

THE PROFESSIONAL
Photographer

AUGUST 1967

50¢

What's a three letter word for quality?



NCL.

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National Color Laboratories
ROSELLE, NEW JERSEY

What's a three-letter word for quality?



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



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SUPRE-BROME



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1841 BROADWAY, NEW YORK, N. Y. 10023

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WESTERN REPRESENTATIVE
Richard S. Meyer Associates
3137 Kelton Ave.
Los Angeles, Calif. 90034

The Professional Photographer

The oldest exclusively professional photographic publication in the Western Hemisphere (founded 1907 by Charles Abel, Hon.M.Photog.)

Incorporating Abel's Photographic Weekly
St. Louis & Canadian Photographer
The Commercial Photographer
the National Photographer

ISSUED MONTHLY

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Official Publication of the Professional Photographers of America, Inc.

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COVER

A monument to patience and the creative process, the illustration is from the book, "Professional Photography in America," published by the PP of A. A print measuring 28"x40" is on view as a wall decoration in the PP of A Executive Offices in Des Plaines. Reproduction, Ektacolor print via an internegative from an 8x10 Ektachrome transparency by Rudy Muller.

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AUGUST 1967

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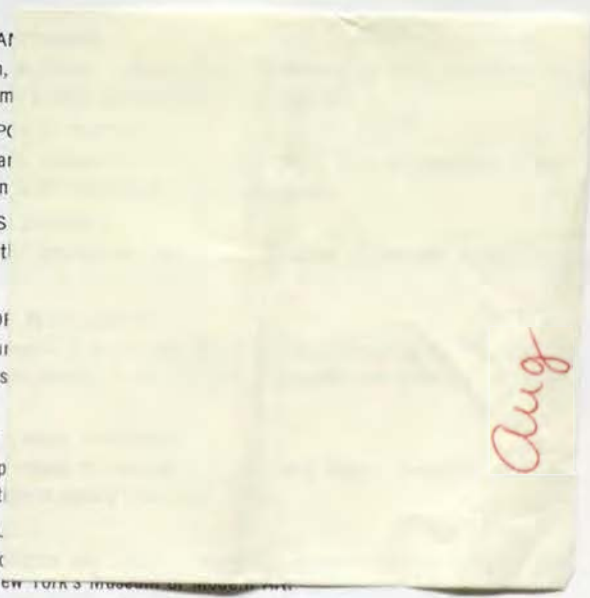
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Photographs of objects and processes which the unaided human eye never sees are on view at New York's Museum of Modern Art.

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there are many reasons why the 4"x5" Omega D-2VXL is the experts' first choice:

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2 thru-the-lens meter systems: full-screen narrow-angle

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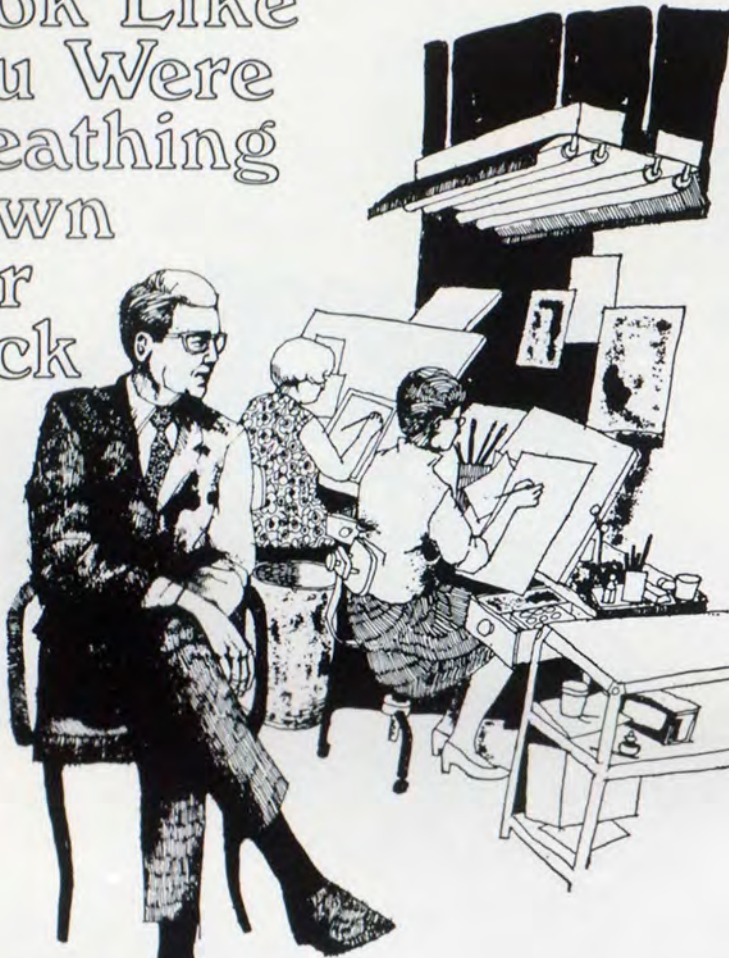
The meter needle, in each case, is visible in the finder as well as in the window on the prism housing. Both are identical in appearance, except for the battery test button on the Photomic TN. Initially, the Photomic TN will be supplied with Nikon F cameras only. It will be available separately later, for use on all cameras that accept the Photomic T.

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You Were
Breathing
Down
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Neck



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President's Message

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

The Move Forward

Encouraging signs are materializing for the PP of A from several angles.

Earlier this year, effects of the business slow-down appeared to be delaying membership renewals. Extra costs and personnel replacements due to our move into new headquarters and the problems incidental to changes and improvements in *The Professional Photographer*, added to our burdens.

I am now happy to report that things are clearing up. Memberships, according to the latest reports, are ahead of last year which was our greatest.

We are back on schedule with our publication, and our Managing Editor, Fred Schmidt, is receiving many compliments from advertisers and from members, on its improved appearance and content.

Additions to our staff are being made according to plan and I feel that our members will appreciate the service that is being provided by our team under the able leadership of our Executive Vice President, Frederick Quellmalz.

Your Board's efforts toward future planning are beginning to bear fruit. Early this year, we engaged Arthur Andersen and Company, our regular accounting firm, to make a comprehensive survey of our headquarters organization and its relationship to our divisional and administrative structure. This report was considered and adopted and progress has been made toward putting it into effect.

Manufacturers, suppliers, and other organizations have agreed to cooperate in this effort to look ahead and work constructively on long range

Turn to page 18



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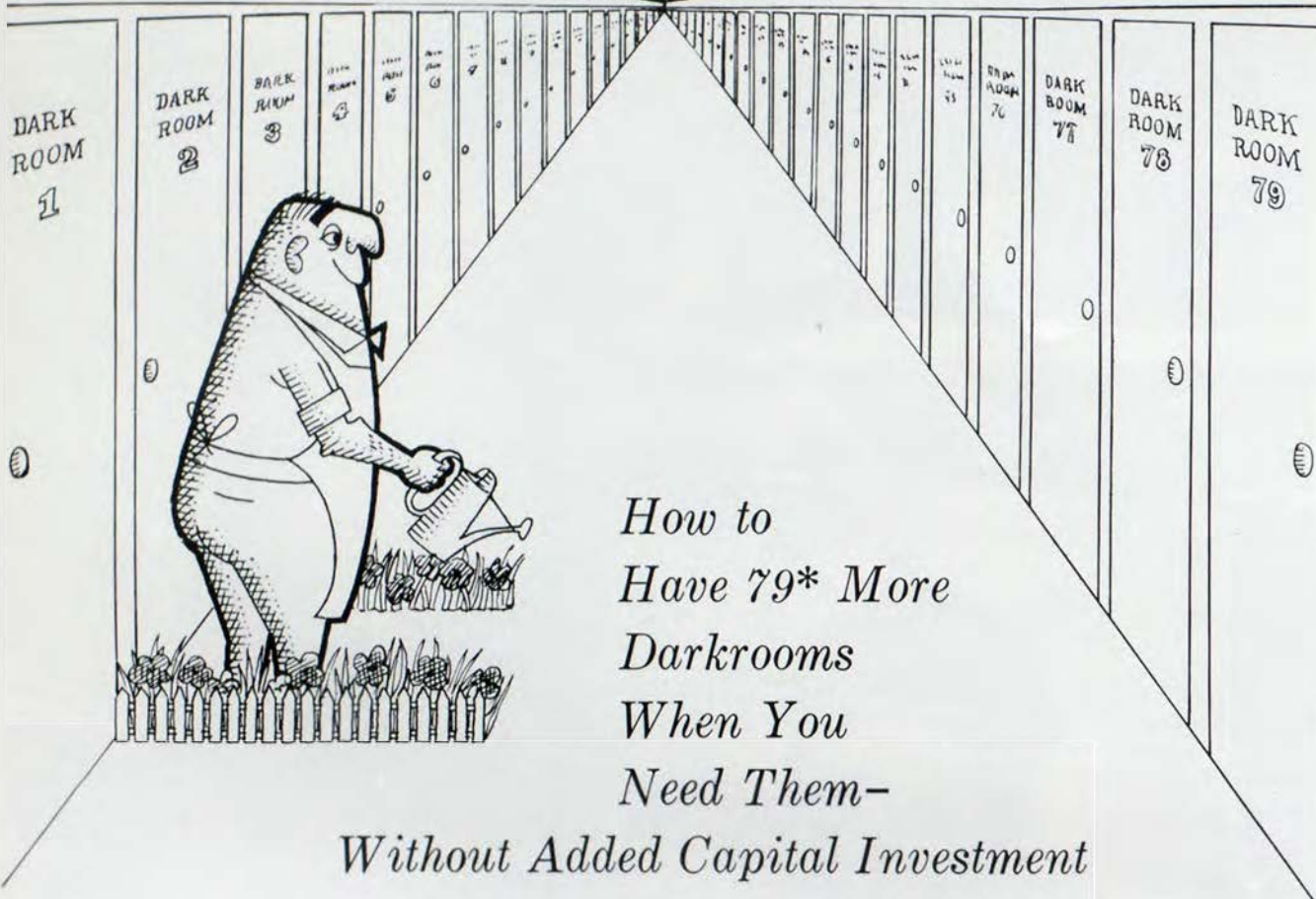
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Meisel Photochrome Corporation

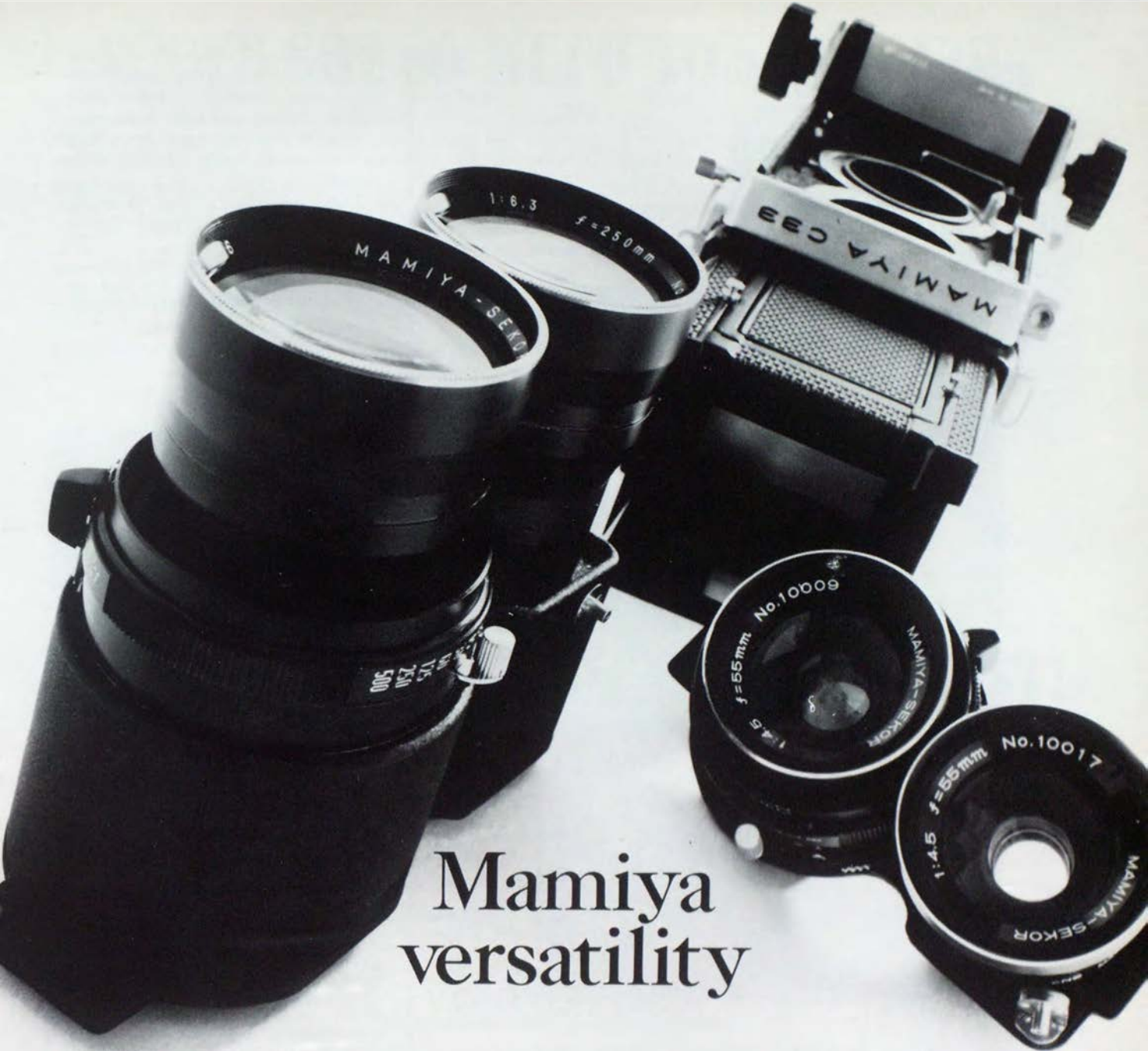
P. O. Box 6067, Dallas, Texas 75222, Area Code 214 MEIrose 7-0170

*As of June 21, 1967.

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Both offer facilities for using 120 as well as 220 rollfilm and draw upon the same, comprehensive system of interchangeable lenses and accessories. See your Mamiya dealer or write.

Mamiya division/Ehrenreich Photo-Optical Industries, Inc., Garden City, New York 11533

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For further information write Heico, Inc., Delaware Water Gap, Pa. 18327.



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projects. These include photographic education, membership expansion, convention planning, market analysis, public relations and sales promotion.

Several meetings have been held and others are planned with these people.

Truly, the Professional Photographers of America, Incorporated, is on the move — forward —

I congratulate all members who are contributing and I predict that we shall have more and greater progress to report before year's end.

Claude F. Palmer

MEMBERSHIP REPORT

June — 229/Total for year — 1205

The following applications for PP of A membership were received during the month of June. This list is published for all members, in accordance with PP of A Bylaws Rules on membership. If no objection is received within 10 days of this publication, the membership of these individuals will automatically be accepted. Indicated are the number of membership applications received from each state, Canadian province, and country, and total for 1967 (in parenthesis). Total applications for June, 229; for the year 1205. Code after applicant's address is: (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (Asso) Associate, and (S) Student. Names following states and provinces are those of PP of A Councilmen — (P) Portrait, (C) Commercial, (I) Industrial, (CAL) Councilman-at-Large. Name at end of line in italics is that of sponsor.

ALABAMA—1 (9)

(P) Van Blankenship
(C) Roy Thigpen, Jr.
(I) John Straub
Johnson, David J., Johnson Studio, Rainsville (A-P)

ALASKA—1 (8)

(P) Ward W. Wells
(C) Joseph W. Alexander
(I) Tallafaro F. Moore
Walker, David G., Ward W. Wells—Photographer, 327 Fifth Ave., Anchorage (Asso)
Ward W. Wells

ARIZONA—2 (6)

(P) Wm. W. Norman
(C) Allan B. Starr
(I) Gordon Schwing
Kuhne, Leone Norma, 601 S. Brown, Tucson (Service) *Albert Ravanelli*
Williams, John Edward, 2537 N. 72nd Pl., Scottsdale (Asso) *Roy Molen*

ARKANSAS—0 (1)

(P) R. Neil Rhodes
(C) Offie Lites, Jr.

CALIFORNIA—31 (151)

(P) Ted Sirlin
(C) Antonio D. Ricca
(I) Hal D. Sobotker, Jr.
(CAL) W. Keith Cole
(CAL) Howard D. Kelly
Andrews, Fred S., 612 S. Flower St., Los Angeles (Asso) *Howard Kelly*

Turn to page 77

WE'VE GOT SO MUCH TO SHOW YOU,

1. Icarex 35, a genuine break in the price barrier for precision 35 mm Single Lens Reflex camera "systems." With interchangeable lenses and viewfinders, 2-way flash synchronization, depth of field preview and many other pro features. (\$139.00)

2. Contarex S, a new, semi-automatic addition to the famed Contarex series featuring unique CdS metering behind the lens that gives combined advantages of spot and integrated readings. Every operational control is visible in the viewfinder. Accepts all elements made since first Contarex model plus new optical and mechanical innovations. With Zeiss Tessar f/2.8, 50 mm. (\$519.00)

3. Smallest electronic flash that gives a velvet blast of light, indoors or out. Metz Mecablitz 160. (\$57.95)

4. The world's first electronic exposure meter, Ikkophot T. No moving parts, dial illuminates when exposure readings are correct. Exceptional accuracy and speed. Impact resistant. (\$64.95)



THAT WE'LL HAVE TO MAIL THE BEST!

This is a most happy dilemma brought about by our having just too many exceptional products to tell you about in one page.

Instead, we've prepared a special booklet that will show you everything that was introduced at the Photokina and MPDFA Photo Expositions of the very latest happenings in precision, automatic and electronic photography. It's called, "Photography, from Beginner to Pro" and is designed to make it very

easy for you to judge exactly what type and price camera or accessory is ideal for you.

The booklet is FREE. Just fill in your name and address, cut the self-mailer along dotted lines, fold and mail.

It won't make it any easier to pronounce our name, but it will show you every reason why it's worth the attempt.

ZEISS IKON VOIGTLÄNDER

cameras, lenses, projectors, electronic flash and accessories from 5 to 795 dollars.

name: _____
street: _____
city: _____
state: _____ zip: _____

place
5c
stamp
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DEPARTMENT PR
444 FIFTH AVENUE, NEW YORK, NEW YORK 10018

cut along dotted line, fold through center and mail for your booklet without cost or obligation.

"I don't process color"



Because of:

TECHNICAL SKILL

I don't have the technical background nor the time to study color processing.

COST

I don't have the immediate cash to buy expensive equipment nor the volume to add a darkroom man. My customers and profits won't absorb higher cost per print.

QUALITY

With temperature and replenishment worries, print quality control would be a problem.

TIME

I spend my time behind the camera and selling my services. I don't have extra time to spend in the darkroom. I must maintain good customer contact and service.

SPACE

My darkroom space is limited. There's no room for a long line of processing tanks with intricate wiring and plumbing connections.

NORD

"Just what I said... until I bought my NORD"



Because of:

TECHNICAL SKILL

I don't have to know all about color processing. Nord has simplified the technical problems with automation. It is easy to grasp.

COST

Nord costs less than many manual processors. With automatic replenishers, circulation filtration, timers and dryer only \$3,480.00 to be exact. This could be amortized with as little as one hour's production per week.

QUALITY

Now I control print quality myself. I have flexibility in cropping, color balance, dodging and special techniques! Temperature and replenishment are automated.

TIME

I still spend my time behind the camera and with customers. It takes less time to load prints into the Nord automatic than it does to send them out. The Nord processes and dries 100 8 x 10 prints per hour!

SPACE

My Nord Automatic print processor covers only 27 inches by 71 inches of floor space. Smaller than most manual processors, smaller than many sinks and only two hose connections and a 110 V. electrical outlet are needed.



NORD PHOTO ENGINEERING INCORPORATED
529 South 7th Street, Minneapolis, Minn. 55415

Gentlemen:

I'm interested!

- Please send me more information about the Nord Automated Color Processor.
- Please have a representative call and arrange an appointment to explain in detail.

Company Name _____

Your Name _____

Street _____

City _____ State _____ Zip Code _____

SOME XL ADDICTS ARE WEAKLINGS.

This one weighs 98 pounds with her camera on.

Yet she's able to use it for hours without tiring.

That's because the Graflex xl is the most compact, easy-to-handle camera in the medium format field. It's one of the reasons she's taking it on more and more assignments.

She likes the xl's multi-position grip. It lets her decide the most comfortable way to hold the camera for different shooting conditions: right side, left side or underneath.

Of course, ease of handling isn't the only thing that addicted her. Offering the finest lenses in the world from Zeiss, Rodenstock and Schneider helped. And so did a selection of film holders for 120, 220 and 70mm roll film; sheet film, film pack and Polaroid* pack film. No wonder she can't kick the habit. Even strong men get hooked on Graflex xl.

