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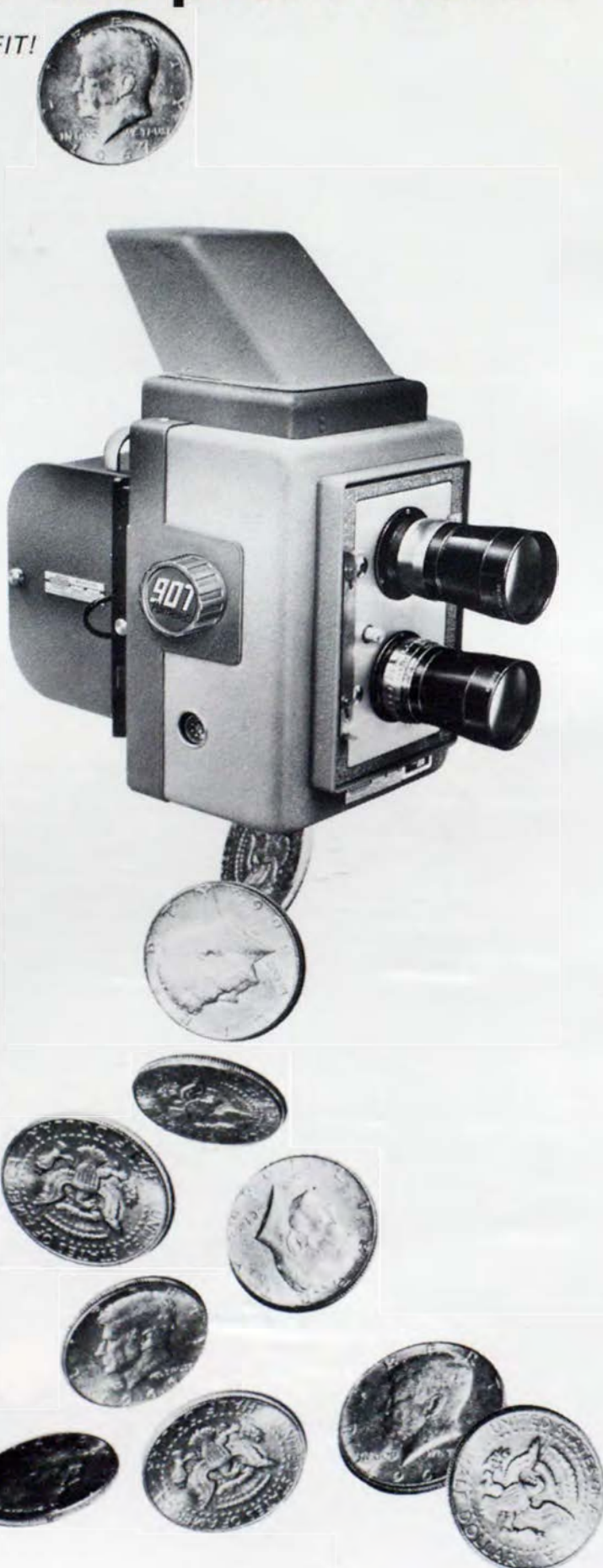
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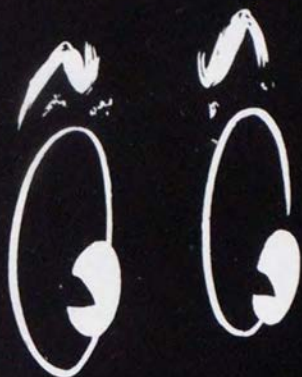
Harvey shoots both 35mm and 2¼x3¼, so he's got the DA900 with 50mm and 105mm autofocus lenses. Though he could use other focal lengths and focus manually. The enlarger is also available with 50 & 28mm or 50 & 80mm autofocus lens combinations.

There's also the A600 with one autofocus lens: your choice of 50, 80 or 105mm. Prices start at under \$390, with lens. See your photo dealer, or write for details. Photo-Technical Products, Inc., Garden City, New York 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc.

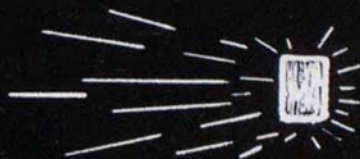
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COVER

Erich Hartmann, Magnum Photos Inc., New York City, made this illustration for a booklet titled "The New Generation," showing non-woven products and disposable clothing for the 1968 Kimberly-Clark annual report. Turn to page 70 for Mr. Hartmann's story on the annual report assignment. Color separations for the cover and the feature article, courtesy Kimberly-Clark Corporation.

THE PROFESSIONAL

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MAY 1969 Vol. 96 No. 1884

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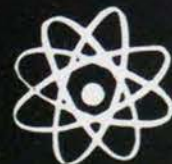
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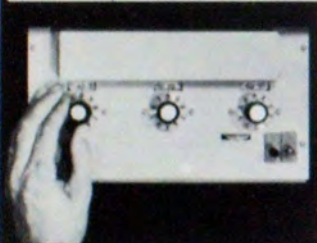
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president's report

by Earl G. Stanton, Cr.Photos., President
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Photo Expo—the Challenge of Learning

"Between now and the end of this century — barely three decades — mankind can anticipate the greatest revolution of knowledge this earth has seen. Fifty thousand years of discovery, invention, and innovation will be surpassed within the span of a few decades.

"This is the kind of world we live in today.

"It promises to reshape not only your profession and mine, but every human activity, without exception. And for all of us, the message is the same: Learn in order to earn, learn in order to live a productive life, learn in order to achieve a meaningful place in an everchanging society."

These words are from the Keynote Address delivered by Dr. John Hunter,

Turn to page 33



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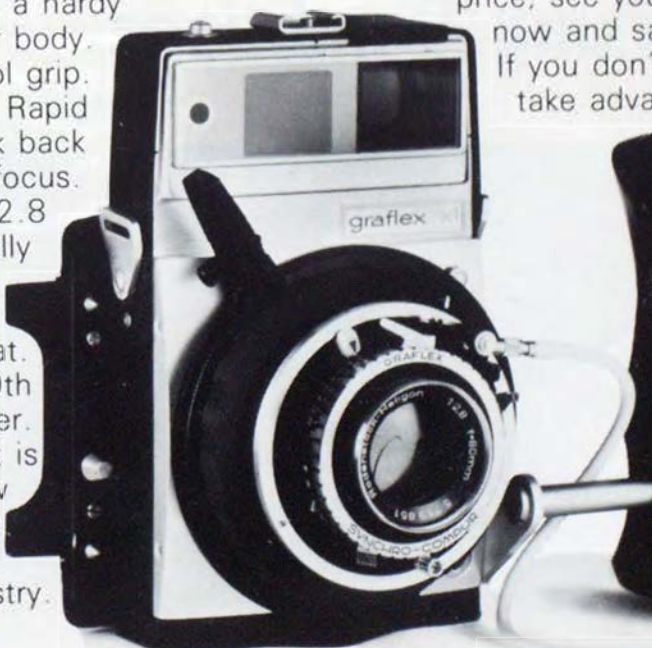
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Initial activity of the new Photographic Industry Council (PIC) is underway with the election of the organization's first officers and the establishment of four working committees for industry-wide programs.

Representatives of seven trade associations and professional societies met February 28 at the PP of A Headquarters to formally launch PIC's activities.

Organizations represented at the meeting were National Microfilm Association, Studio Suppliers Association, National Association of Photo-Equipment Technicians, Society of Photo-optical Instrumentation Engineers, Society of Photographic Scientists and Engineers, Professional Photographers of America, Inc., and the National Association of Photographic Manufacturers.

Elected PIC's first chairman by the Governing Committee was Claude F. Palmer, M.PhotoG.Cr., a former President of the PP of A and currently Chairman of the Board of Directors of the Photographic Art and Science Foundation, Inc. Palmer is President of Photo Art Commercial Studios, Inc., in Portland, Oregon.

Allie C. Peed, Jr., Cr.PhotoG., representing the Society of Photographic Scientists and Engineers, was elected Vice Chairman. He is Manager of advertising and customer service, PCIM, Eastman Kodak Company, Rochester, N. Y.

Secretary is Henry F. Sander, Executive Director of the Society of Photo-optical Instrumentation Engineers,

Redondo Beach, Calif.

The framework for the establishment of PIC was set up nearly two years ago by four photographic groups — Master Photo Dealers' & Finishers' Association, National Association of Photographic Manufacturers, Studio Suppliers Association, and the Professional Photographers of America, Inc. Representatives agreed then on the need to develop a communication channel for the dissemination of information throughout the photographic industry and a clearing house for industry-wide projects. Temporary chairman of this organizational group was Joseph T. Morris, Executive Vice-President of NAPM.

Morris now has been named Chairman of PIC's Information and Public Affairs Committee.

Chairman of three other PIC committees, appointed by Chairman Palmer, are Henry F. Sander, Membership; Allie C. Peed, Jr., Education, Training and Recruitment; and Van B. Phillips, Research and Development.

Phillips represents the National Microfilm Association. He is Director of marketing administrative services, Eastman Kodak Company, Rochester, N. Y.

Each committee chairman was instructed by Palmer to prepare a program of industry-wide activity for consideration of the Governing Committee at the next meeting of PIC.

The Governing Committee is composed of one delegate of each association or society represented in PIC.

Membership in the Council is open to any recognized association or society, representing and composed of members engaged in any activity within the photographic field.

M. Thomas Yonke, DNJ Color Lab, Crown Point, Ind., represented the Studio Suppliers and Professional Color Laboratories Association; Joseph Price, International Camera, Chicago, represented the National Association of Photo Equipment Technicians. Others in attendance at the meeting were Tom Dufficy (NAPM), Rudolph J. Guttosch, M.PhotoG.Cr. (PP of A), Frederick Quellmalz, Hon. M. PhotoG. (PP of A), and Oscar Katov (PP of A).

"Today, there are more than 100,000 men and women who earn their living in photography," commented Chairman Palmer. "This activity touches every aspect in the daily life of our country — scientific, economic, cultural, educational. We must begin now to work together to keep pace with the dynamic changes occurring so rapidly — to plan for the exciting years ahead. That is the reason we welcome every type of photographic organization into PIC — for our mutual long-term benefit."

A logo for PIC also was adopted by the Governing Committee for use on stationery and other literature.

PIC's national office and clearing-house for information will be in Chicago. (Photographic Industry Council, 919 North Michigan Avenue, Chicago, 60611, phone 312/787-7795).

Photographic Industry Council Organizes Working Conditions



Meeting at PP of A headquarters to formally launch PIC activities were: Seated: Henry F. Sander, Claude F. Palmer, M.PhotoG.Cr., Allie C. Peed, Jr., Cr.PhotoG., Joseph T. Morris. Standing: Oscar Katov, Joseph Price, M. Thomas Yonke, Tom Dufficy, Frederick Quellmalz, Hon. M. PhotoG., Van B. Phillips, and Rudolph J. Guttosch, M.PhotoG.Cr.

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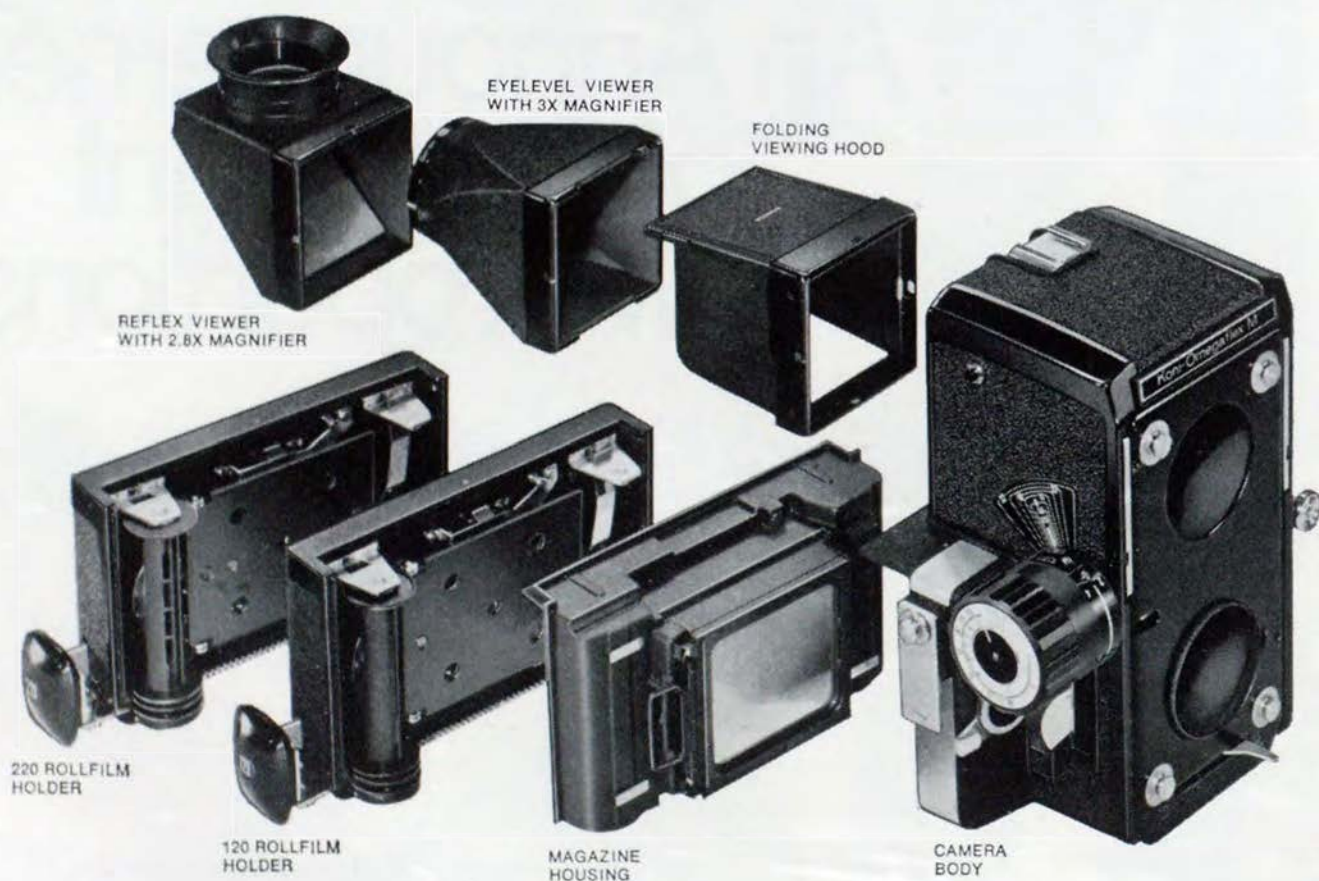
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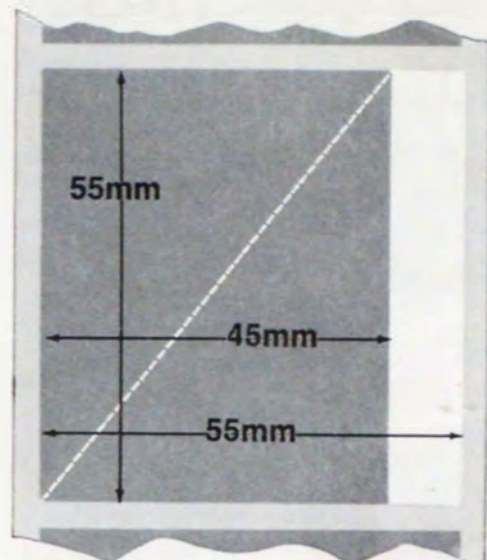
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3.83 square inches usable image area of $2\frac{1}{4}" \times 2\frac{1}{4}"$ negatives taken with ordinary 120 reflex; requires considerable blowup.



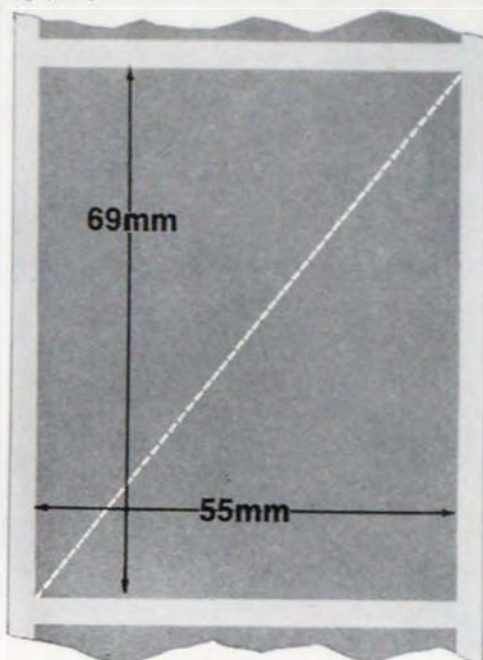
The only camera in the world with all these features:

$2\frac{1}{4}" \times 2\frac{1}{4}"$ Professional Koni-Omega Format large enough for portrait retouching; enlarges to standard $4" \times 5"$ and $8" \times 10"$ sizes without cropping.

