearing unnatural.

The photograph, which shows an office in the Deckel organization, was taken by the works photographer of Franz Gross.

attractions. If it still is an appealing picture — so much the better.

Pictures giving a clear survey of building sites are of great instructive value to the civil engineer and the building contractor. They may give him many new ideas for future projects. Since nobody is perfect, he can learn from his mistakes. Awkward supply roads, unfavorable location of the raw material for concrete mixing, space-wasting storeyards, and other mistakes are shown black-on-white in the photograph and can be avoided more easily in new projects, particularly on large sites, with the aid of a library of building-site photographs. Pictures of a building site are best made as a series showing the progress of the building. Even while the building site is still bare, its photograph is taken, preferably from a raised position. This kind of photograph is eminently suitable for the planning of the building site and its layout. The site manager can outline the various store areas with a grease pencil, which is the clearest possible mean of informing the various suppliers about where the materials should be delivered.

There is usually no lack of raised viewpoints around a building site:

From neighboring buildings — if they are far away a strong telephoto

lens, if necessary combined with a part-enlargement of the negative — details are not usually very important here — will overcome this difficulty. For instance, a roll film holder can be used on a 5x7 camera, when large reproduction ratios will be obtained with normal to long focal length lenses — even from fairly long distances.

Since the crane driver's cab is not usually at a great height, wide-angle lenses will be used. "Converging verticals" which, in the absence of correction, will always occur here, should not be disturbing in such purely functional pictures and can therefore be ignored.

View from the shell of the building. After the walls or pillars have been put up, good wide-angle surveys can be obtained from there.

Aerial photographs. Although this method is expensive, it will always be worth while with large building sites.

Pictures of the functional conception of a building must be the product of close cooperation between architect and photographer. Unfortunately, not every architect is capable of clearly explaining the functional conception of his design. In such a case, the photographer must often find out for himself how to reveal the function visually in the photograph.

He must ask himself the following questions:

What is the purpose of the object?  
How was the application realized architecturally?

How can it be represented photographically?


(The following means can be used for this: Camera position, picture area, daylight pictures or night photographs of the object illuminated from inside, pictures of models, aerial pictures.)

After the object as a whole has been photographed from a functional angle, the details must be dealt with, down to the door-handles, which can be very important for the function, e.g., of a folding door and therefore an entrance. How is the function characteristic of an object optically rendered without leaving any doubt? This is more difficult to achieve with a still than with a cine-camera, for a function can really be imagined only as motion. First of all, the purpose of the object must be clearly shown.

Example: The gate of a lift in the corridor of a hospital is shown with a patient's bed halfway in the lift; this demonstrates the suitability of the lift for conveying patients. A cov-

Turn to page 113



 For pennies more per package, you can now get a brand new 4x6 school picture format that adds more than 35% to the usual picture area. Available three ways (1 up, 4 up and 9 up), these exciting 4x6 units make a school package that is a real door opener . . . easier to sell and a lot more profitable.



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And while we're on the subject of service, here's one we guarantee. Within 10 days from the day we get it, every school job is completed and ready for shipping. No delays—no excuses!

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Professional Division of Berkey Photo, Inc., 842 Broadway,  
New York, N. Y. 10003, Phone: (212) AL 4-6040; 12 Henley  
Street, Boston, Mass.; 18 South Street, Freehold, N. J. 

Earl Nightingale

# You can "Lead the Field" as a Dukane Representative!

This is the year for you to capitalize on your creative photography skills... it's the year to increase your personal income. Here are four excellent reasons why you should be selling Dukane Full Color Post Cards and other Dukane Full Color Products along with your creative photography:

1. "The Best Quality Full Color Post Cards And Other Full Color Products". As a Dukane Representative, you are offering your customers the finest quality, price and service in full color products. Dukane guarantees you happy customers with its GUARANTEED 4 WEEK SHIPPING SCHEDULE!... it's the best in the industry!

2. "How You Can Pyramid Today's Profits Into A Lifetime Of Security". Dukane has just published a most informative reference book for you. It's factual, loaded with information to give you in-depth knowledge so you may create photography for sales, profits... when you sell Dukane Full Color Products.

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Write Dukane today for complete information on how you can "Lead The Field!"

HERE'S WHAT ONE PROFESSIONAL PHOTOGRAPHER THINKS ABOUT "LEAD THE FIELD" ... "Lead the Field" has motivated me to search out other sales ideas that have then been used in revamping some of my old ideas and working to improve my work, public relations, ... If "Lead the Field" is used properly, a photographer especially will not only increase his income, but also improve his enthusiasm for his work." H. Curt Crouch, Professional Photographer



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The highest-rated prints in the Minnesota PPA competition were displayed in the lobby of the Northwestern National Bank, Minneapolis, shortly after the convention. The display coincided with the annual summer festival, "Aquatennial."

# Professionals have the answer

by William J. Kauffman

How does a state organization of professional photographers do an effective job of promoting and publicizing its state convention?

The Minnesota Professional Photographers Association has met this challenge by turning to other professionals, in this case a professional public relations agency.

"Our results from using professional public relations have been most gratifying. We have found that using professionals has given us quality printed pieces, excellent news media coverage, better relations within the organization and a better public image as a professional organization," according to Roger Lundgren, Chairman of the 1966 convention's Publicity and Public Relations Committee.

When the Minnesota Professional

Photographers Association Board of Directors meet to budget expenses for a convention, one of the items on the agenda is public relations. Usually two or three agencies are given the opportunity of presenting a preliminary public relations plan which suggests what that agency proposes to do to promote the convention, both to members of the MPPA and to the general public.

For the past two years, the public relations budget established at these meetings has been \$500, not including the agency fee.

## THE RESULT:

- Six mailing pieces, including a four-color program
- Six general news releases

- Individual news releases
- Three television appearances
- Two television news films
- Radio spots
- Bank display

**This, in summary, was the major part of the program as it was carried out by Edwin Neuger & Associates, Minneapolis-based public relations firm, which has handled the MPPA conventions in 1966 and 1965.**

The Minnesota Professional Photographers Association convention is held in July each year. Shortly after the first of the year, the agency account man, working with the chairman of the public relations committee, established a schedule for the mailing of brochures to MPPA members. The schedule called for the first piece to be ready in March.

This piece was printed at MPPA expense but was mailed with the statements sent out by two of Minnesota's largest photographic supply distributors, to save on the cost of postage. The first piece was designed so that it could also be used by MPPA

officers for distribution when attending other state conventions.

The 1966 convention was held in Duluth, Minn. By working with the Duluth Chamber of Commerce, the MPPA was able to secure two additional mailing pieces which, although primarily devoted to the attractions in Duluth, also served to remind members of the up-coming convention.

By April, the work necessary to prepare two additional mailing pieces had been completed. The first of these was to be mailed in April, the second in May. To save costs, these pieces were printed on identical stock and "ganged" on one press run. Both of these were mailed to the Minnesota membership list.

The agency, working with Andersen Typesetting, Inc., arranged to have color separations and the type set for the four-color program in exchange for an ad on the 4th cover.

Printing of the four-color program was done at no cost to the association by Broughton Printing, Inc., Minneapolis. To get the printing done free, the MPPA gave Broughton Printing a one-line credit in the program and agreed to have all of the printing for the convention done by Broughton.

According to Lundgren, "Broughton did a superb job for us. The public relations account executive handled



Minnesota PPA Publicity and Public Relations Co-Chairmen Wendy Quammen and Roger Lundgren, examine four-color program. Same color photograph was used as cover for "The Professional Photographer" shortly after the 1965 convention.

the contacts with Broughton by establishing a fixed maximum cost for all printing. This was possible because an agency which buys a great deal of printing, could go to a printer and get a more attractive price than a once-a-year customer could. The end result was a four-color program which cost nothing and other printed material which cost the association less than we had paid for the same services in the past."

The programs were sent to all MPPA members along with a special window card by which members could tell customers that their studio would be closed so they could attend "seminars of the Minnesota Professional Photographers Association to study new ideas to serve you better."

To supplement the mailings to the MPPA membership, a series of news releases was produced.

Prior to the convention, a news

Minnesota PPA Director Clair Peterson, M.Photos., center, is interviewed by Randy Merriman, left, WCCO-TV, Minneapolis, about preparations for a portrait sitting. Mrs. Wendell Quammen and Richard Alf, M.Photos., act as models for the television demonstration.



story was released to all major media in the state, announcing the convention and detailing the outstanding features. This release contained statements from the MPPA president explaining the value of the MPPA convention for the individual photographer.

Shortly after the general release, each MPPA member was sent a special release which was prepared in such a way that the photographer could include his own name and the name and address of his studio. This release was designed to be hand car-

ried or mailed by the photographer to his local newspaper. Included with the release were instructions on how to complete it and a sample of a completed release.

Shortly before the convention, a special news release was prepared for distribution to all major media announcing that Benjamin Cantor, a graduate engineer and lawyer who specializes in legal photography, would be part of the program. In addition, because of Mr. Cantor's appeal to members of the legal and law enforcement professions, letters were

sent to legal and law associations throughout the state inviting their members to attend the session presented by Mr. Cantor.

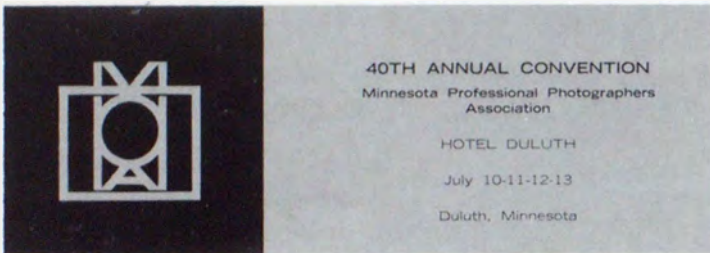
Once the convention was under way, a general release was prepared for all major media announcing that the convention had begun and giving details of the print display which would be of interest to the general public.

A final general release to all major media was done on the winners of the various awards in the print competition and the election of new officers.

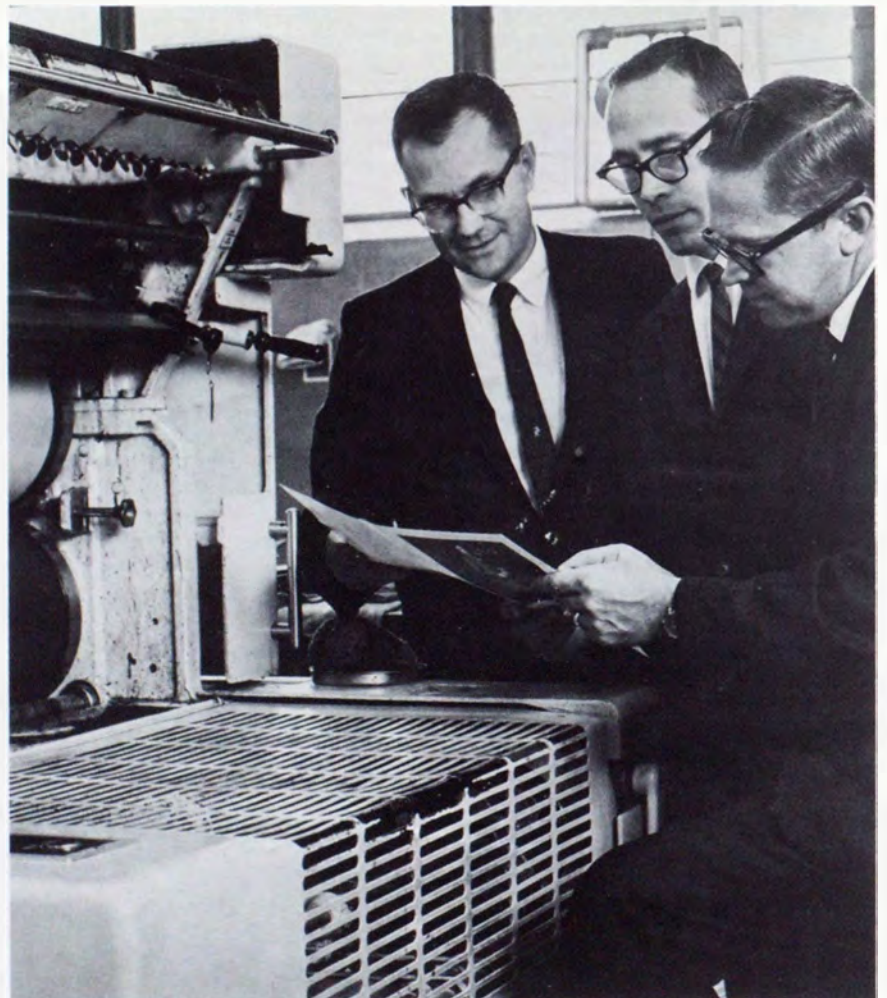
A second release on awards was prepared for distribution directly to photographers who had won awards. This was designed in such a way that the photographer could mail it directly to his hometown newspapers.

Individual photographers who had won special awards were covered by a special news release to their hometown papers.

The week prior to the convention, Tom Ewer, whose portrait of a young girl had won the Dworshak award as



Gene Hoff, President, Andersen Typesetting Co., checks color separations for Minnesota PPA's four-color convention program, which he supplied in exchange for an ad in the program.



Pete Iverson, President, Broughton Printing, Inc., William J. Kauffman, public relations account executive for Minnesota PPA, and Wendy Quammen of the MPPA Publicity and Public Relations Committee, examine one of the printed brochures as it comes off the press. Brochures were "ganged" together into one press run, in order to save costs.



Clippings from newspapers show effectiveness of news release program handled by public relations firm. Convention program cover in full color and unique folded mailing promotion piece were part of complete public relations package.

best portrait in the show in 1965, appeared on a Twin City television program. The peg for this appearance was, "What to do before you have a portrait taken."

With the help of a model, supplied without charge by the public relations agency, Ewer answered questions and demonstrated some of the things an individual should do prior to having a portrait taken. In the process of answering these questions, Ewer discussed the up-coming MPPA convention as well as the purposes and objectives of the Minnesota Professional Photographers Association.

Interviews or filmed features on the MPPA convention were used by each of the three television channels in Duluth.

In addition, a newspaper feature was done by the Duluth paper on a ninety-year-old photographer who attended the MPPA convention.

**Exhibit**

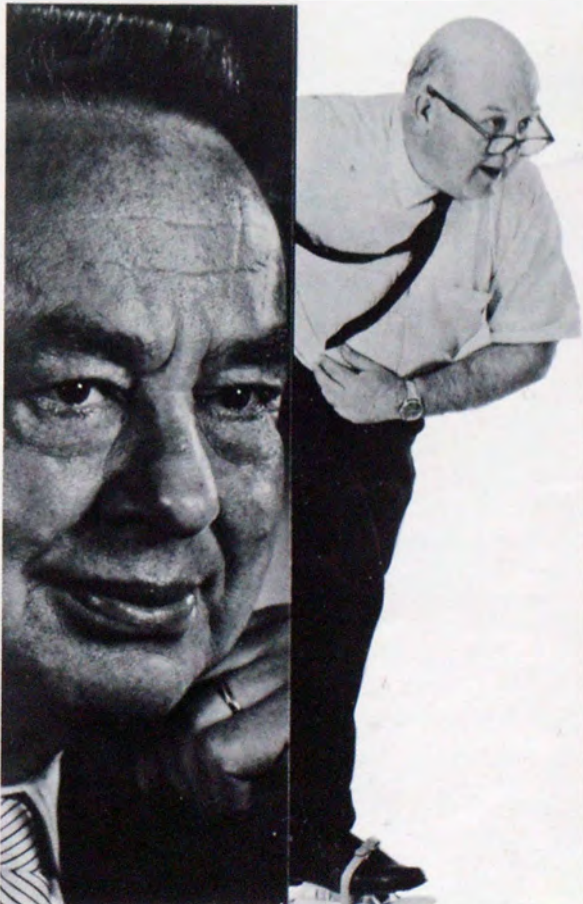
Finally, the 50 prints which received the most points in competition were selected to become a traveling loan collection of photographs representing the Minnesota Professional Photographers Association.

This exhibit was returned quickly to Minneapolis in time to be put up for showing during Minneapolis' nationally known summer festival "Aquatennial."

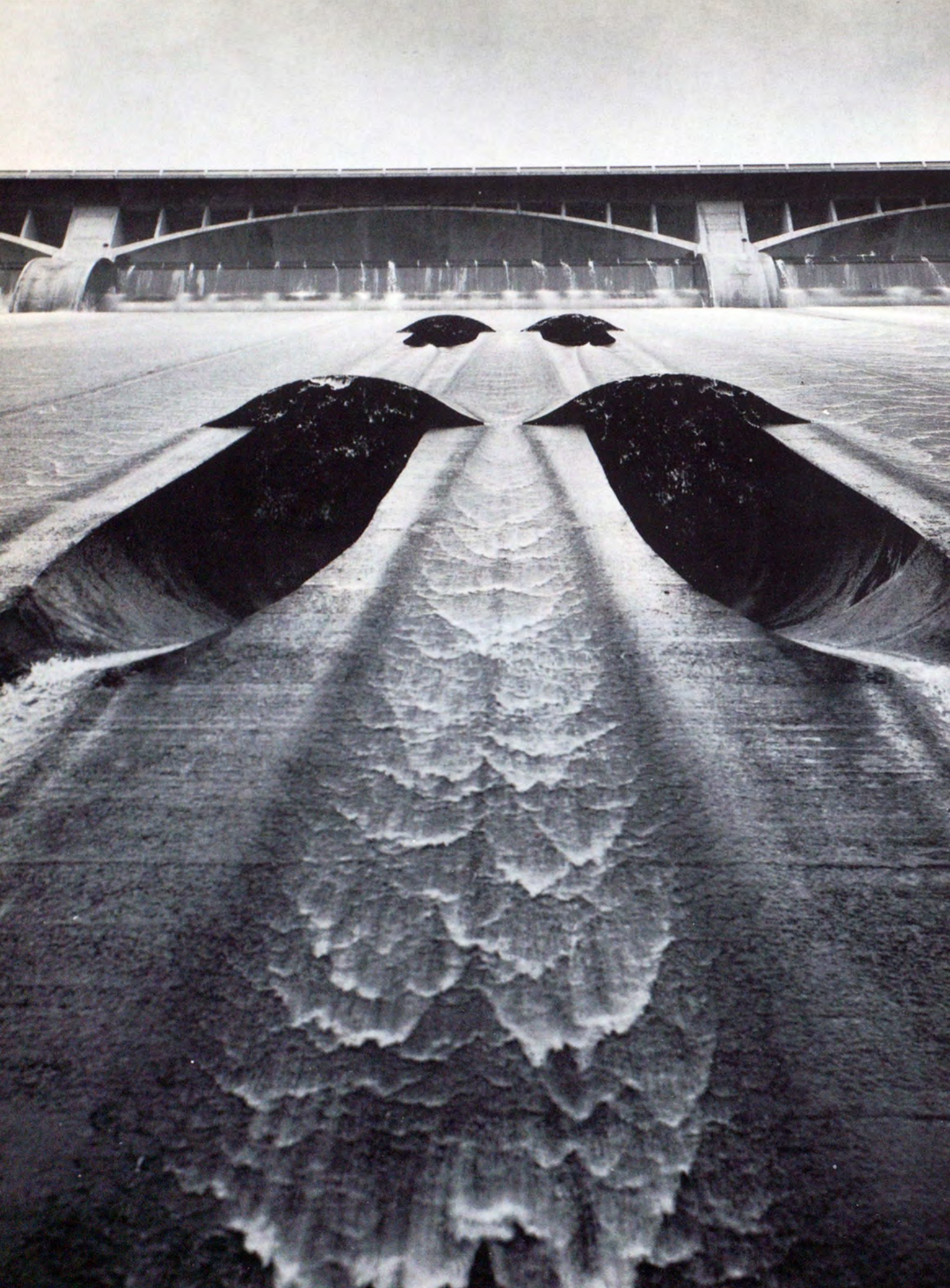
Lundgren said, "There is no doubt

in my mind that professional public relations can and does answer a real need for the Minnesota Professional Photographers Association. The quality of the materials which we are able to present to both our members and the general public is far and above what would or could be done by individual members.

"We know that using professional photography is the answer to consistent, imaginative, high quality in photography. Experience has taught us that professional public relations does the same thing for publicity and public relations," Lundgren concluded.



40th Annual  
Convention  
of the  
Minnesota  
Professional  
Photographers  
Association  
  
at the  
Hotel Duluth  
July 10-11-12-13  
Duluth, Minnesota



# Ron York



Carl B. Lewis

In a typical week on the job, photographer Ron York may produce photographs of a flock of sheep, a pair of grinning Indians in ceremonial dress, workmen cleaning a huge wall of colored lights, and the long, sad face of a mule. York works for the U.S. Bureau of Reclamation in Ephrata, Wash. recording the growth of the Columbia Basin Project in central Washington.

Besides seeking unusual views of

dam structures, as in the face of Grand Coulee shown on the opposite page, York tries to show how the irrigation and development project affects the crops, animals and people in the half-million acres of Project land. Most of his photographs are used as news releases, to draw public attention to the work of the reclamation project.