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Equipment Corporation, Rochester, N.Y. 14603
In Canada: Graflex of Canada Limited



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OF AMERICA, INC.**

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Des Plaines, Illinois 60018

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First Vice President

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629 S. Cooper St., Memphis, Tenn. 38104

Vice President-Treasurer

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Administrative Assistant-

Frank M. Voght, PP of A

Portrait Division Chairman

Duane Salie, Cr.Photog.
615½ Lake Ave., Storm Lake, Iowa

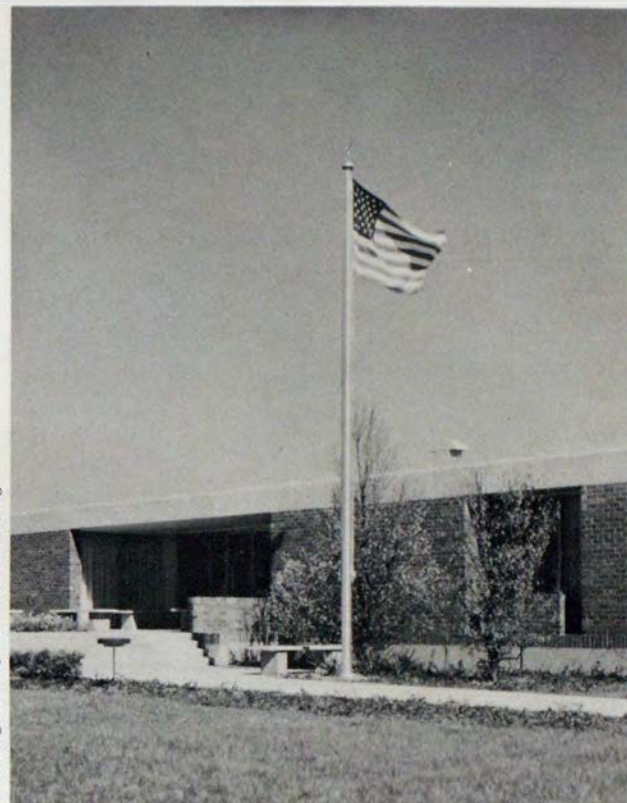
Administrative Assistant-

Marve Narramore, PP of A

Member: Chamber of Commerce of the United States; National Better Business Bureau, Inc.; USA Standards Institute; National Association of Exhibit Managers.

Public Relations Counsel, PRM Corp.

DATELINES



Bill Engdahl © Hedrich-Blessing

PP of A Headquarters, Des Plaines, Ill.

THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

PP of A CALENDAR

AUGUST 4-9, 1968

77th INTERNATIONAL EXPO-
SITION OF PROFESSIONAL
PHOTOGRAPHY

Conrad Hilton Hotel
Chicago, Illinois

Frederick Quellmalz,
Conv. Chmn.
1090 Executive Way
Oak Leaf Commons
Des Plaines, Ill. 60018

COMING CONVENTIONS 1967

AUGUST 13-15

South Carolina PPA
Seminar
Adventure Inn Hotel
Hilton Head Island, S. C.
Max Furchgott, Pres.
41 George St.
Charleston, S. C. 29401

AUGUST 19-22

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

SEPTEMBER 10-12

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

OCTOBER 5-7

Florida PP
Robert Meyer Motor Inn
Orlando, Fla.
Michael T. Sheldon,
Sec'y-Treas.
817 Northwest First St.
Ft. Lauderdale, Fla. 33311

DATELINES

CONTINUED

1968 CONVENTIONS

FEBRUARY 18-19

PP of Oregon
Sheraton Motor Inn
Portland, Oregon
Len Holzinger, Jr.,
General Chmn.
P.O. Box 849
Grants Pass, Ore. 97526

MARCH 9-12

PP of Michigan
Statler-Hilton Hotel
Detroit, Michigan
Elaine A. Cousino
15321 W. McNichols
Detroit, Mich. 48235

MARCH 10-12

PP of North Dakota
Town House Motel
Fargo, North Dakota
Jack Schlenker, President
124 2nd St. S.E.
Jamestown, N. D. 58244

MARCH 16-18

PPA of Oklahoma
Skirvin Hotel
Oklahoma City, Oklahoma
Roy Kendrick, Secretary
116 S. Wewoka Ave.
Wewoka, Okla. 74884

MARCH 16-19

Wisconsin PPA
Hotel Pfister
Milwaukee, Wisconsin
J. A. Speltz, Conv. Chairman
332 Main St.
Black River Falls, Wis. 54615

MARCH 17-18

PPA of Massachusetts
Yankee Drummer Inn
Worcester, Massachusetts
Madeline Hobbs, President
819 Broad St.
East Weymouth, Mass. 02189

MARCH 31-APRIL 2

APP of Illinois
Pere Marquette Hotel
Peoria, Illinois
Joseph Matthews, President
377 Western Ave.
Joliet, Ill. 60535

MARCH 31-APRIL 2

PP of Washington
Wenatchee, Washington
Walter W. Richter,
Exec. Manager
402 N.E. 72nd St.
Seattle, Wash. 98115

MARCH 31-APRIL 3

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

APRIL 7-9

PP of Manitoba
Malborough Hotel
Winnipeg, Manitoba
Lou Perrin, Conv. Chmn.
159 Provencher
St. Boniface 6,
Manitoba, Canada

APRIL 21-23

Alberta PPA
Palliser Hotel
Calgary, Alberta
J. Mathieson
609 Centre St., South
Calgary, Alberta, Canada

APRIL 21-23

Southwestern PA
Hotel Marion
Little Rock, Arkansas
Zee Drew, Exec. Sec'y
P.O. Box 3122
Fort Worth, Texas 76105

APRIL 24-27

Rocky Mountain PPA
Albany Hotel
Denver, Colorado
Howard C. Jones, President
1016 N. Butler
Farmington, N. M. 87401

APRIL 28-30

PP of West Virginia
Hotel Frederick
Huntington, West Virginia
R. J. Smith
P.O. Box 603
Welch, W. Va. 24801

MAY 5-6

Connecticut PPA
Hartford-Hilton Hotel
Hartford, Connecticut
Reuben Schaller
364 Blue Hills Ave.
Hartford, Conn. 06112

MAY 5-7

Kansas PPA
Broadview Hotel
Wichita, Kansas
Frank Fogler
730-32 Kansas Ave.
Atchison, Kan. 66002

MAY 19-21

PP of Iowa
Hotel Savery
Des Moines, Iowa
Don Lohnes
720 W. 4th St.
Waterloo, Iowa

JUNE 23-25

PP of Mississippi-Alabama
Buena Vista Hotel
Biloxi, Mississippi
Mrs. Gladys Lamb,
Sec'y-Treas.
Box 504
Greenwood, Miss.

AUGUST 4-9

PP of A
Conrad Hilton Hotel
Chicago, Illinois
Frederick Quellmalz,
Conv. Chmn.
1090 Executive Way
Oak Leaf Commons
Des Plaines, Ill. 60018

EXHIBITIONS

THROUGH AUGUST 5

Children of Rome
Photographs by
Jeffrey Blankford
Photographs by
Lloyd Ullberg
The Focus Gallery
San Francisco, Calif.

THROUGH AUGUST 13

Robert Frank
Francis Bruguere
San Francisco Museum of
Art
San Francisco, Calif.

THROUGH SEPTEMBER 21

Wild Flowers
Hallmark Gallery
New York, N. Y.

AUGUST 1-31

Contemporary
Photographers II
Sanford Museum
Cherokee, Iowa

AUGUST 1-31

Photographs from the
George Eastman
House Collection,
1840-1915
Brooks Institute
of Photography
Santa Barbara, Calif.

AUGUST 8-SEPTEMBER 2

Professors of Photography
Focus Gallery
San Francisco, Calif.

THROUGH SEPTEMBER 4

Once Invisible
Museum of Modern Art
New York, N. Y.

SEPTEMBER 8-29

Jerry N. Uelsmann
State College of Iowa
Cedar Falls, Iowa

SEPTEMBER 27- NOVEMBER 22

Photographs by Toni Frissell
Hallmark Gallery
New York, N. Y.

zine. The Sprague award for a non-photographer went to Robert E. Gilka, Director of Photography for National Geographic magazine.

The 1968 NPPA Seminar will be held in Louisville, Ky.



John Alhauser

M. W. Thomson

New Officers for Institute of Incorporated Photographers

Britain's Institute of Incorporated Photographers has elected new officers. M. W. Thomson of Edinburgh, a Detective Inspector, is the Institute's new President; Vice Presidents are N. Horne of Totnes, Devonshire and P. Peck of London.

King of the Convention

Donald L. Smith, instructor at Rochester Institute of Technology, Rochester, N. Y., was King of the Convention at the PP of A Portland Exposition in July. His awards for bringing in the largest number of new members in the 1967 Membership Contest included round trip air fare to Portland for two, \$100 spending money, two tickets for the Affiliated Association Luncheon, the Master's Reception and the Awards Banquet, at which he received special recognition. Division winners in the contest, each of whom received \$50, were: Commercial Division, Howard Kelly, Los Angeles, Calif.; Industrial Division, Emmert Lawson, Brooks Institute of Photography, Santa Barbara, Calif.; Portrait Division, Albert Ravanelli, M. Photog., Albuquerque, N. M. (See page 78 for final list of membership contest standings.)

Emperor Honors Asahi President

Saburo Matsumoto, Chairman of the Japan Camera Industries Association and President of Asahi Optical Co., Ltd., was awarded the Runju Hoshō medal by Emperor Hirohito. The Emperor presented the honor in recognition of Matsumoto's contributions to the development of industry in Japan, for helping to expand the na-

tion's export business and for developing new optical and photographic products.

New Europhot Secretary

The Council of Professional Photographers of Europe has announced the appointment of a full time Secretary General to handle business and publicity for the Council's Europhot Congresses. He is Vic Coucke of Brussels, a member of the Council's Executive Committee and President of the Federation Nationale de la Photographie Professionnelle.

The new Secretary General has a background in photojournalism and public relations, and has founded two photographic journals in Belgium. When Coucke takes office on September 1, Brussels will become the new headquarters for Europhot. The 2nd Europhot Congress, an international photographic convention, will be October 2-5.

Reprography Convention Scheduled for Cologne

The second International Convention on Reprography will be held October 25 to 31 in Cologne and will be combined with the International Trade Exhibition on Reprography. Since the Exhibition was first held in 1963, facsimile reproduction of documents by means of photocopies, microcopying, blueprints, electrotypes, thermocopies and other means — all covered by the term reprography — has acquired increasing importance.

The Convention is being arranged by the German Society for Photography. Details can be obtained from the General Secretariat for the Convention, 49 Neumarkt, Cologne, West Germany.

SPSE Symposium

The Society of Photographic Scientists and Engineers will present its second Symposium on Unconventional Photographic Systems at the Marriott Twin Bridges Motor Hotel in Washington, D. C., October 26-28. Five half-day papers sessions are planned covering such topics as Deformable Films, Electrophotographic Processes and Materials, Photochromic Systems, Photo Cross-linkable Systems and Unconventional Silver Systems. Registration and program information can be obtained from SPSE, 1330 Massachusetts Ave., N.W., Washington, D. C. 20005.

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NEWSEVENTS

Press Photographers Elect

At the 22nd Seminar in New Orleans, the National Press Photographers Association elected officers for 1967-68. John Alhauser, The Milwaukee Journal, was elected President; Sam C. Pierson, Jr., Houston Chronicle, Vice President; and Marshall Dussinger, Lancaster (Penna.) Sunday News, Treasurer. NPPA Executive Secretary is Charles H. Cooper (Durham Herald-Sun Papers), Box 1146, Durham, N. C. 27702.

The NPPA's highest honor, the Joseph A. Sprague award was presented to Arthur Rothstein, Technical Director of Photography for Look maga-

1967 PP of A awards

Awards were presented July 26 by the Professional Photographers of America, Inc., at the 76th International Exposition of Professional Photography, held in Portland, Ore.

Honorary Master of Photography

C. B. Neblette, Rochester, N. Y., Retired Dean, the College of Graphic Arts and Photography, Rochester, N. Y. — "His dedication, ability, and vision have not only been responsible for immeasurable contribution to photographic education in the past, but have done much to safeguard its future."

Claude F. Palmer, M.Photo., Portland, Ore., President, Professional Photographers of America, for his service to the photographic profession, for his devotion to planning the future of the profession.

PP of A

Degrees were granted by the PP of A to the following:

(M) Master of Photography
(C) Photographic Craftsman
(SR) Silver Ribbon—Combined degrees

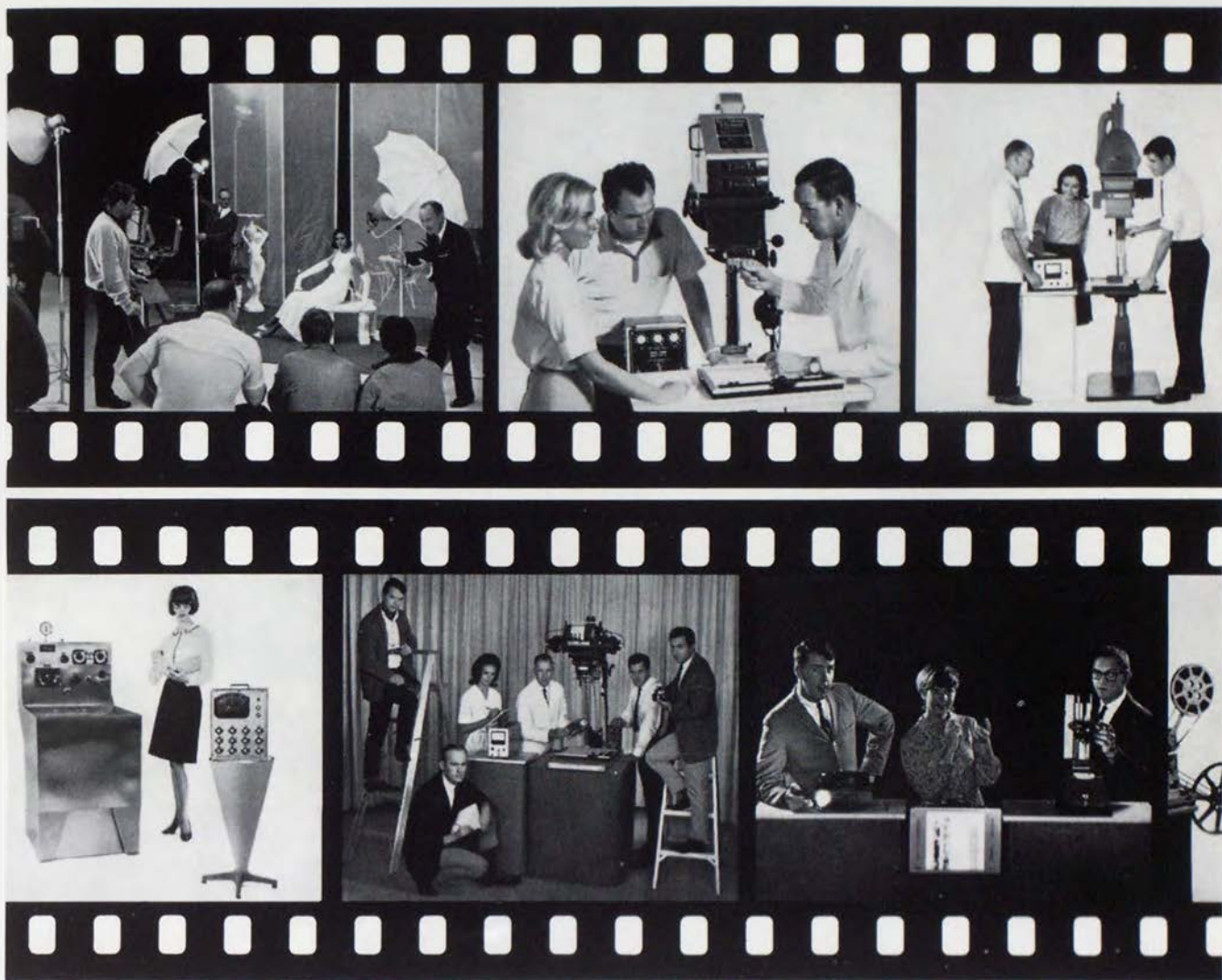
- William Robert Abey, Youngstown, Ohio (M)
Herbert M. Archer, Rochester, N. Y. (M)
Richard Atamian, Frankenmuth, Mich. (C & SR)
Max Munn Autrey, Sherman Oaks, Calif. (C & SR)
Jess R. Baker, Ontario, Ore. (M)
Victor Baldwin, Hollywood, Calif. (M)
Thomas E. Bassett, Frankenmuth, Mich. (M)
Robert S. Beeler, Rochester, N. Y. (C)
John Lewis Blackstock, Stamford, Texas (M)
Guy Blouin, Houston, Texas (M)
Lucile P. Bovee, Baldwinsville, N. Y. (C)
Duncan H. Brooks, Bethesda, Md. (M)
Hugo Brooks, Rockville, Md. (M)
Ruth H. Brown, Hamilton, Ohio (C)
Robert Burian, Hartford, Conn. (C)
Lorene Charis, Arcadia, Calif. (C)
Horace J. Chase, New Albany, Ind. (C & SR)
Gerald C. Cherico, White Plains, N. Y. (M)
*Thomas Woodrow Dickerson, Franklin, Tenn. (M)
*C. W. Dishinger, Jacksonville, Fla. (C)

- Vera M. Eschenbach, San Leandro, Calif. (C)
Robert F. Fahrenkrug, Evansville, Ind. (M)
Lee E. Finley, Palos Verdes Peninsula, Calif. (M)
Edgar P. Flanders, Tampa, Fla. (M)
Lynden L. Gamber, Aurora, Colo. (M)
Vivian Geiger, Syracuse, N. Y. (C)
Paul George, Allentown, Penna. (C & SR)
Louis Peter Goutzos, Salem, Mass. (M)
Joe R. Grimland, Grand Prairie, Texas (C & SR)
Philip V. Haddad, Suffern, N. Y. (M)
Donald Ted Hains, Rock Island, Ill. (M)
James E. Hampson, Shreveport, La. (C & SR)
Robert S. Harris, Rochester, N. Y. (M)
Robert H. Haven, Trenton, N. J. (M)
Charles H. Haynes, Detroit, Mich. (C)
Arthur Charles Heitzman, Houston, Texas (M)
J. D. Hicks, Fenton, Mich. (M)
Allen Hilliard, Chicago, Ill. (C)
John Roland Hockett, Austin, Minn. (M)
Robert G. Hostkoetter, St. Louis, Mo. (M)
Jack B. Huhnerkoch, Princeton, Minn. (M)
Jean Hunter, Winnipeg, Manitoba (C & SR)
Paul W. Hunter, Winnipeg, Manitoba (C & SR)
Sydney R. Kanter, Pittsfield, Mass. (C)
E. Leon Kennamer, Jr., Guntersville, Ala. (M)
Ray E. (Bud) Kennedy, Wichita, Kans. (M)
Margo Kent, Staunton, Va. (C)
Richard George Kimble, Lima, Ohio (C)
Dimitri Lewis La Zaroff, Pontiac, Mich. (M)
Tony Lewellyn, Anderson, Ind. (M)
Jeanne Allard Lindquist, Decatur, Ill. (C & SR)
Norman A. Lorhammer, St. Peter, Minn. (C & SR)
Roger D. Lundgren, Minneapolis, Minn. (M)
Douglas Mack, Daly City, Calif. (M)
Donald David Marvin, Rochester, N. Y. (M)
John Carter Maxwell, Hobbs, N. M. (M)
James E. Minor, Garden City, N. Y. (C)
Lucienne C. Misiaszek, Danielson, Conn. (C)

- Marvel Nelson, Tulsa, Okla. (M)
Juliet Newman, Greenwich, Conn. (C & SR)
Robert L. Nicol, Lakewood, Colo. (M)
William W. Norman, Globe, Ariz. (M)
Robert Burton Paris, Cincinnati, Ohio (M)
Houston Payne, Shawnee, Okla. (C & SR)
Robin L. Perry, Waterford, Conn. (M & SR)
Leone Peterson, Dixon, Ill. (M)
John Charles Pierce, Saginaw, Mich. (M)
Harry M. Pluto, North Canton, Ohio (M)
Lev F. Powers, Toledo, Ohio (M)
Philip A. Revoir, Red Wing, Minn. (M)
Dale Elliott Roberts, Atlanta, Ga. (M)
Roger R. Rochford, Sheridan, Wyo. (M & SR)
Emilie Romaine, San Francisco, Calif. (C & SR)
Leon Charles Rosenmann, Teaneck, N. J. (M)
Hal Rumel, Salt Lake City, Utah (M)
Daniel Sauro, East Syracuse, N. Y. (M)
James V. Schildgen, Parsons, Kans. (M)
Dino V. Semprini, Flushing, N. Y. (C)
William M. Shields, Clinton, S. C. (C & SR)
Michael B. Shulman, Malverne, N. Y. (M)
George Gibbons Smith, Jackson, Miss. (M)
W. D. Smith, Fort Worth, Texas (C & SR)
Eugene J. Sowa, Norridge, Ill. (M)
Jack Stevens, San Diego, Calif. (M)
Joel E. Strasser, Sioux Falls, S. D. (M)
Francis J. Sullivan, Derry, N. H. (C)
Charles Edward Talton, Sr., Winston-Salem, N. C. (M)
W. Fred Tidyman, Jr., Fresno, Calif. (M)
Albert E. Trotter, Chatham, Ontario (M)
Longin Walis, Chicago, Ill. (M)
John H. Wittenborg, East Meadow, N. Y. (M)
William C. Wittkowsky, N. Tona-wanda, N. Y. (M)
William Wollin, Madison, Wis. (M)
*Deceased

Silver Ribbons

Silver Ribbons were awarded to the following who had previously been awarded both the Master of Photography and Photographic Craftsman degrees:
Don Barber, Hendersonville, N. C.
L. P. Brand, Cincinnati, Ohio
Kay Isaacson, Ft. Dodge, Iowa
Harold L. Johnson, Clinton, Iowa



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

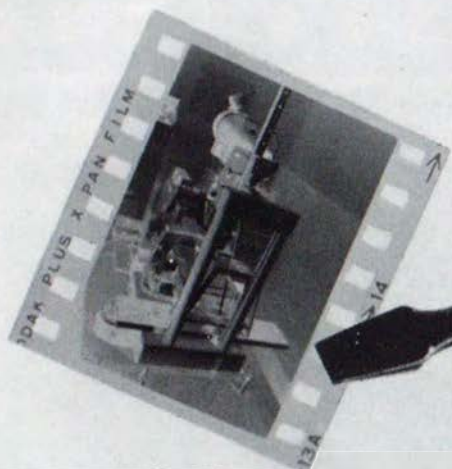
Here is a partial list of the photographic equipment used by Brooks Institute students □ Adams Retouching Machine □ Ascor Umbrella Lights □ Beaulieu 16mm Camera □ Beseler 5 x 7 Enlarger □ Calumet Camera □ Calumet Color Processor □ Camerz 70mm Camera □ Chromega Enlarger □ Colortran "1000" Light □ Densichron Analyzer □ Densi-Timer Analyzer □ Durst Enlarger □ Hasselblad 500EL Camera □ Kodak Carousel Projector □ Kodak Color Processor □ Koni-Omega Rapid Camera □ Lektra Analyzer □ Macbeth Av-Lite Viewer □ Minolta SR-T 101 Camera □ Noba Studio Camera □ Oscar Fisher Film Dryer □ Pageant Sound Projector □ Photogenic Lights □ Photogenic Strobes □ Plaubel View Camera □ Repronar Slide Duplicator □ Speedmaster Analyzer.

