

THE PROFESSIONAL

Photographer

SEPTEMBER 1967

50¢



Buried treasure takes digging.



At National, we dig every day.

We believe that every professional exposure is a potential nugget of gold on film. Photographers have placed their valuables in our care, so when we process their film, we do it with the attitude that each roll is not only somebody's bread and butter, but his buried treasure entrusted to us for the digging.

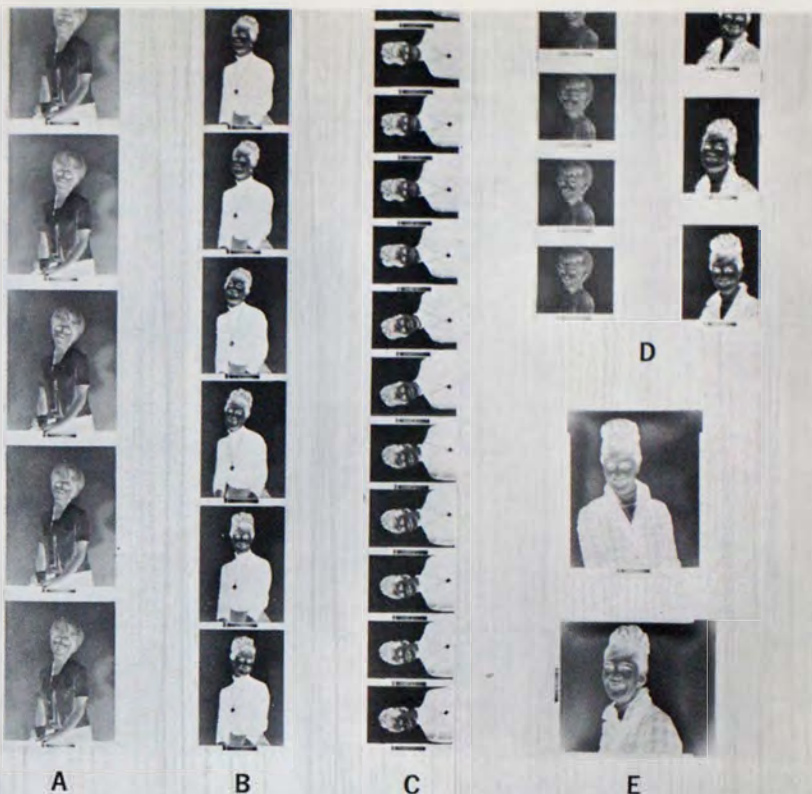
We take the time to dig below the surface to get

color prints you'll be delighted to deliver. We're constantly aware that we're digging TOGETHER with the photographers we serve. And we NEVER put our heads in the sand about their problems.

That's why treasure-seeking photographers everywhere count on National for color processing they can profit by. Professionally they won't settle for less.



National Color Laboratories
ROSELLE, NEW JERSEY



Beattie Electric Magazines: (A) 90mm, (B) 70mm, (C) Split 70mm, (D) Graflex 120 and 220 Roll Film, three formats. (E) 4x5 Cut Film.

USE ALL OF THESE FILMS

with the New Port



It's seven ca
versatile stu
lenses easily
will handle
with less wc

NEW VERS/

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NEW QUIC

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NEW POSE

besides name and/or number of subject

NEW OPTICAL VIGNETTER. Attaches to lens. Focus, compose and shoot without complicated adjustments. Accessory. Send for brochure.

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

BEATTIE-COLEMAN PORTRONIC 907

Buried treasure takes digging.



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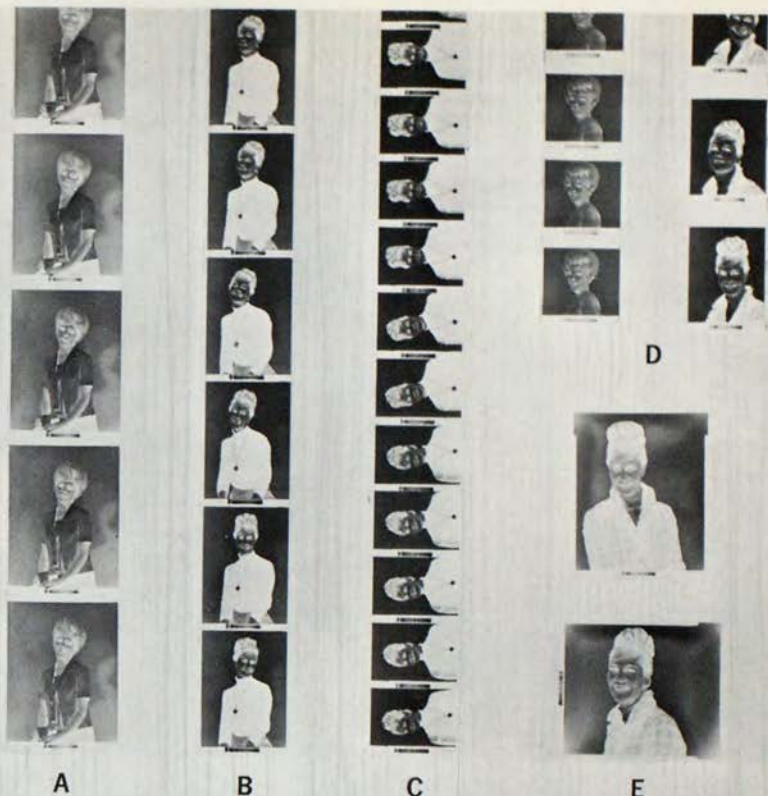
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ROSELLE, NEW JERSEY



Beattie Electric Magazines: (A) 90mm, (B) 70mm, (C) Split 70mm, (D) Graflex 120 and 220 Roll Film, three formats. (E) 4x5 Cut Film.

USE ALL OF THESE FILMS

with the New Portronic 907



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BEATTIE-COLEMAN PORTRONIC 907

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The Professional Photographer

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

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The Commercial Photographer
the National Photographer

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COVER

"The Boys at the Foundry" is the title of Pat Cannon's photograph, which hung in the annual PP of A Exhibition of Professional Photography at Portland. (For a picture story on the Portland Exposition, turn to page 28.) The photograph was prepared for Kodak's Professional Technical Center, Rochester, N. Y. as part of a series depicting people who wear masks. Pat, an industrial photographer at the center, was an instructor for "Photography in Law Enforcement" at the Winona School of Professional Photography this summer.

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Triple-threat photographer Vernon T. O'Brien needs a triple-threat camera... the Koni-Omega® 'Rapid'

Land, sea and air coverage of a single assignment calls for a camera with extraordinary versatility and speed. For Vernon T. O'Brien, of Aero-Pic, in Jacksonville, Florida, that means the Koni-Omega 'Rapid.'

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range-finder couples to the needle-sharp Hexanon normal, wide-angle and telephoto lenses automatically. One look at the clear, detail-filled blowups you'll get from those Hexanon lenses and the big $2\frac{1}{4} \times 2\frac{3}{4}$ negatives (ideal 8×10)



format with no wasted frame areas) and you'll understand why Vernon O'Brien and so many other top pros now say "The Koni-Omega 'Rapid' has become my basic camera."

For a down-to-earth demonstration, see your Koni-Omega dealer. Or write for a brochure. Koni Camera Corp., Box 1070, Woodside, N.Y. 11377.

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President's Message

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

Photography's Public Image Enhanced

Another year, another convention, and an important milestone passed in the progress of the PP of A and professional photography.

My compliments and appreciation to the many committeemen and women, councilmen, officers, program participants, headquarters staff and lay members who attended at Portland and participated in a most important affair.

Further, we all were impressed by the Technical Products Exhibit put on by our supporters among the manufacturers and suppliers. This year's trade show was a credit to the photographic industry.

Then there were the print exhibits, regular, Masters and special—all representative of the continuing improvement in the work of our members.

Citizens of Portland and the Pacific Northwest all enjoyed the opportunity of visiting our exhibits on the public

Turn to page 13



A work of art deserves to be handled with tender, loving care. GAF Anscochrome® color film cares.



gaf

BRIEFS

LOOKS GREAT— EVEN THE MORNING AFTER

If you've ever had to hold exposed paper several hours or overnight before processing, you'll appreciate VeeCee® RAPID Variable Contrast Paper: it keeps its looks even overnight! VeeCee develops with practically no difference in image density—whether you process it 5 minutes or 12 hours after exposure. You'll like this high-speed, moderately cold-tone projection printing paper for these other features, as well: a wide gradation range—softer on #1 filter and equal or harder on #4 filter; stable gradation—when you use a #1 filter or a #3 filter you get a #1 print or a #3 print with VeeCee—regardless of underexposure or overexposure. And VeeCee gives you unbeatable whiteness and excellent glossing. One last important point—VeeCee is very obedient. It lies flat before, during, and after processing. For more information, write for Bulletin 7519-031/R-1.



GAF LINATRACE

GAF Linatrace® photorecording papers are made in three different speeds to cover the wide range of requirements of oscillograph recording instruments in current use. In conjunction with the Linatrace Chemical Kit, these recording papers give you the high contrast and uniformly clean, sharp traces required by modern oscillograph recording techniques. The emulsions are available on two different 100% rag fiber bases—a medium thin .0035" base or an ultra thin .0028" base—both tough, flexible and with high wet strength to resist cracking or tearing. For more information, write for Bulletin 7519-012.

HE CAPTURED 57 FOOTBALL TEAMS... ON OUR PAPER!

The mighty hunter's name? James F. Laughead of Dallas, Texas, whose talent for capturing football action with his camera has made him one of the busiest sports photographers in the U.S. (he's the exclusive photographer for 57 college and professional football teams). The paper? Scanaprint®, the high-speed, high-contrast, moderately cold-tone, single-weight enlarging paper that Jim uses in his lab. Says Jim, "I'll be doing a hundred thousand eighty-by-ten prints this year, and they've got to be right. That's why I use Scanaprint. No other paper can match it." Laughead is both a camera expert and a colorful personality. His regular picture-taking "uniform" is a pair of blue overalls, a red vest embroidered with college names, and a crumpled 30-year-old hat, which, incidentally, is why so many of Jim's admirers affectionately call him "the Mad Hatter." But even though there's a madness to his method, Laughead's teams like what Laughead (and Scanaprint) does for them; his roster of teams grows year by year.

Scanaprint gives you prints with a sparkling-image quality, deep blacks and brilliant highlights from all types of negatives, when used with LogEtronic® equipment (for which it was primarily designed).

Scanaprint paper is faster than other enlarging papers of similar contrast. Its high speed helps to increase print production by reducing exposure times, makes it easier to enlarge small or dense negatives. For more facts, write for Bulletin 7519-101.

*Trademark of General Aniline & Film Corporation.

†R. T. M. LogEtronic, Inc.



(see reverse side)



Photographed on Anscochrome® 50, f/8 at 1/60 second.

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This is just some of the fat we've trimmed from the conventional film processor to produce the GAF Transflo® 1206. This slim 500-pound film and print processor uses a straight-line transport system, is self-thread-



ing, and has a top that lifts off for easy access to the removable rollers, solution applicators and tanks. It requires just over 6 square feet of floor space, and *doesn't* require a floor drain, concrete base or special electricity. Dry-to-dry time can be as short as 90 seconds. Most films can be processed and dried to recommended gammas in 4 to 6 minutes at 80° to 85°F solution temperatures. Actual development time is only 25 to 35 seconds! The 1206 is completely automatic...processes sheet or roll film and paper of any width up to 12" and in lengths of 5" and up...has an average capacity of over 250 sheets of 4" x 5" film per hour—or equivalent...and is economical to purchase and run. For more information, write for Bulletins 7519-150 and 7519-151.

00887



GENERAL ANILINE & FILM CORPORATION

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night, and this along with an excellent job by our public relations committee and staff, enhanced photography's public image.

Important plans were furthered by our divisional and other leaders, in cooperation with manufacturers and other photographic groups, to work together on long range improvements in our industry.

Here I want to pay special tribute to my fellow members of our state and provincial groups in the Pacific Northwest, who have worked long and hard on planning for "Portland in '67."

And lastly, the trades people of Portland, who had contact with our visiting members and families, are sincere in praising the PP of A as the finest group they have served, and they join all of us in saying "Come again."

Claude F. Palmer

LETTERS

To the Editor:

I went to Expo '67 last week and the first thing I saw when I drove into the press parking area was this (see below).

Well, I hate litter, and to see this mess so obviously caused by one of



Press parking lot at Expo '67, littered with film boxes.

our own really disgusted me. This is "Photographers and Their Image—How to Degrade It." Our profession can sure do without anything like this!

John G. McConnell
Berlin, N. H.

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A Berkey Photo Company PHOTO

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MEMBERSHIP REPORT

July — 138/Total for year — 1343

The following applications for PP of A membership were received during the month of July. 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 July 138; for the year 1343. 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 (10)

(P) Van Blankenship
 (C) Roy Thigpen, Jr.
 (I) John Straub
 Phelps, John D., Mid Photo Lab Bldg. 5250, Redstone Arsenal, Huntsville (I) *James D. Clayton*

ALASKA—0 (8)

(P) Ward W. Wells
 (C) Joseph W. Alexander
 (I) Tallafaro F. Moore

ARIZONA—2 (8)

(P) Wm. W. Norman
 (C) Allan B. Starr
 (I) Gordon Schwing
 Sauro, William H., University of Arizona, Tucson (S) *Ted Offret*
 Shaw, Kenneth A., 4437 E. Clarendon Ave., Phoenix (S) *Elmer Hohnberger*

ARKANSAS—1 (2)

(P) R. Neil Rhodes
 (C) Offie Lites, Jr.
 Watson, Ray M., 714 Maple Dr., Springdale (A-P)

CALIFORNIA—13 (164)

(P) Ted Sirlin
 (C) Antonio D. Ricca
 (I) Hal D. Sobotker, Jr.
 (CAL) W. Keith Cole
 (CAL) Howard D. Kelly
 Bass, Robert B., Sierra Conservation Center, Jamestown (Asso)
 Beavers, James A., The Rand Corp., 1700 Main St., Santa Monica (A-C) *Howard Kelly*
 Clark, Roy T., 683 E. 52nd Pl., Los Angeles (Asso) *Eddie Archer, Jr.*
 Davis, Harry P., The Clorox Co., 850 42nd Ave., Oakland (I) *Richard C. Kinstler*
 Hafstrom, Ivan T., California State Dept. of Water Resources, Sacramento (Asso) *Paul Rogers*
 Hanson, Eugene M., 3245 Sawtelle Blvd., Los Angeles (A-C) *Howard Kelly*
 Johnson, David L., Kentron Hawaii Ltd., Box 1306, APO San Francisco (I) *Kenneth Caple*
 Kim, Gerald S. Y., Art Center School of Photography, 5353 W. 3rd St., Los Angeles (S) *Howard Kelly*
 King, John W., CDCEC ISG Photo Lab, HHC ISG CDCEC, Fort Ord (Asso)
 Lindsey, R. William, University of California, P.O. Box 6207, San Diego (I) *John Brown*
 Mavente, Richard C., U.S. Marine Corps, MACS-2, 1st Marine Brig., FPO San Francisco (Asso)
 Moritz, George C., 9415 Guess St., Rosemead (Asso)
 Payton, Ralph R., P.O. Box 4301, Carmel (A-C)

COLORADO—1 (19)

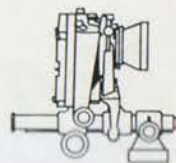
(P) Richard E. Vasicek

Turn to page 78

product, industrial, portrait,
fashion, architectural, macro,
micro... you can do them best
with one great portable*



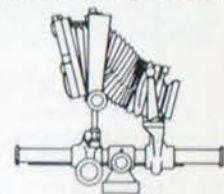
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monorail packs camera down to
briefcase size!



all swings around the optical axis



unlimited adjustments to correct,



exaggerate, distort or modify

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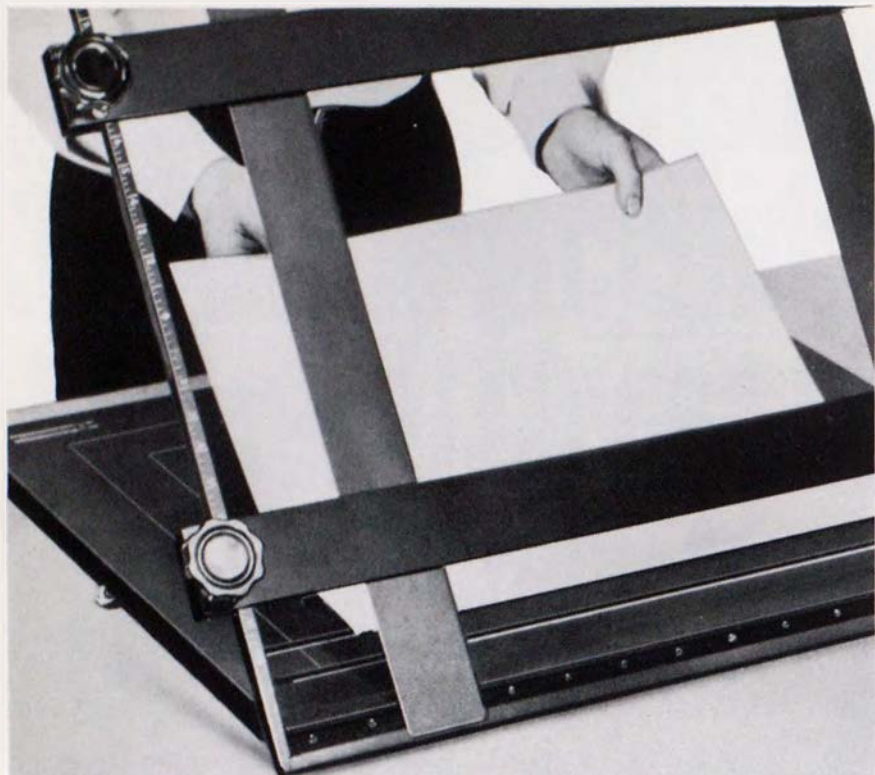
Kardan-color
4x5 MONORAIL VIEW CAMERA



get all
the facts
write for folder

KLING PHOTO CORPORATION ■ 25-20 BROOKLYN-QUEENS EXPRESSWAY WEST ■ WOODSIDE, N. Y. 11377
A BERKEY PHOTO COMPANY





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Four geared stainless-steel masking blades assure smooth and precise positioning along calibrated bars. Recessed slots for papers to 20x24". The easel always remains conveniently centered under the enlarger, and the print is made in the middle of the easel, even when smaller than 5x7".

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For borderless enlarging without special adhesives, vacuum, glass, rubber pegs or other awkward paper-holding methods. Paper insertion is positive and speedy, even in total darkness. 1" high for use with autofocus or manual focus enlargers. All-steel, with non-skid base.

Exclusive FOCAL YELLOW focusing surface. Two models, for any size to 11x14" or 16x20".

SAUNDERS-OMEGA Print-And-Repeat Easels

For making prints in five standard sizes on a single sheet of 8x10" paper, from one or several negatives. Choice of print sizes: one 8x10"; two 5x7"; four 4x5"; four 3 1/2 x 5" or eight 2 1/2 x 3 1/2" prints. Mask covers are light-tight, permitting use of subdued white light with paper in position. The easel remains stationary on enlarger baseboard; paper moves front to print. All-metal, 1" high for autofocus or manual focus enlargers. FOCAL YELLOW focusing covers. Ideal for color enlarging with drum processors.

SAUNDERS-OMEGA Single-size Easels

Designed for the professional, industrial and commercial photographer who needs a fast-operating, sturdy easel for use with a single paper size. Hinged masking frame is made of heavy bar steel for utmost paper flatness, and automatically provides 3/16" border. Heavy steel, non-skid base, exclusive FOCAL YELLOW finish. In 8x10", 11x14", 16x20"; and 5x7" "5-in-1" (which makes 2 1/2 x 3 1/2", 3 1/2 x 5", 4x5", 5x5", 5x7" prints with Adjustabar and mask).



Write for details on these and other SAUNDERS-OMEGA easels.

SIMMON OMEGA, Inc.

P. O. Box 1060 Woodside, New York 11377

A BERKEY PHOTO COMPANY



Cameraroom Psychology

Dorothy Russo

Be a Convention-Goer

There are three types of photographers. First, there are those who do not go to conventions. They prefer to use their time making money instead of spending it. Most photographers in this category are stagnant. They do the same thing day after day, and all their portraits look alike.

The second type go to conventions because their friends and competitors do. They sit through the lectures with a closed mind and absorb nothing. They say, "My old way is better." They can't stand change. They go home and flush their brains, then continue in the same rut. The convention is enough excitement for that year.

The third type go to conventions to learn. This type ferments and bubbles. Their work is a true joy. All of life is interesting to them. These people enjoy their work because they make it fun.

If you are not a convention-goer there are several reasons why you should be. One is to learn to deal with your problems. You meet others who used to have the same problems and have solved them.

There was a time when you learned how to make a portrait and you had

Turn to page 80

YOUR CREATIVE PHOTOGRAPHY WON HIM! YOUR REPUTATION SOLD HIM! YOUR DELIVERY TIME MADE HIM AN ENEMY FOR LIFE!



TIME: A BONUS SALES POINT FOR BUSY DUKANE DISTRIBUTORS SELLING FULL COLOR POST CARDS AND RELATED ITEMS

When you offer clients your creative photography for reproduction in the form of full color post cards, brochures and other printed items, you must have a knowledge of your suppliers production schedule or you may be facing a client dissatisfaction with those maddening phone calls like, "Where's my job!"

Many of our distributors have told us "horror" stories of post card orders with other suppliers taking 8, 10 and even up to 16 weeks to be produced! These distributors, now sending their printing orders to Dukane, agree almost unanimously that: "Dukane's delivery schedule is now one of their best selling points!" You too, can use the Dukane "time bonus" to produce a new dimension in full color product sales from your creative photography. Here's how Dukane works for you.

First, the day we receive your order an acknowledgment is sent to you and your client. Most important, that wonderful little piece of "back-up" paper specifies the date your client's order is scheduled to leave the Dukane plant. There's no question as to "what's happening to my order," at Dukane.

Dukane keeps your reputation on solid ground with our famous **GUARANTEED 4 WEEK SHIPPING SCHEDULE!**

Everyone's talking about it!, (even our competitors!) It's simple, easy for you to explain and use in your sales program.

All orders received at the Dukane plant by the first of the month are shipped out of our plant by the following first! The same applies for the 15th of the month. We schedule all printing by these two cut off dates, the 1st and the 15th of each month. For orders requiring proofs this schedule starts when the proofs are returned to Dukane. (We have no way of knowing how long proofs will be out of our plant!)

Don't let "time" lose orders for you. Write today for your "time-bonus" information and how you can make more profits with Dukane.

Write to Dukane Press where the 4 week shipping schedule on full color post cards and other printed products is guaranteed!



the dukane press, inc.

2913 SIMMS STREET • HOLLYWOOD, FLORIDA 33020

Dear Jerry Bryant:

Yes, I'm interested in becoming a Dukane distributor, please send me all the information.

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FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____



**so
easy to
handle**

**even
professionals
use it**

Fact is professional photographers don't want complicated cameras any more than you do. The easier and faster their cameras handle, the more attention they can pay to the picture. Which is pretty much what you're after, too.

The professional's main concern is quality and versatility. And this leads him to a natural preference for the Nikkormat FT, because it is made by Nikon, and is part of the Nikon F system. This permits him to use the same high quality lenses, interchangeably.

He probably owns a Nikon F, too, and several Nikkor lenses and accessories which he uses on the Nikkormat FT, as well. And when a Nikon user—a knowledgeable pro—chooses a Nikkormat single-lens reflex, even for his second camera, that's a testimonial not easy to ignore.

There are many cameras priced less than the FT. They fill a need, to be sure. But, if your picture-taking interests are above average, a year hence you'll be glad you made the Nikkormat FT your first choice.