Other aspects of his job include photographs to illustrate technical re-

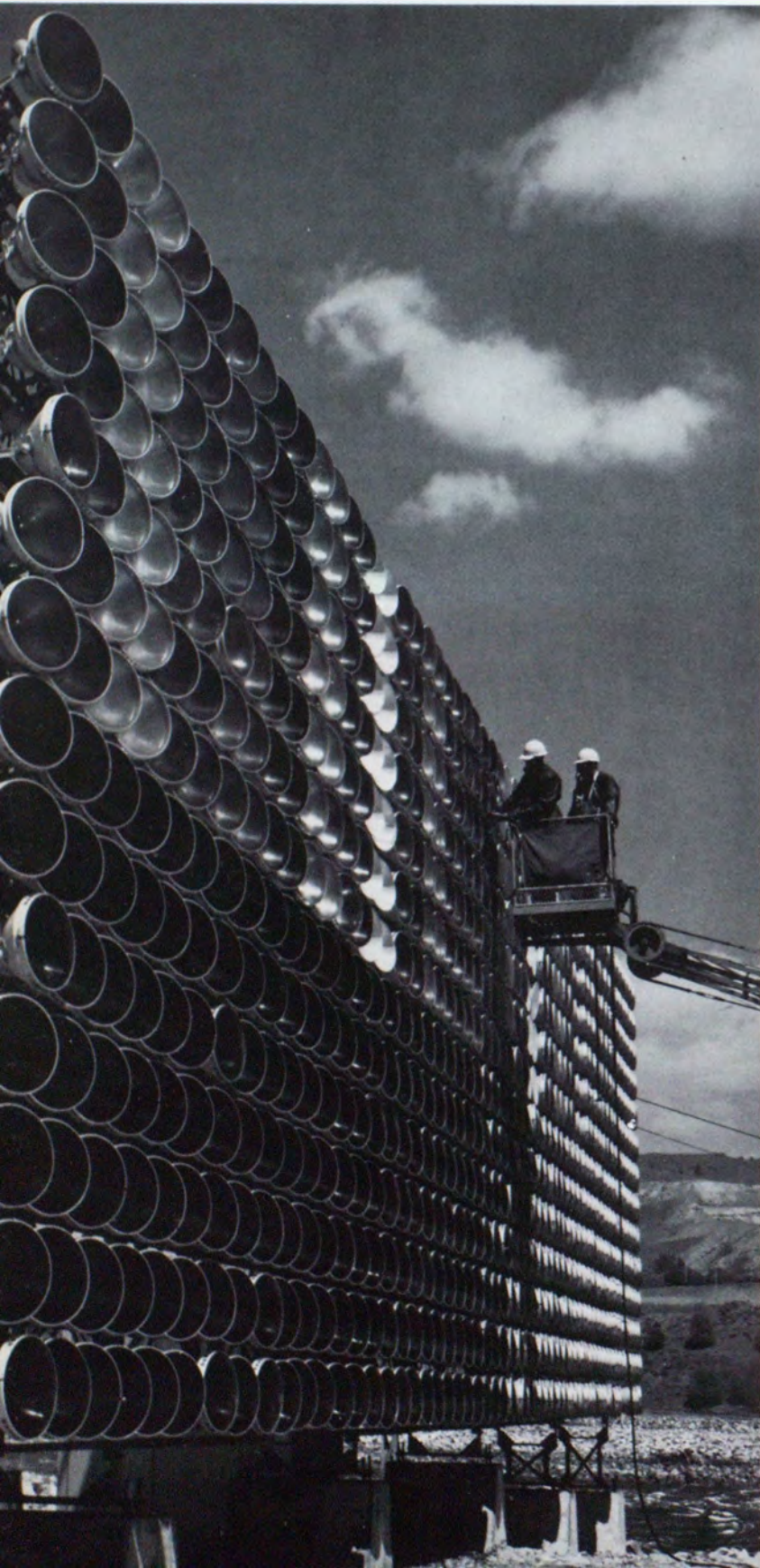
ports and supervision of all photographic equipment on the project. He also helps in assembling exhibits for the public and designing various types of art work to help explain the development work.

York's photographs have received awards at recent PP of A, and PP of Washington and Oregon Conventions. (Bureau of Reclamation: Official Photos)



Flock of sheep feeding on beet tops near a sugar beet factory in area irrigated by basin project.

Uppermost downstream viewpoint of Grand Coulee Dam, looking up from the divers' work barge anchored at base of the dam. Twin bulges on the face of the water are outlet tubes that pass water through the dam.



Above: A skin diver, photographed by Ron York, who has been helping to remove stop logs from Dry Falls Dam tries to warm up in a barrel of heated water.

Left: Workmen are cleaning 754 colored lights which overlook Grand Coulee. The 750-watt lights project 14 different color combinations over the dam's spillway.

Here are two portable flash systems capable of far more light output than is evident from their size and weight.

Whichever you choose, you command the convenience and versatility of truly modern features. And you enjoy the quality and reliability you'd expect from one of the world's leading manufacturers of electronic flash equipment.

**The versatile Braun Lite F300** works on batteries—either nickel-cad or wet-cell—and on AC. Delivers up to 120 flashes at full power (KII guide number 80) from fully charged batteries, and unlimited on AC. Flash head can be adjusted for normal or wide angle coverage, and tilted for bounce light.

Pushbuttons let you select battery or AC operation at full- or half-power. Camera bracket and hand grip are supplied, or the head can be slipped into the camera accessory

shoe. A transistorized monitor circuit maintains constant light output at all times. Battery charger is built in. The F300 can also be used with any number of extension flash units.

Price of the F300 with wet-cell batteries is \$149.50; with nickel-cad batteries, \$199.50.

**The modular Braun Lite F800** offers a unique add-a-pack convenience that lets you plan the outfit best suited to your needs.

You have a choice of four interchangeable power packs which clip onto the basic capacitor unit: wet-cell, standard and super-power nickel-cad battery packs, and AC pack. You get 200 full-power flashes with the super-power battery pack, and 120 with standard battery packs. (KII guide number, 104). Charger cord is provided with each battery pack. The F800 can be operated at full and reduced power (latter doubles available number of flashes). Special facilities include dual-

beam angle selector, bounce-light tilt and transistorized monitor circuit. The head fits the hand grip or camera accessory shoe. The F800 can also be used with any number of extension flash units.

Price of F800 ranges from \$174 to \$248, depending on power pack selected.

**The Braun Lite F650 and F40** (not illustrated) are two versatile "compacts" whose performance puts many bigger units to shame. Each consists of a 4-ounce flash head and pocket-size power pack.

Whatever your want in lighting—muscle, convenience, flexibility—see your dealer for the portable Braun Lite unit that fills the bill. Or write for details.

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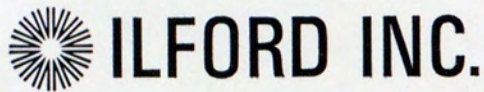
(In Canada: Braun Electric Canada Ltd., Malton, Ont.)



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# Catching the Community Eye with Local Displays

Series of single photographs appears in the main lobby of Skaneateles Savings Bank. A new print appears every two weeks.



Local banks and libraries are ideal display centers for studio photographs, Robert Stevenson has learned. Stevenson Studio works regularly in the two local communities, Marcellus and Skaneateles, N. Y., and is displayed for two weeks each year in Syracuse banks.

Stevenson's first experiment with such displays was a single print on an easel at the Marcellus bank. Warm public response led two Skaneateles banks to request a continuing series of single-photograph displays. Before long, the Marcellus Public Library set up a similar arrangement.

Community interest in the displays is best maintained by changing the photographs every two weeks, Stevenson finds. For his two-week Syracuse displays, he tries to change the selection at least once or twice during the period. At Lincoln Bank in Syracuse, he has a whole window to himself and displays about a dozen prints in the two weeks. At the Syracuse First Trust Bank, Stevenson shows one photograph in a cooperative window display which features the

Stevenson displays for two weeks each year in two Syracuse, N. Y., banks. Top: Lincoln Bank window is filled with his work. Below: Striking clerical portrait represents Stevenson Studios in display of Syracuse area photography at the First Trust Bank in Syracuse.



best work of several photographers in the Syracuse area.

One reason for consistent local interest in the displays is the possibility that any Stevenson customer may see his own portrait in a local bank or library. "When we speculate on display prints," Stevenson comments, "we almost always sell the print to the customer."

A continuing public relations and

advertising campaign in the local press is an important supplement to the displays. "We try to advertise with a two or three column ad every other week now or a larger ad monthly," Stevenson says. Awards and other news events involving the studio are always written up for the paper and sent in with photographs.

"All of our press clippings are put in a 'braggin' book' that is kept on

the table in the consultation room, and this book rewards us with much comment."

An award of excellence went to Stevenson in the A & S competition's category 4: best public relations or publicity campaign.



Below: Clipping from local paper tells about many awards received by Stevenson portrait entitled "Mr. Davey."

## Bob Stevenson Photo On Exhibit At World's Fair



Robert Stevenson's photo of "Mr. Davey", above has won the local photographer many awards the past year.

It was accepted for exhibition and awarded a ribbon by the Professional Photographers Society of New York 19-63 International Exhibition of Buffalo, N. Y.

Accepted for exhibition and given 2 Merits at the 72nd International Exposition of Professional Photography July 20-26, Dallas Memorial Auditorium, Dallas, Texas.

Selected for publication in

the December 1963 issue of the National Professional Photographer.

Selected for the National Association Permanent Loan Collection. This is often called the "Best of the Pros" and is exhibited in museums and exhibitions throughout the world.

The crowning touch for this photo is that it will be among 150 prints selected for exhibition in the Kodak Pavilion at the 1964 World's Fair in New York.

Bob is to be congratulated for his part in helping put Marcellus on the map.



Top: Single portrait display at Skaneateles First Trust Bank.

Immediately above: Reception room at Stevenson Studio. "Braggin' book" of press clippings sits on table at right for customers to examine while waiting.

Top right: Marcellus Public Library features a new Stevenson photograph every two weeks.

Consistent newspaper campaign rounds out Stevenson promotion

*DON'T TRUST your once in a lifetime wedding to a once in a while photographer. Have the best with . . .*




Photography by  
*Stevenson*

**HOW DO YOU REMEMBER?**



WITH SNAPSHOTS?  
OR WITH


Portraits by  
**Stevenson**



PORTRAITS OF DISTINCTION  
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Wonderful  
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## Oh Yes, We Care. A Great Deal.

We care whether the color prints we make for you are the right size, shape, composition or color, for instance. We care enough to study the negative and test prints for any possible clue, if you failed to include a guide — such as a gray card.

We care enough to get on the phone instantly if our detective work doesn't produce positive indications, and to consult with you about the problem. And we do so whether you are nearby, in Oklahoma or Louisiana, or far off in California or Maryland.

## We Care Enough to Have Founded S. P. O. S. T.--

the Society for the Prevention of Orange Skin Tones. Human skin simply doesn't look orange, or magenta for that matter. It may look pinkish, or pink with yellow overtones, like fresh peaches, or tanned, or ruddy, or brown — but never, never orange. A print showing orange skin tones has a short life expectancy in our plant. It's made over — and

if the negative perversely persists in producing orange skin tones — well, we have three full-time Flexichrome artists in our finishing department.

We run a custom color lab and, as Master Photographers, we know and appreciate good work. And that's why we care a lot about good color.

## We Care For The Finish of Your Prints Tangibly--

by maintaining the largest and most completely staffed finishing department anywhere. We employ, in addition to the 3 Flexichrome wizards, 10 negative retouchers, 17 print retouching, and 6 full-time air brush artists — not to mention 9 men and women concerned with mounting, spraying and texturing, all told, 45.

We are prepared to deliver your prints to you with any surface finish you prefer — air dried or glossy or matte sprayed, with embossed, or spray, or brush texture — even bonded to canvas on a stretcher frame... And, if you like to get your portraits mounted

in the nicest folders we can find — with fiberglass fly leaf and all the other trimmings — you have only to order our Presentation Grade Prints.

However, the manner in which you choose to deliver the prints we made, and at what prices, we do not presume to make our concern. Only *you* know the customs and preferences of your community; only *you* can complement the excellence of your photography with the right touch of *personalized* packaging.

Who knows — possibly, where you are, the most "in" thing to do is to deliver portraits in

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# Dudley Fultz, Photographer at 93

by Jim Roberts



"Fairbury (Ill.) Blade" photograph

## Hypo in his blood, sawdust too.

To a stranger, it might have sounded routine when Mr. and Mrs. Dudley Fultz announced at the Fairbury (Ill.) Association of Commerce's annual dinner meeting that they had sold their photo studio to Mr. and Mrs. William Morse, who operate the Vermillion Studio in Pontiac.

Fultz has operated his studio in Fairbury since 1909, a total of nearly 57 years!

Before that, he compiled an 18-year career as a school teacher, which today is nearly enough to retire in that field.

In short, Dudley D. Fultz has compiled enough time for four careers, by most standards, and has time left over.



Dudley Fultz just celebrated his 93rd birthday December 1, and he quickly adds "I've been here that long, but I'm not that old!"

He was orphaned at 11, lived on rice "and a glass of milk a day. Boy, times were tough; and I had a bath every spring and fall, whether I needed it or not. Everyone smelled in those days; there was none of this personal cleanliness practiced."

His school-teaching career began at the age of 17 or so, and included the Trimmer school west of Lexington, Ill., and several other schools in central and western Illinois.

It was in 1909 that Fultz quit teaching and turned to the photographic career that has made him so well known to nearly six decades of Fairbury area residents.

In that time, he has photographed thousands of weddings, likewise anniversaries, reunions, wrecks — he was official photographer for the T. P. and W. railroad for more than a quarter century — "and in those days they had a lot of wrecks."

First grade photographs by Fultz have become almost a ritual for more than a generation of Fairburians; there are numerous youths that have added wedding poses, even anniversary portraits before this same long, lean man with the memory of an elephant.

And speaking of elephants . . . there've been a few of them too, in pictures bearing the signature of D. D. Fultz.

In the earlier segment of the Fultz photo career, Dudley followed the sawdust trail to a certain extent, not as a performer, but as a performer's photographer. He also developed a lucrative sideline for a few years, photographing area residents at the circus grounds, and selling the finished pictures on the spot.

He also made positive glass plates, forerunners of what today we call "slides," at such events, and returned to that particular community a few days later to present "a picture show."

His first such venture along that line was when he hooked up "with an old-time showman. We went up to Flanagan, photographed a couple of threshing crews, and some other events there. He advertised it at the opera house, or some similar hall. And when I got there with the pictures, the line was two blocks long," Dudley recalled as he reminisced. "We had to run two shows that night, and just my share of the money came to more than \$100. Why that was more money than there was in the whole world!"

Dudley soon had himself a big felt banner that proclaimed "Fultz 'the Photo Man' will be here today."

He'd hang it on the side of a tent, and a few hours later would be in business, as a forerunner of the roving candid photo salesmen who today make your picture on the street and hand you an envelope with which you may purchase a print.

In those days, Bloomington, Ill., was a circus mecca, with a number of the world's great aerial acts headquartered there, among them the Wards, the Costellos and Valentinos.

When Jennie and Bessie Ward were killed in the Hagenbeck-Wallace wreck at Sheldon, Dudley made the much-in-demand photos of the graveside rites in Bloomington.

He also has a newspaper clipping of the famed aerialist, Lillian Leitzel, sitting on his camera box on the showgrounds in Bloomington. The

cus under canvas are long since gone. "P. T. Barnum used to say that there was a sucker born every minute in those days," Dudley recalled. "Now it's different; there's more than one born every minute, I sometimes think."

For years and years, Dudley didn't bother to number his negatives for an index system. Later he did, and has since exceeded more than 22,000 subjects. But of them all, great and small, golden weddings or babies, what is his favorite photograph?

It's a portrait of a retired teacher, Mrs. Mabel Mehrkens of Fairbury, who headed a number of area country schools. "Of all the pictures that we display, that one excites the most comment," Dudley says, and perhaps there's a little bit of sentiment there too, since she was a teacher. You get the feeling that Dudley still has a soft spot in his heart for anyone



The performers and horse of the Hagenbeck-Wallace Shows' "Brink's Bronze Statues" were covered with bronze paint which had to be removed immediately after each performance.

clipping, published at the time of her fatal accident in the late 20s, bears the Fultz credit signature. Besides being on hand for the dates of any of the big shows playing in Bloomington or Pontiac, Dudley often traveled as far as 150 miles away to performances of the major circuses.

In addition to Miss Leitzel and the Ringlings, Dudley's camera made circus photos of Frank Gotch, the world's champion wrestler; boxing greats Jess Willard and Bob Fitzsimmons; and the cowboy, Tom Mix.

Many of these negatives were later ruined when the basement of his studio was flooded.

The glory days of the traveling cir-

in the educational field.

"You know, I've still got one of the old life certificates as a teacher."

Dudley has lived a remarkable life, and now in retirement, he's thinking about a third career.

"I believe I'll write a book for my grandchildren."

*This story, by the publisher of the weekly "Fairbury (Ill.) Blade," was awarded First Place in the Feature Story category in the Illinois Press Assn Newspaper Contest, in the appropriate circulation division.*



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## Color & You

*Charles Smith*

### Overlooked Work Horse

Traditionally photographers have scorned things they did not consider "professional" in both equipment and techniques. In recent years this custom is not as rigidly followed as witness the professional's use of 35mm and other "hand" cameras. In fact you can often identify the amateur or newcomer in certain fields by his insistence on using a camera larger than is necessary and efficient for the work at hand.

One blind spot which still generally prevails too much is the professional's disdain for the Polaroid camera. This is understandable to a degree during the era preceeding the Model 180 camera. This camera is now just as controllable as any camera on your shelf. It has a good lens, stops down to f/90 with shutter speeds to 1/500 and loads magazines of 8 exposures.

Beyond the obvious use of making test exposures to judge lighting, composition and exposure, there are many other places where it can carry its weight for the commercial man and the illustrative workman. In searching for locations you can have the Polaroid print on the client's desk in minutes for his approval. Choices of props and new models can be put into form for approval quickly. If the client has approved of details via Polaroid print, he is more likely to be pleased with the finished work, too.

### Print for Payment

Often with amateur models a Polaroid print delivered on the spot will

be sufficient payment for their signed release. Quite often where a person is posing as sort of a favor the print will serve in place of money much less offensively. In the same way it can serve as a gift to helpers who so often go out of their way to smooth the way on assignments.

If you make a Polaroid view of a scene and then put your reflex or view camera in the same place you can make acetate masks to go over the top of a Polaroid print indicating exactly what shows on your film with each lens on your other cameras. Then on location you or client can drop these masks over Polaroid test prints and work out details of composition and even select which lens should go onto your camera to make the view.

The print can go with the client for work on layout or enlargement with his duplicating equipment. With some clients who just "must" have a print today you can cover the assignment properly in your usual manner and then make the Polaroid exposure for his immediate use. The order can then follow along on your usual schedule and you will have maintained your standards and still let him have what he needed. This rush item is probably the most common need for the average commercial photographer.

### Proof of Delay

Other times the commercial photographer goes to a distant location for an out of town client to find there are reasons why the assignment cannot be executed. The construction is unfinished, the landscaping has been messed up, or what have you. He can send the Polaroid immediately with his bill for the time consumed and the client will be able to understand the situation and appreciate his thoughtfulness.

Photographers have also used Polaroids as a public relations gesture in fund raising projects such as costume portraits and other novelty portraits. Such uses vary but generally the photographer will do well not to let it get too confused with his usual line of output if he is in the portrait business.

For those who still have doubts about the quality of Polaroid prints, they must see the work of the lens of the Model 180 handled by the capable hands of a professional before they can capably judge. In fact for quite a few uses the 3 1/4 x 4 1/4 Polaroid print will serve as the end prod-

Turn to page 66

*Beattie-Coleman presents the New*  
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**NEW! VERSABACK**

Ingenious new revolving back accepts all of the film holders shown at left in the same film plane. Interchange without re-focusing. New improved light trapping.

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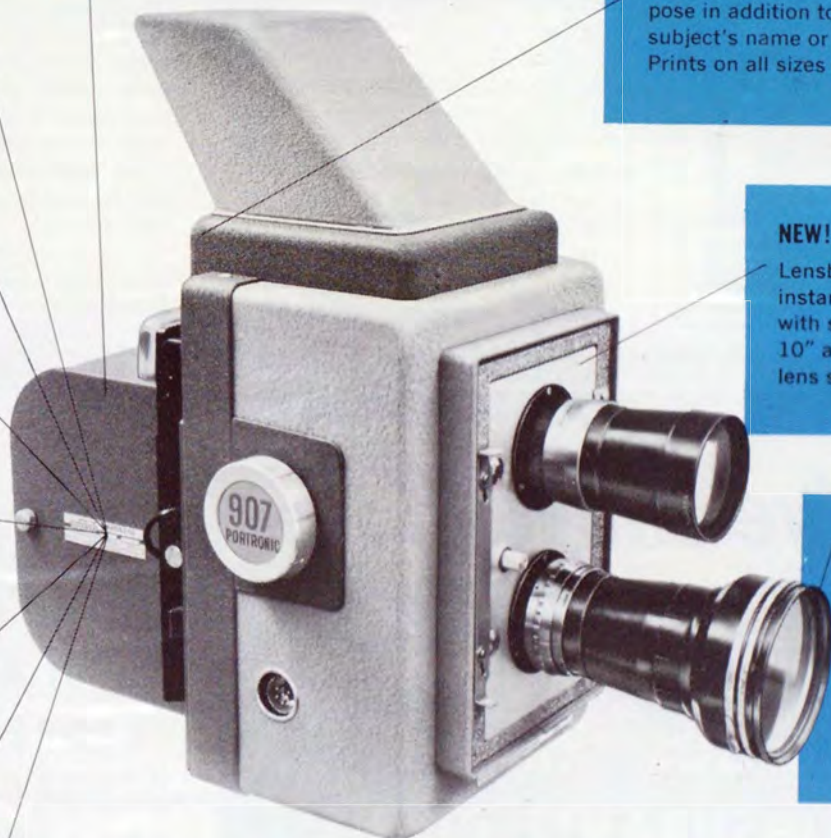
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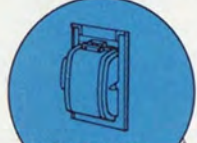
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**Color and You continued**

uct. Many times the prints will serve for reproduction. Newspapers can and do use Polaroid prints.

In October I offered my price lists at 25c or \$1 with the color print which we dry mount on them. The ratio ordered with the print was 12 to 1. It will be weeks before the orders are all filled because we are quite busy now (mid-November) but we will be caught up soon.