Quickchange Magazines; 10 exposures on 120 film, 20 exposures on 220 film, with pull-push film transport, intermittent film pressure plate for maximum negative sharpness and fast-exposure lock. (Uses same magazines as Koni-Omega "M").

Quickchange Lenses: 58, 90, 135 and 180mm Hexanon lenses, with built-in retractable lenshoods, threaded for standard series filters. All shutters with B, 1 sec to $1/500$ sec, secured MX synch lever, flashcord lock. Film transport automatically cocks shutter.

5.66 square inches usable image area of $2\frac{1}{4}" \times 2\frac{1}{4}"$ negatives taken with Koni-Omega; large enough for retouching, requires less blowup, yields better enlarging quality.



Automatic Parallax Correction for each lens and focusing distance, by travelling field lens over groundglass screen. Entire brilliant image area always visible.

Direct-View Groundglass, behind the viewing lens, with interchangeable viewfinder attachments, permits straight-on viewing as well as reflex viewing. All viewing attachments permit horizontal or vertical use. Magnifiers show large, bright, easy-to-focus images; accept economical series VI diopter lenses for eyesight correction.

Modular System Design permits random interchange of camera body, lenses, viewers and magazines.

Safety Interlocks prevent errors.

- Lens and magazine can be removed only when darkslide is safely in place.
- Shutter can be released only when darkslide is withdrawn and film is transported (no accidental double exposure).
- Film locks after last exposure on roll (no lost exposures on paper trailer).

Accessory Handgrip for easy portability.

Accessory Flashbracket for use with all professional flashguns.

Accessory Spacers for close-up photography, may be used in multiples, with special groundglass panel, which clips into film plane behind the taking lens and accepts standard eyelevel viewer.

Entire camera precision-made of lightweight aluminum and magnesium alloys.

Koni-Omegaflex "M," with 90mm lenses and 120 magazine... under \$500.00



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Konica Camera Corporation, P.O. Box 1070, Woodside, N.Y. 11377. In Canada: Berkey Photo (Canada) Ltd., Ontario.

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...because every shot counts



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58mm 1/5.6
KONICA HEXANON LENSES

90mm 1/3.5
KONICA HEXANON LENSES

135mm 1/3.5
KONICA HEXANON LENSES

180mm 1/4.5
KONICA HEXANON LENSES

Professionals have to be ready for anything. We built the Koni-Omega for them.

You never know what you'll wind up shooting in this business: sporting events one day, weddings the next, aerials the day after.

So we built the camera ready for virtually anything: the Koni-Omega.

Take aerial photography. You may not do enough of it to warrant purchasing a pure-bred aerial camera. But use a Koni-Omega, and you won't regret it.

You see, we human-engineered focusing, film advance and shutter release so well that you can even use the camera with gloves (handy in those frigid upper altitudes).

You can bang out several shots on one pass of the plane, thanks to our split-second pull-push film transport and coupled shutter cocking lever. Our exclusive intermittent pressure plate lets the film travel fast and scratch-free during this rapid transport, yet really holds it flat during exposure.



Down-to-earth speed and convenience

Now shoot action on the football field. Snap on the 180mm telephoto lens and sportfinder (same combination you'd probably use upstairs) and go after some earthbound action. You'll appreciate the speed and accuracy of focusing with our coupled long-base range/viewfinder, and the way Koni-Omega stays snuggled comfortably in your hands for four long quarters.

Shooting a bridal bouquet in flight? Koni-Omega makes an ideal wedding

Pull-push rapid film transport cocks shutter as it advances film. Large controls can be operated even with gloved hands.



camera, too. Fast, quiet (no mirror slap or focal-plane clatter), and built with flash in mind (like flash cords that can't come loose and a synch selector that can't be mis-set).

Our bright-frame finder makes portraits and cake-cutting close-ups easier, too: as you focus, it corrects not only for parallax, but also for changing field size.

Whatever you shoot, Koni-Omega's 2 1/4"x2 1/4" negative format saves you darkroom time and money. It's big enough for portrait retouching, and enlarges full-frame to 8"x10", without cropping or wasted area.

Ideal under pressure

Koni-Omega has still more goof-proof advantages for the pro under pressure. It won't let you fog your film while changing lenses, or double-expose accidentally. You can't change the pre-loading Model 'M' magazines unless the darkslide is in, or release the shutter unless it's out. You can't shoot beyond your last frame onto the paper trailer. You can't even leave your lens hood home (hood is built onto every lens).

The Koni-Omega Rapid is less than \$350, the Koni-Omega M (with quick-change magazines) less than \$450, both with 90mm f/3.5 Hexanon lens, 1-1/500 second shutter, handgrip and one 120 film back. See them at your dealers or write for details. Konica Camera Corp., Box 1070, Woodside, N.Y. 11377. In Canada: Berkey Photo (Canada) Ltd., Ontario.

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Photo Inc.



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because every shot counts

Model 1000 and M are Omega System Photo Products



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NEWSEVENTS

Purrington Winona Director

The Trustees of the Winona School of Professional Photography have announced the appointment of Edwin S. Purrington, Cr.Photog., as Director of the School. "We have been fortunate in securing the services of a highly capable executive. He has had wide experience and is noted as an organizer," said Paul Linwood Gittings, M.Photog., Chairman of the Winona Board of Trustees. The



Edwin S. Purrington, Cr.Photog., Director, Winona School of Professional Photography.

appointment became effective on April 15.

Mr. Purrington's background includes journalistic, commercial and industrial photography. He was Manager of the Photographic Department, Ford Motor Company, followed by management experience in a color laboratory; and recently as president of Hercules Forging Company, Detroit. Mr. Purrington is a former Director of the Professional Photographers of America, Inc.; he served on the Education and Technical Committee of the National Press Photographers Association. In addition to awards for photography, he has received citations for service to the photographic profession.

Office of the new Director is located in the PP of A offices in Des Plaines. During the summer months when Winona School is in session, Mr. Purrington will live at Winona Lake, Ind., and direct the business activities of the School, according to the announcement. During the remaining months of the year, among his responsibilities will be the organization of business seminars for the PP of A. "It is the feeling of the Trustees that all educational activities should eventually come under his direction, insuring wide and continuous recognition of Winona School as an industry leader," Mr. Gittings said.

All correspondence pertaining to Winona activities should be addressed to:

Edwin S. Purrington, Cr.Photog., Dir.
Winona School of Professional
Photography
1090 Executive Way
Des Plaines, IL 60018

SPIE Seminar

At Photo Expo 69

The program for the Pattern Recognition Studies Seminar-in-Depth to be held at the Holiday Inn-Coliseum, New York City, June 9-10, has been announced by the sponsors, The Pattern Recognition Society and the Society of Photo-Optical Instrumentation Engineers.

Four sessions held over the two-day period will include Holographic techniques; photographic techniques and computer interface; photographic image evaluation; and biomedical photographic pattern recognition.

Registrants at the seminar will be guests of SPIE at Photo Expo 69.

School Photographers Support Photo Expo

The American Association of School Photographers, Inc., has scheduled its annual meeting, June 9-10, at the Waldorf Astoria, N. Y. City. The Association has endorsed and agreed to support Photo Expo 69, bringing the total to 16 supporting organizations.

September Industrial Seminar

Industrial Photique 69, a two-day seminar sponsored by the Professional Photographers Society of New York and PP of A, will be held Saturday and Sunday, September 13-14 at the Rochester Institute of Technology, Rochester, N.Y.

Committee assignments for the seminar are: Werner Marx, Chairman; Frank Warner, M.Photog., Coordinator, PP of A; Henry Carducci, Seminar

Coordinator; Robert Ohl, RIT Liaison; Robert Rogers, Kodak Liaison; Rupert Smith, Finance; Rocco Vumbaco, Publicity; Joseph Medina Perez, Secretary; Kenneth Hay, PP of A Delegate; John Stukas, Program; and Walt Dinteman, Hospitality.

Course subject matter from the following list will make up the program schedule: Camera Techniques (Swings & Tilts), Small Camera Techniques, Instrumentation, Annual Reports, Video Tape Recording, High



Industrial Photique 1969 officials: Frank W. Warner, Rocco Vumbaco, Kenneth Hay, Werner Marx.

Volume Production Photography, Color Printing Techniques (M-11 Processor), Stabilization Process, Color Slide Duplication and Processing, Quality Control in Black-and-white and Color, Graphic Arts Reproduction, Low Cost Visuals and Copy Preparation, Photofabrication, Instant Backgrounds, Medical, Unorthodox Photo Techniques, Law Enforcement and Legal Forensic, Copy Techniques, Deep Field Microphotography, Underwater Photography, Motion Picture (Super 8), Public Relations, Promote Your Department.

The fee for Industrial Photique 69 is \$20 for PP of A and PPSNY members; \$30 for other Regional Sections; and \$45 for non-members. On-campus room and board will be available at RIT at approximately \$10 a day.

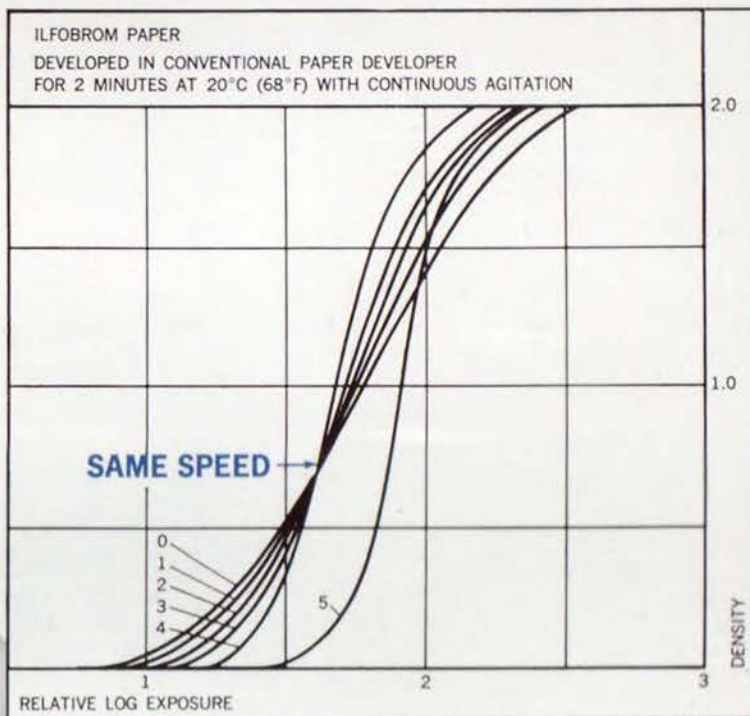
A registration desk will be at the PP of A Exposition of Professional Photography, June 7-12, at the New York Hilton, New York City.

Business Management Seminar

The Business Management Committee of the Professional Photographers of America, Inc. will sponsor a Business Management Seminar in San Francisco, Calif., on October 19-20.

Turn to page 167

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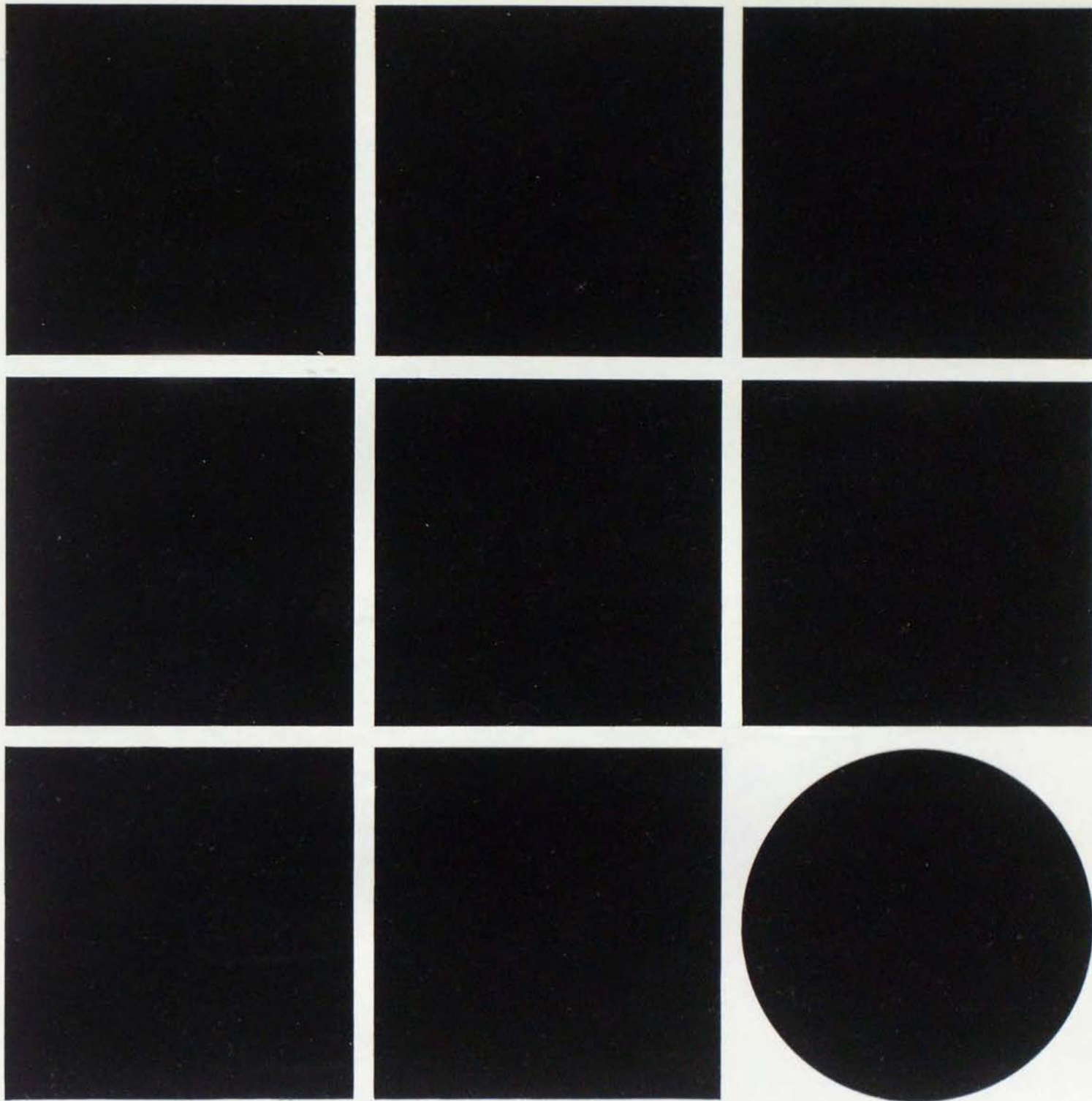
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The very finest.

Allura—The standard for portraits and for exhibition prints. Beautiful image tone. Wide exposure and development latitude. Single grade available in many attractive surfaces. Also easy to oil color and tone.

Cykora—A graded paper—excellent for all types of portrait work. Medium speed, warm-black-tones and long gradation. Accepts most toners. Grades 1, 2, 3 and 4 available in a wide variety of pleasing surface textures.

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Vivipan® (Type 2821) — Most popular film for portrait, wedding, commercial and school photography.

Fine grain, thin emulsion, medium speed (Exp. Ind. 80) high accutance, moderate contrast, long tonal scale. Ideal for machine and manual processing.

Versapan® **Gafstar**® (Type 2831) — Medium/fast film (Exp. Ind. 125). Use where sharpness, finest grain and long tonal scale are important. Yields high accutance negatives and develops to a wide contrast range.

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Extremely fine grain, thin emulsion, low speed (Exp. Ind. 64), high accutance, long tonal scale. Well suited to machine and manual processing.

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Isodol® Film Developer—All-purpose. Yields medium-to-fine grain negatives with long tone scale and good highlight and shadow detail.

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☐ EKTACHROME: Size _____ No. Rolls _____ No. Sheets _____
☐ DEVELOP FILM & PROOF: Machine ☐ 3½ x 5 ☐ 3½ x 3½
 HAND: ☐ 4 x 5 ☐ 3½ x 5 ☐ CONTACT (Gang)
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☐ DRY MOUNT

- ☐ TEXTURE
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President of Louisiana State University, at the PP of A Biennial Educational Conference in New Orleans last January.

Implicit in Dr. Hunter's remarks was the harsh truth that our professional survival will clearly depend on our ability to welcome and deal with the fantastic changes occurring all about us.

For about ten days beginning June 7, every professional photographer who is even slightly concerned about his ability to improve his skills — to cope with change — to learn — will have an unparalleled opportunity at Photo Expo.

No amount of promotional copy about this truly magnificent showcase — the best and biggest to date in the history of the photographic industry — can measure up to the challenge of the event: a place where we can learn to earn in our own PP of A programs and meetings, a place where we can learn about dynamic technical changes from the manufacturers' exhibits, a place where we meet colleagues for the exciting exchange of ideas and information.

I urge you to plan to attend Photo Expo because it can be the single most rewarding learning experience in your professional life.

Your PP of A officers, directors, and committee chairmen probably have never worked harder to produce what promises to be such an outstanding convention because all of us share this enthusiasm for the significant value of Photo Expo.