Price with 50mm Auto-Nikkor f2 lens and built-in thru-the-lens meter system is under \$270. See your Nikon camera specialist, or write for details.

Nikon Inc. Garden City, New York 11533
Subsidiary of Ehrenreich Photo-Optical Industries, Inc.
(In Canada: Anglophoto Ltd., P.Q.)

**PROFESSIONAL PHOTOGRAPHERS
OF AMERICA, INC.**

1090 Executive Way, Oak Leaf Commons
Des Plaines, Illinois 60018

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Vice President-Treasurer

Earl G. Stanton, Cr.Photos. ('67)
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Executive Vice President

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Des Plaines, Ill. 60018

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Sears Roebuck & Co., Dept. 730-5
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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,
Convention Chairman
1090 Executive Way
Oak Leaf Commons
Des Plaines, Ill. 60018

COMING CONVENTIONS 1967

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

OCTOBER 8-10
APP Province Quebec
Mont-Gabriel Lodge
Montreal, Quebec
Laurent Allaire
1290 rue St. Denis
Montreal, Quebec, Canada

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 2-5

PP of Ohio
Neil House
Columbus, Ohio
C. Wm. Davis, President
Fifty West Broad St.
Columbus, Ohio 43215

MARCH 9-11

PPA of Louisiana
Fontainebleau Hotel
New Orleans, Louisiana
Eugenie S. Ragan
314 Royal St.
New Orleans, La.

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 24-26

Missouri PPA
Conner Hotel
Joplin, Missouri
Eldon Alexander,
Conv. Chairman
121 E. Brooks St.
Brookfield, Mo. 64628

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 11-13

PPA of Manitoba
Marlborough Hotel
Downtown Winnipeg
Francis J. Kasper
711 Polson Ave.
Winnipeg, Manitoba, Canada

APRIL 21-23

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

APRIL 21-23

Southwestern PPA
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 27-28

Maine PPA
Fenway Maine Motor Hotel
Waterville, Maine
Leverett Wixson, President
158 S. Main St.
Farmington, Maine 04938

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

EXHIBITIONS

(GEH) *George Eastman House*

THROUGH SEPTEMBER 21

Wild Flowers
Hallmark Gallery
New York, N. Y.

THROUGH SEPTEMBER 29

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

THROUGH SEPTEMBER 30

Contemporary Photographers I
Lycoming College
Williamsport, Penna. (GEH)

SEPTEMBER 15-OCTOBER 15

Wynn Bullock
Weatherspoon Art Gallery
University of North Carolina
Greensboro, N. C. (GEH)

SEPTEMBER 26-OCTOBER 29

Photographs from the George
Eastman House Collection
1840-1915
San Francisco Museum of Art
San Francisco, Calif. (GEH)

SEPTEMBER 27- NOVEMBER 22

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

THROUGH OCTOBER 1

Rumanian Photography 67
Colorado Photographic Arts
Center
Denver, Colo.

OCTOBER 1-31

W. Eugene Smith
Brooks Institute of Photography
Santa Barbara, Calif. (GEH)

OCTOBER 1-31

Francis Bruguiere
Florida State University
Tallahassee, Fla. (GEH)

OCTOBER 1-25

Contemporary Photographs
University of the South
Sewanee, Tenn. (GEH)

OCTOBER 1-31

Edward Weston
The Taft School
Watertown, Conn. (GEH)

OCTOBER 1-31

Aaron Siskind
College at Cortland
New York, N. Y. (GEH)

OCTOBER 3-NOVEMBER 4

Phil Palmer
Focus Gallery
San Francisco, Calif.

OCTOBER 5-31

Contemporary Photography
since 1950
LeMoyne College
Syracuse, N. Y. (GEH)

OCTOBER 10-NOVEMBER 10

Harry Callahan
College of South Utah
Cedar City, Utah (GEH)

NOVEMBER 1-31

Robert Frank
University of Illinois
Urbana, Ill. (GEH)

NOVEMBER 19-DECEMBER 16

T. H. O'Sullivan
Root Art Center
Hamilton College
Clinton, N. Y. (GEH)

DECEMBER 5-JANUARY 9, 1968

Toward a Social Landscape
Montclair Art Museum
Montclair, N. J. (GEH)



New Portrait Director Ted Sirlin takes office in 1968.

NEWSEVENTS

PP of A Elects 1968 Officers

A new member of the PP of A Board of Directors was elected at the Portland Exposition by the Council. He is Ted Sirlin, M.Photos., Sacramento, Calif., who begins his three-year term as a Portrait Director in January 1968. Sirlin, 44, is a former president of Professional Photographers of California. He owns Sirlin Studios in Sacramento and is chairman of the PP of A Business Management Committee.

Elected as PP of A officers for 1968 by the Board of Directors were President: William W. Carrier, Jr., M.Photos., Memphis, Tenn., President of Allied Photographic Illustrators;

M.Photos., Los Angeles, Calif. Frederick Quellmalz, Hon.M.Photos., Des Plaines, Ill., will continue as Executive Vice President.

Re-elected for three-year terms on the Board of Directors were Charles H. "Bud" Haynes, Cr.Photos., Detroit, Mich. (Portrait); Jerry A. Smolka, Cr.Photos., Chicago, Ill. (Commercial); James E. Carrar, Cr.Photos., Rahway, N. J. (Industrial).

Ad Campaign Will Promote Industrial Photography

A series of two-page spreads in Business Week this fall will demonstrate to management readers the varied capabilities of photography in industry. The series, sponsored by Eastman Kodak Co., will describe applications of photography being used successfully in companies of several sizes and types.

The first three ads, scheduled for September 16, October 21 and November 18, will feature Corning Glass Works, Caterpillar Tractor Co. and the Aero-Commander Division, Rockwell-Standard Corp. Each ad offers literature explaining in detail how photographic techniques helped the specific companies.

A & S Winners

Winners of the Advertising and Sales Promotion Competition for the best studio advertising or promotional campaigns were announced at the Portland Exposition. Tied for the \$300 first prize were Agdan Photographic, Detroit, and Donald Coville, Dearborn, Mich., who were awarded \$150 each. The \$150 second prize went to

Charles E. Whalen, Jr., Central Falls, R. I., and a third prize of \$50 to Bob Markow, M.Photo., Phoenix, Ariz. Plaques were awarded to Carl Mansfield, M.Photo., Steubenville, Ohio; Rem Studios, Athens, Ga.; and Bob Markow, M.Photo., Phoenix, Ariz.

Agfa-Gevaert Acquires Fotorite

Agfa-Gevaert has purchased Fotorite, Inc., Chicago-based distributor of the Fotorite Rapid Processing System. Fotorite will be managed as a division of Agfa-Gevaert and former Fotorite president Harry J. Graw will be retained as a consultant ad sales coordinator for the Fotorite Rapid Processing System.

NAPM Officers

The National Association of Photographic Manufacturers has announced election of new officers. Malcolm N. Smith, President of Argus, Inc. is the new NAPM president. Vice Presidents are George H. Lenke, Jr., President of Da-Lite Screen Co., Inc. and John C. Lewis, General Manager, Industrial Marketing Division, General Aniline & Film Corp. Re-elected as Treasurer was E. S. Lindfors, Vice President of Eastern Sales Operations, Bell & Howell Photo Sales Co. These officers will serve for a year during the 1967-68 period.

Elected as members of the board of directors for three year terms were Alex Zalman, President, Flex Electric Products, Inc.; Harry L. Parker, Executive Vice President, Berkey Technical Corp.; Robert L. Rice, President, Graflex, Inc.; and L. W. Dettman, General Manager, Photo Lamp Department, General Electric Co.

Ficalora ASMP President

Advertising illustrator Toni Ficalora has been elected President of the American Society of Magazine Photographers. He is head of Toni Ficalora, Inc., New York, N. Y.

Other ASMP officers are William Vandivert, 1st Vice Pres.; Robert Phil-



Toni Ficalora

lips, 2nd Vice Pres.; Chris Corpus, Secretary; Al Murphy, Treasurer. Executive Director is Regina Benedict.

ASMP has moved its national headquarters to 60 E. 42nd St., New York, N. Y. 10017. It had been at its former location in New York City since its founding in 1944.

ASMP Opposes Copyright Waiver Bill

Officers of the American Society of Magazine Photographers have expressed to members of a Senate subcommittee the society's opposition to a controversial section of the Copyright Law Revisions Bill now pending before the Senate after passage by the House. The section would allow educational television stations a waiver of copyright on all material used.

Representatives of the PP of A, National Press Photographers, the Picture Agency Council of America and the Famous Photographers School have given their support to ASMP on this issue.

Scholarship Winners Announced

The Photographic Art and Science Foundation, Des Plaines, Ill., has announced its scholarship winners for the 1967-1968 year. They are Rudolph P. Foschi, Jr., Vineland, N. J.; Frederick H. Browne, Battle Creek, Mich.; David O. Pfeil, San Antonio, Texas. They were chosen from more than 100 applicants. The Art Center scholarship of four years paid tuition, is provided by Dudley, Hardin & Yang, Seattle.

Rudolph Foschi wins the scholarship to Rochester Institute of Technology, where he will prepare for a career as a portrait photographer. He has assisted his father in the family studio for several years and has done the photography for the student newspaper and yearbook at Vineland High School.

Frederick Browne, a Michigan State University student, will attend Brooks Institute of Photography. He hopes to specialize in advertising photography and free-lance journalism. He was active in high school publications work and has received several awards for journalism.

The scholarship for the Art Center College of Design in Los Angeles goes to David Pfeil. He has studied at Trinity University and the University of Texas at Austin, and his photography has received awards from Eastman Kodak, Scholastic Magazine and Quill and Scroll.

Turn to page 94

Photographic Art and Science Scholarship winners (from left): Rudolph Foschi, Frederick Browne and David Pfeil.





Now...new quality in stabilized prints

Yours in 15 seconds— no trays, no hypo, no rinse

With built-to-last **KODAK EKTAMATIC** Processor, Model 214-K

Now you can get ready-to-use, finished-quality black-and-white prints in 15 seconds. The KODAK EKTAMATIC Processor, Model 214-K, delivers them consistently with push-button simplicity. One reason: unique 3-roller transport action that applies chemicals smoothly and evenly with no jam-ups. So you get quality prints—every time. The prints last for months. Or can be made fully permanent with normal fixing.

The new 214-K is a heavy-duty automatic processor with unmatched reliability. In addition to its built-to-last construction, it features one-hand operation, spillproof chemical loading and disposal. No plumbing needed. Maintenance is minimal.

And the KODAK EKTAMATIC 214-K Processor offers this important plus—it's part of a total system: KODAK EKTAMATIC SC (selective contrast) Paper, KODAK EKTAMATIC Chemistry, Kodak design and construction. Everything made together

to work better together. For details, literature, or a demonstration, simply use the coupon.

EASTMAN KODAK COMPANY

9-20

Department 412-F

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- ☐ Please send more information on the KODAK EKTAMATIC® System.
- ☐ Please have your Professional Stockhouse Dealer arrange a demonstration for me.

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Kodak



Wide Tonal Range

Type 52. All-purpose film.
Medium-contrast prints
in 15 seconds.
400 ASA equivalent.



3000 Speed

Type 57. High-sensitivity film.
Gives prints of slightly lower
contrast for low-light or high-
speed situations in 15 seconds.



Positive with Negative

Type 55 P/N. High-resolution
negative (produced simultaneously
with print) holds detail even when
enlarged 25x. Develops in 20
seconds. 50 ASA equivalent.



Color

Type 58. Polacolor film reproduces the skin tones as they are in nature. Develops in 60 seconds. 75 ASA equivalent.

Ultrahigh Contrast

Type 51. Newest film can produce special effects or reproduce line art work. Develops in 15 seconds. 200 ASA equivalent.

To use these 5 films, all you need is a Polaroid Model 500 4x5 Land Film Holder. It fits most 4x5 cameras.



There. That should cover everything.



Portland '67 PP of A Exposition

The country surrounding Portland—a jewel-like city built amid green hills—was the most spectacular setting of any PP of A convention. Weather was about perfect; Mt. Hood was clearly visible every day.

The 76th International Exposition of Professional Photography officially opened at the Portland Hilton Hotel on Sunday, July 23. Oregon Governor Tom McCall narrated Ray Atkeson's slides of the Pacific Northwest, and delighted the photographers and their families with his quips and observations. The slide presentation followed the governor's official welcome and proclamation of Professional Photography Week.



Portland Memorial Coliseum was the site of the 76th International Exposition of Professional Photography, July 23-28. Left: Registration Center. Above: Scene of the activity in the Technical Products Exhibit.

Opening day of the Exposition. Oregon Governor Tom McCall was guest in the President's Suite, Portland Hilton Hotel, prior to official ceremonies. Left: PP of A President Claude F. Palmer, Mrs. Palmer, Gov. McCall, ASP President Robert L. Ball, Mrs. Ball. Center: Ray Atkeson and the Governor view Ray's photographs. Right: Gov. McCall narrating Atkeson's slides on "Spectacular Northwest."



Judging of the print Exhibition took place at PP of A Headquarters, Des Plaines in May. Above: Commercial jury at work. Right: Exhibition was on view at the Portland Memorial Coliseum. Over 800 photographs were selected from some 4200 entered in the competition.



Kodak's Spirit of '67 (left) helped set the pace for the Technical Products Exhibits. Below: On Friday preceding Exposition, reception for officials was held at the Palmer's home in Portland.



The Technical Products Exhibit, described by Memorial Coliseum authorities as "one of the biggest and best designed" also opened July 23.

Activities began at 8:00 a.m., July 24 with division meetings. The Portrait Division started its programs with Joseph Matthews of Joliet, Ill., presenting "Ethereal Quality Bride." The Commercial Division crowded in to hear PP of A First Vice President William W. Carrier, Jr. of Memphis, conduct the program on architecture with Mason Pawlak of Detroit, Julius Shulman of Los Angeles and Robert D. Golding of Upper Darby, Penna. The 15th National Industrial Photo-

graphic Conference initiated its sessions with Gerhard Bakker, Dean of Winona, discussing fine arts in photography.

Programs were held at the Memorial Coliseum; at times as many as five were held simultaneously. Special shuttle bus service between hotels and the Coliseum was provided by Eastman Kodak Stores, Inc.

Portland residents had the opportunity to see both the Technical Products Exhibit and the print Exhibition the evening of July 25. More than 3,000 people packed the aisles of the Coliseum, and came away with a new sense of wonder of the world of photography.

Oregonians also had the chance to enjoy the convention through the news media—television, newspapers and radio—which paid careful attention to the Exposition. One of the widest publicized was the Aerospace program by Drs. Thomas Vrebalovich and Robert Nathan of Jet Propulsion



Featured Speaker at ASP banquet Victor Keppler, Director, Famous Photographers School, with PP of Oklahoma officials Hal Owen and Bob McCormack. Keppler is Trustee of Photographic Art and Science Foundation. Below: Fred Winchell making dye transfer prints at Gittings Inc. stand at Technical Products Exhibit, Coliseum.



Old-fashioned bull session garnered many ideas on technical and business techniques at Beef/Beer/Bull program at Hoyt Hotel (above, left). Above: Dr. Thomas Vrebalovich, Jet Propulsion Laboratory, describes image enhancement technique on moon pictures. Right: Television interview with Kenneth Snow (right) who explained holography to audience. Hologram viewing device is in foreground.



Tiffany Room of Portland's historic Hoyt Hotel was setting for an evening Legal-Forensic program (top, left). Speaker is Attorney Robert Redman. Aerospace press conference (top, right) featured William Wachter, Dr. Thomas Vrebalovich and Dr. Robert Nathan. Above: Architectural panel with Robert D. Golding, Mason Pawlak and Julius Shulman, PP of A Vice President-Treasurer Earl G. Stanton presents his report to the National Council, at right.



Coloring and print finishing techniques drew large attendance. Above: Louise Diekhoff demonstrates hand coloring. Below: Edgar H. Carlson shows finishing method.



Top: Educational Institutions Photography Panel—Donald Smith, Rochester Institute of Technology; Robert O. Bullis, Washington State College; Bervin Johnson, Michigan State University (Chairman); Roy A. Bell, University of Idaho. Center: Laurence W. Blaker, Lighting and Posing by the Masters, sponsored by American Society of Photographers. Above: Joseph D. Matthews performs bridal demonstration.

Industry conference on future planning included: Frederick Quellmalz, PP of A; William D. Morning, President, Master Photo Dealers' & Finishers' Assn.; Bud Sprague, Pako Corp.; Jerry A. Smolka, PP of A; Ernest G. Hertzberg, Monastery Hill Bindery; Robert C. Van Winkle, GAF.





Newly nominated chairmen of PP of A divisions: Bill Bell, Albuquerque, Portrait; Robert Opfer, Philadelphia, Commercial; Charles Geiger, Syracuse, Industrial.

Brief conference during busy convention engrosses Commercial Division Chairman Richard E. Hinman and Irving J. Newman, PP of A Councilman and national committee chairman.



Harry Langdon directs photograph of group before departure on Tour of Orient.

Below, left: Portrait Division Chairman Duane Salie accepts old Ansco box camera from Melvin N. Olson, President of Cascade College, Portrait Awards Breakfast speaker. In Technical Products Exhibit area William A. Reedy, Editor of Applied Photography, pauses to chat with Ken Huang, commercial illustrator of Osaka, Japan.



Laboratory, and William Wachter of Boeing Aircraft. Special attention was also paid to the hologram laser demonstration by Kenneth Snow of Bausch & Lomb Co.

Plans were furthered on long range improvements in the photographic industry in a conference on future planning, attended by representatives of the industry and by the PP of A Future Planning Committee.

At the annual Awards Banquet, 22 Silver Ribbon awards were presented, 61 Master of Photography degrees and 30 Photographic Craftsman degrees.



Over 300 photographers and their families took scenic tour to Oregon coast and enjoyed salmon bake on beach at Gearhart, Ore.

Shuttle bus service, provided by Eastman Kodak Stores, Inc., transported photographers to and from programs and exhibits at the Portland Memorial Coliseum.

Malcolm W. Thomson, Edinburgh, Scotland, President of Institute of Incorporated Photographers, presented program on forensic photography, attended technical sessions. At right is Duncan Brooks, Bethesda, Md.



Left: PP of A First Vice President William W. Carrier, Jr. speaking at Commercial Division luncheon. Right: Wesley Bowman, M.Photos., Chairman, Winona Board of Trustees, accepts \$3,000 check for Winona, from Winona School Alumni Assn President Virginia Stern, Cr.Photos.

Right: PP of A President Palmer signs get well card to Alvin W. Strietmatter, Kodak executive who missed first PP of A convention in many years. At Palmer's left is Frank Oberkoetter. Mrs. Claude F. Palmer chats with William Sawyer, Jr. of Kodak at reception (below).



Awards Night honors. Top, left: Rosarian Ernest Burroughs presents Royal Rosarian award to "Sir Knight" Palmer. This highly esteemed award is presented to few persons. Top, right: Mrs. Palmer places Honorary Master of Photography medalion around husband's neck, as First Vice President Carrier presents degree certificate. (Only other Honorary Master degree was awarded to C. B. Neblette, Rochester Institute of Technology.) Above, left: Immediate Past President Hugh W. Tribble receives Past President's plaque from Palmer. Membership Contest winner Donald L. Smith, RIT, receives "King of the Convention" recognition, right.

A special "thank you" to the wives of the board, the many volunteers and especially the ladies of the Northwest and British Columbia who all made their contribution to the success of the Exposition by sharing so generously of their time.

Your PP of A is proud of you.
 Jeanne A. Lindquist, M. Photog.
 Chairman, Hospitality Committee
 Mrs. Claude F. Palmer
 Honorary Chairman



Annual Past Presidents breakfast was attended by (from left): James E. Hampson, Robert L. Ball, Harper Leiper, Winton B. Medlar, Hugh W. Tribble, Wesley E. Bowman, Lawton E. Osborn, Frederick Quellmalz (PP of A Exec. VP), Paul L. Gittings, and President Palmer.

Recipients of M.PhotoG. and Cr.PhotoG. degrees were photographed with President Palmer by Hans Running, The Photo Graphic studio. Pictures went to local news media with related stories.

Below: cross-section of awards photographs. Left: Hugh W. Tribble, sponsor, Palmer, new Master Charles E. Talton, Winston-Salem, N. C. Center: Brothers Duncan and Hugo Brooks of Bethesda, Md. Right: Sponsor Richard Atamian and two new Masters Thomas E. Bassett, Frankenmuth, Mich.; and John C. Pierce, Saginaw, Mich.



All photographs by Photo-Art Commercial Studio, Portland, except: Commercial Printing and Imprinting Co., Detroit — p. 28, center; p. 30, second from top; p. 33, top left, lower right; p. 34, top; p. 36, bottom center. The Photo Graphic, Forest Grove, Ore. — p. 36, center three. Jenart Studio, Des Plaines, Ill. — p. 29, second from top.



Left: R. G. Boyce, Brooks Institute of Photography, Santa Barbara; Ted Sirlin, Sacramento (PP of A Director-Elect); Douglas Mack, Daly City. Two PP of A Councilmen (below): David Fritz Reins, District of Columbia; and Bill Bell, New Mexico. Right: PP of A Affiliation Luncheon. Affiliation Chairman Robert Opfer, right, presents prize for successive convention attendance. Joseph W. Barta, Huntington, W. Va., and Floyd Roberts, Los Angeles, split cash award for attendance since 1955. Also at speakers table: PP of A Directors Jerry A. Smolka, Rudolph Guttosch and Ernie Curtis.



Watts with your extension cord

by Richard Fowler

Electricity, mainly electrical circuits and wiring capacities, are subjects that all photographers must have a basic working knowledge of, but so few do. In this article, circuits and capacities will be discussed as they pertain to extension cords. The extension cord is one item we all own and use, but many photographers have little or no knowledge or concern about it.

Too many of us are guilty of using wrong wire cord sizes, causing serious overloading and damaged cords. We use 2-wire cord instead of 3, without knowing the capacities of the extension.

Are you guilty of purchasing inexpensive, lightweight 18 and 16-gauge ready-made extension cords, such as those found in department stores, bargain basements and drug stores? Such cords cannot be expected to render proper service with high wattage photographic lamps. All cords and cables discussed and recommended in this article will be 3-wire, which is the only kind that should ever be purchased. Three-wire cords and cables are required to conform with today's electrical safety codes for proper grounding of all equipment, which virtually eliminates your chances of serious injury or death by electrical shock.

Need Basic Knowledge

In selecting a cord size that will be acceptable for your needs, there are several things you must know. First, how many lights and what is the total watt output of the bulbs you could expect to use at one time on a job assignment? How many cords will you need? How long should they be? What is the total watt load each will carry? What is the capacity of the circuits you are going to use them with or plug them into? You must have the answers to these questions and a basic knowledge of all these items to avoid problems, especially when working with color materials.

Overloading cords beyond their capacities when using 3200K and 3400K bulbs can cause enough of a voltage drop to change the Kelvin temperature output, with a resulting serious color shift in your transparencies. Instead of blaming the color film manufacturer or the processing lab, take a good look at the real fault — your

extension cords. It's the old rule of supply and demand: you cannot demand more wattage from your cords or from the source you have them plugged into, than they can supply.

The following charts will give you an idea of the sizes of cords and cables, their normal loads and code markings. It is up to you to make the correct choice for your purposes. Check with your electrical supplier. He will be very helpful, especially if you need heavy duty power cables, stage plugs, junction boxes and direct main hook-ups.