It is gratifying to receive so many nice letters from the many friendly photographers over the country and Canada. Many sent their price lists. I would like to quote from one of the letters. John Logan, M.Photog., of Longview, Wash., has this gem:

"Just a word about prices . . . Photographic portraits are usually priced according to the capability and reputation of the photographer. The portraits by any photographer will only be as good as that photographer's professional training, good taste, artistic creative ability and his ability to portray the subject's personality at its very best."

The first sentence is something we need to teach the public. Somehow they must learn that creativity is not

sold entirely by the square inch. When this comes about, perhaps life will be more harmonious in the portrait studio.

**Simple Explanation**

I have had a lot of queries through the years about how electronic evaluation equipment works in printing color. Some queries are from photographers who are thinking of starting in color, and some from those who are at the point where they think they should consider purchase of such equipment.

The simplest explanation I have seen is in a booklet by Macbeth designated form No. 262. It is only 8 pages about size of a No. 10 envelope. Only 138 words are devoted to how to index the machine. In 158 words they explain how to read a new negative. This subject has been made complicated by so many writers; finally one manufacturer puts it in fewer words than the Gettysburg Address. Write to Frederic McCurdy at Macbeth Instrument Corp., P.O. Box 950, Newburgh, N. Y., for a copy. I will have more to say about this analyzing procedure in the near future.

Charles Smith, 3621 St. Johns Ave., Jacksonville, Fla. 32205.

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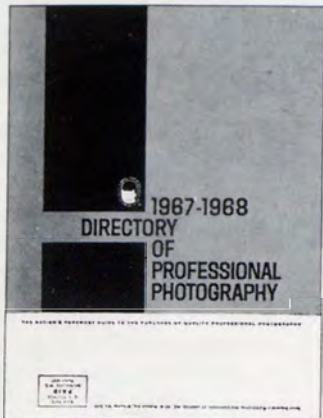
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## The Photo Colorist

Viva Fay Lefler, Cr.Photog.

### Line, Tone and Color Can Help Improve Portraits

Composition in a portrait, whether of one person or a group, is usually considered the problem of the photographer. However, he may fail to get the proper arrangement, spacing, lighting or balance needed to present the subject in the most pleasing manner. It is here that the colorist can come to his aid. Through the proper use of line, tone and color the various elements in the portrait may be blended to form a pleasing whole.

Line, in itself, may portray action or direction, or suggest emotion. It can either stimulate interest or make the picture boring, for the photograph should be so planned that every line contributes to the desired effect. If the lines in the body portray a slumped figure the whole effect will be one of weariness, old age or exhaustion, which, while bad enough in photographs of the elderly, is worse in those of the young.

While it is more difficult to alter composition through the use of line, it can be done and, in many cases, is desirable. Changing a line down the back of a figure may alter it enough to give poise and relieve the tired effect. When changing lines in the figure by altering the lines in the clothes, the colorist, as she paints the folds and creases, needs to be conscious of the body beneath the clothing. Unless this is carefully considered the shadows and highlights may fall in the wrong places and spoil the whole effect. The line of the hair, the jaw line, the line down the nose, the throat, arms and hands and the position of the body can all

be altered to create more interest and make the portrait more pleasing.

#### Knowledge of Color and Tone

One must not get carried away and change the subject until the likeness is lost or until an unnatural effect results. Arms that are too heavy may be whittled down with the paint brush but the colorist must remember that tone and shadow will be necessary to shape the arm and preserve its roundness. It is here the colorist will need to draw on her knowledge of color and tone. The same would be true if she were trimming down a waistline; it is not done by simply painting a part into the background. The roundness and shape must be shadowed in and made to look much as it did before the part was removed.

There are times when the arms of a chair or other piece of furniture demands too much attention. These can be deleted or altered to be less conspicuous. Anything other than the main subject of interest must be subdued or removed with color and tone. Photographs made in the home frequently have window frames, figured wall paper, framed pictures on the wall, fireplace mantels, doorways, tables, which demand an equal—if not greater—amount of interest than the person being photographed. These should be removed or toned down so as to be scarcely noticeable. Sometimes toys in the hands of children tend to steal the show and should be removed or replaced with something simpler.

#### Tone Down Clothing

Clothing can compete for the main interest in a portrait. If the dress is too bright in color it should be toned down with the proper shadow color, leaving the most prominent highlights to glow in their true brilliance. A child in a bright red dress might leave the viewer feeling that he had seen a beautiful red dress and scarcely remember the child. Catalog advertisements feature the clothes, and we see them first while scarcely being conscious of the models. So if this is to be a portrait of a child and not an advertisement for a red dress, the main part of the dress will need to be toned down with a mixture of dull green and the red with only the brightest highlights brought out in pure color. The child's face — her eyes, smile, hair — should greet us first.

Not only can brilliant color steal the interest in a portrait, but too much detail in the dress such as prints, checks, polka dots, lace, embroidery, too elaborate or too much jewelry, a too-conspicuous hair style


and too-harshly-made-up lips or eyes can detract from the interest due the subject. The colorist can correct many of these problems by painting out the detail in the printed design in the clothing, removing or toning down the jewelry and softening the harsh lines in lip and eye make-up.

#### Provide Unity

Sometimes, in a group picture, the figures are separated and seem to have no common interest. These may be made to appear as a unit by painting in a prop that would connect them or, perhaps, the clothing of one could be made to flow across the others. Two little girls standing might have an ornamental fence or banister sketched between them with their dresses caught against it. The subjects might be vignettted and caught up in a circle or oval of light while the rest of the background blends into darkness. Even the painting of a rug on which they both stand or sit would be one way to unify the subject.

In some photographs the subject has been placed too near the edge of the picture in the direction he is facing which leaves him literally facing the wall. If the photographer had printed in an extra strip — even a white one — on that side it would have been easy for the colorist to paint in more background, but if not it can still be helped some by color. By painting the front side lighter and cooler in tone while painting the back side darker and warmer we tend to move the background nearer to him in the back and open it up to give him more space in front.

If the photograph appears to be top-heavy, deeper tone and warmer color can be painted in at the bottom of the print and lighter, cooler tones added at the top, which should be carefully blended and should be harmonious in hue.

Better composition in a photograph can often be achieved with the colorist's help, but let us be certain that we are improving it. If the photographer has created a well balanced, properly arranged portrait, the colorist must follow his lines, tone and general plan in the painting so she does not detract from a good piece of work, but emphasizes that which exists. 

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# 1967 BACKGROUNDS



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(Jan. 1967)

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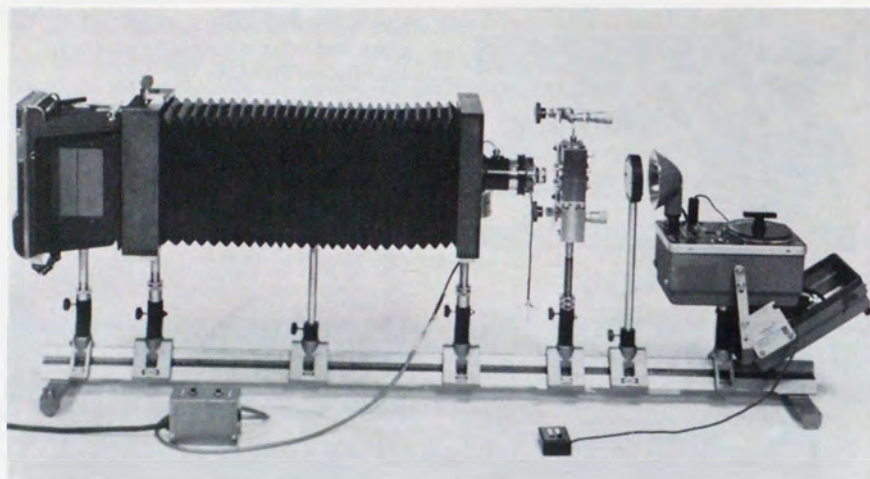
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## Technical Services

The Technical Services Committee of the Professional Photographers of America 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, Ill. 60018.

### Special Camera for Interfacial Tension Measurements

by Dennis L. Crow



Special photographic apparatus, made of pieces of discarded equipment, is enabling scientists affiliated with Esso Research and Engineering Company, Linden, N. J., to study the interfacial tension between liquids that, like water and oil, repel each other.

The apparatus will measure the size of a drop of one liquid suspended in a solution of a second liquid to the nearest one twelve-thousandth of an inch. Knowledge of the exact axial dimensions of the suspended drop tells scientists how much repulsive force or interfacial tension exists between the two liquids.

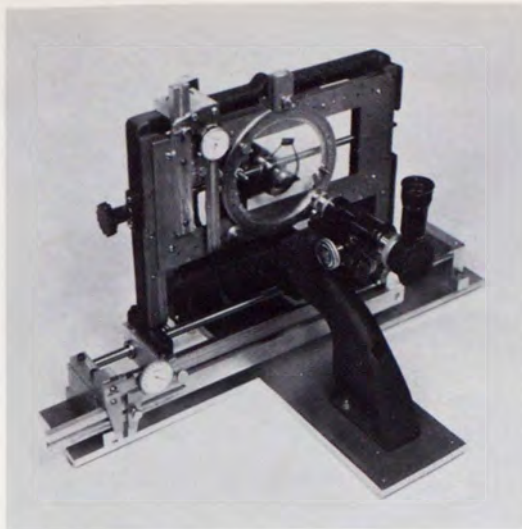
The apparatus comprises four separate units. They are the camera, the light source, the measuring device and the cell for containing the liquids.

The measuring problem required a camera that could photograph a drop of liquid no larger than a quarter of an inch in diameter and magnify it to a size large enough for accurate measuring.

Since time was also a factor on this project, and since no darkroom

is available at the refinery pilot plant where the scientists are carrying out their study of interfacial tension, Polaroid film was selected. A very satisfactory image of a drop is obtained on Polaroid Type 140 L film from the standpoint of both resolution and contrast. This film also produces a transparency that is ideal for use in the special measuring device.

A Bausch and Lomb H macro-camera was selected and equipped with double-extension bellows from C. T. Mayse & Son in New York City and with a Hurst synchronous motor, 1 RPM, for precise focusing. The motor is reversible and operated by a push button. It is thus possible to view the image of the drop on the camera's groundglass and focus the lens (some three feet away from the groundglass) with extremely critical adjustment and without vibration. A reflex back on the camera makes it possible to view the image at the side of the camera and instantly transfer this image, without vibration, to the camera's Polaroid roll film holder.



Measurement readings of drop are taken quickly and accurately by use of measuring device (above). Transparency of drop is sandwiched between two glass plates in holder adapted from discarded microdensitometer mount.

A microscope lens with a focal length of 24mm to 48mm and with a telecentric stop is normally used for this type of work. However, for maximum definition from center to margin of the film, a micro-tessar 48mm lens was used. For increasing the magnification, a 32mm lens can be used.

These lenses are equipped with an aperture that can be stopped down to increase the depth of field. For example, a 48mm micro-tessar lens stopped at f/4.5 working at a magnification of 10X will give a field depth of .099mm. The same lens set at f/8 will give a depth of .176mm.

To facilitate measuring the drop, the film must be on an exact perpendicular with the drop. This is done with a miniature plumb line (a weighted thread) that hangs at the focal plane and provides a vertical image on the film as a reference line. The entire camera, the light source and the cell containing the liquids are mounted on an optical bench to provide for continued alignment.

A General Radio 1531A strobe light with an exposure duration of 1.2 microseconds was used. Its short duration eliminates any vibration in the photographed image. A deep blue filter was also used to obtain light of a limited wave length, although not truly monochromatic light. A parabolic reflector or condensing lens gives a satisfactory parallel beam. This system produces a quality of image superior to that of the resolving power of the film.

A discarded mount from an old microdensitometer was used. This provides a rotating holder for the Polaroid transparency so a perfect vertical alignment with the image of the camera plumb line can be obtained. The picture is sandwiched between two thin glass plates in the holder to insure flatness. The image of a single filament is then projected through a microscope onto the transparency of the drop as a reference line for measuring the drop from edge to edge. A similar microscope is used for viewing the transparency of the drop. The rotating glass plates move in both a vertical and horizontal direction during the measuring of the drop. The distance they move is registered on a dial caliper to the nearest .0005 inch. With this device the measurement readings are taken quickly and accurately.

A miniature simulated reactor cell was designed for measuring the drop of liquid. A drop of one liquid is formed in a second liquid by slowly injecting the first liquid through a steel hypodermic needle that has been cut and polished and hangs down into the liquid-filled cell. During this procedure, temperature and pressure in the cell are held at selected points. The growth of the drop can be precisely controlled with a micrometer syringe used to inject the liquid through the needle. Windows in the cell permit the camera to photograph the drop.

Dennis L. Crow, Photographic Dept., Esso Research & Engineering Co., Linden, N. J.

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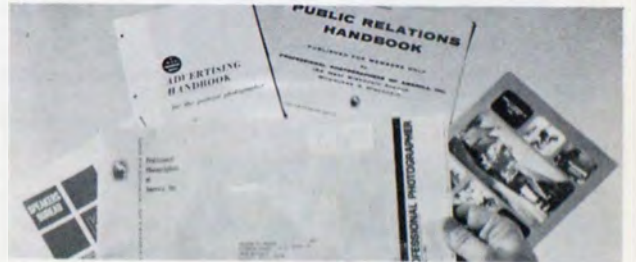
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**Education in Photography**

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**The New Technology of Photo-Instrumentation**

One of the fastest growing and most glamorous facets of photography is photo-instrumentation, an entirely new discipline, photographing what has never been seen before, where the photograph is no longer the end product but rather the means to an end. In this sophisticated photography, pictures are taken at the rate of 5 million per second or even faster, at shutter speeds of less than one-billionth of a second. Light intensity great enough for these extreme figures is achieved in part by use of the laser.

The laser is also involved in the new hologram-stereo-picture, where a plate is exposed without benefit of camera or lens, and if you wish to see what is behind the subject on the finished picture, you merely look around the subject. This wavefront reconstruction process (the name of this new photography) is only a part of this new technology.

The techniques of Schlieren, fiber optics, and high-speed radiography

continue the march of this new giant. What is happening inside an atom? What is on the surface of the moon? Who lives on Mars? How do we get to outer space? All of these problems would be insoluble without photography. Photo-instrumentation is a means of precise measurement and investigation through photography, and let us acknowledge the fact that the scientific method insists on exactness in its terminology.

**New Kind of Photographer**

Photo-instrumentation is still the art of photography, the looking at things in the very special photographer's inquisitiveness, but it transcends art and becomes deeply involved in science and mathematics. What really evolves is the necessity for a new kind of photographer. How do you educate a person for this highly complicated field?

We put this question to William G. Hyzer, consulting photo-instrumentation engineer of Janesville, Wis. Here are some of his thoughts on the subject, compiled from his personal letters, informal chats with him, plus his published articles in "PMI." (Incidentally Mr. Hyzer did a high-speed motion picture study for the Government. Subject: Study of house flies as they alight on a ceiling, and as they take off in flight. Purpose: To provide designs for aircraft that can take off and land in a vertical attitude.) Mr. Hyzer says:

"The terms photographic science, photographic engineering, photographic technology, photographic metrology, photogrammetry, photo-instrumentation, photo-optical-instrumentation, and photographic instrumentation appear frequently, and often interchangeably, in literature. It probably comes as no surprise that no general agreement exists on the precise meaning of most of these terms. The reasons for this problem are many, but paramount is the fact that the photo-optical fields we are discussing spread horizontally through virtually all other sciences and engineering disciplines, with the effect of diluting any centralized effort towards a semantic standard.

"Many terms are used interchangeably, including the more basic terms science, engineering and technology. The trend involving the development of this terminology is quite apparent: the discipline originally founded as photographic science soon expanded beyond the descriptive limits of this name. New factions were formed with new-sounding names, each tuned to the tempo of the times. In the 1950s,

Turn to page 79

# BE IN SEVENTH HEAVEN IN '67

## BECOME KING OF THE CONVENTION

Every Member Get A  
Member

A Divisionalized Membership Contest has been announced for 1967 by Bill Bell, M.Photog., Albuquerque, N. M., newly appointed Chairman, PP of A Membership Committee. He hopes all PP of A members will adopt the theme EVERY MEMBER GET A MEMBER and achieve your Division's goal of doubling the membership in '67. Each member will compete for the prizes through his Division Membership Committee Chairman.

The Grand Prize winner becomes KING OF THE CONVENTION. The three Divisions will compete for this honor. A trip for two to Portland, Ore., lies ahead for the individual obtaining the most PP of A members.

"You are really in seventh heaven when you become 'King of the Convention,'" reports M.Photog. Tony Ricca, Escondido, Calif., 1966 King. The 1967 winner will receive / Round Trip Air Fare for two to Portland, Ore., from anywhere / Spending money — \$100 cash / Registration for Exposition (2) / and will be guests at— Affiliated Association Luncheon (2) / Masters Reception (2) / Annual Awards Banquet (2).

The winner in each PP of A Division will receive \$50 in cash. This will be presented at the respective Division breakfast or luncheon. Every PP of A member who gets a new member will receive a Certificate of Appreciation suitable for framing. And all participants in the Contest will be given recognition in subsequent issues of "The Professional Photographer."

No points will be given sponsors of applications received in the PP of A Headquarters Office after July 1, 1967. The scoring system for memberships obtained will be:

Sustaining .....	300 Points
Active (Firm or Individual, Any Division) ..	100 Points
Service .....	75 Points
Canadian and Foreign .....	50 Points
Associate .....	50 Points
Student .....	50 Points

It is not too early NOW to plan a campaign of membership solicitation that will help you become KING OF THE CONVENTION. The potential is tremendous. According to the 1963 Census of Service Industries there were 19,564 established Commercial and Portrait Studios in the United States. Only 25% of these are PP of A members. And this is exclusive of the numerous Industrial photographers who are potential members. Therefore, you can become KING OF THE CONVENTION by developing your prospect list and working on it. Contact the PP of A Headquarters if there is any question about anyone's membership.

Don't overlook the new PP of A membership classification, Active Firm Membership. There are great PP of A membership growth possibilities in this category. A new PP of A Membership Application Form has been designed and printed. A copy will appear in each future 1967 issue of "The Professional Photographer." Descriptive literature about the PP of A program of activities and a supply of application forms may be obtained by completing and forwarding the coupon below.

There are 11 major reasons why people decline to join associations. Put on your thinking cap and develop from your experience answers to these objections:

1. They do not believe organized effort can accomplish anything.
2. They do not want to spend money for dues.
3. They think they can get the benefits anyway (the "free-riders").
4. They like to be individual "big shots."
5. They are just naturally "mean."
6. They haven't got the money.
7. They have had some unfortunate past experience.
8. They are non-mixers; and do not like to meet people.
9. They have an exaggerated opinion of their own cleverness.
10. They think they have all they can get out of the organization. (These are "in-and-outers.")
11. They can't dominate association policies.

Help your Division win the KING OF THE CONVENTION. He could be from your Division. Remember — EVERY MEMBER GET A MEMBER and DOUBLE THE PP of A MEMBERSHIP.

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# Color Miracles Run Riot In Fantasy Wedding World! Stockwell Heads Your Way!

By Bill Stockwell

**I** EMBARK on my second Casuals tour, unfurling an enchanting new world of wedding color. I'm the lone prof in my two-day Casuals Colleges, booked in 15 major cities.

You cannot anticipate the tidal-wave impact of these two intense, miracle-packed days. And nights! A rainbow of rapturous new color techniques — Pastel Teardrops, Wildflowers, Stained-Glass Spotlight, Trembling Mist, Instant Fantasys!

In a whirlwind assault, I teach 65 exciting color techniques. I romp through three Casuals texts, which are gifts to students, and I cover the complete Casuals concept and glossary. I will direct you in collecting around 60 supreme color samples of our bride and groom models.

"65 color techniques?" Impossible to believe! The figure 6 would be more credible, but I repeat, louder: "65!" If the tally falls short in my College, I will refund your \$150 tuition and pay all your expenses incidental to this incredible color adventure.

**Y**OU will return to your studio on an ethereal plane, cloaked in "misty eyes" splendor. From an elite brigade of 65 color techniques, here are three bombshell miracles:

**Trembling Mist** — With an ingenious Teardrops recipe, you shoot a **strobe** closeup at f/22. When you show the finished Casual to a colleague, he will sternly insist: "Why, it is a Candlelight Misty! Available, wide open lens!" Dead wrong! How

## Casuals College Scoreboard

### 1967 Schedule — Classes Limited

Feb. 23-24	.....Austin, Tex.
March 1-2	.....Fort Worth, Tex.
March 15-16	.....Milwaukee, Wis.
March 28-29	.....Sacramento, Calif.
April 4-5	.....Des Moines, Iowa
April 11-12	.....Detroit, Mich.
April 18-19	.....Pittsburgh, Pa.
May 2-3	.....Boston, Mass.
May 9-10	.....Chicago, Ill.
May 16-17	.....Cleveland, Ohio
May 23-24	.....Baltimore, Md.
May 30-31	.....Louisville, Ky.
July 4-5	.....Philadelphia, Pa.
July 20-21	.....Portland, Ore.

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**Featuring** — Fantasy Color World and Color Tempest.

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**Hours** — 9 a.m. to 10 p.m. Class Size — Limited to 20.

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**Deposit** — \$75 payment is due 15 days in advance.

**Gratis Texts** — Panoramic Parade, Fantasy Wedding World, Color Tempest. More than 400 pix, created for color.

**Money Back Guarantee** — I will show and teach at least 65 color techniques for weddings. They light up ALL photography!

do you evaluate that one, as color miracles are measured?

**Wildflowers** — Bouquets, in color closeups, dance and sway with a frosty glow, like flowers blowing in a summer breeze. Crystal action! Faces of bride, maids or mothers are portrayed in a different charming style. It's one shot only! You'll shoot Wildflowers in my Casuals College samples barrage!