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



BROOKS
 INSTITUTE OF PHOTOGRAPHY

2190 ALSTON ROAD, SANTA BARBARA, CALIFORNIA 93103



acid test for an 8x10 enlarger

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

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

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

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

If you work with 4x5 and larger formats—in color or black-and-white—and your quality requirements are really critical, the unique capabilities of the V-184 should receive your attention. You'll discover that even if your work also includes 35mm, 2¼ square and 2¼x3¾, you may never actually have to buy a smaller enlarger. The Durst V-184 is that good.

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



Hand-Held Panoramas

by Gordon Smith, M.Photog.

Although the camera, like the human eye, sees clearly only what is directly in front of it, there are times when a client needs more than a straight-ahead view. This is where the panorama can be used successfully.

I prefer the hand-held camera method of making panoramas to the tripod method used by some photographers. I use this hand-held technique with a press camera when time or conditions will not permit the use

of a tripod. In covering the scene of a previous accident on a busy freeway, there is no time to set up a tripod since traffic cannot be interrupted. In this instance I step out into the roadway and within seconds, holding the camera by hand, I can expose a half-dozen pictures.

I use this technique for a wide range of clients. In one case, I made a complete circle, looking north, south, east and west for a case in which a man was filing a suit on the basis that a toll road cut through his property, which he said decreased its value by impairing his access to the property.

The panorama I submitted showed that the plaintiff actually had better access after the road was completed than before and that the value of his property was greater as a result of the improved roads. His attorney objected to the panorama by saying, "It looks in all four directions at once." I explained in court that the photograph was designed to be viewed in



Gordon Smith used hand-held technique to show Ben Hogan sinking the winning putt in a national invitational golf tournament at Colonial Country Club, Fort Worth, Texas. By beginning at right, he caught spectators closest to Hogan before they began swarming on green with congratulations.

Gordon Smith, M.Photog., 2900 Photo Ave., Fort Worth, Texas, is a commercial photographer with considerable experience in legal-forensic work. He was a panelist in the Commercial Division's Print Critique and Print Improvement Seminar at the recent Portland Exposition.







a circle and demonstrated that when the panorama is held in a circular position, you turn your head just as you would if you were on the actual property, viewing the overall terrain. With the explanation and demonstration of how a panorama must be viewed, the judge overruled the objection and accepted the photograph in evidence.

Many clients are not aware of the possibilities in a panoramic picture. I did an assignment for a customer who wanted four or five views and decided to take the "in-between" pictures too, thereby permitting me to submit a completed panorama along with the prints originally ordered. Once he saw the difference in the single pictures as compared to

the overall view, he bought the panorama for \$120 instead of the single photographs for \$24 or \$30.

Basically the technique for hand-holding a camera and making panoramic views is to overlap approximately 25% for each exposure. This can be done easily by using tree tops or telephone poles as guides for the vertical alignment so that you know about where the match will fall when looking through the viewfinder. I use a Speed Graphic with a Grafmatic or film pack so I don't have to take my eye from the viewfinder during the panning of the terrain.

Splicing the individual pictures is perhaps the most important part of the panorama technique. My tools include a single-edge razor blade, Scotch tape, brown paper tape 2" wide and a 12" trimmer. I print the negatives full and develop them at the same time to maintain constant tone from one print to the other. The splicing procedure is described and illustrated on the following page.



Top: This continuous view showed that a party in a legal dispute did not deliver as much gravel as was contracted for the dam. Center: Panorama used in an insurance case shows nothing obstructing driver's view as he approached the railroad track. Assembling of this panorama is illustrated on following page. Below: This view disproves a plaintiff's claim that tollroad cut off his access to other half of his property. Access road is shown going up through center of panorama and under bridge at top center. Apparent distortion suggested by curvature is meant to be corrected by curving the two ends of the 4'10½" print toward the viewer, so that the print shows what the eye would see.



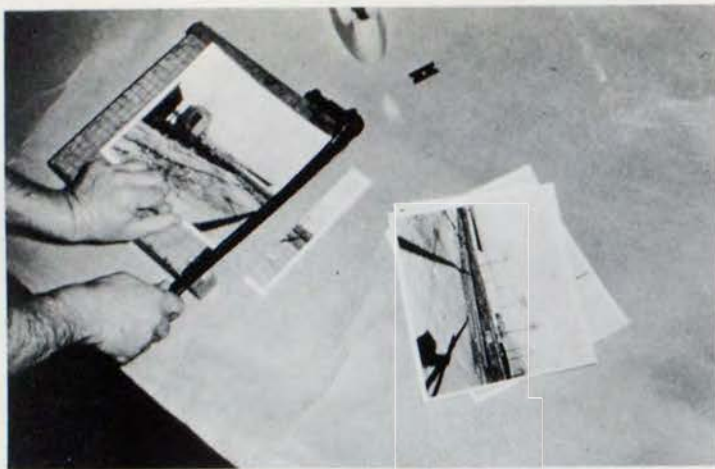


Fig. A

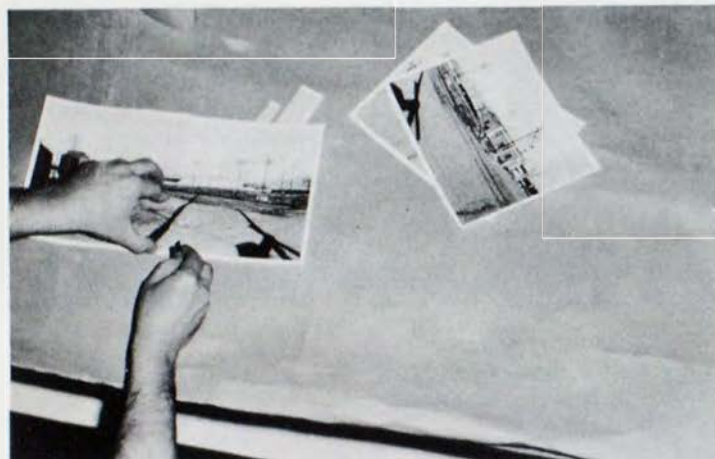


Fig. B

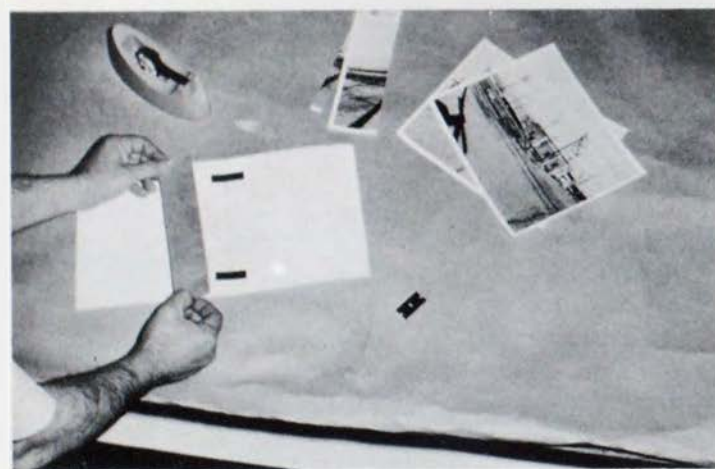


Fig. C

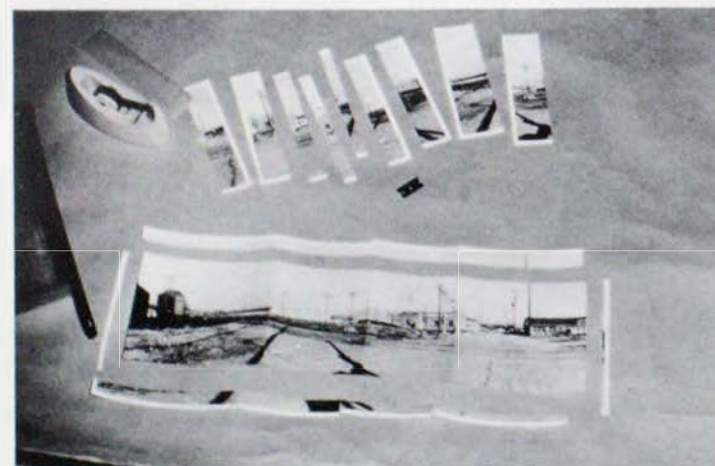


Fig. D

Finishing a Panorama Print

Somewhere in the right one-third of the first print is an area which matches the left one-third of Print 2, so I trim Print 1 until the match is correct (Fig. A).

Then I cut a notch in Print 2 at the top and bottom with a razor blade at the same point as I have cut Print 1 (Fig. B). I put the top notch in Print 2 in the blade of the paper cutter and pull the handle down enough to hold the print. Then I bend the cut at the bottom of the print and slide it to the left until it hits the blade of the cutter. This aligns Print 2 so the cut will be an exact match to Print 1.

I place a 2" piece of Scotch tape on the back of Print 1 at the top and bottom, leaving 1" sticking out, and slide Print 2 under the tape so it cannot stick. This permits moving and aligning the prints. When the prints are in correct position, I lift the left edge of Print 2 and stick it down over the Scotch tape at bottom and top. Then I turn the pictures face down and apply a strip of brown tape over the Scotch tape, top to bottom (Fig. C). I then crease the tape immediately so it will open and close properly like a hinge.

After following the same splicing procedure for all prints in the panorama, I trim off all borders. This makes the final product look more like a continuous print and our customers seem to prefer them that way. Fig. D shows the completed and trimmed panorama, which is also shown on page 30.





Enter the Sports Picture

by Glenn R. Shearer

As modern yearbooks become increasingly popular as a public relations media for the high school or college, it is extremely important to give adequate coverage to all phases of the academic and extra-curricular life. The school yearbook containing only senior portraits and a few small snapshots went out with the hooped

Glenn R. Shearer, 1703 Carlisle Road, Camp Hill, Penna., is head photographer at Sterling Studios in Harrisburg. Much of his work is in high school yearbook photography; within the last two years his articles on faculty pictures and school activity pictures have appeared in The Professional Photographer.

skirt and the ducktail haircut. Today all aspects of school life must be presented with adequate pictorial coverage. In previous articles for The Professional Photographer, I have discussed the school activity picture and the faculty picture. Now I would like to examine a section of the modern yearbook which is usually technically deficient and haphazardly photographed: the sports section.

In many schools, sports are the most important aspect of school life, and in all schools they are important enough to be handled well by the school photographer. Good action photography techniques include catching the peak of action, zone focusing, panning and often the right choice of equipment.

Action is the essence of sports photography and following this action

with the camera — in other words panning the subject — will enable you to catch the rhythm and peak of action more readily than if you predetermine the picture areas. When the subject is coming directly toward you, naturally you hold your camera steady. If, however, the subject is moving at an angle, follow the subject with the camera. Don't worry about the movement in the background, since the interest is only in the action of the athlete.

However, when photographing night sports or action in which the exact distance is not certain, use zone focusing, judging in advance the spot where the action will occur. Set the camera for that distance and you will be assured that the depth of field will give an idea of focus in front and behind the action. Check the depth of



Above left: Basketball pictures should be made from a position near the basket in order to catch peak of action in jump. Above center: Unusual angle and row of empty shoes contribute to an offbeat bleachers photograph. Above right: Excitement of swimming race shown in struggles of one contestant.



Left: Tension of an important locker-room conference is suggested here in a picture which brings out behind-the-scenes aspect of sports.

field scale on your camera to see the area in focus.

When I refer to catching the peak of the action in sporting events, I do not mean the fastest part of the event. I am speaking of the highest point of the action, the limits reached by the players. To capture this peak you must anticipate the peak and the exact moment when it will occur. To photograph any sporting event effectively, it is important to be familiar with the sport, for you will be able to select the best position in order to use the

best angle and to capture the peak.

Many different types of cameras can be used for sporting events; it is best determined by the type of equipment with which you're most familiar. I prefer the 2¼ square twin-lens reflex with Tri-X pan film. When a flash is needed, I use a 200 watt-second strobe unit. The viewfinder should be a direct one, because the optical type will distort and reverse the image. An electronic flash unit is superior for sporting coverage. For one thing, the high speed of the flash provides good



Football action picture freezes a highlight of the game (above) and shows all the students directly involved in the play. The wide area of the football field makes this one of the most difficult sports to cover. Right: In keeping with emphasis on action in sports pictures, coach is shown shouting directions to his team.



Blurred action of wrestlers against soft background of spectators helps center attention on the action.

action-stopping power. Very important to the players and the coaches is the fact that the short flash duration makes the flash appear less bright and the athletes are rarely bothered by it.

The most common high school sporting events which appear in today's yearbooks are football, baseball, basketball, wrestling, track, and in some areas, swimming.

Football is one of the most difficult sports to cover, possibly because of the large area in which the game is played. The best position for the pho-

tographer is along the sidelines. Here it is possible to get the expressions of the players on the bench as well as the action on the field. Along with the action pictures, do not forget the coach and the cheerleaders and the toss of the coin.

I have never been in a school gym where there are provisions for the photographer to stand to cover a basketball game. The best thing to do is to find a place that does not interfere with the spectators or the referees. Try to cover the entire game

from one basket so that both teams will be making baskets while you are taking flash pictures. Catching the peak of action is relatively easy in this game — it occurs just at the peak of the jump. Do not forget the score keeper and reaction of the spectators.

Baseball is also a difficult sport to photograph because the action takes place at various locations. I like to aim for action at first base and third. If there is a runner on third, try to catch him as he runs for home, and many times he will slide. When taking pictures of this or any event be very careful, because a ball can do much damage to you and the camera.

In track all the events take place in a prescribed location. Dash men can best be taken running at top speed or even at the starting block. Many runners are best covered at the finish line. In any of the events it is best to study the style of the athletes. In the individual events the athlete reaches a peak that is a good test for the photographer's sense of timing and his feel for the action.

If you watch for the peak of action and train yourself to capture the true competitive feeling of the events, your sports photography can improve tremendously. And never forget the crowd or reaction picture; in many cases this will tell the story of the big game just as much as the action photograph does.



Living room of the Revoirs' residence has the cedar ceilings used throughout the studio and a view of their spacious lot.

North Woods Studio

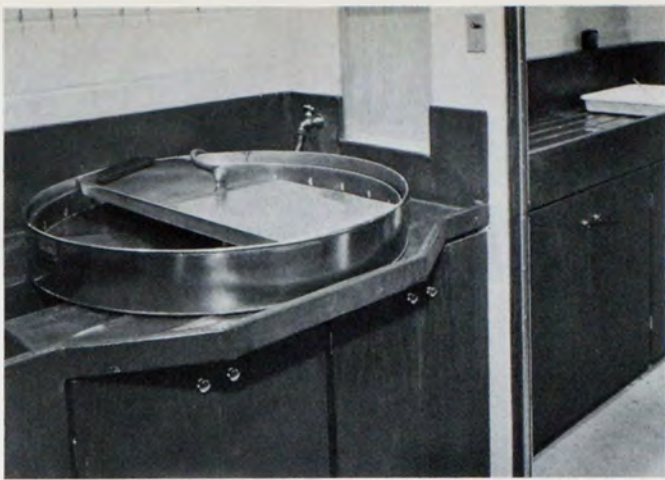


Summer and winter views of the studio's exterior. Siding is of rough sawn cedar; lights built in overhanging roof illuminate building at night. Revoir has black-topped a parking lot with space for five cars, and set up a lighted sign by the highway.

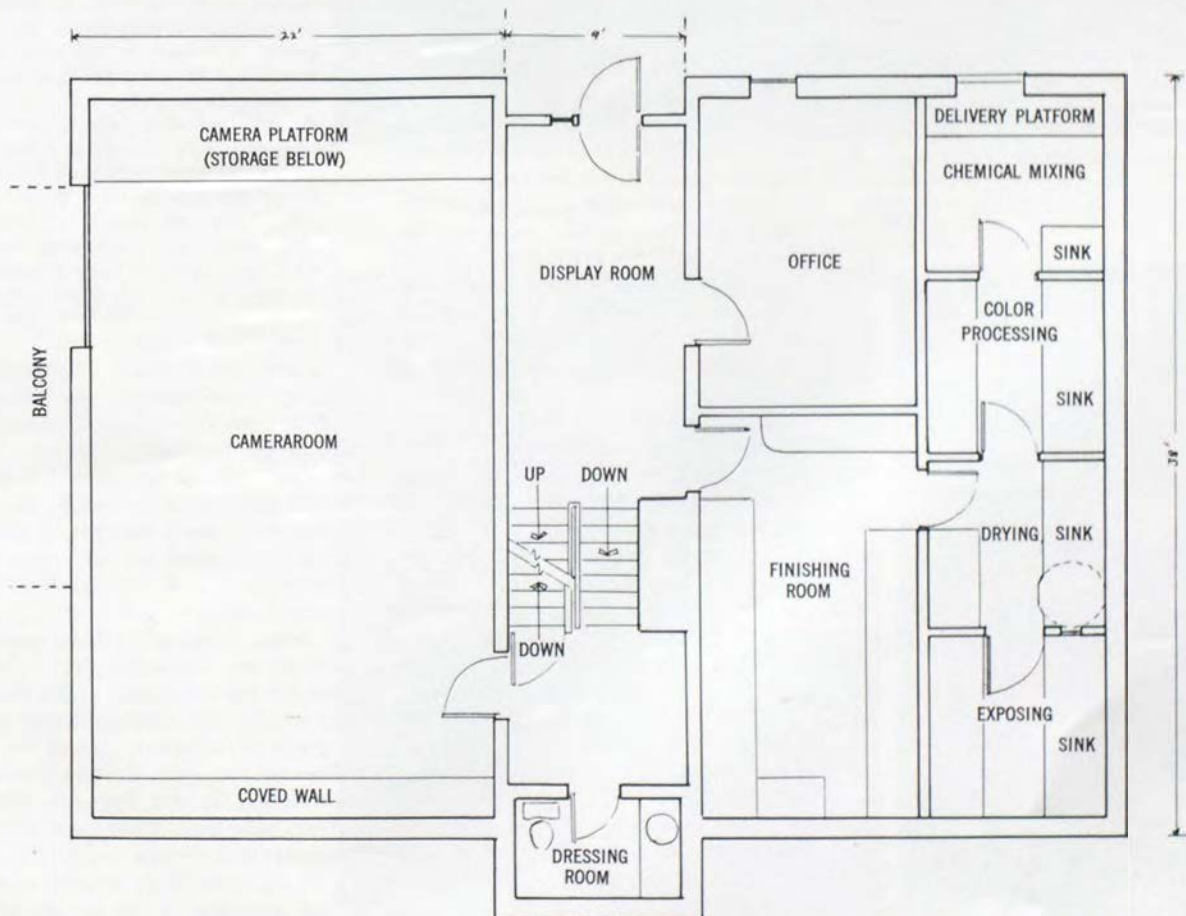
Phil Revoir has the best of two worlds at his disposal at his new studio site which makes indoor and outdoor photography equally practicable. Growing popularity of formal outdoor wedding and family group pictures has encouraged establishment of many indoor-outdoor studios, especially in southern states where the outdoor picture season is longer. Revoir, however, was the first to try it in the area of Red Wing, Minnesota. Planning and construction of the studio attracted enough interest to justify two feature articles in the local newspaper.

Red Wing, with a population of about 11,000, has three other full-time studios in town, plus four more

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Left, above: One of Revoir's darkrooms featuring custom-built fiberglass sinks.
 Left, below: Finishing room, where customers' orders are kept in numbered plastic dishpans for quick retrieval.
 Right, below: Removable workbench tops cover seldom-used equipment in finishing room. Floor plan of studio is at bottom.



The Estate of Photography

The world of painters, sculptors and God-save-us poets has historically refused to allow an equal place in the sun for photographers. To the constant dismay, continuing frustration and futile protestation of photographers dedicated to belief in its cultural and esthetic values, photography continues to be the step-child of the arts.

Evidences of this condescension appear in speeches and articles and asides from painters and writers and critics and museum directors and art juries and art editors from *Life* to the *New York Times* to *Esquire*.

The theme of this patronizing viewpoint is depressingly familiar to every photographer: Photography is a mere exercise in literalism by means of mechanics and craft. Chance, a stroke of luck, and a further fortunate and

timely nerve-twitch depresses the button which "does the rest." A commercial laboratory then fiddles and doctors until something interesting occurs. The result is then claimed as art by this pushy, status-seeking tribe of artisans, who hope to attain membership in the closed society of artists and thereby presume to the title of artist, a title now exclusive to painters, sculptors, writers and poets. Ours is a private preserve, gentlemen; don't you see the sign, "Keep Out"?

Like Pavlov's Dogs

If I sound a little defensive about this patronizing fraternity, let me admit at the outset that I have been. The *New Yorker* stated recently: "many of our best photographers have been a little defensive about it." This must be the understatement of the last 40 years. Of course we are defensive about it and we react rather like Pavlov's dogs to a bell when confronted with the condescension of the artistic community.

Take for example an article in the December *Rangefinder*, written by Byron Dobell, the managing editor of *Esquire*, entitled "Photographs Are Boring." Mr. Dobell was addressing his remarks to photographers and engaging in the game of putting all of us down.