Normal Load — Cords

18/3 — 7 Amps	600 watts
16/3 — 10 Amps	1000 watts
14/3 — 15 Amps	1500 watts
12/3 — 20 Amps	2000 watts
10/3 — 25 Amps	2500 watts

Power Cables

8/3 — 35 Amps	3500 watts
6/3 — 45 Amps	4500 watts
4/3 — 60 Amps	6000 watts

Length of Cords and Load Capacities

Light Load to 7 Amps

25 ft. use 18/3
50 ft. use 16/3
100 ft. use 14/3

Medium Load 7-10 Amps

25 ft. use 16/3
50 ft. use 14/3
100 ft. use 12/3

Heavy Load 10-15 Amps

25 ft. use 14/3
50 ft. use 12/3
100 ft. use 10/3

Do not purchase any lighter cord than 14/3. The 18/3 and 16/3 are listed for comparison, but these cords are not heavy enough gauge to give satisfactory service with photographic lamps. The 14/3 and 12/3 are good general cord sizes.

There are many different cord materials to choose from. The following are the most common and very serviceable. Cords are identified by code letters, material of the exterior jacket, voltage, duty, gauge, amps and outside diameter of the cord or cable.

SJ — Rubber Jacketed—300 V. Med. Duty
14/3 15 Amps .390"

S — Rubber Jacketed—600 V. Hvy. Duty
14/3 15 Amps .560"
12/3 20 Amps .635"
10/3 25 Amps .690"

Power Cables

8/3 35 Amps	.750"
6/3 45 Amps	.885"
4/3 60 Amps	1.170"

SJO — Neoprene Jacketed — 300 Volt
Medium Duty

SO — Neoprene Jacketed — 600 Volt
Heavy Duty

SJTO — Oil Resist. — 300 Volt Medium Duty	Color: Yellow or Gray
PWC — Oil Resist. — 300 Volt Medium Duty	
STO — Oil Resist. — 600 Volt Heavy Duty	

All of these cords are available in gauge, amps and OD size as SJ and S. These are the best commonly used cords and cables.

After selecting the type, gauge and length of the cord you are going to

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Richard Fowler operates Fowler Studio, 226 N. Division St., Peekskill, N. Y., and is a frequent lecturer for professional photographic and civic groups. Several of his prints have been accepted in PP of A Exhibitions. His last article for *The Professional Photographer*, "What's Your Angle?" appeared in July 1966.

Dramatize It with INFRARED

by Joseph E. Kollas

On a clear day you can see forever. And you can make photographs of sparkling clarity, unmarred by bluish fog that turns black-and-white distance to a foggy mush. You can, that is, if you can find a really clear day. And as time goes on, these are becoming increasingly scarce. Here in the Hood River Valley, for instance, are several wigwam-type burners sending up smoke from mills the year around, various brush and slash burnings and orchard heating in the spring, then slash burning from forest operations in the fall. All of these operations add to the distance-obscuring haze.

So what can the photographer do about it? Armed with panchromatic film and G filter, he can usually pull



Lost Lake, Ore., and Mt. Hood in distance. This picture was made with infrared film, 25A filter, at 4:30 p.m., October. The day was smokey and hazy from burning slash in the forest area; the base of the mountain was scarcely discernible to the eye. No satisfactory print could have been produced with panchromatic film, according to author.

through some sort of picture, and although haze has its charms, he will feel disappointment if he expects to find sharp detail in the distance of his landscapes. Well, then, how about using infrared film with a red filter? Unfortunately, this approach usually leads to a contrasty result. The skies will be very dark or black, and everything that is at all green will burn out to a cold, stark white. It will, that is, if the usual, normal recommendations for using infrared film are followed. But a much softer and more pleasing result can be produced by

varying somewhat the exposure and development of this rather temperamental and unusual film.

It is true, as the instructions packed with the film point out, that no definite exposure reading can be taken directly from the meter, and a few suggestions are given as a starting point. These suggestions figure out to about $1/2$ to $1/3$ second at $f/16$ with a 25A filter for distant scenes in bright sunlight. When lighting is quite uniform throughout the picture area, anything from half this exposure to

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Top row: Hazy scene along an Oregon highway, 9:30 a.m., November. Tri-X film used for version on left; infrared for the one on right. Bottom row: Clear Creek Road, late fall. Air was clear and mountain relatively close, so both panchromatic film and infrared produced satisfactory results. Lower left was made with Tri-X film, Pro G filter. Lower right, infrared film, 25A filter. Both negatives required printing manipulation because of contrast in lighting values.



How to make your Camera welcome in Church

Communion ceremony can be recorded effectively and with dignity if the photographer understands the customs of the particular church and remains inobtrusive while making photographs.

The church was filled with the proud parents, relatives and friends of the Class of 1963. To the accompaniment of a familiar Elgar March, the seniors moved down the aisle to their places in the front pews for the Baccalaureate service.

After the principal's welcome the speaker was introduced. He took his place at the lectern, looked out over the 60 attractive youngers and began:

"Principal Conner, . . . Members of the Board of Trustees, . . ."

Just then a man with a flash camera darted forward from his seat. He crouched briefly in front of the pulpit, took hasty but deadly aim and then fired a flashbulb square into the startled speaker's eyes.

Those eyes froze, as did the countenance around them. The man's voice faltered. He seemed to be having difficulty in consolidating his thoughts. People in the audience, long grown used to flash in public places, wondered what was the matter with their speaker.

I don't know whether the photographer was a professional or not. I hope not, for the sake of the profession. I do know that if that flash etched a good image of the speaker's face onto the emulsion of that film, it also created a turmoil in the tissues of the speaker's eyes. I was the speaker. I could see neither the audience nor my notes. The center of my visual field was occupied for several minutes by a fiery whorl of bluish whiteness.

Incidents similar to the above are all too common. They have led some churchmen to say that there is no place for the camera in a house of worship. Other churchmen, the majority, I believe, insist that the recording of religious occasions can make a vital contribution to the Church. Rather than banning all cameras, they maintain that photographers must learn the elementary rules of ecclesiastical courtesy. Such as, for example, the one that reads "Never flash when you can see the whites of the preacher's eyes."

by Sydney Allen, Ph.D.

Photographs by Teuvo Kanerva, Tapiola, Finland

Dr. Sydney Allen is Dean of the School of Theology at Philippine Union College in Manila.

Honest, Sincere Expression

Most photographers are considerate men. Nevertheless, we have all seen some normally courteous lensmen display bad manners when they were intent on stalking some elusive objective. They don't intend to be boorish, but the public doesn't know this and may consider them "hicks."

The quality photograph is often made from some angle or by some means which doesn't occur to the uncreative photographer. Nevertheless, it isn't necessary to intrude into people's privacy in order to get a good pictorial record. In spite of the TV program, we should remember that the word "candid" means "marked by honest, sincere expression," not "sneaky or hidden."

If photography is to be considered an art it must be dedicated to the enhancement, not the degradation of man. The photographer who thinks he is exempted from the normal canons of courtesy needs to think again.

The size and character of his lens, the speed of his shutter, as well as the format and speed of his film are all inevitable limitations against which he must strive. Good taste must be another one. A triumphant photograph arrests attention and conveys a message because the camera artist has been able to transcend the frustrations which beset him. It is never the result of a crude ambush.

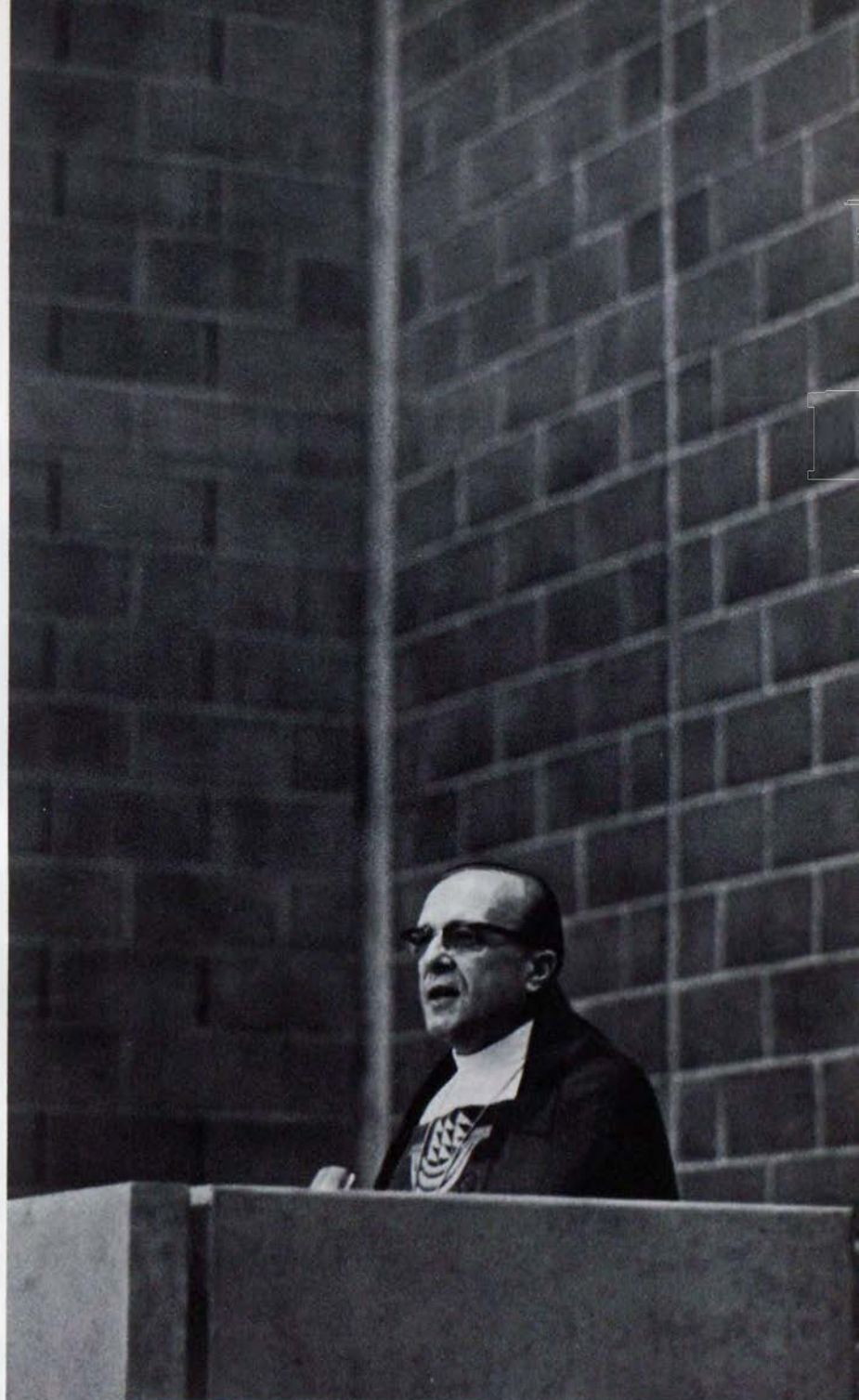
The fellow who claims special privileges, who defies the rules by which his ethical colleagues play the game, is not really an artist, but an uncouth imposter who is a discredit to his profession. In the course of their careers, priests, ministers and rabbis see a lot of his type. They would much rather deal with the real pros.

General Principles

Before we consider tactics for the principal occasions in the Church's life, we will lay down some general considerations which apply to all of them.

1. Use flash with care and consideration. While a famous politician was inspecting a Church institution in Los Angeles, a photographer made a flash picture of him. The bulb exploded. A piece of glass entered the distinguished guest's eye. He had to be treated for the injury in the emergency room of a nearby hospital. You can be sure that photographer was not welcomed back. He should have shielded his flash gun.

2. Ask permission before working. Pastors and Church officers are charged with responsibility for main-



Author's cardinal rule for maintaining friendly relations with a clergyman and getting attractive pictures of him: "Never flash when you can see the whites of the preacher's eyes."

taining decorum. Their opinions of the role of photography in the church may be different from yours. If you want to be given further photo-making opportunities, consult with the appropriate persons before you begin to take pictures.

3. Remember that you are a guest. As a member of the Church you may not consider yourself a guest but rather a part-owner of the place. That's fine, but remember, you should take the wishes of both your co-owners and the management into consideration. Don't do anything unless you can be sure to have their sufferance for it.

4. Follow the rules. Some up-to-date churches and city Church Councils publish a list of guidelines for photographers. Many more of them ought to do so. These sets of rules differ from one another. Find out about the code in force before you're bounced as a violator.

5. Work unnoticed. Quiet shutters, steady tripods, time-exposures, longer lenses, faster films and the new developers, and using available light instead of flash can help you work without drawing attention to yourself.

6. Stay out of the way. During a society wedding I conducted, a certain lady photographer actually asked the bridegroom to repeat his kiss. She was never welcomed back.

Your goal should be to get your pictures when you won't be heard from a place where you won't be seen, in a way that won't be noticed. If you accomplish these goals, your pictures will actually be better. You'll have a candid record of a real event, instead of a phony-looking series of posed pseudo-events.

7. Remember that some things must go unrecorded. Some advertising photographers were taking publicity pictures for an auto show. A young woman was posing on the hood of a car with a live lion. Suddenly the lion attacked the helpless girl. The nation's press was quick to condemn the photographers who chose to continue working instead of helping the girl. In their zeal for their profession they forgot their duty as men. There are some moments when the use of a camera is out of place.

Pictures of such moments would be obscene. That word, by the way, means "offensive to modesty or decency." It covers a lot more than mere bodily exposure.

Professional photographers in America are justly proud that they are known for their decency and restraint,

in contrast to the infamous "Pop-parozi" who prowl about Europe. Churchmen hope that the American professionals will always maintain their reputation for dignity and respect. This is really a matter of good taste. If you're in doubt, ask someone who knows his way around the church what he thinks of your plan.

People in different cultures, even in different parts of the United States, differ in their opinions of what moments are and are not to be photographed. Even in pre-literate cultures which may seem to lack any modesty at all, there are some things which you'd better not record. In an unfamiliar setting, proceed with caution until you've found out what is considered to be proper.

8. Deal with churchmen on the basis of mutual respect. Don't kid yourself into thinking that calling a minister or a priest "Reverend," "Father" or "Doctor" over and over again will automatically win his favor. It will more likely make him suspicious. If you treat him with respect (not veneration) he will treat you the same way. Find out his real name and the title he prefers, if any, and then speak to him as one man speaks to another. The photographer who fawns or wise-cracks or tries to usurp the minister's control of the ceremony will never be welcomed back.

Of course, you have a right to control your work. The churchman should not presume to tell you how to get the results you seek. If this two-way recognition of dignity is present, the relationship can be mutually pleasing.

9. Plan your equipment and your



Above: Photographing the wedding ceremony calls for absence of flash, minimum of noise and use of long lens when possible. Below: Some churches oppose picture-taking at baptisms. Photographer must prove his work will not interfere with the ceremony.



approach ahead of time. It's unreasonable to expect everyone to wait for you while you fetch a forgotten lens from the studio or debate at length with yourself about which procedure to follow. Visit the building ahead of time to learn your way around. If there is to be a rehearsal for the program be sure to attend it so that you can figure out the best plan of action.

During the occasion itself you should be so well-prepared and function so smoothly that people will not notice your work until you show them your proofs.

Let's look now at the principal photographic occasions in the Church's life.

Recording Baptisms

Some churches don't permit any picture-taking during baptisms. If you demonstrate to the minister that you can work quietly and out of sight, you may be permitted to do so, even though the ordinary fumbler wouldn't be.

The minister and the participants are primarily interested in the religious significance of what is taking place. They don't consider it to be just a show. To them it is an important event in the life of the individual (not all baptismal candidates are infants, you know), the family and the congregation. If your attitude hints of contempt for this belief of theirs you shouldn't expect them to excuse you for it.

If you interfere with the ceremony, you don't belong. On the other hand, if you can record the proceedings without anyone's noticing you, the improved realism of your photographs will please not only you and your subjects, but the minister as well. He is an educated man and can be expected to respect craftsmanship and art. He will be delighted to see that you have done a first-rate job.

Photography At Public Assemblies

Whether it's a graduation ceremony, a pageant or an evangelistic mission, the photographer shouldn't conclude that just because the public is invited he can feel free to fire at will. People may not think that close-up you get by poking your lens between the graduate and his college president at the moment he got his diploma is much of a prize, but they will label you a fool for intruding where you don't belong.

Church events can be recorded in a dignified manner if the man with the

The photographer must be particularly hidden and quiet when photographing a choir in church, so he will not distract any of those being photographed and the singing can go on undisturbed.



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Let's All Take a Trip

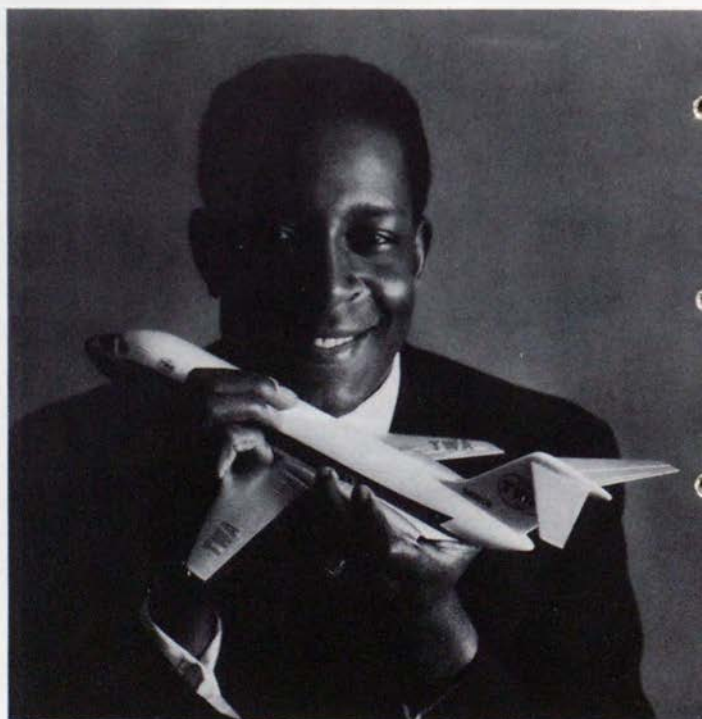
Direct mail advertising, as opposed to media advertising, offers unlimited scope for the imagination, because of its freedom from standardized ad shapes and sizes. Today's trend in advertising is to realism and consumer identification. Direct mail promotion, to be effective, must appeal to as broad a grouping of people

as possible, without making this intention too obvious.

With these factors in mind, Chris Justio, Art Director for Chenault Associates, Inc., developed the concept for the "Mine" brochure for TWA. Since the best way to achieve realism is to use real people, Mr. Justio first photographed his own family with a Polaroid camera to get an idea of how the completed brochure would appear.

The people appearing in the final product were not regular professional models; they were chosen from an agency specializing in "real" people. They might be your next door neighbor.

The photographer, Bernard Lawrence, used a Hasselblad camera with a 135mm lens and an electronic flash to capture the candid expressions of the models. Selections were then made from the pictures made to



cover as many different age brackets and types of travelers as possible.

Because of favorable response, it was possible to produce a follow-up brochure "For the Time of Your Life" which encourages men to take along their wives on business trips. This was in the same size and format as "Mine," using stock photographs of couples enjoying a vacation.



Above, left: Back cover of TWA brochure in folded form. When, folded, the piece is 5" square; opened out as at right, it is 15"x15". Selling message in center, "Yes! TWA Is Your Kind of Airline," is the last thing to be seen by reader after unfolding. Another photograph is on reverse side of each of those which can be seen here, for a total of eight. Opposite page and below: Originals of some of the photographs used in the mailing piece.



private vein of gold

Stock photographs can be sold many times. And if the subjects are timeless, such as the two shown here, they will sell many times more. Besides sports action and landscapes, other subjects of general appeal are pretty girls, animals and babies.





And since they are stock photographs, each buyer pays for one time publication rights. Arvel W. Ahlers in his book, "Where & How to Sell Your Pictures," says, "Each picture of this type is like a private little vein of gold to its owner." Whether you handle your own marketing or work through a photo agency, your stock photographs can bring in extra income. 📷

Photographs are from the Photo Loan series of the Kimberly-Clark Corp., Neenah, Wis.

How Sister Noemi Sings

by Trevor Wyatt Moore

Adapted from an article which originally appeared in Catholic Digest.

If a cricket sings, a snowflake falls, a twig crackles, or a frog croaks anywhere in northern Minnesota, it is sure to be heard in the Duluth darkroom of a famed photographer.

The darkroom is in a bedroom — abandoned because its windows were bricked up to provide for an elevator shaft; the photographer is a nun. At any of these sounds, Sister Noemi Weygant will emerge with her equipment and, habit trailing in the breeze, trudge through field and forest to capture forever a moment of nature's cycle.

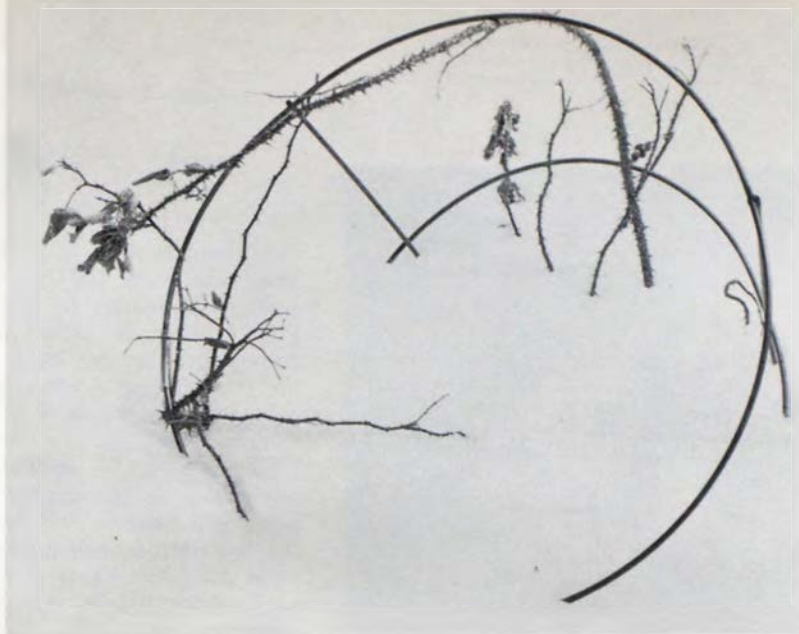
Winner of nine Merits from the PP of A, co-author of three books (one of which is in its 6th printing), she fills in her spare time as feature editor of the Duluth Register and photographer-historian of the College of St. Scholastica.

In the Benedictine Order sung prayer is a primary daily activity. Alas, Sister Noemi could not sing. She remembers, "I discovered with sorrow when I became a Religious that I would be forever unable to participate in praise to God in the ways that were most common in the Benedictine life. Benedictines have been recognized for centuries as masters of Gregorian chant. Yet I would never be able to lead the Divine Office, nor participate vocally in a sung Mass. This became daily suffering to me during the novitiate, when all the emphasis is on perfecting the young Religious. I was never made to feel inferior for what I lacked in voice, but I longed to sing."

Her Order, however, was wiser than the army, which often makes

"Icicles are brilliant, beautiful and fantastic. Mostly, they take to abstraction in form. Yet just about any mythological animal can be found, from a fiery dragon to a horse for a fairy princess."





"All winter this design in the Angeles garden fascinated me, but drifts made it impossible to reach it. Then one day I saw how I could get through, and went in after this study, symbolic of Good Friday."

cooks of poets and artillerymen of philosophers. Sister Noemi was allowed to sing in her own way. Before she entered the convent, photography had been her hobby. By a coincidence the black, bricked-up bedroom became available to her as a dark-room during her first year.

Although it contained no furniture and only a small washbowl for a dark-room sink, it soon became a home for photography. Shortly, she was set to work taking pictures for a high school, college, and her priory.

One day, Sister Noemi was inspired to take her camera along on a fresh-air walk. She photographed a flower, a weed, and a leaf. Thus she began her career as a nature photographer.

"The pictures I took," she recalls, "were used frequently in yearbooks and other publications. They also met with the approval of Reverend Mother, so I began to go deliberately in search of nature pictures.