**Stained Glass Spotlight** — Here is your sublime dream in weddings! Using a startling **shooting** technique, you **tilt** a magnificent stained-glass window into their ceremony. No prisms or other gadgets! A tremulous shaft of fleecy color stabs the altar scene with a dazzling "spotlight." Screaming exaltation! My Stained-

Glass Spotlight, Trembling Mist, and Cameo Sculptures exist nowhere else in photography!

All students will receive as gifts three Casuals texts, including Color Tempest. They picture more than 400 Casuals, created for color. And shocking Tempest Casuals are portrayed in eight color pages!

It will interest you, I believe, that my 65 color techniques swirl into all channels of photography!

I am limiting my College classes to 20. I prefer 15. Tuition is \$150, with refreshers admitted for \$90. Send your \$75 deposit at least 15 days in advance.

Write for my new brochure and a shocking color miniature from Color Tempest. They're free!

**FREE BROCHURE — BILL STOCKWELL'S CASUALS — 1105 TEDFORD WAY  
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### Education continued

instrumentation systems required to cope with the ever-increasing demand for more and better data resulted in the birth of photographic instrumentation. Today with the emphasis on space flight, new concepts of photo-optical recording are being envisaged; hence the creation of a new name photo-optical-instrumentation. No ready solution is apparent, except to say that the problem is recognized and measurable progress is being made toward standard terminology.

### Invaluable Instrument

"Dependent as we are upon our eyes, it is surprising how inefficient the visual process really is from a psycho-physical point of view. Even in ancient times, as man first became interested in and began to study earth's creatures and natural phenomena, the limitations of human eyes became apparent. Throughout the centuries that followed, instruments were devised to refine, extend and supplement the eye. The camera, too, is such an instrument. It can go where the human observer cannot. It has the patience and stamina to record diligently for days on end. It can slow down actions that are normally a blur to the eye or speed up actions that move too slowly for the eye to see. It can record at extremely low light levels or in spectral regions that fall far beyond the normal sensitivity limits of the eye, and it can store large volumes of visual data for indefinite periods.

"Such attributes have made photography an indispensable tool to science. Early workers in the field were the scientists themselves, who used photography on specific applications within their own isolated fields. As new scientific and technological applications for photography became apparent and gained momentum after World War II, full-time specialists were required.

"Since scientific photography at this stage was essentially an outgrowth of ordinary commercial practices and techniques, these positions were largely filled by advanced photographic technicians. As a rule, such persons had no specific training for the job, but started with only a working knowledge of photography and developed specialized skills through experience and self-training.

### Combination of Skills

"Today this is changed, and it is generally recognized that the type of education needed to train a photographic technician in this field re-

quires two years of formal study for qualification as a photographic engineering technician or photo science technician. In addition we require engineers and technologists at the bachelor's degree level in the photographic instrumentation sciences, which must be provided by colleges and universities offering degrees in engineering and science. The technician in our field requires a combination of skills, including proficiencies in electronics, mathematics, surveying techniques, optics, etc., in addition to a basic knowledge and skill in photographic techniques.

"Further, the type of education needed to keep the photographer in the field abreast of current technology, is best provided by short courses, seminars and technical conferences of the type held at the University of Wisconsin, MIT, and at the technical meetings of the major photographic societies. Also, the practitioner should engage in a self-improvement program based on continued study of literature in the field, including books and periodicals."

Having heard from Mr. Hyzer, we include a typical program. This is the standard two-year program required

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Photo 101		
Fundamental Photography	3	
Photo 135		
Photographic Densitometry	2	
Elec T 112		
D. C. and A. C. Fundamentals	4	
Eng 151		
Communication Skills 1	3	
Math 151		
Technical Mathematics 1	4	
Phy Ed 101		
Physical Education	1	
Soc Sci 100		
Orientation	0	
Photo 108		
Photographic Lighting	3	
Photo 180		
Industrial Photography	4	
Elec T 114		
Basic Electronic Circuits	4	
Eng 152		
Communication Skills 2	3	
Math 152		
Technical Mathematics 2	4	
	17	18
<b>SECOND YEAR</b>		
Photo 161		
Optics and Wave Mechanics	3	
Elec T 190		
Flash Tube Circuits	4	

Nat Sci 151		
Technical Science 1	4	
Soc Sci 151		
Psychology of Human Relations	3	
Soc Sci 153		
American Institutions	3	
Photo 182		
Photo Instrumentation Circuit Design Problems	4	
Photo 184		
High Speed Photography	3	
Photo 186		
Cinematography	3	
Elec T 192		
Photo-Instrumentation Control Equipment	4	
Soc Sci 155		
Business and Industrial Relations	3	
	17	17

#### RIT To Establish Technical Institute for the Deaf

With an initial grant of \$323,000, a National Technical Institute for the Deaf will be established at the Rochester Institute of Technology, Rochester, N. Y. The Institute, upon completion, will provide post-secondary technical and scientific education to some 600 deaf students.

"RIT has long years of experience in areas of visual communication which the deaf are dependent upon," according to Dr. Richard E. Bjork, Assistant to the President of RIT. Deaf students are particularly adaptable to education in fine arts areas, he added.

A. J. Gradian, 4040 N. 40th St., Milwaukee, Wis. 53216.

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Kit contains imprinted proof album holding 36 proofs in acetate sleeves, each opposite an order form. It converts into an album with padded cover. Kits come in 3½x5 size (\$3) or 4x5 (\$3.60), packaged 12 per carton.

Holson Co., Belden Ave., Norwalk, Conn.

COLEMAN OPTICAL VIGNETTER



Optical vignetter for Beattie Portronic "90" cameras with 10" (250mm) lens provides plus or minus density. Focusing, composing and exposing can be made "without complicated adjustments." Lens attachment comes in kit form: matt box with adapter for 10" lens, 3 optical vignetting discs, finder viewing plate and carrying case.

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

MOLE-RICHARDSON VARIABLE BEAM 1000w QUARTZ LIGHT



"Mickey-Mole" variable beam quartz light for motion picture, television, graphic arts, and still lighting has flood

to spot control knob on back of lamp housing. Unit accepts 12 different ASA coded quartz tungsten-halogen globes. Globe mounts in stationary sockets; only the specular aluminum reflector moves when focusing. Mickey-Mole is available with accessories and in kit form.

Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood, Calif. 90038.

BOLEX SUPER 8 MOVIE CAMERA



Bolex 150 Super 8 movie camera has grip-contained electric motor. CdS photo resistor gives automatic behind-the-lens exposure control; focusing range is 32" to infinity; focal length range is 8.5mm-30mm. Camera features diaphragm lock for versatile exposure control; aperture is indicated by needle visible in viewfinder. Footage indicator is divided into 24 sections of 8 seconds; signal shows in viewfinder when all film is exposed. Type A filter is built-in. Camera weighs 2 lbs., 14 oz.; price is \$250.

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

BURLEIGH BROOKS PROCESSING TANKS AND REELS



Brooks stainless steel film processing tanks and reels are treated for resistance to corrosion; they are finished and polished to avoid rough edges and spots; tank lids incorporate a removable cap and light-tight baffle for loading or pouring of solution after film has been inserted. Fingertip spring clip aids film loading. Processing

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The photographers' mark-up on most post card orders is \$40 to \$100 and up; on brochures, from \$250 to \$600 and up. This is in addition to photographic and service charges.

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Photographers retain all reprint rights and earn the same mark-up on reprint orders. Transparencies, etc., are returned to the photographer when the original order is completed.

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*Prizes!*

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CAMERA, 319 East 44th Street, New York, N.Y. 10017

tanks and reels are available for 120/620 film, and 35mm for both 20 and 36-exposure film.

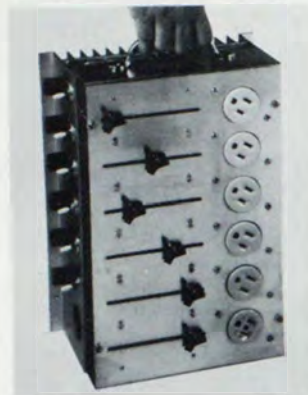
Burleigh Brooks, Inc., 420 Grand Ave., Englewood, N. J.

Sizes available are 13"x16" (\$7.95) and 19"x23" (\$13.95).

B-W Manufacturers, Inc., 721 N. Webster St., Kokomo, Ind. 46901.

### ALLIED IMPEX REVIEW

#### CHAPARRAL ELECTRONIC FLOODLIGHT CONTROL CONSOLE



Electronic control console permits remote control of floodlights; lights can be turned on and off and intensity can be controlled from off to full brightness. Up to 6 light cords may be plugged into console; console plugs into wall socket; 3 wall plugs are provided in order to share the current load. Intensity controls are provided for each of 6 outlets on the console; each outlet may contain more than one light; capacity is 6000w. Price is \$285.

Chaparral, 140 W. College, Covina, Calif. 91722.

#### B-W MAGNETIC COPY BOARD

Magnetic copy board for copying, cropping or enlarging without tacks or tape comes complete with 4 low-silhouette, permanent magnetic strips to hold copy flat and smooth. Board has graphed lines in 1" increments; outlines of standard photographic sizes are plotted darker for accuracy.



Miranda Sensorex SLR camera (shown) has automatic match-needle exposure control. CdS cell on instant return mirror measures light hitting on area corresponding to microprism focusing spot on groundglass. Cross-coupling system permits adjusting shutter speed with pre-set aperture or aperture with pre-set shutter speed. Metering system is housed within camera body; automatic compensator gives readings with automatic and pre-set lenses. Lens is 50mm, f/1.9 with integrated preview button. Other features are speeds to 1/1000 sec.; ASA range, 25-1600; EV range, 3-18; built-in self timer; interchangeable focusing glass and single-stroke film advance lever, \$249.95; leather carrying case, \$15.95. . . . Soligor automatic 250mm, f/4.5 telephoto lens for 35mm SLR cameras features 5 elements, built-in lenshood and aperture range to f/22; available in mounts for Miranda F, FV and G, Nikon, Pentax, Minolta and Canon: \$139.95. Soligor automatic 6-element 35mm, f/2.8 wide angle lens for Canon cameras (\$89.95), 28mm, f/2.8 wide angle lens for Miranda G and FV (\$139.95), and automatic 135mm, f/3.5 telephoto for



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Miranda G and FV (\$89.95); all feature lightweight mounts, click stop diaphragms and engraved depth of field scales. . . . Extension tubes for Miranda F, FV, G, Automex and Sensorex cameras are available in three focal lengths: 8mm, \$11.95; 16mm, \$13.95; and 32mm, \$17.95. Any two tubes can be used in tandem. . . . Miranda Auto-Sensor 35mm automatic slide projector features 4", f/2.8 lens and automatic electronic focusing. Unit projects 35mm, half frame, super-slide and cartridge film size slides; accepts rotary tray, metal magazine, vari-mount magazine, and stack loader systems. It can be operated automatically, manually from control panel, or by remote control. Built-in tape sync outlet permits synchronization with any tape recorder. Projector features 500w CZA light; built-in previewer/editor; automatic timer for 4-30 sec. cycles; leveling and elevation control; pre-heating system. Unit styled in blue with satin chrome trim, \$159.95 with rotary tray, remote unit, AC cord and projection lamp.

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

**PLAUBEL 4x5 VIEW CAMERA**



Peco Profia 4x5 studio camera swings around the central axis without applying recessed lensboard. Triple-grooved guide tube handles friction drive. Friction coupling is built in joints for rise and fall movement; moderate pressure is needed for tightening fixing handles. Maximum bellows extension, 22"; with extension tube, 39". Minimum extension with standard lensboard, 3"; with special lensboard, 1 3/4". Rise on both panels, 3 3/4"; fall on panels, 1 3/16". Cross movement on each panel, 1 13/16". A horizontal swing of 360° is possible on both panels; vertical tilt of 35° is available on each panel. Centering click stops are provided for horizontal and vertical swings.

Plaubel, Rodelheimer Landstr. 148, 6000 Frankfurt am Main-West 13, West Germany.

**ILFORD "46" STABILIZATION PROCESSOR**



Ilfordprint "46" processes and dries prints up to 43" wide; up to 1,200 8x10 prints can be processed per hour. Processor is designed to work with Ilfordprint stabilization papers and activator and stabilizer chemicals; it needs no water supply or plumbing, no trays, tanks or dryers. Feed mechanism prevents kinking or creasing; differential in dimensional stability is less than 0.1%; a 3KW radiant heater unit dries either sw or dw paper. Processor is constructed of stainless steel and corrosion-resistant plastics; it measures 63"x41"x26".

Ilford, Inc., 37 W. 65th St., New York, N. Y. 10023.

**COLORTRAN QUARTZ-IODINE LIGHTING KITS**



Industrial film quartz lighting kit is a package which includes 2 Super-80s, 4 Multi-Beam 1000s, 2 Cine Queens, 4 Senior stands with casters and 4 without casters, and 2 gaffer grips. Entire kit weighs 130 lbs.; packs into 5 fitted cases. . . . Industrial film accessory kit for the lighting kit includes diffusion and gel ring holders for the Cine Queen, 4-leaf barndoors for Super-80 and 2 for Cine Queen, single and double scrims for Super-80 and Cine Queen, accessory holders and 4-leaf barndoors for Multi-Beam 1000. 22-piece kit weighs 33 lbs.; packs into one fitted case. . . . Industrial film cable kit contains,



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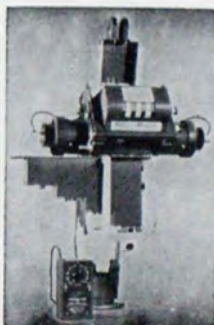
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  - 3½x5 white proof album—\$2.50 & 50c shipping charge.
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  - 5x5 linen proof album—\$2.75 & 50c shipping charge.
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in one fitted case, 2 25' light distribution cables with duplex box for Super-80 and 4 cables for Multi-Beam 1000, 2 50' cables with duplex box for Cine Queen and 4 light extension cords measuring 25'.

Berkey Technical Corp., 1015 Chestnut St., Burbank, Calif.

### NEW PRODUCTS IN BRIEF

Prontor Press No. 1 shutter, maximum lens aperture of 30mm, single action and self-cocking; equipped with bi-post flash contacts and heavy-duty cable release socket.

Geiss-America, Inc., 6901 N. Hamlin Ave., Chicago, Ill. 60645.

without curl; butt splice is "stronger than the film itself"; size is 1"x72 yds. on a 3" core.

Permacel Div., Johnson & Johnson, New Brunswick, N. J.

Attache-Vue, portable desktop viewer, shows 20 35mm slides at once; unit uses Slide-Sho pages, case has space for storing 12 pages containing up to 240 slides. Case measures 11½"x10½"x5", weighs under 3 lbs.; finish is black leatherette, \$10.95.

Joshua Meier Co., Inc., 7400 West Side Ave., North Bergen, N. J. 07047.

### LITERATURE

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

Illustrated brochure on Studdiomaster-II models and accessories.

The Photogenic Machine Co., 21 Olive St., Youngstown, Ohio 44505.

TV lens booklet lists more than 1,000 lenses and gives tips on selection and uses.

Burke & James, Inc., 333 W. Lake St., Chicago, Ill. 60606.

Illustrated guidebook with technical data and specifications on electronic flash, 20 pages.

Calumet Mfg. Co., 6550 N. Clark St., Chicago, Ill. 60626.

"Property, Profits and People" booklet includes insurance needs for most businesses, 20 pages.

Sentry Insurance, Strongs Ave., Stevens Point, Wis.

Brochure with wall chart describes applications of rapid processing system, illustrated, 12 pages.

Fotorite, Inc., 6901 N. Hamlin Ave., Chicago, Ill. 60645.

"Colortran News," 8-page newsletter for the motion picture and television industry.

Berkey Technical Corp., 1015 Chestnut St., Burbank, Calif.



Basic make-up kit for all types of color film contains over 65 items of foundation bases, eye color, mascara, lotions, brushes, puffs, compact case, instructions: \$75.

F&B/CECO, 315 W. 43rd St., New York, N. Y. 10036.

Moisture-resistant plastic bags inside corrugated containers are now used for packaging powdered photo chemicals; system cuts storage and shipping space by one-third, eliminates fiber dust problems. Following chemicals are available: LWS stabilizers in 10 gal. size, 50 gal. containers of 21-D developer, and 25 gal. sizes of 21-D, 53-D, 55-D, 24-D and 21-D developers, 18-F fixer.

E. I. du Pont de Nemours & Co., Wilmington, Del. 19898.

Curve plotting graph paper for plotting densities of step-tablet and gray-scale images on films is semi-transparent; two or more sheets can be superimposed for comparison; paper is 8½"x11", packaged in an envelope with instructions: \$1 for 25 sheets.

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

Pressure-sensitive tape for splicing photographic film while it is being processed has Mylar backing for body



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*July 23-28, 1967*

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Limited privilege, good only for admission to the Trade Show, is \$2.50. \*Optional

Please register me in advance to attend the 76th INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY and 15th NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE, July 23-28, 1967, at the Portland Hilton Hotel and Memorial Coliseum, Portland, Ore.

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
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## Trade Talk

**Ray E. (Bud) Kennedy** has closed his studio in Liberal, Kan., and moved to Wichita to become Chief Photographer in the commercial department for Edwards Typographic Service, Inc. . . . **W. D. Smith Commercial Photographs**, Fort Worth, has moved to 2900 Photo Ave., a change in a street name suggested by the studio. . . . **Lektra Laboratories, Inc.**, has moved to larger facilities at 129-07 Eighteenth Ave., College Point, N. Y.

**Bill Rea**, Santa Barbara, Calif., was the first PP of A member to register for the 1967 Exposition of Professional Photography to be held in Portland, Ore., July 23-28. . . . **Ted L. Grote**, Greenville, Ohio, became the first registered student for the 1967 schedule of courses at the Winona School of Professional Photography when he signed up for "A Week with Adolf Fassbender," to be held Aug. 27-Sept. 1.

**Aaron Gordon**, Cr. Photog., President of **Allen, Gordon, Schroepel & Redlich, Inc.**, Chicago, has announced the firm



Aaron Gordon shows model of new facilities for A, G, S & R.

will move into new facilities in 1968. . . . **Lee A. Allison**, a recent graduate of Brooks Institute of Photography, has opened a studio, Allison and Associates, in Honolulu.

**Lt. Col. LeRoy Williams**, now with the Air Force's Research and Development branch in the Pentagon, was honored as an outstanding alumni at an annual homecoming banquet at the Rochester Institute of Technology, Rochester, N. Y. . . . **Dr. William Mallas**, West Orange, N. J., and **Martin J. Schmidt**, M. Pho-

tog., Chicago, were awarded Fellowships by the Photographic Society of America at the 1966 PSA International Convention in St. Louis.

**Robert Bauers**, Philadelphia, Director of the Society of Commercial Photographers of Philadelphia, has joined the staff of **Lawrence S. Williams, Inc.**, Up-



Robert Bauers

Kenneth Smith

per Darby, Penna., to supervise the advertising division. . . . **Kenneth Smith**, Garrett, Ind., has been elected President of that city's Chamber of Commerce. . . . **Ken Carson**, M. Photog., Dallas, who recently retired from Eastman Kodak Co., is now available for workshops and consultation. His address is 6413 del Norte Lane, Dallas, Texas 75225. . . . **Milton Forman**, President of ColorTran Industries, Inc., has been elected an Associate Member of the American Society of Cinematographers.

**The Carl Siembab Gallery**, Boston, has reopened with exhibitions by **Jules Aarons**, **John Brook**, **Harry Callahan**, **Paul Caponigro**, **Carl Chiarenza**, **Bill Clift**, **Marie Cosindas**, **Nicholas Dean**, **Steven Gersh**, **Warren Hill**, **Chester Michalik**, **Paul Petricone** and **Minor White**. . . . **The Quivira Photograph Gallery**, (P.O. Box 326) Corrales, N. M., invites photographers to submit four related photographs for review; photographers whose prints are accepted will be asked to supply additional prints for showing and sale. . . . A collection of photographic literature of the late **Charles Abel**, Hon. M. Photog., has been on exhibit at the Cleveland Public Library. Mr. Abel was a former Executive Manager of the PP of A, and was Editor of "The Professional Photographer" magazine.

The Artists Guild of Chicago has scheduled their second Fine Arts Exhibit of experimental photography, **Exphotage '67**, for February. Experimental color and black-and-white photographs are being requested for entry in the competition. Deadline for submission of entries is Jan. 27. Information is available from **Les Tirschel**, Chairman, Artists Guild of Chicago, 200 E. Ontario St., Chicago 60611.

**L. F. Deardorff & Sons, Inc.**, Chicago, has concluded arrangements through **Cinefot International Corp.** to have their line of cameras distributed in Ja-



Osamu Nagaya, President of Haneda Trading Co. with Merle S. Deardorff, President of L. F. Deardorff & Sons, Inc., and L. D. Gould, Assistant to the President, Deardorff & Sons.

pan by the **Haneda Trading Co., Ltd.**, of Tokyo. . . . **Todd-AO Corp.** has become exclusive U. S. distributor for **Ilford, Inc.**, film and magnetic tape.

In order to photograph 29 executives of the wide-spread divisions of Consolidated Foods Corp. for a full-color annual report, **Pohlman Studios**, Milwaukee, had the executives flown into Milwaukee and photographed them in the studio, creating the proper environment by front-screen projection of existing color photographs.



Victor Keppler, Director, Famous Photographers School, Westport, Conn., examines poster he created for President's Committee for Employment of the Handicapped. Poster marks first time in 75 years for photographic illustration.

**Joseph T. Morris**, Executive Vice President of the **National Assn of Photographic Manufacturers, Inc.**, has announced the adoption of a common symbol identifying Super 8 motion picture equipment. The symbol will be displayed in camera stores, and on Super 8 products.

Deadline for entries for the 6th International **Salon of Photographic Art of Romania** is Feb. 15. There is no entry fee for the competition, and medals will be awarded to winners. For details, write The Art Photographers' Assn, P.O. Box 223, Bucharest 1, Romania.