I look forward with personal pleasure to seeing you in New York! ☐

Eal B. Stanton

The Minolta Flash Meter. It's more meters than one.

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DATELINES



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THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

PP of A CALENDAR 1969

JUNE 7-12
78th INTERNATIONAL
EXPOSITION OF
PROFESSIONAL PHOTOGRAPHY
New York Hilton
New York, New York
(Held in conjunction with
Photo Expo 69)

JUNE 7-15
Photo Expo 69
New York Coliseum
New York, New York

JUNE 15
Opening day, Winona School
of Professional Photography

OCTOBER 19-20
Business Management Seminar
San Francisco, Calif.
Business Management Committee,
PP of A

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1090 Executive Way
Oak Leaf Commons
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JUNE 7-15
Photo Expo 69
New York Coliseum
New York, New York

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Albertville, AL 35950

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Chattanooga, Tenn.
Jim Milburn, Pres.
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Chattanooga, TN 37412

JULY 12-15

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Bob Forester, Trade Exhibits Mgr.
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Los Angeles, Calif. 90004

JULY 26-30

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Lake Wright Motor Lodge
Norfolk, Virginia
J. David Woody, Conv. Chairman
202 Johnson Street
Bristol, VA 24201

SEPTEMBER 7-9

PPA of New England
Marriott Hotel,
Newton, Boston, Mass.
Madeline and John Hobbs,
Conv. Chairmen
819 Broad St.
East Weymouth, MA 02189

SEPTEMBER 27-29

PP of Louisiana
Fontainebleau Motor Hotel
New Orleans, Louisiana
John Kuhlman, Sr., Executive
Manager
5590 Canal Blvd.
New Orleans, LA 70130

SEPTEMBER 28-OCTOBER 1

PPA of New Jersey
Hotel Dennis
Atlantic City, New Jersey
Theodore Z. Haviland, Jr. Conv.
Chairman
22 Sheridan Avenue
Ho-Ho-Kus, NJ 07423

1970 CONVENTIONS

JANUARY 24-26

PP of Idaho
Bannock Hotel
Pocatello, Idaho
Ellis Chapin, Conv. Chairman
815 12th Avenue So.
Nampa, ID 83651

MARCH 14-16

PP of Ohio
Sheraton-Columbus Motor Lodge
Columbus, Ohio
Robert G. Jones, Exec. Director
1035 Palmer Road
Columbus, OH 43212

MARCH 22-25

PPA of Pennsylvania
Warwick Hotel,
Philadelphia, Pa.
Irvin S. Lieberman, Exec. Secretary
2017 Walnut Street
Philadelphia, PA 19103

APRIL 11-13

Kentucky PPA
Executive Inn
Louisville, Ky.
Richard Duncan, Conv. Chairman
1108 S. 4th Street
Louisville, KY 40203

APRIL 12-14

Southwestern PPA
Texas Hotel
Fort Worth, Texas
Zee Drew, Exec. Secretary
P.O. Box 3122
Fort Worth, TX 76105

MAY 11-14

Montana PPA
Finlen Hotel and Motor Inn
Broadway and Wyoming
Butte, Montana
Steve Hadnagy, Conv. Chairman
206 West Park
Butte, MT 59701

AUGUST 2-7

79th International
Exposition of Professional
Photography
Conrad Hilton
Chicago, Illinois

SCHOOLS AND SEMINARS

JUNE 15-AUGUST 29

Winona School of Professional
Photography
Winona Lake, Indiana

OCTOBER 19-20

Business Management Seminar
San Francisco, Calif.
Business Management Committee,
PP of A

1970 SCHOOLS AND SEMINARS

FEBRUARY 22-27

West Coast School
Brooks Foundation
Santa Barbara, Calif. (G)
Thora Lindblom, Sec'y.
P. O. Box 929
Turlock CA 95380

EXHIBITIONS

(G) *George Eastman House*
(M) *Museum of Modern Art*
(S) *Smithsonian Institution*

THROUGH MAY 18

Eugene Atget
Museum of Modern Art
New York, N. Y. (M)

THROUGH MAY 30

Women, Cameras, and Images
by Imogen Cunningham
Hall of Photography
Museum of History and
Technology
Smithsonian Institution
Washington, D. C.

MAY 1-30

Bruce Davidson
Nebraska Wesleyan Univ.
Lincoln, Nebraska (G)

MAY 1-31

Contemporary Photographers IV
University of Hartford
West Hartford, Conn. (G)

MAY 1-31

Ansel Adams — The Eloquent
Light
Chabot College
Hayward, California (G)

MAY 1-31

Toward A Social Landscape
Krannert Art Museum
University of Illinois
Urbana, Illinois (G)

MAY 1-31

Francis Bruguiere
Boudoin College
Brunswick, Maine (G)

MAY 1-31

Robert Frank
Idaho State University
Pocatello, Idaho (G)

MAY 1-31

Mario Giacomelli
Rhode Island School of Design
Providence, Rhode Island (G)

MAY 1-31

Contemporary Photographers IV
University of Hartford
West Hartford, Conn. (G)

MAY 1-31

Aaron Siskind
Boudoin College
Brunswick, Maine (G)

MAY 6-27

Aaron Siskind
Saskatoon Art Centre
Saskatoon, Canada (G)

MAY 6-31

Photographs by Leslie Krims
Focus Gallery
San Francisco, Calif.

MAY 6-31

Portraits by Michael Bry
Focus Gallery
San Francisco, Calif.

MAY 15 - JUNE 15

Contemporary Photography
Since 1950
Stuhr Museum
Grand Island, Neb. (G)

MAY 18 - JUNE 18
Toward A Social Landscape
Krannert Art Museum
University of Illinois
Champaign, Ill. (G)

MAY 20-AUGUST 24
Bill Brandt
Museum of Modern Art
New York, N. Y. (M)

THROUGH JUNE 30
Men of the 20th Century by
August Sanders
Steichen Photography Center
Museum of Modern Art
New York, N. Y. (M)

JUNE 1-30
Eugene Atget
University of Santa Clara
Santa Clara, Calif. (G)

JUNE 3-JULY 5
Western Wilderness
Focus Gallery
San Francisco, Calif.

JUNE 3-JULY 5
Photographs by Paul Caponigro
Focus Gallery
San Francisco, Calif.

JUNE 27-JULY 18
Contemporary Photographers II
Wilmington Society of Fine Arts
Wilmington, Delaware (G)

JULY 1-AUGUST 15
Vision & Expression
Contemporary Arts Association
Houston, Texas (G)

JULY 1-30
Mario Giacomelli
Erie Public Museum
Erie, Pennsylvania (G)

JULY 1-31
Photography in the Twentieth
Century
Wichita Art Museum
Wichita, Kansas (G)

AUGUST 7-SEPTEMBER 2
Robert Frank
University of Dayton
Dayton, Ohio (G)

SEPTEMBER 14-OCTOBER 15
Vision & Expression
Krannert Art Museum
University of Illinois
Champaign, Illinois (G)

SEPTEMBER 15-OCTOBER 15
Ansel Adams/The Eloquent Light
Wabash College
Crawfordsville, Indiana (G)

SEPTEMBER 15-OCTOBER 15
Dennis Stock/The Sun
Long Island University
Brooklyn, New York (G)

SEPTEMBER 15-OCTOBER 15
W. Eugene Smith
Pennsylvania State University
University Park, Pa. (G)

SEPTEMBER 16-OCTOBER 12
Photography in the Twentieth
Century
Baltimore Museum of Art
Baltimore, Maryland (G)

OCTOBER 1-30
Harry Callahan
Pennsylvania State University
University Park, Penna. (G)

OCTOBER 1-31
Contemporary Photography
Since 1950
Episcopal Theological School
Cambridge, Mass. (G)

OCTOBER 1-NOVEMBER 2
Toward A Social Landscape
Minneapolis Institute of Art
Minneapolis, Minnesota (G)

NOVEMBER 1-30
Edward Weston
Long Island University
Brooklyn, New York

NOVEMBER 1-30
Photography in the Twentieth
Century
South Bend Art Center
South Bend, Indiana (G)

NOVEMBER 5-DECEMBER 5
Dennis Stock/The Sun
M. H. de Young Memorial Museum
San Francisco, Calif. (G)

NOVEMBER 15-DECEMBER 30
Vision & Expression
Amon Carter Museum of
Western Art
Ft. Worth, Texas (G)

NOVEMBER 20-DECEMBER 20
Contemporary Photography Since
1950
Rensselaer Poly Tech.
Troy, New York (G)



NITA ROSE BELL



BOB BOYES



PAT CANNON

ALL STAR LINE-UP

New York, justly famed for its all-star attractions — from the mighty Yankees to the newly-crowned Jets (and don't forget the perennial Broadway hits!) — will have a worthy visitor in June. It's the 78th International Exposition of Professional Photography and the 17th National Industrial Photographic Conference ... which all adds up to the 78th Annual Convention of the Professional Photographers of America, Inc. And with it comes a galaxy of stellar speakers and programs worthy of their setting.

With Photo Expo 69, the largest photographic trade show ever mounted in the U.S. as a backdrop, all three PP of A divisions have prepared programs and activities that make attendance a virtual "must". Let's take a look at what the three program chairmen — Portrait's Don



CAROLYN CARTER



JOHN DWYER



RICHARD FOWLER



ROBERT GOLDING



BILL KELLY



HOWARD D. KELLY



RICHARD KINSTLER



JOE LEONARDO



JOHN M. RUSSELL



BILL SEAY



JOSEPH SCHABACKER



WILLIAM SHOEMAKER

Rickers, Commercial's Hugo Brooks and Industrial's Frank W. Warner — have lined up.

Portrait Division

Like its New York setting, the Portrait Division program is larger-than-life-size. It begins at 2:00 p.m. on Sunday, June 8th, with Jim Israel, M.Photo., of Detroit, Mich., speaking on "Executive Portraiture, A State of Mind." Jim photographs the General Motors executives, as well as handling other key assignments as supervisor of GM's portrait studio. Then at 3:30, LaVerne Friesen, M.Photo., of Buhler, Kansas talks about "Photographing the Pepsi Generation." LaVerne and his wife Virginia operate their own studio. Both have

appeared on previous national programs, and LaVerne — in addition to holding the Combined Ribbon Award — has earned 6 additional bars with a total of 175 Merits.

The Monday morning program begins at 9:00 with Ted Sirlin, M.Photo., and salesman extraordinary, chairing a promotions panel. Ted is joined on the panel by fellow-Californian Howard D. Kelly; Detroit's Charles H. "Bud" Haynes, Cr.Photo., and PP of A Director; and John Russell. Then at 10:30, Robert L. Nicol, M.Photo., speaks on "Promoting the New and Different Portraits." Bob operates Doll House Portraits in Lakewood, Colo., and is a winner of the Eastman Kodak Academy Awards contest.

On Tuesday, from 9:00 a.m. until noon, Nita Rose Bell of Albuquerque, will moderate a Reception Clinic. Also on the clinic panel are Evelyn Pietro of Jafay Photographs, Denver, Colo., and Howard P. Beever of Bachrach's in New York City. Concurrently, a regular program will be carried on. At 9:00 a.m., Dr. William Mallas presents "Pictorial Color Photography." Though a licensed dentist, Dr. Mallas, like Dr. Cary Middlecoff, didn't stick to his drills. He chose to star in another field... and today he's one of the country's top pictorialists. He will be followed at 10:30 by Dr. Joseph C. Schabacker, Vice President and Professor of Management at Arizona State University, Tempe. Dr. Scha-



JAMES HAMPSON



CHARLES HAYNES



BERVIN JOHNSON



HARRY G. KAPLUN



LEO LOBELL



GEORGE NICHOLLS



HUGH O'DONNELL



BERT ROCKFIELD



HARRY SONSTROD



TED SMERCHANSKY



MALCOLM W. THOMSON



LAWRENCE WILLIAMS

backer will repeat his popular program, first given at BEECON in New Orleans, on "Studio Management."

Wednesday starts fast, too, with Martha Zeltsman, M.Photog., conducting a clinic on "Color Print Finishing." Mrs. Zeltsman, with her husband, owns and operates The Zeltsman Studios in Morris Plains, N. J., and has won numerous local, regional and national honors with her color prints. Her clinic will cover the entire morning, from 9:00 to noon.

Also at 9:00 a.m. Edward A. DeCrocce, M.Photog., will speak on "Umbrella Lighting for Old Master Portraits." Another Coloradoan, he operates the DeCrocce Studio in Denver. He is followed at 10:30 by the old master himself—Gerhard Bak-

ker, Dean of Education at Winona School of Professional Photography—with his print critique.

Commercial Division

The Commercial Division's program truly underscores the international aspect of photography, with representatives from Canada, England, Scotland and Germany lending their expertise. And not to be left at the starting gate, the U.S. will field its share of first-rank photographers as well.

The division program begins on Saturday, June 7, at 10:00 a.m. John Stanton and Harold Gibhardt, both of Alderman Studios, Inc., High Point, N.C., will speak on "Furniture Photography." Both hold excellent cre-

dentials. Mr. Stanton is photography supervisor of Alderman's Studio I; Mr. Gibhardt is supervisor for Studio II... and Alderman's is one of the leading furniture photography studios in the country.

On Saturday afternoon at 2:00, Arthur Rothstein, Director of Photography, Look Magazine, tells "What an Editor Expects from a Photographer." Mr. Rothstein has photographs in the permanent collections of the Museum of Modern Art, George Eastman House and the Smithsonian Institution, and is currently on the faculty of the Graduate School of Journalism at Columbia University.

There is only one Commercial pro-

Turn to page 138

78th International Exposition of Professional Photography

June 7-12, 1969

New York Hilton • New York, N. Y.



SPONSORED BY THE PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.



ALL-CONVENTION PROGRAM AND SPECIAL EVENTS

FRIDAY, June 6

- 9:00 — REGISTRATION CENTER OPENS — Second Floor Promenade. Admission to all functions by badge only.
- 9:00 — BOARD MEETING.

SATURDAY, June 7

- 8:00 — REGISTRATION CENTER OPENS — Second Floor Promenade. Admission to all functions by badge only.
- 9:00 — HOSPITALITY — Coffee served. Till 5:00 p.m.
- 9:00 — INDUSTRIAL CONFERENCE.
- 10:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 1:00 p.m., closes 9:00 p.m.)
- 10:00 — COMMERCIAL PROGRAMS.
- 4:00 — NATIONAL COMMITTEE MEETINGS.
- 8:30 — NATIONAL COMMITTEE MEETINGS.

SUNDAY, June 8

- 8:00 — REGISTRATION CENTER OPENS — Second Floor Promenade. Admission to all functions by badge only.
- 9:00 — HOSPITALITY — Coffee served. Till 5:00 p.m.
- 9:00 — PRE-COUNCIL MEETINGS.
- 10:00 — INDUSTRIAL CONFERENCE.
- 10:00 — NATIONAL COUNCIL ANNUAL MEETING — Reconvened — President Earl G. Stanton, Cr.Photog., Kenmore, N.Y., Presiding.
- 12:00 — NATIONAL COUNCIL MEETING.
- 1:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 1:00 p.m., closes 9:00 p.m.)
- 2:00 — COMMERCIAL PROGRAMS.
- 2:00 — PORTRAIT PROGRAMS.
- 5:00 — GENERAL SESSION — AWARDING OF DEGREES — Earl G. Stanton, Cr.Photog., Kenmore, N.Y., Presiding.
- 6:30 — ASP RECEPTION IN HONOR OF FOREIGN PROFESSIONAL PHOTOGRAPHERS.
- 7:30 — AMERICAN SOCIETY OF PHOTOGRAPHERS BANQUET — Kermit Buntrock, Cr.Photog., Storm Lake, Iowa, Presiding. Speaker: Harry Sonstrad, Drammen, Norway, President of Europhot.

MONDAY, June 9

- 8:00 — PP of A PAST PRESIDENTS BREAKFAST — W. W. Carrier, Jr., M. Photog.Cr., Memphis, Tenn, Presiding
- 8:30 — DIVISION MEETINGS — Portrait, Commercial. All members welcome.
- 8:30 — REGISTRATION CENTER OPENS — Second Floor Promenade. Admission to all functions by badge only.
- 9:00 — HOSPITALITY — Coffee Served. Till 5:00 p.m.
- 9:00 — INDUSTRIAL CONFERENCE.
- 9:00 — PORTRAIT PROGRAMS.
- 10:00 — COMMERCIAL PROGRAMS.
- 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
- 12:30 — AFFILIATION LUNCHEON — Bob Wilcox, M.Photog.Cr., Phoenix, Ariz., Presiding.

- 2:30 — NATIONAL COMMITTEE MEETINGS.
- 2:30 — ANNUAL MEETING OF EDITORS.
- 4:00 — AMERICAN SOCIETY OF PHOTOGRAPHERS — TASK FORCE.
- 9:00 — ADVERTISING PHOTOGRAPHY AND ITS PROBLEMS — Franz Lozi, Stuttgart, Germany.