"Then there is the matter of photographers' emphasis on creativity," begins Mr. Dobell. "I don't think you should be dealing with such lofty terms in what is probably best viewed as your daily work. I think the esthetic discussion as related to photography is a pretty fruitless one. I wouldn't worry about it if I were you. Just take pictures and hope for the best. Whoever edits has to be an idea person and that's not your problem. You're just out there taking pictures."

Thus with one stroke, Mr. Dobell reduces the creativity and artistry, the real attainments and future hopes of thousands of photographers to the old, painful cliché of picture snappers. Battering us with his superior claims to immortality, he demolishes

the gods of our world, from Daguerre to Brady to Steichen, Elisofon, as interlopers on Mount Olympus.

Optimistic Future

Such utter negativism can only be viewed as willful snobbery by anyone even remotely acquainted with the myriad paths of photography, all leading upward today. Indeed I think that photography is the only one of the arts with an optimistic future. All the others seem presently bent on self-destruction.

In the past, after reading such stupidities as those of Mr. Dobell, I have comforted myself with small bits of rationale as follows:

1. The writing of drama was not considered literature in the days of Shakespeare, and his efforts were contemptuously dismissed as the scribbles of a hack by the essayists and novelists who were the true members of the club at that time.
2. From before Michelangelo until Rodin, sculptors were classed as mere stonecutters, workers with their hands, and hence not qualified for the art fraternity. Today of course sculptors are members in good standing and they and their partisans have a small hand in making sure no other interlopers are permitted to aspire to the grand conclave of artists.

From such thoughts I reasoned that perhaps photography too may one day be welcomed into the sacred circle of the fine arts.

I realized, all the time I treasured these gems of reassurance, that they were my Linus's blanket, a solacing scrap of blanket, but perhaps a winding sheet as well. But like little Linus, I could not give them up.

Today, however, I have begun to change my thinking. And I believe that the joke is shortly going to be on the artists. The club itself may be going out of existence, one of the casualties of the mass Culture Explosion.

Witness Op Art, Pop Art, Non Art. Their adherents threaten the very foundations of fine art at this time, with no one even exactly sure just what painting is up to or what it

Turn to page



Orren Jack Turner, 112 Nassau St., Princeton, N.J., owns a portrait studio and has presented several convention programs, many of them dealing with figure photography. His article, "Photography of the Human Figure" appeared in the February 1966 issue of *The Professional Photographer*.

Nothing But Large Portraits

The prestige of quality studio portraiture can be enhanced by the use of 16x20 or larger sizes in reception room displays and promotions, Robert S. Victor has found. "On the reception room wall we have nothing but large portraits: 16x20, 20x30, 30x40," Victor says. Smaller portraits

— 8x10s, 5x7s, and 3x5s— are shown in display cases in the studio, but customers are encouraged to think in terms of large sizes.

Victor's promotional program is a "Neighbor You Should Know" series of portraits of prominent Topeka or Kansas citizens. Each of these color



Robert S. Victor's studio window (above) uses drapes as backdrops for his portraits. Drapes block out the distracting sights of room behind the window. Below, left: Portrait of Kansas' Gov. Robert Docking. Below, right: Mrs. Docking, First Lady of Kansas. Both are on display in the window shown above.





Portrait of Gen. Nickey (left) is used effectively in large size in portrait arrangement shown below.

portraits is 16x20 or larger and is displayed for a month at Robbie's Restaurant in Topeka. Featured personalities have included generals, bank presidents, scout leaders and clowns. The series has been running for over three years, and the hanging of a new portrait each month attracts public interest.

A thief with a taste for celebrity portraits gave the series some unexpected publicity last January when Kansas' Gov. Docking was inaugurated. His portrait hung in the restaurant for only one evening and then disappeared the next day — inauguration day. Newspapers, radio and TV and the wire services picked up the story and appealed for the return of the portrait. In comments for the newspapers, Victor placed an estimate on the value of the portrait and attributed the theft to "some good Democrat who carried it to the inaugural." A week later the portrait was anonymously returned through a local attorney, and this event stimulated more coverage.

Victor opened his studio in 1963 after completing a course at the Winona School of Professional Photography. Beginning with black-and-white only, the studio soon added its own color printing and processing facilities and now does 95% of its work in direct color.

In addition to the reception room displays, the large color portraits are

A homelike arrangement in the Victor reception room (right) shows customers how they can use large portraits to advantage.



Bozo the Clown, "The Man with a Million Smiles," was one of the celebrities featured in "Neighbor You Should Know" series.

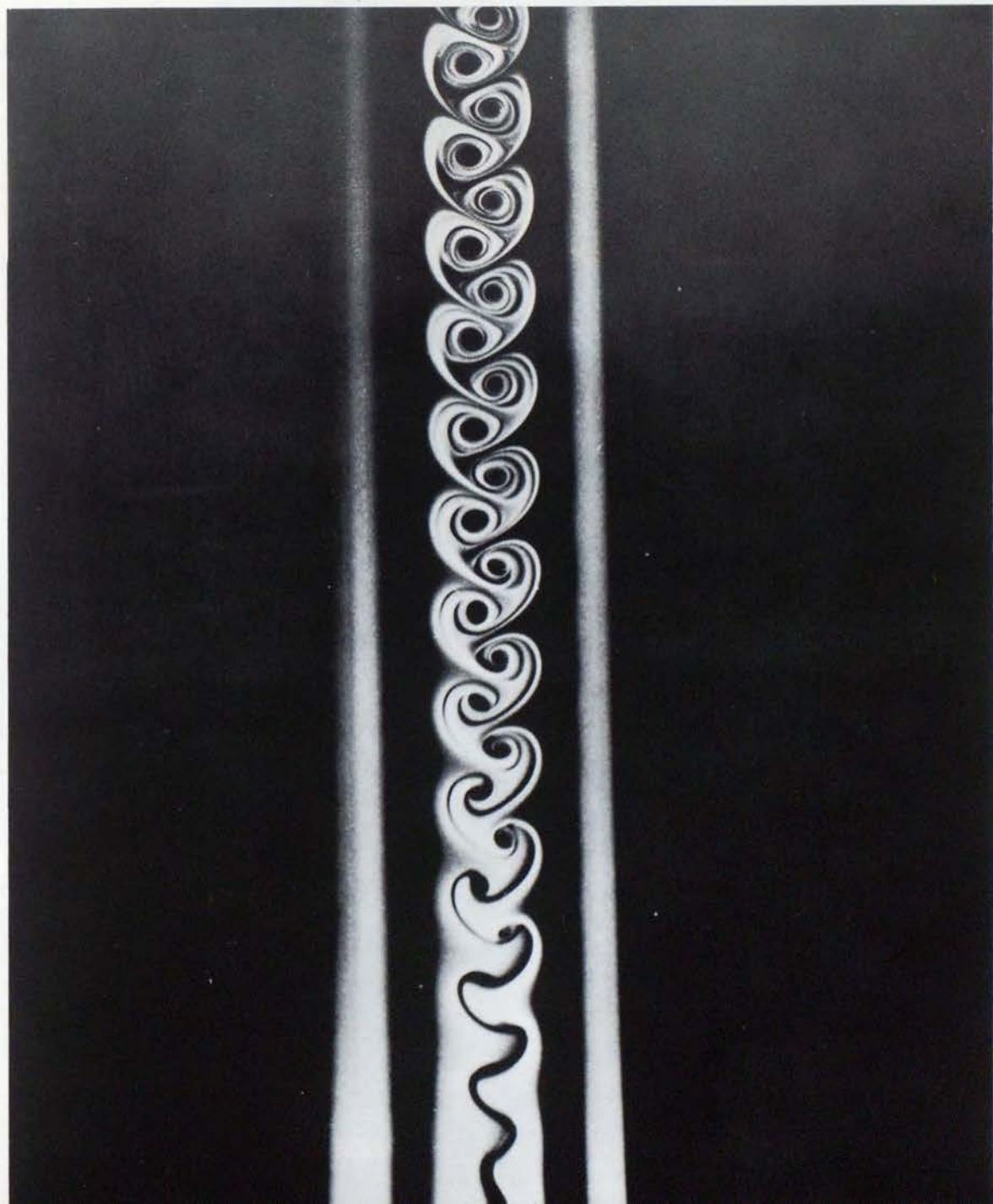


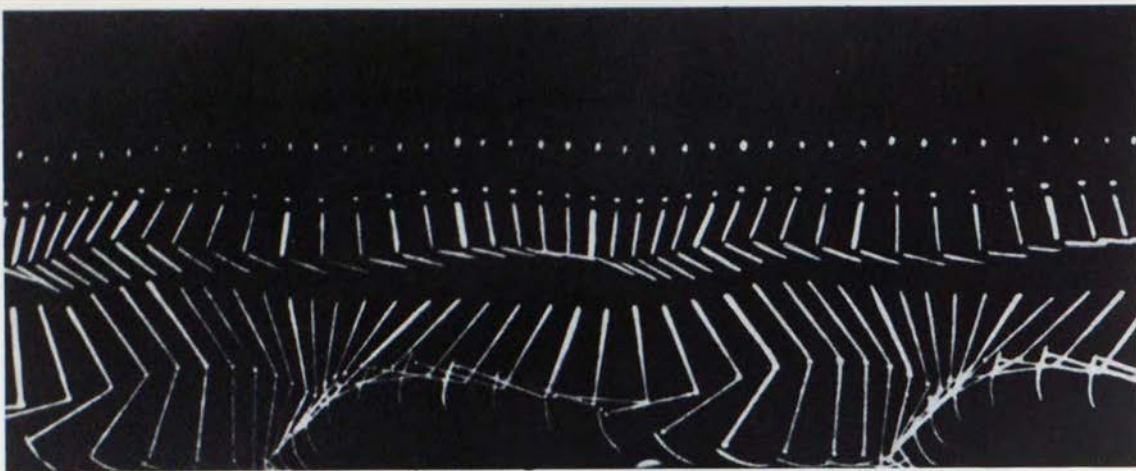
also used in the studio window, which Victor considers his best selling tool. After unsuccessful experimentation with easels in the window, he began using colored linen drapes, which provide a rich backdrop for the portraits and set the window apart from the rest of the studio. ■

"once invisible"

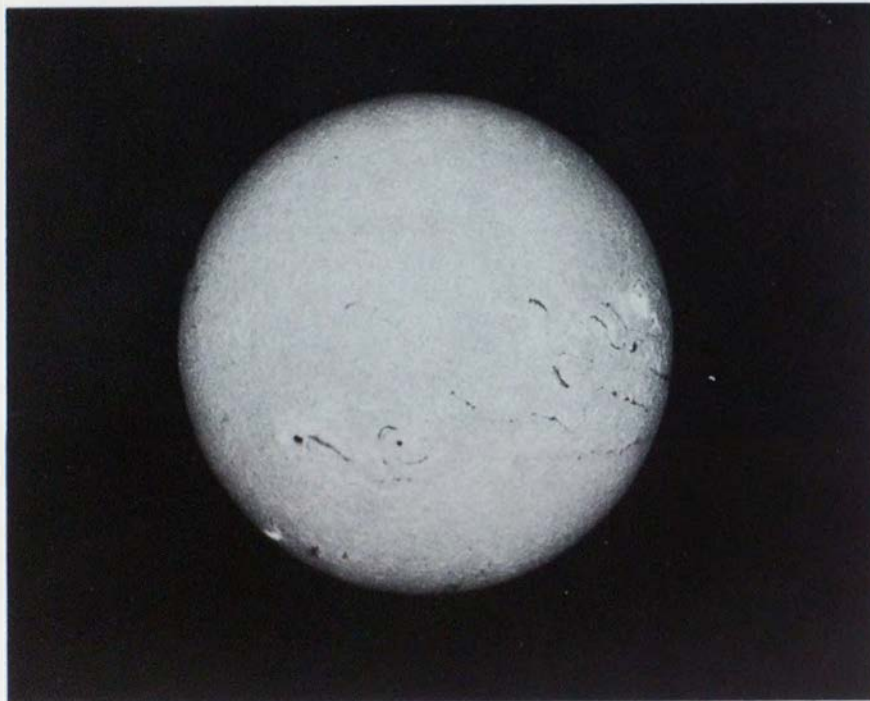
Photographs of objects and processes which the unaided human eye never sees are currently on display at New York's Museum of Modern Art in an exhibit called "Once Invisible." Subjects like a hummingbird in flight, a milk drop splashing, Brooklyn Bridge in a 360° panorama, protons interacting in a hydrogen

High-speed photograph, 1/50,000 second, of smoke from a burning cigarette. Professor H. N. M. Brown, University of Notre Dame.



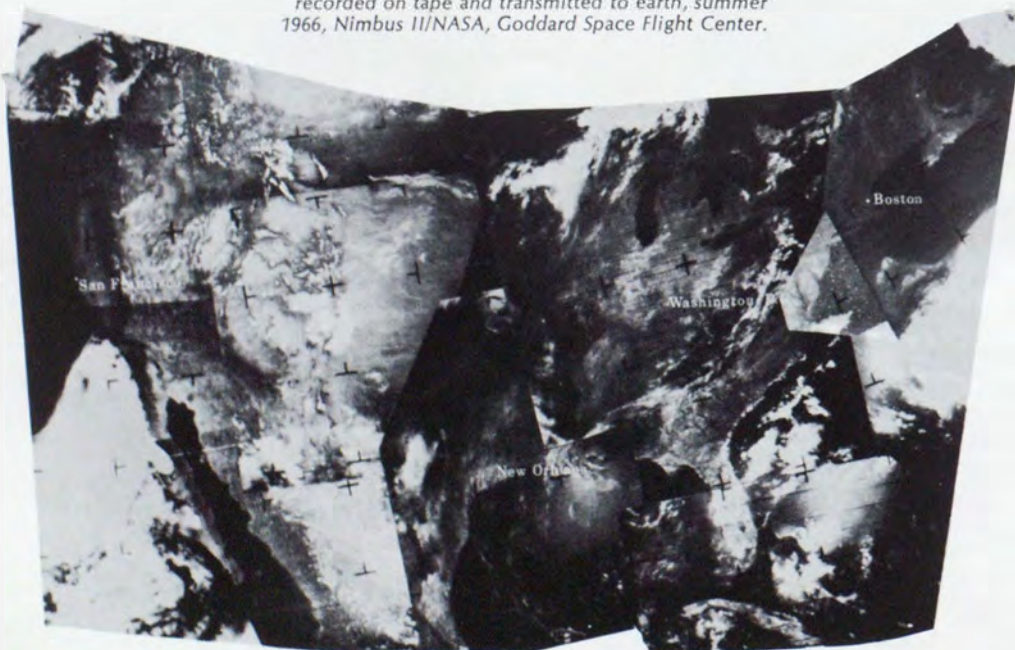


Serial high-speed photograph of man walking. Linear graph made with white stripes painted on black clothes. C. 1882. Jules Etienne Marey, Cinematheque Francaise, Paris.



Sun with all but far red of spectrum filtered out. Wendelstein Observatory, West Germany. Courtesy of Carl Zeiss, Inc.

Montage of 14 composite photographs from 700 miles above the earth, U.S.A. Images recorded on tape and transmitted to earth, summer 1966, Nimbus III/NASA, Goddard Space Flight Center.



economy and surprise — are the source of their value both as scientific documents and as sources of wonder.”

More than 100 photographs are included in the exhibit. Some date back to the 1880s; many others are the result of recent scientific developments. Three of photography's unique

technological roles are discernible in the exhibit: analyzing time and motion (as in the serial high-speed photograph of a man walking), focusing on invisible energy sources (as in radiographs) and taking pictures from vantage points inaccessible to men. "Once Invisible" will be on view through September 11. □



360° panoramic photograph of Chicago skyline. Zoomar, Inc.

Computer-analyzed picture reducing continuous toned images to 8 component brightness levels. John Mott-Smith, Air Force Cambridge Research Laboratories, Bedford, Mass.





On the Highway
Lionel Stevenson

Winners were recently announced in the 20th National Print Show sponsored by the Professional Photographers of Canada, Inc. In the competition, six points are awarded for first place, four points for a merit, and two points for acceptance in the

Canada's 20th

show. No print can gain more than six points total. The photographer with the highest score is named Canadian Photographer of the Year. This year's winner is Lionel Stevenson who accumulated 26 points.

Struggle for Life
Mike Kerr

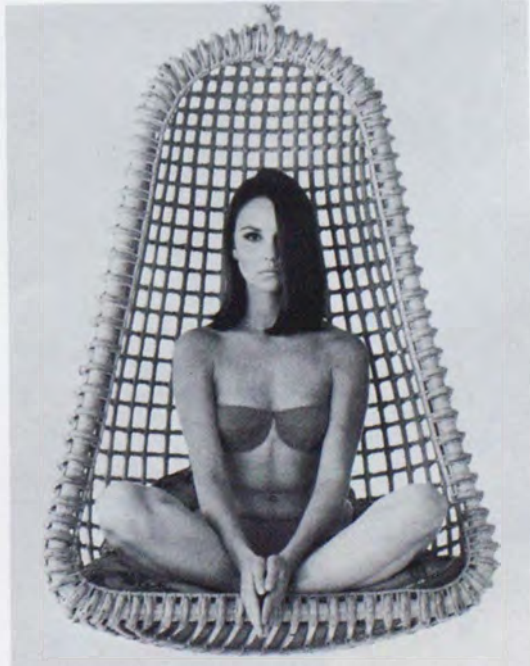




*Claudette
Lee Batut*



*Chick in a Basket
Anthony Moore*



*Steel Worker
George Dunbar*

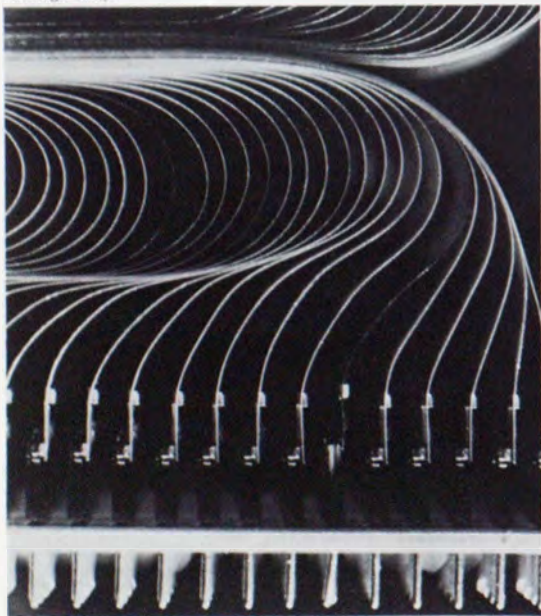
Canada's 20th

continued



On the River
Doug Boulton

Number One
George Roy



The Eleven Story Dive
Walter Shean



The Hasselblad system... and a few reasons why the one-man studio needs it.

Running a one-man studio very often means being prepared to handle any kind of assignment that comes along. And that means having the equipment on hand to be able to do it. If you are like most one-man operations you probably have one or two 35mm cameras, a couple of 2¼ square cameras, a 4x5 and maybe even an 8x10. You probably use your 35s for their speed and mobility and the fact that you can do a lot of "shooting" with them. But when you want to be sure of a quality image, you feel happier with a larger format.

The really large formats (4x5 and 8x10) you use only if you have to, perhaps when you need the camera movements, or when that "certain" client demands those 8x10 chromes. So you probably find yourself using your 2¼ square cameras more than anything else. After all, you don't need selling on the format, but there again you probably wish you had the speed and mobility that you can get with your 35s. You also wish you had the lens interchangeability or the ability to get a lot of "shooting" done when things are "hot". It's not very convenient to have to load film repeatedly, particularly if you're on location.

This is where many professionals are discovering that the Hasselblad System makes a great deal of sense. You see

Here's what the Hasselblad System consists of. Firstly, the 500C, the standard camera in the system^A. It accepts all seven lenses available for the Hasselblad, and is a single lens reflex viewing camera. The 500C always shows you exactly how your final picture will turn out on the ground glass screen, in the same way a view camera does. This allows you to concentrate on the setting up and composition of your picture, no matter what lens or accessories you are using on the camera.

The lens, magazine, focusing hood and winding knob of the 500C are all instantly interchangeable.

Next is the Hasselblad Super Wide C. The camera that caused a breakthrough in 2¼ square photography. Equipped with a 38mm, 90° angle of view Zeiss Biogon f/4.5 lens, this camera

allows you to take pictures previously considered impossible. The superb optics of the lens assures perfect distortion-free horizontal and vertical delineation, with sharpness of image from corner to corner of the negative area, even at full aperture. Depth of field at an aperture of f/22 is from 26 inches to infinity.

The newest camera in the Hasselblad System is the electrically driven Hasselblad 500EL. This camera automatically advances the film and cocks the shutter, allowing a rapid series of exposures to be made, either by use of the camera release or long release cords, timer or remote radio control. The 500EL accepts all the lenses and most accessories available for the 500C. Obviously one of the advantages of this camera is that the photographer is freed from the actual mechanics of picture taking and can therefore, devote himself completely to the subject.

The use of the 500EL with the Hasselblad 70mm film magazine, (up to 70 exposures on cassette loaded 70mm film) allows the photographer, working on a job where a large number of exposures are required, to handle his work load much more quickly and efficiently.

Five different instantly interchangeable film magazines are available. These magazines allow the photographer to make 12 or 16 exposures on 120 film^D, 24 exposures on 220 film^E and 70 exposures on 70mm film. The magazines also allow the choice of 3 formats, (2¼ square, 2¼ X 1½, 1½ X 1½). This allows not only for speed of operation, but the convenience of being able to change either film type or format in mid-roll.

Completing the system is a huge range of accessories that includes extension tubes and bellows extensions for close up work, filters^F, transparency copy holders, cut film backs, eye level prism finders^G, sports view finders, sun shades^H, rapid winding crank^I, quick focusing handles^J, grips^K, underwater housings, ring lights, microscope attachments and carrying cases.