**CINE**, the Council on International Non-theatrical Events honored more than 100 American film producers with the Golden Eagle awards in Washington,

D. C., recently. Applications are now being accepted by CINE for the 1967 film festival tour and competition for the Golden Eagle award. Deadline for entry forms is Feb. 15. Further information can be obtained from CINE, 1201 16th St. N.W., Washington, D.C. 20036.

**Graflex, Inc.**, has opened new sales offices in New York City at 41 E. 42nd St. . . . **Ralph E. (Sandy) Fox** has been named district sales manager for Graflex for Illinois and southern Wisconsin.

**DEATHS.** T. A. Evanson, Lee-Evanson Studio, Grandforks, N. D., passed away suddenly Nov. 29.

Gordon E. Tenney, 39, former "Life" magazine photographer died Nov. 9 in Stamford, Conn.

Walt Disney, 65, who created an entertainment empire from a cartoon character, died Dec. 15. Since 1932, Mr. Disney amassed 423 honors, including 34 Oscars and four Emmies, and citations from universities and governments. Disney became interested in photography in high school. He was a leading exponent of nature photography. 



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## 76th Trade Show

The first list of firms scheduled to exhibit products and offer services at the 76th International Exposition of Professional Photography has been announced. The Trade Show, which will be held July 23-27 at Portland's Memorial Coliseum, is managed for the PP of A by Martin C. Dwyer, Inc., 75 E. Wacker Dr., Chicago, Ill. 60601. The following have contracted for space assignments to date:

A & R Color Labs., Inc.  
Adams Retouching Machine Co., Inc.  
Agfa-Gevaert, Inc.  
Aimes Engineering Co., Inc.  
Ampex Corp.  
Arriflex Corp. of America  
Avilite Print Viewer  
Bauer Super 8 Cameras & Projectors  
Bar-Ray Products, Inc.  
Baumann Photo-Chemical Corp.  
Beattie Engineering Co.  
Berkey Marketing Companies, Inc.  
Berkeycolor, Inc.  
Berkey Technical Corp.  
Charles Beseler Co.  
Blackhawk Photo Mount Co., Inc.  
Bolex Motion Picture Equipment  
Bremson Photo Industries  
Bronica Cameras  
Build-a-Book Albums  
Calumet Manufacturing Co.  
Camerz Cameras  
M. W. Carr & Co., Inc.  
Century Graphic 23 Camera  
Circle S Copymaster  
Cohoes Carrybag Company, Inc.  
Keith Cole Photography  
Coleman Engineering Co.  
DNJ Color Lab., Inc.  
Davis & Sanford Co., Inc.  
Densichron Densitometers  
Duo-Pak Dryer  
Durst (USA) Inc.  
Eastman Kodak Co.

Eastman Kodak Stores, Inc.  
Ehrenreich Photo-Optical Industries, Inc.  
Electronic Test Equipment  
Elmo Motion Picture Cameras & Projectors  
FasCOLOR of Hollywood & New York  
Ferd, Homrich & Sohn Products  
Fiberbilt Division (Fibre Products Mfg. Co.)  
Fotorite, Inc.  
Frigidheat Industries  
Full Color Corporation  
General Aniline & Film Corp.  
General Electric Co., Photo Lamp Dept.  
General Products  
Gevacolor  
Gittings, Inc.  
Graflex, Inc.  
Gross Manufacturing Corp.  
Hartcraft Frame Co.  
Hasselblad Cameras  
Ernst Hertzberg & Sons  
The Holson Co.  
Honeywell Photographic  
Hustler Photo Products, Inc.  
Ilford, Inc.  
Industrial Photography  
Interstate Photo Supply Corp.  
Kling Photo Corp.  
Konica Camera Corp.  
Kriser Corp.  
Lamin-All  
Leica & Leicaflex Cameras  
E. Leitz, Inc.  
Lektra Laboratories, Inc.  
Logefilo Film Processor  
LogEtronic, Inc.  
MacBeth Instrument Corp.  
McDonald Photo Products, Inc.  
McIntire-Stouffer Printing Machine  
MWM Color Press, Inc.  
Mamiya Cameras  
Master-Rail  
Maurer-Matic Processor  
The Medick-Barrows Co.  
Meisel Photochrome Corp.—  
Econo-Color of Dallas, Inc.  
Mini-Tran for Densimeter & Colorizer  
Minolta Corp., Western Sales Div.  
Miranda Cameras  
Monkey Color, Inc.  
Mono-Stand

National Camera, Inc.  
National Color Laboratories, Inc.  
Newcomb-Macklin Co.  
Nikon, Inc.  
Nikor Film Processing Equipment  
Nord Photo Engineering, Inc.  
S. F. Overton Co.  
Paillard, Inc.  
Pako Corp.  
Paper-Safe  
Pentax Camera  
Photo Methods for Industry  
Photocolor of Houston, Inc.  
Photo-Control Corp.  
The Photogenic Machine Co.  
Photographic Color Analyzer  
Photographic Product News  
Plaubel Products  
Plymouth Products Co., Inc.  
Polaroid Corp.  
Portronic Studio Cameras  
Prespak Contact Printer  
Pro-Tecta-Cote  
Quantalog Densitometers  
Quick-Set, Inc.  
R.D.A. Corp.  
The Rangefinder, Inc.  
Rapid Bath  
Rollei-Honeywell Cameras  
School Pictures, Inc.  
Seary Manufacturing Corp.  
Sickles Sales & Service Co.  
Simmon Omega, Inc.  
Sinar View Cameras  
Slide-O-Film  
Soligor Lenses and Meters  
Sparkletone Color  
Spectra Color Lab, Inc.  
Stouffer Graphic Arts Equipment Co.  
Strobonar Electronic Flash  
Studiomaster & Flashmaster  
Sun Ring and Pro-Lite Electronic Flash  
Taprell Loomis, Inc.  
Topcon Cameras and Lenses  
Translo Automatic Processor  
Ultrablitz Flash Unit  
Vivi Color  
Welch Scientific Co.  
Western Photo Mount Co.  
Yashica, Inc.

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## Cameraroom Psychology

Dorothy Russo

### Camera Level for Full-Length Portraits of Children

A number of you have asked me how I get down low enough to take children's portraits in full length. Actually, I see "eyeball to eyeball" with children in two ways: I get down to them, and I raise them up to me.

To accomplish the first, I have a darkroom man who is an inventive genius. I simply told him I must get my camera to almost floor level. He constructed a center-post camera stand at a fraction of the cost of a commercial type. If you want more details on it, write me and I'll be glad to send them to you.

The second way I solve the problem is to use the Hollywood coffins I recommended in the September, 1966 issue. If you do not recall, they are two plywood boxes which store one inside the other. I chose dimensions of 1' high, 2' wide and 3' long with one just slightly smaller so one telescopes in the other. With these dimensions I have versatility. They can be set side by side to make a platform and raise the child to camera level.

Use the lower camera angle when the child is old enough to stand on the floor without moving out of the picture area. Raise the child when the mother wants a full-length portrait of a two- or three-year-old child. You can eliminate the Hollywood coffins for three-year-olds as you gain ex-

perience and confidence, and of course, a better understanding of children. You can get a three-year-old to stand still if he is handled according to his personality.

I explain to the mother that a two-year-old will do better in a three-quarter pose. I advise the mother to save the full-length poses until the child is at least four, because he will understand better. This is a good time to prepare the mother for the future sale of wall portraits. Get her thinking along these lines by saying you



Camera is brought to almost floor level with home-made center post camera stand.

will want him photographed full-length for the wall portrait, four years being the best age for that.

Mothers are very glad for the sincere advice of an expert. Your advice will be accepted if you talk like an authority and act in their best interests instead of your own.

There are times when it is either necessary or advisable to make full-length portraits of two-year-olds. This is the time when the Hollywood coffins are useful as a platform. A small child will stay in that area and your work will take far less time to produce than if he had freedom to roam all over the place. One other suggestion for the younger child is to take some of the poses sitting in a small chair or on a small stool. This will also help to keep him still.

I want to caution you again to begin with the easy age of four and five years and gradually work into the other ages.

Next month we will explore full-length challenges and rewards of children of grade school ages.

Mrs. Dorothy Russo, 1852 Lincoln Highway East, Lancaster, Penna. 17602.

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First meeting held in Hall of Fame, Des Plaines, Ill. Trustees of the Winona School of Professional Photography (around table from left): Frederick Quellmalz, Arthur Pohlman, Charles Geiger, Harper Leiper, John Stauffer (Business Manager), Gerhard Bakker (Dean of Education), Gene Claseman, Richard Kinstler, Paul L. Gittings, Giovanni Suter, Wesley Bowman. Not shown, Virginia Stern, W. W. Carrier, Jr.

#### Newsevents continued

tog., West Redding, Conn.; Alvin W. Streitmatter, Hon.M.Photog., Rochester, N. Y. Paul L. Gittings is Chairman.

#### Winona Trustees Meet

Wesley Bowman, M.Photog., Kenilworth, Ill., was re-elected Chairman of the Winona Board of Trustees for 1967 at the fall meeting of the Trustees, held at PP of A Headquarters, Des Plaines, Ill. Other officers elected for 1967 were Frank J. Pechman, M.Photog., Kaukauna, Wis., Treasurer; and Giovanni Suter, M.Photog., Chicago, Assistant Treasurer. Frederick Quellmalz, Hon.M.Photog., Des Plaines, continues as Secretary.

Trustees elected for 1967-69 are Paul L. Gittings, M.Photog., Houston; Harper Leiper, M.Photog., Houston; and Richard C. Kinstler, Cr.Photog., Cincinnati.

Chairman Bowman expressed Winona's appreciation to the Winona Alumni Assn for having donated a total of \$41,000 to the School. The following resolution was passed by the Trustees: "The Trustees express to Mrs. Virginia Stern and the Winona School Alumni Association their sincere appreciation for the continued support and financial assistance and unselfish devotion to Winona."

The Winona School Alumni Assn will handle sale of the PP of A commemorative book, "Professional Photography in America." Proceeds will go to the Winona School of Professional Photography.

#### PP of A Nominating Committee Elected by National Council

The National Council of the PP of A has elected the following to serve on the 1967 Nominating Committee: Harper Leiper, M.Photog., Houston, Chairman; Louis F. Garcia, M.Photog., Kansas City, Mo.; Bill Bell, M.Photog., Albuquerque; Wesley Bowman, M.Photog., Kenilworth, Ill.; and Richard Kinstler, Cr.Photog., Cincinnati.

Nominations will be accepted for PP of A Directors to be elected in 1967.

#### Membership Insurance Available to Employees and Family

During the latter part of 1965, PP of A's Group Insurance Administrator announced a new program of insurance for PP of A members (Hospital Money Plan). The plan affords the member either \$10 or \$20 for each day confined to a hospital, up to a limit of 365 days.

On Jan. 1, 1966, the program was made effective for several hundred PP of A members. To the present date, several thousand dollars in benefits have been paid to members. Now

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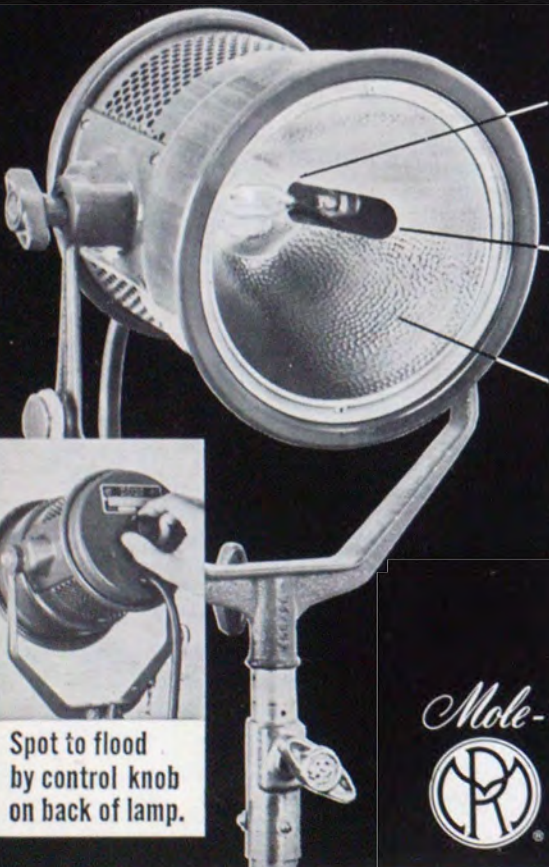
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## Next Month

### Marketing and the Professional Photographer

(First of a two-part section)

An idea-packed selection of articles designed to help the portrait, commercial or industrial photographer attain professional status and increase business through intelligent and effective marketing, advertising, public relations, sales promotion.

this program can be offered to include not only PP of A members, but their spouse and dependent, unmarried children to age 23. Employees of the member and dependent families are also eligible for coverage.

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Comparing this plan of insurance to similar coverage purchased on an individual basis, up to 50% savings in premium can be realized.

For additional information, direct correspondence to PP of A Group Insurance Plans, Administration Office, Suite 2415, 310 S. Michigan Ave., Chicago, Ill. 60604.

### Business Portrait Promotion Wins Academy Awards Contest Prize

A carefully-planned and executed business portrait promotion with his local newspaper boosted sales and earned Charles C. Starks, M. Photog., Bloomington, Ind., second prize in the 1966 Kodak Academy Awards Contest.

In order to tap the potential market among business people in the community, Mr. Starks worked with the editors of the newspaper to plan a continuing series of articles on local residents as "Men (or Women) of Bloomington."

The photograph accompanying the article was made at the Starks Studio at no charge. He received a credit line under the published photograph. Extra prints ordered by the subject's family made this promotion a financial success, while the service to the community produced invaluable publicity for the studio.

Entries for the 1967 Kodak Academy Awards Contest for portrait photographers will be accepted from Jan. 15 to Feb. 28. First prize is a free trip to California for the Oscar award presentations.

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**New Miranda Sensorex. Gives you perfect through-the-lens spot readings. But lets you retain full control of any shooting situation.**

New Miranda Sensorex gives you utterly precise light readings through the lens. And gives them to you without requiring you to stop down to working aperture, or switch in a metering system, or remove your eye from the viewfinder. With Sensorex you compose your picture, focus, align pointers and shoot. Fast. Precisely. And confidently.

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Newsevents continued

**AMONG PP OF A AFFILIATES**

PP Guild of Austin, Texas, 1966 Salon



The 1966 Photographic Salon of the PP Guild of Austin, Texas, was displayed in the lobby of the Austin National Bank recently with print racks specially designed and built by Jay Crowe of the Austin Guild.

**Editorial Achievement  
Winners**

Judges reviewed 30 publications in the annual 1965-1966 Editorial Achievement Competition, sponsored by the PP of A. Judges were Arthur Barsamian, Supervisor of Photography, AC Electronics Div. of GMC, Milwaukee; Gerald Blackstone, Manager, Employee Communications, A. O. Smith Corp., Milwaukee; Gerald X. Diamond, Technical Editor, American Foundrymen's Society,



Editorial Achievement Competition judges Arthur Barsamian and Robert Trotter, above, and Gerald X. Diamond and Gerald Blackstone examine entries.



Des Plaines, Ill.; and Robert Trotter, Executive Editor, "Des Plaines (Ill.) Suburban Times."

Winning editors, their publications and sponsoring associations were:

Class A: 1st, Frank L. Fusco, "The Journal," PPS of New York; 2nd, Don Clowes, M.Photo., "In Focus," PPA of British Columbia; 3rd, Dimitri LaZaroff, "The Michigan Photographer," PP of Michigan; Honorable Mention, Vincent DePiante, Jr., "Keystone Photographer," PPA of Pennsylvania; William H. Lattimer, "The Indiana Photographer," PP of Indiana; and Jack Richard, "The Rocky Mountain Photographer," Rocky Mountain PPA.

Class B: 1st, Archie E. McDearmid, "The Virginia Professional Photographer," Virginia PPA; 2nd, John Kuhlman, Sr., "Miniatures," PP of Louisiana.

Class C: 1st, Lindy Wellhouse, "Action," PP of Iowa; 2nd, Edmond Lombardo, "The Long Island Photographer," Long Island PPA; 3rd (tie), Charles Guzzo, "Newsletter," PPA of New Jersey; and Mert Walcott, "WPPA Newsletter," Wisconsin PPA; Honorable Mention, J. Edwin Farmer, "Ohio Professional Photographer," PP of Ohio; Frank H. Gould, "The Connecticut Spotlight," Connecticut PPA; Sally Ann Reynolds, "Newsletter," PPS of New York.

Class D: 1st, Marcella Jean Bengston, "Newsletter," Minnesota PPA; 2nd, Jack Noaker, "The CPIPAPER," Central Pennsylvania Industrial PA; 3rd, Ken Whitmire, "The Washington Photographer," PP of Washington; Honorable Mention, Kathleen Duncan, "Views &

Reviews," PPA of Greater Denver; John Oprea, "News," Mid-States Industrial PA. Achievement merits have been awarded to 25 editors of PP of A affili-

ated association publications accepted by the jury in the annual competition. Judging was held Nov. 7 in the Photography Hall of Fame, Des Plaines, Ill.

## ELECTIONS

### Missouri PA

Bob Westrich, President; Bill Franke, Vice Pres.; Alvin M. Sievers, Sec'y; and Leo Stern, M.Photog., Treas.

### PP of Michigan

Douglas Lyttle, President; Gene Butler, Vice Pres.; and William Hersey, Sec'y-Treas.

### Detroit PPA

Jack Gorback, President; Elaine Cousino, Vice Pres.; Mary Goschnick, Sec'y; Don Coville, Treas.

### Greater Milwaukee

Commercial Photographers Assn

Spencer Zogg, President; John Buchaklian, Vice Pres.; George A. Leonard, Sec'y; and Curtis Stedman, Treas.

### PPA of Maryland

John F. Vennes, President; Herbert Sorandes, Vice Pres.; Beatrice Head, Sec'y; and Bernard J. Roche, Treas.

### PP of Louisiana



Thurman C. Smith, President; Ronald Montelepre, Vice Pres.; Eugenie Ragan, M.Photog., Sec'y.

### Virginia PPA

Archie E. McDermid, President; Morris K. Burchette, Vice Pres.; Al Cothran, Sec'y; J. David Woody, Treas.

### PPA of Northern Illinois

Bob Johns, President; William Morse, 1st Vice Pres.; Donald Ted Hains, 2nd Vice Pres.; Elwood Crofoot, Sec'y; and Henry Van Westrop, M. Photog., Treas.

### Florida PP



Seated: Mike Sheldon, M.Photog., Sec'y-Treas.; Joseph Scheff, Pres.; H. Owen Cupit, Vice Pres. Standing: Charles Smith, Orville Parker, Frank Anderson, Evon Streetman, William Johnson, and Lou Buzone, all Directors.

### PP of Nebraska



Seated: Francis Zablouil, Director; LaVern R. Fuller, Pres.; G. Lee Stewart, Imm. Past Pres.; M. J. Reese, Sec'y. Standing: Helene R. Larson, Director; Larrel L. Aikins, Treas.; and Helen M. Pitstick, Director. (Not shown, Dick Blomgren, Vice Pres.)

### Saskatchewan PPA



Seated: Merle Elies, Imm. Past Pres.; Morris Predinchuk, Pres.; Spencer Reichert, Sec'y-Treas. Standing: Hans Domash, Vice Pres., North Division; Michael Strysek, Bulletin Editor; Ben Bennett, Director; Henry Thams, Association Relations. (Not shown, Horace West, Vice Pres., South Division.)

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601 WEST 26th STREET, NEW YORK, N.Y. • 10001

## MEMBERSHIP REPORT

November—139/Total for Year—1552

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 November and, total for the year 1966 (in parenthesis). Total applications for November, 139; for the year, 1552. 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 following classification is that of sponsor.

### ALABAMA—4 (18)

Edward H. Dixon I., Phil Graf P,  
Roy M. Thigpen C  
Enfield, Hugh A., 2930 Thompson Circle S.E.,  
Huntsville (A)  
Johnson, Alwyn, Johnson's Photography,  
1501-5th Ave., Athens (A)  
McGehee, Robert W., Grafts Studio, 1631-2nd  
Ave., Bessemer (A)  
Spottswood, John Jr., Spottswood Studios,  
2520 Old Shell Rd., Mobile (A-C) Roy M.  
Thigpen, Jr.