TUESDAY, June 10

- 8:15 — INDUSTRIAL DIVISION MEETING.
- 8:30 — DIVISION MEETINGS — Portrait, Commercial. All members welcome.
- 8:30 — REGISTRATION CENTER OPENS — Second Floor Promenade. Admission to all functions by badge only.
- 9:00 — HOSPITALITY — Coffee served. Till 5:00 p.m.
- 9:00 — INDUSTRIAL CONFERENCE.
- 9:00 — PORTRAIT PROGRAMS.
- 10:00 — COMMERCIAL PROGRAMS.
- 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
- 12:30 — DIVISION LUNCHEONS — Commercial, Industrial.
- 2:00 — NATIONAL COUNCIL MEETING.
- 4:00 — AMERICAN SOCIETY OF PHOTOGRAPHERS — TASK FORCE.

WEDNESDAY, June 11

- 8:30 — DIVISION MEETINGS — Portrait, Commercial. All members welcome.
- 8:30 — REGISTRATION CENTER OPENS — Second Floor Promenade. Admission to all functions by badge only.
- 9:00 — HOSPITALITY — Coffee served. Till 5:00 p.m.
- 9:00 — INDUSTRIAL CONFERENCE.
- 9:00 — PORTRAIT PROGRAMS.
- 10:00 — COMMERCIAL PROGRAMS.
- 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
- 2:30 — NATIONAL COMMITTEE MEETINGS.
- 4:00 — AMERICAN SOCIETY OF PHOTOGRAPHERS — TASK FORCE.
- 7:00 — PRESIDENT'S RECEPTION.
- 8:00 — AWARDS BANQUET — Dinner, dancing to music of Warren Covington and his Orchestra.

THURSDAY, June 12

- 9:00 — BOARD MEETING.
- 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
- 2:00 — NEW PRODUCTS FORUM — New York Coliseum.

PHOTO EXPO 69 — New York Coliseum

FRIDAY, June 13 — 12:00-9:00

SATURDAY, June 14 — 1:00-9:00

SUNDAY, June 15 — 1:00-9:00

PORTRAIT PROGRAM

SUNDAY, June 8

- 9:00 — PRE-COUNCIL MEETING.
- 10:00 — NATIONAL COUNCIL ANNUAL MEETING.
- 1:00 — PHOTO EXPO 69 — New York Coliseum. (Closes 9:00 p.m.)
- 2:00 — EXECUTIVE PORTRAITURE — A STATE OF MIND — James Israel, M.Photog., Detroit, Mich.
- 3:30 — PHOTOGRAPHING THE PPSI GENERATION — LaVerne Friesen, M. Photog.Cr., Buhler, Kan.
- 5:00 — GENERAL SESSION — AWARDING OF DEGREES.

MONDAY, June 9

- 8:30 — PORTRAIT DIVISION MEETING.
- 9:00 — PROMOTIONS PANEL — "Restore Your Profits with Restorations," Charles H. (Bud) Haynes, Cr.Photog., Royal Oak, Mich.; "How To Put 'U' in S ccess," John M. Russell, Menomonee, Wis.; "Promotions for the Commercial Photographer," Howard D. Kelly, Los Angeles, Calif.; "Mail Programs for the Small and National Studio Operation," Ted Sirlin, M.Photog.Cr., Sacramento, Calif.
- 10:30 — PROMOTING THE NEW & DIFFERENT PORTRAITS — Robert L. Nicol, M.Photog., Doll House Studio, Lakewood, Colo.

- 12:00 — PHOTO EXPO 69 — New York Coliseum. Open to public at 5:00 p.m., closes 9:00 p.m.)
 9:00 — ADVERTISING PHOTOGRAPHY AND ITS PROBLEMS — Franz Lazi, Stuttgart, Germany.

TUESDAY, June 10

- 8:30 — PORTRAIT DIVISION MEETING.
 9:00 — RECEPTION CLINIC — Vera Eschenbach, Cr.Photog., San Leandro, Calif., Moderator; Howard P. Beever, Bachrach, New York, N.Y.; Evelyn Pietro, Jafay Photographs, Denver, Colo.
 9:00 — PICTORIAL COLOR PHOTOGRAPHY — Dr. William Mallas, M.Photog., West Orange, N.J.
 10:30 — STUDIO MANAGEMENT — Dr. Joseph C. Schabacker, Arizona State University, Tempe, Ariz.

COMMERCIAL PROGRAM

SATURDAY, June 7

- 10:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 1:00 p.m., closes 9:00 p.m.)
 10:00 — FURNITURE PHOTOGRAPHY — Harold Gihardt and John Stanton, Alderman Studios, Inc., High Point, N.C.
 2:00 — WHAT THE EDITOR EXPECTS FROM A PHOTOGRAPHER — Arthur Rothstein, Look Magazine, New York, N.Y.

SUNDAY, June 8

- 9:00 — PRE-COUNCIL MEETING.
 10:00 — NATIONAL COUNCIL ANNUAL MEETING.
 1:00 — PHOTO EXPO 69 — New York Coliseum. (Closes 9:00 p.m.)
 2:00 — THE PHOTOGRAPHIC REVOLUTION IN ARCHITECTURAL REPRESENTATION — William Reedy, Eastman Kodak Co., Rochester, N.Y., Moderator; Joseph W. Molitor, M.Photog., Ossining, N.Y.; Lawrence S. Williams, M.Photog., and Robert D. Golding, M.Photog., Lawrence S. Williams Inc., Upper Darby, Penna.
 5:00 — GENERAL SESSION — AWARDING OF DEGREES.

MONDAY, June 9

- 8:30 — COMMERCIAL DIVISION MEETING.
 10:00 — FASHION PHOTOGRAPHY — Bert Rockfield, Rockfield Studios, New York, N.Y. (Three-part presentation, followed by open discussion.)
 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
 7:00 — AUTOMOTIVE CRASH INJURY RESEARCH — Richard C. Braisted, Cornell Aeronautical Lab., Buffalo, N.Y.

17th NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE

SATURDAY, June 7

- 8:30 — FILM.
 9:00 — FINE ARTS IN INDUSTRIAL PHOTOGRAPHY — Gerhard Bakker, M. Photog., Milwaukee, Wis.
 10:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 1:00 p.m., closes 9:00 p.m.)
 10:30 — COLORED GELS IN INDUSTRIAL PHOTOGRAPHY — Kenneth Hay, New York State Museum Center, Albany, N.Y.
 11:00 — INSTANT BACKGROUNDS FOR INDUSTRIAL PHOTOGRAPHERS — Edgar H. Carlson, M.Photog., Meisel Photochrome Corp., Dallas, Texas.
 2:30 — SMALL CAMERAS IN INDUSTRIAL APPLICATIONS — Patrick D. Cannon, M.Photog., Eastman Kodak Co., Rochester, N.Y.
 4:00 — WHAT'S YOUR ANGLE? — Richard G. Fowler, Fowler Studio of Color Photography, Peekskill, N.Y.

SUNDAY, June 8

- 8:30 — FILM.
 9:00 — PRE-COUNCIL MEETING.
 10:00 — NATIONAL COUNCIL ANNUAL MEETING.
 10:00 — THE ANNUAL REPORT — IN PLANT — Ronald G. Zinsmeister, Sunstrand Corp., Rockford, Ill.
 11:00 — SPACE PHOTOGRAPHY — Clarence Ellis.
 1:00 — PHOTO EXPO 69 — New York Coliseum. (Closes 9:00 p.m.)
 2:00 — MOTION PICTURES THE STILL PHOTOGRAPHER'S NEW MEDIUM — Ernst Wildi, Cr.Photog., Paillard Inc., Linden, N.J.
 2:45 — SOUNDS AND SOUND RECORDING FOR MOTION PICTURES — Ernst Wildi, Cr. Photog., Paillard Inc., Linden, N.J.
 3:30 — PHOTOGRAPHY EDUCATION VIEWED INTERNATIONALLY — Bervin Johnson, M.Photog.Cr., Michigan State University, East Lansing, Mich., Moderator; William Shoemaker, Rochester Institute of Technology, Rochester, N.Y.; George Nicholls, George Nicholls Studio, London, England; Ted Smerchansky, Winnipeg Photo Ltd., Winnipeg, Manitoba.
 5:00 — GENERAL SESSION — AWARDING OF DEGREES.

- 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)

WEDNESDAY, June 11

- 8:30 — PORTRAIT DIVISION MEETING.
 9:00 — COLOR PRINT FINISHING CLINIC — Martha Zeltsman, M.Photog., Morris Plains, N.J.
 9:00 — UMBRELLA LIGHTING FOR OLD MASTER PORTRAITS — Edward A. DeCroce, M.Photog., Denver, Colo.
 10:30 — PRINT CRITIQUE — Gerhard Bakker, M.Photog., Milwaukee, Wis.
 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
 7:00 — PRESIDENT'S RECEPTION.
 8:00 — AWARDS BANQUET.

- 9:00 — ADVERTISING PHOTOGRAPHY AND ITS PROBLEMS — Franz Lazi, Stuttgart, Germany.

TUESDAY, June 10

- 8:30 — COMMERCIAL DIVISION MEETING.
 10:00 — ADVERTISING PHOTOGRAPHY IN GREAT BRITAIN — George Nicholls, George Nicholls Studio, London, England.
 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
 12:30 — COMMERCIAL DIVISION LUNCHEON.
 7:00 — CIVIL EVIDENCE PHOTOGRAPHY PANEL — Frank H. Gould, East Berlin, Conn.; Edward W. Kehl, Broomall, Penna.; L. R. Brittingham, Jr., Pooli, Penna.; Frank Patterson, S. Orange, N.J.
 9:00 — LAW ENFORCEMENT PHOTOGRAPHY PANEL — Malcolm W. Thomson, Edinburgh City Police, Edinburgh, Scotland; Lt. Harry Kaplun, Nassau County P.D., Mineola, N.Y.; Lt. Winfield J. Wray, New York City P.D.

WEDNESDAY, June 11

- 8:30 — COMMERCIAL DIVISION MEETING.
 10:00 — CATALOG PHOTOGRAPHY — IT'S COME A LONG WAY, BABY! — (J. C. Penney Co. Inc., New York, N.Y.) William J. Kelly, Moderator; "We Try Harder," Joseph Leonardo; "Think Young," William T. Seay, "Hard Lines," Robert A. Boyes; "Furniture and Domestic Photography," Leo Lobell.
 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
 7:00 — PRESIDENT'S RECEPTION.
 8:00 — AWARDS BANQUET.

MONDAY, June 9

- 8:30 — FILM.
 9:00 — INDUSTRY DOES SOME FRESH THINKING ABOUT AUDIO-VISUALS — James Collinsworth, Eastman Kodak Co., Rochester, N.Y.; John A. "Jack" Murphy, United Air Lines, Chicago, Ill.; "Applications of 35mm in Industry, Advertising and Illustration," Patricia Davis, Aves Advertising, Inc., Grand Rapids, Mich.; "Closed-Circuit Television and Video Tape Recording," Robert Passara and William Robson, Fisher Scientific, Pittsburgh, Penna.
 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)

TUESDAY, June 10

- 8:15 — INDUSTRIAL DIVISION MEETING.
 9:00 — INDUSTRIAL PRINT CRITIQUE — Gerhard Bakker, M.Photog., Milwaukee, Wis.; Carolyn M. Carter, M.Photog.Cr., Fort Lee, N.J.; Richard C. Kinstler, Cr.Photog., Procter & Gamble Co., Cincinnati, Ohio.
 10:00 — MICROFILM TECHNIQUES FOR INDUSTRY AS APPLIED IN THE NEW YORK STOCK EXCHANGE — Hugh O'Donnell and John Dwyer, New York Stock Exchange, New York, N.Y.
 11:00 — TOOLS & TECHNIQUES FORUM — James E. Hampson, M.Photog.Cr., Jim Hampson Photography, Shreveport, La.
 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
 12:30 — INDUSTRIAL DIVISION LUNCHEON.

WEDNESDAY, June 11

- 8:30 — FILM.
 9:00 — MEDICAL PHOTOGRAPHY — Everett J. Nieuwenhuis, Medical College of Virginia, Richmond, Va.
 10:00 — APPLICATIONS OF HI-SPEED PHOTOGRAPHY — Edward "Mike" Reilly, General Electric Co., Cincinnati, Ohio; Forrest Smith.
 11:00 — 1970 CONFERENCE PLANNING SESSION.
 12:00 — PHOTO EXPO 69 — New York Coliseum. (Open to public at 5:00 p.m., closes 9:00 p.m.)
 7:00 — PRESIDENT'S RECEPTION.
 8:00 — AWARDS BANQUET.

Exhibitors in Photo Expo 69

Major producers of photographic equipment, materials, services, supplies and techniques in the United States, Japan, Germany, the United Kingdom and several other countries will be represented at the Universe of Photography. Exhibitors will occupy space on all four floors of the New York Coliseum.

PHOTO EXPO 69 June 7-15, 1969 EXPOSITION DATES AND HOURS New York Coliseum

Show Hours	Professional and Trade	Public
Saturday, June 7	10:00 a.m.—9:00 p.m.	1:00 p.m.—9:00 p.m.
Sunday, June 8	1:00 p.m.—9:00 p.m.	1:00 p.m.—9:00 p.m.
Monday, June 9	12:00 noon—9:00 p.m.	5:00 p.m.—9:00 p.m.
Tuesday, June 10	12:00 noon—9:00 p.m.	5:00 p.m.—9:00 p.m.
Wednesday, June 11	12:00 noon—9:00 p.m.	5:00 p.m.—9:00 p.m.
Thursday, June 12	12:00 noon—9:00 p.m.	5:00 p.m.—9:00 p.m.
Friday, June 13	12:00 noon—9:00 p.m.	5:00 p.m.—9:00 p.m.
Saturday, June 14	1:00 p.m.—9:00 p.m.	1:00 p.m.—9:00 p.m.
Sunday, June 15	1:00 p.m.—9:00 p.m.	1:00 p.m.—9:00 p.m.

Accura Ltd.
Acufine, Inc.
Adams Retouching Machine Co. Inc.
Aerojet Delft Corporation
Aetna Optix, Inc.
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AIC Photo, Inc.
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Airequipt, Inc.
Albert Chemical Corporation
Albion Optical Co.
Alco Photo Supply Corporation
All Tapes Distributing Co., Inc.
American Camera & Photo Supply Co.
American Photographic Appliance Corp.
American Society of Photogrammetry
American Thermo Ware Company
Amphoto Inc.
Argraph Corp.
Argus Incorporated
Arkay Corporation
Arriflex Corp. of America
Atlas Film, Inc.
Atlas-Rand Corporation
Ausstell und Messe-Ausschuss der
Deutschen Wirtschaft e.v (auma)
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Berkey Film Processing

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Association Inc.
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Braun North American Photo
Products Div.
Bright Star Industries, Inc.
British Photographic Export Group
Brumberger Co., Inc.
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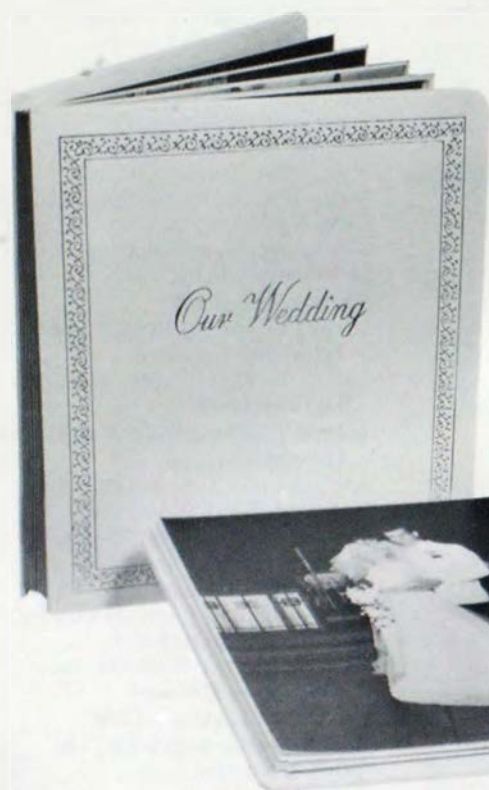
D. P. Bushnell Company, Inc.
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GmbH
Dexter Press, Inc.