We are not suggesting that initially you need the entire system. But we do believe, and many one-man studio operations are finding out, that by investing in a small part of the Hasselblad System, such as those shown below (one of the beauties of the system is that you can build it up as your business grows) not only has the quality of their work improved immeasurably, but the volume of work and the number of assignments they can handle has also increased.



Hasselblad is the one 2¼ square camera system that can do just about anything that any 35mm camera system can do, plus most of the things that a larger format camera system can do. It can give you the speed and mobility you expect from 35mm with the image quality you expect from a larger format.

There are seven Carl Zeiss lenses in the Hasselblad System, 40, 50, 80^B, 120, 150, 250^C and 500mm. Each lens has a built in Synchro Compur shutter, with automatic stopping down at the moment of exposure and manual preview for depth of field checks. Every lens has both M and X synchronization allowing the use of flash and strobe at all speeds up to 1/500th of a second.

This description of the Hasselblad System has been necessarily brief. If you would like a Hasselblad catalogue or further literature or if you have a specific technical inquiry, write to Paillard Incorporated, 1900 Lower Rd., Linden, N.J. 07036

H A S S E L B L A D

"Work received was excellent quality and received within a reasonable length of time from the time I sent it to you." "Excellent"

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"Very good set of proofs."

"Very beautiful and nicely balanced color. Extremely fast and wonderful service."

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"Find the service speedy, also very satisfactory. Workmanship on proofs and candid beautiful."

"We find your service and quality satisfactory"

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"Keep it up"

"Good Work"

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"Wonderful service"

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"Color excellent—Service excellent."

"Everything quite satisfactory"

"A great team: Photogs' Color Service and UPS"

"I was more than satisfied with the fine work your company does. The customers were thrilled with their pictures."

"Delivery was wonderful — Prints likewise"

"Service is excellent — Keep up the good work!!! Thanks!"

"Service is very good, prints are excellent."

"Well pleased with quality and especially on new surface"

"Very good service."

"On the whole — quite good service."

"Pleased with your work and will continue with my wedding color shots as I make them."

"Service is terrific. Keep it up."

"Color 100% perfect all around"

"Excellent Service!"

"Your enlargements beautiful service good."

"Service and quality O.K."

"Excellent work"

"Perfect"

"Very pleased with print quality!"

"Very good"

"Very fast service"

"Quality of work — Excellent"

"Everything just fine"

If you don't believe what others are saying about our color prints... try them yourself... at \$1.00 each!

Buy color prints at these low prices. We guarantee satisfaction!

8x10's \$1.00 each 5x7's \$.60 each 11x14's \$2.50 each



A decade of service to professionals

'You Have to Attend Color Tempest College to Believe It'

By Bill Stockwell

Naturally, my rapturous claims for my Casuals have stirred the skeptics. A cynic erupts: "Are your Casuals really a stunning new world in color, or do you merely have a glib tongue?" I offer these written tributes in answer:

I am at a loss for words. Color Tempest is the most outstanding artistry I have ever seen. Sid Solberg, Libertyville, Ill.

I came to your College, hoping for a few new ideas. I leave with more than I ever got from any one man. Your course is worth 100 times the price! Gene Ringo, Columbia, Mo.

One word: "Great!" Russell Moser, Souderton, Pa.

I placed one 16 x 20 Misty Casual on exhibition. It brought 14 calls from brides in one day. The Casuals must be what we need to survive in the Satin Jungle. Dave Werkema, Marne, Mich.

I paid for your course with Casuals studio techniques alone. Doug Irick, Wausau, Wis.

You gave us so much for so little! One must attend your Color Tempest College to believe it! Nick Ferri, Sheffield, Pa.

Your Casuals are the icing on the wedding cake. Jack Mervis, Silver Spring, Md.

The Wildflowers alone make the wedding a romantic thriller — for the couple AND photographer. R. P. Mueller, Clarion, Iowa.

The Casuals increased my quality and income 100 percent. Fred Morris, Garden City, Mich.

I have plunged into your beautiful dream world of Mistys, Teardrops, Fantasys and related color miracles. Response: Terrific! Jack Conroy, Memphis, Tenn.

Color Tempest has given the breath of life to candids. Your color Casuals are ALIVE! Dave Metcalf, Spirit Lake, Iowa.

The Casuals are the ultimate artistic approach. Color Tempest exceeded my extreme hopes. Galen Parker, Madison, Wis.

Your color Casuals are the greatest fountain of knowledge

ENLARGED COLLEGE SCHEDULE

Aug. 8-9 New York City
 Aug. 15-16 Roanoke, Va.
 Aug. 22-23 Grand Rapids, Mich.
 Aug. 29-30 Dayton, Ohio
 Sept. 5-6 Minneapolis
 Sept. 12-13 Charlotte, N. C.
 Sept. 19-20 Portland, Maine
 Sept. 26-27 Indianapolis
 Oct. 3-4 Los Angeles
 Oct. 10-11 Rochester, N. Y.
 Oct. 17-18 St. Louis
 Oct. 24-25 St. Petersburg, Fla.
 Nov. 1-2 Albany, N. Y.

All About College

Featuring — Fantasy Wedding World and Color Tempest.

Professor — Bill Stockwell only, covering complete Casuals concept and 75 color techniques.

Hours — 9 a.m. to 10 p.m. Two days.

Class Size — Limited to 25.

Tuition — \$150. Others from your studio \$90 ea. Refreshers \$90.

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

Gratis Texts — You receive three Casuals reference texts, valued at \$250. They picture more than 500 Casuals, created for color.

Money Back Guarantee — I will show and teach at least 75 exciting color techniques for weddings. They light up ALL photography.

Brochure, and a shocking color miniature — gratis!

in photography's most neglected area. George Rasmussen, Fremont, Neb.

. . . The most exciting school of real money-making ideas. Sarah Plunkett, Greenville, Texas.

In all the world, Bill Stockwell is the only name associated with an advance in wedding candids. F. R. Bailey, Chillicothe, Mo.

Your Blue Mistys are lovely, but Color Tempest is tremendous! Mauriene McNeill, Fort Worth.

I have never been so inspired and challenged! Color Tempest is utterly fantastic! V. L. Braun, Stockton, Calif.

Your color Casuals are the only future for the quality studio that expects to stay in candids. Randall Harbuck, Harvey, Ill.

The Casuals are building a large addition on our studio. Charles Clinard, Royal Oak, Mich.

I haven't been so excited over photography in years. Gerald Kinnunen, Ironwood, Mich.

I am getting bids from brides in other states. There is awesome impact in the simplest color Casuals! Fred Nichols, Jamaica, N. Y.

Revivalism . . . Emotionalism . . . Snake-oil Selling . . . But the best brain stimulant to reach New York. Dino Semprini, Elmhurst, N. Y.

I could hardly believe the Pastel Teardrops, even though I was seeing them and shooting them. T. O. Waggon, Montgomery, Ala.

Brides call to ask: "Is this the studio that makes those beautiful Misty candids?" Your College is the best investment I ever made. George Burns, Memphis.

Once in every generation a real fireball rises on the photo horizon, sharing his inspirational light. In this generation, Bill, you're it. Don Fraser, Seymour, Wis.

I added three Casuals to my latest color album, and for the first time in 14 years a bride hugged my neck. Clifford Maxwell, Johnson City, Tenn.

I have met two men in photography whom I can honestly call a genius. Bill Stockwell is one of them! Edith Garrett, Columbus, Ga.

I would pay \$1,000, if necessary, for your Casuals texts. The color Teardrops alone are worth the price of your course. LaVon Riley, Chattanooga, Tenn.

GRATIS — brochure and a shocking color miniature.

BILL STOCKWELL'S CASUALS — 1105 Tedford Way — Oklahoma City, Okla. 73116
Phone 405 — VI 3-6264

marketing & the Professional @ Photographer

Put yourself on the editor's payroll

by Harry G. Clark

Every day hundreds of pieces of free publicity material are offered to the thousands of news outlets — newspapers, radio and television. How much of this material actually is used by the source for which it is intended depends to a great extent on how well it is prepared.

Publicity, as opposed to advertising, is not purchased, and since the newspaper or station receives no revenue

for it, usage of publicity material is most often based on merit alone.

Part of your public relations function as a photographer is to “put yourself on the payroll” — to become a good reporter for your station or newspaper. Newspaper editors and radio or TV station news managers are always clamoring for more of the right kind of newsworthy material. They can't possibly hire enough help to keep in touch with all of the fascinating, fast-breaking developments in whatever fields they are covering. But (and here is the secret of your success) you can.

The editor can't put on your hat and see the inside workings of your particular operation, your neighborhood, your fellow club members — but you can. You're in it up to your ears, every day and sometimes Saturday and Sunday. You can do something none of your editor's newshounds can do: report your business from the inside. During your time on the inside, you have formed some personal views on how to take better pictures, how to avoid bad photographs, what kind of people are best in your business, and even on what's wrong with the business. All of these subjects have been used by editors and radio-TV newsmen many times as jumping-off places for stories, and will be used again.



Harry G. Clark is Director of Client Services for Associated Release Service, a publicity distribution firm assisting publicists from coast to coast. A native of Chicago, he is a former Air Force historian, newspaper writer and public relations manager.

What do brides always say when they are being photographed? Who's the most bashful in front of the camera: the bride or the groom — or the flower girl? What is the most photographed industry in your town, and why? The least photographed? Is there a certain time of day when city hall photographs its best — its worst? What does the mayor, or the local physician or football hero, whom everyone has seen a dozen times full-face, look like silhouetted against a sunset or a bright light? All of these have formed the basis for large-space coverage in newspapers, and will do so again. These are "feature stories" or what used to be called in journalism school "human interest stories," good any time.

Another idea for your local newspaper is a weekly or monthly column on such topics as "Photo Tips for Better Pictures," "Family Portraits — Family Keepsakes," etc. The variety is endless. All it takes is imagination.

For radio-TV coverage, your best bet will be hard news. As a local photographer, you are likely to be on the scene at local newsbreaks — plant openings, fires, accidents. (More than

one photographer makes a good living from standing alongside a dozen other photographers at any major fire and taking color photographs.)

To make certain an item has the best chance of being seen or heard, several basic rules should be observed in the preparation of the material:

(1) Stories, photographs, etc. should be furnished in the form most easily used by the news media — material that is "ready to go." Editors and station managers are busy people and don't have time for extensive editing or rewriting.

(2) Be brief and to the point. Space and time are valuable. Remember the media is giving you free space that might otherwise be sold to advertisers, so be sure you're offering something of value to the audience and be as brief as possible.

(3) Be sure to include all pertinent details in your story:

- What's happening?
- Where is it happening?
- When is it happening?
- To whom is it happening?
- Why is it happening?

(4) In seeking free plugs, find out through the media promotion direc-

tor or program producer what shows feature give-away items. You can offer a free photograph or album to contest winners in exchange for a fair amount of publicity. Rule of thumb: If your gift is worth \$10, shoot for \$30 or more of time or space. This imbalance is necessary because in "plug" deals you don't always have full copy control. Nor can you be guaranteed a schedule for an indefinite time as you could if you bought the space or time.

(5) Double space typewritten material.

(6) Specify by name who should receive your material at the radio or television station or newspaper, rather than simply sending material to "Editor" or "News Director." Names are important and will help you in getting an audience for your story.

On the other side of the coin there are a number of common mistakes which should be avoided:

(1) Don't send the same story to everybody within a media group.

If you are servicing material to several TV and radio stations or newspapers at the same time, send different stories to each within a grouping. Just as one woman does not like to see another wearing the "same" dress, news media do not like to receive somebody else's story. This may be more trouble for you, but will pay dividends in the long run.

DAD GETS ONE DAY -- IT'S HIS DUE

Someone once said every day is Mother's Day ... but this month, old dad is given his annual recognition.

The breadwinner ... and that's what he likes to be called ... gets his well-earned tribute, his way-out-tie, usual pajamas and gaudy sport shirt on Sunday, June eighteenth and might even be allowed to broil some steaks for the family gathering out on the patio.

Attired in his appropriately inscribed apron and perhaps topped with the proper chef's headpiece, he'll glow in the adulation of his dear ones and accept with a poorly concealed smirk the praises of his mastery of the grill.

But that's for just one day ... June eighteenth, remember? ... and then back to the routine of being just plain old dad, back to being brought up by the rest of the family.

Here's a brand new gift idea for you ... it's a family portrait that can go along with the tie, the pajamas and the sport shirt. Dad can look at it the year 'round and know he is an important member of the group, the kingpin with all his brood by his side.

The Professional Photographers of America suggest you call your favorite studio for an appointment, get all toggled out in your Sunday best, take dad in tow and sit down in front of the camera. It takes only a couple of minutes and it's good family fun.

You'll have something to remember, a Father's Day gift that's really different and one all of you will cherish more and more as the years go by. And dad can afford it.

FROM **Associated Release Service, Inc.** 173 W. MADISON ST., CHICAGO, ILLINOIS 60602

This brief radio script recently prepared by the PP of A had 143 station uses across the United States. Scripts such as these get used because they give the radio broadcaster what he wants.

The exception to the above is on straight news announcements such as "John Jones appointed manager ..." the grand opening celebration of Perfect Pictures Studios will be held ...," etc. In these cases identical releases can be furnished to the various news media. (The media make a distinction between regular news announcements and feature material.)

(2) Don't crowd too many people into a picture you create or furnish photographs which are a "forest of legs." Legs may look fine on a pretty girl but too many legs (or people) detract from the photograph.

(3) Don't use the phrases "pictured here" or "pictured above." These are redundant. If the subjects named in the caption aren't in the photograph, then they should simply be listed as absent or not present. Otherwise, it is assumed that everyone named in the caption is "pictured above."

Say "John and Mary Jones wave goodbye to friends as they prepare to leave on their honeymoon."

(4) Don't use initials; use full names. It is generally regarded as an insult to a person to be referred to by his initials unless he is known that way, e.g.: W. C. Fields, J. P. Morgan.

The secret of any business is knowing the business. Publicity is no different. If you observe these few simple do's and don'ts, your chances of generating publicity will greatly improve.

Whether you "sell" your local editor or station manager on a regular photographic feature (as a service to his audience) or are simply interested in an occasional plug for a particular event, valuable radio and TV time and newspaper space is practically yours for the asking. It's all in knowing how to ask.



CODE of ETHICS FOR WEDDING PHOTOGRAPHY

AS A MEMBER of the Professional Photographers of America, Inc., I do hereby solemnly promise that:

I SHALL CONTACT officiating clergymen to inform myself fully of prevailing customs and regulations in regard to taking photographs before, during and after the wedding ceremony.

I SHALL ABIDE at all times by the rules established by each particular House of Worship.

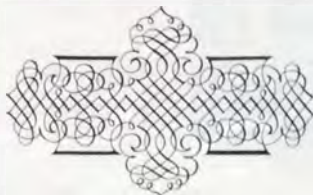
I SHALL WORK in a dignified, professional and unobtrusive manner while recording this sacred and memorable ceremony.

I SHALL AT NO TIME leave empty cartons, flash bulbs, or film pack tops on church property.

(SIGNATURE)

(STUDIO)

(ADDRESS)



My signature on the copy of the Code of Ethics for Wedding Photography (at left) signifies that I am a member in good standing of the Professional Photographers of America, Inc., and that I uphold and subscribe to the tenets set forth in this Code.

The Code of Ethics for Wedding Photography has been endorsed by: THE NATIONAL COUNCIL OF THE CHURCHES OF CHRIST; THE FAMILY LIFE BUREAU OF THE NATIONAL CATHOLIC WELFARE CONFERENCE; THE ASSOCIATION OF BOARDS OF RABBIS.

CODE OF ETHICS FOR WEDDING PHOTOGRAPHY

SUBSCRIBE NOW!

Basic Code of Ethics for Wedding Photography kit:

- 1 Certificate
- 100 Code of Ethics brochures
- three Press Releases

All for **\$5.00**

Additional materials:
Certificates: 75 cents each
Brochures: \$5.00 per 100

Please sign and return Code of Ethics with order form.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

1090 Executive Way, Oak Leaf Commons, Des Plaines, Ill. 60018

Enclosed is my check or money order in the amount of \$_____, for my Code of Ethics Certificate to be framed and displayed in my studio; _____ copies of the Code of Ethics advertising and direct mail brochure; plus three copies of the press release for me to distribute to local news outlets.

NAME _____

STUDIO _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

“We’re sure glad we entered!” exclaim Gene and Betty Lensmith, owners of the Town & Country Studio in Oconomowoc, Wisconsin, as they describe their first prize award in the 1967 Kodak Academy Awards Contest — four exciting days in Los Angeles for the Academy Awards presentation.

The California vacation was awarded the Lensmiths for the best sales promotion campaign submitted in the contest.

Betty and Gene’s “trip of a lifetime” began with a jet flight to Los Angeles. “For the next few days, we knew what it was like to be treated like celebrities,” comment the Wisconsin couple who have been involved in professional photography

for more than 25 years. The Lensmiths restaurant-hopped to some of the more talked-about places in Los Angeles, from exclusive Chasen’s to the “swinging” Westside Room in the new Century City.

“For a real switch we were photographed by a whale at Marineland,” recalls Betty. Bubbles, the famous whale, performed the honors behind the camera.

An evening at the Hollywood Palladium became a special memory when Gene directed the Lawrence Welk orchestra and Betty danced with the maestro — “on the stage, mind you, in front of 2,000 people” she exclaims.

On the morning of the Academy
Turn to page 92

The Lensmiths in Hollywood



Above: Prize winners Gene and Betty Lensmith are welcomed on arrival at Los Angeles International Airport.

(Left to right: James Smith, Kodak Regional Marketing Director; Art Reed, Sales Supervisor; Betty and Gene Lensmith; Red Drake, Sales Manager; and Tom S. Krabanek, Jr., Sales Supervisor.)

Right: The Lensmiths and Mr. and Mrs. Red Drake pose for cameras outside auditorium prior to Academy Awards presentation.



Another First From Thrifty-Color . . .

NOW . . . SAVE 50¢

per roll on developing and proofing YOUR candid film!

... with the purchase of every Thrifty-Color Candid Wedding Proof Album, you receive 3 coupons worth 50c each on developing and proofing YOUR candid film!



The Thrifty-Color Candid Wedding Proof or Parent Album gives you 4 big pluses!

. . . Organized Presentation . . . Order Form For Each Proof . . . Bonus Sale For Every Wedding . . . Sell More Big Prints

Here's another big plus. You'll receive three coupons worth 50c each on developing and proofing your film with every Candid Wedding Proof Album ordered.

The Thrifty-color Album is 3½ x 5", 4 x 5", or 5 x 5", and is of the highest quality with our new simulated linen material, padded cover, and metal loose leaf multi-ring binder.

REGULAR PROOFING PRICES ON CPS 120 FILM

3½ x 5.....	\$2.95 per roll—Less 50c with coupon
4 x 5.....	3.50 per roll—Less 50c with coupon
5 x 5.....	3.95 per roll—Less 50c with coupon

THE ABOVE PRICES DO INCLUDE PROCESSING

Number Of Albums	Cost Per Album			Insert With Order		
	3½x5"	4x5"	5x5"	3½x5"	4x5"	5x5"
1	\$2.50	\$2.75	\$2.75	7c	8c	8c
2-9	\$2.50	\$2.75	\$2.75	5c	6c	6c
10-17	\$2.50	\$2.75	\$2.75	3c	4c	4c
20-49	\$2.50	\$2.75	\$2.75	1c	2c	2c
50-74	\$2.50	\$2.75	\$2.75	*NC	*NC	*NC
75 Or More	\$2.25	\$2.50	\$2.50	*NC	*NC	*NC

*Up To 25 Inserts Per Album

THRIFTY-COLOR IS A PREPAID SERVICE. PLEASE INCLUDE YOUR CHECK WITH THE ORDER.



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Enclosed, please find my check in the amount of \$_____ for _____ Candid Proof Albums and _____ inserts. The album size I desire is 3½ x 5" () 4 x 5" () 5 x 5" (). I am to receive _____ 50c coupons good on developing and proofing my color candid.

No shipping charge on orders totaling \$50.00 or more. Include \$1.00 for shipping on lesser orders.

NAME _____
COMPANY NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Establishing a Name



*We took this portrait of an Indian Sikh;
It won a purple ribbon—magnifique!
We'll do the same for you with skill unique.*

MASON OWENS
studio

442-7327

1107 13th STREET
"ON THE HILL"



*If it's something different
that you wish . . .*

*then take
a look at this
cute dish . . .*

MASON OWENS
studio

442-7327

1107 13th STREET
"ON THE HILL"



*Our Portraits are so Lifelike . . .
they walk right out of the frame!*

MASON OWENS
studio

442-7327

1107 13th STREET
"ON THE HILL"

Weekly newspaper ads for Mason Owens Studio show the variety and quality of the photographer's work, as well as publicizing special sales and portrait seasons. All ads are the same size: 5¼x3¼" and follow the same basic design.

When Mason Owens bought and re-named the McDowell Studio in Boulder, Colo., he wanted maximum public exposure of his name and studio as soon as possible. The approach he used to promote awareness of the new Mason Owens Studio was a series of ads running for several months in a Sunday supplement section of the "Boulder Daily Camera."

Besides emphasizing the studio name, the main function of the weekly ads was to show the quality of the work done by the studio, although occasionally special sales or portrait seasons were also promoted.

"The newspaper, as a medium, lets one show what his portraits look like—that is, if you get close to the en-

Special
Easter and Mother's Day
Special
Babies and Children
up to 6 years
Living Color
1 - 8" x 10" photo
2 - 5" x 7" photos
8 - wallet size photos
only \$18.50



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442-7327

*. . . beautiful people like
this, visit our studio
because they want the best!*



MASON OWENS
studio
1107 13th STREET
"ON THE HILL"
442-7327



*College men with handsome face . . .
appreciate our posing space!!*

MASON OWENS
studio
1107 13th STREET
"ON THE HILL"
442-7327

graver and make sure that all of the detail in highlight and shadow are there," says Owens. "I give him 8x10 glossies on which I sometimes use a little brushwork to bring out highlights and so on."