"One summer afternoon, watching wind running down a hill through tall, golden grass, it seemed that each blade was like a string to a musical instrument. The meadow was an orchestra praising God. At Matins, remembering how the wind had strummed the ripe, dry grasses, I exulted. Then it came to my mind that although I could not sing, I could proclaim God in pictures. Photography was from that day on the science and art of light enlightened."

Sister Noemi has had a widely acclaimed one-man show at Mundelein college, near Chicago. She has also exhibited her work at a San Francisco gallery and at the National Art and Architecture conference in Philadelphia sponsored by the American Society for Church Architecture. Canadian colleges have called for her



"Wind plays a melody on the musical strings of the wild grass."



"Entering our little greenhouse, I was startled to see the beauty of the winter frost on one of the tiny round windows. Yet as a picture, it would be empty. So I went in search of a plant that would precisely do ... and the picture I titled 'Frost Screen.'"

work and the U.S. Forestry department is using her prints in a national exhibition.

All three of her current books are the result of an ecumenical collaboration with the Rev. Herbert F. Brokering, director of confirmation education for the American Lutheran church. Pastor Brokering is a well-known poet and librettist, and wrote the Lutheran presentation for the New York World's Fair. His poetry and Sister Noemi's photographs are harmonized in the books. Their first book, *In The Rustling Grass*, a runaway success, and their second, *In Due Season*, were published by Augsburg

Publishing House, a Lutheran firm. Their third work, *Lift Up Your Hearts*, published recently by the Liturgical Press, a Catholic house, is a poetic commentary on the Mass. It follows the same format as the others, but it presents Sister Noemi's photographs in color.

Sister Noemi is an accomplished writer, too. Aside from her free-lance work and features for the Register, she has developed a highly personal verse form like haiku to accompany many of her pictures. A rotten stump, overgrown with fungi, leads her to write:

An old blue stump
Is an oven
On which golden mushrooms are
baking.

During the past summer, Sister Noemi received permission to attend the national convention of the Professional Photographers of America. It was a high point in her professional life.

"From the contacts made during a professional convention I am fueled up, and can run on for months and years afterward on my own. The friendships I have made and the visions I have gained have been priceless. No, I would not want it always. I always return to the convent with prayers of gratitude that I am a Religious."

In the more than 5,000 black-and-white and over 1,000 color photographs that Sister Noemi has made of nature's wonders, she has never used a fill-in flash for any of her work in the field.

Turn to page 75



outstanding work in visual arts

D.I.P. Exhibit '67 (Designers-Illustrators-Photographers), a first annual advertising, industrial art and photography show, was held in Cleveland's Cooper School of Art Gallery in April. Sponsors of the event were the Cleveland Society of Professional Photographers, the Cleveland Academy of Advertising Artists, the Cleveland Society of Communicating Arts and the Society of Technical Writers and Publishers.

Purpose of the exhibit was to display the ability of the commercial artist or photographer to execute ideas in visual graphic forms, and to expose these forms to the art buyer, the student, the artist and the photographer for evaluation and stimulation. 



Scope Foto Arts



Howard Studios

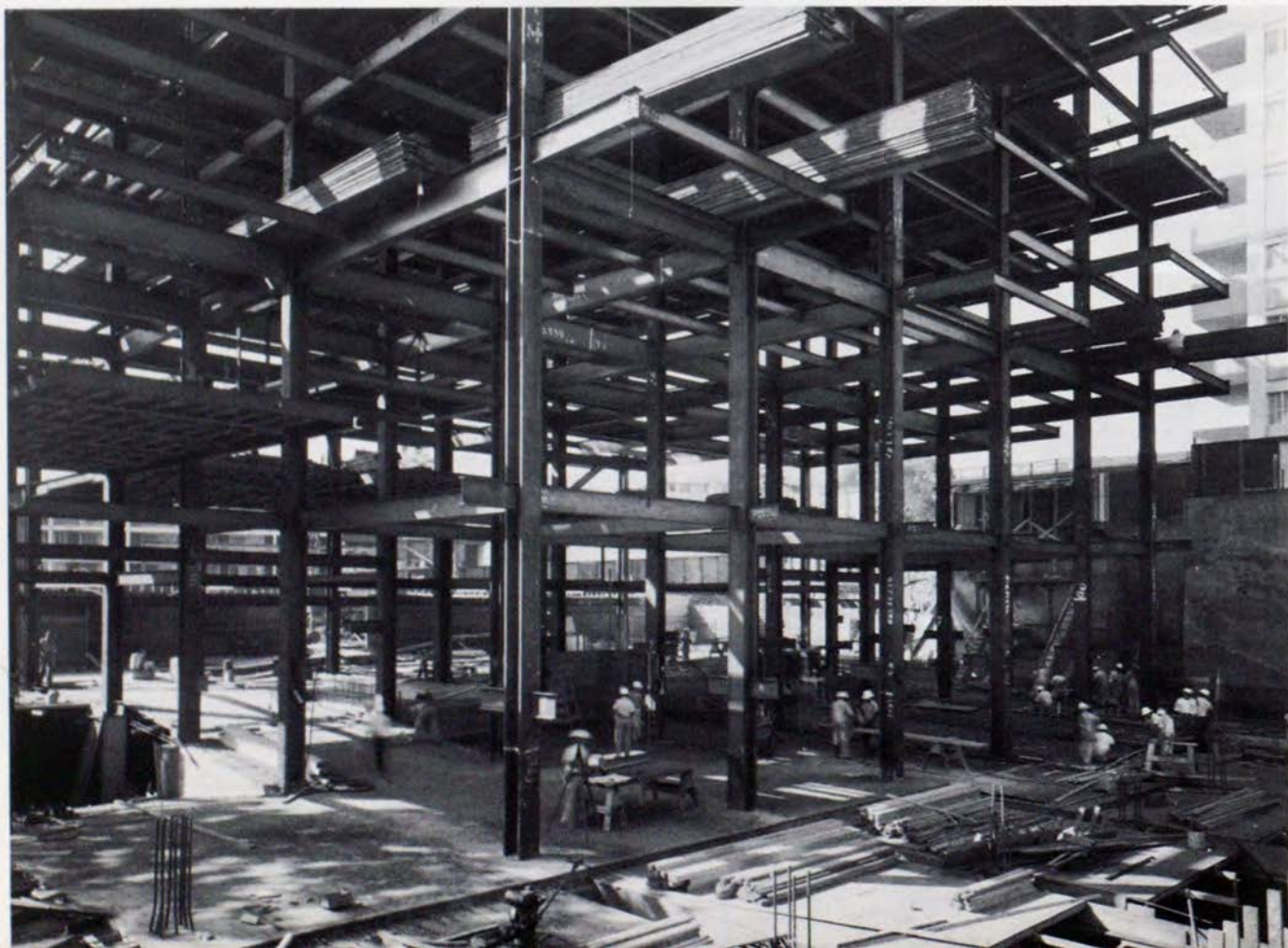
Left: Judges for D.I.P. Exhibit '67 examine candidates for Awards of Excellence. They are Ralph Marshall, director of photography at Cleveland Institute of Art; Lou Federman, Federman Associates, Cleveland; Clark E. Maddock, vice president of MacManus, John & Adams, Inc. Right: Design and photography categories on display at Cooper School of Art Gallery.

Progress Photos... for the Record and for Better PR

Many construction firms use photography as a prime building tool. It would be difficult to locate a major new building that has not been photographed for one reason or another. One of the prime reasons general contractors, architects, engineers, and even subcontractors are devoting more attention to developing photo histories of their new buildings is simply self-protection. With a sheaf of dated photographs in hand, it is simple to prove when something was or was not done at the job site.

"This protection is important even though weekly written reports are prepared," comments Howard D.

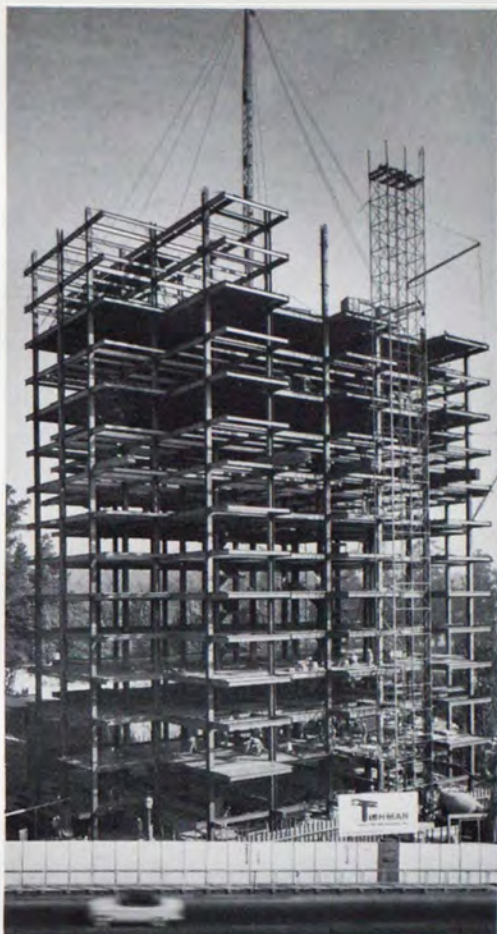
Early progress photograph of a Los Angeles twin tower building shows construction men at work and gives irrefutable proof of materials being used.



Kelly of Kelly's Industrial Photography, Inc., Los Angeles. "By using construction progress photography, you produce a record which cannot be refuted. Photographs show when the steel framing was placed on the fourth floor, when the air conditioning units were installed, what reinforcing was placed in a slab or wall, and many other details."

Progress photography is now being used by many of the top architectural and contracting firms on major buildings under construction. "We have a photographer visit our construction site every Friday afternoon, so we can send the pictures back to New York to show the progress we are making in California," says Myer Weingarten, West Coast production manager for Tishman Realty and Construction Co., Los Angeles. "Doing this keeps the home office posted and at the same time gives them material for news releases, company bulletins, and other promotional materials." When a job is completed, the company has a pictorial record of the new building as well as the interim uses of the photographs.

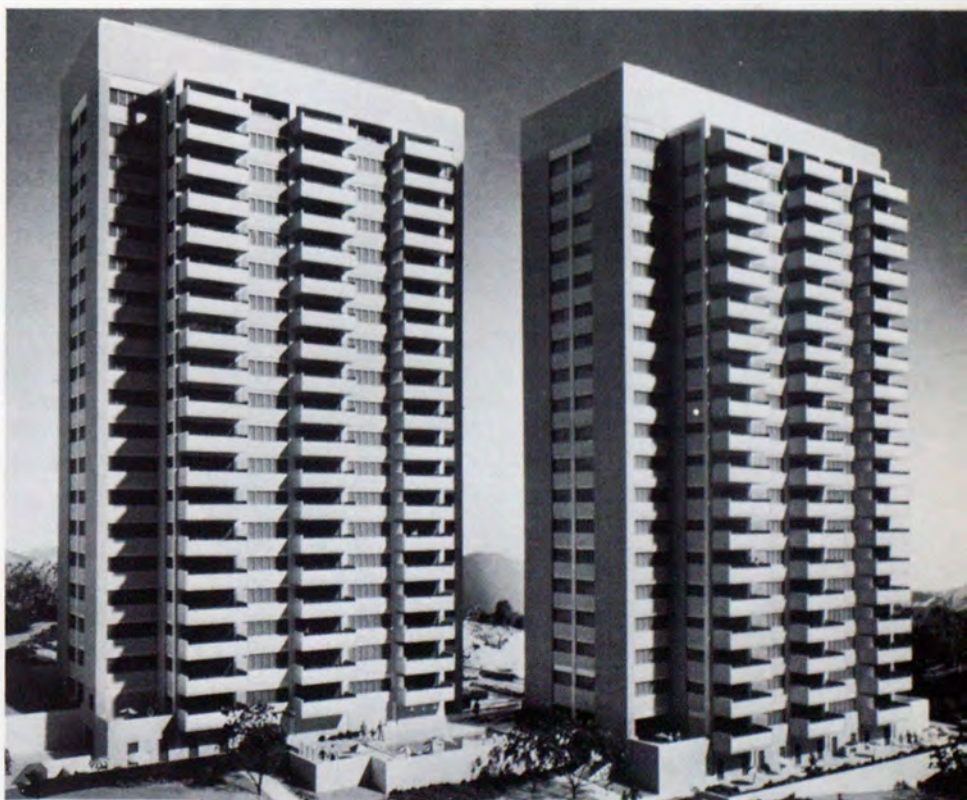
"Some weeks we needed only one photo," says Weingarten, "others, we needed as many as a half a dozen to show the site work being done and special features such as pipes before they were covered with surfacing materials and similar engineering details."



Outline of the tower has begun to take shape, as indicated in this exterior view.



Construction nears completion as lights begin to appear in windows of first four floors.



Architect's model showing completed buildings as they now appear on Wilshire Boulevard in Los Angeles.

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LIQUID RAPAFIX Fixer
SHURFIX® Fixer
VIVISTOP® Shortstop
VIVIFIX® Fixer

General purpose fixer-hardener; may be used for films and papers.

All-purpose rapid fixer-hardener; makes 3½ gallons of film fixer or 5 gallons of paper fixer.

Convenient liquid film fixer concentrate; works fast, has large capacity and excellent hardening characteristics.

Convenient, high capacity, fast-acting universal liquid fixer concentrate with separate hardener; may be used for films and papers. Hardening action can be adjusted to suit requirements. Recommended for use in trays, tanks, and processing machines.

Shortstop designed for roll paper processors; to be used with Miradol developer and Vivifix fixer.

Fixes films completely, in a short time. To reduce washing time, Vivifix diffuses the chemicals absorbed by the paper base. Prints must be treated in Vivistop before using Vivifix.

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Single solution toner concentrate; no bleaching or other print preparation is required. Suitable for Cykora and other warm tone and neutral tone papers.

Selenium toner concentrate; yields beautiful brown and purplish-brown tones on Allura, Indiatone, and similar warm tone papers.

Easy-to-use hypo clearing agent; shortens washing time, saves water, and permits effective washing in cold water (35 to 60°F). May be used for all black-and-white films and papers.

A plasticizing solution, to be used after washing, as a final bath; minimizes curl of single and double weight prints; it also improves gloss of ferrotyped prints.

Photographic wetting agent concentrate; when used according to instructions, it helps to prevent water spots on films. Viviflow 300 is also useful for other applications requiring a high quality photographic wetting agent.

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

The DUA—NEGATIVE SYSTEM

by Duane G. Banks, M.Photo.

The Dua-Negative System is a method of making a second or duplicate negative from any original negative. This is accomplished directly, negative-to-negative, on ordinary photographic film.

The making of second originals applies to all size negatives. But, whatever the size, this system adds to the desirability of using the smaller format cameras, since the photographer can end up with a negative of any desired size, and one that reproduces all the tonal values contained in the original. The new negative will be exactly like the original in its reproductive characteristics.

I am not going into the pros and cons regarding large and small cameras, for this has been debated many times, and I'm sure we all use the type of camera that best suits our individual taste. I have always preferred to use the larger cameras. However, I like to travel as light as possible, so I am constantly exploring ways to lighten the load, without sacrificing quality.

Generally, I use only Ektacolor Professional Film, and since I can now make original quality black-and-white negatives from these color negatives, I find the smaller camera a pretty versatile tool. I might add that duplicate color negatives may also be made to any size. These are also made negative-to-negative, but by another method than is used for the black-and-white duplicates. I will discuss this phase in another article.

Variety of Uses

There are many advantages in being able to produce duplicate negatives. Small negatives may be made into a larger and more practical size. And, when a large volume of prints is required, it is cheaper and easier to produce contact prints than enlargements. Also, whether the original is black-and-white or color, this system works with equally fine results.

Photographers who use small negatives in portraiture would be able to retouch these much easier when enlarged duplicates are made. Perhaps you want to work out a background or some similar operation. If the second original should be ruined it is quite simple to reproduce another one. Perhaps you want to introduce lettering into the negative. This can easily be done in white or black lettering, or a combination of the two.

I mentioned that this method works extremely well for reproducing black-and-white negatives from color negatives. It was for this purpose that I developed the system. Since most of the negatives I make are color, and a large volume of requests are for

black-and-white prints as well as color, this system is a big help. At one time we provided good black-and-white prints on Panalure paper, but it is easier and cheaper to produce prints by the Dua-Negative System. In addition, handling color negatives many times is not recommended. These are kept for color reproduction only, and all of the black-and-white requests are taken care of by the duplicate negative.

Duplicate May Be Controlled

Most of you are familiar with the conventional methods of making copy negatives. Kodak Gravure Film is an excellent media for reproducing from a black-and-white print, but since it is orthochromatic, it is of little value in copying color originals. There are other films that will do a great job, but these are capable of reproducing only that which is in the print. All printing papers compress the tonal range of a negative, and you are copying only the range of tones that the printing paper is capable of recording.

Another method—and a much better one than copying from a print—is the dia-positive method. Here you make a film positive from the original and then reproduce a final negative from this positive film. This is an excellent way of holding the tonal range of the original, but it is time consuming and does require two sheets of film. In the Dua-Negative method the duplicate negatives are made directly negative-to-negative on ordinary photographic film. Thus only one sheet of film is re-



Duane Banks, M.Photo., 4800 Forbes St., Pittsburgh, Penna., is Chief of the Section of Photography at the U.S. Bureau of Mines. He received his M.Photo. degree in 1963.

The DUA-NEGATIVE SYSTEM

quired and this in whatever size you desire to make the duplicate negative. Any size negative made in this manner may be further enlarged with excellent results. The second original may also make it easier to print with, since the original may have been overexposed and the density of the duplicate may be controlled. Also this duplicate may be dodged during its exposure so it can be printed straight out without any dodging or burning in.

The Dua-Negative System is quite simple and the materials needed are available in most any photographic laboratory. Any photographic film may be used, but through tests I have selected one that will give a duplicate that will enable you to make a print that will match the best enlargement you can make from the original negative. They will be so close that it will



Ektacolor negative, by Banks, of mining engineer.

Duplicate 8x10 negative made from 4x5 Ektacolor negative (above) is used for contact printing print at right.



Panalure print from Ektacolor negative compares favorably with print from duplicate negative, below.

Contact print from duplicate negative at left. Dua-Neg system works for black-and-white as well as color negatives.



be extremely difficult to determine which print is which. I use Kodak Plus-X Pan stock. Of course, other types may be used, if you are interested in certain variations.

Special Exposure Method

I can determine the correct exposure time through a special method that I have developed for color printing. This involves an analyzer, but is not done in the ordinary way. I suggest a step wedge exposure be made for those who haven't established a system of exposure determination. The negative is placed in the enlarger with the emulsion side of the negative in the up position. The duplicate

negative will then have the image properly oriented.

The exposure is made and the film is developed in D-11 for 5 minutes at 75°F. It is then washed for 2 minutes in running water. Following this wash, the film is transferred to a bleach bath for five minutes. The room lights may be turned on following this bleach.

The film is then washed in running water for 3 minutes and placed in a clearing bath for the amount of time necessary to remove the yellow cast of the bleach. It should not remain in this bath for over 1 minute as the image may become degraded. After clearing, the film is washed for 2 minutes.

The film is then reversed by exposing it to a strong light. I suggest that the film be removed from the hanger, and placed in a tray of water, exposing it to the light of a No. 1 photoflood for 30 seconds on each side. The light source should be about 12" from the tray of water in which the film has been placed.

Following the reversal exposure, the film is redeveloped in the same developer that was used for the initial development (D-11) and this should be for at least 3 minutes. The film is then washed for 1 minute and placed in the fixing bath for the normal fixing time. It is washed and dried in the usual manner.

In further regard to the reversal exposure, I have mentioned removing the film from the hangers and placing the film in a tray of water, with the photoflood bulb exposing it from above. Large volumes of these films may be processed in tanks as you normally do, but you may run into a problem in properly reversing the image in the extremities of the negative if they are left in the hangers. In order to overcome this difficulty, I have suggested their removal from the hangers. The image could be made a little smaller allowing at least 1/4" around the image, so it really doesn't matter if the outside edges are entirely reversed or not. Despite this small complication, it is far easier to develop by the hanger method since so many may be produced at one time, and also since it makes it possible to keep this bleach off of your hands and skin. Regardless of which system you decide to use, remember to avoid contact with the bleach bath. Rubber gloves are advised.

The bleach is composed of potassium dichromate, sulphuric acid and water. The clearing bath consists of sodium sulphite and water, and may be used over and over for a large number of negatives. Refer to the data sheet for formulas and procedures.

DUA-NEGATIVE SYSTEM

STEP NO.	PROCEDURE	TIME (Minutes)
1	First Developer (D-11)	5
2	Wash (Running Water)	2
3	Bleach	5
ROOM LIGHTS MAY BE TURNED ON		
4	Wash (Running Water)	3
5	Clearing Bath	1*
6	Wash (Running Water)	2
REVERSAL EXPOSURE -- 12" from No. 1 Photoflood (30 seconds on each side)		
7	Second Developer (D-11) (Re-use developer from step No. 1)	3
8	Wash (Running Water)	1
9	Fixing Bath (Rapid Fix)	3
10	WASH AND DRY IN NORMAL FASHION	

*Do not leave film in Clearing Bath for more than one Minute.

BLEACH BATH:

One-half ounce of Potassium Dichromate in 32 ounces of water.

One-half ounce of Sulphuric Acid. (Add Acid to the water slowly.)

CLEARING BATH:

Three ounces of Sodium Sulphite in 32 ounces of water.

All of the times specified are based on a temperature of 75°F.

WARNING:

AVOID PLACING BARE HANDS IN BLEACH SOLUTION OR SPLASHING ON SKIN.

RUBBER GLOVES ARE ADVISED.

HEED WARNINGS ON CHEMICAL BOTTLES.

Data sheet for duplicate negative process described in detail in accompanying article by Duane Banks.

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Photo World Honors Morris Gordon

Keynote speaker at the second Europhot Congress at Garmisch-Partenkirchen, Germany, will be Morris Gordon, Cr. Photog. He recently took part in the Pacific photo fair in Australia; he is chairman of the Jury of the World Press Photo Competition judged in Holland. This activity is part of his "retirement" as Chief Photographer for Western Electric Co.

This spring, over 200 notables of the photographic world honored Gordon with a testimonial dinner at Delmonico's Restaurant in New York. Ralph Baum of Modernage Photo Services headed the group of friends who planned the event. Harold Blumfeld, Executive Editor of UPI, made a This Is Your Life slide presentation.

Morris Gordon has had a varied photographic experience since beginning in 1923 with International Newsreel. He developed the use of editorial photography in industry. He is lecturer, author, counselor to aspiring photographers. He was one of the organizers of the PP of A Industrial Division; he is a former president of ASMP. Gordon is a member of the Board of Directors of the Photographic Art and Science Foundation.

Ralph Baum leads toast to Morris Gordon at Delmonico's Restaurant. From left: Baum, David Eisendrath, Mrs. Gordon, Gordon, Mrs. Baum. Standing: Mrs. Eisendrath.

Among those at testimonial: Max Jacoby of Berlin; Philippe Halsman, Mrs. Halsman; Bernard Quint, Art Director of Life, Mrs. Quint.

John Durniak, Editor of Popular Photography; Gordon; Regina Benedict, Executive Director, ASMP; Charles R. Reynolds, Picture Editor, Popular Photography; Norman Lipton, Camera Industries of West Germany.

Toni Ficalora, President, American Society of Magazine Photographers, Mrs. Ficalora; and Mr. and Mrs. Morris Gordon.



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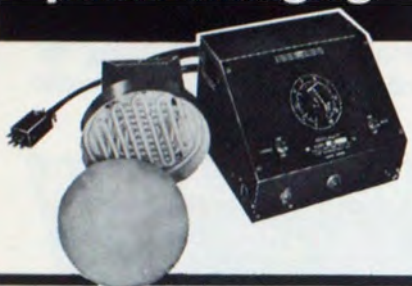
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continued

double its value would probably produce fair results—provided development is not carried too far.

