

THE PROFESSIONAL
Photographer

OCTOBER 1967

50¢

We hatch colored eggs for rare birds



...but they don't leave the nest until they're ready to fly.

Some pretty particular photographers flock to National Color Laboratories. They demand high quality work with each job they send us. So we're used to producing color prints that satisfy perfectionists.

No work leaves until it satisfies our critical

examination and stern appraisal. We want to be sure that each job, big or small, gets all the care and attention-to-detail our reputation demands.

That's why "rare bird" photographers the country over fly high with National Color Laboratories. Professionally, they won't settle for less. At that altitude, they know they can't lay an egg.



National Color Laboratories
ROSELLE, NEW JERSEY

We hatch colored eggs for rare birds.



**Want to join the flock?
Just mail the attached card.**

By return mail we'll send you the latest Edition of the N.C.L. Price List Catalog containing 20 up-to-the-minute pages. For years, an indispensable reference handbook for the Professional Photographer. A storehouse of color-processing information and pricing for portrait, candid, school and commercial work.

Mail this card today!

3F

DETACH HERE

National Color Laboratories, Roselle, New Jersey

Gentlemen: I am interested in learning more about National. Please send me complete information including a free price list catalog, technical bulletins and postpaid mailing envelopes.

NAME.....

FIRM or STUDIO NAME.....

ADDRESS.....

CITY..... STATE.....

ZIP CODE.....



Will this system do a better job for you than graded papers?

Think about it.

Now with new, improved Du Pont VARILOUR variable-contrast projection paper and balanced-exposure filters, you can get a contrast range comparable to five grades of paper without recalculating exposure between filters.

With this system you can also control the image color of the prints—from semi-warm brown-black to cold blue-black.

Another plus is unmatched exposure-development latitude. An overexposed sheet of VARILOUR can be fully developed in 30 seconds or less. An underexposed sheet will gain image strength in the developer for up to five minutes.

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Take another long, hard look at your graded papers system. Wouldn't you profit by sending us this coupon?



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Department**

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...through Chemistry

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Photo Products Department
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I'd like more information on the new
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Company.....

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City.....

State..... Zip.....

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Roselle, N.J.

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The latest Edition
of the N.C.L. Price List Catalog
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That's why "rare bird" photographers the country over fly high with National Color Laboratories. Professionally, they won't settle for less. At that altitude, they know they can't lay an egg.



National Color Laboratories
ROSELLE, NEW JERSEY

Introducing a simplified variable-contrast system with unheard-of contrast range and versatility: New Du Pont VARILOUR® System



Will this system do a better job for you than graded papers?

Think about it.

Now with new, improved Du Pont VARILOUR variable-contrast projection paper and balanced-exposure filters, you can get a contrast range comparable to five grades of paper without recalculating exposure between filters.

With this system you can also control the image color of the prints—from semi-warm brown-black to cold blue-black.

Another plus is unmatched exposure-development latitude. An overexposed sheet of VARILOUR can be fully developed in 30 seconds or less. An underexposed sheet will gain image strength in the developer for up to five minutes.

What else does the VARILOUR System have going for you? Things like superior image sharpness and resolution, reduced paper curl, high-speed production, uniform quality, prints from color negatives, superior latent image stability, superior tonability, longer shelf life and a wide selection of surfaces.

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...through Chemistry

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I'd like more information on the new
Du Pont VARILOUR® System.

Name

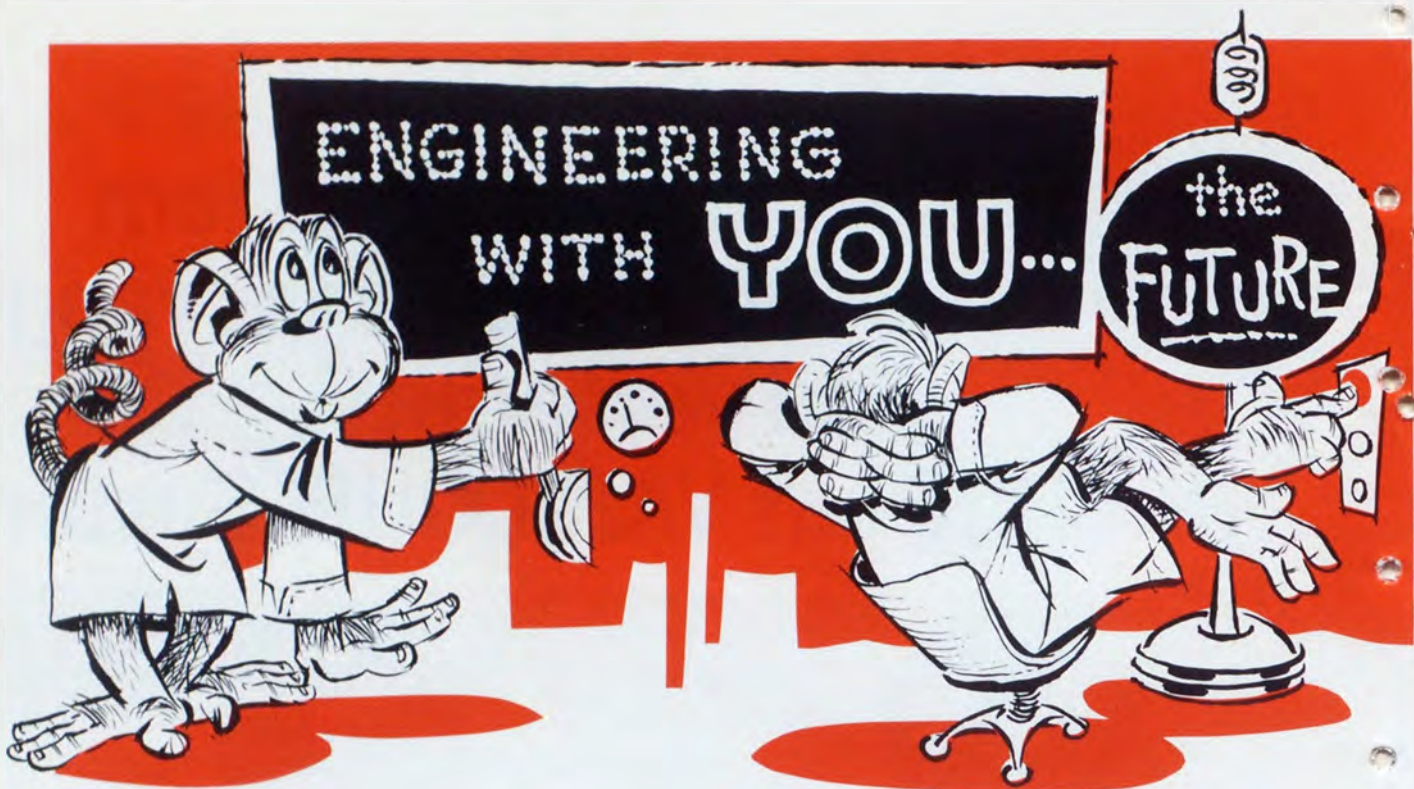
Company

Address

City

State Zip

Phone



If you shoot candid for profit you need a MONKEY COLOR franchise, for MONKEY COLOR works *with you* to build a better, more prosperous future.

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Economical, high quality, automated portrait prints from individual random negatives.

These prints are electronically analyzed before computer printing and are matched in color and density.

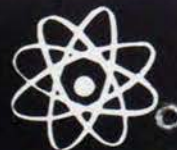
You may order prints in 8 x 10 units in any combination of multiples desired. (One 8 x 10, two 5 x 7, four 3½ x 5, nine wallets.)

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All prices subject to change
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Franchisee's price

25 CARDS WITH **\$3²⁵**
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orders accepted in multiples
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for pre-Christmas delivery
order before Dec. 1, 1967

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These containers will be invaluable on long, hot jobs where your previously refrigerated film will be kept at a stable temperature.

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DIALING"

STEP 1

Dial or ask the operator for the number which,
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equipment.

STEP 2

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OUR SPECIAL AREA CODE

STEP 3

For calls from anywhere in the U.S.
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OR

For calls originating in Florida

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COLOR INC.

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Chances are you or somebody in your company uses the Yellow Pages regularly to buy supplies or services you need to do business. A study of just manufacturing firms alone proved 9 out of 10 buyers do. That's why the Yellow Pages is such a good place to reach business prospects with *your own* advertising. Sell where you buy. It's good business.



Black but no blackout

Beautiful! The professionals really knew what they wanted in a black Bronica.

But that was secondary. Wanting Bronica had to come first. For a lot of reasons—the “no blackout” feature ranking high on the list.

Consider the annoyance of a finder screen that goes blank every time an exposure is made. And compare it with the sense of follow-through you enjoy having a bright picture image always visible in the finder, even after the exposure, as if it had never disappeared.

With Bronica, there's never finder blackout. Automatic mirror and diaphragm assure picture “follow-through” with every exposure.

And with Bronica you also enjoy the unique

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Bronica division/Ehrenreich Photo-Optical Industries, Inc. Garden City, N.Y. 11533
(In Canada: Anglophoto, Ltd. P.Q.)

IT'S HABIT FORMING



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You have the choice of a vast variety of sensitized products... the finest quality papers at the most sensible prices. **Portrait papers; high speed bromide enlarging papers;** sheet sizes from 2½x3½ to 16x20 and in roll sizes. And that's not all. Superb quality **Imperiale Pan cut film, roll film, 35mm film, 70mm and 90mm film.** All the ultimate in quality at substantial savings! Available at better dealers everywhere.

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By return mail we'll send you the latest Edition of the N.C.L. Price List Catalog containing 20 up-to-the-minute pages. For years, an indispensable reference handbook for the Professional Photographer. A storehouse of color-processing information and pricing for portrait, candid, school and commercial work.

Mail this card today!

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

Incorporating Abel's Photographic Weekly
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COVER

Photograph by Angus McDougall was made for article in "International Harvester World" on what International Harvester is doing to combat air and water pollution. Subject is IH's Wisconsin Steel \$3 million electrostatic precipitator in South Chicago. Photograph and color separations courtesy International Harvester Company.

PROFESSIONAL

grapher®

Vol. 94 No. 1865

AIR

to attract and keep clients were part of the plan when Matthews Photoliet, Ill., renovated a meat market into a residential studio.

29 NEW COCCINE — A FRIEND INDEED

by Michael J. Scilingo, M.Photog. — The liquid method of retouching negatives can be an invaluable aid to the photographer.

30 PORTRAITS MADE TO BE TREASURED

by Christopher Der Manuelian — Whether the assignment is a simple passport or a fine portrait, try to make it attractive and of value and it will be shown with pride.

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(Marketing and The Professional Photographer)

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by Hillary Bailey, Hon.M.Photog.

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You have the choice of a vast variety of sensitized products... the finest quality papers at the most sensible prices. **Portrait papers; high speed bromide enlarging papers;** sheet sizes from 21/2x3 1/2 to 16x20 and in roll sizes. And that's not all. Superb quality **Imperiale Pan cut film, roll film, 35mm film, 70mm and 90mm film.** All the ultimate in quality at substantial savings! Available at better dealers everywhere.

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

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| 37 American Society of Photographers
"Tomorrow's Visual Revolution"
by Victor Keppler | 88 Classified Ads |
| 41 The Forensic Network | 90 Index to Advertisers |



We just spent a fortune on a fortune telling machine!

\$35,000 to be exact. For one machine and its accessories. And it's worth every hard-earned penny because it allows us to anticipate color corrections before your prints are made. Our precious new prognosticator is called a Kodak Video Color Negative Analyzer. It allows our lab folk to study the true color of a negative in advance, by projecting the image on a closed circuit TV screen. Armed with this insight, our lab technicians can quickly see which areas of the negative need special work—like dodging and burning in. To the commercial-industrial photographer it means we no longer need "gray" cards! On color candid shots it means a better matching quality for the whole order. On wedding shots, for instance, we can correct vast lighting differentials when we print. So your in-church candid and reception scenes are color consistent. Now if we just have the good fortune to get some good color orders from good old you! Cross our hearts they'll be so superb you can charge your patrons a fortune!



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Write Fred Winchell for our commercial and portrait/candid price lists.



President's Message

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

Our Improved Public Image

Observations made by leading citizens, state officials, members of the press and others, following our recent PP of A convention here in Portland, have made me more proud than ever to be a professional photographer.

Apparently by our own efforts toward self improvement in our artistic and business abilities, we have made an impression on the public.

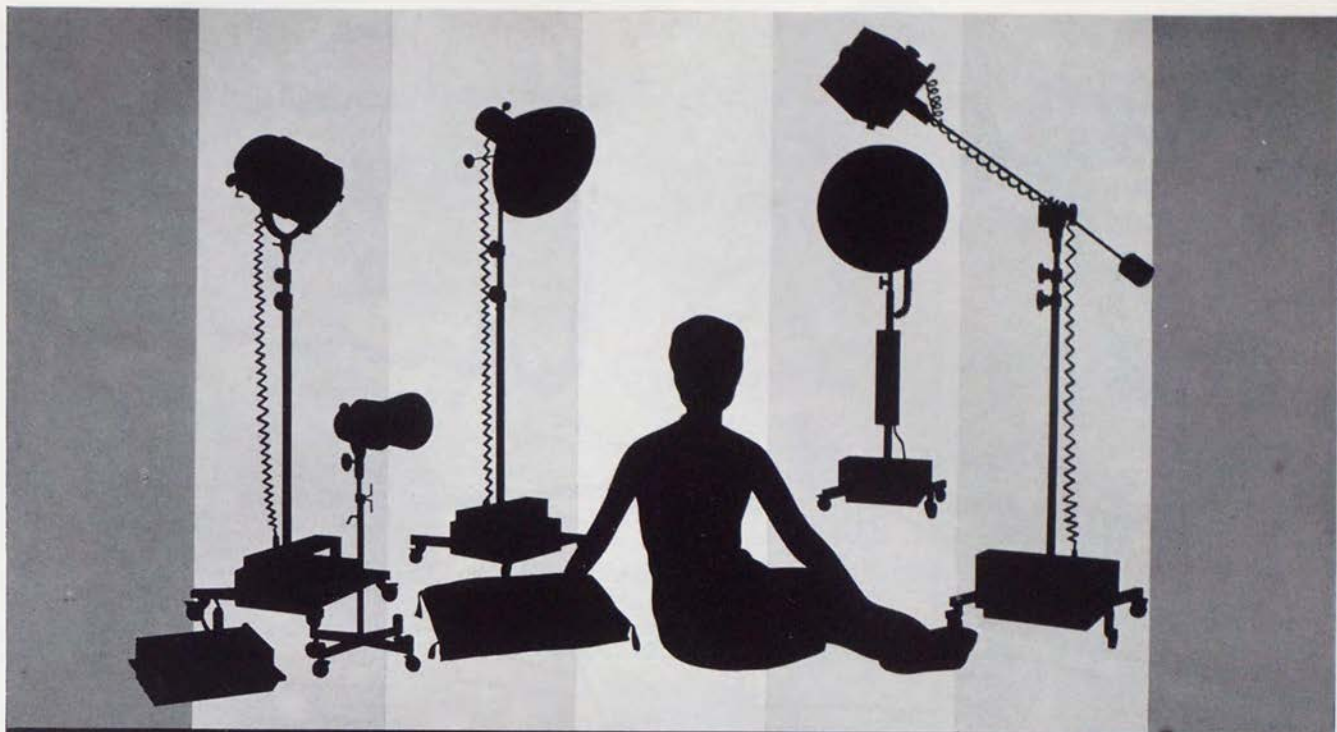
Photography has grown up during recent years in more ways than one. It is being recognized for its true value in recording the passing scene and as the greatest means of communication yet devised.

A "new breed" and an enlightened "old stock" of photographers are taking their place in community life with dignity and public appreciation of their efforts.

This transition has not been sudden, but its steady progress has been expedited and enhanced by our working together in the Professional Photographers of America and its affiliated organizations.

In my presidential travels, I have met many who have benefited by Winona, seminars, convention programs and reports, our magazine, divisional bulletins, print exhibits, the directory, Qualification, counseling—

Turn to page 15



AT YOUR FINGERTIPS... ANY LIGHTING EFFECT YOU'LL EVER NEED

WITH
Studiomaster-II
 BY PHOTOGENIC

Studiomaster II speedlights are designed to provide quick and easy adjustment and operation, while achieving every lighting effect the professional photographer may desire.

Fingertip control saves time and temper by providing the effects you seek in moments. And you are assured of the same quality that has made Photogenic lighting equipment the professional photographer's choice since 1921.

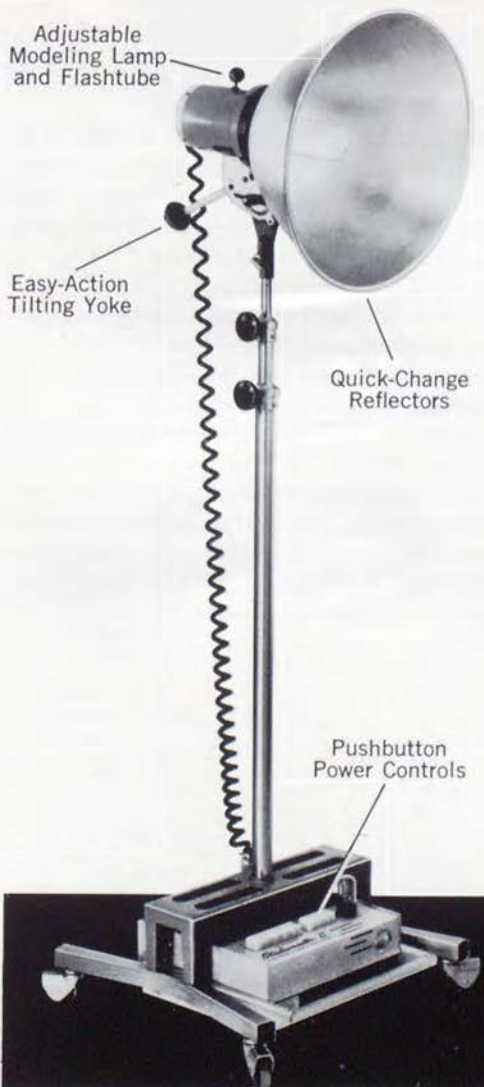
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- Modern Styling
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- Sure Charge Indicator.

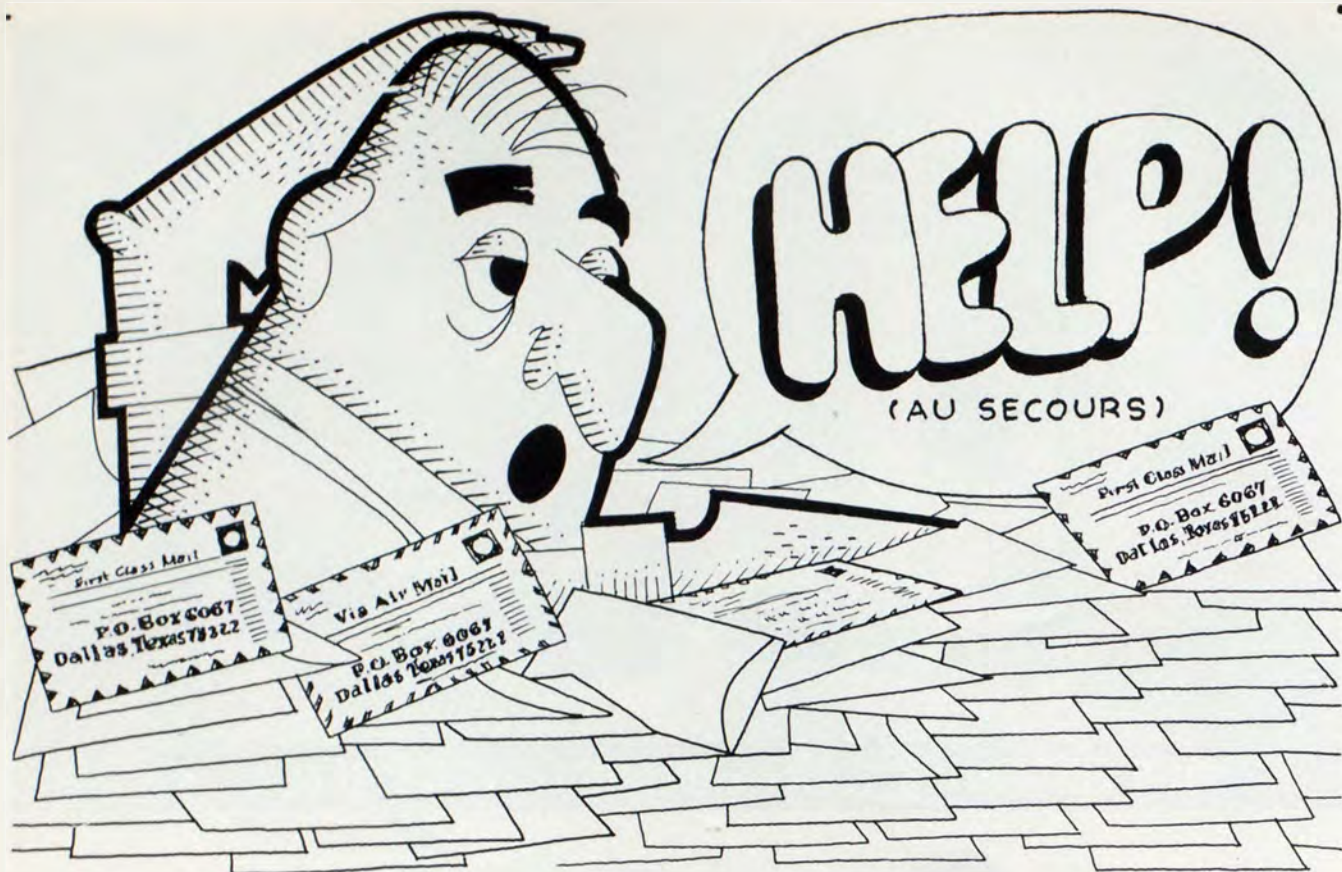
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Choice of location — Dallas, Texas, or Atlanta, Georgia.

Participation in Profit Sharing Trust Fund.

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AND

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All swings, slides and controls available in an all-metal camera. Gives you absolute sharpness and control of perspective. There's no better value in a view camera anywhere!

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6 1/2" (165mm) CALTAR® LENS

Perfect for sports photography in a Graphic lensboard or used with Calumet view cameras.
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Prevents off-axis light from striking the lens. Slides on a rail to allow access to lens without moving adjustments. A superlative holder for glass or gel filters.
 MODEL LS-100 with 3 x 3" gel filter drawer \$35.00
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Small in size, low in cost, completely reliable for color print control. Perfect for processing from 1 print to 48 prints per basket. Automatic nitrogen burst and accurate temp. control.



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Calumet's 8 x 10", 3 1/2 and 5 gallon color processors are the most economical and versatile processors available. Each processor is furnished with a Calumet nitrogen burst agitation system. For example . . .
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IN LOS ANGELES: 434 North LaBrea Avenue Los Angeles, California 213-933-5735

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"Your conscientious print quality has us well pleased. Keep up the good work and we'll keep with you."

"Your service is good, and the quality of the proofs are okay"

"Once again — quality above reproach. Quality excellent — No complaints."

"We have been using your lab for a short time but am very well pleased."

"Work very satisfactory and your prices are right. Service good."

"Very well pleased. Happy we found you."

"Your 8 x 10's have been coming through with excellent quality!! Keep up this way!!"

"Service Excellent"

"This seems to be much faster service—Quality is still very good."

"Service excellent. Picture quality excellent"

"Best delivery service we have had. As always, top quality prints."

"Quality of print was very good."

"This service is very good."

"Color excellent—Service excellent."

"Happy to hear about 'Frostex' "

"Everything quite satisfactory"

"Thanks for the rush service"

"I never had such quality proofs — There's nothing like that around here."

"A great team: Photogs' Color Serv. ice and UPS"

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

"Service very good"

"Color balance is excellent — Keep up the good work!!! 'Thanks.'"

"Service is very good, prints are excellent."

"Delivery was wonderful — Prints likewise"

"Very good set of proofs."

"Well pleased with quality and especially on new surface"

"Very good service."

"On the whole — quite good service."