Owen says that his ads attract many favorable comments from readers, as well as inquiries from potential customers and sometimes even immediate appointments.

"We found that once in a while when we ran a special on baby pictures in color with a specific price quoted, we would get appointments as a direct result of the ad," Owens reports.

The major share of Owens' business is portraits of college students, as the

studio is located near a large campus. During the heavy season in college work, from September through January, he employs two darkroom men and two receptionists. For the rest of the year the work can be handled by one of each.

Owens is confident that he has made a secure place for himself in the Boulder community as a result of his extensive campaign.





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to

ASTRAGON

LENSES

for the professional

For photographers who want something more! Sharp cutting, superb optics (products of the most advanced scientific and engineering skills). Computer formulated, polished to the finest tolerances and mounted in shutters that are the most precise and perfect mechanisms made by man; with synchronization representing the ultimate in dependability.

Focal lengths from 105mm to 450mm; in shutter and in barrel. WRITE FOR ILLUSTRATED LEAFLET . . . or see them at your franchised LUMINOS dealer, now!

LUMINOS

PORTRAIT & ENLARGING PAPERS

In city after city . . . studio after studio, LUMINOS is proving itself the **QUALITY PHOTOGRAPHIC PAPER . . . AT ECONOMY PRICES**. Over 300 different surfaces, sizes and contrasts . . . in cut sheets and rolls to fit every need. LUMINOS enlarging papers offers you savings in your studio in your cost of doing business. Make us prove it . . . ask us for the **FREE professional price list . . . for samples . . . for the name of your franchised LUMINOS dealer.**



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Luminos

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• (914) 965-5254

A Service for the Photographic Profession

AMERICAN
SOCIETY
ASP
OF
PHOTOGRAPHERS

Comments from readers and contributions by ASP members should be sent to Louis F. Garcia, M.Photo., 4776 Central, Kansas City, Mo. 64112.

LOVE YOUR COMMUNITY

by Kermit Buntrock, Cr.Photo.

Someone has said, "Love life, and it will love you right back." There is a parallel to this: "love your community and it will love you right back."

Countless people have risen to positions of prominence and wealth because they learned this truth at an early age, and put it to work for them.

There is a right and a wrong approach, however. The American people will look askance at a man who does his civic service for the sake of personal prestige; and they will shun him as a "climber." They will respond with gratitude, however, to the sincere fellow who does what he does, unselfishly, for the good of the cause and not for personal advancement.

If he gets any public recognition for his service, that is frosting on the cake. His real reward is in the personal satisfaction that comes from doing a good job of making life a little better and a bit more meaningful for someone else.

Professional photographers have a lot to give. Most of them are informed, intelligent, interesting people, with ability and discernment. Yet many of them get bogged down in the details of running a studio and thus rob their communities of the leadership they should be providing.

They become enmeshed in work they could hire done for very little and when an opportunity for community service comes along they are so harassed that they turn it down.

The successful photographer of the future is the man who will manage himself so well that he will make a good living for his family and still have the time and energy left over to work for the good of his community.

PHOTOGRAPHY as a CAREER

by B. Artin Haig, M.Photo.

Photography to me is more than a career; it is a way of life.

Webster's New Collegiate Dictionary defines photography as the art or process of producing images on sensitized surfaces by the action of light, and a photographer as one who practices or is skilled in photography. However, to me a photographer is much more than this. He is a creator of memories, a psychologist, an artist, a child, an adult, an executive, and at times a combination of all of these things. I believe the life of a photographer is one of the most rewarding and at times most frustrating professional careers in existence today.

Speaking of photography as it relates to me personally, it has done many wonderful things. It has brought me in contact with men who have made history, such as the late President Franklin D. Roosevelt, many heads of state of other countries, as well as many prominent American statesmen and politicians. It has brought me in contact with some of the biggest names in industry, such as Richard Mellon, Lawrence and Nelson Rockefeller, the late Mr. Giannini, founder of the Bank of America, the world's largest banking combine, and many similar men of renown. Photography has also introduced me to everyday people: a mother and her child, a young girl graduating from prep school, a debutante being intro-

duced into society. All of these have enriched my life, each in its proper perspective.

All in all I would say photography has been a most rewarding career for me. It has fed and clothed me; it has helped me raise four wonderful daughters; it has made me become a man of substance in my community; it has given me satisfaction far beyond just monetary benefits; it has created many friendships for me with people in all walks of life. There aren't many parts of the country that I can visit today where I will not know someone that I can call on as a friend.

Needless to say, all of these things would never have been possible if I did not strive to serve my clients, my community, my church and my political affiliations with the best in me. This, of course, also includes the willingness to share whatever I have learned with other people of my profession and thus help raise our standards to a higher level day by day. What could be a better way of doing this than joining our national Association and attending its conventions and seminars, comparing notes and improving ourselves. I urge every young photographer to make it his business first of all to join his local professional photography association and our national Association and work hard and devote a lot of time.

I feel certain that every one of them, too, will feel photography is more than just a means of making a living. As I said earlier, to me a photographer is much more than the definition as given by Mr. Webster in his dictionary. He is all of the things I have said plus a historian, for he writes the history of each individual that comes before his camera so future generations will know something of their ancestors.

Ernest Hertzberg, President of Hertzberg-Monastery Hill Bindery, presents to Mr. Gittings a portfolio of more than 200 letters from friends and admirers all over the world.



This is Your Night, PAUL LINWOOD GITTINGS

The May 5 testimonial dinner was a secret successfully kept from M. Photog. Paul Linwood Gittings until he arrived at The Houston Club for what he thought was a party for John Paul Goodwin of Goodwin, Dannenbaum, Littman & Wingfield, advertising agency for Gittings, Inc. Mr. Git-

tings, owner of eight portrait studios in the Southwest and a past president of the PP of A, was honored by more than 150 of his friends from Great Britain and throughout the United States. Among the guests were Bradford Bachrach of Bachrach Studios, son of Louis Bachrach to whom Gittings was apprenticed in Baltimore at age 14; Maurice Tabard, noted French portraitist who started out under Gittings; several members of the PP of A Board of Directors and many others. Photographs are by Harper Leiper Studios and Gittings, Inc.



Surprised Paul Linwood Gittings and wife Evelyn Mae are welcomed to testimonial dinner by Dennis Constantine, an old friend and former president of the British Institute of Incorporated Photographers.



Right: PP of A Past Presidents gather for a picture. Seated: Lawrence Inman, Mr. Gittings, Louis F. Garcia, Madison Geddes. Standing: PP of A President Claude F. Palmer, Harper Leiper, Laurence Blaker.



Left: Mr. Gittings chats with Dennis Constantine, left, and Stanley Kenyon, right. Mr. Kenyon presented him with an Honorary Fellowship in the British Institute of Incorporated Photographers.



Above, left: John Howell, chairman of the event, presents to Mr. Gittings a testimonial scroll signed by the honoree's many friends.

Above, center: PP of A President Claude Palmer and Dennis Constantine admire a decorated ham labeled "Member Professional Photographers of America, Inc."

Above, right: Frank J. Pechman, toastmaster; John Paul Goodwin, of Goodwin, Dannenbaum, Littman and Wingfield, advertising agency for Gittings, Inc.; and John Howell.



Left: Ulric Meisel, president of Meisel Photochrome Corp.; Claude Palmer and B. Artin Haig. Mr. Haig was formerly a Gittings photographer and now has his own studios in Milwaukee.

NIKON

AUTO MICRO-NIKKOR

The resolution capabilities of this unusual lens (better than 100 lines per mm) are unsurpassed for critical closeup photography. And its mechanical flexibility makes it equally suitable for general work.

It is mounted in a dual-helical tube which provides continuous, uninterrupted focus from infinity to $\frac{1}{2}$ reproduction ratio. A coupling tube, supplied with the lens, further extends this ratio to 1:1.

The automatic diaphragm remains operative over the entire range. Furthermore, the diaphragm automatically compensates for exposure increase required at close distances.

The Auto Micro-Nikkor is a relatively high-speed lens (f3.5), and its focal length (55mm) delivers a fairly normal picture angle of 43°.

The Auto Micro-Nikkor is only one example of the optical versatility of the Nikon system. There are more than 30 other interchangeable Nikkors designed for use with Nikon F and Nikkormat cameras, ranging from 180° wide angle to 2° super telephoto.

See your Nikon dealer for details, or write. NIKON INC., GARDEN CITY, N. Y. 11533
Subsidiary of Ehrenreich Photo-Optical Industries, Inc.
(In Canada: Anglophoto Ltd., Montreal, P.Q.)



Color & You

Charles Smith

Great Value for the Money Spent

A couple of months ago I offered a little bird call to hold hidden in your hand to entertain children in front of the camera for \$2.50. I was unexpectedly swamped with letters, checks and international money orders. I apologize to those patient readers who waited over a month. Last weekend my wife and I spent the entire period packing and mailing them and caught up temporarily, as the deluge continues. You just never can tell about a little thing like that.

While you are writing for things I would like to recommend a free publication, a nice little textbook on making color transparencies. It is entitled "How You Can Pyramid Today's Profits Into a Lifetime of Security" and is offered by Dukane Press, 1000 NE 1st Ave., Hallendale, Fla. 33009. I cannot attest to the accuracy of its title as I did not get a lifetime of security out of reading it, but neither did I put into practice everything it covers. It has material from a number of fine books along with much original material. As I mentioned, all you have to do is write for it and they promise me readers will receive this 142-page textbook.

This firm prints post cards and as I

have written on the subject of post cards, I must answer those who have told me I should have been stronger in my warning against chicanery practiced by some firms in this business. I was careful to warn about some of the short tricks but I overlooked a very important facet of the business and I should have thought of it. In most of the post card racks of my city there are now cards of views which I made ten years ago. I paid to have the cards printed and the firm now sells from the views to another firm and there is nothing I could possibly do to stop it. This is the reason. This firm has an order blank which has 17 paragraphs of conditions printed on the back in the proverbial fine print. I quote from the fourth paragraph: "All photographs, lithographic and printing plates, negatives, etc. including all rights of reproduction become and remain the property of the seller to its own use. Any charges made by the seller for pictures are for one time use only. In the event that customer supplies photographs, artwork, or other original copy for reproduction, customer warrants that he is the owner of the rights of reproduction and will indemnify and save harmless the seller against any claims and/or action for unauthorized or improper use of such copy. Seller's responsibility for pictures, artwork, or other original copy left in its possession will be limited to the cost of the materials which were required to produce the original copy."

This is not a column of legal advice and I do not advise against your signing such an order turning all rights over to a firm which you are paying to print post cards for your customer. You are free to give away your studio or anything you own. I am just following the suggestions of readers and passing on this information. I would suggest, however, that if you sign away rights to a photograph you have made for a client's postcard and this company later sees fit to sell lithography to someone else, you might be in a very uncomfortable position. Do not take my word for it; consult your attorney. I am not a lawyer.

Needless to say, this firm is not the above mentioned nor any that I have mentioned in this column but the order blank I currently have came when they were advertising in this publication.

On the subject of publications I would suggest you try to get hold of a copy of Kodak's 1967 Index to Technical Information. This is more generally available now than in the past and lists publications you have probably heard of before which may

be just what you need to get out of a difficult situation. Many are free, some cost 50 cents to 75 cents and some of the data books go to \$4.95, but they are all rewritten as information changes, are printed well and are great value for the money spent. Get the index from your TR or write to Kodak in Rochester for a copy. Some of the publications will be found on your dealer's shelf but many will not be there. Just to mention a few I found interesting:

"Improving Pictures in School Publications," No. AT-13.

The third "Here's How" has a good feature on pushing Ektachrome speed and another on photographing wild flowers by the master of this art, Jeanette Klute.

"Preparing Large Color Prints," No. E-54.

"Retouching Ektacolor Prints," No. E-70, is free and no one should be without a current copy of it.

"Photography from Small Aircraft and Helicopters," No. M-5.

"Wide-Screen Multiple-Screen Showmanship," No. S-28, has some great suggestions for helping your clients come up with really swinging novel slide presentations.

"Trouble Shooting Color Prints" is a rather new one, and their chart, No. E-53, "Simplified Color Prints" can be of great value to the beginner as well as seasoned print evaluators.

"How to Make and Use a Pinhole Camera," No. AT-38. Believe it or not I think this is going to help me solve a problem, in color yet.

Back to the free publications, I would refer you to the June 1967 Newsletter of Meisel Photochrome Corp. While so many people have been beating themselves over the head and screaming about fading prints, Meisel has been doing the same thing all of us have been doing for decades in black-and-white, hand colored, toned or color printing. When a defective print, faded, unwashed, poorly finished or otherwise defective slipped through we quietly and unobtrusively made it over. If any reader has not delivered a black-and-white print which was defective he is very new in the business or been sheltered from the product he delivers.

Meisel tried some form of collectivism in sharing the blame and then you share with your customer, like you stand behind your work halfway. It was popular with other labs too. Ulric writes me with this newsletter that they are back to the old system. You have to send your original order to prove they made the print. If they are smart enough to run such a lab they are not dumb enough to make over


prints you bought from somebody else; that's fair enough. For a similar reason you will have to return the defective print; they are not offering a free re-order service when your customer wants to order another print. This applies to portraits only and also only to their better grade work and is not applicable to your studio samples. If this is confusing it should be because you are not buying from me anyway. If you want the whole story, write to Meisel Photochrome Corp., 1330 Conant, P.O. Box 6067, Dallas, Texas 75222. Contrary to what you have been hearing, Texans can be persuaded to talk about themselves and their businesses.

On the other side of the fading question I have copies of forms being used or misused by photographers wherein they tell their customers to watch out or their prints will fade. One comes out and states that the portraits will "someday need to be replaced." Can't you just see your customer with that letter in hand inspecting his print daily to see, "Will today be the day it will fade?" That is negative selling at its worst. I don't think my wife has even caught me doing anything that tragic in our reception room.


I will close by mentioning, as I promised, that I have a new, completely rewritten edition of my book, "Producing and Selling Color Photography." I will send you a copy for \$15.00 American or International Money Order. My bank charges a couple of dollars to clear foreign checks. If you are cautious I will send you a folder about it free, wherein you will just be given further encouragement to send the \$15.00 for the book because of its contents and the recommendations from other photographers.

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


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Now, a spot meter with variable acceptance angle

You can't beat a zoom lens for speed and convenience in selecting picture angle and image size. Same holds true for selecting specific areas on which to base your exposure.

The new Spotron Pentaview Zoom lets you adjust the acceptance angle from 7° to 14°. At a distance of 15 feet, for example, you can zero in, and measure brightness of an area only 22" in diameter, or as large as 3'8".

The prism finder shows the targeted area upright and unreversed. You turn the control dial until the finder needle centers, and take your reading right off the dial. It shows film ratings ASA 3 to 6400; exposure values 3 to 18 EV; apertures f1.0 to f90; shutter speeds 15 sec. to 1/4000th and movie speeds 12 to 128 fps.

The slim Pentaview Zoom fits easily into your shirt pocket. Price, including case, neck strap and incident light attachment, is under \$60. Also see the standard Spotron Pentaview, without zoom, at under \$50. Or write: Spotron div./Ehrenreich Photo-Optical Industries, Inc., Garden City N.Y. 11533 (In Canada: Anglophoto Ltd., P.Q.)

SPOTRON PENTAVIEW ZOOM



The Photo Colorist

Viva Fay Lefler, Cr. Photog.

White Is Not Always White

Most of us have probably heard a customer say, "Since it is all white, you won't have much to paint on this picture," in referring to a full-length of a bride or to a child in a white dress. Or perhaps if considering having a portrait of a man painted the comment may be, "His shirt is white, his coat all black and his tie is black, so there won't be much work painting his picture." How wrong can they be? No good colorist is going to agree with them. There are many variations of white and black not only from the types of material, but with reference to the surrounding colors and the lighting used on the subject.

A crisp, chalk-white organdy, photographed indoors, would probably best be portrayed with shadows of grayed blue, highlighted with white and blended softly. In most instances I would suggest applying the shadows with a cotton-wrapped skewer using grayed background blue, Air Force Blue or a mixture of Thalo Blue toned down with a brown or orange mixture. The shadows should not be strong enough to appear too prominent, but the more sheer the material the deeper in color the shadows may be painted. If the subject has been

photographed outdoors, the shadows will certainly reflect the green of the grass.

In organdy — and most other cotton materials — the highlights should be blended so the material looks dull and soft; but if the garment is silk — or some other material with a high sheen — the highlights should be slashed in with a brush and left unblended. Few white silks require blue tones in the shadows, for most are of a quality that looks richer if the shadows are warmer in tone. Khaki is an excellent color for shadows in some good silks and satins, while the richer, heavier satins sometimes will need raw sienna and a touch of burnt umber in the very deepest shadows.

Old laces usually require dull green (such as khaki) or brown tones in the shadow detail, while new lace is usually crisp and will show up more realistically if grayed blues are used for the shadow coloring. Don't neglect to paint in the flesh color where lace or sheer white allows the skin to show through, and remember that flesh color showing through sheer white material or lace will appear much lighter in tone than where it is not covered.

Black Brings Problems


When painting sheer material over flesh, regardless of color, the skin will show only where the material lies against the skin. Where tucks or gathers cause a double thickness of the material or cause the material to stand up and away from the skin beneath, the color of the material, rather than flesh color, will be dominant.

Black seems to bring more problems than anything else in coloring materials, for either the colorist cannot get the black to cover the brown-toned print or it covers until no detail can be seen. If the photograph is properly lighted and printed, Marshall's Neutral, applied with Gottlieb's Fade-Proof Medium, and blended ever so lightly with wool or Dacron fiber or with a very soft brush, makes an excellent basic color for black. Shadows may be brushed in with Marshall's Ivory Black ES and highlights brushed in with white. If the material is silk — or has a sheen — the highlights should be slashed in and left unblended, but if the material is wool, cotton or linen, highlights should be blended softly.

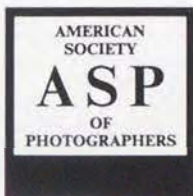
Work Rapidly

If, for some reason, the Neutral hasn't given good coverage over the brown toning, allow the print to dry well and repaint over the first application, using Neutral for the base, white in the highlights and Ivory

Black ES for the shadows. But do not use medium in the second painting, as the medium has a tendency to soften the paint and might give trouble in blending. Work rapidly so that the paint applied in the first application does not become softened and roughened by the blending of the second coat.

I still want to talk to you about the grays, dark blues, browns and greens, but that will have to wait until another time. 

Viva Fay Lefler, Cr. Photog., c/o Lefler School of Color, R.F.D. No. 3, Box 284, Springfield, Mo. 65804.



Request for Photographs

Photographs from all fields are being accepted for the new Critique Service, sponsored by the American Society of Photographers, in which photographs and constructive criticism will be published. Only members of the PP of A are eligible to submit photographs for comment.

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.
5. Send prints promptly, so this service may be started soon.
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Louis F. Garcia, M.Photog.
4776 Central
Kansas City, Mo. 64112



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New Products

Remote Control Lowell Light



Lowell Quartz System features "remote control" of the spot flood and tilt mechanisms by means of pull chains. Standard diffuse reflector has 7:1 spot flood ratio (at 10 feet: 280 fc full flood, 2000 fc full spot), can be quickly replaced with a specular, mirror like reflector (6400 fc). Gold reflector is also available for special color effects. New barndoor-accessory system has been designed for the one-size Lowell Quartz; flaps are removable and extendable.

Lowell Light Photo Engineering, 421 W. 54th St., New York, N. Y. 10019.

Leica M4



Fast-loading Leica, the M4, combines some of the features of the M3 and M2. Basic M-Leica camera body with detachable baseplate and swing-open back panel remain unchanged. Take-up spool has been replaced by permanently mounted three-pronged device. To load, 35mm film cartridge is pushed into place and the extended leader allowed to fall between any

two of three prongs. After the camera is closed, operation of the single-stroke advance lever completes the loading procedure. A folding rapid-rewind crank is set at a 45° angle for unobstructed action. Self-timer and "preview" levers have been redesigned. Viewfinder provides illuminated built-in frames for 35mm, 50mm, 90mm and 135mm focal length lenses. No special lenses or accessory finders are needed; parallax compensation is automatic throughout focusing range. Camera accepts coupled Leicameter MR. Flash synchronization is provided by standardized contacts for speeds to 1/500 sec for regular, at 1/50 sec for electronic flash. Price of Leica M4 is \$288.

E. Leitz, Inc., 468 Park Avenue S., New York 16, N. Y.

Durst 35mm Enlarger



Durst M-300, 35mm enlarger features rangefinder for focusing extremely dense, un-detailed or fine-grained negatives. When the negative carrier is pulled halfway out, a red and green color pattern appears at the projection plane—easel or baseboard. User rotates focusing knob, moving the lens by rack-and-pinion arrangement in telescoping mount. When the two colors merge and both disappear, the lens is sharply focused. System is adjustable for lenses of all focal lengths down to 28mm. Lensboards clip into spring-tension slot in the enlarger head, and are held in perfect planar and vertical rela-

tionship to the light beam. Since the shorter focal length of lens does away with need for extra-long column extensions, or projection throws, the risk of unsharpness through accidental vibration is reduced. Each built-in masking/cropping blades, instead of working in pairs, is separately controlled. Baseboard is heavy-duty, warp-proof, protected by white plastic laminate on top and bottom. Durst M-300 is priced at \$49.95 less lens. With the Isco 50mm, f/4.5 lens, \$69.95; with Schneider Componar 50mm, f/4.5, \$83.95; and with the Nikon EL-Nikkor 50mm, f/2.8, \$107.50.

Durst (USA) Inc., 623 Stewart Ave., Garden City, N. Y. 11533.