E. I. du Pont de Nemours & Co., Inc.
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Durst (Ehrenreich Photo Optical Industries, Inc.)
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Eastern Color Photo Corp.
Eastman Kodak Company
Edwal Scientific Products Corp.
Ehrenreich Photo Optical Industries, Inc.
Electronic Systems Engineering Co.
Electro-Photo Systems, Inc.
Encyclopaedia Britannica
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R. L. Faber & Associates
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Federal Republic of Germany
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Frigidheat Industries
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Photo Lamp Department
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Intercinema Corporation
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Kalimar, Inc.
Ken Films, Inc.
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Metacomet
Metropolitan Visual Products, Inc.
Minolta Corp.
Modern Photography
Monkey Color, Inc.
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National Microfilm Association
National Photo Pricing Service, Inc.
National Press Photographers Assn., Inc.
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Petri-Kine Camera Co., Inc.
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Photo-Control Corporation
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Photographic Society of America, Inc.
Photo-Kinetics, Inc.
Phototechniques Incorporated
Photo World Inc.
Plymouth/Ethol Co., Inc.
Polacoat Incorporated
Ponder & Best, Inc.
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Spectra Color Lab, Incorporated
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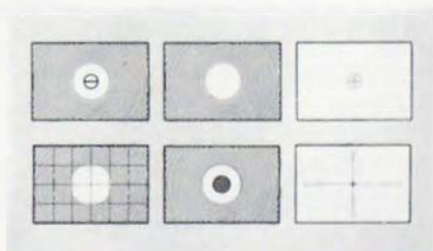
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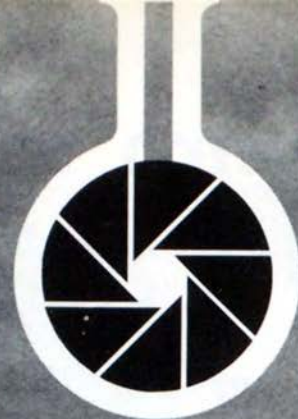
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AT THE AIRPORT IN TURNERS FALLS, MASSACHUSETTS 01376

When can I afford an additional employee?

What should worker Productivity be?

One of the many helpful services supplied by the PP of A is the conducting and reporting of Profit and Loss surveys.

Many photographers have found these very beneficial. They have been able to compare costs for labor, material, rent, etc., with national averages. I wonder how many realize the great amount of additional information that these surveys can give:

How much should employees produce? When can I afford an additional employee? When does he deserve a raise? How much time should a photographer spend on an established price photograph?

The most recent Profit and Loss survey results appeared in the July 1968 issue of *The Professional Photographer*. Although this article is based upon averages from the surveys and should give helpful percentage figures, never overlook the fact that a good recording of your own figures is by far the best basis for your own calculations.

One of the big problems in comparing photographic businesses is the great difference that can exist between them. One studio may do a lot of copying while another might make only high fashion illustrations.

The Commercial Photograph Pricing Survey (*The Professional Photographer*, February 1966) we will be referring to is particularly good since it was compiled from questionnaires sent only to those photographers listed in the Qualified section of the *Directory of Professional Photography*. This survey is now three years old, and a new one is being undertaken to bring these figures up to date, and to keep up with general increases in labor and material costs.

The Profit and Loss surveys show very little change in percentages over the years so I will use an older one. The latest one does not separate photo wages from office wages and I need these figures.

Higher Categories Used

The Profit and Loss survey lists the various sizes of studios by annual volume from under \$10,000 to those over \$200,000.

I prefer to use the higher categories because when you are doing this much business the cost figures are

much more accurate. Most of what is being done is paid for and shows up as a cost. Any extras performed by the owner working additional hours, or his wife helping without being on the payroll, become a fractional error in the total figures.

Profit Vs. Take Home Income

A look at the figures in the under \$30,000 sales group for 1967, as reported in the July 1968 article, shows that a lot of people are confusing profit with take home income. The figures show total salaries of 15.4%. If these studios did the full \$30,000 worth of business their total salaries were \$4,620, or \$88 a week. Obviously an erroneous figure.

I will show later that around \$14,000 to \$15,000 per year is the average productivity of a photographic employee. Therefore, more than one person has to share this \$88 a week. At wages like that who couldn't show a high percentage of profit?

The survey I used shows the following percentages of total sales as wage costs:

Owner Salary 5.9%

Office Salaries 7.9%

Photo Salaries 24.2%

The use of the \$100,000 annual sales group makes it easy to see that if the

Between the Lines of PP of A Surveys

by Lawrence P. Brand, M.Photos.Cr.



Lawrence P. Brand, M.Photos.Cr., is owner and operator of Brand Studios, Inc., 1208 Central Pkwy., Cincinnati, OH 45210. Brand's studio does general commercial photography but is noted for machine tool and food work. He is a former PP of A Councilman and headed a committee of the Commercial Division conducting cost surveys.

Turn to page 145

CREATIVE FORMATIONS OF FRANZ LAZI

As a youth, Franz Lazi became interested in photography by association with the work of his father Adolf Lazi. He received his Master-ship in 1947 and opened his own studio at Charlottenstrasse 29, Stuttgart, Germany, in 1949.

Specializing in advertising photography, Mr. Lazi has photographed innumerable products over the years. They include such things as furniture, cars, wallpaper, wrapping paper designs, floor coverings, linens, food, beverages, cigarettes; photographs for cosmetics, record covers and many other advertising and design





uses. He has worked with international models all over Europe.

Some of his photographs with special gags and humor, Mr. Lazi labels "creative formation." It is not unusual, he says, for his whole staff to work together on such ideas for a more effective photograph.

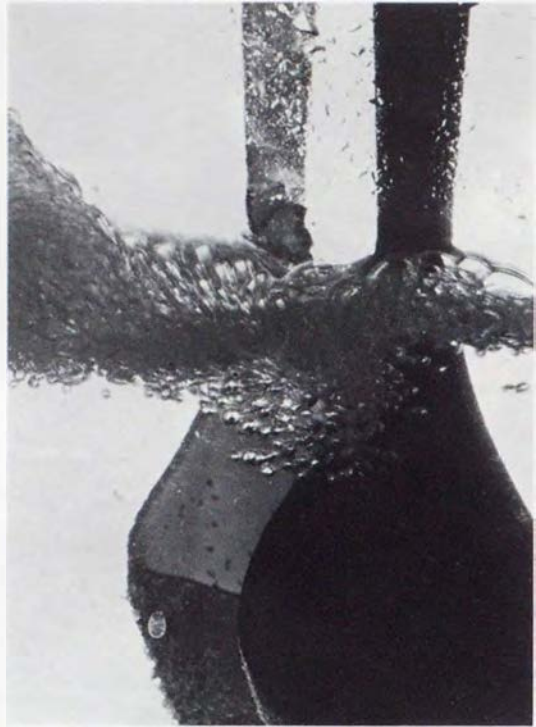
During the last few years he has been producing television films on active volcanos such as Mt. Etna in Sicily and Stromboli on the Lipari Islands off the coast of Sicily.

This year he produced a series on Antarctica and has been in Antarctica twice during the making of these films.

Mr. Lazi works mostly with an 8x10 camera. The motto of his studio is "Nothing Is Impossible."

He is a Fellow in the Institute of Incorporated Photographers; an Honorary Member of the Institute of Irish Photographers; and a member of several German photographic associations.

In June, Mr. Lazi will be in New York City where he will speak at the New York Hilton, Monday, June 9, at 9:00 p.m.





"Our new facilities are more sophisticated," "We have room for an expanded enrollment and curriculum." "The overall environment with its trees and open fields is important to our students."

These are comments from the men who head the three departments within Rochester Institute of Technology's School of Photographic Arts and Sciences as they discuss the Institute's new \$60 million campus which officially opened for classes at the beginning of the 1968-69 school year. Until the move, RIT was located in the heart of downtown

Rochester, N.Y., on a campus it had occupied since 1894.

Entered by a tree lined formal drive, the Institute's new campus is divided into two main sections — residential and academic — separated by athletic fields and a walkway. The academic complex consists of six classroom and laboratory buildings, library, College-Alumni Union, and physical education and athletic building which includes two gymnasiums, swimming pool and ice arena.

The residence complex consists of a series of interconnected buildings varying in height from two to eight

stories which accommodate 1,910 students, and a central dining room used by all students living on campus. Additional residence halls are under construction.

Developed on 296 acres of a 1,300 acre site on the southern border of Rochester, RIT's new campus also includes a 15-building apartment complex for married students and faculty, a central services building, picnic area, and parking facilities for several thousand cars.

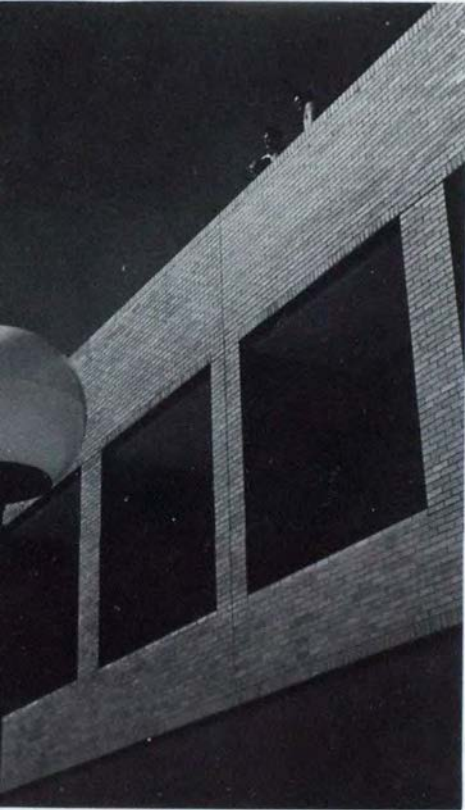
One of the most impressive buildings on the campus is the Frank E. Gannett Memorial, home of the Col-

RIT

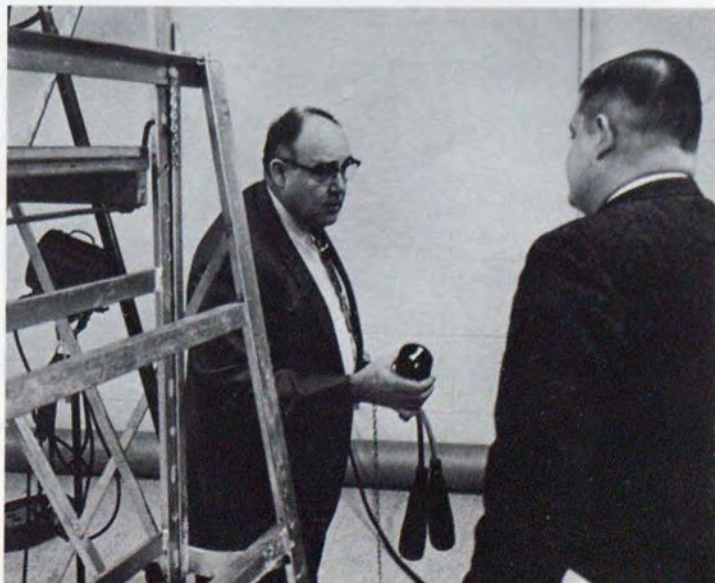
DESIGNED FOR CHANGE



Hanging staircase rising from lobby of Frank E. Gannett Memorial takes student or visitor into heart of the School of Photographic Arts and Sciences new facility. Window overlooks Graphic Arts Research Center laboratory.



Opposite page: Students gather in front of Frank E. Gannett Memorial building, home of RIT's College of Graphic Arts and Photography, on steps of multi-leveled courtyard. Adjacent is College of Fine and Applied Arts. Above: For bird's-eye view photography students work from roof of five-level Frank E. Gannett Memorial. Right: Class in Illustration Department held in large workroom designed primarily for layout, exhibit work and critiques. Lower right: School of Photographic Arts and Sciences Director William S. Shoemaker talks things over with faculty member.





Top: The pride of William S. Shoemaker, School of Photographic Arts and Sciences Director, is the chemistry version he designed several years ago when he was a faculty member. Above: Main lab features custom-designed lab benches with stainless steel tops, large explosion-proof hoods, and safety devices.



Dry side of color printing darkroom shows Chromega enlarger, anti-static device, and foot-candle meter.



One of 16 color printing darkrooms. Wet side is equipped with Kodak CP-5 drum processor, Oscar Fisher temperature control and custom sink, and knee switches for white lights.



lege of Graphic Arts and Photography, which includes the School of Photographic Arts and Sciences, School of Printing and Graphic Arts Research Center. The five-level, red brick building constructed at a cost of \$7,198,511 contains 294,177 square feet of floor space. Adjacent is the College of Fine and Applied Arts, which forms a massive L-shaped arts complex with the Gannett Memorial.

RIT's School of Photographic Arts and Sciences is located on three levels of the Gannett Memorial. Its 101,440 square feet of space make it the largest educational facility for photography available today, and allows for curriculum expansion to keep up with technological changes in the field. Currently the School consists of three separate departments — Science and Instrumentation, Professional and Illustration — and offers 41 beginning and advanced courses

taught by 44 professors. The curriculum for all three departments also includes courses in the College of General Studies, and required and elective courses in several of RIT's five other Colleges.

A tour of the new photography school not only reveals the extensiveness of the facilities, and sophisticated new equipment, but also shows that the school has been divided into self-contained units of instruction whenever possible. The block of freshman studios, for example, has been designed so each two-man studio has its own darkroom, as well as lights and other equipment to fill student needs. The section is entered through double doors and also includes a teaching station.

The lobby of the Gannett Memorial, which faces a multi-leveled, landscaped courtyard, features exhibit

space and a wall to ceiling window overlooking the Graphic Arts Research Center laboratory one story below.

Although the office of Professor William S. Shoemaker, School of Photographic Arts and Sciences Director, is located on the ground floor, the School's laboratories and classrooms are on the next three levels. A hanging staircase rising from the lobby takes the student or visitor into the heart of the School. From the second level lobby area, which has been converted into a gallery for student work, one moves into the area primarily used by the Photographic Science and Instrumentation Department.

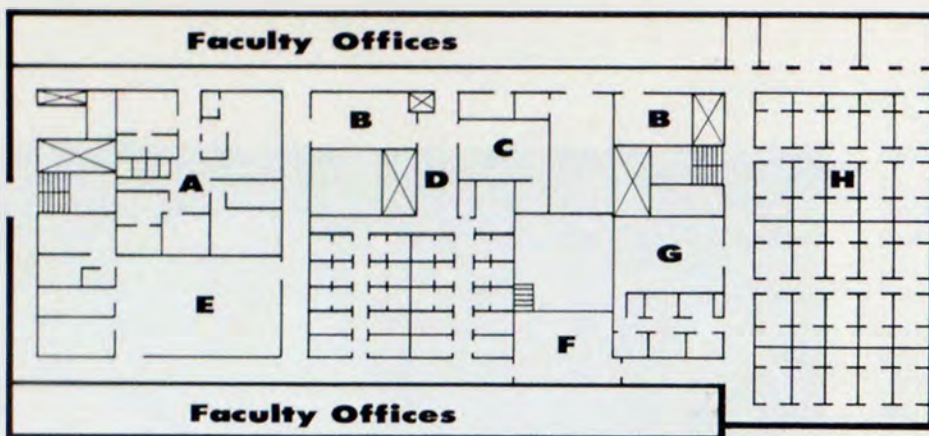
The Department, which awards the only bachelor and master of science degrees with majors in photographic science and instrumentation in the free world, offers its students a



Motion picture studio. Located on third level includes large, newly equipped studio.

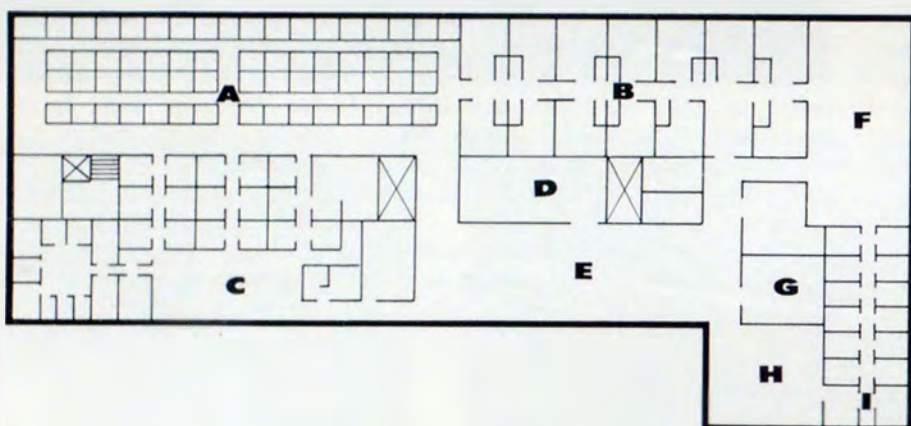


One of 31 upper-class studios available to students on third level of School of Photographic Arts and Sciences.