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

"Color quality is above average and your prints are very clean."

"These were the most beautiful color proofs I have ever seen anywhere. Thank you for a magnificent job well done. The color was just the way I wanted it and couldn't get other labs to do."

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

"Service is terrific. Keep it up."

"Your printing quality is excellent."

"Color 100% perfect all around"

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

"Very nice — Prompt work"

"Excellent Service!"

"We find your service and quality satisfactory"

"Service excellent! Many thanks for your prompt service"

"Your enlargements beautiful service good."

"Excellent"

"Service and quality O.K."

"Keep it up"

"Excellent work"

"Good Work"

"Perfect"

"All satisfactory"

"Very pleased with print quality!"

"Wonderful service"

"Very fast service"

"This is wonderful"

"Quality of work — Excellent"

"Excellent"

"Everything just fine"

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

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

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



A decade of service to professionals

these and many more add up to the biggest association bargain anywhere.

When you stop to think and take full advantage of your membership and do something about it, you can't help but be a better photographer, a better businessman and a better citizen. Maybe that's why our public image has improved.

Now, to keep and increase this progress, there is a very fundamental thing we must do. Let's make certain that our own membership is kept current and work hard at adding more members to our growing association.

We are well ahead of last year according to latest reports, but we should keep on bringing in others to share in the benefits and join with us in improving the stature of photography.

Claude F. Palmer

MEMBERSHIP REPORT

August — 249/Total for year — 1592

The following applications for PP of A membership were received during the month of August. 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 August, 249; for the year, 1592. 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—5 (15)

(P) Van Blankenship

(C) Roy Thigpen, Jr.

(I) John Straub

Blass, Charles W., Charlie Blass Photography, 2260 4th Place Circle, Birmingham (A-C) *Phil Graf*

Countryman, Hubert H., Harry's Studio, 306 Fairhope Ave., Fairhope (A-P) *Roy M. Thigpen*

Frost & Frost, Raymond Frost, P.O. Box 830, Gadsden (A-Firm) *Van Blankenship*

Meredith, Marvin J., Meredith Studio, 116 W. Market St., Athens (A-P)

Phatuos, Robert D., Alabama Dept. of Public Health, Photo. Div., c/o Bur. Primary Prevention, State Office Bldg., Rm. 240, Montgomery (Asso) *John E. Scott, Jr.*

ALASKA—0 (8)

(P) Ward W. Wells

(C) Joseph W. Alexander

(I) Tallafaro F. Moore

Turn to page 61

the measure



of this great product is the enduring quality it produces

Perma Wash produces photographs to meet U.S. Bureau of Standards specifications for archival records (50-year permanency).

Perma Wash can reduce washing time to as little as ninety seconds, save up to 95% of your washing time.

What is **Perma Wash**? It is a neutral liquid (pH of 7.0). Its chemical action reduces hypo's affinity for the silver halide emulsion and paper fibers in prints. If you already use **Perma Wash**, you're in company with General Electric, five Antarctic research teams, CIA, Harvard University, duPont and leading photographers throughout the world. If you aren't, we'll be happy to give you further details. Write today. Heico Inc., Delaware Water Gap, Pa. 18327

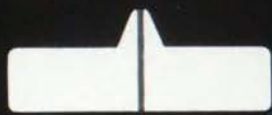


Heico, INC.

Trademark of quality since 1943

Correct Exposure

as it looks through a Nikon F
with the new Photomic TN.



And you can bank on it, too.

With most thru-the-lens meter systems, and a subject such as this, you might be inclined to open the lens up another half or full stop to compensate for the background. And, in all probability, you'd end up taking several shots at different exposures, just to make sure.

Odds are you won't have to do this with the new Photomic TN. Because the TN does most of the compensating for you automatically. And the way it does it is positively ingenious.

Reads entire screen, but favors center

To start with, the Photomic TN is definitely not a "spot" meter. It doesn't measure the brightness of just one small area of the scene, completely excluding the rest. Yet, it can be used to measure scene brightness range.

Actually it "sees" the entire screen image, but 60% of its sensitivity is concentrated in the 12mm diameter area shown in the center of most Nikon F viewing screens. For this reason, the TN has frequently been described as a "center-weighted" system.

Prevents common exposure errors

Thus the Photomic TN tends to correct for exposure errors where the central subject is markedly brighter or darker than the surrounding area. By favoring the central area, the Photomic TN also minimizes exposure error due to natural fall-off of brightness toward the edges of the screen, especially with wide angle lenses. Moreover, TN readings are equally reliable whether the camera is used horizontally or vertically.

Permits full-aperture or stopped-down readings

The new Photomic TN retains all the advantages of automatic-diaphragm action. Yet, it also permits "stopped-down" exposure readings, when desired, or with non-automatic lenses. It responds to lens aperture or shutter speed changes. When the needle (visible in the finder and the window on the prism housing) is centered, correct exposure is indicated.

The Photomic TN is interchangeable with all other Nikon F finders. Some earlier camera models require slight modification which can be made at nominal cost. See the Nikon F with Photomic TN at your Nikon specialist dealer. For further details, write:

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

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

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

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

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

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

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

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

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

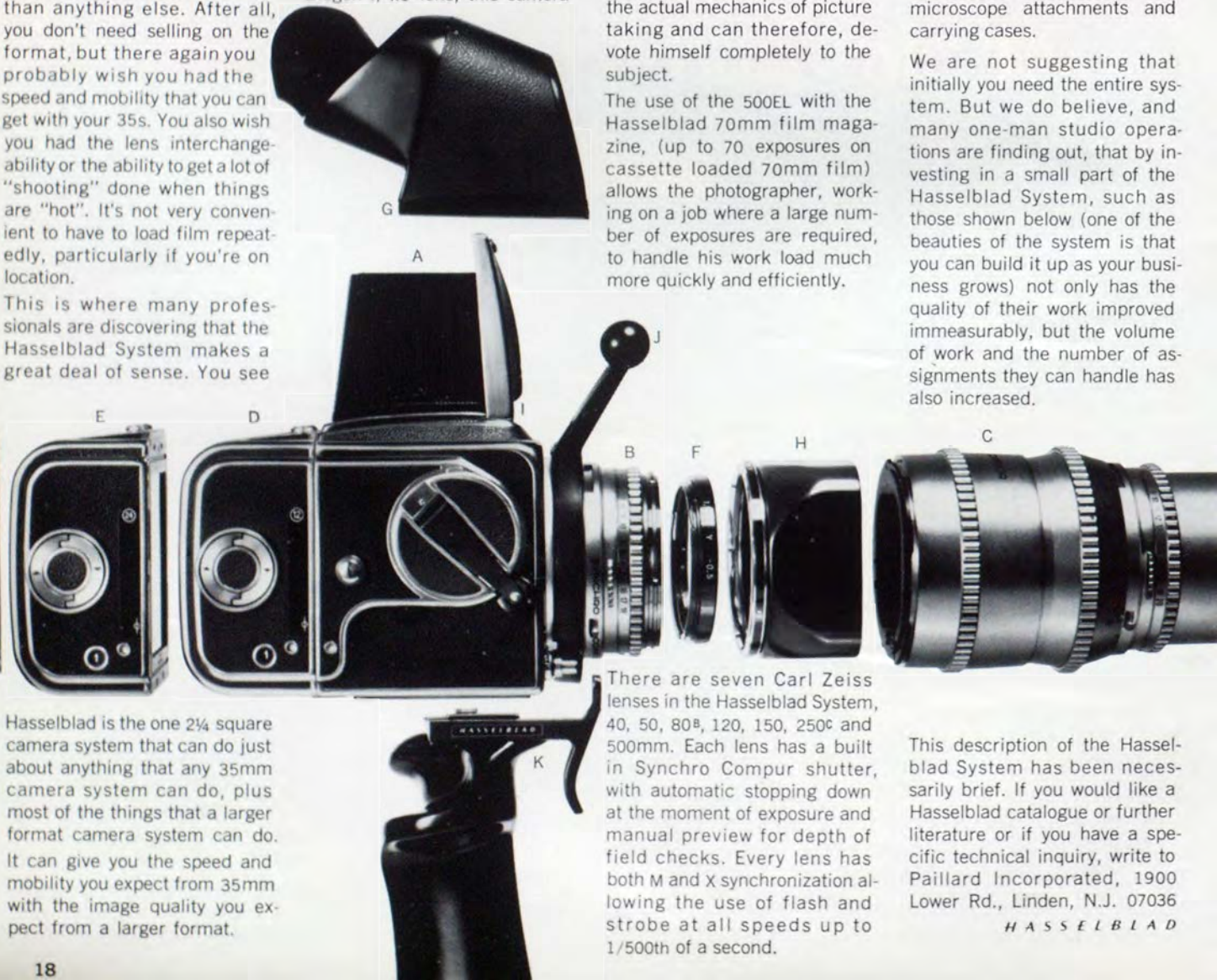
The newest camera in the Hasselblad System is the electrically driven Hasselblad 500EL. This camera automatically advances the film and cocks the shutter, allowing a rapid series of exposures to be made, either by use of the camera release or long release cords, timer or remote radio control. The 500EL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

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

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

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

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



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

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

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

H A S S E L B L A D

**PROFESSIONAL PHOTOGRAPHERS
OF AMERICA, INC.**

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

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Claude F. Palmer, M.Photog.Cr. ('68)
420 S.W. Washington St., Portland, Ore. 97204

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

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Des Plaines, Ill. 60018

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Commercial Division Chairman

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Industrial Division Chairman

Riley A. Taylor, Cr.Photog.
Sears Roebuck & Co., Dept. 730-5
3609 W. Arthington St., Chicago, Ill. 60607

Administrative Assistant-

Frank M. Voght, PP of A

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

1968 CONVENTIONS

FEBRUARY 15-18

Southeastern PPA
Marriott Motor Hotel
Atlanta, Georgia
Robert L. Symms, Sec'y-Treas.
1552 Walton Way
Augusta, Ga. 30904

FEBRUARY 18-19

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

FEBRUARY 25-27

Georgia PP
Dinkler-Plaza Hotel
Atlanta, Georgia
Robert L. Symms, President
1552 Walton Way
Augusta, Ga. 30904

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 Motel
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 10-12

PP of South Carolina
Charleston Inn
Charleston, South Carolina
Gladys Telepach, Chairman
162 St. Andrews Blvd.
Charleston, S. C. 29407

DATELINES

CONTINUED

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 23-25

Kentucky PPA
Brown Hotel
Louisville, Kentucky
Lin Caufield
2100 Arthur St.
Louisville, Ky. 40217

MARCH 23-25

Wyoming PPA
Ramada Inn
Casper, Wyoming
Don Diers, Sec'y-Treas.
1389 Big Horn Ave.
Sheridan, Wyo. 82801

MARCH 24-26

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

MARCH 31-APRIL 1

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

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 19-21

Arizona PPA
Pioneer Hotel
Tucson, Arizona
Frank J. Rigo, Exec. Mgr.
4410 N. 14th Ave.
Phoenix, Ariz. 85013

APRIL 21-23

PP of Ontario
Inn-on-the-Park
Toronto, Ontario
Murray Laws, Sec'y
947 Manin St. E.
Hamilton, Ontario, Canada

APRIL 21-23

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

APRIL 21-23

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

APRIL 24-27

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

APRIL 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

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*
(MOM) *Museum of Modern Art*

THROUGH OCTOBER 15

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

THROUGH OCTOBER 25

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

THROUGH OCTOBER 29

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

THROUGH OCTOBER 31

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

THROUGH OCTOBER 31

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

THROUGH OCTOBER 31

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

THROUGH OCTOBER 31

Contemporary Photography
Since 1950
LeMoyné College
Syracuse, N. Y. (GEH)

THROUGH OCTOBER 31

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

THROUGH NOVEMBER 4

Phil Palmer
Focus Gallery
San Francisco, Calif.

THROUGH NOVEMBER 10

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

THROUGH NOVEMBER 22

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

NOVEMBER 1-22

New Documents
McMaster University
Hamilton, Ont., Canada (MOM)

NOVEMBER 1-31

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

NOVEMBER 10-DECEMBER 3

Four American Photographers
Wilson College
Chambersburg, Penna. (MOM)

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)

DECEMBER 12-FEBRUARY 11

Man in Sport
Baltimore Museum of Art
Baltimore, Md.

General Manager of Honeywell Photographic Products, Denver. Also serving on the committee are Norman Lipton, representing the Camera Industries of West Germany, and Nathan D. Golden, Washington representative for Photokina and the Cologne Fair Corporation. Committee members will make good-will visits all over the world to build industry support for the exposition.

ASP Elects Officers

1968 officers for the American Society of Photographers are Paul Linwood Gittings, M.Photog., Houston, Texas, President; Kermit Buntrock, Cr.Photog., Storm Lake, Iowa, Vice President; Louis F. Garcia, M.Photog., Kansas City, Mo., re-elected as Secretary-Treasurer. New members of the ASP Board of Governors are Jason Hailey, M.Photog., Los Angeles, Calif.; John Howell, M.Photog., Winnetka, Ill.; John Freni, M.Photog., Poughkeepsie, N.Y. Terms begin January 1, 1968.

NEWSEVENTS

Chicago Bank Becomes Patron of Photography

"A Life in Photography" an exhibit of over 100 photographs by Edward Steichen, will mark the opening of a permanent collection of photography at Chicago's Exchange National Bank. The permanent collection will represent the first time any financial institution or other kind of business has been a patron of photography in the same way as many corporations are now patrons of painting and sculpture. The exhibit will be Steichen's first one-man photographic show in the Midwest, and will be on view from October 23 through the end of December.

Committee to Build Support For Universe of Photography

An International Coordinating Committee has been announced to help develop worldwide support for the Universe of Photography in New York



Robert L. Pennock, Jr. and Norman Lipton, members of the International Coordinating Committee of the Universe of Photography, meet with Joseph T. Morris, Executive Vice President of the National Association of Photographic Manufacturers, one of the exposition's sponsors.

June 7-15, 1969. Chairman is Robert L. Pennock, Jr., Vice President and

New Directory Distributed

The nation's foremost guide to the purchase of quality professional photography is being distributed free to advertising agencies, public relations agencies and other major users of professional photography. The 224-page "Directory of Professional Photography" features a 110-page assignment section, a Qualified section and a Service section. Copies of the Directory are available to buyers of photography from the Professional Photographers of America, Inc.

Turn to page 76



Mamiya versatility

the long and short of it

The long is now *longer* and the short even *shorter* with the new longer telephoto (250mm f6.3) and shorter wide angle (55mm f4.5).

The Mamiya TLR user now has 7 interchangeable lenses to draw upon for virtually unlimited control of image size, picture angle and perspective. He enjoys even greater versatility than he would with many fine slr 35's. And, with almost 4 times the film area offered by the 2¼-square format over the 35, he can blow up his Mamiya TLR negatives to practically any size. Moreover, unlike any slr, there's no recoil, no mirror slap, and no finder blackout—not even

a momentary flutter in the finder screen during the exposure. No wonder so many professionals look to the Mamiya TLR as a sort of a workhorse camera—to be depended upon, no matter what the situation. You enjoy these advantages and many more with either Mamiya: standard C22 or automatic C33.

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

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

Residential Studio: **FAMILY AFFAIR**



Former meat market (above) was renovated into the Matthews studio (below). Shutters, cedar shingling and new stone facing at the entrance corner transformed building.

Joseph D. Matthews has the most loyal studio employees a photographer could find: his wife and two daughters. Together the family resurrected an empty building which had once been a well-known meat market in Joliet, Ill., and turned it into a beautifully decorated studio. His wife Jenny is his receptionist; Janice Matthews Smith handles secretarial work for her father, and younger daughter Karen Jo Matthews Caldwell does the coloring and assists Joe in the dark-room.

The Matthews' present headquarters is their fourth residential studio. The 36'x70' building was purchased and remodeled at a cost of \$100,000.





Left: Matthews' reception room as seen from the sales area. Lights over the sales counter can be moved or focused in any direction to point out the various portrait styles on the wall.

"It was terribly run down," Matthews recalls, "really an eye sore for this section of town."

Among the outside improvements the Matthews made on the building were white stone facing on the entrance corner, cedar shingling over the entrance area, awnings and shutters for all windows and an attractive statue-fountain (spotlighted at night) in a small shrubbed area beneath the "Matthews Photography" sign.

"Something of this nature on the outside of the building not only attracts attention but convinces the viewer that the owner has a real appreciation of art," comments Master of Photography Matthews.

The studio also makes the most of its two large windows to attract the notice of passers-by. Trophies from various photographic competitions are



Left: Matthews with a portrait subject. Background is a gray wall with a built-in curve. Turntable in floor facilitates posing.

Below: A special office gives Matthews a place to demonstrate and discuss specifics with potential customers, while serving them coffee and soft drinks.





Joseph Matthews' wife Jenny, who handles receptionist duties, delivers a finished bridal portrait to customers.



Karen Jo, Matthews' daughter, does the color work and also helps out in the darkroom.

Right: Reception room has fireplace which enhances dignity of the large bridal portrait and provides a place to show off the miniatures.

Below: In hallway between reception room and work rooms, more of the studio's best work is displayed.



prominently displayed in each of them.

A back rail of wrought iron mailing divides each window from the reception area beyond, without obstructing the view of the reception room through the windows.

Through one of the windows can be seen a handsomely framed bridal portrait which was featured in *The Professional Photographer*, along with tearsheets from the magazine showing this portrait and others reproduced. The view through the other window includes a distinctive home-type setting for the portraits, with a wrought iron and crystal chandelier and a large fireplace with a bridal portrait above it.



In the reception room, clients can see a variety of portrait styles and sizes on display, as well as a bulletin board of newspaper clippings showing Matthews photographs or describing awards Joe has received and convention programs conducted by Joe and Jenny on such topics as bridal photography and promotion and reception room techniques. Behind a counter in one corner of the room is the sales area, with a set of lights on a special track so they can be moved and focused in any direction to show hanging samples of portraits.

Matthews also has a separate office to which he takes customers to show them in detail the types of finishes and sizes available. A small refrigera-



Small shrubbed area outside the studio houses an attractive statue-fountain. Spotlights are turned on the area at night.

FAMILY AFFAIR

continued



Above: Studio's south window, set off from reception room by wrought iron railing. Window area is used to display trophies as well as portraits.

tor is kept in this room, so he can serve coffee and soft drinks to his guests.

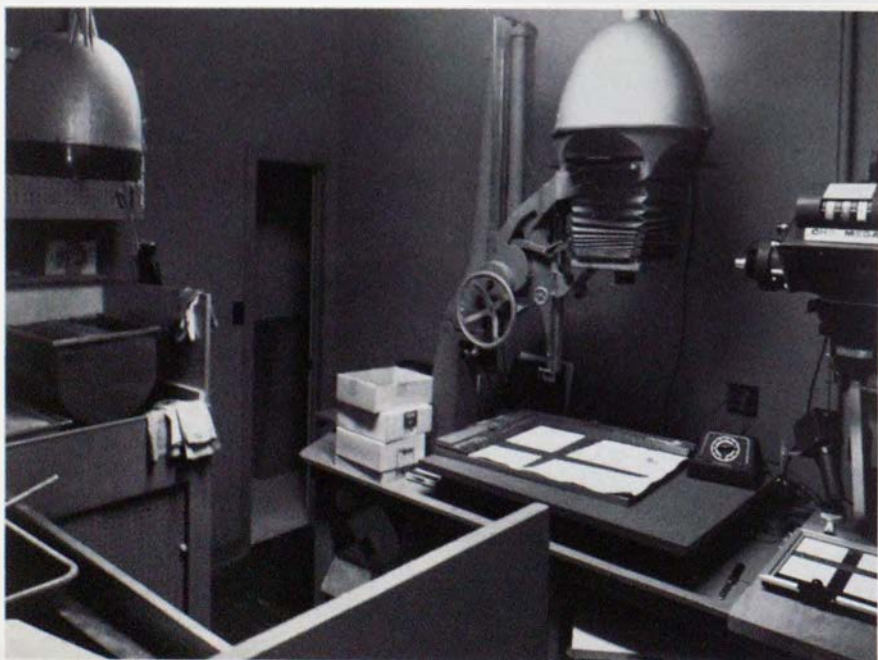
For his cameraroom, Matthews had a curved wall built in and painted gray for backgrounds. There is also a roll paper background for color. A turntable has been installed in the floor for easier posing of the subject.

The film processing room is adapted to handle everything from roll film to 8x10 sheet film. The print room has a custom made stainless steel sink.

In addition to his studio work and his frequent convention appearances, Matthews also devotes considerable time to the Associated Professional Photographers of Illinois, of which he is President.



Janice, Matthews' daughter, does the sorting, billing, wrapping and secretarial work. She also helps out in the reception room.



Print room has abundant cabinet space for storing paper and chemicals, and custom made stainless steel sink.

Photographs by Ed Senecal

New Coccine—A Friend Indeed

by Michael J. Scilingo, M.Photos.

The liquid dye method of retouching negatives has long been in existence. While many photographers have used dye for pin-point areas, it does not generally have a place on the darkroom shelf.

One of the more prominent dyes, variously known as Crocien Scarlet, Neo-Coccine and New Coccine, it is a water soluble red dye used for local control on black-and-white negatives. It can be an invaluable aid, not only in enhancing print quality, but in producing a good print from a difficult, if not almost hopeless, negative.

General in-plant illustrations, where thin areas invariably appear on the negative, can be brought into an acceptable contrast ratio with the denser portion of the negative. This will eliminate the need for burning-in and holding back, thus saving hours of valuable time where a quantity of prints are needed. This technique is excellent whether you want to beef-up highlight areas in machine or equipment close-ups, accentuate lettering such as product or company name, or whether you want to snap up larger areas where light sources have fallen short.

Architectural photographers can use this red dye for extra accent or to lighten areas under eaves, cantilevers or alcoves. In fact an entire building facade which happens to be in shade can be gone over to bring about a closer contrast ratio to that portion bathed in sunlight. Portrait photographers can easily add sparkle to eyes, accentuate highlights in the hair or parts of the facial planes. Under-the-chin shadows can be alleviated. Subtle designs can be worked into backgrounds with dye and a tuft of cotton.

While articles have been written on New Coccine in the past, most have dealt with working on a dry negative usually with three strengths of dye. The technique in this case is to use an almost dry brush and apply over and over until the right density is attained.



Michael J. Scilingo, M.Photos., 5601 W. 26th St., Cicero, Ill., has been an industrial photographer for Ceco Steel Products Corp. of Chicago since 1952. His one-man photo department does mostly architectural photography, along with a variety of public relations and safety pictures. He is a founder and past chairman of the Midstates Industrial Photographers Assn.

I have no quarrel with this method, for it can be mastered, but for photographers with little experience, and least of all, time, the results can be horrifying. The dry gelatin base of the negative quickly absorbs liquid dye and herein lies the difficulty. Unless you are extremely careful, failure can be encountered at the first stroke of the brush. The difficulty is two-fold: first, to attain an even flow across an area without having the dye absorb too heavily across any one spot; secondly, to accomplish the job without showing an edge or demarcation line.

I have learned a method of overcoming this problem easily and with effective results. The basic solution is to work on a pre-wetted negative. By following the recommended steps I

can almost guarantee an acceptable negative after the first or second try. Most assuredly after several negatives you will be an expert worker.

You will need the following materials:

1. New Coccine.
2. A supply of cotton.
3. Several good camel's hair brushes (preferably one each of numbers 00, 0, 1 and 2).
4. A wetting agent (Photo-Flo will do nicely.)
5. Egg albumen crystals. (This may be purchased in any biological supply house.)
6. A 20% solution of USP pure ammonia.
7. Masking tape.

Mix a very small quantity of New Coccine (perhaps one-half the size of a pea) to 1 ounce of water. Then add two or three crystals of albumen. The albumen increases the viscosity of the water and will prevent the dye from spreading or contracting from the point to which it is applied. It will also add more body to the brush by preventing the fibers from spreading. This mixture will serve as an excellent general working solution. Later as you acquire more experience, you may want to work with a stronger solution, but for now this will suffice.

Next, add a small quantity of Photo-Flo, perhaps 8 or 10 drops, in 4 ounces of water.