Miranda Meter, Cameras

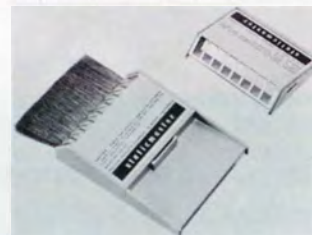


TTP exposure meter, to convert Miranda SLR cameras (except Automex and Sensorex) has two long-range CdS cells in pentaprism finder. Meter accepts automatic or preset lenses of any focal length and speed; angle of light acceptance matches lens coverage exactly. Meter indicates proper setting with predetermined speed or f-stop. Powered by mercury battery, meter has f-stop scale to f/32; speeds from 1 sec. to 1/1000 sec.; ASA scale, 6 to 3200. Price is \$59.95. . . . GT 35mm SLR camera has CdS meter (described above) for integrated light reading directly from groundglass image area. Camera has automatic f/1.9 lens with integral depth-of-field preview button, shutter speeds to 1/100 sec. and oversize mirror. Interchangeable viewing screens and mirror return lock are provided. Other features include dual shutter release; automatic film counter; shutter cock indi-

cator; film rewind indicator; film speed reminder dial and variable delay self-timer. Price of Miranda GT, \$229.95; leather carrying case, \$15.95. . . . FvT 35mm SLR camera offers all features of Fv model, plus through-the-lens exposure meter, \$189.95; leather carrying case, \$15.95.

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

Adjustable Staticmaster



Staticmaster, Model 3C125, 3" brush incorporates replaceable polonium cartridge. When not in use bristles may be protected by retracting them into the handle of brush; stiffness and/or closeness of the brush upon the surface being neutralized may also be adjusted. Staticmaster Model 3C125 is priced at \$10.95.

Nuclear Products Co., 10173 E. Rush St., El Monte, Calif. 91734.

Oscar Fisher Silver Recovery Unit



Ag-O-Mat silver recovery unit accumulates 98% pure silver from used fixer solutions at rate of 2 oz. per hour. Fixer life is

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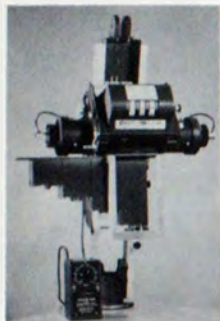
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extended up to five times after removal of silver. Unit is suitable for recirculating and tailing with automatic processors or manual tanks. Ag-O-Mat is furnished with portable stainless steel cart and 12 gal. polyethylene drum with drain valve; silver estimating and PH papers are provided. Cost of operation is three cents per hour.

Oscar Fisher Co., Inc., P.O. Box 2305, Newburgh, N. Y.

Luminos Enlarging Lenses



Astranar enlarging lenses feature coated optics, click stop diaphragms, standard Leica mounting thread, mounting flanges: 50mm (2"), f/3.5, \$10.95; 75mm (3"), f/3.5, \$12.50; 90mm (3½"), f/4.5, \$14.95; 135mm (5¼"), f/4.5, \$21.50.

Luminos Photo Corp., 25 Wolffe St., Yonkers, N. Y. 10705.

Kodak Ektagraphic Visualmaker Projector



Slide production kit, Ektagraphic Visualmaker, features Kodak Instamatic 304 Camera and two copy stands (3x3 or 8x8) that will automatically position, frame and focus the camera. Appropriate stand is placed on the subject so the stand's bottom frames it. The camera is fitted into an auxiliary close-up lens mounted on the stand, for depth of field. Flash is controlled by baffles to give proper subject illumination and exposure. A pistol grip for the large stand, film cartridge, flashcubes, two manganese alkaline batteries, "How to Make Effective Teaching Slides" book and fitted storage case complete the kit. Price, less than \$118. . . .



A lightweight, heavy-duty slide projector, designed for audio-visual applications in education, business, industry and display work, Kodak Ektagraphic slide projector, incorporates all major improvements of the Carousel projector, Model AV-900, and features horizontal and vertical slide registration, manual shutter for tachistoscopic operation and lamp ejector. It has complete remote control and automatic operation features. Projector is 4"x11"x11", has carrying handle, weighs 10½ lbs.; body is of die-cast magnesium. Optical system incorporates 500w DEK lamp and offers a choice of lenses: 3", 4", or 5", f/3.5; 5", f/2.8; 7", f/3.5 and 4"-to-6", f/3.5 zoom. Price of projector is less than \$170 with 3", 4" or 5", f/3.5 lenses, and less than \$200 with zoom lens.

Eastman Kodak Co., Rochester, N. Y. 14650.

Soligor Spot Meter



Spot sensor meter is fitted with handgrip for aiming accurately at distant objects. Button located at forefinger height activates meter for instant through-the-eyepiece readings. Field of view visible in eyepiece is larger than that covered by meter cell; spot of coverage is 1°. Shutter speed range is 30 minutes to 1/4000 sec.; cine scale is 8-128 fps; ASA scale, 6-12,800; aperture range is f/1 to f/90. Other features include removable wrist strap, adjustable eyepiece and built-in battery check button. Price is "under \$100."

Interstate Photo Supply Co., 300 Park Ave. S., New York, N. Y. 10010.

Canon Cameras, Lenses

Canonet QL 1.9E 35mm camera features electronic shutter coupled with CdS electric eye for automatic exposure; automatic exposure mechanism is provided for flash photography. Quick film-loading system accepts standard 35mm film in 20 or 36 exposures. Lens is 45mm, f/1.9; rangefinder is built-in. Camera, \$99.95; in kit with carrying case and flashcube adapter, \$109.95. . . . FL series lenses for Canon reflex cameras, FP, FX, FT-QL, Pellix and Pellix QL include 135mm, f/3.5 telephoto, \$99.95 (with case and hood, \$109.95); 200mm, f/4.5 telephoto, \$124.95 (with built-in lens hood and case, \$129.95);

100mm-200mm, f/5.6 zoom telephoto, \$199.95 (with lens hood and case, \$209.95); 28mm, f/3.5 wide-angle lens, \$159.95 (with case and hood, \$174.40). . . . Canon Pellix QL (\$243.95) and Canon FT-QL (\$183.95) are available with black bodies.

Bell & Howell, 7100 McCormick Rd., Chicago, Ill. 60645.

Electro-Chemical Rubber-Fiber Wash Tank



Model 350 measures 4 1/4" high and 17" in diameter. Unit is constructed of rubber-fiber, accepts negatives and prints up to 11"x12"; construction features one-piece molding and reinforced sides. Unit has 3 gal. capacity; weight is 4 lbs.: \$3.

Electro-Chemical Products Corp., 89 Walnut St., Montclair, N. J. 07042.

Spiratone Review



Up to 36 exposures of 35mm film can be printed on 8x10 paper Proof Printer. Unit has optical glass pressure plate and metal base, \$12.95. . . . Fish-eye 180° lens fits movie, subminiature, 35mm rangefinder or reflex, 2 3/4x2 1/4 single or twin-lens, Polaroid, press or view cameras. Lens will focus as close as 1/2" from subject; at infinity everything from 3' on is in focus; it can be attached to telephoto lenses. Lens opening varies with focal length of prime lens. Fish-eye lens, including custom fitting and case, \$99.95; extra fittings, \$5. . . . Enlarging all-metal easel is adjustable for sizes from 5"x8" to 16x20; features positive margin stops with range from 13/64" to 5/16" in width; paper holding device and legible calibrations are provided. Easel weighs 11 lbs., \$13.99. . . . Mirrotach right-angle-mirror lens attachment allows exposures at 90° angle from line of sight. Mirror fits most normal and telephoto lenses with Series VII filter holder, \$12.95.

Spiratone, Inc., 135-06 Northern Blvd., Flushing, N. Y. 11354.

Zeiss Ikon Microscope Attachment

Automatic attachment, for use with any microscope, has built-in CdS cell connected to an automatic control which governs the electronic shutter. Camera body is variation of the Zeiss Ikon Contarex; with interchangeable magazine backs films can be changed without loss of a frame. Individual exposures can be identified by using an inscribed strip of plastic material at film plane. Various holders, backs and magazines can be used by exchanging the camera body.

Zeiss Ikon/Voigtlander of America, Inc., 444 5th Ave., New York, N. Y. 10018.

Agfa Rondinax



Agfa Rondinax 35U, daylight loading and developing tank for 35mm film in standard or special cartridges features built-in thermometer visible on the outside; tension band and film clip for loading; frame counter visible on the outside to indicate when 12, 24 or 36 frames have been wound for processing onto the reel for partially exposed rolls; knife for cutting exposed portion of film. Tank requires 7 oz. of solution; unit is plastic with critical metal parts; accepts most 35mm cassettes and cartridges, \$23.95. . . . Agfa Isopan miniature and roll films (IFF, IF, ISS, Ultra and Record) have improved acutance (contour sharpness), resolving power and grain. Development, fixing and drying times have become shorter.

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

Braun Electronic Flash Units

Braun-Lite F-40 gives up to 450 flashes on six C alkaline batteries in separate power pack or up to 150 flashes with carbon zinc batteries; rechargeable battery insert is available with charger/AC cord. Unit has Kodachrome II guide number of 48; light output is 1800 BCPS. Recycling time is 7 secs. with batteries; 18 secs. with AC; 5 secs. with batteries and AC; flash duration is 1/1200 sec. Angle of coverage is 65°.

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Yes! Today more profit-minded professional photographers are selling Custom Made Natural Color advertising post cards and brochures for direct mail and sales promotion — all made from their own transparencies.

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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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Dexter's new spectacular **SUPERGLOSS** coating enhances the pictorial quality of your transparencies which are reproduced on a heavier, smooth, flat lying stock.

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In addition to an 86 page Sales Presentation Album printed in Natural Color, Dexter provides the photographer with a complete marketing program.

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NEW! Dexter's Bonanza Prize Bank In addition to Dexter's generous mark-up on all orders, professional photographers can earn valuable prizes - from clock radios to all-expenses-paid trips for two to Europe. For full details, write for the Dexter Bulletin.

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Unit fits camera accessory shoe in vertical or horizontal position; it may be mounted on power pack for storage. Flash head weighs 4 oz.; power pack (with batteries), 23½ oz. . . . F-100 Braun-Lite weighs 7½ oz.; Kodachrome guide number is 30; light output is 64 BCPS. Unit gives up to 50 flashes per charge with rechargeable battery; unlimited flashes on AC power; flash duration is 1/900 sec. Recycling time is 10 secs. with battery; 20 secs. with AC; 7 secs. with AC and battery. Angle of coverage is 55°. Controls placed on back of unit include input for AC charger cord; on/off switch; neon ready light and open flash button. Direct reading exposure calculator on side has click-stop ASA settings, \$39.95. . . . F-200 Braun-Lite weighs 8½ oz. and delivers up to 40 flashes per charge from built-in rechargeable battery and unlimited number from AC. Kodachrome II guide number is 35; angle of coverage is 55°; flash duration is 1/750 sec. Recycling time is 9 secs. with battery; 20 secs. with AC; and 6 secs. with battery and AC. Controls on back of unit are input for AC charger cord; on/off switch, ready light and open flash button. Exposure calculator with click-stops is on side.

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

Quick-Set Crab Pedestal



Gibraltar crab pedestal, for use with studio and TV cameras, supports equipment weighing up to 200 lbs., provides crab or

tricycle steering, selected by shifting a lever, and permits any direction of movement on the floor. Steering column is mounted on the end of right rear arm and carries a 12" steering wheel. Central pedestal contains the Quick-Set elevator mechanism which provides 20" of height adjustment. Pedestal accommodates the Gibraltar Cradle Head as shown, all other standard Gibraltar heads, and with available adapter, other heads. Pedestal is provided with 8"x1½" wheels equipped with brakes and cable guards; 10"x3½" pneumatic wheels are available, as well as other sizes and types.

Quick-Set, Inc., 8121 Central Park Ave., Skokie, Ill. 60078.

NEW PRODUCTS IN BRIEF

Frostex texture for all size color prints from wallets to 11x14. (Designate in instruction area—lower left corner—on order envelope in large red letters, "Frostex.") Brochure price list, mailing boxes and order envelopes are available.

Photographers' Color Service, 10 Harvard St., Worcester, Mass. 01608.

SPD-5 Silvercel, rechargeable sealed silver-zinc D-cell, is capable of more than 200 discharge-recharge cycles when charged at an overnight rate.

Yardney Electric Corp., 40 Leonard St., New York, N. Y. 10013.

Solid-state, monitor/viewfinder television camera, Concord TCM-20, features monitor with 6" screen; 3-position switch allows it to be operated as a camera, combination camera/monitor while recording on video tape recorder or as monitor for playback; under \$900.

Concord Electronics Corp., 1935 Armacost Ave., Los Angeles, Calif. 90025.

Aluminum barndoor slips over the head of metal reflector and clamps on; two sizes: W1, 4½" x9" each side, for small bullet reflectors, \$4.95; W2, 6"x11½" each side, for reflectors to 12" diameter, \$5.95.

Testrite Instrument Co., Inc., 135 Monroe St., Newark, N. J. 07105.

Dri-Slide, dust free lubricant, applied with hypo-applicator.

Dri-Slide, Inc., Industrial Park, Fremont, Mich. 49412.

Omag pocket microscope, 5¾" x2"x1", 10 oz. Omag 25 (10-25x), 35 (18-35x), 50 (26-50x), \$39.95 each.

Karl Heitz, Inc., 979 Third Ave., New York, N. Y. 10022.

Color Process Replenishment Computer, No. E-86, totals area of film or paper processed in a batch process, and indicates the amount of replenisher required for proper replenishment of solutions: \$1.50.

Eastman Kodak Co., Rochester, N. Y. 14650.

Five linear Xenon flashtubes, constructed with quartz, from 3" to 8" arc length, priced from \$43 to \$125. Detailed specifications available.

EG & G, Inc., 160 Brookline Ave., Boston, Mass. 02215.

Tel-A-Ring indicates whether or not your telephone has rung while you were away from it. Unit works on wall and desk-type phones. Ringing of bell sets off indicator; pressure-sensitive mounting is provided for installation, \$1.25.

Steven Donay Co., 2940 S. 38th St., Milwaukee, Wis. 53215.

Synchronous streak camera, Model 2015, provides time resolution up to 2.1x10⁻⁸ seconds. Recording rates range

from 0.2mm to 6.9mm per microsecond with no linearity under 0.3%. The basic system, priced at \$11,590, includes camera, objective lens and remote control.

Beckman & Whitley, 441 N. Whisman Rd., Mountain View, Calif. 94040.

One-piece synchronized sound slide projector, CinemaSound 750 weighs 23 lbs., is 6"x11"x19", accepts 100 2x2 slides, including super slides into rotary drum. Flat trays holding 36 slides are available.

Creatron Inc., 32 Cherry Lane, Floral Park, N. Y. 11001.

Industrial dehumidifier, removes moisture from the air at temperatures from 95°F. down to 65°F., weighs 250 lbs.

Walter Haertel Co., 2840 Fourth Ave. S., Minneapolis, Minn. 55408.

Dissolvotron, Model KC, dissolving slide projection control unit, for use with pair of Kodak Carousel slide projectors and stereo tape recorder: \$469.

James Cleary Sound-Slides, Box 104, Wykagyl Station, New Rochelle, N. Y. 10804.

Audio-Visual marker for use on transparency film and overhead projectors; impressions are removable with damp cloth. Colors include black, blue, red, green, brown, orange, yellow and violet; 49 cents each; \$3.98 for eight pens.

Scripto, Inc., P.O. Box 4847, Atlanta, Ga. 30302.

600mm Tele-Amitar for SLR, in black anodized mount: \$129.85.

Sterling-Howard Corp., 236 South Station, Yonkers, N. Y. 10705.

Mini-T, T-bar plastic bag sealer; 4½" long, two power levels—275°F. and 350°F.: \$19.95.

The Harwil Co., 1009 Montana Ave., Santa Monica, Calif. 90403.

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LITERATURE

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

Updated "Photolamp and Lighting Data Booklet" contains flash and photoflood guide numbers, film speeds, film/light/filter data.

Inquiry Bureau, General Electric Co., Nela Park, Cleveland, Ohio 44112.

Lighting handbook and lamp slide rule for applications in television, theater and studio photography.

Sylvania Electric Products Inc., 1100 Main St., Buffalo, N. Y. 14209.

Modernage Color Price List. Modernage Color, Inc., 319 E. 44th St., New York, N. Y. 10017.

"Photolab Design" data book (No. K-13): \$1; 68 pages; contains photos, sketches and diagrams of ways a new lab can be arranged. Special emphasis is placed on the latest methods of air cleaning. . . . First booklet is a series dealing with color photographic processes: "Monitoring System for Kodak Ektachrome Film, Process E-4," includes sections on chemical

mixing and replenishment, densitometry, temperature and storage of solutions, and handling and processing of Kodak film control strips: \$2.50.

Eastman Kodak Co., Rochester, N. Y. 14650.

Motion Picture equipment rental catalog, 48 pages, over 2600 items.

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

Booklet reports, "Trends in Small Format Film: Applications and Design" and "Automatic Cartridge 8mm Sound Film Applications in Industry, Medicine and Government; Yesterday, Today, and Tomorrow."

Fairchild Industrial Products, 221 Fairchild Ave., Plainview, N. Y. 11803.

Bolex Reporter Product Buying Guide, 32 pages.

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

Product literature covering Novoflex lens line: Novoflex Follow Focus Lens System, Novoflex Nesting Lenses, Novoflex Squeeze Focus Lens, Novoflex Macro-Wide Angle Lens, Novoflex Extension Bellows, Novoflex Slide Copying Equipment; plus filters, lens hoods, extension tubes, carrying cases and other accessories.

Burleigh Brooks Inc., 420 Grand Ave., Englewood, N. J. 07631.



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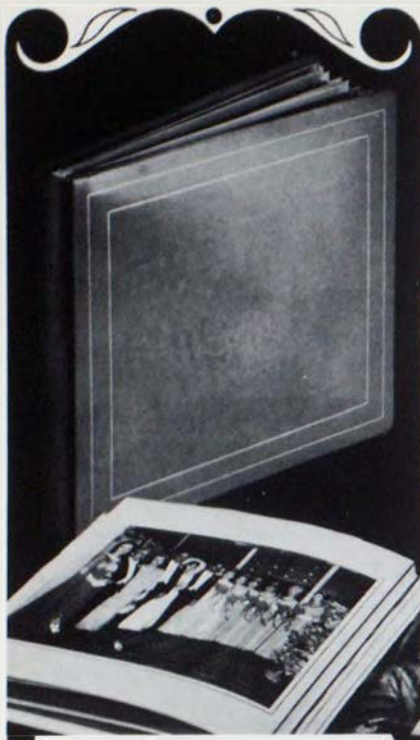
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Trade Talk

Dale Stedman, M.Photo., recently conducted a program on improving family snapshots for the Ft. Wayne, Ind., News-Sentinel Photography Workshop at the city's Fine Arts Festival. . . . **Eric M. Sanford**, M.Photo., Manchester, N. H., presented a photography program, "From Missiles to Maidens," recently for the local Kiwanis Club.

Nord Photo Engineering Corp., Minneapolis, has expanded manufacturing facilities by opening a new plant at Hinkley, Minn. . . . **Arthur Florman**, President of F & B/CECO Industries, Inc., has announced the acquisition of S.O.S. Photo Cine Optics, Inc., which will be operated as a division of F & B/CECO.

Retired Life magazine photographer **Wallace W. Kirkland, Sr.**, recently lectured in the Photography Hall of Fame, Des Plaines, Ill. He exhibited a collection of



E. J. Korba

Wallace W. Kirkland, Sr., as he spoke before group in Photography Hall of Fame.

his work and spoke before a monthly meeting of the Mid-States Industrial Photographers Association. Kirkland, now 74, was associated with Life from 1937 until he retired a few years ago. He lives in Oak Park, Ill., where he still does freelance assignments.

Williams & Meyer Co., Chicago, announces the opening of its sixth plant, located on the lobby floor at 10 S. Riverside Plaza. . . . K + L Color Service, Inc. now has its new custom black-and-white processing division in full operation, according to **Sam Lang**, K + L President. Occupying some 7,500 square feet, the new lab is at 222 E. 44th St., New York. . . . Black Star Publishing Co., Inc., international photojournalistic agency, has moved into its Chicago headquarters at 70 E. Walton St. Chicago-based Black Star photojournalists are **Declan Haun** and **Ted Rozumalski**.

The Royal Photographic Society of Great Britain has awarded **Hans Jonas**, Pittsburgh, Fellow of the Society. Announcement of the award was made in London by **L. E. Hallett**, Secretary of the Society. Mr. Jonas is the third generation of portrait photographers.



Hans Jonas

J. A. Barbarick

Lawrence F. Herndon, President, Keitz and Herndon, a Dallas motion picture firm, has announced the formation of a new Photographic Illustration Division and the appointment of **J. A. Barbarick** as division general manager. The new division will be responsible for still photographic services offered by the company.

Members of the newly formed Associated Press photographers task force, who will stand ready to leave at any time on a major news story or special photo project, are: **Eddie Adams**, New York; **Henry Burroughs** and **Bob Daugherty**, Washington, D. C.; **Jim Bourdier**, Miami; **Charles Kelly**, Atlanta; **Bob Scott**, Dallas; **George Brich**, Los Angeles and **Charles Knoblock**, Chicago. . . . **Ota Richter** has joined AP in New York.

Cal Hutchinson, Chicago, lost some \$2600 worth of photographic equipment when "Bimini," a 36-foot skiff owned by champion predicted-log yachtsman **Nicholas Giovan**, caught fire and sank in Lake Michigan May 26, at the beginning of what was to have been a trans-Atlantic crossing to Greece. Hutchinson was going along to take pictures of the trip for the Chicago Tribune. Giovan, Hutchinson and others aboard were picked up by the "Lady Helen," another private boat of Giovan's, before the fire reached the deck. Hutchinson lost six of the eleven cameras he had brought, as well as \$700 worth of film and several lenses, tripods and other equipment.