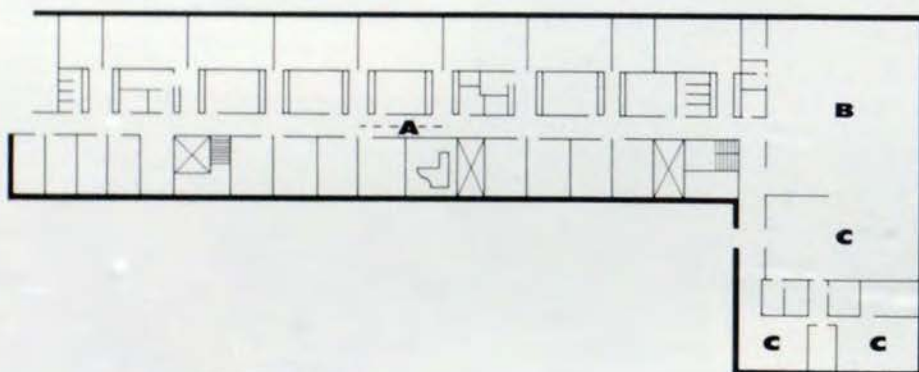
FIRST LEVEL

- A—Industrial Photography
- B—Seminar Rooms
- C—Instrumentation
- D—Sensitometry
- E—Chemistry
- F—Lobby-Exhibit Area
- G—Retouching Room
- H—Undergraduate-Graduate Research



SECOND LEVEL

- A—Upper-class Printing
- B—Freshman Studios
- C—Color Printing and Finishing
- D—Central Distribution Center
- E—Student Lockers — Study Lounge
- G—Machine Processing
- H—Finishing Room
- I—Freshman Printing



THIRD LEVEL

- A—Upper-class Studios
- B—Illustration Studio
- C—Motion Picture

rigorous four-year program. Courses include advanced mathematics, physics, chemistry, physical optics, statistics, instrumentation and engineering. In their fourth year students are involved in a senior project requiring original research. They evaluate data using statistics and computers, and prepare a thesis based on their findings.

Expansion of the Department is anticipated by its staff chairman, Professor Albert D. Rickmers, to help meet the demand for graduates. Most students receive about ten job offers with salaries ranging from \$7,000 to

\$14,000. Graduates from the curriculum hold positions in industry and government, and are helping to put a man on the moon, interpreting the earth's surface through photographs, engaged in oceanographic and systems research, developing new optical equipment and improving photographic processing methods.

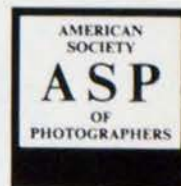
Photographic Science facilities in the new building include a block of 25 individual upper-class and graduate research areas consisting of physical-chemical benches and an adjacent darkroom. Several of these units house some of the Department's new

equipment such as Bausch and Lomb Spectronic 505 spectrophotometers, Ansco and photomicrographic equipment and Joyce-Lobel microdensitometers.

Another major area of the Department is the instrumentation section which includes a greatly expanded physical optics lab. Here one finds equipment such as a high-speed stroboscope and oscilloscopes, both made by Edgerton Germeshausen and Grier, and an air cushioned optic bench. A three meter TechOps optical bench, numerous precision meter optical benches, lasers and Schlieren

A Service for the Photographic Profession

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



The Bridal Close-up?

by John Howell, M.Photo.Cr.

Each of the brides we are privileged to photograph looks forward to having a superb portrait which shows herself as beautifully and elegantly posed as she has always dreamed. After all, she has selected her wedding gown, apart from all others, especially to her tastes. It is made "just for her" to complete the vision she has carried in her mind's eye since childhood.

Our obligation as her bridal photographer is to fulfill that dream. We should carefully create her bridal por-

traits to the best of our abilities so "time will stand still" when on this day above all days she is at her loveliest.

This, as we all know, requires finesse, attention to detail, and hard work on the part of the photographer. We must not only carefully style her gown, but through our lightings express in her portrait a mood . . . an atmosphere.

While a well executed full pose is vital to a sitting we cannot really discharge our obligation to the bride if this is as far as we go in our efforts. Much more of her charm can be told through well selected close-up or semi-poses which will compliment her and establish the photographer as a total bridal photographer.

Even in the least attractive young woman, through our evaluation of her better points, and our virtuosity in posing (learned through trial and

error experience and dedication) we find in the bridal close-up a sensitive and deeply meaningful portrayal of our bride as a person. A full pose cannot do this.

By adding closeup poses, we not only extend our orders considerably, we extend our own self confidence, personal satisfaction and professional justification. Orders can be increased, often to a surprising degree; for a well executed bridal close-up is almost irresistible.

The making of effective close-up

YES!

All photographs by John Howell





Subject is leaning slightly forward, adding motion to portrait. This keeps it from becoming static and projects "aliveness" of bride.



Classic pose can be included with other close-ups that help establish total bridal photographer.



Front view, nearly square format add variety to order for bridal portraits.



Graceful, natural pose is complimented by careful placement of hands.

Subtle, flattering quality is added to close-up by use of soft focus lens. Effective soft focus usually requires main light to be crisp, through use of small moderately diffused spotlight.



Portraits of this young woman would have been less attractive in front poses. Semi-pose in profile is appealing, saleable.



Oval is especially suited to bridal close-up. It eliminates extraneous areas, has individual charm. Variety of frames from miniature to wall size can be offered to patrons.

and semi-bridal poses takes our extra keenness, desire and effort. But to do them well is to leave their impact with the subject, her family and photographer.

A few black-and-white films for newspaper use when natural color portraits are being made (same size film — same speed) are ideal for the hand painted miniatures. Red proofs from such negatives should be delivered in a separate folio along with the color preview presentation. Select one of the red proofs and state with a small card attached, "Mr(s). _____ suggests that this pose is especially suited to a hand colored oil miniature." 

Desmond Groves



John Howell, M. Photog. Cr., John Howell Photographers, 30 Green Bay Road, Winnetka, IL 60093, will mark his fifth consecutive season this summer as head instructor in direct color photography of women at Winona School of Professional Photography (Course No. 23). He has taught two sessions at the Europhot Seminar, Kettwig, Germany. He is a Fellow, Institute of Incorporated Photographers and the Royal Photographic Society of Great Britain. Mr. Howell is Portrait Print Judging Chairman of PP of A, and a member of the Board of Governors, American Society of Photographers.

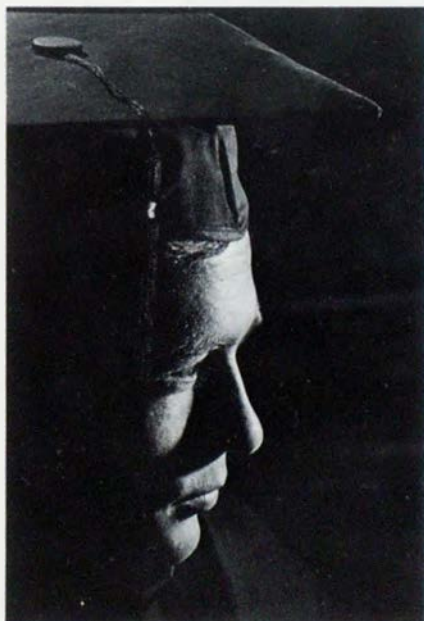


Profile or side view best records bride's features, hair styling and complimentary (and handsomely designed) lace head piece.



Long lens (180mm) used for yearbook photography.

Why Be a College Photographer?



Above: Strong contrasting side lighting gives strength to senior photograph used for special page in yearbook. Right: Shallow depth of field with 180mm lens keeps attention on subject.



by Ed Boden, Jr.

Colleges are becoming aware that they cannot continue to produce second rate publicity materials and expect to recruit first rate students. Photographers who like this type of work and can produce, need not worry about employment.

For eight years I have been full-time photographer for a small liberal arts, church-related college in Kentucky. The universities have several cameramen in various areas, but to add a staff member to the administration of a school with enrollment less than 1500 is almost unheard of. I do other work, but these responsibilities have lessened as photography takes more of my time.

In meeting with officials from other small schools, it became apparent they did not have competent photographic help readily available at prices they could afford. Many have had sad experiences with student photographers, most of whom have limited knowledge and experience, inadequate equipment and almost no sense of urgency in processing news-type photographs.

A survey of the institutions in Kentucky confirmed my suspicions. I

would guess the same to be true in any state.

Out of 24 questionnaires returned, seven schools had a full-time photographer; two were seeking someone, and the remainder said they wished they could afford someone or admitted they needed a person but couldn't get the administration to budget for a new position.

Of the nine schools with, or seeking a full-time person, four expected him to double in some other area, usually writing publicity releases. The five which did not were the large universities.

Seventeen schools relied on students for photographic coverage, while six schools did not use students . . . officially. These schools used student photographers for student publications.

As for outside professional photographers, many of the college officials felt that while the professional did good work, he did not have the background, understanding or time to produce the "idea" the college wanted to convey. Most of the schools in Kentucky are located far from urban areas, thus there is a real shortage of commercial-news photographers.

My own experience has been that a 35mm existing light photograph is far more desirable than a 4x5 press flash photograph for college work. At Georgetown College, we use a Pentax and Miranda for 35mm work, and when we need a large negative, we use our Mamiyaflex. Lenses range from 50mm to 180mm and are interchangeable on the 35s. A 4x5 view camera is available for color transparencies used for color post cards, but even here we do very well on 2 1/4 x 2 1/4.

Most colleges do not have what they consider to be adequate dark-room facilities. Only seven in the survey were satisfied with their set-up.

I have found the rapid processor is the easiest way to get the most dark-room for the dollars available. Using my Ektamatic processor, my student help can print over 100 prints per hour if necessary with no underdeveloped or mucky prints. The stabilization method is sufficient for 90% of the work produced. Prints can easily be made permanent by normal fixing, washing and drying. Kodak's "N" surface paper has become a mainstay for our work. Using a regular pencil it is easy to outline an area, add a little density, draw in a proposed building site, etc.

Salaries for college photographers are not high, but are comparable to others in the educational field. Be-

ginners can expect \$6,000 or more while some experienced men are making salaries in five figures. Advancement depends upon photographic ability in most cases, though some schools require academic degrees as well. A few men teach classes in photography, thus making some academic credits necessary.

A person must enjoy working with active, personable, temperamental people, be on call most of the time, know his equipment like his own right hand, be able to improvise and be able to live on a limited photo budget to succeed in this field.

Openings can be found in several

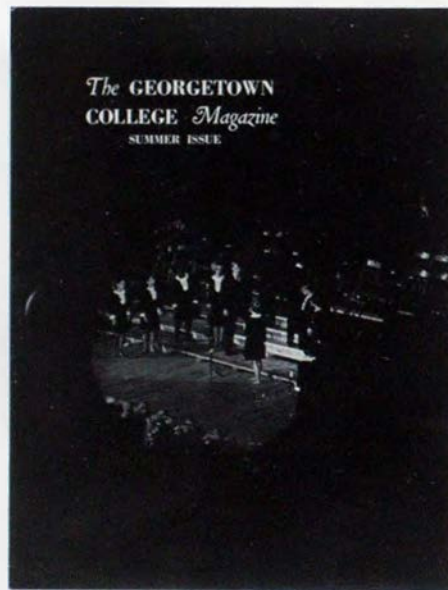
College photographers may be called upon for a variety of assignments such as these examples. Left: Photograph for use on cover of college promotion mailing piece. Right: Brochure illustrated with color photographs. Below: Cover photograph for issue of college magazine.

They stayed to cheer!



CLASSES

The GEORGETOWN
COLLEGE Magazine
SUMMER ISSUE



ways. Usually there are members of state professional associations who know of such positions. The University Photographers Association of America may be reached by writing in care of the Photographic Section, University of Maryland, College Park, MD 20740. Most schools use the Cooperative College Registry, 600 Land Title Building, Philadelphia, PA 19110. Persons interested may have their names and qualifications listed with this organization.

Ed Boden, Jr., is Assistant in Public Relations at Georgetown College, Georgetown, KY 40324. He is First Vice President of the Kentucky Professional Photographers Assn. and has had several one man shows in Kentucky.

Front window of Reilly & Constantine studio is set back three feet to provide canopy ceiling for light housings.



Studio for the Quality Portrait Market



Reilly & Constantine's new portrait studio is located in Solihull, a town 12 miles from the city of Birmingham, England.

Solihull is largely a residential area and has a population of 120,000 within its civic boundaries. The Reilly & Constantine studio is located in a shopping center, adjacent to a large department store and near a multi-story car park.

The studio was planned by Dennis Constantine with the help and inspiration of Paul Linwood Gittings of Houston. Mr. Constantine's partners

Solihull studio is located in shopping center next to a large department store and near multi-story car park.



are Cecil A. Reilly, Kenneth C. Watkins and John Whybrow.

The new studio is an additional location for the firm. Their industrial and commercial operation is located at 25 Lordwood Road, Harborne, Birmingham. It takes approximately 35 minutes to travel between the two studios.

The Solihull studio, 45 Drury Lane, is held on a 21-year lease with a rent renewal after 14 years. The rent and local taxes amount to 2,600 pounds a year (approximately \$7,800) and the fittings and furnishings cost about 8,000 pounds or \$23,000. Because of the variety of shops in the center and the generous parking facilities, shop-

pers are being drawn to the area from as far as 25 miles away.

The front window of the studio, framed in anodized bronze, is set back three feet from the sidewalk to provide a canopy ceiling. Lighting in the canopy illuminates three 24x30 frames hanging on the outside of the main window. The frames are removable and are secured to the plate glass window by studs which pass through holes drilled into the glass and are secured to identical frames on the inside. Mats of gold silk allow smaller than 24x30 portraits to be shown. The frames are glazed with non-reflecting glass.

Throughout the ground floor pub-

lic areas, the floor is black brick. The decor is such that the accent is entirely on the portraits on the walls, all of which are spotlighted from concealed ceiling lighting.

Furniture in the reception room is black for the clients and gold for the receptionist. Use of black eliminates a color clash with clothing. Chairs are designed for the clients to be seated comfortably without removing bulky coats. A sofa and armchairs in the reception area are upholstered in peacock blue and black. The receptionist's table has a marble top and another table has a glass top and houses wedding albums on the shelf beneath.

Receptionist Barbara Woodward Davis, who has been with Reilly & Constantine for 13 years, keeps her records in a rosewood sideboard. Miss Davis is an Associate of the Institute of Incorporated Photographers, (Portraiture) and is a competent operator as well as being a first class saleswoman, according to Mr. Constantine.

Behind the reception area is the children's cameraroom and dressing room. The children's portrait studio has a dummy window in the background. This has a one-way glass so parents (who are not allowed in the cameraroom during sessions) can see without being seen.

Long pile deep green carpeting covers the stairway leading to the adult studio upstairs. One corner is



Receptionist Barbara Woodward Davis' attractive surroundings include marble top table and gold upholstered chair.



Main reception area from front window. Louvered doors on right lead to children's cameraroom. Stairs lead to adult selling area and camerarooms.



Children's cameraroom with dummy window in adjacent dressing room. Parents can observe sitting without being seen.



Top right: Glass topped table in main reception area houses samples of wedding albums. Below: Floor in main reception area is black brick. Receptionist's table has marble top. Records are housed in redwood sideboard

WHO ARE REILLY & CONSTANTINE

Ours is an organisation specialising exclusively in wedding and portrait photography. All our photographers are professionally qualified to produce outstanding work in this personal and specialised field. Our principals travel extensively in Europe and America to ensure that work created for you reflects the latest camera techniques. Together we have an enviable reputation for recording and presenting all life's occasions with the subtle stamp of individuality. Our services range through all types of portraiture from accurate passport photographs to professional public relations photography. Our piece de resistance is the 30 in. x 40 in. Imperial Sovereign Colour Portrait. We can also provide the most up-to-date means of presentation, including some of the loveliest frames available today. It is always a pleasure

to show anyone round our studios. Even if you have no immediate plans for making a booking, we would be delighted to welcome you.

PORTRAITS

There will come a time when the occasion calls for an up-to-date portrait of yourself, and whether the portrait is for personal, boardroom or press use, we know just the right approach. Either of our splendid studios is available to meet any situation. Portraiture of the fair sex demands an entirely different approach, and interpretation to seek out and capture the very particular, and often intimate, meaning of a very special occasion. We would appeal particularly to the ladies to give us as much time as they can. Please call to see us at the studio, where we can discuss fully the particular purpose of

the portrait, and offer our best professional advice. For example, a portrait created in your own home way will suit the occasion better than one produced in our studio. A studio sitting usually takes about half an hour. On arrival a dressing-room will be available for you, so that when you come into the studio you will feel completely relaxed and ready for the enjoyable experience of having your portrait made. After the sitting, your portraits are in the hands of highly skilled people, preparing previews for your selection. These are usually available within a few days, and where we can we are always pleased to meet that special delivery date.