### ALASKA—0 (8)

Fred A. Armstrong I, Ward W. Wells P

### ARIZONA—1 (10)

Naurice R. Koonce C, Bill McLemore P,  
William J. Thomas I  
Christiansen, Art, Camera Arts, 4525 N. 24th  
St., Phoenix (A-C)

### ARKANSAS—0 (9)

Offie Lites, Jr. C, Gustave J. Shrader P

### CALIFORNIA—7 (139)

W. Keith Cole DAL, Fred S. English DAL,  
Mel Jones I, Antonio D. Ricca C,  
Ted Sirlin P  
Calhoun, Sylvia, Brooks Institute of Photog-  
raphy, 2190 Alston Rd., Santa Barbara (S)  
Conrad, Douglas, 1426a Gillespie, Santa  
Barbara (A)  
Crawford, Ronald N., Brooks Institute of  
Photography, 303 Loma Alta Dr., Apt. 6,  
Santa Barbara (S)  
Hoffman, Clint, Clint Hoffman, 12147 Weav-  
er St., El Monte (A)  
Lee, Sgt. Edward L. II, Msg. American Em-  
bassy, APO San Francisco (S)  
Petersen, Chris, Chris Petersen Photography,  
1223 Kearny St., San Francisco (A) Fred  
English  
Williams, Harvey J. Jr., 1436 Indiana Ave.,  
South Pasadena (A)

### COLORADO—1 (11)

John A. Grissinger C, Selwyn Hewitt I,  
Richard E. Vasicek P  
Guerin, Paul E., Qrts. 6709C, USAF Acad-  
emy, Colorado Springs (A)

### CONNECTICUT—1 (24)

George Heilpern C, Paul R. Shafer P,  
Jean L. Sicotte I  
Perricone, Vincent J. Jr., Vincent's Studio  
Inc., 417 Campbell Ave., West Haven  
(A-P)

### DELAWARE—0 (3)

Horace P. Maguigan I, Willard Stewart P

### DISTRICT OF COLUMBIA—1 (12)

Jon Francis C, Eric Locke P,  
David F. Reins I  
Tobin, Robert J., Creative Photography, 1734  
Pennsylvania Ave. N.W. (A-C) V. Finnigan

### FLORIDA—1 (45)

Duane Herrig I, Donald M. Schwarm C,  
Charles J. Wick P  
Malinowski, Ray, Ray Malinowski Photogra-  
phy, 218 N. Spring St., Pensacola (A-C)

### GEORGIA—1 (21)

James E. Garrett I, C. H. Patton P,  
Everett W. Saggus C

Lewey, Cyril L., P.O. Box 3694, Augusta (A)

### HAWAII—0 (6)

Bob Johnson P

### IDAHO—1 (6)

Stanley M. Burns P  
Steigers, Mary L., Fran Rader Studio, 1719  
15th Ave., Lewiston (A) Frances M. Rader

### ILLINOIS—16 (147)

Addison L. Boehmert I, W. H. Edwards P,  
Aaron Gordon C, Harry R. Hoyt DAL,  
Harry Langdon DAL  
Baldrige, John H., Johnson & Johnson, 4949  
W. 65 St., Chicago (I)  
Franzen, Russell G., American Can Co.-Re-  
search, 11th Ave. & St. Charles Rd., May-  
wood (I) John Oprea  
Garcia, Juan O., El Encanto Studio, 2349 W.  
North Ave., Chicago (A-P)  
Gusek, Frank, Gusek Studio, 3084 Milwau-  
kee Ave., Chicago (A)  
Gustafson, David R., Selene Studios, Inc.,  
7654 N. Milwaukee Ave., Niles (A-C)  
Hummell, Clyde A. Jr., 1810 N. Eighth St.,  
Pekin (A)  
Humphrey, Kenneth E., Portraits by Carl,  
Bldg. No. 743, 2nd Area, Scott AF Base  
(A-P) Gerhard Bakker  
Kopp, Otto, Avon Products, Inc., 6901 Golf  
Rd., Morton Grove (I) Donald Perser  
Krone, William H., Krone Photos, 439 S.  
Kensington, LaGrange (A)  
Lowitz, Walter, 1249 W. Rosedale Ave., Chi-  
cago (A)  
Mack, Robert J., Kendall Co. Research Cen-  
ter, 411 Lake Zurich Rd., Barrington (I)  
Scher, J. Alan, Story Board Limited, 8501  
Lotus Ave., Skokie (A-C)  
Trendler, David, Trendon Photography, Inc.,  
505 N. Milwaukee Ave., Libertyville (A-C)  
Walker, Philip J. Sr., Creative Art Photos,  
1010 Dixie Hwy., Room 301, Chicago  
Hts. (A-C)  
Welsh, Michael J., 535 1/2 Blackhawk Blvd.,  
Box 246, South Beloit (A)

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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.



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August 9, 1967 — \$612.03  
per person.  
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PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.  
1090 Executive Way, Oak Leaf Commons, Des Plaines, Illinois 60018

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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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# EE

WINONA



WHERE YOU LEARN FROM

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# EXPERTS





WHERE YOU LEARN FROM  
**EXPERTS**

## A SCHOOL FOR YOU ... THE PROFESSIONAL

The Winona School of Professional Photography is a non-profit educational institution dedicated to the improvement and advancement of professional photography through expert instruction. A system of prerequisite courses enables the student to grow professionally by following a prescribed study plan over a period of years. Refresher courses are an important part of the curriculum. Professionals come from every state and many foreign countries, an added incentive because of the free exchange of ideas. The Winona faculty consists of men and women who make their livelihood in photography and who have the professional stature and teaching ability to share their talents with others. Winona truly is a school for professionals.

## THE PROFESSION'S FINEST TEACHERS

Photography's finest — and most experienced — teachers guide the students through the wide variety of courses. Many of them hold the coveted Master of Photography or Photographic Craftsman degrees. They are working photographers who give freely and enthusiastically the skills and techniques they have mastered over the years. The opportunity to watch the instructor in action, to participate in question-and-answer sessions and then go to work in the camerarooms and laboratories makes Winona truly a school of practical experience not unlike on-the-job training.

The faculty is the key to the continuing success of the Winona School, operated by the Professional Photographers of America, Inc. This is its 46th year.

## MODERN FACILITIES

Traditionally students at Winona are offered only the best — the finest facilities, photographic equipment and materials. Instruction is conducted in air-conditioned lecture halls, camerarooms and laboratories and students are given the opportunity to work outside on or near the school grounds. Modern teaching aids at Winona include closed-circuit television and a power-driven, remote-controlled revolving stage in a tiered auditorium which permits lighting and posing demonstrations to be viewed from all angles.

Refer to the 1967 curriculum on the following pages, check the dates, and plan to enroll in one or more courses.



DATE	NO.	COURSE
<b>JUNE</b>		
5-9	1	Photographic Department Supervisors Seminar
5-9	2	Industrial Film Workshop
5-9	3	Motion Picture Film Editing
11-17	4	Small Camera-A (35mm)
11-23	17	Principles of Professional Portraiture (A)
18-24	5	Small Camera-A (35mm)
25-30	6	Color Negative Retouching and Custom Print Finishing (NEW)
25-30	19	Direct Color in Professional Portraiture
25-30	23	Basic Oil Coloring
<b>JULY</b>		
2-7	7	Photographic Printing and Finishing Techniques
2-7	13	Direct Color in Commercial Photography
2-7	29	Merchandising and Promotion
9-14	9	Color Printing and Processing (A)
9-14	20	Advanced Professional Portraiture (A)
9-14	24	Advanced Oil Coloring
9-14	30	A Week with Virginia Stern
16-21	8	Art Appreciation for Photographers
16-21	10	Color Printing and Processing (B)
16-21	21	Advanced Professional Portraiture (B)
16-21	25	Brush Oils
23-28		SCHOOL CLOSED FOR PP of A EXPOSITION
30-Aug. 4	11	Color Printing and Processing (C)
30-Aug. 4	22	Bridal and Candid Wedding Photography
30-Aug. 4	27	Negative Retouching
<b>AUG.</b>		
6-11	12	Small Camera-B (2¼x2¼)
6-11	16	Photography in Law Enforcement
7-11	32	Masters Portrait Seminar (NEW)
13-18	14	Advanced Commercial Photography
13-25	18	Principles of Professional Portraiture (B)
20-25	15	Principles of Commercial Photography
27-Sept. 1	26	Advanced Brush Oils (NEW)
27-Sept. 1	28	Advanced Negative Retouching
27-Sept. 1	31	A Week with Adolf Fassbender (NEW)

Students must complete courses in order to receive PP of A Achievement Merits, which are presented at the end of each course. Tape recorders are not allowed at the School. Students are requested to bring own exposure meters.

**INDUSTRIAL COURSES**

**GENERAL COURSES**

**COMMERCIAL COURSES**

**PORTRAIT COURSES**

**PORTRAIT COURSES**

**PORTRAIT COURSES / FACILITIES**



WHERE YOU LEARN FROM  
**EXPERTS**

WHERE YOU LEARN FROM  
**EXPERTS**



COURSE NO. 1

**PHOTOGRAPHIC  
DEPARTMENT  
SUPERVISORS  
SEMINAR**

**TUITION:** \$150

**DEPOSIT:** \$75

**DATE:** June 5-9

Designed for those who now have or anticipate assignments to managerial positions in industrial, government or military photographic departments, this seminar will help solve existing problems and also develop and strengthen management techniques required of department heads, assistants or group leaders. Topics include supervision and management techniques, production and cost control, planning and record systems as applied to the photographic department. Maximum enrollment — 40.

**INSTRUCTORS:**

*Riley A. Taylor, Cr.Photog., Sears Roebuck & Co., Chicago; Nicholas P. Ruscio, Cr.Photog., New York; Prof. Amos H. Lytton, University of Wisconsin, Madison, Wis.; Jerry Wichser, Mead Johnson & Co., Evansville, Ind.*

COURSE NO. 2

**INDUSTRIAL  
FILM WORKSHOP**

**TUITION:** \$150

**DEPOSIT:** \$75

**DATE:** June 5-9

The motion picture camera and related equipment are fully utilized in this workshop which will cover all phases and techniques of simple motion picture production. The workshop is designed primarily to help today's progressive photographer in the transition from still to motion picture photography. Registrants will actually produce a finished motion picture in this intensive one week workshop. They will organize the stories, set up scenes, expose, edit, narrate and assemble the film with the final results projected for critique. Maximum enrollment — 20.

**INSTRUCTORS:**

*Robert S. Beeler, Guest Lecturer, Eastman Kodak Co.; Earl G. Stanton, Cr.Photog., Bell Aero-systems Co., Buffalo, N.Y.; Allie C. Peed, Jr., Cr.Photog., Guest Lecturer, Eastman Kodak Co.*

COURSE NO. 3

**MOTION PICTURE  
FILM EDITING**

**TUITION:** \$300

**DEPOSIT:** \$150

**DATE:** June 5-9

The objective of this course is to teach the basics of creative film editing to in-plant film makers. Each registrant edits several film sequences which illustrate typical picture and sound editing problems. Both picture and sound footage are furnished for the exercises. Lectures and exercises cover film continuity, lip sync and narration editing, opticals and laboratory practices. Standard professional editing equipment is used for all practical work. The faculty is composed of working film editors from business and industrial film units as well as laboratory and equipment specialists. Maximum enrollment — 20. Enrollment closes April 1.

**INSTRUCTORS:**

*Harry E. Paney, Arthur Andersen & Co., Chicago; John Sims, Canada Department of Agriculture, Ottawa, Ontario; Allen Hilliard, George Colburn Laboratory, Chicago; William Samenko, Jr., M.Photog., New York.*

**INDUSTRIAL COURSES**

**GENERAL COURSES**

**COMMERCIAL COURSES**

**PORTRAIT COURSES**

**PORTRAIT COURSES**

**PORTRAIT COURSES / FACILITIES**



WHERE YOU LEARN FROM  
**EXPERTS**

COURSE NO. 4 & 5

**SMALL CAMERA-A  
(35mm)**

*TUITION: \$125*

*DEPOSIT: \$75*

*DATE: 4—June 11-17*

*5—June 18-24*

Acceptance of smaller cameras by a growing number of professional photographers has created a heavy demand for this specialized course. Versatility of the small camera to obtain that "different" picture in portraiture, news, magazine, fashion, publicity, special effects, photomicrography, photomacrography and close-up photography make this course a "must" if you are a professional seeking new approaches in your photography. Lectures on composition and color, information on lenses and their applications, processing techniques and printing, are combined to start you off on the right foot with this modern photographic trend. Maximum enrollment each course — 20.

**INSTRUCTORS:**

*John Brooks, APSA, Walter Heun, New York; Martin J. Schmidt, M.Photog., Chicago; Richard Bauer, "Milwaukee Journal," Milwaukee; Gerhard Bakker, M.Photog., Milwaukee.*

COURSE NO. 6

**COLOR NEGATIVE  
RETOUCHING AND  
CUSTOM PRINT  
FINISHING**

*TUITION: \$150*

*DEPOSIT: \$75*

*DATE: June 25-30*

In this NEW course the latest methods in color negative retouching and custom color print finishing will give the students an opportunity to give color prints their own personal interpretation. The students will be working on color negative retouching and related positive corrections on prints, also color print finishing by means of brush spotting, dye, color pencil and airbrush work. To give color prints the finest presentation, the students will work with print surface modifications by spray applications and/or bonding to canvas support. The school will furnish practice negatives and prints; however, the students may bring some of their own work to be finished in this course under expert guidance. All phases of corrective and finishing work will be carried out by the students after proper instruction, and under supervision of experienced instructors. No more than 7 or 8 students will be working on one phase at one time to insure close personal supervision and help from the instructors. Maximum enrollment — 35.

**INSTRUCTORS:**

*Ulric Meisel, M.Photog., Marie Meisel, Yetta Marsh, Douglas McDonald, Dallas; R. Cecconi, Guest Lecturer, Eastman Kodak Co.; Gerhard Bakker, M.Photog., Milwaukee.*

COURSE NO. 7

**PHOTOGRAPHIC  
PRINTING AND  
FINISHING  
TECHNIQUES**

*TUITION: \$160*

*DEPOSIT: \$75*

*DATE: July 2-7*

In only one week it is possible for you to acquire the knowledge and techniques for making fine prints of portrait, commercial and industrial subjects. Your rewards will be many as you learn the newest methods of enlarging, multiple and contact printing, printing for salon exhibition, copying, restorative work, printing of problem negatives, toning, air brushing, vignetting. Presentation of finished work, including the latest framing techniques, will round out the instruction. All negatives used in this course will be furnished by the school. Maximum enrollment — 48.

**INSTRUCTORS:**

*Laurence W. Blaker, M.Photog., Manhattan, Kan.; Kaye Marvins, M.Photog., Houston; Joseph Blackwood, Cr.Photog., Philippi, W. Va.; David Stouffer, M.Photog., South Bend, Ind.; Martin J. Schmidt, M.Photog., Chicago; Gerhard Bakker, M.Photog., Milwaukee.*

COURSE NO. 9, 10, 11

## COLOR PRINTING AND PROCESSING

TUITION: \$150

DEPOSIT: \$75

DATE: 9—July 9-14; 10—July 16-21  
11—July 30-Aug. 4

This course has been planned carefully to make it possible for you to produce fine prints from even the most difficult color negatives of portrait and commercial subjects. Through a unique method of instruction you will become familiar with and learn to overcome all problems encountered in color printing. You will learn not only the exposing and processing of color paper, but the use of the densitometer, quality control, masking, print finishing and presentation, texturing and many related subjects so you can deliver to your customers color photographs that reflect your individual touch. Class will be limited to 25 to insure individual attention. Course 9 is a "Mr. & Mrs. Special" with courses 24 and 30; course 10 is a "Mr. & Mrs. Special" with courses 8 and 25; course 11 is a "Mr. & Mrs. Special" with course 27.

**INSTRUCTORS, 9(A):**  
*Vernon Nelson, Frank McLaughlin, Robert Morris, Guest Lecturers, Eastman Kodak Co.; Robert Madigan, Cr.Photog., Madison, Wis.; Gerhard Bakker, M.Photog., Milwaukee.*

**INSTRUCTORS, 10(B):**  
*(Same as Course No. 9, above)*

**INSTRUCTORS, 11(C):**  
*Fred Knapp, Ed Morrison, Pete Parker, Guest Lecturers, Eastman Kodak Co.; Robert Madigan, Cr.Photog., Madison, Wis.; Gerhard Bakker, M.Photog., Milwaukee.*

COURSE NO. 8

## ART APPRECIATION FOR PHOTOGRAPHERS

TUITION: \$100

DEPOSIT: \$50

DATE: July 16-21

This is a course developed for those in photography who wish to gain a basic knowledge and appreciation of art and to observe the relationship between photography and the other major art forms. Instruction will provide an insight into the principles which have guided all works of art from early times. The subject matter will embrace not only painting, drawing, design and composition, architecture, sculpture and photography, but such diverse aspects of art as music, styles in portraiture, print presentation, framing, uses of color, and studio and home decor. The benefits gained from this formal instruction and informal discussion can be invaluable to the professional and layman alike, because they will increase your understanding and enjoyment of art in everyday life. The aim of this course is to focus and refine your appreciation of art by transforming the passive function of "looking" into active, intelligent "seeing," thereby making you a more valuable member of your community. Maximum enrollment—30. A "Mr. & Mrs. Special" with courses 10 and 25.

**INSTRUCTORS:**  
*Edward A. Boerner, M.A., Gerhard H. Bakker, M.Photog., Milwaukee.*

COURSE NO. 12

## SMALL CAMERA-B (2¼x2¼)

TUITION: \$150

DEPOSIT: \$75

DATE: Aug. 6-11

Increasing use of the small camera in recent years has opened new avenues in its applications. The fields of studio and outdoor portraiture, magazine, fashion, public relations and illustration have profited particularly. In this course the 2¼x2¼ camera is explored fully, with emphasis on informal portraiture in the home and outdoors. The use of various kinds of light, composition, types of lenses, processing techniques and printing are included. The instructors combine all of these elements to make this course a valuable adjunct to any professional photographer's knowledge and background. Students are requested to bring their own cameras. The School furnishes a limited number of cameras in this course. Maximum enrollment—20.

**INSTRUCTORS:**  
*William French, Toledo; Robert Elmore, Chicago; Ernst Wildi, Linden, N.J.; Walter Sheffer, M.Photog., Milwaukee; Vern Arndt, Port Washington, Wis.; Gerhard Bakker, M.Photog., Milwaukee.*

GENERAL COURSES

COMMERCIAL COURSES

PORTRAIT COURSES

PORTRAIT COURSES

PORTRAIT COURSES / FACILITIES



WHERE YOU LEARN FROM

# EXPERTS



COURSE NO. 13

## DIRECT COLOR IN COMMERCIAL PHOTOGRAPHY

TUITION: \$175

DEPOSIT: \$100

DATE: July 2-7

Commercial photographers, who know their clients demand deft handling of color, will appreciate the scope of this course. All-important theory, harmony, composition and psychology of color will be presented in practical terms. Advanced instruction will be given in color photography of food, illustrative, and architectural exteriors and interiors, as well as general product photography, front projection, and other special effects, with and without models. Learning the latest techniques in processing color films and making color prints in the laboratory will keep you abreast of the latest developments and proved techniques. PREREQUISITE: "Principles of Commercial Photography" or "General Commercial Photography," or a course similar to No. 15. Maximum enrollment — 36.

### INSTRUCTORS:

*Alan Fontaine, New York; Hans Keerl, Milwaukee; Robert Elmore, Chicago; Mason Pawlak, Detroit; Gerhard Bakker, M. Photog., Milwaukee.*

COURSE NO. 14

## ADVANCED COMMERCIAL PHOTOGRAPHY

TUITION: \$175

DEPOSIT: \$100

DATE: Aug. 13-18

Here is a course that will help the already established commercial photographer in all phases of operation. You'll study how the photographs for national advertising are produced — illustrative, architectural and product photography, how to inject the necessary sell ingredient into photographs of food and other products to make them desirable. Students will work with and without layouts and with props and models in following layouts. Special effects, including the relatively new front projection, will be among the practical ideas presented by the experts which will justify many times over the time you spend as one of the participants. PREREQUISITE: "Principles of Commercial Photography" or "General Commercial Photography," or a course similar to No. 15. Students are requested to bring own meters.

### INSTRUCTORS:

David Cunningham, Victor Skrebneski, Chicago; Arthur Pohlman, Cr. Photog., Milwaukee; Wm. Wollin, M. Photog., Madison, Wis.; Clifford Kreuter, M. Photog., Cincinnati; Gerhard Bakker, M. Photog., Milwaukee.

COURSE NO. 15

## PRINCIPLES OF COMMERCIAL PHOTOGRAPHY

TUITION: \$150

DEPOSIT: \$75

DATE: Aug. 20-25

Whether you have a budding commercial studio in a large city or a combination studio in a small town, sound concepts of commercial photography can better qualify you to serve your clientele. In this course, the use of camera swings, the lighting of common products, the understanding of art principles, interior and exterior architectural photography, the making of copy photographs and the use of valuable short-cuts are only a few of the subjects covered by instructors who have learned them by actual experience in building their own successful business. This course will prepare you for future study at Winona, and your clients and your business will benefit from what you learn. Maximum enrollment — 48.

### INSTRUCTORS:

William W. Carrier, Jr., M. Photog., Memphis; Richard Atamian, M. Photog., Saginaw, Mich.; James E. Hampson, M. Photog., Shreveport, La.; Merle Deardorff, Cr. Photog., Chicago; Gerhard Bakker, M. Photog., Milwaukee.

COURSE NO. 16

## PHOTOGRAPHY IN LAW ENFORCEMENT

TUITION: \$150

DEPOSIT: \$75

DATE: Aug. 6-11

This course will be of utmost importance to all photographers who are now doing or are interested in becoming more proficient in law enforcement photography. Included in the course of study and practice will be: photographic techniques, mechanical and psychological factors, what equipment to use, identification photography, crime scene photography, surveillance photography, specific crimes, accident photography in theory and on location, camera handling in night conditions, use of motion picture equipment, ultra-violet and infrared copying, techniques and document photography, effective use of color slides, copy work and photography of small objects, macrography and micrography, fingerprint photography, preparing the Court exhibits, admissibility of evidence photography, the photographer on the witness stand. Maximum enrollment — 30. PREREQUISITE: One year experience in civil or law enforcement photography.

### INSTRUCTORS:

Jim Moore, Tallahassee, Fla.; Richard Edie, Colorado Springs, Colo.; Pat Cannon, Guest Lecturer, Eastman Kodak Co.; Jack Cosan, Detroit.

COMMERCIAL COURSES

PORTRAIT COURSES

PORTRAIT COURSES

PORTRAIT COURSES / FACILITIES



WHERE YOU LEARN FROM  
**EXPERTS**

COURSE NO. 17 & 18

**PRINCIPLES OF  
PROFESSIONAL  
PORTRAITURE  
(A) & (B)**

*TUITION: \$185*

*DEPOSIT: \$100*

*DATE: 17—June 11-23*

*18—Aug. 13-25*

Here is an ideal course for the beginning portrait photographer or one who feels he should revise and improve his professional techniques. Fundamentals of successful portraiture — the lighting and posing of men, women and children, groups and brides; correcting for facial defects, processing and printing, negative retouching — make this course one of the most popular at the School. "Principles of Professional Portraiture" is one of several courses tailored to specific areas of portraiture. It has been scheduled twice during the summer. The requirement for acceptance is at least one year's experience in a professional studio.