Tape the four sides of the negative to the glass of a retouching type stand with the emulsion facing down. Do not attempt to work on the emulsion side. The tape, firmly applied, will prevent the water or dye from seeping underneath to the emulsion.

Pre-Wet Negative

You are now ready for the first step. Bathe the entire negative with a wad of cotton that has been dipped in the wetting agent. This will be standard procedure. No matter how small the retouch area, always pre-

Turn to page 55



Portraits Made to be Treasured

by Christopher Der Manuelian

Photographs of distinction have always been my objective. It is my motivating force to make all of my work distinctive, to raise it out of

mediocrity, to make it unusual and a thing of beauty. Awards and a growing satisfied clientele bear witness to my efforts since I first opened my studio in 1962.

Looking back now, it seems a long time and a long distance from Lebanon, where I began life 33 years ago. There I studied engineering but it did not bring to me the satisfaction I wished, nor did it permit me to blend the artistic with the tangible and useful. Somehow it lacked the human element which has always intrigued me. It was unyielding and bound too closely with formulas and precision. I have always found people, their

moods, facial expressions and postures of great interest, so I left my engineering and entered a new field, photography.

I have never regretted this change and have found my engineering training helpful in architectural assignments. I call upon my knowledge of engineering to bring out what the architect and the builder were seeking to have the tall steel and stone say, to tell a story, express a mood and feeling with strong lines and details.

My studio is small and efficient but I try to make it both warm and relaxing. Upon entering the reception area, one finds a comfortably furnished

Christopher Der Manuelian, a native of Beirut, Lebanon, opened his studio in San Mateo, Calif., in 1962. He has received several awards from the Professional Photographers of Northern California and had four prints accepted for the PP of A Exposition in Chicago last year. Two of his prints are in PP of A Loan Collections.





Framed examples of Der Manuelian's work on the studio walls are changed frequently, so that the reception room becomes like a small gallery.





"In a portrait," says Der Manuelian, "every effort should be made to tell a story. Each subject is an individual and I seek to bring forth their individuality."



small room not unlike a room you would find in a home. On the walls are framed examples of my work. These I change frequently so the reception area is like a small gallery. The large windows which look out on the street I use as display areas, arranging them so they blend quietly into the whole reception area.

I do not have a receptionist and greet and meet with clients myself.

Having done this, I seek to have them tell me what it is they wish in a portrait. Prices are seldom discussed at this time. While I do have a broad guideline of prices, they vary according to the particular assignment. I find people will understand the reasons why if I take the time to explain to them what I hope to achieve. I ask what they wish to do with the completed work, then I tell them in some

detail how I think this can best be brought about.

A portrait to me — for that matter, any photographic work — should be done in the best manner possible. Every effort should be made to tell a story. I try to make all of my work, whether it is a simple passport picture or a difficult assignment from a builder, unusual, attractive and of value. A child in youthful innocence



Many of Der Manuelian's most successful portraits have been made outdoors or in other non-studio locations.



or an old man with time-worn features and hands—each is an individual and I seek to bring forth their individuality. I want the portrait to be a work which will be treasured and displayed with pride, a work which will show the subject with depth, insight and feeling. To achieve this, I work both in black-and-white and color in the studio and on location.

Many of my most successful portraits have been made away from the studio: in homes, outdoors, in the subject's office or shop. Working in this manner is a challenge I welcome, for it goes without saying that conditions away from the studio most times are not ideal. The results, however, are reward for the additional effort.

I've stated that the charges for my work vary. I entered upon my business career with little training and no experience in costs, credit, discounts

and all the other forces which too often bend the photographer away from his real goal of artistic achievement. On many of my first assignments, I found no profit or barely covered my costs. I expected these errors at the beginning and may have even subconsciously permitted them in seeking to achieve the results I wanted, especially to obtain the kind of clientele I wished to work with, so these errors have come to be a good investment. Today, of course, I know my costs and I can better gauge the time required to work successfully on an assignment.

Most of my portrait work is done with a Hasselblad or a Nikon camera. I also have a Plaubel view camera which is particularly valuable for architectural work and group photographs where large negative size is sometimes essential.

Lighting in my studio is relatively simple, using two mini-spots and three 12" reflectors on stands. In the field, I use the same lights and reflectors. I process all my black-and-white film in my studio where my sister, Sarah, newly here from my homeland, has been most helpful. She has learned this routine and she finds satisfaction in photography. All color work I do is finished by Meisel Photochrome Company in Dallas.

I have received good publicity and recognition from local newspapers, which not only have featured my work and awards, but also have sent their editorial people to work with me on special feature stories. A similar and satisfying relationship has been developed with local artists and decorators; I find all this gives me a diversified spectrum of interest and good friendships. □



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

Tomorrow's Visual Revolution

by Victor Keppler



Photo Art Commercial Studio

Victor Keppler as he addressed annual ASP banquet.

In this country we lead a comfortable life. We wake up each morning, look at ourselves in the mirror, and react to the vision. Some of us see bags under our eyes (probably stopped down to $f/128$) because of our activities the night before. We males shower and shave to improve what we see. Females apply the appropriate cosmetics. And we all brace ourselves for the day to come. We've taken care of our outerselves as best we can.

So much for our outerselves. Now how about our inner selves? A pertinent statement by the late President Woodrow Wilson might apply here: "My face, I don't mind it because I'm behind it—it's the people in front that I jar." What is behind the face of each of us?

Are some of us just going along with our contented life, with too few of us planning for the future? And by planning for the future, I don't mean just for ourselves, but for the photographers coming up behind us—and for the future of photography itself.

We are at the beginning of one of the greatest revolutions yet experienced by man—a visual revolution. The present definition of photography equates to this visual revolution in about the same way a candle equates to our present day illumination. Webster defines photography as "the art or process of producing images of objects upon a photosensitive surface by the chemical action of light." This is archaic, when we consider what is happening with this modern miracle of ours.

Before we project ourselves further into the future, let's take a short look at the past. When photography first began, world communications was a rather leisurely affair. Most of the

world's people lived in comparative isolation from one another. Travel to a distance beyond a few miles of home, was considered a major undertaking. An infrequent letter, possibly a newspaper once a week, a limited availability of books... these constituted just about all the communications which existed. Next came crystal sets giving us limited radio communication. I can safely say that until the first World War, anything that happened around the world did not affect the mass public very much.

Plan for Visual Explosion

Progress is always interesting, but nowhere in history has progress spiraled as it has in this century. Candlelight became gaslight and gaslight became electric light. Horse-drawn carriages became electric autos, then gas driven vehicles, and now we live in the era of atomic transportation. Telephone and telegraph have become an everyday function, transmitting miles below and miles above the world's surfaces. The airplane has gone through the stages of hedge hopping to round the world service, beating the sun and the speed of sound. Think about this age we are privileged to live in; and now think about where photography has been and where it's going.

A great number of us can still remember the original little black box. It is still with us in modified form. From what was a primitive instrument has evolved the wonders we have today. In only the past ten years, for example, we have been able to view the Olympics, coronations, astronauts walking in space, baseball and football games, and even a murder, taking place live on television. If this can happen within ten years, what can we

Victor Keppler was guest speaker at the annual banquet of the American Society of Photographers in Portland last July. His talk is printed in full. Mr. Keppler is Director, Famous Photographers School, Westport, Conn.; he is a Trustee of the Photographic Art and Science Foundation.

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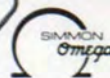
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The Forensic Network

A newsletter related to the interest of photographers making pictures in evidence, casualty and criminal fields and to their problems and triumphs. Published at the Headquarters of the Professional Photographers of America, Inc. in Des Plaines for a group first constituted August 1, 1961, at the annual convention of the PP of A in New York City. The Editor: James E. Minor, 38 Salisbury Ave., Stewart Manor, Garden City, New York 11530.

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Issue number twenty-two

October 1967

Photography of Reflectorized License Plates

Photos by Sgt. Ned Dolan, Jr.,
Park Ridge, Ill.
Police Dept.

Photographic identification of reflectorized license plates becomes difficult when the photographs are made at night and flash must be used. Light from the flash bounces off the plates and blurs the numbers. With these photographs, Sgt. Ned Dolan, Jr., of the photography department of the Park Ridge, Ill., Police Department, demonstrates the major drawback of burning in the numbers in printing, and then shows the advantages of another approach to the problem—separating the flash unit from the camera.

Fig. 1 was made with the flash unit attached to the camera, with a two-second exposure for printing. Numbers are completely unreadable. Fig. 2, also made with flash attached to camera, was printed for 16 seconds. Numbers can be read with some straining, but much of the detail surrounding the automobile, which might be important in a court case, is blacked out. Often this absence of detail would make the print inadmissible as court evidence.

For Figs. 3, 4 and 5, Sgt. Nolan



Fig. 1 (above) was made with flash unit attached to camera and printed for 2 seconds. Fig. 2 (below), with flash attached to camera, was printed for 16 seconds. Both photographs were made 30 feet from the car, exposed for 1/100 sec. at f/7.



moved the flash unit 5, 7 and 13 feet away from the camera and used normal exposure time for developing the prints. Numbers on the plates are easier to read than they were in Fig. 2 and all other elements of the picture can be seen clearly.



Fig. 3 (above): Lens and flash were 5 feet apart. Figs. 4 and 5 (below, left and right): Lens and flash were 7 feet apart on left photograph, 13 feet apart on right.



Aerial Photography As a Legal Tool

by Alfred L. Wolf of the Pennsylvania Bar
(Philadelphia)

Most trial lawyers have used an aerial photograph at some time in their work. It is less certain that lawyers generally have been exposed to the full value of aerial photographs as a legal tool in advising clients on many matters that do not involve litigation.

It might be possible to describe all the uses of aerial photography in serving the needs of clients, but this would probably be as long as a treatise and as unreadable, and it would probably still fall short of completeness. So this article will be limited to

Exhibit 1

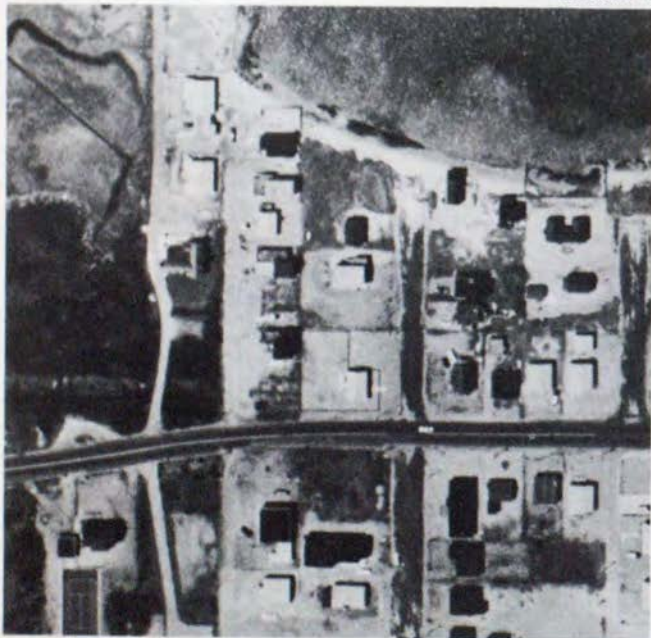


Exhibit 2



The Forensic Network

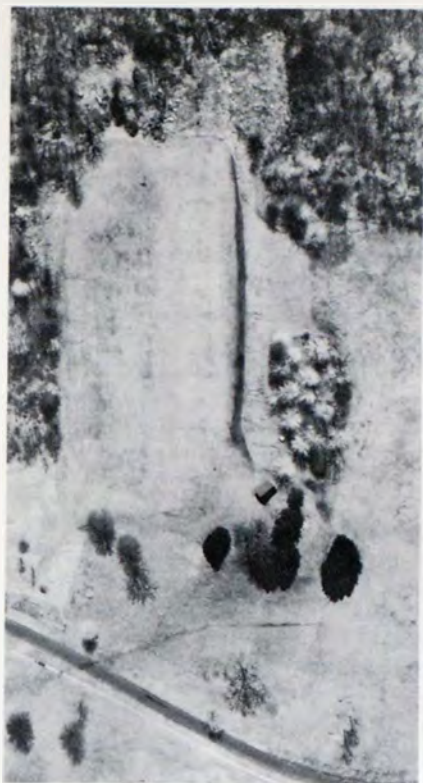


Exhibit 3

showing the uses of aerial photographs in the practice of law with suggestions as to the technical possibilities of augmenting their usefulness.

The significance of aerial photographs is stated in the Chinese proverb "One picture is worth more than ten thousand words." Visual representations are highly persuasive because, after proper documentation, pictures take on the posture of incontrovertible facts. Pictures tend to give a realistic dimension to a factual presentation. To improve the jury's sense of the situation, the trial bar for many years has used photographs taken at and near the scene of an accident. The value of photography as a teaching device is seen in the use of television and visual aids in education during the last decade.

Aside from its dramatic effect, aerial photography is a highly precise tool. Aerial photographs are vital to the military security of our country. It may have escaped some lawyers' attention (although it becomes readily apparent by reflection on recent events in world affairs, such as the U-2 flights over the Soviet Union and Cuba or the recent incident of the Air Force plane that flew near the French nuclear installation) that most of the civilized world has been photographed from the air, not once, but time and again. Similarly, a great por-



Exhibit 4

tion of the world's wasteland has been photographed at least once. The existence of earlier photographs makes possible a comparative evaluation of scenes. If Cuba had not been photographed before the installation of the missile sites, the photographic images of them might have been mistaken for something else. By comparing the appearance before and after installation, the nature of the construction was made clear.

In what legal situations might before and after photographs be useful?

The classic example is the use of aerial photographs to show the extent of damage caused by a fire or storm. When the eastern seaboard was lashed by wind and wave, large casualty insurance claims were asserted. A careful study of Exhibit 1 "before"

and Exhibit 2 "after" will give a clearer demonstration of the changes wrought by the storms.

Another example is in a tenant's right to estovers. If a question arises as to the reasonableness of what the tenant has taken, a picture of the woods taken at the beginning of the relationship and again at the end (see Exhibit 3) will indicate the extent of the taking of trees. Not only can the stumps be counted, but the use of various filters can distinguish conifers from deciduous trees. By use of oblique photographs taken at the right angle, height can be measured. Paired vertical photographs can be used for the same purpose.

The law of nuisance is a good field for aerial photography. If a manufacturer disputes the location of his fac-



Exhibit 5



Exhibit 6

tory's smoke plume, the controversy over the air pollution can be readily resolved by series of photographs — such as Exhibit 4 — taken under various wind conditions. Some smoke effluxes kill foliage, and a factory surrounded by a circular area of dead trees and vegetation, which becomes apparent when photographed from aloft, is a likely source of the pollution.

If fill has been placed on property, the source and extent of this fill can readily be determined from an aerial photograph, such as Exhibit 5.

One of the more dramatic contributions of aerial photography has been the one it made to the local tax authorities in their endeavor to levy taxes on all real estate in their taxing area. The early surveyor worked with such natural monuments as hedge-rows, streams, stone fences, cairns and, of course, the location of neighbors' boundaries. A comparison between existing verbal descriptions of taxpayers' properties and the boundaries discernible in aerial photographs shows substantial discrepancies. By attributing this land (for which there is otherwise no account) to the proper owner, municipalities which have resorted to this sound but unusual means have been rewarded handsomely. Moreover, an aerial photograph provides the appraiser with another dimension for evaluating the property for tax purposes. Exhibit 6 gives a clear view of typical monuments surrounding a farm and the extent to which the land is cultivated.

Turning from what might be considered instances found in normal practice of law, experience shows that

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All photographs © Litton Industries, Aero Service Division.

The Forensic Network

there are a wealth of other areas where aerial photography provides a helpful means of obtaining evidence. A few can be listed and illustrated.

1. Has a permissive right of way been established to cross railroad tracks? (See Exhibit 7.) Not only do such rights of way show when pictured from aloft, but technical processes exist to contrast the path with its surroundings.

2. Is it demonstrable that water is being polluted at a designated area? (See Exhibit 8.)

3. Is a picket line reasonably located and maintained?

4. What do the skid marks and locations of the damaged vehicles show about an accident?

5. What is the quick assessed value of the pile of raw materials of a company being bought or sold? A scientifically accurate computation can be made rapidly by aerial means of the contents of such three dimensional piles.

Your client seeks to place a pole, pipe, rail line or road across the countryside. What land must it acquire to achieve this taking? What land should it select and what reject? An aerial photograph showing the path of the proposed taking can be very compelling if your client seeks to achieve or uphold a position in respect to the location of the right of way or indeed for parties opposing its location.

Aerial photography is a helpful legal tool. In many cases it is a necessary one, and in some that have been illustrated here, it is the only tool. Its potentialities as a servant to practitioners are far from being fully realized. The

future will ally it with other tools of the aerial surveyor for sensing exact heights and locations and locating subsurface as well as surface physical phenomena.

Alfred L. Wolf attended Princeton University (B.A. 1924) and earned a bachelor's degree in jurisprudence from Oxford University in 1926. He was admitted to the Pennsylvania bar in 1928 and now practices as a member of a law firm in Philadelphia. He has been active in aeronautical law and is a retired brigadier general in the United States Air Force.



Exhibit 7



Exhibit 8

Investigations of Fatal Automobile Accidents From the Forensic Point of View

by Donald F. Huelke, Ph.D., and Paul W. Gikas, M.D.,
Department of Anatomy,
University of Michigan,
Ann Arbor, Mich.

Since November 1961 a project has been conducted whereby all fatal automobile accidents in the Washtenaw County area of southeastern Michigan have been investigated. This study was designed to determine the causes of death of automobile occupants and the objects that produced the fatal injuries. Throughout the study period the investigators were on call with the police 24 hours a day, so that whenever a fatal automobile accident occurred they would be contacted.

In this four and a half year period, over 150 fatal automobile accidents have been investigated. Basically an attempt has been made to correlate the injuries of the victims with the objects within or without the vehicle. As the study has progressed certain data have been found to be extremely important, such as skid marks, the attitude of the car as it approaches another vehicle (the collision course), the impact point, imprints within the car indicating occupant contact, and details from inspection of the occupants' clothes. When necessary a determination has been made as to which car crossed the center line,

and, in some cases, the approximate speed of the vehicle. Thus, the initial study to determine the causes of death and the objects that produced these injuries has expanded to an accident analysis and a reconstruction of events leading up to the accident. Being able to correlate the injuries of the individual with the various objects within the car, we have been able to "place" the occupants in their respective seating positions and thus have been able to identify the driver in cases where such a problem existed.

The Accident Scene

At the scene of the accident an attempt was made to determine the collision course of the vehicle or vehicles prior to impact. Skid marks and other road markings were measured and photographed (with color film), as were positions of victims, locations of vehicles, and the roadway in the vicinity of the accident. The attitude or collision course of the vehicle as it approached the impact point was determined from these and sometimes other roadway markings. Often there were skid marks of one vehicle



Fig. 1—Driver claimed that another car "cut him off" from the left side. Skid marks on the median disproved his statement.

The Forensic Network

leading up to the impact point and from these a determination as to the minimum speed of the vehicle was made. This minimum speed is the speed at which the vehicle would have been traveling had it stopped just prior to the impact without contacting the other vehicle or fixed object. The speed of a vehicle that slid off a curve has been determined, as well as whether one tire was or was not deflated before impact. Frequently the roadway marks left by the case vehicle have been used to determine whether the events prior to the accidents, as stated by the driver, had actually occurred (Fig. 1). Photographs of the injuries were taken at the scene, at the hospital, or at the time of the autopsy. Invariably the car was reexamined, especially if the accident occurred at night, to seek out imprint patterns from occupant impact. These types of imprints were examined, measured and photographed. Correlations between the injuries of the occupants and the objects within and without the vehicle were then made. Always the scene of a nighttime accident was re-visited during daylight hours to photograph specific items, such as skid marks and other details that more fully explain certain of the phenomena having occurred prior to impact. An average of 50 photographs were taken in each case.

The Case Vehicle

When the vehicles involved in fatal accidents were studied, photographs were taken from various angles to record adequately the type and amount of damage. Measurements of the vehicles were also made to determine the amount of deformation and collapse of various structures. Interior photographs were always taken of the vehicle with special emphasis being placed on areas of deformation, es-

pecially those indicative of occupant contact. Areas of prime concern here were the steering wheel, the instrument panel, bent knobs, broken windshields, the interior of the doors, etc. In addition, in our examination of the vehicle, we also looked for tissue, hair, cloth fibers, etc., which would be further indication of body contact (Fig. 2). In cases of occupant ejection, the door locks were inspected to determine if there was failure of the door lock mechanism, whether the door was opened by deformation due to the initial impact, or opened in a rollover, or possibly by the impact of an individual against the door causing it to open. Frequently, in head-on collisions, the brake and accelerator pedals were photographed in the vehicle, removed and taken to the laboratory for accurate measurement of the spacing of the rib markings of the pedals, and then photographed (Fig. 3). Often this has been an important factor in driver identification.

The Accident Victims

When the victims of the fatal accidents were yet at the scene, photographs were taken to document the decedents' location, or position relative to the vehicle if the victim was ejected. At the hospital further photographs were taken of the noticeable injuries as well as of the clothing, especially those areas that have paint scrapes, smudge marks, etc., on them. When an autopsy was performed, photographs of all pertinent injuries of the individual were taken. When the injuries of the victims were known we were then able to correlate these with the various areas in the car, such as a deformed steering wheel, broken windshield, or other impact areas as indicated by imprints (Figs. 4, 5). Often in head-on collisions the brake or accelerator pedal design was im-



Fig. 2—Fibers from the pants of the suspected driver fused to the paint of the instrument panel above the emergency brake handle.



Fig. 3—Sole of the right shoe with brake imprint identifying one of the occupants as the driver.



Fig. 4—Collapsed steering wheel due to driver impact.

Fig. 5—Accelerator pedal imprint on the sole of the driver's right shoe.



printed on the sole of the driver's shoe by the force of the impact (Fig. 5). At times the floormat design also was imprinted on the other shoe as well as other design features of the floor in the driver's compartment (Fig. 6).

Case No. 1. The case vehicle was traveling at a high rate of speed when it went off the roadway and struck a tree. Three men were in the car and each had been seen driving the vehicle during the day. Skid marks indicated that the brakes had been applied before impact. When the police arrived two of the three occupants had been removed from the vehicle. One was unconscious; the other "didn't remember" who was driving. The decedent was found partially behind the steering wheel. The problem in this case was of driver identification. The brake pedal was removed from the vehicle; the shoes of all three men were removed and examined. On the sole of the right shoe of one survivor an imprint was found that matched the pattern of the brake pedal (Fig. 3).

Case No. 2. Two young men were traveling at a high rate of speed when their vehicle went off a curve and struck a tree. The owner of the car did not have a

driver's license because of numerous driving violations. The decedent was found in the front seat area with his feet out the right door opening. The owner of the car was uninjured and claimed the decedent had been driving. At autopsy the injuries were found to be confined to the right side of the body, including a compound comminuted fracture of the right femur (Fig. 7). On inspection of the inside of the right door, tissue was found at the attachment of the door and window handles. Microscopic examination indicated that the tissue samples were skin, skeletal muscle, fat and bone marrow. Because the car-tree impact was to the right door it could be concluded that the tissue was from the occupant seated next to the door. The victim then was not the driver as had been claimed by the survivor.

Case No. 3. One night the police were investigating a minor personal injury accident on an expressway. When traffic was stopped to remove one of the vehicles a car traveling at high speed hit the rear of another, killing both occupants. The striking vehicle burst into flames. One officer removed both occupants from the burning vehicle. These men were middle aged Negroes each wearing heavy work clothes. Upon interview each claimed the other had been driving. Inspection of the vehicle revealed imprint

patterns on the instrument panel near the glove box. One imprint (Fig. 8), matched the weave pattern of the pants of one occupant (Fig. 9). The other imprint (Fig. 10) matched the knit collar from this individual's jacket (Fig. 11). When this information was presented to the other occupant, the car owner, he admitted he was the driver.