THE BRIDE AND GROOM

This unique day must demand a really experienced and dependable photographer. Reilly & Constantine have a thorough knowledge of all that this type of work entails. They combine technique with

artistry, cope with the unforeseen (usually the weather), and handle the entire operation with great tact. Proofs are normally ready within six days, already bound so that you are able to pass them on to your friends after your own selection. These proofs are available at a specially attractive price after an order has been received for a regular wedding album. Albums, with photographs wholly or partly in colour, are made exclusively for Reilly & Constantine, and we will work within a figure specified by yourselves. Our service includes sending photographs to the press and despatching prints direct to your family and friends. We have a separate leaflet setting out all you need to know about sizes and prices. Please ask for a copy. We are bound by, and are pleased to observe, the Code of Conduct of the Institute of Incorporated Photographers. Our aim is to give you

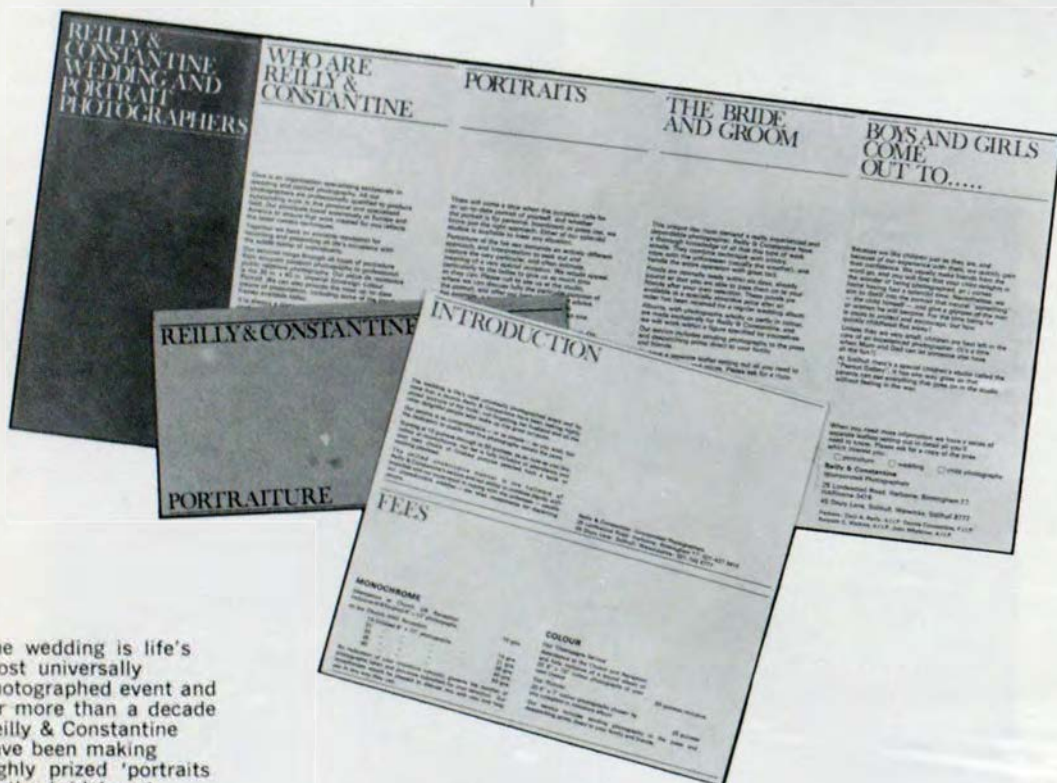
a personal service and create the finest photographs you could ever wish to possess. Our associated company, Lewis Brown, is concerned with industrial advertising and architectural photography and we will gladly give you details on request.

BOYS AND GIRLS COME OUT TO

Because we like children just as they are, and because of our experience with them, we quickly gain their confidence. We usually make friends from the word go, and you will find that your child delights in the wonder of being photographed, and comes home having had a splendid time. Nevertheless, we aim to distill into the portrait that natural "something" — the child himself — and give a glimpse of the man or woman he will become. For the time being he is yours to protect and encourage, but how quickly childhood flies away! Unless they are very small, children are best left in the care of an experienced photographer. (It's a time when Mum and Dad can let someone else have all the fun!) At Solihull there's a special children's studio called the "Peanut Gallery". It has one way glass so that parents can see everything that goes on in the studio without feeling in the way.

When you need more information we have a series of separate leaflets setting out in detail all you'll need to know. Please ask for a copy of the ones which interest you:

- ☐ portraiture
- ☐ wedding
- ☐ child photography



The wedding is life's most universally photographed event and for more than a decade Reilly & Constantine have been making highly prized 'portraits of the bride', not forgetting her husband and all the other delightful people who make up this great occasion. Our service is as comprehensive — or as simple — as you wish, but the dedication to quality and fine photography remain the same. Starting at 10 guineas through to 50 guineas,

as de-luxe as you like, colour or monochrome, our fee is fully inclusive of attendance and your own choice of finished pictures selected from a book of exciting previews. The skilled unobtrusive manner is the hallmark of Reilly & Constantine's service and our ability to

combine dignity with expertise and our experience in coping with the unforeseen — usually our unpredictable weather — are wise investments for discerning people.

Five-panel 4"x8 1/4" brochure tells the Reilly & Constantine story (copy reproduced at top of page) and outlines services for portraiture and wedding clients. The front panel and headings are printed on white stock with gold metallic ink. Individual brochures list services and fees for portraiture, left, and wedding photography, right (copy at left).



Left: Adult selling area on second floor. Below left: Mr. Constantine's desk doubles as library setting for executive portraits. Center: Portraits line walls of adult alcove on second floor. Right: Small door, right, leads to adult dressing room. Cameraroom is visible behind open doors.



Main reception area and pedestrian walkway outside studio, from stairway. The 24x30 frames back to back on window have gold silk mats allowing smaller portraits to be shown.



decorated as a library with floor to ceiling bookcase and mahogany paneling and desk for executive portraits. To the left of this area is a dressing room with red silk wallpaper and black handbasin set in a white marble dressing table top.

Flooring of white simulated marble leads to the formal 20'x14' camera-room which is also carpeted in white.

The second floor was designed to serve many purposes, office for Mr. Constantine, (man's library setting) adult selling area, and the whole as a cameraroom.

"With perhaps one other studio in the country," Mr. Constantine said, "We have pioneered color portraiture for some six years and have proved that there is a market for high quality portrait photography."

A Photographer's Satisfying Memories of an Annual Report

by Erich Hartmann
Magnum Photos Inc.

In the last several years, I have spent much of my time working on corporate annual reports. They interest me for a variety of reasons: photojournalism has become an effective way to send the corporate message to stockholders and to the financial community; this type of work often allows the photographer as much freedom and imagination as magazine assignments; and sometimes, depending on circumstances and personalities, the photographer is able to become part of the creative team and to contribute concept and ideas as well as photographs.

In what has become a fairly long string of such projects, my work on the 1968 annual report for Kimberly-Clark Corporation will remain one of my most satisfying memories. In its many stages of planning and execution, it came close to being the ideal photographic assignment; the ideal joining of creative forces; the ideal presentation as an entity.

It was decided that two main themes needed to be expressed in pictures: a brief review of corporate operations as a whole, and an accounting of the company's potential

progress in the phenomenal growth area of non-woven goods.

Unifying these two themes was the objective to portray the corporation management's desire to state subtly and elegantly that Kimberly-Clark was entering a new and promising phase of corporate life.

The same three men who conceived and produced two previous annual reports for the corporation went to work to achieve these objectives: Roger A. Baird, corporate secretary, who was the guiding spirit contributing ideas and wise counsel and to whom belongs the lion's share of the credit for the project's success; Morton Goldsholl of Chicago, a most respected designer and long associated with Kimberly-Clark, and myself.

In numerous conversations, some-

Combining a collection of commonplace props, an assortment of non-woven fabrics, and an exuberant child in a forest playground, Erich Hartmann created a series of spirited photographs for the 1968 Kimberly-Clark annual report.









times in person but more often by telephone, it was decided that two distinct and separate visual forms would be adopted to carry out the main themes. A series of individual "portfolio" photographs would document the corporation; a bound booklet called "The New Generation" would deal with the newness and excitement of disposable clothing and other non-woven goods. These two elements, plus the required financial information, were combined by means of a portfolio designed by Goldsholl and made from one of Kimberly-Clark's durable shelf-covering papers.

Several photographic challenges resulted from these ideas. All photographs had to be striking and to possess rich color images to do justice to the several types of Kimberly-Clark printing papers used in the report. Two different styles of photography were needed to fulfill the objectives of the two photographic sections. And finally, I realized that this project demanded photographs that would

not only delight the reader's eye but would engage his intellect and feelings as well.

Obviously, photographs for "The New Generation" had to express a feeling of youth and vivacity, and I was fortunate to have the right model close by, my 11-year-old daughter, Celia. Although Celia is not a professional model, we have worked together happily on a few occasions.

In planning a series of photographs to be taken in Kimberly-Clark forest lands in Alabama, I tried as much as possible to anticipate the backgrounds I might find there and the situations which I wanted to create for Celia. I find such a mental dry-run invaluable; it helps me to choose the right equipment and also makes me aware of problems I might encounter (and how I might solve them.)

In this case, the rehearsal led me to take along a collection of commonplace props such as a butterfly net, bow and arrow, jump rope, clothesline, etc. Most of all, making these pictures mentally beforehand gave me

a skeleton of several situations with which to begin the actual photography. For the rest I relied on the inspirations of the moment as well as on the setting. As further help I had Celia's mother (who is delightfully inventive with scissors and pins) and a company forest manager (a resourceful man who carried in his pickup truck ladders, hammer and nails, the makings of a swing, an axe) to transform any spot we chose into an outdoor studio. I'm a strong believer that it's essential and profitable for a photographer to live off the land—to use whatever he can find locally, from the flowering dogwood tree (sometimes transplanted to where it is needed) to the huge cherry picker rented for a short time from a local power company.

We spent two spring weekends in

Turn to page 120



Complete annual report package contained, Top: portfolio of color photographs (printed offset) reviewing corporate operations; Center: financial report to stockholders; Bottom: bound booklet of "New Generation" photographs. Mailing envelope, far left, was printed with one of Mr. Hartmann's photographs.



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"I am. Have three of them. But I'm also using 2¼x 2¼ for studio and fashion work."

"Twin-lens or slr?"

"slr."

"Which one? Though I guess they're all pretty good."

"They are. But I've gotten to like a lot of my 35 slr features."

"Like what?"

"Well, the automatic mirror, for example, and the automatic diaphragm. Makes a camera a lot faster and easier to handle. So why give them up?"

"And the lenses. But why tell you? You haven't used anything but Nikkor lenses in years."

And so it goes, back and forth, on and on. Makes sense, too. So, if you're developing a penchant for 2¼ square photography, you better take a good look at what Bronica offers before you make your choice.

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Early in 1968, I. Alan Scher and Michael R. Plastina, owners of Story Board Limited, located in Wilmette, Ill., began an extensive advertising and sales campaign.

It was decided to shorten the company name and revise its image as photographers and designers for advertising. Adapting the first three letters of their name they became SBL. An advertisement was designed, produced and reprinted, (1) then mailed with an IBM print-out (2) to their present clients.

The campaign began with a protest by young ladies carrying placards on Michigan Avenue in Chicago. The placards protested the non-use of SBL services by eight advertising agencies in the immediate area. A photograph (3) of the "protest" appeared in trade papers. The following day SBL's advertisement appeared in SAM, an agency circulated publication; and the next day an 18"x24" poster of a nude was distributed to all art directors of the eight agencies involved.

In succeeding weeks, the advertisement appeared in SAM (4) and Advertising Age (5) magazine. Letters were mailed to the art directors on newly designed letterhead (6) and envelope (7).

A schedule of print exhibits at the advertising agencies was started on May 20, beginning with J. Walter Thompson followed by the other seven agencies. Each exhibit remained at the agency for a working week. During the exhibit, letters were mailed to each art director. It called attention to the exhibit and thanked him for this courtesy. Additional exhibits were scheduled to cover all Chicago agencies. A week after each



exhibit was over, an ad reprint was mailed as a reminder.

In June, all art directors and clients on their list received a brochure (8-9) promoting SBL and its services. A second 18"x24" poster (10) was delivered to coordinate with this mailing. The program continued with the mailing of mini-posters (11-14), one each week, and advertisements in SAM and Advertising Age the second week of each month. The ads were prepared with the same photographs used on the mini-posters.

The cost of the program was approximately \$1,350. Sales from the campaign amounted to a 38.5% increase in business for the second quarter of 1968.

3

24

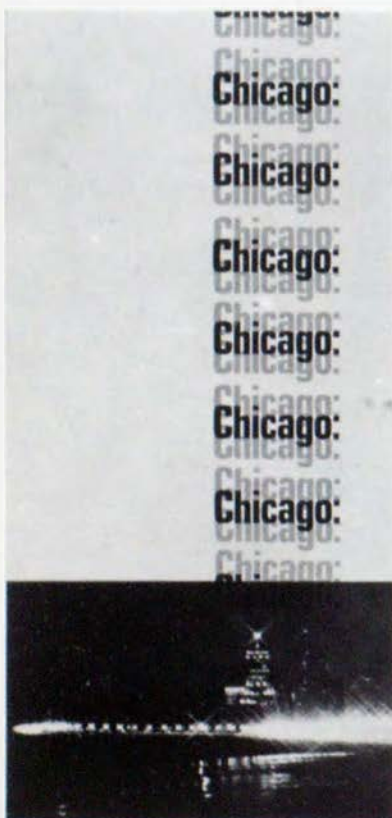
Thursday, May 23, 1968

S A M



SBL STAGES PROTEST

A 'happening' occurred earlier this month around the Michigan Avenue entrances to the Equitable, Tribune, Apollo Savings and Wrigley buildings. Four charming girls, slightly chilled from the morning's frigid breezes, picketed seven of the large advertising agencies in that locale. The signs they were carrying cried: "Earle Ludgin needs SBL", "J. Walter Thompson needs SBL, also!", "Foote, Cone & Belding doesn't use SBL", etc. We really thought perhaps these shops along with Needham, Harper & Steers; Albert Jay Rosenthal; Arthur Meyerhoff and MacManus John & Adams were under some social protest. However, it was part of a special promotion for SBL: photographers and designers for advertising. Ads in SAM and 18 x 24 photographic posters followed as promotional tie-ins.



8



SBL photographers & designers for advertising
edens executive center, wilmette, illinois 60091 (312) 256-4422

9

Take a brief moment to look at the progress of photographic lighting. The glass plate photographer depended on the north light available only through the skylight in the studio, much as the painter did. Because the early photographer had to know light, he carefully placed the subject in respect to the skylight. When flash powder, the first artificial type of light, began to be used the

photographer kept the large source of burning powder at a distance from the subject. This large source was much like the skylight, soft and even.

Someone contained the burning flash powder in a glass bulb: marvelous, clean. But then someone fastened it on to the camera—just point the camera and squeeze the button. Before the flashbulb, the photographer had to know light, but now who could bother to place the light properly? Of course, good photographers today place the light properly but a great many can't be bothered to learn lighting.

The photographer's ability to utilize natural and artificial light sources of all types and cause them to mold the shape of the subject before the camera is a basic element of true composition.

Make It Smaller

Following World War II, the American photographers began to accept the 35mm camera as an everyday working tool in their profession. This gradual change was augmented by the influx of foreign camera equipment and improvements in the films offered for use in such equipment. This interest and the amateur market offered the manufacturers good reason to continue improvements, innovations and design of new equipment. "Make it smaller" seems to have been the basic idea throughout.

Smaller, lighter, more versatile—these factors made it possible for the photographer to carry more types of camera equipment, but did not offer much solution to the photographer's basic problem... light! Certainly, he could work with less light than before, but the only improvement in the lighting equipment offered to him by the manufacturers was that some of it also had become smaller.

Most professional photographers today using 35mm must continue to use lighting equipment that was built for use with 4x5 and larger cameras. With one exception—the deadly on-the-camera flash. It has gotten smaller, for this is the only lighting the amateur market needed.

Faced with this, the professional turned to wide use of natural light which many times produced excellent pictures, but just as often the opposite. Quality suffered; 35mm cameras and photographers suffered. Light was still the photographer's prime need.

Finding no solution to my personal lighting equipment problems in what the manufacturers had to offer, I embarked on a personal crusade to solve it myself.

Let's Talk Light

by John A. Murray



Fig. 1

Smaller equipment did not seem to answer all the problems. So I reviewed types of lighting that had been used in the past. Of these, flash powder had one advantage over bulbs. It produced softer light and the shadows were much less harsh. It let the walls of the room act as its reflector. It gave its light from above the camera, much higher than a man's arm could reach. I took the reflector off a flash gun, fastened it to a light stand and let the walls of the room work as reflecting surfaces. This also produced light that was much softer, but retained the crispness of direct light which bounce flash lighting needed so badly.

As I went about using this rather crude system, I found that the decoration of American buildings offered me much better reflective surfaces than the flash powder photographers had used. The farther away from the subject I could place the light source, the better the light. I found that I

could shoot at right angles to the light and make fine pictures. Increasing film speeds made it possible to place the light at almost unbelievable distances.

I became tired — it was a long way to change that flash bulb. Why not electronic flash? I obtained component parts for a strobe light head and assembled them into a tube of Plexiglass, and used the manufacturer's power supply. It was beautiful light, repetitive. The power supply left some things to be desired so I built a power supply that was designed to fit on the stand. The weight of the

power pack made the stand more stable. It permitted the unit to be in a more portable state in that it did not have to be assembled for use — merely raise the stand.

One hundred watt-second power supply proved to be a practical light output when used in this fashion. Of course, at times I wished it were brighter, but the ASA film speeds of the future could only go one direction — up. I found that I did not want to overpower the light already in the room, merely add to it. I found the term synchro-existing often fit the way in which the light was used. The strobe would stop the action of the subject and the shutter speed could be lowered to better record background or associated subjects in the picture.