**INSTRUCTORS, 17(A):**

*Jack Coleman, M.Photog., Danville, Ky.; Harold Woolwine, M.Photog., Enid, Okla.; Horace Chase, M.Photog., New Albany, Ind.; Homer English, Cr.Photog., Troy, Ohio; Merle Deardorff, Cr.Photog., Chicago; Gerhard Bakker, M.Photog., Milwaukee.*

**INSTRUCTORS, 18(B):**

*Leo Stern, M.Photog., Kansas City, Mo.; Claude Orman, M.Photog., Columbia, Tenn.; Cliff Harden, M.Photog., Atlanta; Douglas Paisley, M.Photog., Sarnia, Ontario; Homer English, Cr.Photog., Troy, Ohio; Merle Deardorff, Cr.Photog., Chicago; Gerhard Bakker, M.Photog., Milwaukee.*



COURSE NO. 19

**DIRECT COLOR IN  
PROFESSIONAL  
PORTRAITURE**

*TUITION: \$175*

*DEPOSIT: \$100*

*DATE: June 25-30*

The transition from black-and-white photography to meet the rapidly-increasing demand for color is made easier for you through comprehensive instruction by photographers nationally known for their outstanding success in color portraiture. Subject matter will include color harmony, theory, composition and color psychology as applied to portraiture of men, women and children. Lighting, make-up and use of props are covered, as well as the processing of color film, the making of color prints, finishing, mounting and presentation. **PREREQUISITE:** "Advanced Professional Portraiture" or "Advanced Portrait Photography." Maximum enrollment — 48. A "Mr. & Mrs. Special" with course 23.

**INSTRUCTORS:**

*John Howell, M.Photog., Winnetka, Ill.; James Israel, M.Photog., Detroit; Kenneth Cook, M.Photog., Salinas, Calif.; Frank A. Fogler, M.Photog., Atchison, Kan.; Bill S. Weaks, M.Photog., Plainview, Texas; Robert Madigan, Cr.Photog., Madison, Wis.; Gerhard Bakker, M.Photog., Milwaukee.*

COURSE NO. 20 & 21

**ADVANCED  
PROFESSIONAL  
PORTRAITURE  
(A) & (B)**

TUITION: \$150

DEPOSIT: \$75

DATE: 20—July 9-14  
21—July 16-21

Under the supervision of outstanding professional portrait photographers, you will learn the newest techniques in creating high-style portraits of men, women and children in a variety of poses. This course, the logical successor to "Principles of Professional Portraiture," will emphasize good taste in producing glamor portraits of teen-agers, choosing the correct props and drapes for women's portraits, posing the elegant bride in the traditional finery of her important day, trends in executive portraiture and high quality publicity photographs. Subject matter will feature both formal and informal portraiture in the home and the studio, as well as special effects, backgrounds, studio atmosphere and print presentation. This one-week course will be presented twice during the summer.

PREREQUISITE: "Principles of Professional Portraiture" or "General Portrait Photography." Maximum enrollment—48. Course 20 is a "Mr. & Mrs. Special" with courses 24 and 30; course 21 is a "Mr. & Mrs. Special" with courses 8 and 25.

**INSTRUCTORS, 20(A):**

Hugh W. Tribble, M.Photog., Portsmouth, Va.; George Carragone, M.Photog., Houston; Glen Nelson, M.Photog., Tulsa; Orrion Barger, M.Photog., Chamberlain, S.D.; Don Blair, M.Photog., Murray, Utah; Russ Clift, M.Photog., Bellingham, Wash.; Gerhard Bakker, M.Photog., Milwaukee.

**INSTRUCTORS, 21(B):**

Roy Beadling, M.Photog., Zanesville, Ohio; Melvin L. Newsom, M.Photog., Rochester, N.Y.; Glen Nelson, M.Photog., Tulsa; Orrion Barger, M.Photog., Chamberlain, S.D.; Don C. Blair, M.Photog., Murray, Utah; Russ Clift, M.Photog., Bellingham, Wash.; Gerhard Bakker, M.Photog., Milwaukee.

COURSE NO. 22

**BRIDAL AND  
CANDID WEDDING  
PHOTOGRAPHY**

TUITION: \$175

DEPOSIT: \$100

DATE: July 30-Aug. 4

You'll learn how the experts cover a wedding from the bride's first formal portrait in the studio, bridal salon or home to the last photograph as the couple leaves on the honeymoon. This course is divided into two parts—the formal photography of the bride and the candid. Camera techniques include black-and-white and color. Instruction will cover church customs, wedding etiquette, lighting and posing, as well as merchandising the final product. You will photograph the typical bride's day—advance preparations, ceremony, reception and going-away activity. Related services, getting the order, follow-up, frames and albums also will be discussed. Students are required to bring their own cameras and light sources they normally use for bridal informals. Maximum enrollment—40.

**INSTRUCTORS:**

Van Moore, M.Photog., Greenville, S.C.; Melvin F. Hookailo, M.Photog., Boston; Howard T. Powell, Winter Park, Fla.

COURSE NO. 23

**BASIC OIL  
COLORING**

TUITION: \$110

DEPOSIT: \$50

DATE: June 25-30

Instruction in the use of transparent oils is designed for the beginner who has had little or no training in photography or photographic painting and hesitates to enroll in a class with the experienced professional. The teaching techniques emphasize the simple methods of applying transparent color to permit the photographic image to be retained. Specific working formulas are learned quickly and easily understood. Importance of print quality and proper density in specific areas and toning are emphasized to produce an attractive and pleasing transparent oil painting. Lectures on color harmony are an important part of the course. Enrollment is limited so each student will receive maximum personal attention. Tuition entitles the student to retain art materials, valued at approximately \$25.00. (Students cannot take both basic and advanced coloring courses the same year.) Maximum enrollment—20. This course is a "Mr. & Mrs. Special" with courses 6 and 19.

**INSTRUCTORS:**

Vivian Geiger, Syracuse, N.Y.; Gerhard Bakker, M.Photog., Milwaukee.

PORTRAIT COURSES

PORTRAIT COURSES

PORTRAIT COURSES / FACILITIES



WHERE YOU LEARN FROM

# EXPERTS

COURSE NO. 24

## ADVANCED OIL COLORING

TUITION: \$125

DEPOSIT: \$75

DATE: July 9-14

This course is for those who have had experience in oil coloring. Here is an opportunity to learn the more advanced techniques of professional oil painting of photographs to provide the "professional look" demanded by your clients. Proper pigments, multiple media, suitable surfaces and modeling for the inner glow of skin tones are only part of this well-planned course which emphasizes realism in professional photographic painting. Highlights and shadows are treated in a manner to achieve brilliance and roundness. How to produce a realistic appearance is taught in this step-by-step classroom procedure. Bring along examples of your work for personal counsel made possible by limited enrollment. Lectures on advanced painting techniques, color harmony and color mixing are included in the course. Tuition entitles the student to retain all working materials, valued at approximately \$35.00. Students must be experienced colorists; they cannot take both basic and advanced courses the same year. Maximum enrollment — 20. A "Mr. & Mrs. Special" with courses 9 and 20.

## INSTRUCTORS:

*Kay Isaacson, M.Photog., Fort Dodge, Iowa; Gerhard Bakker, M.Photog., Milwaukee.*

COURSE NO. 25

## BRUSH OILS

TUITION: \$150

DEPOSIT: \$75

DATE: July 16-21

For those who have achieved a high level of proficiency as color artists, this course offers a rich and rewarding exploration of painting styles which resemble those of the old masters. It leads the way to new ventures in creative photographic painting. The colorist who wants to obtain only the most pleasing results will welcome this opportunity to learn more about harmonizing portrait colors, greater depth, creative individuality, effective backgrounds, modeling and brush accents from other professionals. Applications will range from miniatures to 16x16 portraits. Mounting, framing, presentation and related subjects are included. Enrollment is limited so each student will receive the benefit of personal attention. You are invited to bring one of your own prints up to 16x20 to paint under the supervision of your instructor. Tuition entitles the student to retain art materials, valued at approximately \$45.00. Maximum enrollment — 20. A "Mr. & Mrs. Special" with courses 8, 10, 21.

## INSTRUCTORS:

*Kay Isaacson, M.Photog., Fort Dodge, Iowa; Gerhard Bakker, M.Photog., Milwaukee.*



COURSE NO. 26

**ADVANCED  
BRUSH OILS**

*TUITION: \$150  
DEPOSIT: \$75  
DATE: Aug. 27-Sept. 1*

The techniques of greater luminosity in flesh and fabric are a dedicated color artist's admiration of the old Masters. Secrets of these Masters can be yours through devoted efforts in this NEW Advanced Brush Oils course. A true-to-life original style of painting created in the manner to resemble the old Masters. With brush strokes, glazing and scumbling the painting is enhanced to portray greater depth and creative individuality. It is necessary that preliminary painting be done by each student prior to the course. Instructions as to execution will be sent with each print to those accepted to this advanced brush oils course. Qualify now by sending one painting of your present work for your instructor's approval. Tuition entitles the student to retain art materials, valued at approximately \$45.00. Maximum enrollment — 20. A "Mr. & Mrs. Special" with courses 28 and 31.

**INSTRUCTORS:**  
*Kay Isaacson, M.Photog., Fort Dodge, Iowa; Gerhard Bakker, M.Photog., Milwaukee.*

COURSE NO. 27

**NEGATIVE  
RETOUCHING**

*TUITION: \$125  
DEPOSIT: \$75  
DATE: July 30-Aug. 4*

This course — designed for the beginner — teaches basic fundamentals of stroke and touch for both machine and hand-retouching. Near-beginners, too, will find the instruction helpful, especially in determining the point at which to stop to avoid over-retouching, so important in character studies. Observing the actual retouching of negatives by the instructor is made easy through closed-circuit television. All equipment and negatives are furnished by Winona School. Maximum enrollment — 30. A "Mr. & Mrs. Special" with courses 11 and 22.

**INSTRUCTORS:**  
*Homer English, Cr.Photog., Troy, Ohio; Jayne King, Mt. Airy, N.C.; J. H. Payne, Jr., Richmond, Va.*

COURSE NO. 28

**ADVANCED  
NEGATIVE  
RETOUCHING**

*TUITION: \$140  
DEPOSIT: \$75  
DATE: Aug. 27-Sept. 1*

While the basic stroke and touch fundamentals are reviewed in this course, emphasis is placed on the more advanced aspects of retouching. Dye and chemical reducing, etching, needlework, character line study, speed retouching and color negative work are part of the instruction. Closed-circuit television permits you to see exactly what the instructor is doing to the negative. This course is for the retoucher who has received formal training or has had at least one year's experience, plus the prerequisite course. Equipment and negatives are supplied. **PREREQUISITE:** "Negative Retouching." Maximum enrollment — 30. A "Mr. & Mrs. Special" with courses 26 and 31.

**INSTRUCTORS:**  
*Homer English, Cr.Photog., Troy, Ohio; Jayne King, Mt. Airy, N.C.; Bernice McKim, Oklahoma City.*



WHERE YOU LEARN FROM

**EXPERTS**

COURSE NO. 29

**MERCHANDISING  
AND PROMOTION***TUITION: \$150**DEPOSIT: \$75**DATE: July 2-7*

Regardless of present volume, you should employ a progressive approach toward the application of planning, selling, advertising and related tools of business growth. This course will teach the ease with which you can make sound and rewarding decisions by following accepted techniques that can be tailored to your own business. Instruction will include demonstrations of visual selling approaches toward generating larger orders (and profit), successful sitting promotions; efficient semi-automated production systems and modern marketing techniques. Classroom instruction and informal discussions will point the way toward improving the professional studio image from the design of letterheads and sales promotion material to interior and exterior studio decor. This course will show the smaller studio how to apply the same basic business principles used successfully by the larger corporations.

**INSTRUCTORS:**

*Charles H. Haynes, Detroit;*  
*Robert M. LaTorre, Cr.Photog.,*  
*Rochester, N.Y.; John Smucker,*  
*M.Photog., Mansfield, Ohio; Gene*  
*Botsford, M.Photog., Guest Lecturer,*  
*Eastman Kodak Co.; Prof. John*  
*Petrof, Atlanta; Gerhard Bakker,*  
*M.Photog., Milwaukee.*

COURSE NO. 30

**A WEEK WITH  
VIRGINIA STERN***TUITION: \$100**DEPOSIT: \$50**DATE: July 9-14*

If success is measured in dollars, a week with Virginia Stern can help you achieve it. Even the most beautiful photograph needs to be promoted to bring the highest dollar return, and this course covers everything from making the appointment to final delivery. Work schedules, promotions, increasing volume, reception room atmosphere, frame displays, higher unit sales, proof presentation, selling copies and restorations, sales methods, effective use of the telephone, lectures on color, decor, finished work and framing are subjects you can look forward to when you attend this session. Maximum enrollment — 40. A "Mr. & Mrs. Special" with courses 9 and 20.

**INSTRUCTORS:**

*Virginia Stern, Cr.Photog., Kansas*  
*City, Mo.; Gerhard Bakker,*  
*M.Photog., Milwaukee.*

COURSE NO. 31

**A WEEK WITH  
ADOLF FASSBENDER***TUITION: \$175**DEPOSIT: \$100**DATE: Aug. 27-Sept. 1*

At last — a course you have been waiting for! "A Week with Adolf Fassbender" will certainly give a lift to your spirit as well as to your business. In this NEW course Mr. Fassbender will concentrate on these important phases of photography: composition, styles, ethics and philosophy to raise the standards of our profession, special emphasis on the analysis of faces and posing, practical control methods to arrive at better negative and print quality, artistic and technical approach in photography to arrive at higher remuneration. Mr. Fassbender's lectures and demonstrations are equally important whether you work in black-and-white or color. Mr. Fassbender is a master in all these subjects. Here is your chance to study with him and learn the secrets of his success. A "Mr. & Mrs. Special" with courses 26 and 28.

**INSTRUCTORS:**

*Adolf Fassbender, M.Photog.,*  
*Sparta, N.J.*

COURSE NO. 32

## MASTERS PORTRAIT SEMINAR

TUITION: \$300

DEPOSIT: \$150

DATE: Aug. 7-11

Once in his lifetime every photographer should meet with the renowned members of his profession. Winona has brought together these four distinguished professionals for the new Masters Portrait Seminar. Philippe Halsman — the master in the field of dramatic portrait elegance. Richard Beattie — highly imaginative illustrator of both people and products. Josef Schneider — ideal portraits made with a master's knowledge of psychology. Paul Linwood Gittings — the master's golden touch for promotion and presentation of your portraiture. Inspiration — Motivation — Creativity — Elegance — Charm — Salesmanship — Innovation — all these will be yours when you complete the five-day Seminar, under the guidance of these four eminent photographers. This Seminar is open only to Masters of Photography and Photographic Craftsmen, or to those who have completed the courses "Advanced Professional Portraiture" and "Direct Color in Professional Portraiture." Others will be considered for approval by the Admissions committee of the Winona Trustees.

### INSTRUCTORS:

*Philippe Halsman, Richard Beattie, Josef Schneider, Cr. Photog., New York; Paul Linwood Gittings, M. Photog., Houston.*



## VACATION WHILE YOU LEARN

Winona Lake is a delightful summer resort where you can vacation while you learn. Bring the family and let them enjoy the leisure hours beside or in the lake. Students dress in comfort — Sport shirts and slacks for the men, summer cottons and light sweaters for the ladies. (Men will need a tie and jacket or suit coat for the class photograph.) Bring along your swim suit and play clothes for after class enjoyment on beautiful Winona Lake within sight of the campus. Plan to relax and enjoy yourself.

## EASY TO GET TO WINONA

Train, plane, bus or private car will get you to Winona Lake, which is 40 miles west of Fort Wayne, Ind. It is two miles from the junction of U.S. 30 and Indiana 15 at nearby Warsaw. Westbound and eastbound on the Pennsylvania Railroad main line stop at Warsaw. The city also is served by Greyhound or Indiana Motor bus lines. Local taxi service is available from Warsaw to Winona Lake. An airport for private planes is located two miles north of Warsaw, four miles from Winona School. The nearest commercial airport serves Fort Wayne.

## MODERN ACCOMODATIONS

Winona School students are accommodated in air-conditioned motels, apartments or rooms in private homes. Information about available housing will be sent you when your application has been accepted by the Winona Admissions Committee. Several attractive restaurants are located in Winona Lake and nearby Warsaw. The average cost for meals is approximately \$25 a week.

TURN PAGE FOR APPLICATION FORM AND COMPLETE COURSE LIST



# 1967 WINONA COURSES

## Official Application Form

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

THE WINONA SCHOOL  
OF PROFESSIONAL PHOTOGRAPHY  
Winona Lake, Indiana

SPONSORED BY THE PROFESSIONAL PHOTOGRAPHERS  
OF AMERICA, INC.

	CHECK BOX	COURSE NO.	COURSE NAME	TUITION	DEPOSIT	DATE
<b>INDUSTRIAL</b>	<input type="checkbox"/>	1	PHOTOGRAPHIC DEPARTMENT SUPERVISORS SEMINAR	\$150	\$ 75	June 5-9
	<input type="checkbox"/>	2	INDUSTRIAL FILM WORKSHOP	\$150	\$ 75	June 5-9
	<input type="checkbox"/>	3	MOTION PICTURE FILM EDITING (Enrollment closes April 1)	\$300	\$150	June 5-9
<b>GENERAL</b>	<input type="checkbox"/>	4	SMALL CAMERA-A (35mm)	\$125	\$ 75	June 11-17
	<input type="checkbox"/>	5	SMALL CAMERA-A (35mm)	\$125	\$ 75	June 18-24
	<input type="checkbox"/>	6	COLOR NEGATIVE RETOUCHING AND CUSTOM PRINT FINISHING	\$150	\$ 75	June 25-30
	<input type="checkbox"/>	7	PHOTOGRAPHIC PRINTING AND FINISHING TECHNIQUES	\$160	\$ 75	July 2-7
	<input type="checkbox"/>	8	ART APPRECIATION FOR PHOTOGRAPHERS	\$100	\$ 50	July 16-21
	<input type="checkbox"/>	9	COLOR PRINTING AND PROCESSING (A)	\$150	\$ 75	July 9-14
	<input type="checkbox"/>	10	COLOR PRINTING AND PROCESSING (B)	\$150	\$ 75	July 16-21
	<input type="checkbox"/>	11	COLOR PRINTING AND PROCESSING (C)	\$150	\$ 75	July 30-Aug. 4
	<input type="checkbox"/>	12	SMALL CAMERA-B (2 1/2 x 2 1/2)	\$150	\$ 75	Aug. 6-11
<b>COMMERCIAL</b>	<input type="checkbox"/>	13	DIRECT COLOR IN COMMERCIAL PHOTOGRAPHY	\$175	\$100	July 2-7
	<input type="checkbox"/>	14	ADVANCED COMMERCIAL PHOTOGRAPHY	\$175	\$100	Aug. 13-18
	<input type="checkbox"/>	15	PRINCIPLES OF COMMERCIAL PHOTOGRAPHY	\$150	\$ 75	Aug. 20-25
	<input type="checkbox"/>	16	PHOTOGRAPHY IN LAW ENFORCEMENT	\$150	\$ 75	Aug. 6-11
<b>PORTRAIT</b>	<input type="checkbox"/>	17	PRINCIPLES OF PROFESSIONAL PORTRAITURE (A)	\$185	\$100	June 11-23
	<input type="checkbox"/>	18	PRINCIPLES OF PROFESSIONAL PORTRAITURE (B)	\$185	\$100	Aug. 13-25
	<input type="checkbox"/>	19	DIRECT COLOR IN PROFESSIONAL PORTRAITURE	\$175	\$100	June 25-30
	<input type="checkbox"/>	20	ADVANCED PROFESSIONAL PORTRAITURE (A)	\$150	\$ 75	July 9-14
	<input type="checkbox"/>	21	ADVANCED PROFESSIONAL PORTRAITURE (B)	\$150	\$ 75	July 16-21
	<input type="checkbox"/>	22	BRIDAL AND CANDID WEDDING PHOTOGRAPHY	\$175	\$100	July 30-Aug. 4
	<input type="checkbox"/>	23	BASIC OIL COLORING	\$110	\$ 50	June 25-30
	<input type="checkbox"/>	24	ADVANCED OIL COLORING	\$125	\$ 75	July 9-14
	<input type="checkbox"/>	25	BRUSH OILS	\$150	\$ 75	July 16-21
	<input type="checkbox"/>	26	ADVANCED BRUSH OILS	\$150	\$ 75	Aug. 27-Sept. 1
	<input type="checkbox"/>	27	NEGATIVE RETOUCHING	\$125	\$ 75	July 30-Aug. 4
	<input type="checkbox"/>	28	ADVANCED NEGATIVE RETOUCHING	\$140	\$ 75	Aug. 27-Sept. 1
	<input type="checkbox"/>	29	MERCHANDISING AND PROMOTION	\$150	\$ 75	July 2-7
	<input type="checkbox"/>	30	A WEEK WITH VIRGINIA STERN	\$100	\$ 50	July 9-14
	<input type="checkbox"/>	31	A WEEK WITH ADOLF FASSBENDER	\$175	\$100	Aug. 27-Sept. 1
	<input type="checkbox"/>	32	MASTERS PORTRAIT SEMINAR	\$300	\$150	Aug. 7-11

### PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

1090 Executive Way, Oak Leaf Commons • Des Plaines, Illinois 60018

I am enclosing a deposit on each course for which I apply and I understand that it will be credited to my total tuition fee. I also understand that the entire balance of the tuition fee is payable on the first day of the course.