Summary

Detailed investigations of fatal automobile accidents in the past four and a half years have shown that much evidence can be gleaned from an automobile accident, including data important for use in proper identification of the driver, for reconstruction of the events just prior to the accident, and for the proper legal disposition of the case. The pathologist can aid in these cases by detailed inspection of the victim and recording specific external patterns, inspection of the victims' clothes, and permanently recording these observations by photography.



Fig. 6—Floor mat imprint on the left sole of the shoe of the driver shown in Fig. 5. This is a suicide.

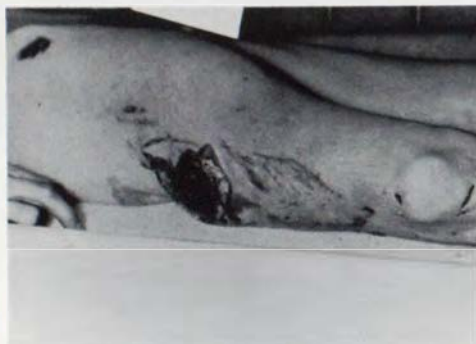


Fig. 7—Compound comminuted fracture of the right femur. Tissue from this wound was found on the inside of the right door indicating the decedent was the passenger, not the driver, as had been claimed by the survivor.



Fig. 8—Imprint on the lower right instrument panel.

Fig. 9—Pants material with a paint smudge (light area) from the right knee of one occupant. Compare the weave pattern of the pants with the imprint on the instrument panel (Fig. 8).



Fig. 10—Imprint on the top of the right side of the instrument panel made by the knit collar shown in Fig. 11. This occupant was the passenger, not the driver as had been claimed.

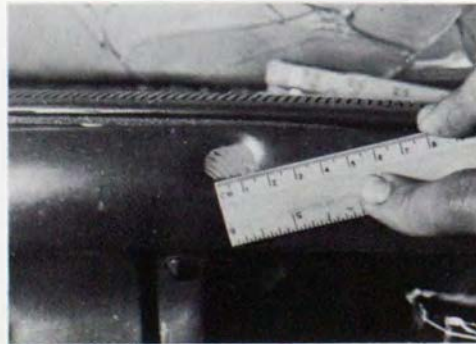
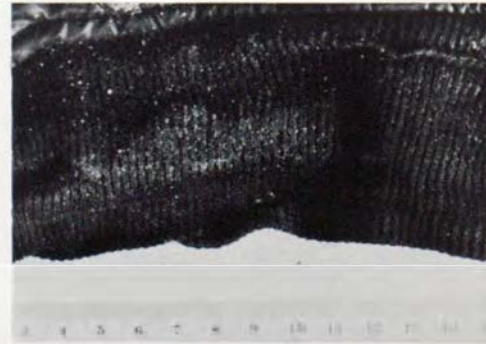


Fig. 11—The knit collar of the jacket of one occupant.





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1967 A&S Competition Winners Take Prizes with Direct Mail

***This is the year
of the stamp . . .***

If not, how do you account for the fact that the first, second and third place winners of 1967's A & S Competition were all direct mail programs?

And if you're not yet convinced about using the direct mail route to higher profits, first place honors were shared by two studios who win big bride business with the help of the U.S. Post Office.

Sharing the \$300 first prize money are Agdan Photographic, Detroit, and Coville Portraits, Dearborn, Michigan. The two firms share exactly the same program prepared for them by Business Management and Marketing Institute, Detroit.

As explained by Norbert Agdan and

Donald Coville, their direct mail campaigns are designed to build bridal business by imagination, continuity and follow-through.

First, names of prospective brides are gathered from all sources in Detroit and environs. These include the Legal News, bridal announcements in daily newspapers from high schools and junior colleges, bridal gown salons, local jewelers and the clergy.

Each studio mails approximately 2,000 pieces of the first and second portions of the campaign. The third mailing consists of 1,000 pieces; the last, 500.

Three days after each piece is mailed the studio calls the bride-to-be

to qualify her as a business prospect.

The cost of the campaign for each bride mailed is approximately \$4.50. Both Agdan and Coville have budgeted \$6,000 a year for the program.

Do the results warrant the cost?

The studios have projected a sale closing potential of one wedding order for every six pieces of mail sent to prospects. Currently, each studio is making one sale for every four prospects reached.

Further, average orders have risen from \$200 to \$300 since initiation of the campaign. (Anyone who's considering cutting prices to get more business should make careful note of this.)

The first mailing consists of a white vinyl pocket folder personalized with the bride's full name and embossed with the studio's trademark. It is sent as soon as the bride's name is validated.

Inside the folder are 11 pieces designed to snare the bride's attention, turn her thoughts to photography, and to just be helpful.

They are:

—A one-page form letter selling the studio's professional concern for fine wedding photography and asking for an appointment;

—An 8x10 black-and-white print showing eight typical wedding candid;

—A four-page booklet inviting the prospect to "Share these exciting Professional Bridal Photography Secrets";

—A certificate guaranteeing "Photographic Excellence," with premium coupons for cash discounts on portraits, frames, restorations, and even a tape recorder;

—A wedding time-table, for the bride and groom;

—A wedding party checklist roster;

—Make-up hints;

—A wedding photography checklist;

—Bridal portrait procedural advice;

—A budget for wedding expenses broken-down for \$750, \$2,500 and \$5,000 ceremonies;

—An appointment reservation with an addressed return envelope.

Mailing number two goes to prospects which the studio has not been able to call within a week after the first mailing.

It consists of a form letter with a cast talisman of the Chinese word for



First mailing in campaign to build bridal business consists of white vinyl pocket folder with 11 pieces designed to snare bride's attention, turn her thoughts to photography — and to just be helpful. Both Coville Portraits and Agdan Photographic use identical direct mail programs.

"Double Happiness", and is designed to keep the prospect's interest until the sales call can be made.

When contact has already been made, this mailing is omitted and the third mailing is scheduled (assuming an order has not been secured or has been lost).

This mailing consists once again of a form letter, but one accompanied by a fancy lace, blue garter. The letter is headed "Something old, something new, something borrowed, something blue," and is seasoned with equal amounts of sell and spice.

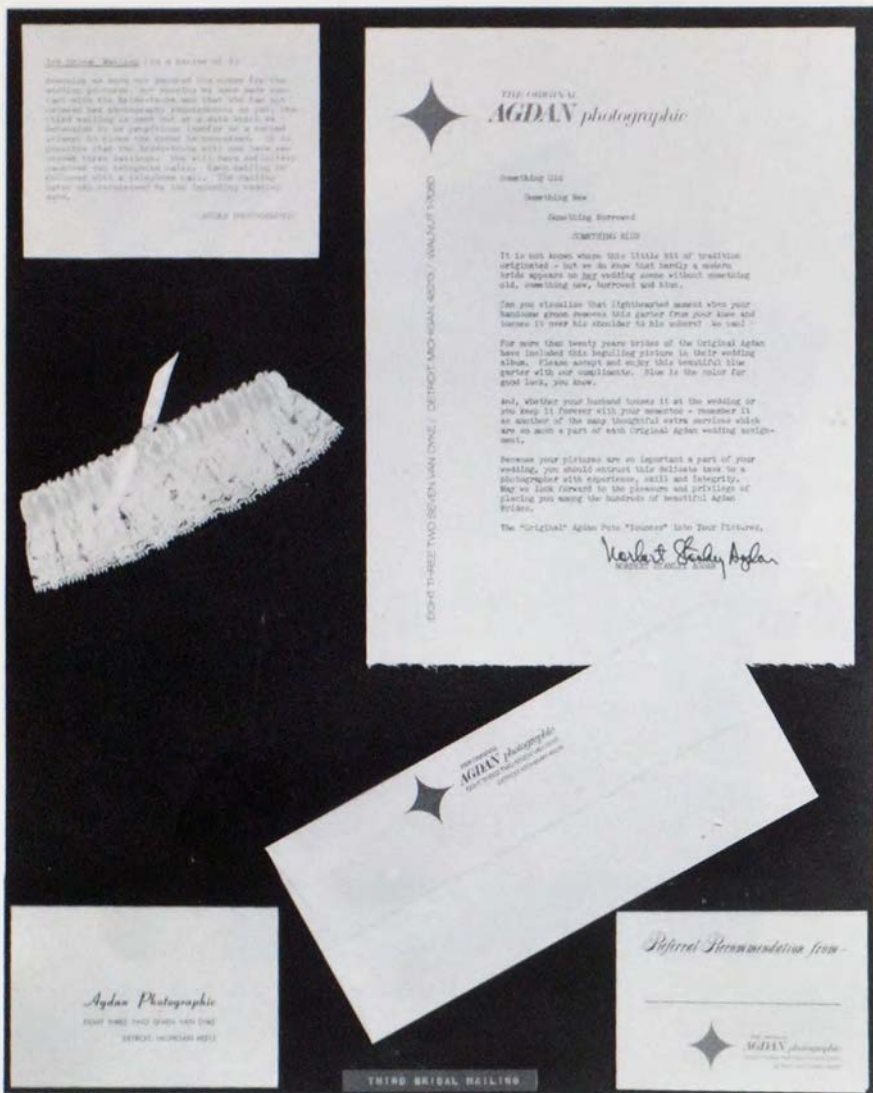
The final mailing is sent at the latest possible moment prior to the

wedding, if the bride is still a legitimate prospect. Like mailing number one, it is designed to create impact.

It consists of a silver-plate cheese knife and tray. The gift is always followed by a powerful, "soft" sell to get the prospect into the studio.

Even if no sale is made, a prospect receives a letter thanking her for her interest in the studio. An attempt is made to convert her into a future studio customer and her name is added to the permanent mailing list. Of course, customers are also added to the list, and at least two mailings are sent to each bride during the year.

The studios also determine who



Third bridal mailing by Agdan and Coville is form letter accompanied by lace garter. When contact is made through first mailing, the second mailing of "Double Happiness" letter is omitted and above mailing is scheduled.

took business lost by them and, if possible, why. This keeps them on top of competitive position.

Neither Agdan nor Coville mentioned the gross business won by their campaigns, but perhaps you can estimate it for yourself:

- One in four prospects becomes a customer;
- Each studio has approximately 2,000 prospects a year;
- Average orders are about \$300.

Second prize of \$150 was won by Charles E. Whalen, Jr., of Whalen Studios in Central Falls, Rhode Island. Direct mail, again, was the route to his success.

Whalen explains that his business demanded a quality image building

THE ORIGINAL
AGDAN photographic

Something Old

Something New

Something Borrowed

SOMETHING BLUE

It is not known when this little bit of tradition originated - but we do know that nearly a million brides appear on big wedding scenes without something old, something new, borrowed and blue.

Can you visualize that light-hearted moment when your husband gives someone this garter from your knee and tosses it over his shoulder to his subject? An ooo!

For more than twenty years brides of the Original Agdan have included this beguiling picture in their wedding album. These garters and other like beautiful lace garter with our compliments. Now is the hour for good luck, you know.

And, whether your husband tosses it at the wedding or you keep it forever with your memories - remember it as a memento of the many beautiful extra services which are so much a part of each Original Agdan wedding assignment.

Because your pictures are so important a part of your wedding, you should entrust their delicate task to a photographer with experience, skill and integrity. Let us look forward to the pleasure and privilege of placing you among the hundreds of beautiful Agdan brides.

The "Original" Agdan Photo "Tosses" into Your Pictures.

Harriet Shirley Agdan
WEDDING PHOTOGRAPHER

FOUR THREE TWO SEVEN NINE ONE / DETROIT-MICHIGAN AREA / WASHINGTON FIELD

campaign after the grand opening of his new studio.

Using photography to sell photography, he hired a commercial photographer to make 4x5 color transparencies of the interior and exterior of the studio. These were used as illustrations for a four-color brochure.

The brochures are sent to all prospective brides as soon as the engagements are announced, and to all birth announcements three months after publication. In addition, a select mailing list was acquired from a cross reference city directory by choosing streets in the better neighborhoods.

Has the program worked? Whalen says:

"Our tremendous increase in sales is absolute proof that if you provide quality to the discriminating individual you can only succeed in this fascinating field of personalized portrait photography."

Direct mail reached another market for Bob Markow, Markow Photography, Phoenix, Arizona, who won third place, and \$50.

As a bit of background, Markow's firm had two needs: to promote a very substantial file of stock photographs; and to keep the Markow name in front of customers and prospects.

The answer was a series of direct mail brochures, under the theme: "Suddenly you need (water, cactus, clouds, etc.) photography . . . and we're here."

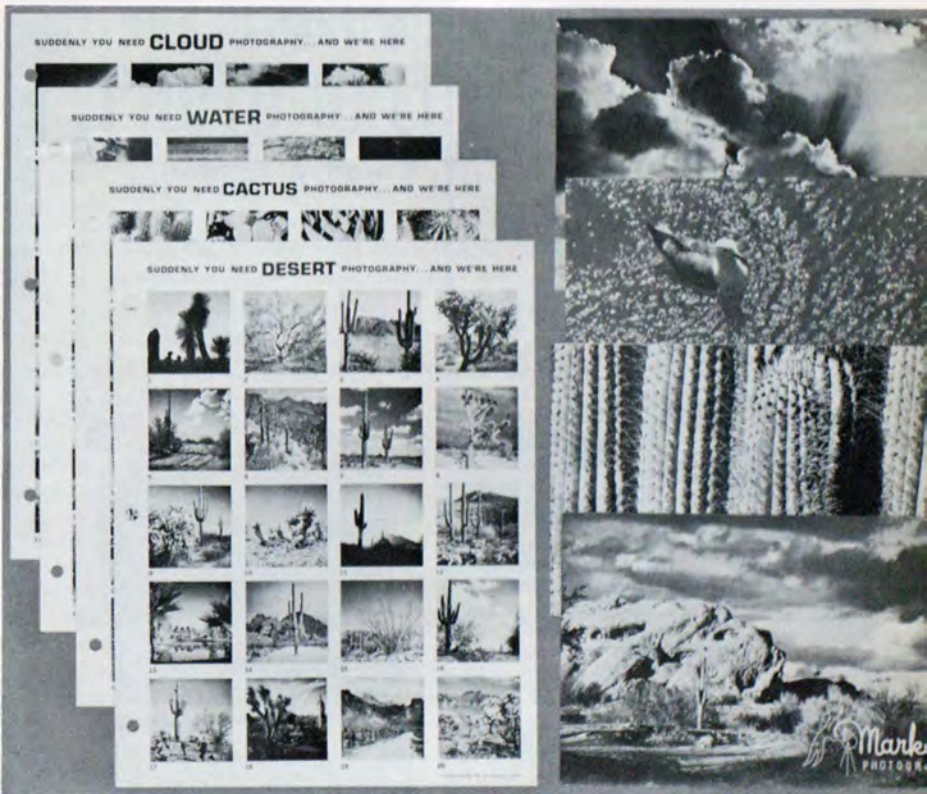
Each brochure is illustrated with 28 different photographs of the brochure's subject.

The campaign also offers customers and prospects a ring binder for handy reference to the brochures.

Markow says:

"We had a select mailing to the local business community, consisting of advertising agencies, artists, art directors, TV stations and other potential users of photography.

"We sent out 175 letters accompanying the first brochure, together



with a business reply card, offering to supply our special binder (properly inscribed with our advertising) to hold the brochures. Out of the 175, we received 77 replies, with most of the post cards noted with such comments as 'Beautiful job,' 'Great Idea,' and 'Markow does it again.'"

Costs are about \$100 per issue for 1,000 brochures printed with 300-line duotone. The binders cost \$1.35 each, printed with Markow's advertising. Business reply cards are \$9 per thousand.

The Third Annual Advertising & Sales Promotion Competition, sponsored by the Professional Photographers of America, Inc., was held to find the best programs of advertising and sales promotion of photography studios.

Top: Second prize in A & S Competition, won by Whalen Studios, Central Falls, R. I., is four-color brochure of photographs of studio and facilities. Third prize was awarded to Markow Photography, Phoenix, for direct mail program promoting stock photographs. Top left: One of series of mailers based on "Suddenly you need . . ." theme. Each measures 8 1/2" x 11", folds in half for mailing (above). Binder for pre-punched mailers was offered by Markow.

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Education in Photography

A. Joseph Gadian

Anatomy of a Creative Person

In this column we have looked at the character of photography and the type of education indicated for this discipline. However, looking at the general nature of our art, we keep returning to the word creativity. Hugo Hartig, Professor of English at Oshkosh State University in Wisconsin, wrote an article on the anatomy of a creative person, which appeared in *The Milwaukee Journal*. Here are excerpts from his perceptive observations (reprinted, with permission, from the *Milwaukee Journal*).

We don't yet know exactly what makes people creative but research points to a trait that appears to be characteristic: The willingness to take a risk. The person who produces creative ideas—doesn't just talk about what he is going to do. He puts his ideas into practice, even though in many cases he pays a heavy price for doing so.

Anybody with a new idea is likely

to find himself in trouble. A new idea almost always threatens somebody—even society in general. A new idea demands a change of some kind and most people are afraid of change; they don't want to risk losing what they have. So they all gang up on the person who presumes to suggest changes, and label him an impractical dreamer or a crackpot. They may even decide that he is stupid because apparently he doesn't have sense enough to do what society expects of him.

The creative person is likely to insist on asking the wrong, embarrassing questions, because he really wants to know the answers. Getting an answer to a tough question is more important to him than impressing somebody.

Creative Experiences Valued

Why does the creative person insist on taking a risk, when most sensible people bet only on a sure thing? Perhaps the answer is that creative people are not nearly as interested in getting ahead as others are. They are not as likely to measure success in terms of wealth, financial security or social prestige. These people value their own creative experiences more than anything else.

The creative person works for the thrill of discovery, the excitement of exploring his own mind. Once he has experienced this creative excitement he will pursue it forever, no matter what price he has to pay in the form of financial distress or social disapproval.

The willingness to risk unpopularity is not the only distinctive trait of the creative personality. The creative person also seems to have a good opinion of himself, perhaps even to the point of egotism. He has to have it, because if he didn't he wouldn't be able to carry through his ideas to completion in the face of criticism.

Divergent Thinking

A sense of humor is another creative characteristic that is closely allied to inventiveness in language. Another characteristic is a definite liking for the theoretical and abstract, rather than for the practical and concrete. Creative producers are characterized by broad interests and versatility. Interest and ability in a wide variety of areas reveals intellectual curiosity and a tendency to what is called divergent thinking.

Creative persons are flexible in their thinking rather than rigid. They are likely to be more open minded and less prejudiced than average, because they look at things from several viewpoints. A tolerance for disorder has been found to be characteristic. The disorderly external environment

reflects the state of the creative mind, which is likely to be in an unfinished business condition. Creative people live in a state of tension but they like it that way.

Independence Valued High

A high level of information seems to be commonly found. The most creative ideas are produced by people who know a lot. The creative person is relatively self-sufficient and self-motivated. He is likely not to need encouragement from other people and he is equally likely to resist efforts of others to motivate him or push him. These persons have a great need to be free from hampering restrictions and they place a high value on independence. Creativity usually implies an openness to experience.

Finally, creative people generally have a strong commitment to creativity itself. They believe they should be the way they are. For them the creative effort is its own reward. They are likely to feel sorry for those who do not have values similar to their own.

Within the scope of this blueprint of creativity, are we the creative people we have always claimed to be? Or could we better ourselves and our profession by acquiring additional skills? Your comments are invited.

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

New Coccine — A Friend Indeed

continued

wet the entire negative. With the same wad of cotton in one hand (still wet) and the brush in the other, begin applying dye to the negative. The brush need not be almost dry, but excess dye should be stroked out before applying. The procedure now is to alternately apply with brush and stroke once across with cotton. This is to prevent too much dye absorption at one time.

Self-confidence will come quickly, and as you become more experienced you will be able to determine dye intensity and cover larger areas with ease. Always remember, however, that the cotton should be saturated enough to pick up or dilute excess dye as you apply. In larger areas a small piece of cotton may be used instead of a brush, but here again you will apply,

usually in a circular motion, and wipe with Photo-Flo solution.

When the dyeing has been completed, edges or demarcation lines may show up in printing. These can be blended easily by going over the perimeters with a piece of cotton containing the 20% ammonia. Be sure cotton is moist to prevent running. Again, the procedure is the same: blend and wipe. A perfect blending can be attained in just a few strokes. If necessary, you can blend large areas

where the dye has been applied by simply going over the areas with the ammonia solution; only be sure the cotton is almost dry.

When you have finished, remove the tape and hang the negative. It will be dried and ready for printing shortly, the exact time depending on atmospheric conditions.

If for any reason you wish to completely remove the dye, place the negative in a tray of water for several hours.

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When clients pay him for his talent he is a professional photographer.

Wouldn't it have been simpler for us to have enjoyed the privileges of formal photographic education, including the functions of the skilled technician without whom many gifted photographers would not be able to operate. More and more the trend is away from a photographer processing his own film, although some are still that meticulous. Modern labs must therefore be better staffed and equipped to perform this service. As a result, there is an increasing need for good photographic technicians. Let's not lose sight of the education required for this facet of photography. Technically speaking, it is just as demanding and exacting as any other area. I know that each of you has, at one time or another, had a photograph saved, or improved by a good darkroom man.

During a lecture on the purpose of education, given by Dr. William Pearson Tolley, Chancellor of the University of Syracuse, he made the following statement:

The freedom of the human mind is the most important of all freedoms, and only when we enjoy this freedom do we learn what education is. The end is understanding, wisdom, and if humanly possible, truth. Education's concern is not with a machine. Its concern is not with part of the mind or part of society—but with all of the mind and with all of the man and all our society. The business of education is the complete man, the free man, the democratic man, the dedicated man, and the man as an individual.

If you substitute the word photographer for "man," this sums up what I have been saying. The business of education is the complete photographer, the free photographer, the democratic photographer, the dedicated photographer, and the photographer as an individual.

Photography — A Modern Miracle

Photography today teaches history; elects or rejects presidents; provides more than 50 million Americans with their number one hobby; helps industry in the development of new products; provides entertainment through the movie theatres and on television; and educates our children. Over two billion photographs are taken each year in the United States alone. It is a way of life with Americans today. Our educational system is turning more and more to photography and visual aids. We teach photography by mail. The camera was the mechanical device which spotted the

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missiles in Cuba; its role in our defense operation cannot be exaggerated. Elections of the future will depend to a great degree on photography. Who is to say what the outcome of the election would have been, had not the Kennedy-Nixon debates been televised? Name almost any industry, and you will find photography a prominent factor in its research. Look what it has done for law enforcement. Its use in the continuing battle against disease, in training our physicians through closed-circuit television—all of this still in its infancy. The photographer and his camera are going to be the very nucleus of the world of tomorrow—recording, probing, teaching, entertaining. It is a modern miracle at the core of the visual revolution.

Are there any limits to where photography can go? I think not, any more than there are limits to outer space. I do believe that photography as we know it today will be antiquated by the 21st century. It will have been improved and will incorporate all of the arts into a medium which will appeal to more than the sense of sight. Imagine what this could mean to those countries which are just emerging into the modern world. Visual communications will accelerate their taking their place in our time—perhaps will finally bring about the longed-for peace we are seeking, through education and association.

Population estimates for the next 33 years approximate 350 million Americans. These people will live in

ten enormous cities, each with a population of 25 million. The work week for most people will have dwindled to 20 hours, and the retirement age of 50 will be encouraged by industry and by government. Because of the short work week and early retirement age, people will have more than one career during a lifetime, and the erupting visual revolution will affect all of them.


The chances of my being around in the year 2000 are rather slim, and maybe that's the reason I'm going to be "way out" in some predictions for the future. However, perhaps someone will remember I said it here, so here goes:

- The Federal Government will have a Secretary of Photography in the Cabinet.
- Education will be a lifetime project, available in the living room of every average home.
- These same living rooms will be participation centers, by means of receiving and transmitting apparatus affixed to your television sets.
- Your living room will become a voting booth and a political meeting hall for your family.
- Speed limits will no longer be measured in miles or kilometers, but in terms of light.
- The majority of diplomas, degrees and certificates will be earned through the new concept of home study.
- All transmission of information will be visual, coupled with other media through photography.

These are a few projections for the future of sight and sound — all based on photography in one or more of its forms.