My own experience has led me to gradually reduce development time to the point where it is now about the same as I generally use for Tri-X Pan, which is 4½ to 5 minutes in DK-50, 1-1 tray developed. Since ample exposure coupled with moderate development will aid in limiting contrast, I endeavor to get sufficient exposure in the shadows to assure detail while developing to prevent washed out highlights, just as I do with panchromatic film when worthwhile landscapes are sought. A short-stop should always be used, as this seems to reduce the tendency to pinholes as well as preventing other difficulties such as streaks and scratches. Extreme care is in order all along the way, and all sources of infrared radiation should be eliminated before handling this film either in loading or development.

What about those black skies? If plenty of exposure is given, followed by limited development, the result will not be overly dark, but will resemble somewhat the effect obtained with a G filter and panchromatic film, or possibly a trifle darker. If one is fortunate enough to have a few fleecy white clouds in the distance, or if a very light overcast is moving in, the sky will be quite appealing. However, I have found that time of day seems to have a pronounced influence on how dark the sky will register in the finished print.

How Late and How Early?

Photographs exposed in the middle of the day will tend to have darker skies than those made early in the morning and late in the day. How late and how early? This of course depends on the time of the year as well as when the sun is lighting the landscape. I have found, for instance, that around April here in the Hood River area, pictures taken from around 7:00 to 8:30 in the morning are satisfactory, and that in mid-October about the same situation prevails. In late October and early November one might go as late as 9:30 a.m., especially in mountainous terrain. In the afternoon around 4:00 seems satisfactory.

Why don't we get black skies at this time of day? I can only theorize that we are getting a relatively higher amount of infrared light in the sky areas earlier and later in the day than is the case when the sun is higher in

the sky. Since the amount of light—infrared light in particular—is relatively less on the ground area, our exposures are brought more nearly into balance, and we are able to print a somewhat more satisfying picture. It is well to bear in mind, however, that at best this is a contrasty material, and if there is a considerable amount of shadow area in the picture this cannot be made to record in the same manner as with panchromatic film.

Exposures at Different Times

On the plus side, we can take scenes that would appear somewhat flat on panchromatic film and render them with pleasing contrast on infrared. A sensible procedure is to make several exposures at different time levels to assure satisfying prints.

When working with landscapes, my own exposures are nearly all made with a 4x5 view camera, and film holders of IR, panchromatic and color follow each other in any order with appropriate filtration and exposure adjustments. I make no allowances for difference in visual and actual focus for infrared film as compared to other types, but prefer to stop down well and extend the exposure time to take care of this slight variation.

When haze or smoke obscure the beauty of the distant view, there is satisfaction in knowing that although I cannot see forever, at least my camera can.

How to Make Your Camera Welcome in Church

continued

camera is careful to consider the interests of all concerned. The thoughtless boor who gets in the way of things is sloppy and ill-planned in his operations. He has failed to provide himself with the skill and the equipment to allow him to work unnoticed from an out-of-sight vantage point.

Thoughtful Behavior at Weddings

Photographers find weddings to be a mainstay in their economic structure. It is all the more amazing, then, that few of them are ever welcomed back to a church a second time. Here are some precepts to follow if you want to be one of those who are favored by ministers.

1. Never use flash during the wedding itself. Floodlamps, if placed out of sight, may be tolerated in some cases.

2. Don't let yourself be seen by the audience. I may seem to be pressing this point unduly, but I assure you that this is the view churchmen take. A wedding is supposed to be a beautiful occasion — a feast for the eyes. That's why churches are decorated for them. How dare you trample around among the flowers and obscure the vision of beauty which the florist has created?

3. Don't make noise. Even the sound of most shutter releases is too loud to be permitted during the prayers and the minister's pronouncements. If a record of those events is required they can be posed for after the service. Or, it can be done ahead of time, although this is more difficult because of complications with last-minute things to be done.

4. Take as many unposed pictures as you can, with a long lens. They will be prized far beyond grinning still lifes of self-conscious people.

5. Prepare yourself to work fast when it comes to the inevitable series of posed photographs. The guests don't want to wait a long time for the bride and groom to arrive at the reception.

6. Never, never try to control what is going on. Remember that lady I mentioned earlier who called for a second kiss? Other photographers try to influence the proceedings in more subtle ways, but what they do is still objectionable.

7. Don't forget to get some pictures of the older members of the bridal party. The official participants, such as organists, vocalists and other musicians, the wedding director and the caterer are often forgotten. The bride would like to remember them. A complimentary picture of the janitor, sent to him after the proceedings won't hurt your reputation any. Couples often ask his advice about the business side of weddings. Send him a print of the couple; it will make him proud.

Funeral Coverage

To some readers it may seem strange to include funerals on this list. Americans usually want photographs of their weddings, but not so often of funerals. This attitude isn't universal by any means. Even in America and England, the funerals of such men as Kennedy and Churchill were thoroughly photographed. In many places it is unthinkable to let a funeral pass without making a pictorial record of it.

What is considered proper on such occasions varies from place to place and culture to culture. They are in constant process of change. The

safest rule is to ask those involved what kind of record they wish and then ask the minister in charge whether he approves of the requested procedure. Do this before you accept the assignment. If you must err in any direction, err on the side of dignity and reserve.

The wonderful new materials and techniques developed in recent years

have made it possible for the photographer to become a fully accepted participant in public life. He is beginning to be accepted in some courtrooms and he is often welcomed at the ceremonies of the Church. After all, good craftsmanship is in harmony with the Church's primary goals—the blessing of man and the greater glory of God. 

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Education in Photography

A. Joseph Gadian

Women Deserve Larger Role in Photography

The problems of photographic education are many: What to teach? What are professional attitudes? Must we include the humanities? Should one study psychology and social sciences? Are there different status levels in photography—professional, skilled, and unskilled? With all of these areas to contemplate this might be a good time to consider the role of women in photography.

It seems that the majority of women in the photographic industry today are relegated to the skilled and unskilled levels. How many studio owners (speaking as a former studio owner) have their wives working as assistants? Wives assist in the reception room, the studio, the darkroom; they retouch the negative that missed going to the retoucher; color the print that the customer must have right now; put forth with a mighty studio cleaning when their mates must relax on the golf course. As color becomes a dominant factor, they are told by husbands to learn about this color printing business because the latter are far too busy with creative work to consider this mechanical task. Does this sound familiar? Fur-

ther, the colorist, retoucher, receptionist, print sorter, finisher, and print spotter are jobs that are also most often staffed by women rather than men.

The ladies perform these tasks admirably. But how many women are Masters of Photography? Do you know many women who are department heads in industrial photographic departments' operations? Women rank high as consumers of photography; why then don't they take a larger role in our profession; as Masters and managers?

Upgrading Force

Time and again, we seem to be back in the Middle Ages with such statements as "The woman's place is in the home, period." Yet national statistics place women as a substantial part of the labor force. Perhaps what we really mean is, if the woman must work, then put her in a lower echelon job.

Perhaps we're missing a good bet. In our affluent society woman's role is quickly changing, and her sensitivity and creativity applied to professional photographic levels could be one of the great upgrading forces of the industry. Modern society has accepted woman in all areas. She is the politician, scientist, doctor, teacher, business manager. Certainly if Indira Gandhi can be Prime Minister of India and Margaret Chase Smith a United States Senator, an intelligent, educated woman can do just about anything she sets her mind to do.

Historically, we find that women have provided shining examples of some of the best in photography. In the "Middletown" sociological experiment, Helen Lynd and her husband portrayed Muncie, Indiana, with an emotional impact and honesty that was truly art. Berenice Abbott gave up her Paris portrait studio to live in New York City so that she might capture the spirit of this city with her prints. Photography is also movement, and Barbara Morgan was one of the first to interpret this area with her synchronized flash pictures of dancers.

Helped Shape Future

One of the all-time greats in photography has got to be Margaret Bourke-White. While Margaret interpreted industry and its people, her contemporary, Dorothea Lange portrayed the migratory workers. Later as an associate editor of *Fortune* and *Life* magazines, she truly helped shape the future of modern photography. With the advent of World War II, she left her desk and became a war correspondent, and her action in pictures in combat zones were amazing. Her courage was an example to all.

During the early stages of the peninsular campaign in Italy, I was privileged to meet her when she visited my unit in Naples. A truly remarkable personality. Equally remarkable was her physical appearance: a small girl dressed in baggy army fatigues loaded down with a variety of cameras, gadget bags, and other equipment; so encumbered that one wondered how she could move. But move she did, and interpreted the bloody mess of the Italian campaign with rare perception and dignity.

In our latest confrontation in Vietnam, Dickey Chappelle of Milwaukee, an outstanding news photographer, was killed by a Viet Cong land mine. Our entire community mourned this courageous professional photographer.

In Milwaukee we have some outstanding examples of such women as true professionals in photography. Aida Price, M.PhotoG., is the owner of a portrait studio that produces real portraits rather than glorified record pictures. She has received many national photographic honors. Charlotte Rabin is a teacher of photography in the Milwaukee public school system and is devoting her life to teaching

handicapped children how to communicate via photography.

For tomorrow, we at Milwaukee Tech are keeping our eyes on three bright college students — prospects for our industry. Marilyn Gaultz and Carol Slicker are aspiring to photo reporting jobs with a national magazine, and both have the intelligence, drive, and creativity to become top-notch photojournalists. Sharon Luedtke plans on a scientific-industrial photographic career, using her sharp mind, inquisitiveness, and energy. Let us hope professional photography will give them a chance to realize their potential.

Contributions to R.I.T.

The Oscar Fisher Co., Inc., of Newburgh, N. Y., manufacturer of photo processing equipment, has presented R.I.T. with \$10,000 to be used for scholarship aid. Two scholarships will be awarded annually for ten years to third year photography students at R.I.T. First recipients of the awards are

Richard J. Byer, Silver Spring, Md., and Steven M. Shore, Pittsburgh, Penna.

A professional motion picture camera and accessories has been donated to R.I.T. by Arriflex Corp. in honor of the firm's 50th anniversary. The camera will be used by fourth year photography students in the study of advanced motion picture photography.

Film and Television Institute

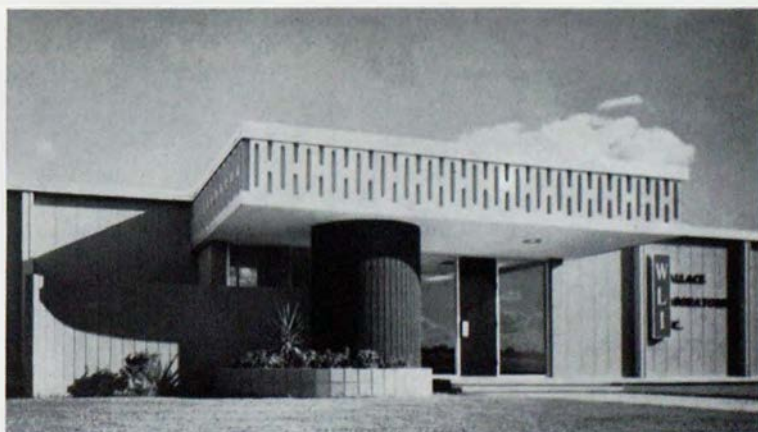
An Institute of Film and Television will open this fall for graduate students at New York University's School of the Arts. The Institute, under the direction of producer Robert Saudek, is intended to train future producers and directors. In conjunction with this program, the Museum of Modern Art will offer the students a course in still photography, given by John Szarkowski, Director of Photography for the museum. 

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The Judge of Quality

Probably no other word in the language takes such a battering as quality, especially when we apply it to photography. We have always held the opinion that quality photography was equated with excellent photography, but in recent years we have had to retreat from that position. When the new edition of the Yellow Pages came out, nearly ev-

ery studio advertised quality photography, but it would be quickly evident in visiting these advertised studios, that the quality ranged from the lowest form to the highest with the scales heavily tilted toward the lowest.

The next question obviously is who is the judge of quality? The public? Heavens to betsy, no! There is such a preponderance of stinking photography foisted upon the public each year that it becomes obvious they don't recognize quality when they see it. The public's taste for automobiles is much more sophisticated than it is for photography. Who, of all involved, should

be the final arbiters in our search for quality in photography?

Naturally, you will say, the professionals. If anyone should know quality, it would be those who make their living making and selling photographs. Let's refine it a little more. Let's say it would be the enlightened professionals who belong to the PP of A, which is dedicated to uplifting the quality and ethics of professional photography.

Use Mirror on Ourselves

How good a judge would this group be? Well, just for openers let us pursue the statistics from the 1966 PP of A print competition. Out of a membership of well over 5,000, only 991 sent 3,749 prints for judging. And only a measly 33% of these were considered to be good enough to hang. It could have been worse if more had entered.

So before we damn the public for their taste in photography, maybe we should use the mirror on ourselves. But take heart. Artists also have their problems. Just ask Peter Hurd. His print didn't hang either.

Maybe it's just the times we live in, or maybe we professionals had better get back under the focusing cloth.

—Joe Grimland
"Exposed," Dallas PPA



Studio lighting has come a long way since the use of magnesium flash powder at the turn of the century. Probably the greatest single advance in portrait lighting has been the Golden Decor line by Ascor. Here is a 'years-ahead' system of electronic flash lighting designed specifically to meet every requirement of the multi-purpose photographer. Whether you specialize in adult or child portraiture, full figures, wedding and family groups or brides you can count on Golden Decor for dependability, versatility, the prestige look plus these profit-building performance features:

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Choosing the Surround Color

Since before the time of Leonardo da Vinci, the influence of a surrounding color on a centrally located color has been well known qualitatively. A red surround makes a central field or target appear greener; the reverse is also true. In the same manner a yellow surround induces blue in the target and a white surround darkens the target. This color induction is dealt with daily by photographers, advertisers and stage designers, who usually rely on a trial-and-error solution to the problem.

To determine color induction quantitatively, H. Takasaki (now at the University of Shizuoka, Japan), of the National Bureau of Standards Institute for Basic Standards (U. S. Department of Commerce), conducted a two-year study of color-surround influence. According to NBS, such work may eventually make it possible to compute precisely the colors required to carry out a basic idea for a decoration scheme, in the same manner as an engineer computes the strength required for each element of a bridge to carry out the idea of its design.

Color induction occurs not only when an observer looks back and forth from target to surround, but also when he looks only at the target. The first condition is called successive color contrast; the latter is known as simultaneous color contrast. The effect on an observer is similar in both cases. Color induction in scanning a scene is thought to be some combination of the two processes.

Two Identical Perceptions

In the NBS study an observer was presented with a target, surrounded by a fixed color. Beside this target-surround combination was a second combination with a surround of fixed color different from that of the first. The observer then selected a target for the second surround such as to make the two target-color perceptions identical.

In experiments with grays it was found that substitution of a black surround for a white surround made a middle gray target appear as if its Munsell value had been raised by from 2 to 4 Munsell value steps, depending on the observer. A reduction of 8 Munsell value steps in the surround raised the perceived lightness of the target by from one-half to one-fourth of the color difference between the two surrounds, according to Mr. Takasaki.

Small color differences cause by far

the greatest influence per unit color difference between surround and target. This induction effect has been named the "crispness" effect because by this effect small gradients in color are magnified.

Experiments with two chromatic series of constant lightness, a red-green and a violet-yellow green series, confirmed the existence of crispness for chromatic induction as well as for light-dark induction. Chromatic crispness, however, is at the same time of lesser amount and sharper than lightness crispness, and much sharper for the red-green series.

Information on color crispness (lightness crispness plus chromaticness crispness) is of obvious value in the solution of the problem of selecting a series of colors that will appear equally spaced when viewed against a background of any arbitrarily selected color. To appear equally spaced, the colors differing only slightly from the surround color must be more closely spaced than those greatly different from it.



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Color & You

Charles Smith

The Fish-Eye Is Here To Stay

A few years ago we would occasionally see a cloud photograph published which was made with a special meteorological camera. It must have been so expensive that only the government could afford it because I never even heard the idea expressed that a professional photographer could afford one. Then later one did become available. There were some catches. It could only be used on one brand of 35mm camera. It had a fixed focus optical system. You could not look at a groundglass and see what you were getting in either reflex or view camera. There was one other hitch—in addition to not knowing what was included or your perspective relationships—you had to be willing to spend over \$400. This did keep it from being in the camera cases of many photographers, because after all, it is a specialized tool.

Then Spiratone, Inc., 135-06 Northern Boulevard, Flushing, N. Y. 11354, got into the picture with their 180° Fish-Eye lens. The facts are really hard to believe. It is of excellent quality. The first tests I made with it were in a portrait session in the studio of a painter. He was surrounded with his

work and his face in the center. I enlarged my Hasselblad 2 1/4-square CPS 120 exposures up to 16x20 Ektaprints and they held up in sharpness very well. Yet the price is only \$99.95 including a topgrain cowhide case and custom fitting for one camera. Extra fittings for other cameras are \$5 each.

The lens can be used on all 35mm cameras, 2 1/4x2 1/4 cameras, view cameras, Polaroid cameras, in fact, practically anything. With a camera focused at infinity it is sharp from three feet to infinity. With most cameras focused to their closest normal distance it is sharp up to 1/2 inch! With the normal lens such as 50mm on 35mm or 80mm on 2 1/4", you have an image circle which almost covers the entire frame. It has a built-in lens opening of its own and you set it for the focal length of your camera lens and then read your setting on the fish-eye. It is a little slow depending upon your camera lens focal length. With a 50mm lens it is f/5.6, with 80mm it is f/8, etc.

Give the Customer Another Choice

Okay, says the cynical reader, what are you going to do with it? Well, I would be the first to agree that it is not destined to be the work horse of the average studio, but every time I have delivered a set of prints with a few fish-eye exposures in it the customer was gassed. In every case the impression was left that I was a photographer who was "with it" and could deliver anything. No one failed to be impressed, and unless it should become a fad it will continue to give the customer another choice, and giving choices is one of the big weapons the photographer has with other media of the graphic arts.

In one recent case we had a shopping center to photograph for an advertiser and there was really nothing distinctive or unique about the place. He wanted something dramatic, and that was all he requested. We used the fish-eye for a series of views. For variety we cut one in half with just a half-circle view and black around the top and corners. From our standpoint we had done the job and we are pleased, although we have not heard from his client at this writing. When you consider how little impact we get from \$99.95 spent in advertising in any media, it is worth the price of the lens just to "build your image" with your clients and prospects.

In catalog work where you want an undistorted view of a piece of merchandise the fish-eye is not the lens, but if you would like to show the merchandise in the center of your view with its entire environment surrounding it, it can be a very effective

aid. One caution: like an aerial view it shows so much detail that very small prints or proofs are not effective. Do not expect to make much of an impression with contact sheets of fish-eye views or to be used in ads with thumbnail cuts.

One other item. If you wish to use this lens on a hand camera without groundglass or reflex viewing you can just hold it in your hand and look through the rear of the lens and see what the camera will see. If you want one, send your check. If you are doubtful and want to see examples of its work and more details, write to Spiratone and they will be happy to send you literature on it. Currently it is being used by some very well known names in professional photography and is destined to go into many more camera cases in the future.

To Spend and Not to Spend

While you are ordering things, send \$5 to the Professional Photographers of Southern California's Executive Manager, Bob Forester, for their Pricing Guide for Photographers. His address is 1306 North Wilton Place, Los Angeles, Calif. 90028. A few years ago a professional photographer usually went through a period of training before he thought he could serve the public. The public thought it necessary too. This was the era of the mysterious black focusing cloth and the dramatic red safelight and quite often the "secret" developing formulas. Practices varied from studio to studio but usually before a man opened a business he had some grounding in Standard Operating Procedures or Accepted Practices. Now, however, any one can pay the down payment on a camera and profess himself to be a professional photographer.

Some of our best photographers went into business that way and for many there were heartbreaking years of going to conventions, trial and error before they came up with workable prices and practices. This pricing guide can cut a lot of this heartbreak for the newcomer and most old-timers will find plenty of assistance in it for making their working hours much more profitable. Two short sessions reading through it have certainly given me some ideas for profitably changing some of my policies in pricing. I seriously cannot imagine any fairly busy professional who will not find his \$5 returned many fold if he really uses this manual. A great amount of work and thought has been put into it.

Now I'd like to mention a thing or two not worth spending money or effort on. Everyone wants to up his

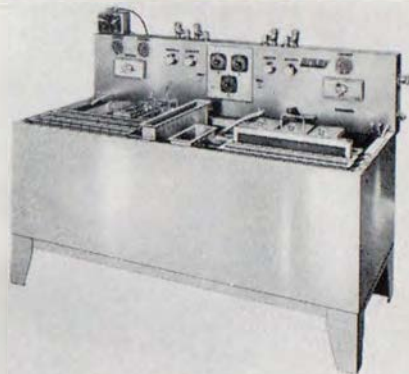
sales. Where the portrait photographer sells color, frames, extra prints and the commercial photographer often suggests extra views or extra prints, mural prints, postcards, etc. he has to be careful about out-and-out padding of orders when he has a wary customer. I recently discovered a new wrinkle when my insurance agent padded my renewal policy with an item called "product liability." I challenged him to give us an example of how our photographs could injure a person in a manner which would leave us liable and still be covered by this extra premium. It developed that it would not cover illegal acts on our part such as using a photograph without permission from the model, or invasion of privacy. He returned the premium money and although the amount was not great you might check your insurance for it. I'm sure my agent did not think this gem up by himself.

Another proposition not to buy. More and more often we see contents which do not look quite as much like contests as a dodge to get a big file of illustrations to use at no cost. The most recent one to cross our desk was the New York to Florida Ocean Highway Association. They offer cash prizes and 500 "certificate of merit awards." Their rule 7 states "all photographs, black and white or color, that are entered in the Ocean Highway Photo Contest become the property of the Ocean Highway Association." They go on to allow that if specifically requested and accompanied by 50 cents handling and postage charge per print you can have entries returned. Rule 8 mentions that Ocean Highway Association is given unrestricted right to reproduce in Association publicity, printed matter or advertising all photos that win cash prizes or "certificates of merit." This means that for the cost of printing a "certificate of merit" they buy an illustration with unrestricted use.

This is certainly legal and from their point of view, I would assume ethical and maybe even clever, but from our point of view I personally think the professional photographer would be well advised not to consider entering such competitions as I seriously doubt that many capable amateurs would do so. I think minimum requirements for a legitimate contest is that all entries will be returned and payment will be made for all uses of photographs.

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

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Some Legal Problems Which Concern Photographers

by Benjamin J. Cantor

At some time in his career, nearly every photographer is faced with legal questions about what he may photograph, under what circumstances he may do so, or how his photographs may be used as legal evidence. It is difficult to lay down a hard and fast rule as to what one may legally photograph. However, certain items may not be photographed, such as (1) material that has been copyrighted; (2) classified military information; (3) obscene subjects; (4) government securities, money, etc.; (5) passports, naturalization papers, certain types of licenses, etc.

It should also be noted that one cannot trespass on another's property in order to take photographs. If the photographer does, he can be evicted by the use of reasonable force by the owner of the property or his agent. However, the evictor has no right to smash the photographer's camera or use unreasonable force.

No attempt should be made to take photographs in a restricted area, e.g., a military installation. If there is any question as to whether or not one can legally take such a photograph, an inquiry should be made of the particular government agency involved, or advice should be obtained from a lawyer. It is impossible to spell out every situation.



Benjamin J. Cantor, Cr.Photo., President of Boston Photo Service, Inc., 112 State St., Boston, Mass., is an author and lecturer on the role of photographs in civil litigation. He is a photographic arbitrator for the American Arbitration Association and has been specializing in forensic photography since 1931.

Photographer in Public Place

As long as the photographer is in a public place, he can take all of the photographs he wishes; he can even take pictures of another's person or property. However, there are exceptions even to this. The photographer cannot set up his tripod in the middle of a busy street during the rush hours and obstruct traffic or create a nuisance. It is not legal to use flash equipment in a darkened theater, even though one has paid his admission and is on the premises rightfully. This is so because it may cause a panic. At a circus, if the photographer flashes a picture and causes an animal to stampede and injure a spectator, a law suit may result.