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

\_\_\_\_\_ General Commercial Photography (Principles)      What year? \_\_\_\_\_  
 \_\_\_\_\_ General Portrait Photography (Principles)      What year? \_\_\_\_\_  
 \_\_\_\_\_ Oil Coloring (Basic)      What year? \_\_\_\_\_

Age \_\_\_\_\_ Years of experience \_\_\_\_\_ Employer? \_\_\_\_\_ Employee? \_\_\_\_\_

Applicants for advanced courses without prerequisite credit will be considered for approval by the Admissions Committee of the Winona Trustees, only upon special request and the filing of a special questionnaire.

Name \_\_\_\_\_  
 (please hand-letter or typewrite)

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

NOTE: Refunds for deposit will be made only in case of emergency and under no circumstances later than two weeks preceding opening date of course. Full details as to supplies required, housing service, etc., will be mailed upon receipt of application and its acceptance. All courses are limited in enrollment, and will be processed on a "first come, first served" basis. The specified deposit must accompany all applications. Mail to: Executive Vice President, Professional Photographers of America, Inc., 1090 Executive Way, Oak Leaf Commons, Des Plaines, Illinois 60018. The school reserves the right to make changes in instructors if necessary, and to

## WINONA'S 46<sup>th</sup> YEAR

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*"Pick a page...any page. And whether one's interest lies in the history, the progress, or the artistic stature of professional photography in America, the one page is well worth the purchase price...and in its entirety, it is a priceless volume of history and photographic art."*

*Hugh W. Tribble, M.Photog.*



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"Professional photography has come a long way from the bathtub, the flowing tie and the beret. **Professional Photography in America** shows how far. I keep a copy of the book where my customers can pick it up and be as impressed as I am with our profession after looking over this handsome book." **Emilie Romaine, M.Photog.** . . . "It is a fine memento for the opening of photography's first permanent home. I am sure everyone who purchased a brick for the wall would want a copy of the book. Every photographer should have one on display." **Jeanne Lindquist, M.Photog.**

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A limited number of copies of photography's commemorative book, "Professional Photography in America," have been published. The handsome 124-page volume traces the growth of the profession from its beginnings in the middle of the last century to the present. The volume, edited and published by the Professional Photographers of America, Inc., features articles by some of America's leading spokesmen for photography — Edward Steichen, Beaumont Newhall, Yousuf Karsh and Richard Kinstler. Some 150 photographs from America's great collections, 32 pages in color, appear in the book. All donors of bricks to the Daguerre Garden memorial are listed.

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CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

## Membership Report continued

Zoot, Arnold, Zoot Custom Candids, 5434 N. Sawyer Ave., Chicago (A) Harry Hoyt

### INDIANA—4 (44)

W. F. Bertram I, Horace J. Chase P, Robert F. Fahrenkrug C  
Goettel, Larry R., Roberts Studio, 1708 I St., Bedford (A)  
Robertson, Ernest, 3149 Arthington Blvd., Indianapolis (A)  
Stood, Edward W., 2160 Capitol St., Portage (A)  
Watson, Garnett Fred, Watson Studio & Associates, 1705 Broadway, Gary (A-P)

### IOWA—2 (23)

Harold L. Johnson P, Thomas Negro I, R. K. Sunderbruch C  
Hense, Walter T., Walt Hense Photography, 2162 Central Ave., Dubuque (A-P)  
Spicer, C. Merton, Spicer Photography, 507 Kenwood Dr., Iowa City (A-P)

### KANSAS—2 (10)

Bill Barton C, Leon M. Crooks P, Don Richards I  
Grauberger, Robert L., 3406 N. 59th Terrace, Kansas City (A)  
Williams, Herbert L., Herb's Studio, 711 W. 23rd, Lawrence (A-P) Frank Fogler

### KENTUCKY—1 (14)

Jack Coleman P, Richard Duncan C, James N. Keen I  
Barker, John W., Central Photographic Service, 2378 Heatherway, Lexington (A-C)

### LOUISIANA—0 (10)

John E. Kuhlman, Sr. P, Simon E. Lee I, Frank Lotz Miller C

### MAINE—0 (4)

Arthur M. Griffiths I, James E. Pierce P, Leroy A. Woodman C

### MARYLAND—4 (27)

Hugo Brooks C, Randolph A. Kennedy I, Harry J. Patton P  
Campanellie, J. E., Vitro Laboratories, 14000 Georgia Ave., Silver Spring (I)  
Day, Michael H., Rt. No. 4, Midvale Manor, Salisbury (S) Donald L. Smith  
Decker, Harold C. Jr., The Robert Goodman Agency, 2700 Glendale Rd., Parkville (A)  
Elias, Irwin, Irwin Elias-Child Photographer, 5117 Gwynn Oak Ave., Baltimore (A)

### MASSACHUSETTS—5 (31)

Lee A. Ellis I, William Durland C, John Hobbs P  
Arruda, Jesse, Jesse's Studio, 242 Rockdale Ave., New Bedford (A-P) Madeline Hobbs Crowley, Stephen D., 731 Main St., West Yarmouth (A-C)  
King, Richard V., New England Electric System, 441 Stuart St., Boston (A)  
Marquis, Raymond A., Hutchins Photography Inc., 237 Belmont St., Belmont (A) Ralph Hutchins, Jr.  
Nowlan, John E. Jr., Boston University, 114 Gay St., Needham (S)

### MICHIGAN—5 (77)

Montelle I. Chase P, James B. Cooper, Jr. I, Bervin Johnson C  
Bultman, Harold R., Bultman Studio, 2014 S. Division, Grand Rapids (A-P)  
Erickson, Harry J., Marathon Oil Co., 1307 Palmer Ave., Muskegon (I)  
Howe, C. F., Howe Photo, 2571 Lake Shore Dr., Niles (A-C)  
Schumacher, Francis L., Davell Photographic, 808 Court St., Port Huron (A)  
Withey, James, Casey Studio, 27 N. Main, Rockford (A-P)

### MINNESOTA—4 (22)

S. F. Ellertson C, Donald Rickers P, G. Paul Stump I  
Hallquist, Cletus, Cletus Hallquist Photos, Rte. No. 3, Red Wing (A-C)  
Hedlund, R. V., MTS Division, Research, Inc., P.O. Box 6112, Minneapolis (I)  
Nagle, Bud, Nagle Studio, 110 N. 2nd St.,

East Grand Forks (A-P) Jay Claseman Peterson, Reuben, P.O. Box 7, Isanti (A)

### MISSISSIPPI—1 (9)

George G. Smith P, Terry Wood C  
Sinclair, Frank M., Taylor Machine Works, Highway 15 No., Louisville (I)

### MISSOURI—4 (33)

Joe S. Brown P, L. D. Jones C, Elgin Smith I  
Cleveland, Robert A., Allen Studio, 9025 E. 74th Terr., Raytown (A) Lynn Loomis Mutchler, Stephen L., Steve Mutchler Studio, 4229 Lindell Blvd., St. Louis (A)  
Seabaugh, Cecil J., Emerson Electric Co., 8100 Florissant Ave., St. Louis (I)  
Thompson, Hugh K., Thompson Studios, 203 Hazel Ave., West Plains (A)

### MONTANA—0 (4)

Adam P. Bloch P, Vern Helmbrecht C

### NEBRASKA—1 (12)

W. A. Coons I, Earl Harano C  
Donald Jack P  
Raikes, Forrest L., Raikes Studio, 1930 Silver St., Ashland (A-P)

### NEVADA—3 (10)

Edward J. Allen C, LaVerne B. Randell P  
Colman, David F., Dave Colman Photos, 78 N. Main St., Fallon (A-P)  
Robertson, Thomas Allen, Al Robertson, Photographer, 4524 Kay Pl., Las Vegas (A-C) Edward J. Allen  
Smith, James E., 5055 Wedekind Rd., Sparks (A)

### NEW HAMPSHIRE—4 (7)

Adrian N. Bouchard I, Eric M. Sanford C  
Francis J. Sullivan P  
Herndon, Barbara Rice, Herndon Associates, Middle Rd., Stratham (A) G. D. Herndon Miles, Edward Rogers, Dept. of Pathology-Dartmouth Medical School, Hanover (I)  
Adrian Bouchard  
Smith, Dick, Dick Smith, Photography, P.O. Box X, No. Conway (A-C) Eric Sanford  
Thompson, Louis, Louis Thompson Photography, Box 111, Newport (I)

### NEW JERSEY—2 (34)

Harold Denstman I, Charles J. Guzzo C, Robert H. Haven P  
Bean, Joseph B., Picatinny Arsenal, Dover (I)  
Sanders, Paul, Argonaut Studios, 488 Cedar Ln., Teaneck (A-P)

### NEW MEXICO—1 (19)

Bill Bell P, Dick Kent C, William P. Mahaffey I  
Sass, A. A., Sass Studio, 1020 Thornton, Clovis (A-P)

### NEW YORK—28 (184)

Harold L. Bovee P, Charles L. Geiger I, Henry W. Leichtner DAL,  
Dino V. Semprini DAL, Leep Zelones C  
Braendle, Charles P., Room 728, Rochester Institute of Technology, 95 Main St. W., Rochester (S) Donald L. Smith  
Cappy, Frank J., Rochester Institute of Technology, 65 Plymouth Ave. S., Rochester (S) Donald L. Smith  
Clymer, Edward William, Rochester Institute of Technology, Room 301, 95 Main St. W., Rochester (S) Donald L. Smith  
Eddy, Don, 55 Terrace Park, Rochester (A-C) Linn Duncan  
Ensminger, Stephen S., Rochester Institute of Technology, Room 1005, 95 Main St. W., Rochester (S) Donald L. Smith  
Fischer, Fred H., 2142 Main St., Buffalo (A)  
Fischer, Ray, 134 E. 16th St., New York (A)  
Fretz, Kenneth Lloyd, Room 1026, 95 Main St. W., Rochester (S) Donald L. Smith  
Gold, Ira Alan, Rochester Institute of Technology, Room 512, 95 Main St. W., Rochester (S) Donald L. Smith  
Goss, Roger T., Rochester Institute of Technology, 65 Plymouth Ave. S., Rochester (S) Donald L. Smith  
Heintz, Jeffrey A., Rochester Institute of Technology, Room 1033, 95 Main St. W., Rochester (S) Donald L. Smith

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Hobizon, Francis H., Cornell Aero Laboratory, 4455 Genesee St., Chokotawago (I) Len Rosenberg

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LaGreca, Charles, Rene Studio, 218 Beach Rd., Staten Island (A-P)

Lutzker, Steve, 10 West 33, New York (I)  
Marcus, Alfred, Airport TV Newsfilms, International Arrivals Bldg., J. F. Kennedy Airport, New York (A-C)

Marion, Robert E., Rochester Institute of Technology, Room 802, 95 Main St. W., Rochester (S) Robert Opfer

McGee, William R., Rochester Institute of Technology, 65 Plymouth Ave., Rochester (S) Donald L. Smith

Murphy, Andrew J., Kranzten Goold Studios, Inc., 524 W. 23rd St., New York (A) Donald McMullen

Pollack, Marc David, Rochester Institute of Technology, Room 510, 95 Main St. W., Rochester (S)

Summers, Raymond B., Schenectady Union Star, 211 Clinton St., Schenectady (I) Frank W. Warner

Volovic, Virginia, 1500 Holcomb St. Rd., Watertown (A)

Whitney, Clark Charles, Rochester Institute of Technology, 65 Plymouth Ave. S., Rochester (S) Donald L. Smith

Wilkalis, Donald, Rochester Institute of Technology, 95 Main St. W., Room 604, Rochester (S)

Wohlfeil, Paul William, Rochester Institute of Technology, 95 Main St. W., Rochester (S) Donald L. Smith

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Ted Williams I  
Freeman, Melvin M., Freeman Photography, 523 Smithdale St., Winston-Salem (A) Charles E. Talton

### NORTH DAKOTA—0 (5)

Artice M. Freund P

### OHIO—1 (84)

C. William Davis P, Richard C. Kinster I, Lev F. Powers C  
Zied, Lee E., Ida-Lee Studio, 1336 Hird Ave., No. 7, Lakewood (A)

### OKLAHOMA—0 (12)

Ray Jacoby C, Ivan L. Lawson I, Hal Owen P

### OREGON—0 (7)

William H. Betts P, Raymond D. Conkling C, Jack T. Charley I

### PENNSYLVANIA—6 (82)

Vincent P. DePiante P, Robert M. Opfer C, Theodore A. Trimbur I  
Aronson, Bernard, Bernard Aronson Inc., 115 So. 16th St., Philadelphia (A-C)  
Balshy, John C., Pennsylvania State Police, 7th & Forster Sts., Harrisburg (I) Theodore A. Trimbur  
Goldman, S. H., 8555 Mansfield Ave., Philadelphia (A) Robert Opfer  
Laubach, Jesse E., Laubach's Studio, Rt. No. 220, Mill Hall (A)  
Shockley, Joyce S., 4316 N. Hicks St., Philadelphia (A)  
Zona, Anthony S., Anthony S. Zona, Photographer, 801 Lawrence Ave., Ellwood City (A)

### RHODE ISLAND—1 (14)

Elizabeth Richardson P, Merrill H. Smith I  
Kafriksen, Ian Donald, Providence Lacquer & Supply, 1240 Park Ave., Cranston (A)

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**TENNESSEE—1 (11)**

Jimmie Jamieson C, J. C. Jernigan I,  
William C. Webb P  
Phillips, Rod, Rod Phillips, Photographer,  
1909 Poplar Ave., Memphis (A-C)

**TEXAS—5 (55)**

John W. Gay P, Axel W. Hansen I,  
Jack Stiles C  
Bartlett, Paul R., Paul Bartlett Photography,  
2311 Pinebluff Dr., Dallas (A)  
Dolcater, H. D., H. D. Dolcater Photography,  
2618 W. 22nd Ave., Amarillo (A-C) Ray  
Wagner  
Ragusin, Alfred, Jr., Ragusin Photography,  
224 W. Main St., Port Lavaca (A-P)  
Story, J. W., Story Photo Service, 440 Bales,  
Cleburne (A-C)  
Thurman, Mrs. Mel, Thurman's Portraits,  
1541 N. 4th St., Abilene (A)

**UTAH—1 (5)**

John D. Eccles P, Robert F. Morris C  
Egan, L. Norman, Egan Photography, 626  
W. 120 N., Orem (A-P) Henry D. Fehly

**VERMONT—1 (4)**

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Oliver, James William, Tidewater Photographic  
Services, 110 Oak Grove Rd., Norfolk  
(A-C)

**VIRGINIA—0 (22)**

Lewis G. Berry I, Robert A. Dementi C,  
W. E. A. Moore P

**WASHINGTON—1 (14)**

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Walter W. Richter C  
Thomas, Catherine, Catherine's Studio, P.O.  
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Burkey, Bennie E., 2703 Bird St., Parkers-  
burg (A)  
Wellman, Tom, Box 652, Williamson (I)

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William Wollin C  
Brewster, Bruce D., Milwaukee Institute of  
Technology, 915 W. Wisconsin Ave., Mil-  
waukee (S) A. J. Gradian  
Feld, Ronald G., Ron Feld Photography, 1709  
N. 10th, Sheboygan (A-P)  
Reimer, Garry A., Milwaukee Institute of  
Technology, 1015 N. 6th St., Milwaukee  
(S) J. B. Johannes  
Tocco, Phillip, Milwaukee Institute of Tech-  
nology, 2615 W. Roosevelt Dr., Milwaukee  
(S) A. J. Gradian  
Tracy, Jack R., American Motors, 5626-25  
Ave., Kenosha (I)

**WYOMING—0 (1)**

Herbert K. Lehman P

**PUERTO RICO—1 (4)**

Morales, Luis A., Luis Morales Photo Service,  
720 Ponce De Leon Ave., Stop 37, Hato  
Rey (A-C) E. Belville

**CANADA—7 (75)**

**Alberta—0 (3)**

Robert A. Cantelon P, John Tenove C

**British Columbia—1 (15)**

Don Clowes P, Fred S. Schiffer C  
Strable, Roy P., Jus-Rite Portrait Studio, 716  
Yates St., Victoria (A-P)

**Manitoba—1 (10)**

Paul W. Hunter P, Howard E. Robinson C

Holyk, Ben W., Box 308, Riverton (A-P)

**New Brunswick—0 (3)**

Raleigh Clare DAL

**Nova Scotia—0 (4)**

Ronald P. Smith DAL

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Charles D. Phelan I  
Nield, Michael John, Stratford Times, 123  
Ontario St., Stratford (A-P) Gerhard Bakker  
Smith, Edith, Stillwell Studios, Box 691,  
Stouffville (A)  
Thorne, Leonard R., Lorren Photo Studios,  
22 Mitre Pl., Weston (A-P)

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Henry deGreeff I, Joseph Karp C,  
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Swan, George W., Swan's Photos, 827 Ady-  
wyld Dr. N., Saskatoon (A-P)  
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Shop, Peter Vander Raadt Ltd., 32 High  
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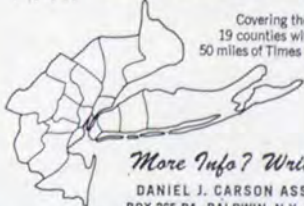
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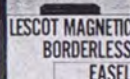
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## Can you afford to have your wife work in the studio?

by Harold J. Ashe

**When both husband and wife work there are identifiable costs and many hidden losses that sharply pull down the hoped-for monetary gain.**

A young married photographer, struggling to establish his studio, may welcome the services of his wife in the business. Her help will eliminate an employee's salary at a critical period in his career. Conceivably, if the wife is not so employed, the photographer may be obliged to start his business without an assistant; or, as an alternative, go deeply into debt and go through a penny-pinching period of time.

Again, an older photographer with a deliberately declining business, may find his wife's services in the studio beneficial. With his children reared, and with a smaller business, the work load on him and his wife may be minimal. The wife's contribution to the business may be substantial in such circumstances, and boost the net earnings without the photographer needing to maintain the pace of the past.

In either situation, the wife's actions are praiseworthy, and should not be discounted. However, in a good many instances, the net increase in professional earnings, due to the wife's employment in the studio, may be largely illusory. The larger the volume, and the higher the income tax bracket to which the photographer's earnings are exposed, the less he and his wife will have to show for her personal services. Conceivably, there may be practically no net gain.

In theory, the cash value of the wife's services to the business should be reflected in a like amount accruing to the photographer and his wife. It doesn't always work out that way.

In the first place, the absence of an employee's salary as a cost in operating the studio simply inflates the professional earnings by a like amount. These additional earnings, in their entirety, are subject to income taxation at the highest applica-

ble tax bracket rate. In fact, these additional earnings probably will push the photographer and his wife into a higher income tax bracket.

The younger photographer in the lowest tax bracket rate may find the foregoing only academic because, even with his wife in the studio, his earnings are minimal. But, if this arrangement becomes a lasting one, as the studio grows, both the photographer and his wife will be enjoying it less and less, financially.

Secondly, the photographer and his wife will bear certain employment costs which, otherwise, would be taken care of by an employee out of his or her salary. There'll be additional expenses for luncheons and for grooming and personal appearance and similar outlays.

Finally, there'll be a good many hidden costs that are not readily associated with the wife's employment outside the home. At the outset, when the studio is being started, and perhaps with no children, the wife by considerable effort may be able to put in a full day at the studio. She may still be able to do a minimum amount of housework. But, keeping up the home will become increasingly difficult after a while.

To free herself from as many time-consuming, fatigue-creating home-making tasks as possible, more and more services will be used, ranging from laundry to house cleaning.

Meals at home will usually be expensive, so-called "convenience" foods. The photographer and his wife will gradually start dining out more and more.

If there are small children, a housekeeper may be employed. The housekeeper's wages may easily amount to half as much as what the wife's services are worth to the business. As an alternative, the children may be put in a day nursery.

With the wife absent from the home so much of the time, home management will suffer. Just as the photographer must manage his studio for optimum net earnings, so, too, must the wife manage the home to effect maximum household savings.

While the extra professional earnings that are created by the wife's employment in the studio are fully taxable, the costs incurred by such employment are not tax-deductible.

For example, if the photographer is in the 32% income tax bracket, and his wife's services in the studio are worth \$4,000 a year, income taxes will wipe out \$1,280 of that amount, or almost one-third. This leaves only \$2,720 to show for this effort before employment costs and hidden losses are taken into account.

Even under ideal conditions, that \$4,000 figure may be cut in two. And, under really adverse circumstances, the net gain may be only one-third or less. Conceivably, the wife may simply be swapping wages with the help employed in the home, because of taxation and other drains on her earnings.

The wife may either work in her husband's studio, be employed outside of it for a salary, or have a profession or business of her own from which she gains considerable satisfaction. Fine!

But, in such a situation, neither the photographer nor his wife should have any illusions about the net take-home gain that accrues from such outside gainful activity, especially if the wife's earnings are in lower brackets. Other than income taxes, job expenses and hidden losses are fairly constant no matter how little or much the wife earns.

Depending on her own earnings, and those of her photographer husband, the income tax bracket they're in (either by filing joint or separate returns), the additional costs traceable to the wife's employment, both at work and at home, the additional take-home spendable earnings the wife creates may be negligible or substantial.

It might be well to point out that when the wife is employed (outside her husband's business), and files a separate return, the results can also be expensive. From a sense of independence, reflecting her own employment in gainful work, the wife may insist on filing a separate income tax return. But, in doing so, she may heavily penalize her husband, income tax-wise.

This situation can come about if the husband's taxable income is much higher than that of his wife's. By filing separate returns, the combined income tax will be higher than would result from filing a joint return. As part of the family economic unit, the wife is penalized, financially, too.

If the entire motivation for the wife working is financial, and not one of personal satisfaction, it may be well for a good many photographers and their wives to take another hard look at what, if anything, is gained monetarily by such an arrangement.

It should be easy to see the income tax impact on such employment of a wife. The direct costs attributable to the employment can also be estimated rather closely. It may take considerably more figuring to dredge up the hidden losses, but it may be well worth the effort, if the motive for such employment is strictly economic.





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