Independent personal study will be a vital partner of the 21st century — to industry, to government, to culture, and to life itself. I wish I could be around to be a part of it, but I will be grateful if I can make a contribution to it. As leaders in photography, the future is our responsibility. And now is the time to prepare for it.

I came across a prayer recently which I will use as my closing statement:

Lord, teach me the glorious lesson that it is possible that I may be mistaken occasionally. I do not want to be a martyr, since some of them are hard to live with. Help me to extract all possible fun out of life. There are so many funny things around us, and I don't want to miss any of them. And, Lord, I hope I was not too talkative, for with my vast store of wisdom, it seemed a pity not to have used it all — but you know, Lord, that I want a few friends at the end. Amen. 

THE KEY TO BIG PROFITS IN SCHOOL PHOTOGRAPHY ...



PRICE SUPPORT

We admit it — the big service houses, by "pricing" out the independent pro, have set back the school as a market. This fall, the picture is changed! We now offer a complete, new color package service — to support you where you need it — at the price line. You'll be able to build a bright new market in school photography... with an unbelievable profit picture! In this new color package service, we pack the one-two punch:

1. Senior — Graduate Packages

For senior portraits, you can use either 70mm film, or 8-exposure, 120/620 rolls. The four unit styles are (a) 1 8x10" (b) 2 5x7" (c) 4 postcard size (d) 9 wallet size pictured above. One or more groups may be ordered from one negative.

The following services are available:

- Color proofs • B/W Panalure prints for yearbook • Retouching • Texturing and matte spray • Plus fine film developing.

2. Elementary School Packages

Prints are made from 35mm long rolls. Unit styles are (a) 1 postcard size; (b) 2 wallet size; (c) 4 miniature size; and (d) 9 passport size. The school can choose two or more of these unit styles.

To simplify your job even more, all PRO COLOR packages include a complete teacher's kit. There's a money envelope for each student... a class envelope for each teacher; the prints are pre-sorted, packed and marked by class; and there's a recap sheet for the school administrator, showing total prints per class, per school. All this puts you in the school's favor — makes it easier to renew that contract!

The way is paved for you... our price lists will prove it! Just fill in and mail the reply form, or for immediate assistance, call collect. 914 BE 7-9000.

PRO COLOR

955 Yonkers Avenue, Yonkers, New York 10704



- Please send me your school Package Price list.
 Please send me the new PRO Color Catalog/Price list.

Name _____

Address _____

City _____ State _____ Zip _____

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TRANSPARENCY
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"... we pledge your
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We are dedicated to the production of top quality color photo murals. We don't expect you to settle for anything less than the best. So we pledge your complete satisfaction — not just on your first order, not just for the first few orders, but all the time!

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HOUSTON, TEXAS 77051
PHONE: RI 7-1538 AREA CODE 713

Trade Talk

The Society of Motion Picture and Television Engineers has awarded its fourth annual scholarship to **L. David Pratt** of Albany, N. Y., a student in the Photographic Science course at Rochester Institute of Technology.

Volunteer Service Photographers has received its twelfth annual contribution of \$1000 from the General Telephone and Electronics Foundation. The volunteer organization, which teaches photography to



Marie Miller

Robert L. Kleinfeld, Vice President for Marketing at Sylvania Electric Products, Inc., presents a General Telephone and Electronics Foundation check for \$1000 to Mrs. Carl Solomon, Volunteer Service Photographers president.

the hospitalized, handicapped or underprivileged as therapy and career rehabilitation, has also received gifts of photographic merchandise from Bell & Howell, General Electric, Kling Photo Corp., E. Leitz and Nizo International Corp. A year's supply of flashbulbs was donated by General Electric, Sylvania and Westinghouse.

Mrs. **Robert Nicol**, Lakewood, Colo., had some 9-year old photographs to reframe for a client. "Wonder who did this one? It sure is lousy," she commented to husband Bob. On examination, the photog-

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QUALITY**
YOU CAN BUY

PROFESSIONAL PRINT DRYERS



Model 260 Roto-Dryer

Truly the most advanced dryer on the market! Has every feature you need and want—PLUS! All controls conveniently grouped at front; automatic "cool-off" control; variable apron speed; seamless, chrome-plated drum; constant apron tension; extra large squeegee roller; plus others.



Dual-Dri 150

Table top unit with features not found in full size models. Small, compact, low cost. Has large capacity including, dual heaters for even heat distribution; eye-level controls; variable apron speed; heavy gauge, chrome-plated seamless steel drum for color and black and white; thermostatically controlled cool-down.

Arkay dryers have long been adjudged "the best there is." Each has its own outstanding design. Each is durably constructed to provide long-lasting, trouble-free service. For more complete details and specifications on the two models shown above as well as the complete line of table top types (from \$13.00 to \$83.00), write for new FREE catalog. Dept. 47.

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CORPORATION

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rapher proved to be **Robert Nicol**. The moral, says Bob, is when you think you have reached the top, go back and look at photographs you made 10 years ago.

Lustre Color Corp. has announced the addition of custom printing to its services. . . . A new service for processing Kodak Ektacolor Professional Film, Type S, 220, is obtainable from Eastman Kodak Co. Processing of the film will be done by Kodak only at the Rochester laboratory and orders will be handled by Kodak dealers. . . . Graflex, Inc., has named Photronic, Inc., Portland, Ore.; and Waltz, the Camera Man, Inc., Canton, Ohio; as approved audiovisual service stations for the company's audiovisual products.



Above: "Will the whole building fit in here?" Three-year-old Edward Farley, son of an Ilford organization executive, turns first shovel of earth at July 20 ground-breaking ceremony for new Ilford headquarters on Century Road, Paramus, N. J. Assisting is Ilford, Inc. President, Hardwicke S. Tasker. Below: Scale model of the headquarters. Architects are Zywotow & Eckert, AIA, of Newark, N. J.

Louis Checkman



Dexter Press, West Nyack, N. Y., has acquired a new four-color press for greater volume production. . . . DuKane Press, Inc., has completed moving operations from its Hallandale, Fla., location to a new facility in Hollywood, Fla.

William H. Israel, Port Huron, Mich., was the subject of a feature article in the Port Huron Times Herald on the occasion of his 85th birthday. His studio, Israel Photography, has been in operation in Port Huron since 1913.

An exhibit by **Walter Sheffer**, M.Photo., called "Old Milwaukee" was shown July 15-August 3 at Marquette University Memorial Library in Milwaukee. . . . **Gordon A. Chambers**, Director of Engineering Services at Kodak, has received the 1967 Progress Medal Award of the Society of Motion Picture and Television Engineers. . . . **Charles A. Arnold, Jr.**, has been made a full professor at R.I.T.'s School of Photographic Arts and Sciences. **Neil Croom**,

Edwin M. Wilson and **Robert A. Ohl** of the same school were named associate professors. . . . Filmack Studios, Chicago, has appointed **Ronald S. Ascher** production coordinator of its Television and Industrial Film division.

The Cigar Institute of America is sponsoring its 21st Press Photo Contest and second annual Advertising Photography Contest. Entries for the Press Photo Contest are published news photographs which include a cigar presented in a favorable and interesting manner. For the Advertising Photography Contest, published advertisements showing a cigar, but not prepared for the cigar industry, are eligible. Entries in both contests must

be published no later than November 1, 1967. For details write Cigar Institute of America, 1270 Avenue of the Americas, New York, N. Y. 10020.

The Society of Reproduction Engineers will present its first gold medallion to **Dr. Maximilian P. Schmidt** at the International Congress on Reprography in Cologne, Germany, Oct. 25-31. SRE's 1967 Visual Communications Congress will meet in St. Louis, Mo., November 8-11. For information, write Carl G. Sedan, Executive Vice President, Society of Reproduction Engineers, 18307 James Couzens Highway, Detroit, Mich. 48235. . . . The 1968 International Photography & Travel Fair will be held at the New York Coliseum April



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Centaur are unbeatable when you want this combination; however, they may be hard to find at times.

But when you want the photographic combination of color prints below the custom price level — but of better quality than you've been getting from a garden variety finisher — that's easy to find.

For Auto-color service offers The Happy Middle Ground. The Best of Both Worlds. The Great Compromise between these two quality and price extremes.

Auto-color, for instance, test prints *all* negatives before printing them on professional type, *not* photofinishing, paper.

You'll see the difference the minute you get your Auto-color order back.

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Telephone 214 ME 7-1550

3-7, 1968. . . . The National Press Photographers Association will hold the 4th Rochester Photo Conference May 19-23, 1968. The conference is for management people in editorial, photographic and production departments.

Forty-five students and staff members of Brooks Institute recently studied at first hand the functions of photography in



Instructor Gene Streeter, right, of Brooks Institute of Photography, and student Chuck Roberts, are being briefed by Apollo Display Supervisor Tom Triggs.

space exploration at the Apollo Space Flight Tracking Station in Guaymas, Mexico.

A 28-year old advertising photographer in West Germany is planning to move to the United States and is seeking a job here. He speaks English and is manager of photography at an advertising agency. For details, contact Frithjof Hirdes, 3 Hannover-Kirchode, Hagadornweg 12, West Germany.

Makoto Mori, Director of the Camera Division of the Japan Light Machinery Information Center, has returned to Japan after four years in the United States as



PMDA president Murray Goodman presents plaque to Makoto Mori of the Japan Light Machinery Information Center. Witnessing the presentation are Mrs. Makoto Mori, Robert Freeman, immediate past president and Bernard Deitchman, first vice president of PMDA.

a Director of the Photographic Manufacturers and Distributors Association. He was honored at a PMDA reception June 21 and presented with a plaque by Murray Goodman, president of the association.

The Clinton Art Guild, Clinton, Okla., recently sponsored a showing of the Professional Photographers of Oklahoma loan collection, including the work of Bob Taylor, M.Photo., and Jim White, M.Photo.

A new complete photographic laboratory has been opened at the Los Angeles International Airport by Bill Eccles, owner

STUDIO DRAPES

FOR SCHOOL AND GLAMOUR

VELVET V-NECK SCHOOL DRAPES

MOST POPULAR V-NECK STYLE SCHOOL DRAPE with sleeves!

V-Neckline...ties in back!
A GOOD QUALITY VELVET IN ALL COLORS!

• Black • White • Pink • Aqua • Rose
• Light Blue • Royal Blue • Peacock
• Laurel Green • Turkey Red

NO. 120 V-NECK (Adjustable)
NO. 120-Small Sizes (9 1/2")

NO. 164 V IN FRONT AND BACK TIES IN THE FRONT

POPULAR SCHOOL DRAPES

Easy to use — all colors available.

120 — Velvet V Neck — ties in back	\$ 9.95
120S — Velvet V Neck — small sizes	9.95
164 — Velvet V Neck Front and Back and ties in front (jacket style)	9.95
167 — Like 164 — With Orlon Trim	10.95
123 — Scoop Neckline in Velvet	9.95
122 — Sweetheart Neckline in Velvet	9.95
119 — V Neckline — Marabou Trim	12.95

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

NEW! Scoop NECKLINE

FOR YOUR SCHOOL PICTURES!

Velveteen

ALL COLORS

Rounded Neckline with sleeves, No Size Problems

No. 123 - SCOOP NECK

SCOOP NECKLINE DRAPES

Rounded neckline in all colors of Velveteen (with sleeves) including Electric Blue.

123-BT Round neckline — ties in back	\$ 9.95
123-FT Round neckline — front tie style	9.95
117 Scalloped style with sleeves	9.95
New Marabou collar (separate) white	5.95

BLACK LACE SCHOOL DRAPE

EASY TO USE...BLACK SATIN FOR THE BODICE AND SCALLOPED FRENCH LACE OVER ARMS AND SHOULDERS...TIES IN BACK!

ORDER NO. 142

OTHER POPULAR DRAPES

142 — Black Lace School Drape	\$ 6.95
142N — Navy Blue School Drape	6.95
143 — White Lace — any color satin	6.95
132 — Nylon Tulle on Satin Glamor	5.95
130 — Lurex Lace on Silver Cloth Drape	6.95

(Specify colors — made in most all colors)

3 GLAMOUR DRAPES

for only **\$10.00**

ANY COLOR — ONE EACH OF THREE STYLES OF PIERCE WRAP-AROUND GLAMOUR DRAPES!

THREE DRAPES FOR \$10.00

PIERCE GLAMOUR DRAPES

One of the easiest of all drapes to use with a semi-V neckline — and wraps around over or under the arms — easy to use and very effective.

111 — Satin — any choice of color	\$ 2.95
114 — Velveteen — in eight different colors	3.95
112 — Silver Cloth — choice of all colors	3.75
100A — Three Drapes — one each of the above for	9.95
118 — Black Velveteen with Marabou Trim	6.95

(Specify colors you wish — all colors stocked.)

THREE GLAMOUR DRAPES (any colors)

One each in Velvet-Silver and Satin	\$ 9.95
Same with two piece Tulle and one set of Elastic Belts (your color choice)	14.95
Tulle any color — 2 yard lengths only	2.00

Free catalog pages — send for these sheets.

Beautiful

MARABOU-SATIN SCHOOL DRAPE

Easy to use wraparound style in five colors!

• WHITE • PINK • BLACK
• LIGHT BLUE • AQUA

Order No. 170 MARABOU-SATIN

MARABOU SATIN DRAPES

170 — Double Row Marabou on Satin	\$ 9.95
Colors: White, Pink, Light Blue, Aqua, Black.	
118 — Marabou Trim on Velvet Drape	6.95
170X — Extra Long Drape with Extra Row Feathers	14.95

NEW Narrow Width MARABOU Stoles for Glamor Poses!

WHITE - PINK - BLUE - RED - AQUA (NEW LINES — SEE PAGE 100)

PIERCE MARABOU STOLES

NARROW MARABOU STOLES (Lowest Price)

Beautiful New Stole — made like others.

264 — Deluxe Narrow Stole With Extra Strip — in plastic box	\$29.50
263 — Regular Narrow Stole in Box	26.50

WIDE MARABOU STOLES — 12 in. width

266 — Deluxe Wide Stole With Strip — Pockets — come in plastic box	42.50
265 — Wide Width Marabou Stole — in box	37.50
New Child Size Marabou Stole	21.50

(Deduct \$1.00 if sent in plastic bag)
Cash with order — sent postpaid in U.S.A.
(New Prices October 1, 1966.)

COLLARS MAKE TWO DRAPES

Use these over any plain drapes and get a fur trim effect on V necks etc.

247 — V Neck Marabou Collars (white)	\$ 5.95
248 — Round Neckline Marabou (white)	5.95
247 — Wide — 4-5 Rows Marabou	9.95
248 — Orlon Collars for V Neck Drapes	3.95
246 — Satin Collar — all colors	4.95

Free catalog pages sent on request.

Nylon

TULLE

ADDS GLAMOUR TO PORTRAITS!
All Colors

NYLON TULLE — FINE MESH

Add Glamour to the above drapes — comes in about ten different colors — white, black, pink, blue, rose — makes effective poses — hides lines.

200 — Two Yard Lengths (specify colors)	\$ 2.00
Set of Elastic Belts for Posing Work	1.00

Catalog pages on these sent on request.

MANTILLAS for head coverings

Available with plain edges — very lacy.

In White and Black	each \$1.50
Two for \$2.75 (some other colors too)	

BACKGROUNDS

50 INCHES WIDE

Washable ORLON

BABY COVERS FOR POSING BENCH

Great & Repeat for Appearance Exchanges

BABY BENCH COVERING (50 in.)

Washable	1 1/2 Yd.	Two Yd.
Rugloom — no lustre	5.25	6.95
Rugter — lightweight	4.25	5.50
White Orlon — washable	7.25	8.95
Bunny Cloth (dry clean)	5.25	6.95
Heavy Orlon, washable, White, Pink, Light Blue, Aqua and Tan. (New colors added.)		

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F.O.B. MPLS.

NEW 1967 PROOF ENVELOPES

A new series of outstanding envelopes with a 1966 flair of originality — can be had in printed or plain — write for samples.

GRAY PHOTO MAILERS — (per 100)

No.	Size	100	250	500
1A	6 1/2 x 9 1/2	\$ 7.50	\$ 7.00	\$ 6.50C
91	9 x 12	10.50	10.00	9.50
6F	12 x 15 1/2	18.00	17.50	17.00

May be assorted — ten sizes

ONE PIECE MAILERS (gummed flap)

PC1—6 1/2 x 9 1/2	\$4.00	\$3.75	\$3.50
PC3—8 3/4 x 11 1/4	5.50	5.25	5.00
PC9—9 x 12	6.50	6.25	6.00

other sizes too. 1000 costs less.

SEAMLESS PAPER — nine foot widths

Width	Single	3 Rolls	Six
9 foot white	\$7.50	\$7.25	\$7.00
9 foot colors	8.50	8.25	8.00

All rolls may be assorted for quantity. We'll show you how to get lowest delivery. New express rates even less than truck now.

WHITE CARDBOARD — best buys

for Studios

Size-Packing	One Bundle	Two Bundles
8 x 10-8 ply (500 bdle)	\$10.00	\$ 9.50 ea.
8 1/2 x 11-8 ply (500 bdle)	10.00	9.50 ea.
11 x 14-8 ply (200 bdle)	8.00	7.75 ea.
16 x 20-14 ply (50 bdle)	7.95	14.95 (100)
8 1/2 x 11-6 ply (500 bdle)	9.50	18.00
5 x 7-6 ply (500 bdle)	4.50	9.00

FOB Mpls. — not mailable due to ship. weight.

MATBOARD — 16x20 (100 to carton)

Smooth finish	\$12.00 (50 shts)	\$22.50 (100 shts)
Pebble finish	11.00 (50 shts)	21.00 (100 shts)
Heavy white cardboard	7.95 (50 shts)	14.95 (100 shts)
16x20 Corrugated Board	3.50 (25 shts)	6.00 (50 shts)
11x14 Corrugated Board	3.50 (50 shts)	6.00 (100 shts)

GLASSINE ENVELOPES (top opening)

No.	Size	100	500	1000
84	4x5 size	\$.85	\$ 3.50	\$ 6.50
85	5x7 size	1.00	4.50	7.95
88	8x10 size	1.40	6.50	12.50
89	11x14 size	3.00	13.75	25.00

GLASSINE ENVELOPES (side opening)

71	4x5 size	\$1.10	\$ 5.00	\$ 9.00
72	5x7 size	1.65	8.25	15.00
73	8x10 size	2.95	14.50	26.00
74	11x14 size	6.50	32.50	60.00

Made in small sizes and strip envelopes. ACETATE SLEEVES for negatives (clear). Write for 1966 price schedule — sizes, etc.

NEGATIVE PRESERVERS

No.	Size	100	500	1000
54	4x5 size	\$1.50	\$ 7.00	\$12.95M
55	5x7 size	1.65	7.50	14.50M
58	8x10 size	2.95	13.95	26.50M
50	5x7 (Comb)	1.65	7.50	13.95M

PAPER ITEMS—all FOB Mpls.—Ship Bus—Express or Truck — for lowest shipping costs. Sept. 1, 1966.

CASH ORDERS — WE PAY SHIPPING

Send for 1966 Consolidated Catalog. You can assort all items for prepaid express shipments on following basis.

- Cash with order — we pay express on \$100.00 orders — up to 125 pounds
- \$150.00 orders — up to 200 pounds
- \$200.00 orders — up to 300 pounds

MAIL ORDERS — cash with order we will mail postpaid (if items are available). Paper product prices FOB Minneapolis.



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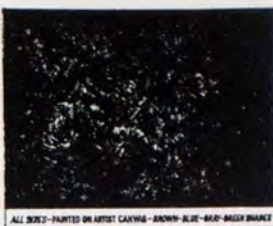
FOR 16 x 20 MOUNTS

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8 x 10 11 x 14 and
20 x 24 size — STOCK.

FIBER MAILING CASES FROM PIERCE

8x10 size print 1/4 in.	\$5.25	2 in.	\$ 5.85
11x14 size print 1/4 in.	6.00	2 in.	6.65
16x20 size print 1/4 in.	6.50	2 in.	7.25
16x20 size print 3/8 in.	7.75	4 in.	8.15
20x24 size print		2 in.	11.75

Add 50c for part postage when ordering one — Order two we pay postage — Cash with order.



"OLD MASTERS" — a new background for 1966. One of the best for both color and B & W work. No higher prices for these designs — and if you have one background — here's the "second" if you have none — this is the best one to start with for your color poses. Comes in four different shades — and 52-72-84-96 and 120 inch width — any lengths (window shades — 54-63-72 in. wide).

No. 37 — Old Masters — Brown tones. BW-Color.
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.

ALL DESIGNS — specify width and lengths.
52 in. width... \$24.95 (6 ft.)... \$27.95 (7 ft.)
72 in. width... 44.50 (9 ft.)... 32.50 (6 ft.)
84 in. width... 49.95 (9 ft.)
90 in. width... 59.50 (9 ft.)... 64.50 (10-11 ft.)
96 in. width... 69.50 (9 ft.)... 74.50 (10-11 ft.)
120 in. width... 84.50 (9 ft.)... 89.50 (10-11 ft.)
Window shades — 54-7 ft. \$27.95 72-9 ft. \$39.95
We can supply 15 or 16 1/2 ft. backgrounds.

SPECIAL DESIGNS — SPECIAL COLORS — Send us pictures or negatives of what you would like — we can match 90-95 for designs and colors — generally at the above prices too. Write us for further information and free folders.

STUDIO OR PORTABLE BACKGROUNDS

Ask for free folders on these sets of backgrounds for both Studio and Portable Uses. These have Radiance styles or solid colors.

NO. 453 — FOR MEN'S PORTRAITS!

BROWN PLASTIC Backgrounds

Look like elegant wood paneling for rich portraits of distinction!

Panel — 18" x 48" deep.
Folds Compactly for Storage!

MEN'S BACKGROUND PANELS

Plastic sheets size 18x48 with three wood squares for wall panels — brown color — excellent men's backgrounds. (Bus or UPS)

Three panels (54 in. wide — 48 high)..... \$11.45
Four panels (54 in. wide — 64 high)..... 14.95
Not mailable — Add \$2.00 for prepaid Bus or UPS.

Cling monkeys

★ CLING TO YOUR ARM!
★ HAVE EYES THAT BLINK!

These you must have!

Cuddly Plush! One Right One Only! Both for \$1.95

FOR YOUNGSTERS SMILE... THIS IS IT!

We stock wide variety of Studio Toys for getting expressions that sell portraits.

Clancy Clown Doll on Elastic \$ 4.95
Zippy — Monkey on Elastic 6.95
Dragon Hand Puppets — large size 2.95
Fur Skunk — with heavy springs (good) 5.95
Cloth Skunk — smaller size for only 1.00
Three Small Dogs in Plastic Bag 1.00
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Plastic Balls for Child to Hold (10) 1.00
Baby Rattles — assorted (10 in bag) 1.00
Maig Handkerchief (four color styles) 1.50
Animal Hand Puppets (assorted styles) 1.25
Plush Rabbit — big ears — mans size 2.95
Bird Cage — Swiss Music Box — cage turns 6.95
Many other toys for studios — free pages. Cash with order — we ship these postpaid.

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of Airport Photography, Inc. . . . Robert Wiltberger and Wayne Gaylord have opened the V.I.P. Studio in Crystal Lake, Ill.

DEATHS: Frederick J. Weber, 87, who had been the oldest active photographer on Long Island, died recently in Jamaica, N. Y. He had opened his first Jamaica studio in 1903. In addition to his studio business, he was a photographer for the Long Island Railroad and the Pennsylvania Railroad.

Martin E. Husing, 52, Allendale, N. J., GAF Technical Representative in the New York area, died August 7. He was active in the Industrial Photographers of New Jersey for many years.

Maurice J. Eby, 55, Las Cruces, N. M., head of photography at New Mexico State University's Physical Science Laboratory, died August 10. He was also a studio photographer; his portraits of Indians were well known. Mr. Eby was a member of the New Mexico Art Commission.