While an affiliation of the Scandinavian countries in a European community is still far from being a fact, a Scandinavian "common market" has been established in the photographic field. Erni Foto International A/S, headquartered in Copenhagen, maintains independent Erni Foto



Erni Foto officials, seated: Seppo Kolvumaki, Finland; Erik Nielsen, Erni Foto International; Odd Barkald, Norway; standing: Flemming Cerneholm, Erni Foto International; Verner Brunshoj, Denmark; Lars Magnus Sjolin, Sweden.

companies in Denmark, Finland, Norway and Sweden, for a total market of more than 10,000 consumers of professional photographic products.

The firm represents nearly 25 factories, mainly Swiss, American and French. Member suppliers give sole distribution rights in the four countries to Erni Foto. The firm publishes a professional quarterly, "Erni Nyt" in all four Scandinavian languages.

The Gamescope, a sound film projector, produced by the Compagnie d'Applications Mechaniques a l' Electronique, au Cinema et a l' Atomistique, Paris, was recently shown in Washington, D. C. It weighs about 45 pounds, has about the same size and appearance as a television set, although its screen is flat. The unit is similar to a tape recorder with spools holding 11 minutes of Super 8 film. The film can be stopped at will and rewound in both directions at ten times projection speed.

GAF's Photo & Repro Division has appointed two managers for its professional photo products section: **William L. Fagan**, Western Regional Manager, headquartered in La Habra, Calif. and **Louis W. Jennis**, District Manager, Atlanta. . . . **Philip R. Morse** has been named manager, corporate photographic services, for Whirlpool Corp., Benton Harbor, Mich. . . . ColorTran Industries, Inc. (A Berkey Photo Company), has appointed **David A. Dever** as Technical Sales Representative for the nine southeastern states. He will be headquartered at 3701 Mount Vernon Ave., Alexandria, Va.



DNJ Color Laboratories are now located in their new plant at 1311 Merrillville Rd., Crown Point, Ind. Crown Point is located 5 miles south of Gary, DNJ's former location, and 30 miles southeast of Chicago.

M. Photog. **Charles Weckler**, San Francisco, will guide and advise photographers on a picture-taking South Pacific cruise this fall for Matson Lines. Weckler has made three advertising photography trips to this area for Matson; this time he will travel in a teaching capacity. Departure is November 12. For details contact Matson Lines. . . . Professional Photographers of Canada, Inc. will hold its annual Short Course in Professional Photography in Ottawa in 1968. Dates are Saturday, May 25 through Monday, May 27. For further information contact PPOC at P.O. Box 697, Adelaide St. Post Office, Toronto, Ontario.

Sixteen color photographs of New Mexico scenes and landmarks by **Robert H.**

Martin of the Los Alamos Scientific Laboratory were exhibited recently at the Bank of Santa Fe, N. M. . . . **Alan Brooks** has created a photographic exhibit called "Girls to Watch," which uses Diet Pepsi-Cola's current commercial theme, "Music to Watch Girls By," as background. The show will run through late August in the Pepsi-Cola Exhibition Gallery at 500 Park Ave., New York.

Ira B. Current of GAF has been elected Chairman of the Photographic Films, Plates, and Papers, PH1 committee of the United States of America Standards Institute's Photographic Standards Board. **John T. Finnegan** of Xerox Corp. has been made Vice Chairman. The new Chairman of the Photographic Sensitometry, PH2



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committee is **J. Paul Weiss** of E. I. du Pont de Nemours & Co. Vice Chairman is **C. S. McCamy** of the National Bureau of Standards.

Gerald B. Zornow, Eastman Kodak Vice President for Marketing, received the Sales Manager of the Year Award from the National Account Marketing Association. . . **Hiroshi Shirahama**, President of Nippon Kogaku KK of Tokyo, has been elected to the Presidency of the Japan Camera Industry Association.

All types of professional photographs made with the xl camera are being sought by Graflex, Inc. For exclusive rights in the photographic field, the Company offers \$50 for black-and-white and \$150 for

color. For company owned photographs that cannot be purchased, an honorarium will be made to the photographer. Send photographs for consideration to the Advertising Department, Graflex, Inc., 3750 Monroe Ave., Rochester, N. Y. 14603.

Rochester (N. Y.) Institute of Technology is now compiling a permanent collection of the work of alumni of the School of Photographic Arts and Sciences. "Over 150 photographers from throughout the country have indicated they will contribute photographs to the venture," said Assistant Professor **Donald Bruening**, who will be in charge of the gallery planned to exhibit the graduates' work.

Richard W. Swenson, Photo Products De-

partment, E. I. du Pont de Nemours, Inc., has been elected President of the SPSE for a two year term. **Ira R. Kohlman**, Log-Electronics, Inc., is the new Executive Vice President. . . **David Rockefeller**, Chairman of the Board of Trustees of The Museum of Modern Art, New York, has announced that **Bates Lowry** will become Director of the Museum on July 1, 1968. Mr. Lowry, Chairman of the Art Department of Brown University, will succeed **Rene d'Harnoncourt** who will continue to direct the Museum's affairs until Mr. Lowry can join the staff on a full time basis. . . **Eva Briggs**, M.Photos., has been made Treasurer of the Michigan Chapter of the National Society of Interior Designers.



Frank Ericson

Marine Corps Corporal **Brian McAuliffe** (left), 1st Grand Prize Winner in the photo oil division of the Volunteer Service Photographers annual Student Contest, is shown with the **Lucile Robertson Marshall Memorial Trophy**. With him are contest judge **Cecile Slater** and VSP Volunteer **Gladys Weyman** who taught Corporal McAuliffe photo oil coloring during his hospitalization.

Dr. Buell Gallagher, president of the College of the City of New York, presented **Benjamin Berkey** of Berkey Photo, Inc., the honor award of the Photographic Division of the United Jewish Appeal of Greater New York at the Division's annual UJA dinner May 12.

"Local Communications Network," an organization of writers, photographers, market researchers and other communications experts throughout the United States and in sections of Europe, Japan and South Viet Nam, has begun operations. Chief executive is **Joseph H. Ball**, head of an advertising and public relations firm in Philadelphia. The group will use local people, at local rates, for each assignment.

DEATHS. **Gustave Wahlberg**, 74, of Cedar Lake, Ind., died May 27, 1967. He was the owner of Wahlberg's Studio and Camera Shop there.

August H. Sack, who was a professional photographer for 17 years before taking over the Waukesha, Wis., camera shop of his brother-in-law, **Warren S. O'Brien**, died June 3.

C. W. Dishinger, Jr., Cr.Photos., 49, owner of Dishinger Studios, Jacksonville, Fla., died recently following a heart attack. He was a past president of the PPA of Florida and a frequent lecturer at photographic conventions.

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Book Briefs

TEXTURES: A PHOTOGRAPHIC ALBUM FOR ARTISTS & DESIGNERS. By Phil Brodatz. Dover Publications, Inc. 126 pp. \$2.25 (paperback)

This is a collection of 112 black-and-white photographs on full-size paper (7 $\frac{3}{4}$ "x10 $\frac{1}{2}$ ") showing the potential of such materials as brick walls, burlap, lace, reptile skin, wood grain and marble for artistic photographic textures. In a few pages of copy introducing the photographs, commercial photographer Brodatz points out the value of texture photographs like his for design work or as backgrounds for product advertising. Up to three of the photographs can be reproduced for commercial purposes without permission or charge.

LEARNING ELECTRICITY FUNDAMENTALS. By Leonard R. Crow. Howard W. Sams & Co., Inc. 416 pp. \$5.95 (paperback)

This is an introductory textbook designed for the layman interested in learning the principles of electricity and its operation in technical machinery and household appliances. Beginning with the electron theory and the principles of conductors, insulators, circuits and fuses, the text then develops explanations of Ohm's Law, magnetism and electromagnetism. Later chapters include analyses of simple electrical equipment and more complex motors and generators. A final chapter deals with household wiring: efficient planning, extensions and safety principles. Abundant diagrams and charts help clarify the material; understanding of principles is emphasized rather than "do-it-yourself" instructions.

PRINCIPLES OF COLOR TECHNOLOGY. By F. W. Billmeyer, Jr. and M. Saltzman. John Wiley & Sons, Inc. 181 pp. \$11.95

This textbook is intended primarily for those involved in the production of colorants or the coloring of materials in industry, secondarily for those who use color in design, sales or advertising. It presupposes some technical background, but places no emphasis on mathematics. Major topics are use of chromatic scales,

methods of color measurement, types and characteristics of colorants, color control and matching, and colorimetry and the CIE system. A bibliography provides several references for each topic covered. All illustrations except one are black-and-white.

COLOR PHOTOGRAPHY IN PRACTICE. (D. A. Spencer). Edited by L. A. Mannheim and Viscount Hanworth. Focal Press, Inc. 410 pp. \$23.00

This is a revised edition of a book first published in 1938. Both theory and practice are thoroughly examined: the first few chapters are devoted to light, color and the eye; this information is then used in chapters of instruction and advice on lighting and exposure for making the color photograph. Directions are given for the processing of each major type of color film, and for the making and development of separation negatives. The final section is devoted to reproduction of the color photograph, and to a brief discussion of esthetic considerations. Common problems in each stage of operation are discussed in full. Material is illustrated by frequent diagrams, including two sections of color diagrams.

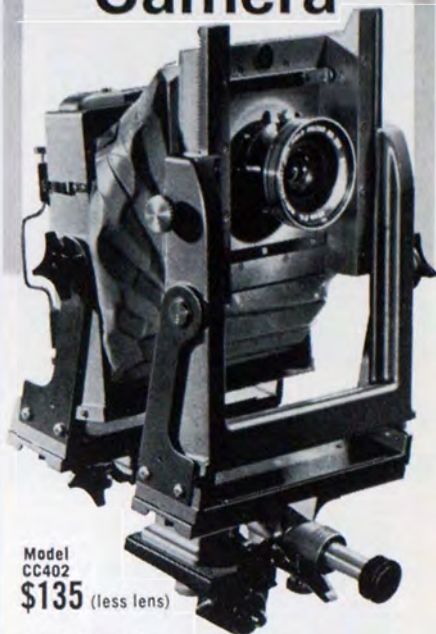
PRINCIPLES OF COLOR REPRODUCTION. By John A. C. Yule. John Wiley & Sons, Inc. 411 pp. \$15.00

Intended for color production workers, research men and students, this book describes all phases of quality color reproduction. Letterpress, lithography, gravure and screen printing are all covered. Masking methods, tone reproduction, color balance, color separation, inks and paper, densities and color correction are covered in depth. Three color sections show a photograph in several stages of reproduction for easy comparison of color correction, masking, and the use of blacks in four-color printing. Mathematical calculations are explained in detail, and tables for conversion and other calculations are included in the appendix.

PHOTOGRAPHIC SYSTEMS FOR ENGINEERS. Edited by F. M. Brown, H. J. Hall, and J. Kosar. Society of Photographic Scientists and Engineers. 215 pp. (paperback)

This textbook is intended to give the engineer a grounding in the use of photography as a scientific tool. Subjects covered include sensitivity, sensitometry, lenses, light sources and optics, processing techniques, and control of tone reproduction. Chapters are based on papers presented at SPSE conferences. Published by SPSE, 1300 Washington Avenue, N.W., Washington, D. C. 20005.

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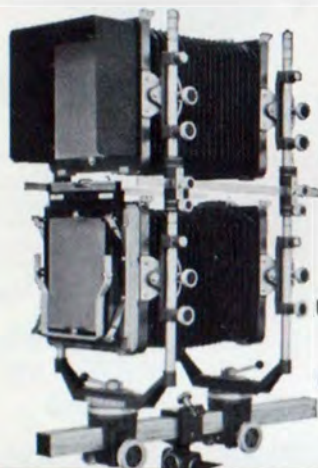
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Education in Photography

A. Joseph Gadian

Professional Education Needs Rigid Standards

Sometimes one wonders: what is a professional? As photographers we firmly declare that we are members of a profession, and yet so often we do not seem to understand the true meaning of the word "professional."

Today's giants of photography: Karsh, Gittings, Edgerton, Adams, Albert, Schepler, Hailey, Bull and Hyzer, among others, meet on the common ground of demanding a rounded liberal education for the beginner in the field. However, from this point they diverge; some emphasize the need of a deep understanding of artistic principles, others a firm background in science and technology, while still another segment recommend union of student and master in everyday work experiences.

Looking at their specialties, we can see that there is no wonder at this divergence. Photography is no longer a narrow field of men and women engaged in copying the techniques of

the portrait painter or the commercial artist. It is a colossus looking at, investigating, and interpreting mankind to itself. It does this by way of photojournalism, portraiture, movies, photo-instrumentation, advertising photography, biological photographs, photogrammetric studies and interpretation, microfilm recording, industrial photo departments and audio-visual education.

Wide Interpretation

As we look at our profession, we question, and rightfully so, what the beginner should be taught. As just stated, humanities, art, science, business, technology and a period of internship seem to fit the bill, although the precise mixture of these ingredients certainly lends itself to wide interpretation.

These varied interpretations create problems for the practitioner who wishes to establish a "School of Photography" that will turn out a professional photographer. Webster's New Twentieth Century Unabridged dictionary defines profession as: "The business which one professes to understand and to practice for subsistence, a . . . vocation distinguished from a trade or a handicraft." Yet what can one expect of a program that teaches primarily by the process of on-the-job-training of trade skills only? Should the PP of A attempt to suggest the establishment of minimum standards for any photographic curricula? Should the PP of A recognize only those schools accredited by national accrediting agencies for colleges and secondary schools?

Rigid National Examinations

A future column will explore minimum educational requirements, and accreditation of schools in Britain, France and West Germany. There the photographers are recognized as professionals, with rigid national examinations as entrance requirements to the profession.

A profession denotes responsibilities and discipline in addition to privileges. How should we monitor ourselves? Education, examinations, minimum requirements, ethical standards—should we use some of these, or all of these? What is your opinion?

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

Eastman House Fellowships

The George Eastman House, Rochester, N. Y., announces the award of five summer fellowships in a work-study program for special training in

museum procedures. The fellowships have been made possible by a special grant from the New York State Council on the Arts. Trainees will also participate in a special workshop for teachers of photography and students at the graduate level.

The recipients of the fellowships are: Marie Czach, School of the Art Institute of Chicago; Harold H. Jones, University of New Mexico; Bruce K. MacDonald, Harvard University; Robert A. Sobieszek, Stanford University; John L. Ward, University of Florida.

Motion Picture Production Guide Published

A student's guide to "Careers in Motion-Picture Production" has been published on behalf of the University Film Producers Association by Eastman Kodak. The guide covers motion picture jobs offered by theatrical and television entertainment, local commercial and educational television stations, commercial film companies, in-plant film units, education, college and university film production units, religion, medicine and health, and government departments and agencies. Copies may be obtained by writing Dept. 454, Eastman Kodak Co., Rochester, N. Y. 14650 and asking for pamphlet C3-16.

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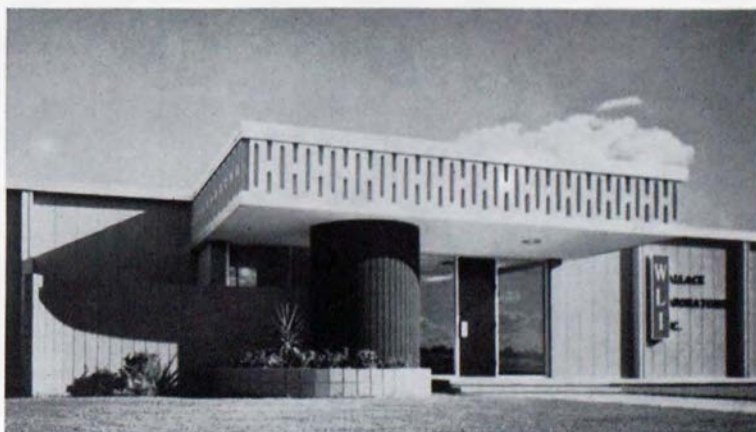
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Estate of Photography continued

means, or where it is going. The isms end in despair.

A recent museum show featured natural rocks, totally unmarked by any human endeavor, but each carefully titled by the "Artist" as an art "work."

The non-novel, junk sculpture, the totally black canvas, the Brillo box blow-ups, Andy Warhol's plaster casts are part of the same spirit.

Music endures the onslaught of mechanical sound, atonal composition, and ear-shattering train whistles that the most devoted concert-goers protest.

Art World Has Its Problems

There is even a growing belief that all of the arts can best be served by achieving total non-meaning, by reducing all communication from the arts to nothingness. Art shouldn't have to communicate. It doesn't have to be recognizable, or to be understood, or to evoke emotion or response. The answer to the ages-old question of "What does it mean?" is now "It doesn't have to mean anything. It just is!"

The art world thus has its problems. In these days of instant art and instant destruction, I think it will have its difficulties even surviving.

Photography on the other hand faces a series of different problems: automation, which removes much of its personal involvement; standardization, which robs it of some creative originality; proliferation, which flattens and coarsens its impact and drains away its capacity to speak to us even when it has something to say.

Photography will have its hands full solving these problems, without worrying any more about gaining admittance to the club.

The traditional responsibility of the artist has been to seek meaningful expressions of man and his society. If the art world is indeed intent on bankrupting itself by refusing this traditional responsibility, it may well be that photography will have to take on the task. Photography may come to be one of the last repositories of man's search for beauty, spirit, romance and ideals, the last meaningful source of his inner qualities, his need for self-expression and self-identification, the sole preserver of his symbols and images, his history and his goals.

Photography already performs much of this joyful task today. By inheritance, the task may be entirely ours, tomorrow.

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Harris, Steven Ray, Clackamas High School, 13801 S.E. Webster, Milwaukie (S) *Robert Lee Boardwell*
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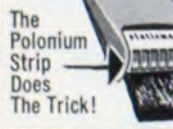
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Long Island Days

The Long Island PPA has announced it will hold the annual "Long Island Days" conference, on September 17-18, at the Garden City Hotel.

Syracuse Group Sponsors Portrait Decoration Booth

"Portraits in Home Decoration" was the theme of a booth sponsored by eight members of the Syracuse-Central Section of the Professional Photographers Society of New York April 5-9. The booth was



Stevenson Studios

Members of the Syracuse-Central Section of the PPSNY sponsored this booth at Syracuse Home Show to introduce the public to home decorating with portraits.

part of a Home Show at the Syracuse War Memorial. Sponsoring members built the booth and used the services of an interior decorator to design the home setting and frame and arrange 16x20 portraits on the walls.

San Diego Photographers on Radio

Four members of the PPA of San Diego County: Gene Truex, Allen Roedel, F. B. Van Valkenberg and Maurice Roy, M.Photo., appeared on KFMB radio recently as guests of Don Ross, who conducts a program called "Topic." The group discussed aspects of professional photography and answered audience questions.



Al Roedel

Gene Truex, Al Roedel, F. B. Van Valkenberg and Maurice Roy, M.Photo., members of the PPA of San Diego County, appeared as guests of Don Ross on his radio show "Topic" in a discussion of professional photography.

Indianapolis PP Guild Filmcraft Award



John Baldwin, left, President of the Indianapolis PP Guild, presents "Filmcraft Award" to Jim and Joyce Wilson, who had amassed the largest number of points in the spring print competition.

Mid-States, Wisconsin Industrial Groups Meet

Members and guests of the Mid-States Industrial Photographers Association (PP of A Chapter 3) were recently presented an evening of industrial photography techniques by the Kraft Foods Company at their Chicago home office. The occasion also marked the eighth anniversary of the founding of MIPA.

President Ken Goetz welcomed more than 250 persons, including the Wisconsin Industrial Photographers Association. "Today, the Mid-States Industrial Photographers Association has grown from its



Gene Sowa, center, of Kraft Food Company's Photo Department explains basic layout techniques for photographing food.

original 24 charter members to one of the largest and most active groups of its type in the country," Goetz emphasized. WIPA President Jim Tietz commended the MIPA on its accomplishments during the past eight years.

Syracuse-Central
Section — P.P.S.N.Y.



Re-elected 2nd term: Chairman — Robert E. Stevenson, front left; Secretary — Vivian Geiger (Mrs. Charles Geiger), front right; Vice-Chairman — Harold Bovee, left rear; Treasurer — Frank Panofino, right rear.

PPA of Oklahoma



John F. Williams, President; Jerry L. Cornelius, Vice President; Roy Kendrick, Secretary; Hal Owen, Cr. Photog., Treasurer; Dean Wellington, Imm. Past President.

Kentucky PPA



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Lensmiths in Hollywood

continued

Awards presentation, the Lensmiths visited the Universal Studio lots. "We saw a movie crew shooting a scene from an upcoming picture, *Journey to Shiloh*, and met the director, Enzo Martinelle. At lunch in the Celebrity Room, we literally ran into Don Knotts."

The highlight of the California trip was the Oscar presentations—with ringside seats for the Lensmiths. "Right up to the last minute, we were on pins and needles," comments Betty. "No one knew if the strike (of the actors and technicians) would interfere with the televising of the show."

Suspense finally ended at the pre-Academy Awards dinner party. "One look at all the jubilant faces gathered there, and we knew that the show would go on," remarks Betty.

Recalling the Oscar awards, Betty describes the "most glamorous night of our lives":

"At 6:15 the parade of limousines took our party to the Santa Monica Civic Auditorium for the big show. Mr. and Mrs. Gregory Peck, George Hamilton and his mother, arrived at the same time we did. The roped-off stands outside were overflowing with screaming fans. The band was playing right in the street. Excitement filled the air.

"It was like a dream to be there and see Shelly Winters, Julie Christie, Robert Mitchum, Vanessa Redgrave, Ginger Rogers, Fred McMurray, Mitzi Gaynor—and so many other famous stars.

"The show itself was a spectacular. We not only saw what you saw on your television sets, but we also saw how the cameramen filmed what you saw. It was thrilling. After the show everyone went to the Beverly Hilton for the Board of Governors Ball. It was a special thrill to see the Kodak portrait commercial on the monitor set in front of us as it was being beamed out to millions of viewers. And that sophisticated audience actually applauded those fine commercials!"

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