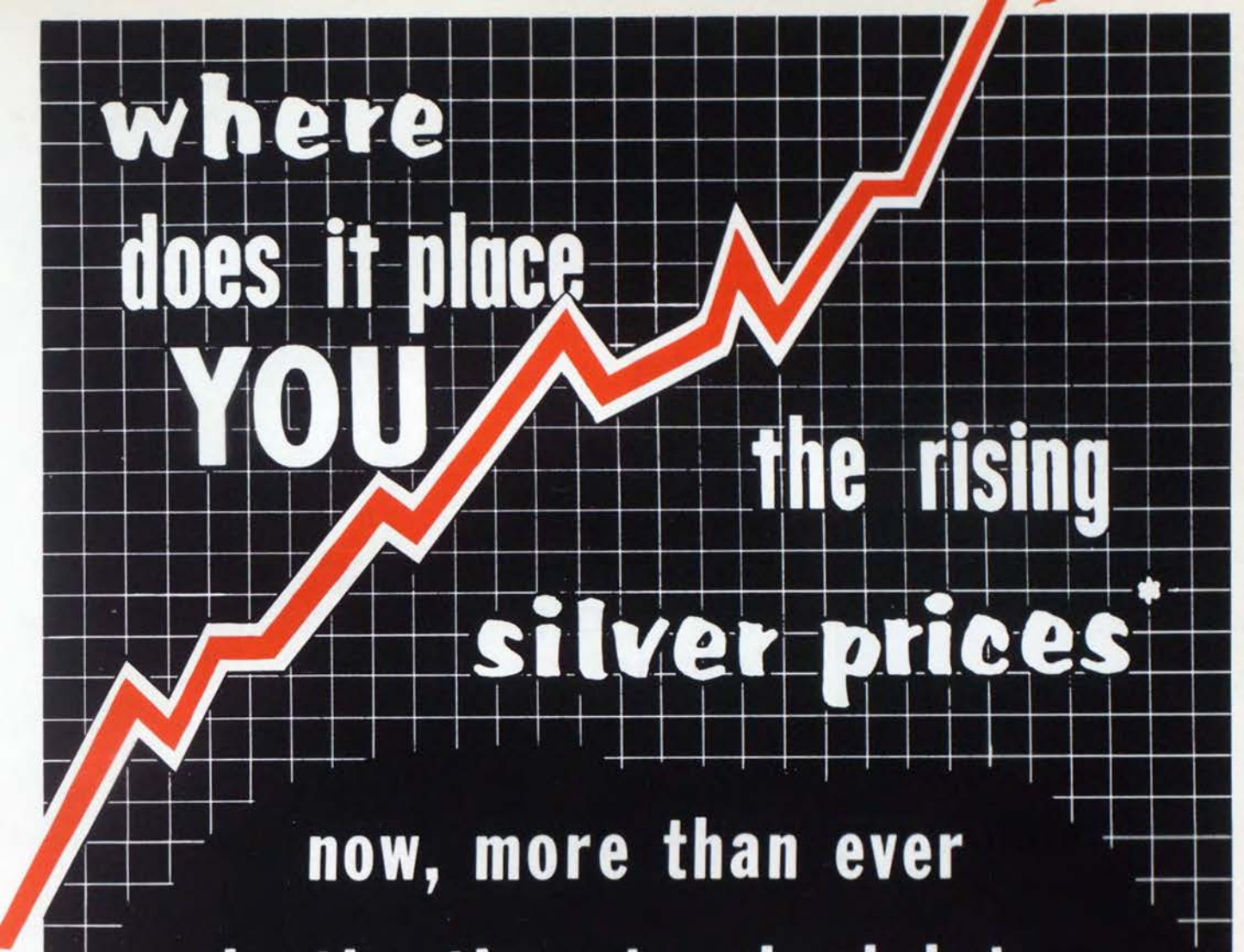
Care should be taken in copying any document, photograph, or other instrument which has been copyrighted. A good practice is to post a notice in a conspicuous place in the photographer's studio indicating that the photographer assumes that all documents, etc., are the property of the customer; or if they are not, that the customer has permission to have copies made. This may not absolve the photographer from all legal liability for infringement of a copyright, but at least it puts the customer on notice and indicates an attempt on the part of the photographer to reduce the chance of infringement.

Unlike other types of photography, the trade custom in legal-forensic photography is to regard the negatives taken by the photographer as the property of the person for whom they are made. The photographer is only the custodian of the negatives and should make them available to the customer upon request. Also, if a subpoena is served on the photographer to appear in court as a witness in a case and to produce certain negatives and records which are in his possession, he must do so. If a negative is surrendered to an attorney or

insurance company, however, the recipient should be made to understand that the photographer will not be responsible in establishing the authenticity of the photograph, once it has been out of his possession.

If the negatives are given up, a memorandum indicating this should be signed by the one receiving the negatives and this memorandum should be kept together with other information pertaining to the case. This becomes important in the event that the photographer is called upon at a later date to produce the negatives or verify the prints. Before surrendering the negatives, it is good practice to make a contact print of each negative and file it with the other papers in the same case.

It is wise to keep negatives in legal cases for approximately 10 to 12 years, because some cases could conceivably be tried many years after the photographs have been made. I know of no legal obligation on the part of the photographer to keep negatives in his possession. However, the nature of forensic photography is such that the attorney or insurance company would expect to have such negatives available at any time. The filing system of negatives and other information should be arranged so that they can be retrieved on short notice. 



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The Photo Colorist

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Know Your Colors

Getting acquainted with your colors is a big help in getting what you want without time-consuming trial-and-error methods during busy times.

According to the dictionary, gray is a color between black and white as well as a word that means dismal. It's true that it isn't a very exciting color, but it does make a good background for showing off more brilliant colors.

Since gray varies from dark to light and from cool to warm in tone, there are many colors that can be used for the basic coat. Gray with a definite bluish cast can be achieved by using Marshall's Paynes Gray as a basic coat, well rubbed down and with white brushed into the highlights. Neutral also gives a nice gray, but it, too, needs to be rubbed down well or thinned with medium when applied as a basic coat.

Very light gray on clothing can be developed by going over the garment with a thin film of white and then brushing in shadows of burnt umber for a warm gray, Neutral for an average tone or even a grayed-down blue, mauve or purple to achieve cooler

tones. This first film of white works especially well in painting light tweedy suits.

Tie in Gray with Other Colors

Interesting effects in gray can be accomplished by using Marshall's Flesh added to white for highlights. A touch of orange or yellow added to the white in highlights can change the temperature of the color to a warmer tone. If the gray is to be used in combination with mauve or some shade of purple, try adding a little Thalo Rose to the white used in the highlights. It is a big help to know just how to use these grays and how to tie them in with the other colors in your painting.

There are many good colors on the market that give excellent dark blues. Air Force Blue, applied with Gottlieb's Fade Proof Medium and blended lightly, gives a slightly grayish blue that has exceptionally good coverage. Marshall's Navy Blue is a little richer but doesn't give quite as good coverage as Air Force Blue. Serge Blue is also a good deep blue and Thalo Blue or Prussian Blue mixed with black will make a good basic color for dark blue. Any of these blues can be highlighted with white, Grumbacher's Flesh or a touch of orange mixed with white. They may be shaded down with Neutral, black or brown. It is wise to try out these various colors on suitable prints and label them all for basic color as well as the colors used for highlights and shadows. Then file them away for future reference when you may be too busy to experiment.

Properly Toned Colors

Dark Green may vary from a cool shade to a rich warm green. Personally I always mix my greens. Cadmium Yellow Deep ES mixed with Thalo Blue makes a rich green with strong coverage, and a very brilliant green may be had by using Cadmium Yellow Light ES with Thalo Blue or Prussian Blue. These two rich greens can be shadowed and toned down with red (preferably Alizarin Crimson Golden) and highlighted with the same yellow used in mixing them. When painting materials with either, be generous with the shadowing, for unless they are properly toned down they will steal attention from the subject. Prussian Blue or Thalo Blue mixed with raw sienna, yellow ochre or burnt umber will give a green of less brilliance, which in many instances, will be just the color for which you are searching.

Purple, suggestive of wealth, elegance and luxury, could be mixed, too, but I rather like Marshall's Cobalt Violet ES as a basic color, for it

is rich and has good coverage. It can be highlighted with white or, if a warmer purple is desired, with Grumbacher's Thalo Rose. Purple can be grayed down with raw sienna, cadmium yellow or even the brown shades—such as raw umber or burnt umber. In the purple family we also have mauve (a grayed-down red purple) which is effective for coloring women's suits and fall dresses.

In the brown family of colors we have many choices. One is burnt umber highlighted with cadmium yellow, white or orange. Fill in the shadows with more burnt umber using a brush so as to give the richest, deepest brown possible. For a cooler brown try adding shadows of grayed-down blue or Neutral to these same combinations. An additional series of browns can be made by using verona brown as the basic coat and taking it through all these combinations, while raw umber would give still another series.

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

How Sister Noemi Sings

continued

"I never want to dictate my light," she says. "Thanks to the latitude of modern films, I can take rain pictures when it rains and snow pictures when it snows."

Her resourcefulness was demonstrated in a prize-winning picture of a frog which created consternation among the judges. One of them would not believe that the frog was real. Another judge said, "Knowing Sister Noemi, that frog has to be real!"

Says Sister Noemi, "Of course, the frog was real. Can you imagine me using an artificial frog? Can you imagine me creating an artificial pond? But for three whole days, frog and I were locked in combat before I scored the winning picture. I tried to pick him up with a telephoto. It was not the same. So I dug in in the gravel along the shore, and got hot and wet and good and mad. I also got the frog in a close-up within six inches, in detail a telephoto could never give."

The new headdresses which the Duluth Sister have adopted make it easier for Sister Noemi to adapt as she slogs through swamps, climbs among brambles to record berries and bugs, and digs into gravel doing frog portraits.

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Trade Talk

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"Photo Art Center," a new multiple fa-
cility in San Diego for photography, art
and motion picture services, has been
formed by Wakefield Studios, Photogra-
phy House, Dick Thompson Art Studio,
Vince Paul Art Studio and Cal Photo Lab.

Mr. and Mrs. Paul Norman, owners of
Mobile Photography Service, Syracuse,
N. Y., pulled a switch to publicize the
groundbreaking ceremony for their new
studio. Several of the original clients of



Mobile Photography

Original clients of the Mobile Photography
service pose with camera equipment as pho-
tographers Mr. and Mrs. Paul Norman hold
groundbreaking shovel, as new studio is be-
gun.

the service, started in 1958 while Norman
was still a student at Syracuse Univer-
sity, were called upon to be the "pho-
tographers" while the Normans posed
with the ritual shovel. The turnabout was
publicized in two daily newspapers, three
television stations, area weeklies and a
regional magazine.

Photographic International, a Santa Mon-
ica-based photo-illustration firm, which
plans to expand into a large network of
illustrators, received a four-page feature
article coverage in the May issue of
Orange County Illustrated. . . . **Daniel W.
Grey**, Ft. Thomas, Ohio, was featured in
a four-column illustrated story in the
Cincinnati Post & Times Star, May 3. The
article discussed his bridal portrait work.
... Three photographs by Victor Barnaba
showing Dads with children were used to
illustrate a feature article on Father's Day
in the Santa Monica, Calif. Evening Out-
look. A credit paragraph introducing
Barnaba was included.

Saunders Photo/Graphic, Inc., manufac-
turer of enlarging easels, has joined the
Simmon-Omega line of darkroom prod-
ucts. The announcement was made joint-
ly at the Portland Exposition by **Fred Sim-
mon**, president of Simmon-Omega, Inc.
and **Robert Saunders**, president of Sau-
nders Photo/Graphic, Inc. The line will be
known as the Saunders-Omega Easels.
... GAF has formed a new company,
Sawyer's (Svenska) AB, to market the
firm's photographic equipment in Swe-
den.



New facilities are under construction for
Photogenic Machine Co. in Boardman Town-
ship, a suburb of Youngstown, Ohio. Photo-
genic offices are presently at two separate
locations in Youngstown.

In an article in Rolleiografie, German lan-
guage Rollei publication, **Claus Prochnow**,
the engineer who developed the Rollei-
flex SL66 camera, mentioned a number
of accessories now being developed for
this camera. Among these is a lens with
built-in Compur shutter for high speed
flash and electronic flash synchronization.

Dexter Press, West Nyack, N. Y., has es-
tablished a plant at Ormond Beach, Fla.,
for processing movies and color slides.
The plant will process the Super 35mm
color slide manufactured by Dexter Press,
as well as all standard movie sizes. . . .
Polaroid 55P/N negatives may be held
up to nine hours in the field with Orbit
Bath, according to an announcement by
the manufacturer, T.K.O. Chemical Co.,
St. Joseph, Mo.

Eastman Kodak Company has opened new
Marketing Centers at Memphis, Tenn. and
Coral Gables, Fla. The Memphis facility
includes general and sales offices, a dis-
play area, storage areas, a customer
equipment service section and a micro-
film processing section. The Coral Ga-
bles center, which is more than three
times the size of the former Kodak mar-
keting outlet in nearby Miami, initially
will handle products and services of the

company's Business Systems Markets Division, primarily products and services in the microfilm field.

James A. Stevick has been named a district marketing manager for Graflex, Inc. He will be headquartered in Charlotte, N. C. and will serve North and South Carolina. . . . Karl Heitz, Inc., has appointed **Robert Flury** Regional Sales Manager for New England and upper New York State.



James A. Stevick

Madison Geddes

Madison Geddes, M.Photo., a past president of the PP of A, was named Greater Cleveland's "Photographer of the Year" in a surprise ceremony recently. The honor was bestowed by the Cleveland Society of Professional Photographers, of which Geddes was the founding president. . . . **Ray Mews** of the Sioux Falls, S. D. Argus-Leader received the Sigma Delta Chi News Photography Award in May for his photograph "Home from Vietnam." . . . **Donald W. Byers**, president of Byers Color Laboratory, Inc., Portland, Ore., was recently named Oregon's



Tom McCall, Governor of Oregon, presents Byers Color Laboratory president Donald W. Byers with certificate honoring him as "Small Businessman of the Year."

"Small Businessman of the Year," an award sponsored by the Small Business Administration. Oregon governor **Tom McCall** presented the certificate.

A contest for Kentucky scenery photographs which promote tourism is being sponsored by the state's Department of Public Information. Judging will be in black-and-white and color categories. Details from H. B. Littell, Principal Photographer, Kentucky Department of Public

Information, New Capitol Annex, Frankfort, Ky. 40601. Closing date for entries is October 1. . . . The Toronto Camera Club's 1967 International Salon will offer twenty awards in four divisions: monochrome prints, color prints, pictorial color slides and nature color slides. Closing date for entries is October 30. For further information contact Dr. G. Vernon Fisk, Salon Coordinator, 302 North Toronto Medical Building, Lawrence Avenue and Avenue Road, Toronto 12, Ontario.

Zeiss Ikon-Voigtlander has established a new bulletin for registered owners of

Contarex, Contaflex and Icarex cameras. The bulletin is called "International Single-Lens Reflex Correspondence" and will be an eight-page quarterly.

DEATHS. Llewellyn R. Clippinger, M.Photo., longtime Fort Wayne, Ind. photographer, died July 14. He learned photography with Thurston Hatcher in Atlanta in 1921 and later worked for W. K. Van De Griff & Felix Schantz in Fort Wayne before opening his studio in 1926. He attended several Winona courses and was a member of the American Society of Photographers.



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265—Wide Width Marabou Stole—in box 37.50
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Use these over any plain drapes and get a fur
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May be assorted—ten sizes

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16 x 20-14 ply (50 bdle)	7.95	14.95 (100)
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Smooth finish	\$12.00 (50 shts)	\$22.50 (100 shts)
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No.	Size	100	500	1000
84	4x5 size	\$.85	\$ 3.50	\$ 6.50
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88	8x10 size	1.40	6.50	12.50
89	11x14 size	3.00	13.75	25.00

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71	4x5 size	\$1.10	\$ 5.00	\$ 9.00
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No. 38—Old Masters—Gray tones. BW-Color.
No. 39—Old Masters—Blue tones. For B & W.
No. 40—Old Masters—Green tones. For B & W.

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PP of A Magazine—Feb. 1967

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Nolan, John Michael, St. John's Hospital, 7th & Mason, Springfield (I)

Phillips, David R., Phillips Photo Studio, 12518 Ashland, Calumet Park (A-C) Wilford C. Wolk

Rivas, Paul Arthur, Rivas Creative Services, 613 S. School St., Lombard (I)

Sacco, Robert T., Stowell Studios, Inc., 11 W. Illinois St., Chicago (S) Raymond Klein Weigt, Roland L., P.O. Box 12, Morton Grove (Asso)

INDIANA—6 (36)

(P) Horace J. Chase
(C) Kenneth W. Martin
(I) W. F. Bertram
Da-Lite Screen Company, Elmer J. Danch, Indiana Rt. 15 N., Warsaw (Service)
Gaskill, Lawrence E., LEG Studio, 5525 Highview Dr., Ft. Wayne (S)
Kintz, Richard E., Richard Studio, 1114 E. Commercial, Lowell (A-P)
Lawrence, Lyell L., Lawrence Studio, County Rd. No. 21, Box 300, Bristol (A-C) Robert H. Dementi
Merrill, Michael D., Rader's Portrait Studio, 1508 W. Jackson St., Muncie (A-P)
Rosenbaum, Bobbi, Steve Rosenbaum Photography, 4435 N. Keystone, Indianapolis (A-P)

IOWA—1 (9)

(P) Harold L. Johnson
(C) R. K. Sunderbruch
(I) Fred I. Downey
French, Robert E., Robert E. French Photographer, 2233 3rd Ave., Marion (A-C)

KANSAS—2 (9)

(P) Leon M. Crooks
(C) Bill Barton
(I) Don Richards
Carroll, John L., 7625 W. 95 Terr., Overland Park (I)
Green, E. D., E. D. Green Photographer, 817 E. Sherman, Hutchinson (Asso)

KENTUCKY—3 (19)

(P) Jack Coleman
(C) Richard N. Duncan
(I) James N. Keen
Trent, Thomas D., Trent Studio, Box 72, Hardinsburg (A-P)
Underwood, Garnett, 119 Lindwood Rd., Hopkinsville (Asso)
Wilson, William A., Squeaky's Photos, 177 W. 4th St., Silver Grove (Asso) W. E. Sutherland

LOUISIANA—1 (13)

(P) Eugenie Stoll Ragan
(C) Thurman C. Smith
(I) Jesse T. Grice
Potter, Alphonso O., Potters Studio, 1116 S. 14th St., Baton Rouge (A-P) Gerhard Baker

MAINE—0 (4)

(P) James E. Pierce
(C) Leroy A. Woodman
(I) Arthur M. Briffiths

MARYLAND—3 (25)

(P) Duncan Brooks
(C) Hugo Brooks
(I) AL Danegger
Apple, Howard M., Howard Studio, Laurel Shopping Center, Laurel (A-P)
Berry, Bill G., House of Photography, Box 98, Lexington Park (A-P)
Rosen, Paul M., Rixon Electronics Inc., 2120 Industrial Pkwy., Silver Spring (I)

MASSACHUSETTS—3 (20)

(P) John H. Hobbs
(C) Arthur Johnson
(I) Thomas E. Child
Jackson, Charles L., Town of Seekonk, Town Hall, Seekonk (I) George Champagne

Turn to page 88



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Be a Convention-Goer

continued

it made. Today this is not enough. People are demanding better things. They want more for their money. This is another reason for going to conventions.

A third reason is that we must learn to be better businessmen. We must keep up with the changes in the market and the constant rise in the cost of living and of doing business. The old fashioned principle of finding out what your competitor charges and doing the same no longer can be used as a rule of thumb. I know photographers who haven't changed their prices in ten years. I even know one who is lowering his prices in these days of rising costs. The only way to stay in business with this type of pricing is to increase volume and that brings us to point four.

The fourth reason for attending conventions is: we must keep up with the changing market. People once needed six portraits for family and friends. Today they buy only one, for themselves. It seems people no longer favor giving portraits to relatives. Family togetherness is no longer part of the American way of life. How then can you increase your volume to offset the rise in cost of doing business? Not by lowering prices. Not even with the same prices.

Have you noticed the trend in child portraiture? There was a time when you photographed a child once a year. Now the mother depends on you for only one or two good portraits. Cheap school snaps or 59-cent pin-ups fill the balance. This means we must create new markets, get paid more for the single portrait, or go into the school package market.

We need conventions to give us added enthusiasm, new ideas, and solutions to old problems. Conventions can keep us from stagnation.

We should take our example from the national association. I see real progress there and send my congratulations to the PP of A staff for their forward thinking. It is so easy to leave

well enough alone, and not to try new ideas and attempt to move ahead. I have just had new stationery printed, and am not anxious to see the national emblem changed even though I like the new suggested one better. I am grateful for the new magazine layout. It shows real progress. I wish we could all move ahead together in the way the Association is leading us.

Only you can make the convention you attend worth your while. Only you can take advantage of it to the fullest. Take a note pad along. Jot down ideas you think you can use or take a tape recorder to refresh your memory when you come home. It is a fact that you can retain only a small amount of what you hear. A tape recorder will swing the odds in your favor. My husband replays these tapes while he works in the darkroom.

Ken and Goldie Staab of Elizabethtown, Penna., are great believers in conventions. Ken explains it this way: "You listen to a program and you think you get very little but your subconscious is storing the material, and when the need arises to use the information, it comes to you out of the blue." Ken is always up on the newest things and he knows how to put

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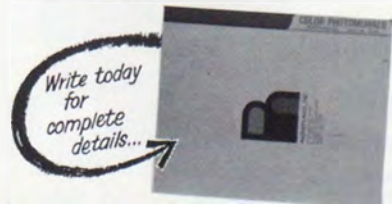
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out the work of two men without struggle.

Tony Wichers once told me another way to get more from conventions than the average person. He said when he wanted to learn something he took the fellow out for a steak dinner. Tony said, "In those days, it was really hard for me to pay for a steak, but I sure did learn." In those days everything was a deep dark secret. Today, photographers are more willing to share knowledge. All it takes is a little more interest and courtesy. The next time you go to a convention you will be better prepared to take full advantage of the opportunity.

Watts with Your Extension Cord

continued

use for your extensions, you will next need a 4"x4"x1½" square No. 1900 box, two 3-wire receptacles, box cover, romex box connector and a heavy duty armored 3-wire plug. Put it all together for a top quality extension cord that should give years of satisfactory service.

My choice for a cord size has been the SJ 14/3 Rubber Jacketed and the SJTO 14/3 Oil Resistant cords in 35 ft. lengths. Even though a 14/3 cord is designed to carry 1500 watts, to be assured that I am getting proper wattage to the lamps, I use no more than 1000 watts on each cord. On a job location I use each one on a separate 15 amp circuit, or if each circuit has been wired with number 12 or 10 wire and is controlled by a 20 amp fuse or circuit breaker, then I use up to 2000 watts on each of these circuits. When you go into older homes and factories with high wattage lamps you can plan spending considerable time tracing each separate circuit to avoid blowing fuses. I do not advise replacing 15 amp fuses with heavier 20, 25 or 30 amp fuses that will permit the internal wiring to be overloaded beyond its design. You must take the time to locate each circuit and divide and divert your total wattage to each different circuit not to exceed its capacity. The supply and demand always exists and you end up with voltage loss, a red hot fuse and a possible fire. This is the main reason fuses and fuse boxes are being replaced with circuit breaker systems.