Membership continued

ARIZONA—1 (9)

(P) Wm. W. Norman
(C) Allan B. Starr
(I) Gordon Schwing
Lutnes, John Herman, Kitt Peak Nat'l Observatory, 950 N. Cherry Ave., Tucson (I)

ARKANSAS—2 (4)

(P) R. Neil Rhodes
(C) Offie Lites, Jr.
Duncan, Thomas O., Bureau of Sport Fisheries & Wildlife, 113 S. East St., Fayetteville (Asso) Jack Moncrief
Tiller, Alma E. (Mrs.), Alma's Photography, 9400 Hilario Springs Rd., Little Rock (Asso)

CALIFORNIA—29 (193)

(P) Ted Sirlin
(C) Antonio D. Ricca
(I) Hal D. Sobotker, Jr.
(CAL) W. Keith Cole
(CAL) Howard D. Kelly
Black, Richard E., Dick Black Studio, 1432 Market St., Redding (A-P)
Block, Arthur E., Naval Underwater Warfare Cir., 3202 E. Foothill Blvd., Pasadena (I)
Bostain, John M., NASA, 42711 N. 32nd St. W., Lancaster (I)
Braun, W. Kirk, Sylvania Electric Products, 1811 Adrian Rd., Burlingame (I)
Burns, Steven E., Douglas Aircraft, 6709 E. Wandlow Rd., Long Beach (Asso) Howard Kelly
Crawford, Richard Hallett, Dick Crawford Photo, 3437 Toledo Way, Sacramento (A-P)
David, Joseph, Lockheed Aircraft Corp., 2400 N. Hollywood Way, Burbank (Asso)
Ebsen, Clive M., 4828 August St., Los Angeles (S)
Engle, James William, Jr., Stanford Research Inst., Menlo Park (I)
Erwick, H. A., 1132 Tehana St., Corning (Asso)
Gmelch, Edna Louise, 707 Linda Ct., San Mateo (Asso)
Harris, Walt, Harris Studio, 836 3rd St., Crescent City (A-P)
Hutchinson, Douglas S., USAF, Vandenberg AFB, 1369 Photo Squadron (Asso)
Lane, Sid, PIC-Photographic Illustration Co., 2220 W. Magnolia Blvd., Burbank (A-C)

Turn to page 79

New Products

Mole-Richardson Daylight Booster



Type 5511 Molequartz Molefay illuminator accommodates five 650w FAY tungsten-halogen 5000K globes having dichroic coated lenses. With all globes burning, brightness is 4500fc at 6' over 4 1/4" width. Individual switches permit five levels of illumination without changing color temperature. Unit weighs 12 1/4 lbs., operates on 120v AC or DC. Accessory holder supports light shields which in turn hold frames for spun glass, silks and color filters.

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

Western San Francisco Mounts



Series of photo mounts in paisley and psychedelic patterns, San Francisco line, "bright and breezy" designs. Three mounts available in sizes 3x5, 5x7, 8x10, 7x5 and 10x8.

Western Photo Mount Co., 8430 N.E. Killingsworth, Portland, Ore. 97220.

GAF Panchromatic Gafstar Films

Three panchromatic emulsions on sheet film and heavy-base rolls, all on Gafstar polyester base (high dimensional stability, fast drying, curl and tear resistant): Finopan Gafstar, extremely

fine grain, low speed (ASA 64); Versapan Gafstar, extremely fine grain, medium speed (ASA 125); Superpan Gafstar, fine grain, moderately high speed (ASA 250). Photographic technical bulletins are available on each film type.

General Aniline & Film Corp., 140 W. 51st St., New York, N. Y. 10020.

Rolleasy Background Roller



Rolleasy Background Roller equipment has multiple rollers, requiring one ceiling or wall installation. Gear ratio is one-to-one. Seamless Core-wound background paper is available in 50' and 100' lengths, 4', 6', 9', and 12' widths.

Photo-Tech, 590 Bayfield St., St. Paul, Minn. 55107.

Beattie Universal Camera



Beattie Universal Camera features programmed electric shutter which opens automatically for viewing and closes automatically for exposure; cut film (split 5x7) and roll film operation (120-220, 35mm, 46mm, 70mm); revolving back locks at any angle. Controls (including f-stop) are at camera back. Camera will accept lenses of 6"

to 12" focal length, provides hooded viewing, operates on 115v AC, weighs 15 lbs. Camera, including split 5x7 back, roll film back, electric shutter, cable set and adapter for Graflex 120-220 magazine: \$540.

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

Taprell Loomis Greeting Folders



Promotion package for photo greeting folders includes window streamer, counter card with sample attached, and sample book of 11 folders, with gold foil designs embossed on backgrounds: \$3.00.

Taprell Loomis, Inc., Dept. N-11, 2160 Superior Ave., Cleveland, Ohio 44114.

Photogenic Skylighter



Electronic flash in reflector measuring 48"x32"x16" provides soft, broad, shadowless lighting. Skylighter can be set in vertical or

horizontal position, may be mounted singularly, or in pairs. The unit is available in stand, fixed ceiling mount, or Master-Rail models. Reflector finish, non-specular satin anodized embossed; power output, 800ws maximum; flashtube, 900v 48' linear type; modeling lamp, 60w fluorescent; modeling lamp control, full, half, quarter, eighth power selector switch; output, 1500 ecps at 400 ws, 3000 ecps at 800 ws; vertical angle of coverage, 135°. Studiomasster-11 800ws power supply features lighted pushbutton control, voltage regulation, plug-in components, sensitive phototube triggering, four ranges of power output.

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

Lacey-Luci Portable Visualizer



Coronet desk-top visualizer occupies 23 3/4"x14 1/2". Viewing area is 10"x12"; copyboard, 12"x14". Enlargement or reduction ranges to 400%; 3" lens is provided. Unit is steel with gray finish. Price is \$225.

Lacey-Luci Products, Inc., 2679 Route 70, Manasquan, N. J. 08736.

Carousel Auto-Focusing Projector

Kodak Carousel 850 projector employs electronic damping to bring each image on the screen to a stop as soon as it is in focus. Focusing action starts while the screen is momentarily blacked out between slides. Auto-focus repositions projection lens for slides only if they



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require focusing. Model 850 is identical to the Carousel 800 projector in all features except elimination of the remote focus control and redesign of the initial-focus knob. Price, less than \$200 with zoom lens.

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

Kreonite Color Processor



Air-Temp E-4 Color Processors, Models 212 A 57 (1 gallon size) and 212 D 810 (3½ gallon size). The 12-tank units were designed to meet recommendations outlined in Kodak's manual AZ-100, "Monitoring System for Kodak Ektachrome Film Process E-4." Chemistry is maintained at 85°F; replenishing chemicals stored in cabinet are maintained at processing temperature. Recommended vent system is built-in. Unit is pre-plumbed and ready to install.

Kreonite, Inc., 715 E. Tenth St., Wichita, Kan. 67201.

ColorTran Lensless Light Fixture



Model LQF10-50 Super-Beam 1000 permits focusing from spot to flood with a ratio of 11:1. Using the 1000w (3200K) tungsten-halogen quartz single-ended frosted lamp, lensless light fixture operates directly from 120v, AC or DC, without boosting. The lamp produces 50 to 560 fc at 20' from the flood to spot positions. Barndoor performance is comparable to that of a standard 2K Fresnel type unit. The motion picture model (LQF10-50) weighs 10¼ lbs., can be stand mounted or supported by standard grip equipment; focusing is accomplished by rotating a knob on the bottom of the housing. The TV model (LQF10-50/TV) weighs 11 lbs., is supplied with yoke incorporat-

ing a C-clamp for mounting. A steel loop (for pole operation) replaces the knob for focusing the TV model. Each unit is priced at \$125.

ColorTran Industries, Inc. (A Berkey Photo Company), 1015 Chestnut St., Burbank, Calif. 91502.

Nikon Macro Bellows Attachment, Auto Microflex

Model 3 macro bellows features dovetailed groove for steady and smooth rack and pinion movements along the structural guide rail calibrated in millimeters. . . . Nikon AFM Auto-Microflex provides fully automatic exposure control for photomicrography. AFM consists of microscope attachment and control unit.

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

Pako Silver Collection Unit



Ropak silver recovery unit, designed to reclaim silver from hypo solutions in Pako Filmachines, Pakopak Print Prossers and other film and print processing equipment, occupies 12"x 27" floor space, is 32" high. Installation requires plug-in to standard 110v outlet and connection of input and outlet tubing. Silver is removed by flexing stainless steel discs on the cathode. Owner receives full value of assayed silver, minus smelter's charges. High current density achieves fast recovery of nearly pure silver.

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

Adapt-A-Matic Lens System

Tamron Adapt-A-Matic fully automatic lens system for SLR cameras — lenses are interchangeable from focal length to focal length and from camera to camera. There are seven lenses in the system: 28mm, f/2.8; 35mm, f/2.8; 135mm, f/2.8; 200mm, f/3.5; 300mm, f/5.6; 70mm-220mm, f/4 zoom; and 80-

mm-250mm, f/3.8 zoom. Adaptation is made possible through the use of Adapt-A-Matic lens mounts which mate with the camera's automatic shutter mechanism. Prices of lenses start at \$89.95 list, including one Adapt-A-Matic mount. Mounts may be purchased separately.

Raygram-Hornstein, Inc., 144 E. Kingsbridge Rd., Mt. Vernon, N. Y.; Argraph/Samigon Corp., 151 W. 19th St., New York, N. Y. 10011.

Miranda Copy Stand



Camera holding arrangement of Miranda copy stand removes strain from the tripod socket, assures flat baseboard-to-lens plane. Two lamps can be extended 36" apart or in any combination of right-left lighting. Chromed pole permits elevation to 26½"; camera arm extends 8½" from pole, centering lens in center of the baseboard. Both the lighting arms and the camera arm ride up and down the pole on individual attachments and can be switched in their order. Baseboard is 18" long, 15¾" wide, 1" thick. In the illustration, Miranda single-lens reflex camera is fitted with Focabell S single track bellows extension to which a 50mm lens has been attached. Miranda copy stand sells for less than \$70.

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

Simco Electrostatic Light Table

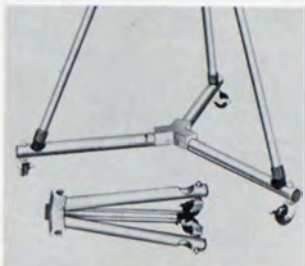


Lectro-Plaque electrostatic light table holds copy electrostatically, without tapes, adhesives or other mechanical aids. Negatives or copy can be laid out and bonded to a plastic carrier sheet, which can be transferred to an exposure frame or camera copy board. Light table comes in three sizes: 30"x40", 36"x50" and 42"x62", overall glass size. All tables are 36" high, of heavy steel with baked enamel finish.

Straight edges are adjustable on all sides.

The Simco Company, Inc., 920 Walnut St., Lansdale, Penna. 19446.

Quick-Set Dolly



Husky Dolly accommodates the Husky tripod at any extension, has swivel wheels provided with wheel locks. Dolly mounts or dismounts quickly, folds compactly.

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

Tessina 35 L Pocket Camera



Swiss Tessina 35 L with coupled exposure meter weighs 7 oz., takes less space than a pack of cigarettes (2½"x2"x1"), uses standard 35mm film. Twin-lens reflex system with groundglass offers choice of reflex and sportsfinders, 8X magnifier or 6X prismfinders, for waist level, eye level or 90° angle candid. Tessina 25mm, f/2.8 lens stops down to f/22. Coupled exposure meter gives correct light readings, while motor transports film for 8-10 rapid sequence pictures. Price: \$169.50.

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

Lenses for Mitchell Cameras



Seven high-resolution 35mm format Kowa-Cine Prominar lenses, designed for the Mitchell BNC, BNC-Reflex, S35R, and Mark II cameras, fit existing follow-focus type systems with a cam change. Color-corrected retrofocus lenses feature built-in sun shades and filter retainers; all T-stops and other markings are positioned facing the left-hand side of camera. Focal lengths are: 20mm, T2.6; 25mm, T2.3; 32mm, T2.3; 40mm, T2.3; 50mm, T2.3; 75mm, T2.3; and 100mm, T2.6.

Mitchell Camera Corp., 666 W. Harvard St., Glendale, Calif. 91204.

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Smith-Victor Projector Table

Projector table, Model N. T1, includes built-in courtesy light, viewer for editing slides, auxiliary outlet for tape recorder or other accessories, plus a room light switch. Table holds all movie and slide projectors, is of steel construction with walnut grained vinyl top. Size 17"x17", height 30", folds for storage. Table is wired to handle up to 840w AC-DC, and is complete with a 10' cord which winds on a concealed cord winding clip: \$19.95.

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

Samigon Auxiliary Fish-Eye Lens



Samigon Auxiliary fish-eye lens, when mounted in front of a prime 50mm camera lens, records 180° coverage. On 135mm or 200mm, lenses, it produces wide-angle telephoto views. Lens may be mounted on most still and movie cameras. Lens weighs 7.4 oz., is in sharp focus from 3' to infinity when the distance scale of the prime lens is set at its widest opening. Price: \$99.50.

Samigon Corp., 151 W. 19th St., New York, N. Y. 10011.

Spiratone Expotrol



Expotrol exposure measuring system has CdS exposure meter with a range EV -8 to +20, 1/4000 second to 60 minutes, f/1 to f/64 in 1/3 stops, ASA 3 to 6400, and 90° angle. Accessories include optical "normal" attachment which measures angle of normal focal length lens; incident dome; attachment for through-the-lens readings; beam splitter prism reflex 3" spot attachment; turret coupled viewfinder provides "life size" viewing with both eyes. Hand grip screws into the meter's tripod socket. Expotrol system includes accessories, leather carrying case and attache foam custom case: \$99.95.

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

Electro-Air Portable Air Cleaner



Porta-Clean, portable electronic air cleaner, plugs into any lighting circuit, can remove "at least 90%" of dust, smoke from the air passing through it. Cabinet is vinyl coated steel with walnut wood grain finish, brushed gold trim. Two-speed fan control provides 110 cfm or 185 cfm of clean air. Units are designed for areas that do not have central forced air ventilating systems.

Electro-Air/Division of Emerson Electric Co., McKees Rocks, Penna. 15136.

NEW PRODUCTS IN BRIEF

Sawyer's 4" to 6", f/3.5 coated anastigmat zoom slide projection lens fits any model Sawyer's slide projector. Suggested list price, \$42.50; or exchange list price of \$27.50 with the return of Sawyer's 4", f/3.5 projection lens.

General Aniline & Film Corp., 140 W. 51st St., New York, N. Y. 10020.

Red Devil point drivers used for framing wall size portraits, reduce framing time; No. 2 driver stapler, \$12.95; 5,000 points \$3.50.

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

Micro-Trigger, when inserted between strobe and sync cord, eliminates arcing and pitting of shutter contacts; will fire up to 8 strobes at one time from one camera shutter; other uses are triggering of flash units with drop of water, or touch of insect or animal: under \$15.

Electronic Control Service, P.O. Box 66293, Los Angeles, Calif. 90066.

Projection light system, axial quartzline, combines lamp, condenser-reflector, lampholder, and socket within 2" cube; five models are 21v, 150w systems; one is 24v, 200w unit designed to project movies in airliners.

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

Robot Portrait/Document camera photographs simultaneously check or other document and the person presenting it; electroautomatic 35mm camera with electronic flash has a 30' film magazine for 520 exposures; infra-red filter is optional.

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

Sprayway anti-static spray chemically neutralizes static electricity; in 16 oz. aerosol cans.

Sprayway Inc., 7644 S. Vincennes Ave., Chicago, Ill. 60620.

Two carrying cases for Super Cambo view cameras — C-20A opens like a one-suitcase, one side holds flat lying camera, opposite side holds lenses and accessories, 23"x7 1/4"x15 1/2", 9 1/2 lbs.; C-20B holds camera upside down, assembled for immediate use, 22 1/4"x10 3/4"x12 3/4", 8 lbs. Both cases will accept 2 1/4"x3 3/4", 4x5 or 5x7 camera and accessories, are \$45 each.

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

Optical cleaning kit consists of lens cleaning fluid, 100 optical quality cotton swabs, anti-static cloth, lens tissues, camel's hair brush with squeegee blower, instructions for proper cleaning techniques; in compartment, hinged plastic box: \$14.95.

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

Magnifying spectacles with adjustable headband, Magnascope, provides full upward swivel when not in use, \$7.95; with regular 2 1/2 power lens; interchangeable lenses of other focal lengths are \$2.98 each.

Meredith Separator Co., 101 Clear St., Cleveland, Mo. 64734.

Micronyl water filter guarantees granulometric filtration of particles down to 5 microns, has low resistance to water flow. Adapter fits standard water tap, will work with 1/2" rubber hose: \$39.95.

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

Tungsten halogen projector lamp with internal reflector, BCK, uses Tru-Focus base and socket, is interchangeable with existing CZA incandescent projector lamps.

Sylvania Electric Products, Inc., 730 Third Ave., New York, N. Y. 10017.

Multi-color gummed addressing label resembles rainbow or prism colors; sample available.

Ever Ready Label Corp., 357 Cortlandt St., Belleville, N. J. 07109.

LITERATURE

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

Compact catalog covers Supreme professional and industrial papers and films.

Supreme Photo Products Co., Inc., 1841 Broadway, New York, N. Y. 10023.

"Minolta Auto-Spot 1" folder describes in detail Minolta power-scale exposure meter.

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

Brochure (Hy-467) describes the three models of Hycam high-speed rotating-prism motion-picture cameras.

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

Catalog 865 shows photographic and timing equipment for time and motion studies.

Lafayette Instrument Co., P.O. Box 1279, Lafayette, Ind. 47902.

Folder on Lowell "remote control" quartz lighting system.

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

Data Sheet A11.2111, L&N Macbeth Illuminometer describes Model 6800 lighting measurements instrument.

Leeds & Northrup Co., 4901 Stenton Ave., Philadelphia, Penna. 19144.

Behrend's Rental Price List of motion picture equipment.

Behrend's Inc., 161 E. Grand Ave., Chicago, Ill. 60611.

Revised price list for Catalog K, new bulletins and new products supplement, 20 pages.

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

Booklet, photo-sensitized paper buying guide and price list, 12 pages.

Air Photo Supply, 158 S. Station, Yonkers, N. Y. 10705.

Pamphlet (P-95) provides data on Kodak 2475 Recording Film (Estar Gray Base), designed for applications which require low-level illumination or short-duration exposure.

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

Papers by S. L. Love, "Using an Auto-Collimator for Photo-Optical Systems Evaluation," and "The Use of an Integrated Cathode-Ray Oscillograph Measuring Instrument for Photo-Optical Systems Evaluation."

National Camera, Inc., Dept. KD, Englewood, Colo. 80110.

"GAF Transflo 1206, 1207" brochure on film and paper processors.

General Aniline & Film Corp., 140 W. 51st St., New York, N. Y. 10020.

8-page handbook on Supre-Print stabilization process; charts list specifications, usage, sizes and prices for ten types of papers and four types of phototypesetting papers.

Supre-Print Corp., 1841 Broadway, New York, N. Y. 10023.

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The Fisheye-Nikkor is said to have a picture angle of 180°. Actually, it "sees" a full hemisphere: everything in front, above, below, to either side, and all around. Shooting from within a doorway, it would encompass everything in the room, including the door frame.

The Fisheye-Nikkor has click-stops from f5.6 to f22, and six internal, turret-mounted filters. It requires no focusing; depth-of-field extends from inches to infinity. And, despite its extreme coverage, it is amazingly sharp and color corrected. An optical finder with 160° viewing field is supplied with this lens.

The Fisheye-Nikkor is one of more than 30 interchangeable Nikkor lenses available for use with Nikon F and Nikkormat cameras. It is an outstanding example of the optical quality and versatility of the Nikon system. For details, see your Nikon dealer, or write.

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



Cameraroom Psychology

Dorothy Russo

Painted Backgrounds for the Courageous

I have been getting letters from readers throughout the United States and Canada. I recently received one from England. I find your letters very encouraging. To date, however, there have been very few with inquiries or suggestions I can use in the column. If you have (and who hasn't?) a pet trick, idea or question, I would enjoy hearing from you.

During a recent seminar in Wisconsin, a number of people asked about my painted backgrounds. The simplest way to acquire a good painted background is, of course, to purchase one. The Pierce Co., Minneapolis, offers some fine ones, in a variety of patterns and sizes.

I prefer the do-it-yourself method, first because your own backgrounds are custom made and no one will have an exact duplicate. Second, there's a great sense of satisfaction in making your own. Third, the method I'm about to give you is economical. Making your own hand-painted background is a simple matter. The biggest element needed is not talent, but raw

courage. Let me tell you about my trials and your courage will grow.

My first experience was with a six-foot window shade. I traveled 65 miles for a "how-to" course. I wish I had known then what I am about to tell you now. I could have saved both time and money.

When I came back from the course, my husband looked at my handiwork and turned pale. I said, "Well, what do you expect from an amateur?" I stood the blind in the corner for two weeks. In my husband's absence, I mustered courage to try one proof with it. It photographed beautifully.

Moral of the story: you can't make a mistake. Get busy and begin. I advise you to begin with a basic background. Once you have made this basic one you may let your imagination run free. This simple type is what I shall reconstruct for you. If you can read you can make this background.

Get Window Shade and Paint

First gather supplies: a six-foot window shade of any porous material and two quarts of water soluble, rubber-based paint, one in light blue gray and one in dark battleship gray. You will also need one tube each of the following tinting colors: black, dark blue, off-red, off-yellow. Mix each can of paint with equal parts of water.

Lay your blind on a large flat surface and begin to apply the lightest color with a brush or sponge in an oval. Start about three feet up from the bottom. Make the oval approximately three feet wide and four feet long. Work fast; do not let the paint dry. Next set aside approximately 1½ cups of the light paint. To the balance of the light paint add enough black tint to make a medium tone. Also add a touch of blue. Apply this paint around the light oval in strokes that overlap, brushing outward for about a foot. When you have completely ringed the inner oval with the middle tone, go back and feather the edges with a damp sponge. Eliminate any harsh lines.

Blend Colors

You are now ready for the third step. Apply the darkest color to the edges in the same manner. Again blend the sharp lines.

The 1½ cups of paint you have set aside is now divided into three parts. To each part add one of the following colors: yellow, red and blue. Keep these colors pastel and somewhat dirtied down. Apply about three spots of each, the size of your hand, in various places on the light and me-

dium parts of the background. Blend them until they appear soft and out of focus.

You will have a versatile head-and-shoulder or three-quarter background in colors to blend with any subject. You may alter the tones with colored gels over the background light. Warm it with yellow or violet; cool it with blue or green. Experiment with distance of the background light.

One word of caution. You do better to paint the background a bit on the darker side. It is easier to lighten with a light than it is to darken.

Some have been successful with spray cans. This paint will crack when rolled. I caution you to spray as thinly as possible. Use dull paint only. Do not spray indoors, as the paint will float around the room. Avoid making many small clouds by standing farther



John Vennes, Jack Classon and Dorothy Russo make hand-painted backgrounds at a painting party.

away. A small all-over pattern can be used successfully. I have seen Joe Zeltsman of New Jersey use it well but it is not for the beginner. It takes a real pro like Joe. A natural sponge dipped in several colors at once, blotted on the background, gives an interesting pattern. When this pattern is confined to the edge it creates an effect of overhanging foliage.


As I mentioned before, the most difficult thing in painting backgrounds is gathering the courage to try. Don't let negative thinking rob you of making your own. I cannot over-emphasize the simplicity of the job.

Artist's Oils Not Necessary

After you have gained experience you will want to make a full-length background. Canvas for this purpose may be purchased in nine-foot widths in the hardware stores of larger cities. A 9'x9' would take about \$50 worth of artist's oils. This expense is not necessary. You may use the same water soluble rubber based paint on canvas. The cost is about \$8. The oil-painted

background looks better to the eye when finished, but the camera sees the \$8 worth of paint with equal beauty. Do not judge your efforts until you have photographed the background.

Try a painting party. John Vennes, President and Jack Classon, Program Chairman of the PPA of Maryland, drove up one Sunday with their families. We spread our canvas and paint on the driveway. We had fun, and each bolstered the other's courage. Invite some of your fellow shutter-bugs and try it. It doesn't matter what your finished background looks like; you'll be pleased when you photograph it.