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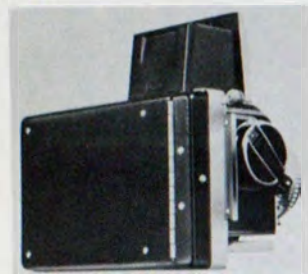
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Arca-Swiss Polaroid Back for Hasselblad



Arca-Swiss Preview back for Hasselblad 500C is a re-machined version of the Polaroid CB100 back, fitted with an adapter plate which matches the film plane of the regular Hasselblad roll film backs, and provides a 2 1/4 x 2 1/4 picture on Polaroid type 100 materials. Back is fitted with a dark slide and a latching release; it interlocks with the shutter release of the camera. Professional user price of the Arca-Swiss Preview back is \$240.

Bogen Photo Corp., 232 S. Van Brunt St., Englewood, N. J. 07631.

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Portable temperature control unit needs no plumbing or installation, requires no running water. Port-A-Temp provides $\pm 1/4^\circ\text{F}$ temperature control of developing solutions. Unit consists of a heating and cooling controller and double-walled 316 stainless steel tray pan connected by two hoses, one for input and one for return. Controller constantly recirculates initial 3-gallon water supply. Cooling is achieved through a

1/4 h.p. hermetically-sealed compressor; heating by 500w element built into the heat exchanger; uses 3 amps. Heat/cool cycle is automatically controlled by thermostat. Unit is available in 16x20 or 20x24 tray sizes and as a self-contained console.

Leedal, Inc., 2929 S. Halstead St., Chicago, Ill. 60608.

Contarex Super 35mm Single-Lens Reflex Camera



Contarex Super, "highly sophisticated" single-lens reflex camera system, features inside exposure measuring which eliminates interference from stray light and provides integral and spot readings. The CdS exposure meter (ASA 6-1600) measures light behind the lens through the instant return mirror, transmitting a certain amount of the light, reflecting the rest into the viewfinder system. Whenever the instant return mirror is moved upwards, the light transmission is automatically stopped and all openings close. Measuring field is in the center of the picture format and is equivalent to the outer diameter ring around the porous prism ring. When using the interchangeable full-groundglass, the field of exposure measurement is indicated by a circle in the viewfinder. Measuring angle is determined by the focal length of interchangeable lenses. Shutter and aperture controls are coupled semi-automatically to the light meter system. This system can also be used for deviations in the exposure in order to obtain controlled effects of over or under exposure. Both shutter speed and aperture can be seen in viewfinder. Readings can also be read on top of camera. Advance lever is on top of the

camera. Accessory shoe provides a hot-shoe contact for flashguns without cord. Camera has a PC outlet with safety switch and locking device. All lenses of the present Contarex can be used with the exception of the Biogon 21mm, f/4.5, which will be replaced by the Distagon 18mm, f/4. The camera will take all accessories previously introduced for the Contarex system. Contarex Super, with B Planar 50mm, f/2 — \$619; Contarex Super with Planar 55mm, f/1.4 — \$669.

Zeiss Ikon-Voigtlander of America, Inc., 444 Fifth Ave., New York, N. Y. 10018.

DuKane Tote-All



Compact, fold-away carrier, Tote-All, transports up to 100 lbs. of equipment on ball bearing wheels. Device folds to 4"x5"x24", weighs 4 lbs., retails for \$32.50. Heavier-duty model supports 150 lbs., weighs 7 lbs., folds to 6"x9"x26", costs \$42.50. DuKane Corp., St. Charles, Ill. 60174.

Omnica Camera Case



Omnica Master Case is designed to hold two 35mm camera bodies, up to six lenses and other accessories. Interchangeable spring clamps hold equipment in position, permits the user to modify the arrangement, and allows substitution of other clamps to fit other camera types.

Case is made of black, top-grain leather; side drops open to bring the contents within easy reach. Case measures 7"x16"x10".

EPOI International, Ltd., 623 Stewart Ave., Garden City, N. Y. 11533.

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4	0.8
5	0.6

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Ilford, Inc., 601 W. 26th St., New York, N. Y. 10001.

Calumet Wide Field 4x5 View Camera



A 4x5 view camera, designed for wide field use, the Calumet CC-402 Wide Field camera, features new type of bellows, recessed front and 8" monorail. The bellows material has extra pleats, is soft and flexible, retains its shape. After a radical



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

EPOI Lenses

Automatic 2X Bronica Telemore doubles focal length of Komura lenses designed for the Bronica camera. Telemore is inserted between the camera and helical focusing mount. . . . Four Komura high-speed lenses: 135mm, f/2.3; 105mm, f/2.0; 135mm, f/2.0; and 85mm, f/1.4; designed to fit most SLR cameras via special high-speed adapter. . . . Komura 2-in-1 lens set consists of high-speed 100mm, f/1.8 Komura SLR lens plus matched 2X Komura Telemore lens converter, making 200mm, f/3.5 optic. . . . Four Komura lenses with fully automatic diaphragm:

135mm, f/2.8; 200mm, f/3.5; 300mm, f/5.0; and 75mm-150mm, f/4.5 zoom lens. Lenses are available with automatic adapters for use with SLR cameras.

EPOI International, Ltd., 623 Stewart Ave., Garden City, N. Y. 11533.

Simplex Matte Dryer for Color Prints



Simplex CM Dryer finishes Ektacolor prints in large volume, flat and smooth, "ready right after drying." Flat-O-Liner belt is made of polyethylene and specially treated fibers. Prints will not stick on the belt, nor will the fiber leave impression on

the prints. Two drums, electrically heated, feature separate thermostat controls. Motor drive is equipped with variable speed control and a 30-minute cut-off timer. Three CM dryer models are available: CM 40 (240 8x10s); CM 50 (300 8x10s); CM 60 (360 8x10s).

Simplex Specialty Co., 70 First St., Hackensack, N. J. 07601.

Give-Away for Brides



Bridal gown chest, the "Bridal Suite," constructed of lustrous, heavy-weight fiberboard and reinforced. Transparent window of heavy acetate shows gown, protects it. Completely assembled and packaged individually in a heavy plastic bag, container measures 32½"x20"x7½". Suggested for premium give-away.

Neet-A-Pak Products, Inc., 7505 Third Ave., Brooklyn, N. Y.

Leicameter MR

A new version of the Leicameter MR, the MR-4 has been introduced for use with the Leica M4 camera. Release button for the indicator needle has been moved from side to top of the meter, providing unobstructed operation of camera's rewind crank when meter is coupled to the shutter speed dial of the camera.

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

Agneko Lens Holder



Redi-Lens Nikon lens holder permits the photographer rapid access to two additional lenses. The unit fits on the base of the camera, and fastens into tripod socket. Two Nikon bayonet mount flanges hold any two Nikon lenses with focal lengths longer than 28mm. According to the maker, the added mass of the adapter and lenses helps minimize camera vibration due to mirror bounce, and the extra lens provides a "convenient and steadier" hand grip.

Agneko Inc., 177 Louis St., Maywood, N. J. 07607.

Nikkor Lenses, Nikon Accessories

Nikkor 7.5mm, f/5.6 lens fits Nikon F and Nikkormat cameras. Angle of view is 180°; depth of field is 20" to infinity at full aperture. Accessory 160° viewfinder is provided. . . . Auto Nikkor 50mm-300mm, f/4.5 has zoom ratio of 6:1, automatic diaphragm. Lens is designed for Nikon F, Nikon F Photomic T series and Nikkormat FT and FS models; it couples to exposure meter on Photomic T and Nikkormat FT. . . . Auto Nikkor 24mm, f/2.8 may be used on Nikon F, Nikon F Photomic T and Nikkormat cameras; focusing range is 1' to infinity. . . . Nikon Prism Reflex Sport Finder is interchangeable with other Nikon viewfinders. Area of view is entire picture area; built-in hood shields image from ex-



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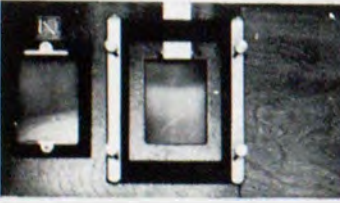
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traneous light; magnification is 0.7X with 50mm lens. . . . Narrow-angle Photomic Tn exposure meter/finder system uses CdS cells to read circular area 12mm in diameter in center of viewing field; measuring area is about 1/4 of total area. Meter is cross-coupled for accurate readings at full aperture and permits stop-down; meter is interchangeable with other viewfinders on Nikon F. ASA range is 25-6400; meter needle is visible in finder and window on prism housing.

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

Weksler Thermometer



Stainless steel bi-metal thermometer has a 1 1/4" silvered dial and factory sealed case, features non-rolling, tilting foot for tray use. The foot also serves as an over-the-side hanger when suspended on tank wall. Standard with range 25° F to 125° F in 1° divisions, the instrument is guaranteed accurate to 1/2° F. Price, \$9.25 postpaid.

Weksler Instruments Corp., Freeport, N. Y. 11520.

Berkey Ascorlights

Ascorlight 660 and Ascorlight 680, 800ws and 2400ws rapid-recycling electronic flash units feature automatic voltage regulation and light output stabilization. Both units feature a circuit breaker system, eliminating need for fuse replacement. . . . Ascorlight 460-T Location Group is a lightweight 300ws coordinated system of electronic flash lighting for production school photography, volume in-plant identification, police identification, or other photographic application requiring 3-second continuous duty operation. Each of the four light outlets is equipped with a fail-to-flash circuit, both visible and audible that is activated only if a light unit were to misfire on that specific outlet. A circuit breaker system is built in. Four lights, recommended barndoors and diffuser, plus stands and boom arm pack in one carrying case. The power supply is in a protective carrying cover. . . . Ascor Combination North Sky Bank incorporates a 2000w quartz-iodine continuous light source and a 2400ws electronic flash, producing a broad north-skylight effect

from the same 3'x3' diffused optically-designed broad beam reflector that provides a soft, "virtually shadowless" illumination. Quartz-iodine light source, employing four 500w lamps, may be used at full or low power as a modeling light when using electronic flash for commercial and fashion work, or as a soft incandescent light source by itself for bridal or portrait work, and for product or industrial applications.

Berkey Technical Corp., 25-15, 50th St., Woodside, N. Y. 11377.

Red Lake Aerospace Tactical/Research Camera



Locam Model 162-2 16mm intermittent pin-registered camera has a speed range up to 200 pictures per second and a capacity of 200' of 16mm film. Its on-board or support applicability includes aeronautical and missile operations. The camera is 4"x8"x5 1/2", weighs 8 lbs., operates on 28v DC with a running current of 3 amp (115v AC model available). All construction meets aerospace environmental requirements to 60,000'. Frame rates of 25, 50, 100, and 200 pps are selectable and held to 1 1/2" of top speed by a solid-state electronic speed regulator. Acceleration to 200 pps requires 0.5 sec. Operating features include accommodation of any standard 16mm c-mount lens, automatic film-runout cut-off switch, film-footage indicator, and a modular design of interchangeable sub-assemblies. Accessories include reflex bore-sight alignment device, shutters with various angular openings, quick-release mounts, remote controls, timing lights. Model 162-2 Locam sells for \$2800.

Red Lake Laboratories, Inc., 2971 Corvin Dr., Kifer Industrial Park, Santa Clara, Calif. 95051.

Yashica SLR Lenses



Yashinon/DX 21mm, f/3.3 ultra wide angle lens has 92° angle of coverage. It can be used only on Yashica TL-Super and threaded cameras with mirror lock-up; it has a manual diaphragm. Aperture range is f/3.3 to f/16 in half stops; focusing is to 2.5'. With shoe-mounted accessory

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Yashica, Inc., 50-17 Queens Blvd., Woodside, N. Y. 11377.

Wide-Angle Astrogon lens, 90mm, f/6.8, in Seiko (M-X) shutter (1-1/500 sec.): \$99.75; for 4x5 press and view cameras.

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

GAF Dens-sa-guide and gray scale, used in the graphic arts, is again available: \$1.50.

GAF Customer Service Dept., Binghamton, N. Y. 13902.

Beseler Topcon D-1 35mm single-lens reflex cameras are now available with specified option of either microprism or split image focusing.

Charles Beseler Co., 219 S. 18th St., East Orange, N. J. 07018.

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Specialty Products Division, General Mills, Inc., 9200 Wayzata Blvd., Minneapolis, Minn. 55440.

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

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

Reserve 1.5v alkaline battery lasts 20 years or more until activated by turning the top terminal cap which releases liquid electrolyte; available in D size only.

Mallory Battery Co., S. Broadway, Tarrytown, N. Y. 10591.

Deluxe compartment case for Minolta SR-T 101 35mm reflex camera and accessory lenses: \$25.

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

Automatic 200mm, f/3.5 lens, 5½" long, features automatic diaphragm f/3.5 to f/22 with manual override. 200mm Auto Spiratel is available for Pentax, Practica, Yashica J5, J7, JP, and TL Super (\$79.95); for Minolta SR, Canon FX, FT, Pellix Exakta, Exa, Nikon and Nikkormat (\$89.95).

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

LITERATURE

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

Illustrated data sheet, Beattie-Universal camera with programmed shutter.

Beattie Engineering Co., 1094 Florence Way, Campbell, Calif. 95008.

"Cultured Marble Desk Sets," illustrated 4-page folder.

Arma Co., Suite 125, 2600 Stemmons, Dallas, Texas 75207.

"1, 2, 3 New Ideas," illustrated brochure describes Code-a-Phone models.

Ford Industries, Inc., Portland, Ore. 97206.

Data sheets and samples — self-sticking Time photo slide labels and new metric scale labels.

Professional Tape Co., Inc., 355 E. Burlington Rd., Riverside, Ill. 60546.

Price Lists, "Giant Color Transparencies" and "Giant Color Prints."

Photomurals, Inc., 4335 Holmes Rd., P.O. Box 14613, Houston, Texas 77051.

Revised price list of Elwood Enlargers and accessories; also parts list for current and older model enlargers.

Elwood Pattern Works, 646 Virginia Ave., Indianapolis, Ind. 46206.

Data sheet describes Sky-Lighter, shadowless speedlight illuminator.

Photogenic Machine Co., 21 Olive St., Youngstown, Ohio 44502.

Introductory bulletin on Mole-strobe Quartz Softlite, Type 1441, which places camera lens within lighting unit.

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

"USA Standards Institute 1967 Catalog" lists more than 2,850 USA Standards. For the first time, all USA Standards published by the USA Standards Institute are available on microfiche.

United States of America Standards Institute, 10 E. 40th St., New York, N. Y. 10016.

Catalog pages on artist material for studio and colorist.

The Pierce Co., 3701 Nicollet Ave., Minneapolis, Minn. 55409.

Descriptive folders: Ampex Videotape recorders 6000, VR-7500, and VR-7500C color videotape recorder.

Ampex Corp., 2201 Lunt Ave., Elk Grove, Ill. 60007.

"Tomorrow's Photographic Laboratory Today," 16-page booklet tour of Wallace Laboratories.

Wallace Laboratories, Inc., 617 W. 29th St., Box 1466, San Angelo, Texas.

Revised "New Adventures in Outdoor Color Slides," photo information book No. AE-9, 64 pages: 75 cents. . . . "Medical Infrared Photography," 92-page illustrated booklet, also covers applications of infrared color photography system and includes extensive bibliography: \$2. . . . Expanded edition, "Kodak Plates and Films for Science and Industry," 76-page data book: \$1.

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

Camdel Roll Film Adapter.

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CODE OF ETHICS

I do hereby make application for membership in the Professional Photographers of America, Inc., and enclose my check (as indicated by the dues scale) in payment of dues. It is understood if this application is not accepted the accompanying remittance will be refunded. In the event of cancellation or lapse of membership, I agree to discontinue immediately the use of this Association's name, emblem and trademarks.

I, upon being accepted into membership in the Professional Photographers of America, Inc., do hereby subscribe without reservation to this Code of Ethics, and do solemnly agree that I will:

(1) Endeavor to maintain a dignity of manner in my behavior, in the presentation of my photography and photographic services, in my appearance and that of my studio or place of business, and in all other forms of public contact.

(2) Observe the highest standard of honesty in all my transactions, avoiding the use of false, confusing, inaccurate and misleading terms, descriptions and claims.

(3) At all times endeavor to produce photographs of a quality equal or superior to the samples I display, to apply my best efforts towards providing the best possible photographic services and to play my part in raising the general standard of photographic craftsmanship.

(4) Show a friendly spirit of cooperation to my fellow professional photographers and assist them whenever possible should they be in trouble or difficulty.

(5) At all times avoid the use of unfair competitive practices and hereby subscribe to the Federal Trade Commission Rules of Fair Competitive Practices for the professional photographic industry.

(6) Assist my fellow photographers and share my knowledge with them and encourage them individually and collectively to achieve and maintain the highest standards of quality.

(7) Recognize the authority of this Association in all matters relating to the interpretation of this Code.

(8) In witness whereof I hereto append my signature

this _____ day of _____, 19____.

I understand that annual membership dues in the Professional Photographers of America, Inc. includes \$4.00 for a subscription to THE PROFESSIONAL PHOTOGRAPHER for one year.

Signature _____

IMPORTANT: According to the Bylaws, the Code of Ethics must be signed before application can be considered.

Date and Place of Birth _____

Percentage of Income Derived from Photography _____%

Membership in other photographic organizations: _____

REFERENCES

Bank _____

Bank Address _____

Are you a member of Service Clubs, Civic Groups, Chamber of Commerce or Better Business Bureau: _____

One photographic or personal reference: _____

Address _____

Name of PP of A Member Sponsor (if any) _____

Address _____

City & State _____

MEMBERSHIP DIRECTORY

CLASSIFICATION LISTING

Portrait or Commercial Active Individual and Firm Members Only

Circle below your classification listing for the Membership Directory. It is essential you supply the correct information regarding your photographic operation. Each ACTIVE MEMBER only is entitled to two classifications with his membership. For each additional classification, there is a charge of \$5. Please use the column next to the explanations of code to show the order in which you wish the code to appear after your name in the Directory, i.e., P-1, CC-2.

- P — Portraiture — including studio, home, passport, school, groups, children.
- CB — Commercial Photography, General — black-and-white only. Normal exteriors, interiors, publicity, small or large groups, meetings, copies, products in use, studio set-up of products, catalogue illustrations, general legal, construction progress, installations.
- CC — Commercial Photography, General — color and black-and-white. Same as CB but includes color.
- Color — Studio operating exclusively in color. Does not solicit black-and-white.
- Cr — Criminal — Photography, Photomicrography, and Radiography, as practiced in criminal investigation.
- Cx — Commercial Photography, Occasional — the average picture that any photographer can be expected to make with ordinary equipment. Most studios in smaller cities, unless exclusively portrait, are so listed.
- Ae — Aerial Photography — obliques and verticals.
- AM — Aerial Mapping — with specialized aerial cameras and facilities for scale production and mosaics.
- An — Animal Photography — specialists in livestock and pets.
- Ar — Architectural Photography — exteriors and interiors for architects, national architectural magazines, interior decorators.
- AS — Art Studio — layouts to finished art.
- Ba — Banquet or large groups — specialists in this field.
- Bi — Biological Photography — specialized work for the medical profession.
- DP — Direct Color and Processing.
- DT — Direct Color for Trade — prints and film processing for other studios.
- En — Enlargements — made for other studios.
- Fu — Furniture — photographs of furniture for sales use by furniture manufacturers with studio facilities for same.
- HS — High Speed Motion Pictures and Stills — specialists with proper equipment.
- I — Industrial Illustration — dramatic, fine quality illustration at industrial plants, with or without models. Creative work for advertising and publicity.
- IA — Illustrative Advertising Photography — creative work with and without models, in studio and on location, making sets, furnishing props, the end result to be used in display advertising.
- IM — Industrial Motion Pictures — complete production, including editing, titling, sound.
- La — Lantern Slides — only for exclusive slide studios or quantity producers.
- Le — General Legal — Experienced in photographs for use in court.
- Ma — Marine Photography — specialists in photographing boats, races, etc.
- Mi — Microfilming — only if microfilm equipment is owned by studio.
- MP — Motion Pictures — taking only, but can furnish finished product.
- PE — Photo Engraving — only when plant is conducted in connection with studio.
- PF — Photo Finishing — when performed as a side-line to the studio's major work.
- Ph — Photostat, Rectigraph and Similar Photography — not ordinary copying.
- PJ — Photo Reporting — photojournalism in telling a complete story with a series of photographs.
- PM — Photo Murals — equipped to make, mount, and install photo murals.
- PP — Print Production, Quantity — prints and postcards.
- PR — Public Relations and Publicity — experienced in posing and handling people; knowledge of publication media requirements.
- PW — Photo Finishing, Wholesale — includes mail order and fine grain work.
- SE — Conventions and Special Events — expositions, meetings and conventions.
- SF — Slide Films — the complete production of sequences.
- SP — Stock Photographs — studio maintaining catalogued stock prints for sale.
- SR — Sound Recording Studio — for slides and motion pictures.
- ST — Scientific and Technical — specialists in techniques as photomicrography, metallography; persons or organizations equipped and offering these services.
- Th — Theatrical Photography — specialists in "show business."

NOTE

Your signature on this application indicates your guarantee of ability to perform the types of photography described in the classifications checked. It further indicates your understanding that this application is subject to the approval of the Council, and upon acceptance by the Council, entitles you to membership for one year from the first of the month after date of approval.