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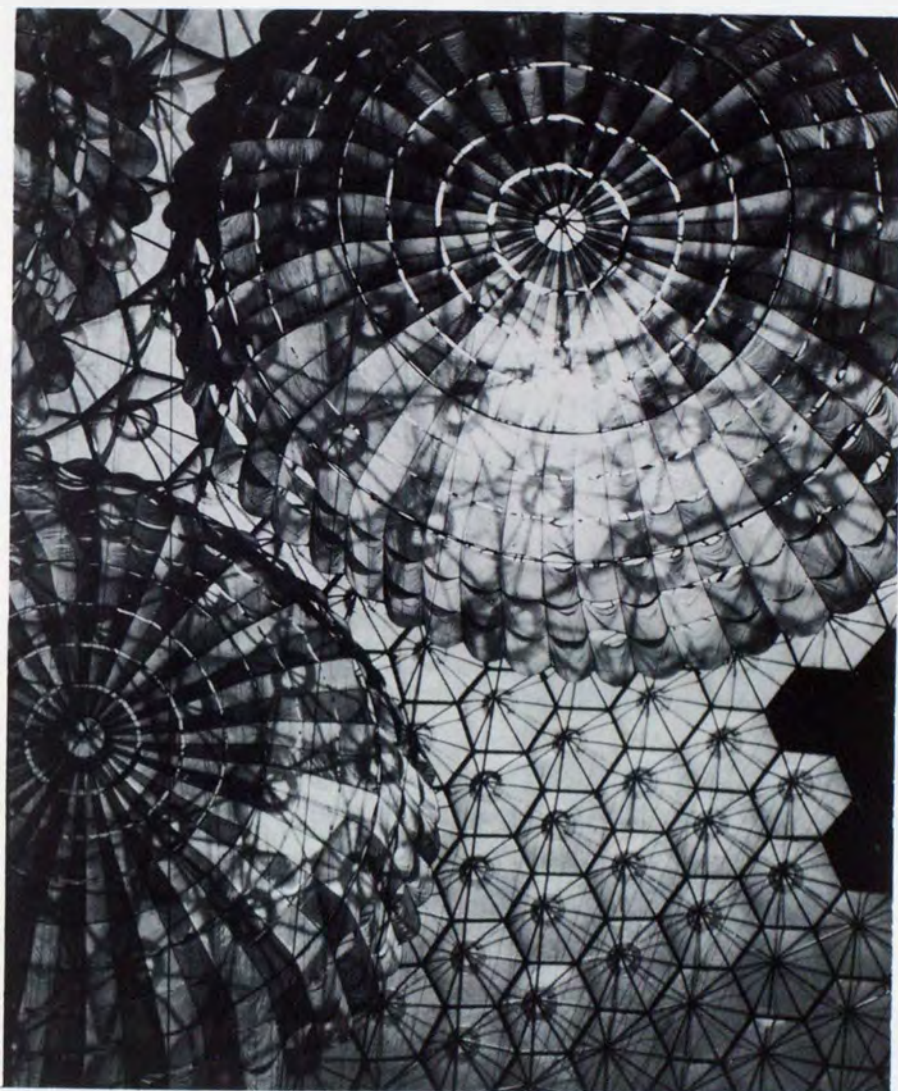


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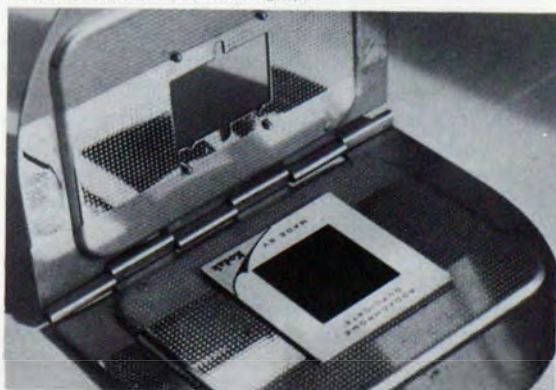
NEW YORK COLISEUM JUNE 7-15, 1969



35mm Color to Black-and-White



Above: Sanford made black and white print from color slide of U.S. Pavilion at Expo '67 for newspaper advertising of slide showing at local bank. Below: When making black and white negative, color slide should be inserted in film carrier with printing on the mount facing up.



by Eric M. Sanford, M.Photog.Cr.

Clients' requests for black-and-white prints from 35mm color slides have become more and more frequent, and it is about time to face up to the situation without the "hope it will go away somewhere" attitude.

There is really no reason to turn down the request nor to be frightened at the thought of tackling this since it is simple to do, even with the most basic equipment.

We recently finished an assignment for an automobile manufacturer, photographing a story on 35mm Kodachrome. Because of circumstances — arctic conditions and necessary mobility — 35mm cameras were used. When the assignment was finished, only color slides were available.

A series of 35mm slides on Expo 67 was shown in a local bank lobby and they needed black-and-white prints for newspaper advertising.

In both cases a few black-and-white prints were needed and in a hurry. But there was no panic. Being equipped for 35mm work we have a 35mm enlarger. The slide goes into the negative carrier and we have standardized the setting and exposure to one second at f/32. (You may try this or adjust depending on your equipment and working conditions.) The image is projected on a piece of white paper, inserted in an ordinary film holder (4x5 or 5x7). After focusing and stopping down, black-and-white film, such as Royal Pan, is inserted in the holder. All light is turned off, the film holder slide removed and the exposure made.

Follow standard black-and-white negative processing, with possibly 20% shorter time to eliminate excessive contrast. Provided your slide was well exposed, sharp and otherwise acceptable, you will finish with an excellent black-and-white print.

When working in the 35mm format, making the shortest possible exposure and using a tripod, you assure sharp, movement-free originals. They are always better technically than the hand-held results which are likely to give problems when projected or reproduced.

Eric M. Sanford, M.Photog.Cr., 110 Shaw St., Manchester, N. H. 03104.

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Film Processing Alternate, Other Ideas from Readers

Many friends and readers have expressed concern over some aspects of the problem of processing color film, usually rolls of 120. If photographers take their film to a local finishing plant and return to pick it up they have spent enough time to have processed it themselves. If they send it out of town even more time is spent.

If they maintain a 3½-gallon line of tanks with C-22 and then replenish with the 5-gallon units of replenisher the cost is moderate; only about 18 cents per roll. The catch here is that they need enough volume to use up the replenishers before developer and the replenisher oxidize. It also implies the use of a transmission densitometer as a guide to keeping the chemicals consistent in their energy output. Many photographers beginning in color do not have this volume and many never have enough to justify this system. This leaves the possibility of using 3½ or 1-gallon tanks of chemicals without replenishment and dumping them when they are exhausted. It is difficult to maintain consistent quality this way. Cost of

chemicals will be about 25 cents per roll.

Another interesting alternate was recently suggested by reader Ken Holman of Middleton, Nova Scotia. He started in color using the Johnson Tank which is available in Canada and will process two rolls of 120 at a time in 16 oz. of solution. In the States the Anscomatic tank is the best equivalent I have found. He would mix 16 oz. of solution, pour it into one tank, develop two rolls of film, then pour it into a second tank, develop two more and then discard. This eliminated record keeping and should give excellent quality. I would think it wise to add a little time to the developing of the second two rolls.

Mr. Holman's method has the obvious disadvantage of not being suitable for handling large quantities of film. In addition, the cost per roll is about 80 cents, not to mention the time spent in mixing up the 16 oz. kits. Mr. Holman's volume has increased and he is now looking for larger tanks which will hold more reels but still use only 16 oz. of solution for each two rolls of film. If any reader knows of such a tank please let me know about it.

Cut Cost of Chemicals

I have tried a variation of Ken's method which has been very convenient and has cut the cost of chemicals to about 25 cents per roll. I have been using 1-gallon C-22 kits which contain two portions of developer and stop bath. I mix all the chemicals in 1-gallon plastic jugs except the developer. The developer is bottled in eight glass bottles of 16 oz. capacity and sealed with plastic screw tops. This developer will keep four weeks after being opened and six weeks in the stoppered bottles. If you want to be real safe you can drive all the air out by pouring a few glass marbles into the bottles to bring the solution up to the top. I have not found it necessary. After processing three or four rolls of film in a pint of solution it is poured out and consistent quality can be maintained because you are using fresh developer all the time. A minimum of time is spent in mixing chemicals, too. When you have used up the eight bottles of developer, mix the second gallon of developer and dump the stop bath and mix the second gallon of stop. All the other chemicals are designed to handle twice as much film as the developer and stop baths.

This system has its own quality control system built in by using fresh chemicals all the time. Another attractive feature is your total investment in a few tanks which retail at \$5.95.

Static Electricity Effects Minimized

While on the subject of film processing I might mention another bit of information recently brought to my attention which will be of great help to many readers. We have been plagued with static electricity in varying degrees depending upon the humidity conditions. When we get a little careless in brushing or cleaning before putting negatives in the enlarger we get trouble. This can be bad when the 2 1/4 x 2 1/4 negative goes up to 20x24 and the print is finished with quite a few white spots from dust specks. This does not promote harmony between the printer and the print finisher.

We have been testing the products of Electro-Chemical Products Corp. and find their wetting agent designated Ecco 121 to be very effective when the film is dipped into it prior to hanging for drying. It repels dust and lint after it is dry to a remarkable degree. It was so good that the first time we used it the film was so slick that we could not write numbers on it with a stabilo pencil which will even write on glass. We cut the strength to just a few drops to a quart of water. Instructions suggest that it is best to use distilled water and this can be found in most supermarkets now for use in steam irons. They also suggest that you hang the film without wiping. Instead I have been dipping sponges into the solution, squeezing them out and then wiping the film off after I hang it up to dry. The chemical can be obtained from Electro-Chemical Products Corp., 89 Walnut St., Montclair, N. J. 07042.

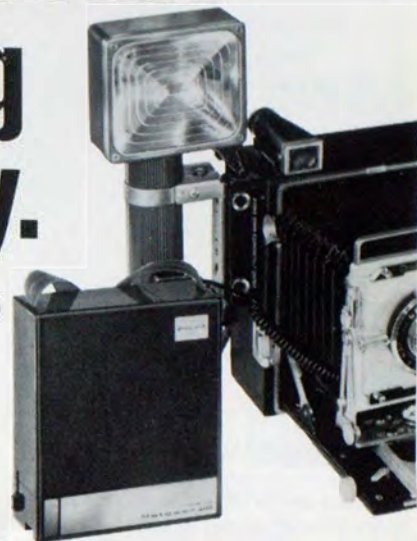
Sell Sample Portraits

One of the most pleasant aspects of correspondence from the many photographers who are kind enough to write me is the interesting literature many often include in their letters. Recently Tim Currier of Colonial Studio, Caribou, Maine, sent along some of his price lists and promotional pieces which included several ideas I think are well worth passing along. He has printed up a form requesting signed permission to use a sample portrait which he wishes to finish for displaying. I have heard on several occasions that attorneys think this is a good idea. It can be a nuisance, but Tim turns it to a sales advantage. Under the signature space he has two boxes, one of which is to be checked. The first is simple enough: "I want to purchase my portrait after the display is over." But the second has a clever snapper: "Please destroy my portrait after display is over."

We are all a little beyond the savage stage where we think the camera

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Oral communications training by instant replay. A member of Ford Motor Company's oral communications class (left, background) delivers an address before classmates and the television camera. The photographic department's videotape recorder records the talk, which also appears on a closed-circuit television monitor. The address then is replayed for viewing and criticism by the speaker, instructor and class.


Videotape Recorder in Photo Department

The photographic department at Ford Motor Co., Dearborn, Mich., has added a portable closed-circuit videotape recorder to its variety of movie and still equipment. Department manager John Mayberry explains that the recorder is used to train engineers, technicians and sales trainees, coach oral communications classes and show Ford TV commercials to company executives.

The department's motion picture staff uses the Ampex VR-6000 recorder in situations where its instant replay and cost of operation make it more desirable than film. Videotape recorders, used with television cameras, record pictures and sound on magnetic videotape for instant or delayed playback as a television picture.

Technical seminars are recorded live for showing to employees unable to attend the live presentations. At sales seminars, presentations are recorded on the spot and immediately played back so the speaker can see his own weak points.

Prepared talks by participants in oral communications classes are recorded and played back to students along with a critique.

For executives who do not have time to watch Ford commercials at scheduled television times, the portable recorder picks up the commercials directly from broadcast videotape recorders at local television stations. The commercials are replayed to the executives in their own offices at times convenient for them. 



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Newsevents continued

Camera Aids Study of Take-Off and Landing Characteristics

A 35mm camera with a wide angle lens which can film both sides of a 250-foot wide runway, is enabling the Boeing Company to obtain precise dynamic studies of the take-off and landing characteristics of the 727 and 737 jets.

The camera used in this Airplane Position and Attitude Camera System (APACS) is a Multidata Model 207 made by Flight Research Division, Giannini Scientific Corp., Richmond, Va. It is equipped with an auxiliary data chamber which records the time as each frame is exposed. The numerical display of time is recorded on the film to .01 second.

Other major features of the Multidata Model 207 are a patented capstan synclutch, a pin registered film locating system, and a film advance of 27 milliseconds. Capable of pulsing at up to 18 frames per second, the camera is operated by an automatic

control at 5 or 10 frames per second in the Boeing system. A wide angle 18.5mm lens is used for testing take-



Multidata 207 camera (above), installed in the radome of a Boeing test jet, determines whether or not take-offs and landings are conforming to standards. Below: Camera's wide-angle lens films both sides of the runway.



off and landing performance; a 50mm lens for automatic glide slope landing system tests.

AMONG PP of A AFFILIATES

PP of Southern California Changes Name

Professional Photographers of Southern California has changed its name to Professional Photographers West and hired a new Executive Manager, Robert F. Forster. New address is 550 N. Larchmont Blvd., Los Angeles, Calif. 90004.

Cleveland Society of PP Administers Scholarship

The Herb Rebman Memorial Scholarship applicable to Rochester Institute of Technology or Ohio University schools of photography is being administered by the Cleveland Society of Professional Photographers. The scholarship is open to high school students from the greater Cleveland area or areas served by the society's active membership. Candidates must be in the top third of their graduating class. The value of the scholarship to RIT is \$1465; the scholarship to Ohio U. is approximately \$700. Deadline for applications is December 18.

Kentucky PPA Elects Area Directors

Newly elected area directors for the Kentucky Professional Photographers Association are Joe Martin, W. L. McQuary, Goldie Littell, Jim Jeunesse, Jimmy Taylor and Pat McKay. Area directors in the Kentucky group are elected for two-year terms and form a board of directors, with the four officers elected for one-year terms, and the executive manager, who is appointed.

Thoughts on Shoot and Shot

With my 35 I shot a chick,
Souped the neg, then hung it,
When it was dry it made me sick,
for thru the hypo I had not brung it.

So if you wish to make some pix,
And dream of fame and glory,
Do not forget the final fix,
If you wish a picture story.

Richard E. Hinman, M.Photog.



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Jerry Taylor's news pix don't get a second chance. His Koni-Omega 'Rapid' doesn't need one.

The building stood for 87 years. But Newport, R. I. news photographer Jerry Taylor had only seconds to catch its demolition. That's why he used his Koni-Omega 'Rapid'—the only camera that gives him rapid-fire sequence capability with needle-sharp large-format negatives and total versatility.

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"Speed and sharp detail when the

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For the one camera that gives you front-page quality when the pressure's on, see your franchised Koni-Omega dealer, or write for details to Koni-Omega Camera Corp., Box 1070, Woodside, N.Y. 11377.



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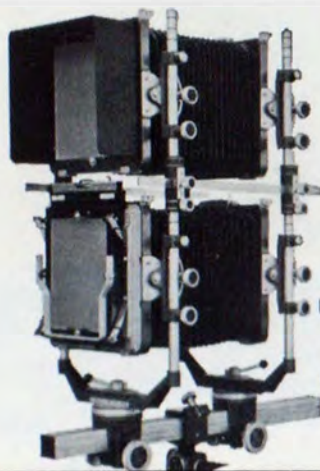
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Turn to page 80

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HAWAII—0 (6)
(P) George M. Kurisu, Sr.
(C) Irving Rosen

IDAHO—3 (12)
(P) Ellis L. Chapin
(C) Donald M. Pugmire

Jagers, Pat, Idaho Power Co., P.O. Box 770, Boise (I)
Morris, Mitchell G., Film Service Corp., P.O. Box 7068, Boise (A-P)
Rose, Joe C., Leyson Studio, 101 N. Lincoln, Jerome (A-P)

ILLINOIS—9 (95)
(P) Harry R. Hoyt
(C) Henry Van Westrop
(I) Richard L. Hamel
(CAL) Robert Johns
(CAL) Bill Wade

Baltzersen, Arnold M., Village of Niles Police Dept., 7200 Waukegan Rd., Niles (I) *Richard Edie*
Cammelot, Adrian A., Bell & Howell Co., 7100 McCormick Rd., Chicago (I) *W. Jordan*

Clemmons, Edward T., 9812 S. Damen Ave., Chicago (Asso) *Gerhard Bakker*
Grzeszkowiak, Ron A., Creative Color of Chicago, Inc., 6 W. Ontario, Chicago (A-C)

Harron, John Dennis, Bresnahan Photography, 817 Hillgrove, LaGrange (S) *Robert Bresnahan*

The Irwin Company, Samuel D. Irwin, 111 Travers Ave., Wheaton (Service)
Kerpan, Louis M., Allis-Chalmers Mfg. Co., County Line Road, P.O. Box 632, Deerfield (I) *Frank Smith*

Matjasich, Walter, Montgomery Ward, Cat. Photo Studio, RD-7, 619 W. Chicago Ave., Chicago (Asso)
Mercer, Charles R., U.S. Air Force, 807 W. Springfield, Urbana (Asso)

INDIANA—4 (40)
(P) Horace J. Chase
(C) Kenneth W. Martin
(I) W. F. Bertram

Graney, Richard L., Graney Studio, 3435 W 30th St., Indianapolis (Asso)
Kramer, Charles A., 3435 W. 30th St., Indianapolis (Asso)

Roncz, John Gregory, South Bend Tribune, South Bend (Asso)
Sheean, Patrick Thomas, Associated Commercial Photographers, 3614 New Haven Ave., Fort Wayne (S) *Harper Leiper*

IOWA—3 (12)
(P) Harold L. Johnson
(C) R. K. Sunderbruch
(I) Fred J. Downey
House, J. Wayne, Kenn's Studio, 207½ W. Main, Marshalltown (Asso) *Gerhard H. Bakker*

Jons, Bernard William, Jons Studio, 1161 Birch Ave., Primghar (A-P) *Buntrock-Salie Schütz*, Warren C., Warren's Studio, Van Meter (A-P)

KANSAS—4 (13)
(P) Leon M. Crooks
(C) Bill Barton
(I) Don Richards
Beard, George A., Sanderson Films, Inc., 1501 S. West St., Wichita (I) *Jerry L. Cornelius*
Epperson Studio & Camera Supply Inc., Ger-

ald A. Bales, 116 S. Washington, Wellington (A-Firm)
Gray, Opal, Gray Studio, Ulysses (Asso)
Gray, Royal L., Gray Studio, Ulysses (A-P)

KENTUCKY—2 (21)
(P) Jack Coleman
(C) Richard N. Duncan
(I) James N. Keen
Curtis, James W. (Jim) Curtis Photography, 272 Montgomery Ave., Versailles (A-C) *Richard L. Ware*
Thomas, Philip John, 1915 Rutherford Ave., Louisville (S)

LOUISIANA—3 (16)
(P) Eugenie Stoll Ragan
(C) Thurman C. Smith
(I) Jesse T. Grice
Bosch, John Wilkes, 644 N. Carrollton Ave., New Orleans (S)
Hardee, Marvin, Jr., Box 1101, Morgan City (A-C)
Tiner, Stanley Ray, Joe Richardson Photography, 999 N. Trenton St., Ruston (Asso) *Joe Richardson*

MAINE—1 (5)
(P) James E. Pierce
(C) Leroy A. Woodman
(I) Arthur M. Griffiths
Tekniphoto, 620 Congress St., Portland (Service)

MARYLAND—3 (28)
(P) Duncan Brooks
(C) Hugo Brooks
(I) Al Danegger
Finley, Thomas W., I.F.B. Photo Optical Div., Patuxent Naval Air Station, Patuxent River (I) *Edward B. J. Roberts*
Hartley, Jack Cochran, U.S. Army, Baltimore (S) *Calvert Hall*
Mangum, George Donald, Rollingview Professional Studio, 21 Rollingview Ct., Ellicott City (A-P)

MASSACHUSETTS—2 (22)
(P) John H. Hobbs
(C) Arthur Johnson
(I) Thomas E. Child
Wagner, John F., John F. Wagner Photography, 425 York St., Canton (A-C)
Zammiti, Michael J., 95 Rogers St., Lowell (A-P)

MICHIGAN—5 (39)
(P) Dimitri LaZaroff
(C) Leo R. Knight
(I) James B. Cooper
Ellis, John E., 213 N. Ball St., Owosso (Asso)
Hocking, Richard Allen, All States Photo Company, 15837 Biltmore Ave., Detroit (Asso) *James McFerran*
Mackert, Robert K., Central Michigan University, Anspach Hall, Mt. Pleasant (Asso)
Ramshaw, George, Jr., Ramshaw Photo, Inc., Detroit (Service)
Schultz, Ronald H., H. A. Powell Studios, 1502 Randolph, Detroit (Asso) *G. Bakker*

MINNESOTA—3 (26)
(P) Donald Rickers
(C) S. F. Ellertson
(I) Harland Hasvik
Caulfield, Norb J., Caulfield Studio, 815 Washington Ave., Detroit Lakes (A-P) *Roland Dinger*
Cmiel, Thomas Henry, H. Larson Studio, 2919 27th Ave. So., Minneapolis (Asso) *Gerhard Bakker*
Skroch, Ephrem Joseph, J. C. Penney Co., 1265 Brookdale Center, Minneapolis (I)

MISSISSIPPI—3 (13)
(P) Lester H. Lamb
(C) Terry Wood
(I) F. B. Gautier
Danikow, John Edward, Prejeans Studio, Church St., Columbia (A-P)
Rainey, Bazella G., III, The Rainey's Studio of Distinctive Photog., Box 508, Mound Bayou (Asso)
Williams, Mack A., U.S. Government, 503 Graham Ave., Biloxi (I)

MISSOURI—2 (17)

(P) Joe S. Brown
 (C) L. D. Jones
 (I) Elgin E. Smith
 McCarty, Michael James, McCarty Studio,
 8901 St. Charles Rd., St. Louis (S) *Gerhard
 Bakker*
 Richie, Stephen E., Eilers Studio, 3021 Chero-
 kee St., St. Louis (A-P)

MONTANA—3 (14)

(P) Albert H. Ham, Jr.
 (C) Jack Coffrin
 Feigel, Elmer, Malta (A-P)
 Martin, Frank M., Martin Studio, Wolf Point
 (A-P)
 Saito, Aki, Dillon Portrait Studio, Box 1077,
 Dillon (A-P)

NEBRASKA—0 (6)

(P) Helen M. Pitstick
 (C) Donald Jack
 (I) W. A. Coons

NEVADA—3 (6)

(P) Homer Jones
 (C) Edward J. Allen
 Hodges, A. J., Edgerton, Germeshausen &
 Grier, Inc., P.O. Box 1912, Las Vegas (I)
 Lockwood, H. E., Edgerton, Germeshausen &
 Grier, Inc., P.O. Box 1912, Las Vegas (I)
 Mitchell, Maurice M., 77 Park St., Reno (I)

NEW HAMPSHIRE—1 (7)

(P) Francis J. Sullivan
 (C) Eric M. Sanford
 (I) Thomas L. Marlar
 Grant, Kenneth H., Portsmouth Shipyard,
 Portsmouth (I)

NEW JERSEY—6 (43)

(P) Robert H. Haven
 (C) Chas. J. Guzzo
 (I) Harold Denstman
 Brennan, Robert John, 50 Poe Ave., Newark
 (Asso)
 Burke, Gail P., U.S. Army, Comm & Pic.
 Svcs. Div. Photo OPNS, Fort Dix (I) *Joseph
 Marrone*

Feinman, Stanley E., Regal Photographers, 13
 W. Grand Ave., Montvale (A-P)
 Gruber, Herbert H., Gruber's Photo Service
 Inc., 710 Main St., Asbury Park (A-C)
 Paton, Gustav G., Esso Research & Engi-
 neering Co., P.O. Box 51, Linden (I)
 Youhanic, Vladimir, 15 Brookside Ave., New
 Brunswick (Asso) *Mike Q—Coronet Studio*

NEW MEXICO—3 (24)

(P) Albert Ravanelli
 (C) Dick Kent
 (I) Robert C. Crook
 Claybrook, Billy R., Los Alamos Science
 Laboratory, F.O. Box 1663, Los Alamos (I)
 Cockelreas, Charles E., Sandia Corporation,
 P.O. Box 5800, Albuquerque (I)
 Hayden, Howard D., Sandia Corporation,
 P.O. Box 5800, Albuquerque (I)

NEW YORK—22 (147)

(P) Harold L. Bovee
 (C) John W. Hulburt
 (I) Charles L. Geiger
 (CAL) Henry W. Leichtner
 (CAL) Dino V. Semprini
 Acron Importing Corp., 2 W. 47th St., New
 York (Service)
 Arsenaull, Henry Joseph, Jr., Birchwood
 Photo Studio, Rt. 1, Box 71-A, Rhinebeck
 (Asso)
 Brown, Emmett, 259½ Stone Ave., Brooklyn
 (Asso)
 Bucaro, Thomas Anthony, William Becker
 Studios, 275 Seventh Ave., New York (Asso)
 Call, Mark, Morris Pisen, 805 Sixth Ave.,
 New York (Asso)
 Chester, Gregory H., R.I.T., Rochester (S)
Don Smith
 Dingwall, Gloria L., B-G Photography, Ham-
 lin Road, Mahopac (A-P) *John Finn*
 Dinteman, Walter L., Port of New York Au-
 thority, 111 Eighth Ave., New York (I)
 Goltermann, Wilbur H., Goltermann Pho-
 tography, 1 Park St., Brewster (A-P)

Graver, Nicholas M., University of Rochester,
 School of Med. & Dent., 260 Crittenden
 Blvd., Rochester (I)

Howard, Leslie, Resort Photo Service Inc.,
 P.O. Box 414, South Fallsburg (Asso) *Earle
 Tunick*

Johns, Livingston, Port of New York Au-
 thority, 111 8th Ave., New York (I) *T. C.
 Sheehan*

Kawczyuski, Matthew G., Federal Bakers
 Supply, 1385 Genesee St., Buffalo (Asso)
Herbert C. Meyer

Kloczko, Andrew, Germain School of Pho-
 tography, 225 Broadway, New York (S)
Albert Mundree

Lansing, Everett C., 4 Secor St., Sidney (Asso)
E. M. Van Name

Marino, Sal Joseph, 57 Laurel Ave., Staten
 Island (Asso)

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Prigg, Kenneth George, 329 West Ave., East Rochester (Asso)

Stevens, Everett M., Jr., Knolls Atomic Power Lab., General Electric Company, Box 1072, Schenectady (I)

Straus, Harold G., Buffalo, N. Y. Police Dept., 225 Dartmouth Ave., Buffalo (Asso) *Al Mature*

Voumard, Henry A., Jr., Voumard Photography, 111 6th St., Liverpool (A-C)

Weyner, Kalman F., Weyner Studio, 222 Central Park So., New York (A-C)

Wilson, Roger W., Eastman Kodak Co., 343 State St., Rochester (I)

NORTH CAROLINA—0 (10)

(P) Burnie W. Batchelor

(C) Charles E. Talton

(I) Ted Williams

NORTH DAKOTA—0 (1)

(P) Artice M. Freund

(C) Lee Mohr

OHIO—5 (41)

(P) Harry M. Pluto

(C) Richard H. Wetzler

(I) Richard C. Kinstler

Clay, Randall W., Schwabe Studio, 2122 Salem Ave., Dayton (Asso) *Robert Schwabe*

Salyer, Erastus, Salyer's Studio, 2909 E. Third St., Dayton (A-P) *Mel Baker*

Scott, Curtis Lee, Battelle Memorial Institute, 505 King Ave., Columbus (I) *Ralph Goodrich*

Slomka, Raymond, Toledo Edison Co., Edison Building, Toledo (Asso) *Gerhard Bakker*

Young, Michael A., Box 22, West Liberty (S) *Jack M. Hadley*

OKLAHOMA—1 (12)

(P) Hal Owen

(C) Jerry L. Cornelius

(I) Ivan L. Lawson

Butler, Theodore, 620 L. W. Upton Rd., Ft. Sill (Asso)

OREGON—35 (123)

(P) Arthur F. Steimonts

(C) Donald G. Condit

(I) Jack T. Charley

Arendt, Gilbert A., 878 Greenwood Dr. N.E., Salem (Asso)

Bennion, Fred D., Sawyers Inc., Portland (I)

Bessler, Thomas Ray, 12005 N.E. San Rafael, Portland (A-C)

Bilyew, Martin, Jr., 643 S.E. 74th Ave., Portland (Asso)

Bockelman, Tom C., Mr. B. Photography, 1243 Marion St. N.E., Salem (A-P)

Bond, Deane W., Pacific N.W. Bell Telephone Co., 421 S.W. Oak St., Portland (I)

Bond, Cliff, Sawyers, Inc., Portland (I)

Butterbrodt, Joachim B., Byers Color Lab, Inc., 4033 S.E. Milwaukie Ave., Portland (Asso)

Carter, Harry A., Manufacturer's Repr., 6702 S.E. 29th, Portland (Asso)

Clay, Frank E., Gateway Portrait Studio, 10102 N.E. Clackamas, Portland (A-P)

Corbett, Arthur C., Union High School Dist. 45, 960 E. Kathy St., Stayton (I)

Fry, Wayne R., Fred Meyer Inc., 3800 S.E. 22nd, Portland (I) *Claude Palmer*

Gorg, Carroll P., Oregon State University, 131 Gil Coliseum, Corvallis (Asso) *Bill Reasons*

Gross, Harry I., Gross Gallery, 720 E. 13th, Eugene (A-C)

Hanan, Eugene S., Umatilla Army Depot, Hermiston (I) *Alma Gray*

Heeth, Tom S., U.S. Corps of Engineers, Rt. 4, Box A-18, The Dalles (I)

Hicks, Alan B., Alan Hicks Photography, 333 N.W. Park, Portland (A-C)

Hughes, James W., U.S. Forest Service, P.O. Box 3623, Portland (I)

Jackson, Virginia M., 140 Wilkes Dr., Eugene (Service)

Johnson, Juanita L., 6225 N.E. Wasco, Portland (Asso)

Kolb, Larry R., 4414 S.E. Center, Portland (S)

Kumasawa, Ken, Pacific University, University Center, Box 667, Forest Grove (I) *L. D. Jones*

Larson, Charles V., Jarman Co., 5675 Lake Rd., Milwaukie (I)

Long, Sheridan C., Viking P.S.C., 4228 S.E. Mitchell, Portland (Asso)

Matthews, Charlotte, Charlotte's Portraits, 4491 S.E. Logus Rd., Portland (A-P)

Muir, William A., Muir Studio, 1642 Pacific Ave., Forest Grove (A-P)

Ngan, Henry H. G., Ben Fleischman Photography, Inc., 107 S.E. 16th Ave., Portland (Asso)

Ogden, Stanley E., Photoys, 326 S.W. Broadway, Mill City (A-P)

Portin, Morris I., Gateway Portrait, 10102 N.E. Clackamas, Portland (Asso)

Rosenbalm, Martin T., Oregon State University, IRAM, Corvallis (I)

Rush, William P., Audio Visual Services, O.S.U., Corvallis (I) *Bill Reasons*

Shininger, Franklin S., Oregon Regional Private Research Center, 505 N.W. 185th Ave., Beaverton (I)

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PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

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APPLICATION FOR MEMBERSHIP

INFORMATION REQUESTED must be supplied in full before application can be processed in your behalf. Be sure to:

1. Sign Code of Ethics;

2. Include with application remittance for full year dues. Dues paid from February through November will be proportionately prorated into the next year.

Check only ONE of the following (I to V) membership classifications:

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(Optional — All Divisions)

A firm or institution engaged in photography or having a photographic department may, by designating a responsible individual to represent it with this Association, become an Active Firm member. First member is the Active Member, others are Associates. The same mailing address must be used by all members within the firm to come under this classification.

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(SEE OTHER SIDE)

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If you wish to receive services and mailings of the other Divisions, you may do so upon payment of \$5.00 for each additional Division. Check ones desired in addition to those in column one.

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Please do not write below this line.

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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: _____

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Address

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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.

Slusher, William Dale, 2222 N.E. 106th, Portland (Asso)
Stipe, Arthur F., 11985 S. W. Lanewood, Portland (Asso)
Wing, Ray DeLong, Good Samaritan Hospital & Medical Center, 1015 N.W. 22nd Ave., Portland (I)

PENNSYLVANIA—6 (52)

(P) Vincent P. DePiante, Jr.
(C) Robert M. Opfer
(I) Edward M. Vrabel
Bean, Ronald A., Bean Photo Studios, Box 311, Wellsboro (A-P) *Lloyd Trimmier*
Fritz, Larry, Fritz Creative Services, 217 Spring House Lane, Merion Station (A-C) *Chas. P. Mills*
Moore, Andrew, Andrew Moore Photography, 1109 Walnut St., Allentown (A-P) *Frank A. DeChristopher*
Sablo, Phillip, Sablo Photography, Great Southern Shopping Ctr., Bridgeville (A-P)
Sablo, Mrs. Phillip, Sablo Photography, Great Southern Shopping Ctr., Bridgeville (A-P)
Swayze, Burton Willis, Appet-Cooke Assoc., Inc., 3803 Hamilton St., Allentown (Asso)

RHODE ISLAND—1 (8)

(P) Elizabeth Coit Richardson
(C) John E. Swanburg
(I) Merrill H. Smith
Ferri, Albert V., 91 Vanderland Ave., East Providence (Service) *Luckett Photographers*

SOUTH CAROLINA—1 (7)

(P) William M. Shields
(C) Joel W. Hand, Jr.
Peterson, Bernard William, Bell Photo Labs., Box 1266, Greenville (A-P)

SOUTH DAKOTA—1 (6)

(P) Roland Dinger
(C) Robert T. Brown
Burkett, Harry K., Paramount Studio, 307 S. Phillips Ave., Sioux Falls (A-P)

TENNESSEE—1 (17)

(P) William C. Webb
(C) Bill Tracy
(I) J. C. Jernigan
Edwards, John W., Union Carbide Corp., P.O. Box P, Oak Ridge (I)

TEXAS—7 (72)

(P) James E. Narramore
(C) J. W. Zintgraff, Jr.
(I) Ross Sanddal
Hampton, Robert Lee, Police Department, 112 N. Walters, Pasadena (I) *Richard Edie*
Howard, Mulford S., Howard's Studio & Camera Center, 525 S. Oak, Pecos (A-P)
Maulsby, R. K., Photographic Arts, 6228 Camp Bowie Blvd., Fort Worth (A-P)
Montgomery, Alan Glenn, Woodallen Photographers, 3505 Louisiana, Houston (Asso) *M. Alan Woodallen*
Quaite, James Peyton, Econo Color Laboratories Inc., 2236 Arden Rd., Dallas (Asso) *Tom Melder*
Shafer, Gordon W., Shell Oil Company, P.O. Box 100, Deer Park (I)
Thomas, Albert Wilson, Tenneco Inc., P.O. Box 2511, Houston (I)

UTAH—1 (9)

(P) John D. Eccles
(C) Robert F. Morris
Brunson, Max Eliot, Jr., Brunsons Colonial Mansion, 200 Crockett Ave., Logan (Asso) *Max E. Brunson*

VERMONT—0 (1)

(P) William C. Bartlett

VIRGINIA—5 (23)

(P) W. E. A. Moore
(C) Robert A. Dementi
(I) Curtis L. Bowman
Mullaly, James L., U.S.A. Photo Agency, 11105 Little Brook Lane, Fairfax (I) *Ozward Rapp*

Turn to page 86

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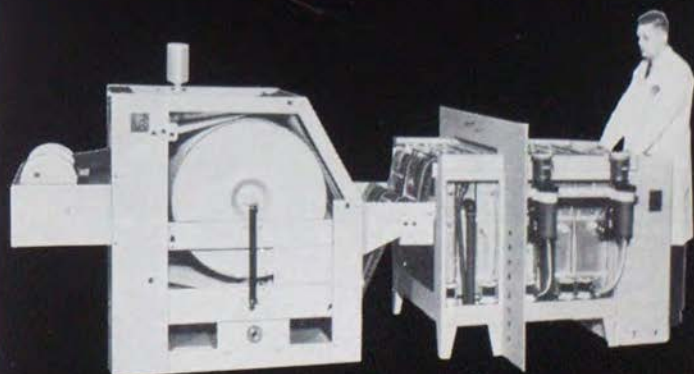
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Runyon, Kenneth M., Porter Studios & Photo Supplies, 112 W. Broad St., Falls Church (Asso) *Quentin R. Porter*
Rutherford, J. W., Manassas Photo-Graphics, 443 S. Grant Ave., Manassas (Asso) *Albert F. Ray*
Simpson, Carolyn S., 2325 N. Glebe Road, Arlington (Asso) *Gerhard Bakker*
Simpson, Ewing Gordon, 2325 N. Glebe Road, Arlington (Asso) *Gerhard Bakker*

WASHINGTON—18 (77)

(P) Alma V. Gray
(C) Merle L. Brown
(I) Carl B. Lewis
Baumgardner, James E., Baumgardner Photography, 205 W. Yakima Ave., Yakima (A-P)
C-K Color Lab. Inc., 7314 196 S.W. Lynnwood (Service)
Craig, William S., Central Washington State College, Audiovisual Department, Ellensburg (I)
Crawford, Darlene O., Pacific Northwest Bell, 820 Fairview Ave., N., Seattle (I)
Deusner, Theodore E., Douglas United Nuclear, 108 D Bldg., 100 D Area, Richland (I)
Groom, Harry, Weyerhaeuser Company, Tacoma Building, Tacoma (I)
Hilderbrand, William Ray, Hilderbrand, 110 W. Linden, Moses Lake (A-C)
Jeffers, Vibert D., Jeffers Studio, 502 Washington St., Olympia (A-P)
Karlsson, Karl E., Box 924, White Salmon (Asso)
Meadows, Joseph E., United Control Corp., Overlake Industrial Corp., Redmond (I)
Mickel, Arthur H., Mickel Enterprises, Rt. 1, Box 1167, Gig Harbor (A-C)
Noe, Richard L., WO1-W3350769, 6th USA NCO Academy, Ft. Lewis (Asso)
Randall, Floyd C., Allison Div., GMC, 6220 Riverside Dr., Vancouver (I)
Rosenoff, Irma R., Rosenoff Studio, Box 547, Okanogan (A-P)
Schmidt, William D., Central Wash. State College, Audiovisual Dept., Ellensburg (I)
Surgeon, C. William, No. 6426 Atlantic 12, Spokane (Asso)
Weber, Grace Ella, Columbia Studio, Box 1216 — 20 Basin St. S.W., Ephrata (A-P)
Viydo, Kenneth R., Arthur's & Assoc., 1520 Summit, Seattle (I) *Gary Jentoit*

WEST VIRGINIA—2 (7)

(P) Joseph W. Blackwood
(C) Joseph W. Barga, Jr.
(I) Ted Varner
Cuprik, Joseph, Jr., City of Weirton Police Dept., City Street, Weirton (I) *Richard Edie*
Wasemann, John A., Gruber Studio of Photography, 38 — 14th St., Wheeling (Asso) *Charles F. Gruber*

WISCONSIN—4 (40)

(P) B. Artin Haig
(C) William Wollin
(I) Arthur Barsamian
Anderson, Robert V., Anderson Studio, N89-W16364 Main St., Menomonee Falls (A-P) *Gerhard Bakker*
Color Darkroom Corp., James Lowe, 2221 W. Walnut, Milwaukee (Service) *Clarence Hansen*
McDaniel, Richard L., McDaniel Studio, 317 N. Washington St., Waupaca (A-P)
Rosenberg, Karl J., Allis Chalmers, Box 512, Milwaukee (I)

WYOMING—2 (5)

(P) Herbert K. Lehman
Bolton, William C., Box 171, Moose (Asso)
Reid, Arnol L., Photo Fair, 220 — 10th, Evanston (A-P)

VIRGIN ISLANDS—0 (2)

(CAL) Miles Raymond

PUERTO RICO—2 (4)

Toro-Mattei, Max, Max Toro Photographer, 167 O'Neill St., Hato Rey (A-C)

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Vazquez, Hernan Cotto, Box 268, Foto Hercol, Cidra (S) Willie Rodriguez

CANADA—10 (95)

Alberta—0 (12)

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

British Columbia—5 (17)

(P) Don Clowes
(C) Fred S. Schiffer
Kerkham, Roger, Gov't of British Columbia, Division of Visual Education, 1722 W. Broadway, Vancouver (I)

Lorenzetti, Anthony D., Lorenzetti Photos, The Harrison Hotel, Harrison Hot Springs (A-C) Norman Williams

MacPhail, Angus D., B.C. Government, Division of Visual Education, 1722 W. Broadway, Vancouver (I)

McKenzie, Kenneth G., Mission Photo Studio, P.O. Box 395, Mission City (A-P)

McNally, Joyce Mae, Sherwood Studio, 2957 E. 6th Ave., Vancouver (A-P) Bruce A. Cameron

Manitoba—0 (28)

(P) Jim Peters
(C) Paul W. Hunter

New Brunswick—0 (1)

(CAL) H. Arnold Clow

Newfoundland—0 (0)

(CAL) Albert O. Young

Nova Scotia—0 (3)

(CAL) Ronald P. Smith

Ontario—3 (19)

(P) Douglas Paisley
(C) George B. Lazi
(I) Charles D. Phelan
Blackman, Vic, Gilbert Portraits, 1048 Eglinton Ave. W., Toronto (Asso)

Bremen, U. Von, The Centre of Forensic Science, 8 Jarvis St., Toronto (A-C)
Graham, G. H., 204 N. Algoma St., Port Arthur (Asso)

Prince Edward Island—0 (0)

(CAL) Mrs. Ron MacArthur

Quebec—1 (10)

(P) Jean LaManna
(C) S. Breitman
(I) K. H. Hand
Weber, Roland, Institutes Arts Graphiques, 8955 St. Hubert, Montreal (I)

Saskatchewan—1 (5)

(P) John Knox
(C) Delmar C. Rempel
Ogilvie, Ken M., Ogilvie Studio & Camera Store Ltd., 52 Central Ave., Swift Current (A-P) George Kushner

FOREIGN—8 (28)

AFRICA (EAST)

Khanna, Pran, P.O. Box 1386, Nacrobe, Kenya (Asso)

ENGLAND

Basden, David, Reading Technical College, King's Road, Reading, Berks (S) Geoffrey Basden

Blake, John Francis Parsans, Design, Photography, The Norden, Quendon, Saffron Walden, Essex (A-C) Malcolm Stuart Fellows

Morgan, Leonard Hubert, Snatchwood Studios, Abersychan-Pontypool, Monmouthshire (A-P) Desmond Groves

ITALY

Ghedina, Oscar Fedele, Via F. Filzi 33, Milan (A-C)

MEXICO

Fernando, Rojas R., Van Rouge, S.A., Lancaster (A-C)
Rodriguez, Rafael L., Rafael, Niza 45, Col. Juarez (A-P)

SOUTH AMERICA

Bedoya, Alfonso B., Publicidad y Mercadeo, Calle Loaiza 115, La Paz, Bolivia (A-C)

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Quality Must Be Produced Before Selling Can Begin

by Hillary G. Bailey, Hon.M.Photog.

"Hey! You out there! I hope your mother's picture jumps out of the bottom dresser drawer where it has been hiding all these years, and bites you on the leg" . . . that is, unless you get a new mug-shot from the Shoot-em-up Studio.

That part of the above statement set off with quotation marks is a paraphrase of a commercial which came over the air recently from station KLAC, Los Angeles. It illustrates the latest trend in brash ad-writing which some merchants see as the new way to sell.

All distinguished photographers hope it will never happen, but if the trend continues, the air waves may shock the profession some of these

days with this insulting approach in a studio commercial.

To say as did the KLAC announcer that he hopes a mother bites a listener on the leg is a most insulting way to call that listener a son of a bitch. The author thought he was cute. No doubt some of the newly long-haired unwashed thought it to be "way out."

Getting Attention Sells No Merchandise

Insulting, crude and shocking statements may get attention and in the highly competitive ballyhoo for sales, advertising agencies may resort to any device to get attention, but to get attention only sells no merchandise. I may hit a man in the face with my fist and get his attention but I will start a fight, not a buying spree. What has happened to so many people that think they must cater to the mentally sick? Are we all that badly off?

It takes a lot of patience and some experience to understand why these weird trends in the language of selling come about. They are spawned not because they are good or even because they work as many suppose. They are contrived by copywriters who must prove alleged creativeness no matter how irrelevant their crazy creations are to the product being sold. Furthermore, they must appear not to be copy-cats although no profession in all the world is more guilty of copying than the advertising field. After all, the buyers of agency services demand it. Buyers cannot understand new concepts.

Consciously or unconsciously, the public is bored with the worn-out claims that my gadgets (or my photographs) are the best gadgets (or photographs) in the world. The fact that almost every one is doing it does not lift it above the chest-beating level. Skills worthy of chest-beating are imperative, but it is what the skills can do that entices buyers—not the chest-beating.

There was a time in the history of photography—and not so long ago—when many good artists with lens and film insisted that it was an admission of poor quality if photographs did not sell themselves. Many manufacturers who should have known better encouraged the concept, which was admirable even when false. I was often scorned and sometimes bitterly criticized when I insisted from convention programs, and the trade press that quality did not sell itself by itself. I was accused of implying that quality was not even necessary.

That was not true, of course. Quality must be produced before selling can begin. Remember, customers expect quality. They take it for granted that a merchant produces quality; otherwise he would not be in business. But customers are not interested in quality in anything until they are convinced that the quality benefits them and they need the benefits.

Basic Human Sentiments

Currently the buying public knows too little about the benefits which photography can provide. Among these benefits is the satisfaction of basic human sentiments like friendship and family love. This is why photography cannot afford to insult what little latent sentimentality is left in the public mind. Although no known attempts have been made to use the crude, insulting and shocking methods to get attention for the selling of photography, the current bitter competition for the buyer's effective buying power can tempt someone to try his luck. Any such attempt will be a mistake.

In fact, if this trend of ridiculing the finer emotions should continue, then the latent and subconscious demand for portraiture and artistic commercial photography is on its way out. You cannot pander to the baser instincts and sell a quality product, as every honest advertising executive knows. Nor will it help, in this current decadence of popular tastes, for the portrait photographer to turn to commercial photography, as this writer will attempt to explain subsequently. ■



Hillary G. Bailey, Hon.M.Photog., 2377 Dora Drive, Clearwater, Fla. is a longtime promoter of effective marketing and selling for photography. He was formerly head of the Department of Consumer Relations for Agfa-Ansco. He was awarded his Hon.M.Photog. degree in 1940 and is a Fellow to the Royal Photographic Society. Bailey, a former Associate Editor of this magazine, has contributed many articles on the photographic profession.



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You never know. Imagination can turn the unpictorial into a flight of fancy. The creative photograph can lend wings and song to the most mundane.

Inspiration and creativity arrive not on the morning breeze, but only after knowledgeable concentration—and devotion to a problem.

The one certain thing a photographer can depend on is Kodak color material in his camera—and the matching processing chemicals and paper, if prints are to be made. There is no need to experiment with combinations of chemicals and papers. The experiments have been performed, the combinations perfected.

It is professional to experience concern about the picture being created. It is unnecessary to take a chance on the tools.

Kodak

EASTMAN KODAK COMPANY, Rochester, N.Y.