Mollenkopf, Harold, Mollenkopf Studio, 719 Main St., Klamath Falls (A-P)
 Nachbaur, Fidelis G., 134 NE 2nd, Hillsboro (A-P)
 Nicol, Louis H., Towmotor Corp.—Oregon Division, 215 Maple St., Dalles (I)
 Pease, David A., Miller Freeman Publications, 731 S.W. Oak St., Portland (I) Raymond Conkling
 Rollins, Earnest W., 985 N. Collier, Coquille (A-P)
 Smith, Harold M., Towmotor Corp.—Oregon Division, 215 Maple St., Dalles (I)

PENNSYLVANIA—2 (46)

(P) Vincent P. DePiantre, Jr.
 (C) Robert M. Opfer
 (I) Edward M. Vrabel
 Griferer, Gary A., 412 N. 7th St., Philipsburg (S)
 Glickman, Morris J., Ebbitt Studios, 230 S. Main St., Butler (Asso)

RHODE ISLAND—1 (7)

(P) Elizabeth Coit Richardson
 (C) John E. Swanburg
 (I) Merrill H. Smith
 Caldarone, Alfred T., Abar Color Labs of New England, 373 Eddy St., Providence (Asso) George Champagne

SOUTH CAROLINA—1 (6)

(P) William M. Shields
 (C) Joel W. Hand, Jr.
 Mullinax, Jane B., Box 8, Starr (Asso) Laurence Blaker

SOUTH DAKOTA—0 (5)

(P) Roland Dinger
 (C) Robert T. Brown

TENNESSEE—1 (16)

(P) William C. Webb
 (C) Bill Tracy
 (I) J. C. Jernigan
 Pike, Raymond Merritt, Photography Place Inc., 534 4th Ave. S., P.O. Box 7285, Nashville (A-C)

TEXAS—1 (65)

(P) James E. Narramore
 (C) J. W. Zintgraff, Jr.
 (I) Ross Sanddal
 Green, Anthony Markham, P.O. Box 566, Ft. Worth (I) Don Barnett

UTAH—1 (8)

(P) John D. Eccles
 (C) Robert F. Morris
 Rafferty, Michael, 350 Edith Ave., Salt Lake City (S)

VERMONT—0 (1)

(P) William C. Bartlett

VIRGINIA—3 (18)

(P) W. E. A. Moore
 (C) Robert A. Deminti
 (I) Curtis L. Bowman
 Cleary, William Vincent, Studio One, 4316 N. Carlyn Sp. Rd., Arlington (Asso)
 Torres, Jorge A., Portraits by Torres, 123 E. Little Creek Rd., Norfolk (A-P) Hugh W. Tribble
 Zaner, Jack, Zaner Studios, 5908 Mayflower Ct., Alexandria (A-C)

WASHINGTON—9 (59)

(P) Alma V. Gray
 (C) Merle L. Brown
 (I) Carl B. Lewis
 Johnson, Beatrice E., Rex Tracy Studio, 237 S.W. 152nd, Seattle (A-P)
 Johnson, Lorraine B., Boldman Portraits, 12504 10th N.E., Seattle (Asso) Bob Boldman
 Richards, Edmond P., Richards Commercial Photo Service, 734 Pacific Ave., Tacoma (Asso) Merle Brown
 Richards, Turner E., Richards Commercial Photo Service, 734 Pacific Ave., Tacoma (Asso) Merle Brown
 Shay, Frank C., Shay's Photography, 14620 158th Ave. S.E., Renton (A-C)
 Shay, Irene Layina, Shay's Photography, 14620 158th Ave. S.E., Renton (A-P)

Walters, Gerold, Walters Studio, 4303 University Way N.E., Seattle (A-P)
 Wicks, Lindley S., Lin Wicks Studio, 7902 27th W., Tacoma (A-P)
 Zeigler, David G. V., 2530 108th SE, Bellevue (Asso)

WEST VIRGINIA—1 (5)

(P) Joseph W. Blackwood
 (C) Joseph W. Barga, Jr.
 (I) Ted Varner
 Riffle, Paul E., Riffle Studio of Photography, 59 W. Main St., Buckhannon (A-P)

WISCONSIN—3 (36)

(P) B. Artin Haig
 (C) William Wollin
 (I) Arthur Barsamian
 Berte, A. J., 4091 N. Sixth St., Milwaukee (Asso)
 Larkin, Jack W., Acadian Assoc., 312 E. Wisconsin Ave., Milwaukee (A-C)
 Morehouse, Jack I., Stout State University, Menomonie (I)

WYOMING—0 (3)

(P) Herbert K. Lehman

VIRGIN ISLANDS—0 (2)

(CAL) Miles Raymond

PUERTO RICO—0 (2)

CANADA—5 (85)

Alberta—0 (12)

(P) Robert A. Cantelon
 (C) Magnus J. Mathieson

British Columbia—1 (12)

(P) Don Clowes
 (C) Fred S. Schiffer
 Fox, Basile, Forest Products Lab., Dept. of Forestry, 6620 N.W. Marine Dr., Vancouver (I) Evangelos Apostolides

Manitoba—2 (28)

(P) Jim Peters
 (C) Paul W. Hunter
 Reimer, Eric, Kerwin Photo, 320 Garry, Winnipeg (Service) Jim Peters
 Sawatzky, Gerhard G., Winkler Photo Studio, No. 250, Winkler (A-P) Jim Peters

New Brunswick—0 (1)

(CAL) H. Arnold Clow

Newfoundland—0 (0)

(CAL) Albert O. Young

Nova Scotia—0 (3)

(CAL) Ronald P. Smith

Ontario—1 (16)

(P) Douglas Paisley
 (C) George B. Lazi
 (I) Charles D. Phelan
 Hewett, Patricia L., Ashley & Crippen, 196 Bloor St. W., Toronto (A-P) Charles Haynes

Prince Edward Island—0 (0)

(CAL) Mrs. Ron MacArthur

Quebec—0 (9)

(P) Jean LaManna
 (C) S. Breitman
 (I) K. H. Hand

Saskatchewan—1 (4)

(P) John Knox
 (C) Delmar C. Rempel
 Dann, Clifford B., Photo Shop, Maple Creek (A-P) Delmar Rempel

FOREIGN—5 (20)

Davis, Reuben Richard, Canada West Indies Colour Lab. Ltd., Box 265, Canvin Lane, Bridge Town Barbados, British West Indies (A-C)
 De La Garza, Agustin E., School of Modern Photography, Apartado Postal 973, Monterrey, N.L., Mexico (Asso)
 Igarashi Shashin Ten, Yasuo Ohi, 10 Marunouchi-3-Chome, Chiyoda-Ku, Tokyo, Japan (Firm)
 Sanders, John Logan, John Sanders Studio, P.O. Box 83, Kaitiaki, New Zealand (A-P)
 Stalder, Valerie, 78-80 Gronnegaten, Tromsø, Norway (A-C)

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Restorations

Alexander Shafran

Understand Client's Motives for Ordering Restoration

Why do clients come to the studio for copy restoration work? Why are they willing to undergo the expense to have something better made from those battered and faded pictures?

The answer should reveal the basic motivation for this special work. People order portraits for various reasons: ego satisfaction, decorative purposes, to show off. They may display a large oil painting, even if likeness is off, just to show they spent a lot of money or could afford it.

Since the copy restoration is often of someone who is deceased, the motivation differs in this case. The picture itself is less important to the client than is the person in the portrait. Hence the professional quality of the finished job may not be as important to her as it seems to us.

People have different attitudes toward the deceased. There is much

emotion and sentiment which is expressed in different ways. There is the desire to "do something for the departed." Funeral directors use this to sell expensive funerals, saying "You want to give him the best, don't you?" This is also expressed with an expensive memorial stone. But even after this is done, the sense of loss remains and the picture, or copy restoration, can do more to alleviate this than other, more expensive, outlays.

Clue to Motivation

Here, perhaps, is a clue. To say that clients want us to bring back the departed is going too far. Rather, they would like us to help preserve the memory of the subject, or to revive it. So we must treat our restoration efforts differently from our regular portrait work. The studio sitting and the copy restoration job are two different situations.

Take facial wrinkles, for example. If you photograph a woman with wrinkled skin and deliver an unretouched picture, she will be unhappy. When you retouch the photograph and give her a smoother, younger skin, which she would like to have or imagines she does have, she will accept the job. Suppose, however, that she passes away and you have to make a copy restoration of one of her pictures. If you do the same smooth retouching on the copy, the children who ordered the restoration will feel this is not their mother, since the wrinkles are gone. They remember her with wrinkles and do not share her personal vanity.

This is important since many original photos lack basic photographic qualities such as sharpness, good lighting, composition, etc. They offer no choice or variety of expression as do a set of proofs. Skin may be blotchy or blemished, the lips indistinct, the eyes soft. Any retoucher can smooth the skin, sharpen the mouth, bring out the eyes. But this can change the aspect of the face.

The image that has been caught on the original is the subject. The client accepts this subconsciously because she knows the original is an actual photograph of the person. Our finished effort is but a copy. If we get too far away from that image, the difference will bother her. Our basic rule should be to preserve the integrity of that image, whatever the blemishes or photographic faults.

If you have retained the wrinkles and the client should subsequently request they be softened or removed, this can be done simply enough by retouching the restored or recopy negative in the studio. As long as she feels that your picture is a likeness of

the subject, you can be sure she'll accept the job once you have made the corrections she requests. But if she says it does not look like the subject, or her idea of the subject, you are in trouble.

Put Self in Client's Place

You need no degree in psychology to understand your clients. People are subject to similar emotions. So we should try to put ourselves in their place and, using common sense, gain some understanding of them.

Of course, as we grow older and our experience increases, doing this becomes easier. Practice it. Use your imagination and understanding. Why does this customer really want the restoration? If you can understand this, you will be able to deal much more successfully with her and deliver what she wants.

At a recent talk before a local association, I was asked why I hadn't worked out more character on a copy job. The questioner, of course, was judging this picture from a photographer's viewpoint. "Since you are an artist, shouldn't you be able to add the character lines?"

The reasoning is valid, from the position of the photographer. But are we really interested in what the receptionist, the photographer or the artist thinks or wants? No. It is the client with whom we are primarily concerned. This additional work was not done because we felt the customer would not want it, as it meant running the risk of getting away from the likeness as shown by the original picture. The client wanted a picture of the subject and was not interested in "photographic quality." She wanted a picture that would remind her of her loved one, not one that might win a blue ribbon at a convention. This is what you must bear in mind.

Don't Promise the Impossible

What the customer wants and what she expects can be two different things. We have mentioned the situation in which the client comes in with the faded original and expects a final result equal to a studio sitting. She would like to get this; the photographer would like to deliver it to her; the photo-restorer would like to be able to produce it for her. But this is not possible. We know it; you should know it and the customer can appreciate it when properly counseled by you. Make her realize that she must compromise.

You just cannot ask the customer what her motivation is. You have to guess at it. Don't forget, she probably is unaware of the exact reasons she wants the copy; nor is it neces-

sary that she know. It is important, however, that you have some intuitive understanding that will help you deal with her. Of course, in conversation her relation to the subject and other circumstances relating to the job will come out and prove to be important clues.

The next step is to learn what the customer intends to do with the finished pictures, how she intends to use them. This is also important and we will go into it in the next column.

Alexander Shafran, 250 Fulton Ave., Hempstead, N. Y. 11550.

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AMONG PP of A AFFILIATES

PPA of Pennsylvania News

Donald Cope of Cope Studio, Levittown, Pa., was awarded the PPA of Pennsylvania's annual Winona Scholarship at the association's annual Awards Banquet in May.

The Pennsylvania association's executive secretary, Vincent DePiante, Jr., resigned from his post July 1, at the conclusion of his term of office. As elected Secretary of the Board, he will continue as a member of the Board of Governors.

The PPA of Pennsylvania has retained the services of Multi-Service Associates, 2017 Walnut St., Philadelphia, to assume the duties of the executive office of the association.

Lundgren Portrait Scholarship Awarded



Leonard W. Lundgren, M.Photo., presents first Leonard W. Lundgren Portrait Scholarship for portrait principles course at Winona School to Tom Cmiel, employee of the H. Larson Studio in Minneapolis. Mr. Lundgren has donated \$1,000 to the association for use in these scholarships. The award was announced at the recent Minnesota PPA Convention.

Tennessee PPA

At the Tennessee PPA convention July 8-10, M.Photo. Claude Orman presented a memorial plaque to Mrs. T. W. Dickerson in recognition of the work of the late T. W. Dickerson, M.Photo., for the Tennessee association. Orman, a past president of the Tennessee group, also presented the Past Presidents' Plaque to Ray Burt, Immediate Past President and partner in Orman's Photo Shop.

MIPA Dues Acknowledgement Form

The film holder, a universally recognizable symbol to photographers, became the unusual theme for a membership dues acknowledgement form devised this year by Mid-States Industrial Photographers Association secretary Walter Werner. Seeking a system which would eliminate the time involved in typing indi-

vidual letters but would still be interesting and personal, Werner had a photograph made of a film holder with the slide pulled almost all the way out. A Kodalith copy of a "thank you" letter was stripped into the copy negative of



Dues acknowledgement sent to MIPA members was in form of a film holder. For new members, a welcoming letter was substituted for brief renewal letter.

the holder, and the negative was printed on 4x9" strips of paper. Slits were inserted at both ends of each "thank you" letter and the membership cards were inserted through them over each letter.

Merit Holders in Ontario



Albert Trotter (right), Vice President of the PP of Ontario, attained the last needed merit for a Master's Degree at the group's 83rd Annual Convention. Here he is congratulated by holders of a combined total of more than 700 merits: Gene Botsford, M.Photo., Glen Nelson, M.Photo., and Tony Wichers, M.Photo. Trotter received his degree at the PP of A Exposition in Portland.

PPA of Manitoba



Larry Munk, industrial photographer, and Art Best, PPA of Manitoba President, discuss prints at the association's June workshop.

**PP of Ohio Convention
Prepares News Releases**

Award winners at the PP of Ohio convention this year were assisted in getting news of their awards to the press by the association's public relations committee under the direction of chairman Jim Busch. Award of Excellence winners in the print exhibit were photographed and their names filled in on pre-written news releases in a mass operation immediately after the announcement of the winners. The releases and winners' pictures were immediately mailed to local papers.

At the Awards Banquet the following evening, members of a Court of Honor



Doug Berwich, Rob Paris, Betti Busch and Sam Oliver prepare press release and photograph for one of their "customers," a print exhibit winner.



After PP of Ohio Awards Banquet, "Midnight Crew" consisting of Ted Grote, Clint Fehlhaber and Jim Busch (top) wash and dry Polaroid negatives in Busch's bathroom.

and winners of trophies were photographed as they received their recognition. The Polaroid negatives were washed and dried in the Busch's bathroom so that the photographs and Awards Banquet news releases would be ready to go the next day.

"This public relations project enabled our association to give a little more credit to our winning members," says Busch. "Many have tried to get a story in their local papers when they got home from the convention only to find out that stories two or three days old are no longer news."

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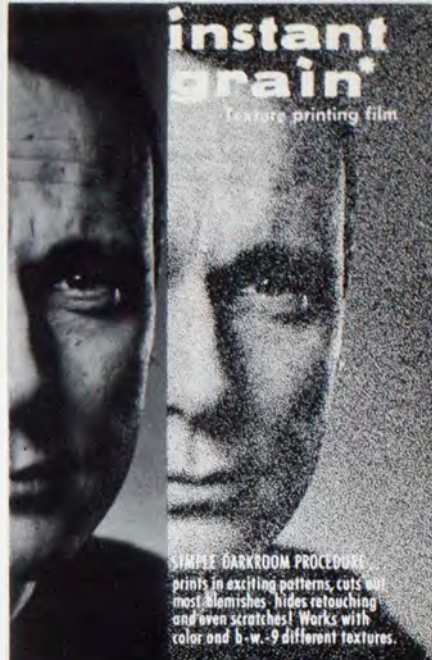
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ELECTIONS

Tennessee PPA

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Buffalo-Niagara Section PPS New York

Gerald E. Bruce, President; Edward Jewsbury, 1st Vice Pres.; Frederic Marshall, 2nd Vice Pres.; John Hultburt, Jr., Sec'y; Maurice Coppin, Treas.

Daguerre Club of Indiana

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Double Your Appointments—Double Your Income

by Jack Schwartz

You are only a bi-ped, not a centipede. Unless you are engaged in direct, house to house selling, your two legs can't possibly cover enough ground for maximum results. So why limit your income to the limited capacity of your legs?

The telephone today is your scientific management apparatus, that can do a major part of your leg work, and can pre-arrange and prepare your project.

You use your legs (or your car) only to get to those who already have indicated to you that they are interested in talking with you. You are no longer working blind. You are an invited guest, fresh and well-primed for business, because you are going to talk to a host who is bound by the rules of hospitality to be gracious to you since he has invited your coming. And, when finished, you will go away fresh for another invited call, your morale high and your feet untired.

Your greatest profit lies in saving "Time—precious Time." As a top-notch once said, "Salesmen have really one thing to sell—not wood, not steel, not cloth—nothing but Time."

To be sure, they trade their time for salaries or commissions, and every day it is the record of time actually spent in selling that really pays off. The great drawback has long been that the average salesman has been able to present his sales arguments to genuine prospects for only about 1½ to 2 hours of each day. The rest of his time has been wasted in waiting, traveling to and from prospects, trying to gain admission, talking to "buffers" and nonprospects.

Now, thanks to the greater tolerance of telephone calls and the stricter use of telephone courtesy it is possible for a well-trained salesman to secure appointments by telephone from "cold" prospects selected with an eye on economical routing, and by spacing of appointments to calls, to come out with from one-half to twice as much effective selling time—in other words, instead of 1½ to 2 hours

per day, 2½ to 4 hours per day. Double your appointments—double your income.

Telephone Salesmanship

You can uncover a full supply of prospects by telephone. Many salesmen fret constantly about their inadequate supply of leads or prospects. How ridiculous! They are hooked up by telephone to practically every prospect there is, and a few turns of the finger will bring any of them into conversation with you.

Don't be afraid of the fact that you are a salesman, with something to sell this prospect. It is quite entirely up to your ability, understanding and telephone personality, whether this "cold" prospect will irritatedly hang up on you or recognize in you someone he might well profit by talking to. That is Telephone Salesmanship, a technique you should learn at once. It is the new, indispensable addition to the art of selling.

You increase your sales prestige by telephone appointment making. As you must be aware, it is usually only VIP's ("very important persons,") who insist on making telephone appointments in the ordinary way of life. Therefore, your prestige as a salesman is automatically enhanced when you ask for an appointment, instead of knocking at the prospect's door, unannounced.

At the same time, and by the same token, you are rating up the prospect himself, increasing his or her own sense of importance. You have shown your appreciation of their convenience giving them a chance to decline to see you. This builds up the effectiveness and promise of the interview and makes a successful sale more likely.

The telephone gets you in where other methods fail. When you telephone a prospect to ask permission to call, the courtesy, consideration and respect is so marked that everything is at once on a much higher plane.

Why? Because on the telephone his

guard is down. He knows he can hang up on you any minute he chooses, whereas shutting the door on the "cold turkey" salesman is more difficult, irritating and embarrassing.

When we answer the phone, we are not in a rejecting mood, but in an expectant one. We hope something pleasant, profitable, interesting will come over the wires. It is up to the salesman prospecting by telephone to help maintain this favorable attitude, and thus continue to open doors to prospects who might not want to receive uninvited persons.

With the telephone, you are kept on a straight track at a good forward sales pace. Traveling "round the mulberry bush" is too wasteful. Sales executives have long tried hard to route their field men so that they would get more person-to-person calls into a day with less mileage between calls. This kind of routing is not easy.

You really begin to solve the problem, however, when you operate on a telephone prospecting basis, choosing your localities and competently routing and scheduling your appointment hours. You can help courteously to suggest a time to the prospect, to aid you in making good "track" for your calls. But in any event you can choose the section of town, the street, even

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Important Part of Sales Job

You win more sales when you have "conditioned" your prospects. Every prospect who has consented by telephone to be called upon, is a picked and preconditioned prospect. An important part of the sales job has already been done. Consciously or unconsciously, he or she has given you a signal that he is in the market for your goods, or at least, in an undecided state. The telephone appointment consent has screened out the non-prospect, the hostile or determined rejector, the convinced hard-shell disputer.

By calling ahead, you confine your working area and concentrate on a preferred class of prospects. You select tomorrow's working area, confine your telephone prospecting to this area alone, and by knowing precisely what type of prospects there are in this selected area, you are able to shoot much closer to the bull's eye, in your sales talk. As you go from one interview to the other, you become more efficient because you learn more about the reactions of this type of prospect in this particular area.

Satisfied Customer Will Provide Leads

The telephone keeps you in closer touch with customers. Naturally, you will be going back to those you sell, to service them, or to sell them again.

You can do this at tested intervals with a large number of customers, and thus continue your active contact with them, without exhausting yourself physically. You thus build up a

large and expanding web of customer relationships, which is certain to expand your income. You can also make use of these customers to provide you with more leads. A satisfied customer doesn't mind being referred to, or recommending other prospects.

Telephone prospecting enables you to sell almost anything, anywhere. The telephone companies have made it as easy to call someone 1,000 miles away as 1,000 feet away. An astonishing amount of long-distance selling or appointment-making is done today in many lines of business—even in the selling of locomotives or bridges. There are firms which sell nationally by telephone, even internationally. The further the distance, the more logical that you make an appointment by phone, rather than travel and take your chances on not being received, or not finding the customer in.

But you must modernize your sales approach to fit this new era, and don't think ordinary sales experience will be enough. Telephone prospecting is a highly specialized technique, full of sink holes for the unprepared and thoughtless. Take a refresher course, if you possibly can, to bring yourself up-to-date on this highly effective way to win more sales. Or read up on the telephone techniques of the successful salesmen.

Jack Schwartz is director of the Jack Schwartz Telephone Sales Clinic, P.O. Box 24991, Village Station, Los Angeles, Calif. A copy of the book "How to Get More Business by Telephone" is available for \$5 by writing to this address.

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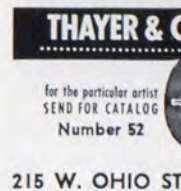


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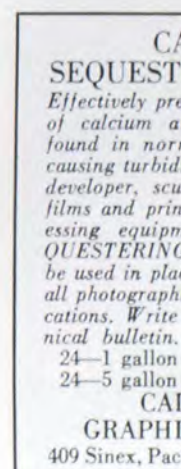


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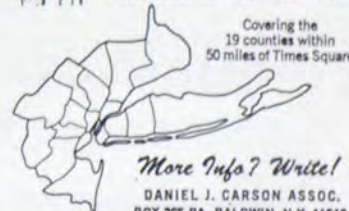
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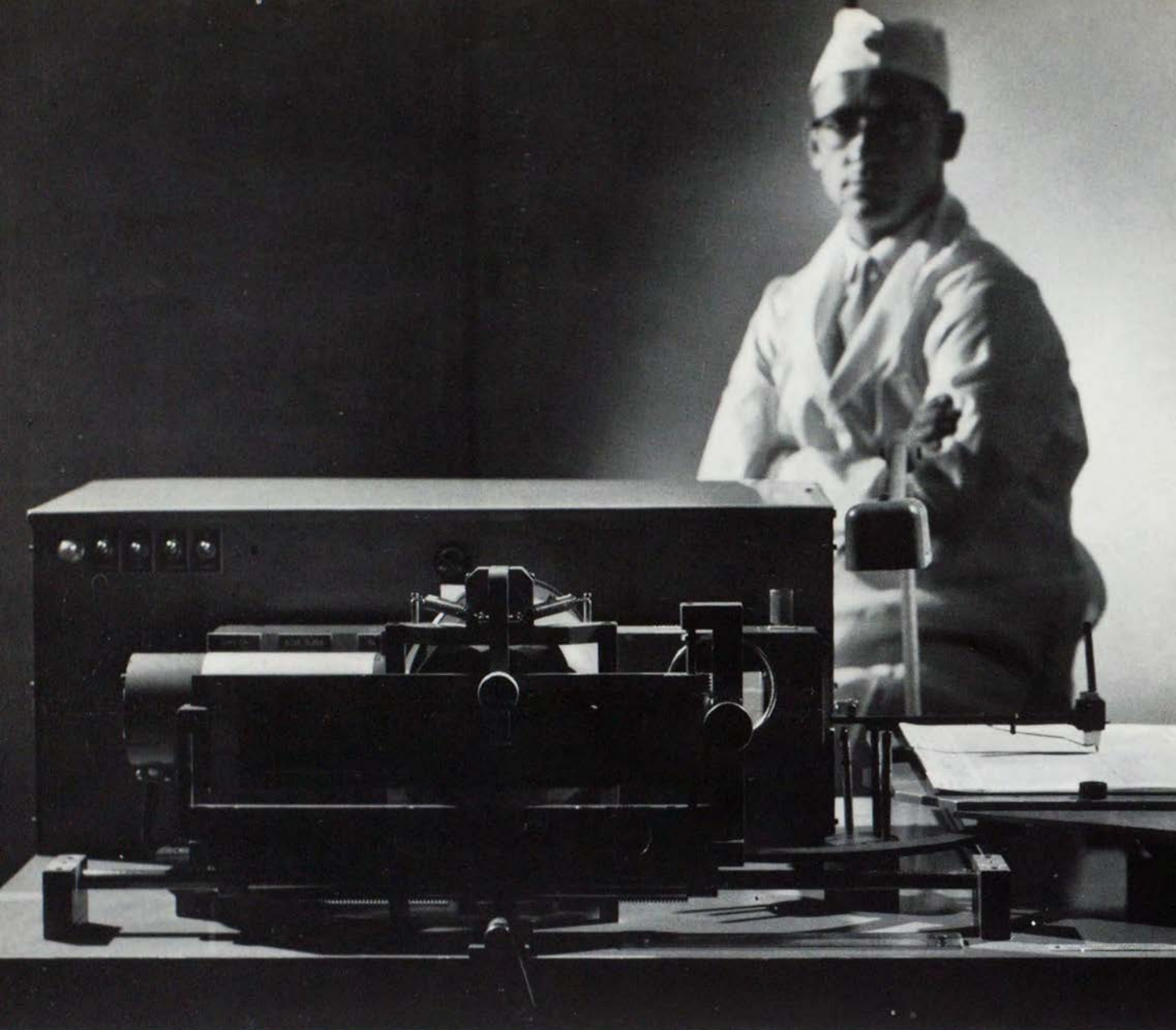
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