Additional units were built. I found that the trigger cord outlet was better located when in the power pack rather than in the light. An electric photo eye in the light head, made it very sensitive and directional. This permitted multiple lighting in large areas without danger of other photographers triggering the units. It also permitted them to be placed great distances apart.

Multiple use let me discover that the light itself could be in the picture without halation. I was, in effect able to light an area and then be free to photograph the subjects with little regard for where they were or what

Fig. 2 Fig. 3



Fig. 4



Fig. 5

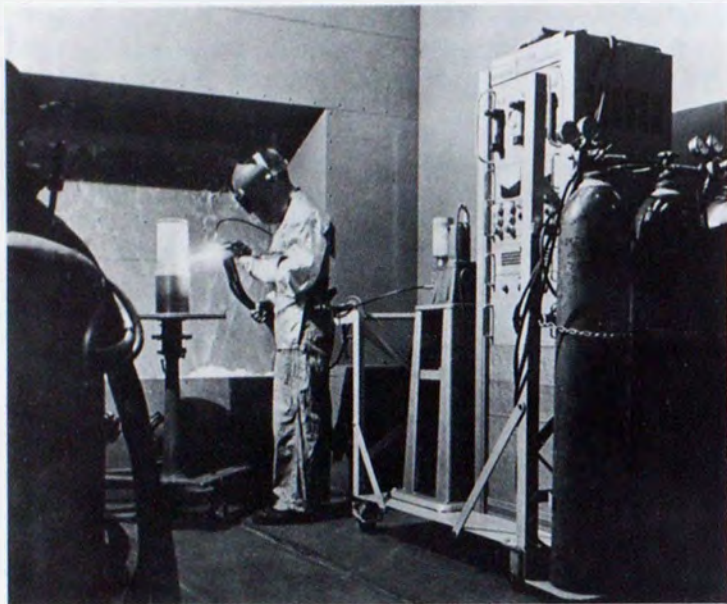


Fig. 7

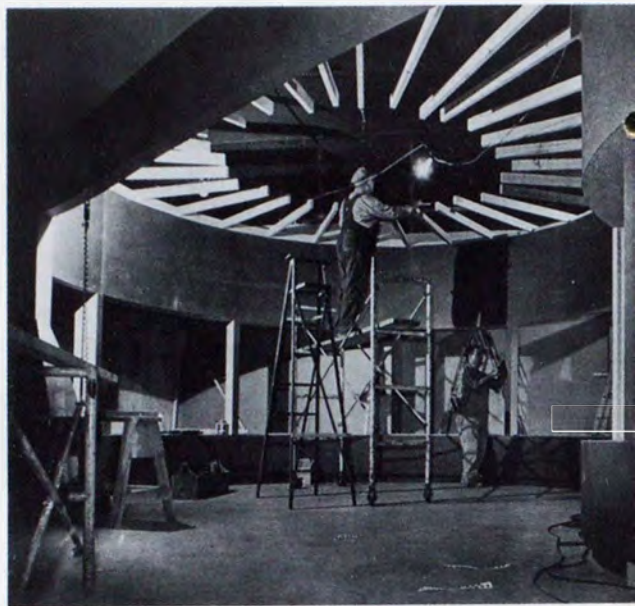


Fig. 6



Fig. 8

they did. This, of course, permitted the full use of 35mm camera equipment, for the lens that best fitted the job could be used with no change of lighting. The subjects were much more relaxed with this type of lighting.

The light when placed in the average living room (Fig. 1) is behind the photographer as far as practical. Not necessarily directly behind the camera, but rather in opposition to any existing light source, hence synchro-existing.

Natural light may be used in some instances, but leaves much to be desired generally. Reflectorless lighting actually gives the appearance of very good natural light conditions (Fig. 2), but without over-development of the negative to produce the increased ASA speed necessary, or restrictive slow shutter speeds, or large lens openings. Two units, placed at opposite ends of a large room will light the entire area quite evenly. Greater distance between the lights and the subject produces a much more even negative which will often be printed without burning-in or dodging. (Fig. 3)

Very small rooms are well lighted, quite simply and evenly for the light actually bounces well from all planes and surfaces. In large meeting halls four such reflectorless units are used. The added units are used here to permit general even light and more depth of field by stopping the lens down farther. When only a given area is to be illuminated, such as the speakers' table, one unit will suffice. This light placed almost directly in the center of the large hall will supply fine light. This permits the photographer to photograph the speakers with a telephoto lens from near the end of the table or at any place he chooses.

Light or dark background is quite

simple to control by simply shifting the camera slightly. With the light and the photographer at such distances, the subject seldom knows he is being photographed. The use of a lens of this length is generally impossible under natural light conditions.

Spot news and situations where reflective surfaces are not good, such as outdoors at night, do not limit the use of such lighting. The fact that it does not cause halation and can hence be photographed (Fig. 4) permits it to light a larger area than a reflector can cover.

In general, everyday, feature and news work, one such light source supplies good, even, directional light for use under fully controlled feature situations (Fig. 5) and spot news (Fig. 6) where an area is lighted and then the actions of the subject recorded. The lighting ratio is within the limitations of black-and-white film, permitting good detail in both highlights and shadows.

In portraiture, one reflectorless light, when properly located above and behind the camera in a light colored studio, will give a very even light with soft shadows much the same as a skylight. This version of "north light" also works well with fashions.

The use of this type of lighting in commercial work is equally good. Creating the illusion of good natural light conditions (Fig. 7) can be accomplished by placing one light at right angles to the camera, in opposition to the prevailing natural light; and the second light is readily hidden in the picture area because of its small size. Interiors and furniture (Fig. 8) can simply be photographed by working in cooperation with the existing light. How dramatic the lighting appears is controlled by how near to the camera the light is placed and how much natural light is recorded, depending on the shutter speed used.

The single most difficult thing for photographers in general to accept is that in contradiction to years of training in the use of guide numbers, light does not depend on the reflector to the degree they feel it does. Light does not actually diminish by the square root of two if there are reflective surfaces about. Only in the black of night does the rule apply. Even then there is not one f-stop difference between 30 and 40 feet. Few have ever divided a guide number by

that large a number. Those who use them normally know that there is one full stop between 7 feet and 10 feet—3 little feet. The distance is far greater out there in the unknown called the thirties; the light is more even and the printing far, far simpler. A photographer, out there, can forget to change the f-stop, for he doesn't really have to change it much.

On the subject of guide numbers: The M-5 flashbulb carton tells us that with a good reflector, Tri-X, 1/60, normal development, the guide number is greater than 440. That means f/44 at 10 feet. If we use a fan type reflector we're to open up one stop, or f/32. If we use no reflector at all, we'll open up one more stop and be at f/22 . . . or a guide number of 220. That little M-5 has too much light to be used on the smaller cameras, so we'd best put it 20 feet from the subject up in the corner of the room, and expose at f/11.

The use of this lighting works just as well for color, the only change being that of the ASA speed of the film. Color film today has a greater speed than ever before, greater in fact than the ASA you used for black-and-white a few years ago.

This type of light fills the current need for improvement in lighting equipment. Take an old flash gun, without a reflector, tape it to a stand and with 20 feet of extension cord try it. Seeing is believing.

The Lumin . . . bare tube strobe is 100 watt-seconds, weighs four pounds. The pack is 5" high, 5½" wide, and 3½" deep; an 8-foot coil cord connects the lamp. The lamp is 1½" in diameter and 9" long. It is dry cell powered with 500 flashes output per set of batteries. The trigger outlet for standard male plug is in the power pack, and the photo-electric eye is located in the lamp.

John A. Murray, Box 334, Wooster, OH 44691, graduated from Rochester Institute of Technology, Rochester, N.Y., in 1950. He joined the Milwaukee Journal as a color technician and later became staff photographer. He has served as an instructor at the Layton School of Art in Milwaukee and the Winona School of Professional Photography. Mr. Murray invented the Lumin bare tube strobe light.

「 3 1/4 X 4 SLIDE FORMAT

6 3/4 X 9 INCHES」

「 35 MM SLIDE FORMAT

6 X 9 INCHES」

MINIMUM LETTER HEIGHT — 5/32" — CAPS ONLY

FOLIO MEDIUM 18 PT.

LEROY GUIDE 175 - NO.2 PEN

GRIDS _____ 1/32"

CURVES _____ 1/16"

LEROY GUIDE 350 - NO.4 PEN

FOLIO MEDIUM 36 PT.

PREFERRED HEIGHT - 5/16 INCHES

L

」

Standards for Effective LINE SLIDES

Industrial photographic sections are frequently called upon to provide line projection slides in connection with the presentation of technical papers, lectures, orientation talks and business reports. This should be a relatively straightforward procedure, but unfortunately there is often considerable confusion re-

garding the artwork and the appearance of the projected slide.

Much of the material which is submitted for slide production is unsuitable for effective slides. In many cases, the size of the lettering, in proportion to the overall size of the artwork, is so small that it cannot be easily read when the slide is projected. This is usually the result of cramming too much material onto one slide. Often, a great mass of information, usually in numerical table form, is presented, and even if the projected characters are large enough to read, the attention of the audience tends to stray from the speaker to the slide.

Drawings, sketches, flow charts and schematic layouts often include much fine detail which is difficult to see and which confuses the viewer. In the case of graph presentations, there is a tendency to include too many grid lines and too many curve lines, making it difficult for the audience to concentrate on the point being made by the speaker. Finally, the artwork for a series of slides may be presented to the photog-

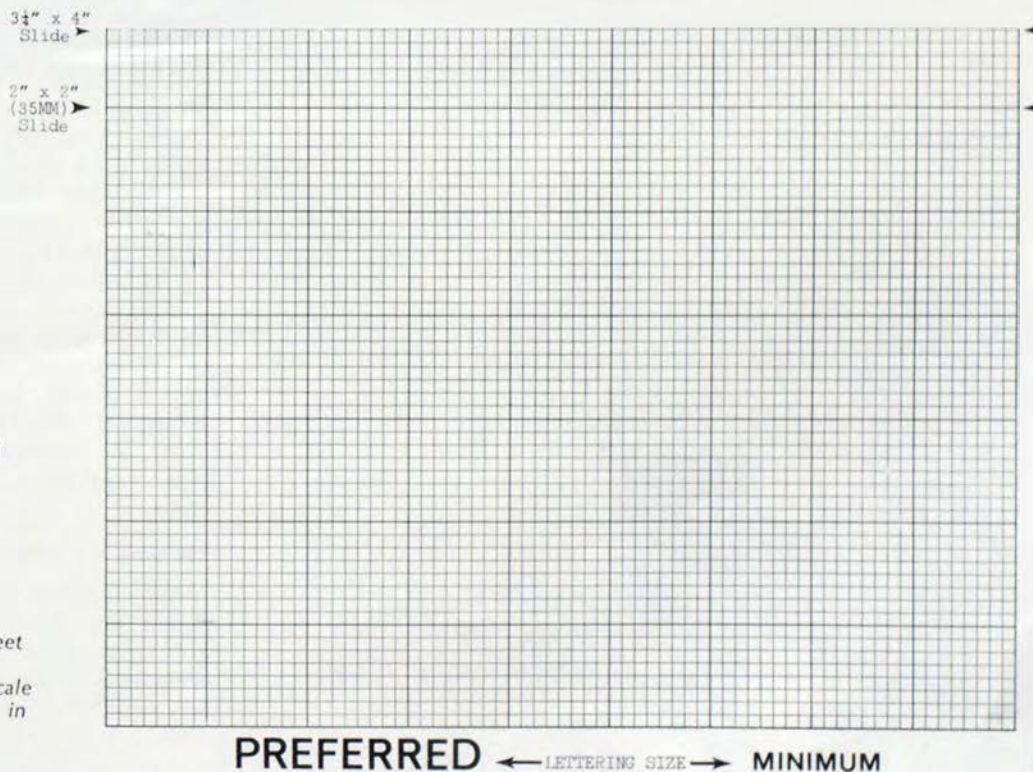
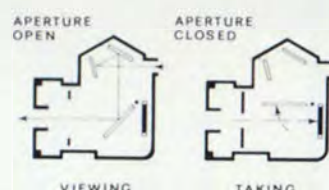
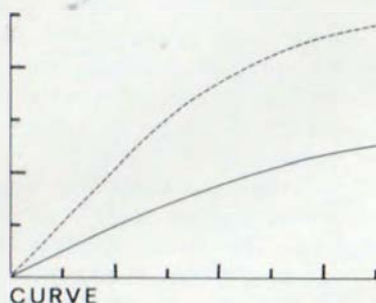
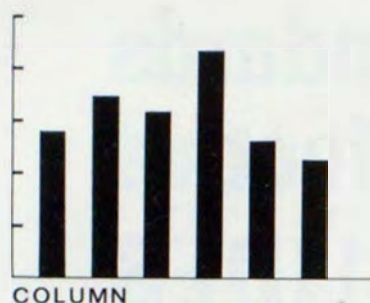
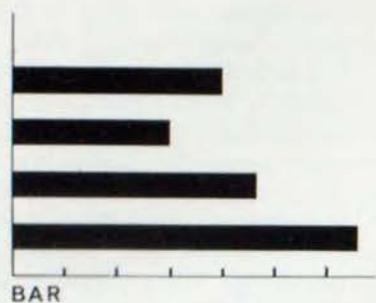
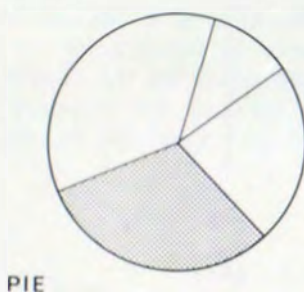


Fig. 1: Format for artwork (facing page) for 3 1/4"x4" and 2"x2" slides, and recommended lettering sizes.

Fig. 2: Layout grid sheet used to prepare rough drafts of artwork to scale (reduced one-half size in reproduction).



DRAWING



BREVITY
PROMOTES
CLARITY !!

USE MINIMUM NUMBER
OF WORDS NECESSARY
TO CONVEY THE DATA

TEXT

Fig. 3: Basic artwork forms for line slides.



Charles D. Phelan, M.Photo., is Supervisor of the Photographic Section, Alcan Research and Development Ltd., Kingston, Ontario. He has written numerous articles on the technical aspects of industrial photography. He is a PP of A Councilman and has appeared as a speaker and print judge on PP of A and Affiliated association programs.

rapher in a variety of styles and lettering sizes; this, too, makes it impossible to maintain a consistent appearance from slide to slide.

Although much has been written on the production of elaborate slides, which certainly have their place, it must be remembered that a very basic type of slide will often be most effective in conveying information. Much of what has been written is based on the assumption that slides are produced for a single specific occasion, and for presentation in an auditorium of certain known dimensions, on a screen of a size which may be specified to suit the presenter. In practice, technical information slides may be used on numerous occasions, by more than one speaker, and before groups which may vary from a few vitally concerned people gathered in a small office, to several hundred casually interested people in a large convention hall. It is desirable, therefore, that slides in addition to being clear and informative, present a standard appearance which will permit mixing of slides made on different occasions and for different people. In this way, maximum use will be made of each slide and duplication of effort will be eliminated.

The following suggestions are made in an effort to standardize the artwork from which basic line slides are made, and thus ensure legible, easily understood slides which will be helpful to the speaker and to his audience, and which will reflect favorably upon his organization. The slide originator, artist and photographer should be familiar with the suggested standards as this will assist all concerned in the cooperative effort to produce effective slides at minimum cost.

Viewing Conditions

The recommendations herein are based on the assumption that a good projection screen at least 80" wide will be located not more than 50' from the most distant viewer, and that an efficient projector with a 500w or 750w lamp will be used.

Turn to page 141

Match-maker



KODAK EKTALURE Paper is. Image tone that responds to the needs of the meticulous portrait maker as well as the quality-minded production printer. An efficient, workable speed. Contrast with a little extra thrown in for impact. A choice of surfaces to give your output tremendous variety. EKTALURE Paper behaves beautifully in an impressive range of toners. And it may be your best choice if you need hand coloring. Your dealer can tell you more. Or provide you with a demonstration.

**Professionally,
you can't afford less.**

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



A professional photographer can survive anything

(except bad processing)

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Please send me a copy
of your free price list.

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Address _____

City _____ State _____ Zip _____

epta corporation, 3687 northeast expressway, p.o. box
4125, atlanta, georgia 30340, phone (404) 458-3118

You've just shot the wedding of the year . . . the Class most likely to succeed, or the high school All-Star team. Now, where do you go from there? A great many professional photog-

raphers come straight to us. Epta Corporation has been in the processing business a long time. This experience shows in the quality of prints you receive from us. Our service to you, is

the way your clients demand it from you—fast and efficient. Our prices? Well, a lot of our photographers look at our price list as a survival kit. Send for yours.



***If they ever pass a law against owning more than one camera,
you'd wish you had a Mamiya Super 23***

Because this one camera will handle just about any picture situation you run into.

For action, wrap your fingers around the hefty hand grip and go. You've got a big, bright finder with frame-selector for different focal length lenses, automatic parallax compensation and rangefinder focusing. Plus compact, balanced body design born for fast, hand-held shooting.

Yet, mount your Super 23 on a tripod, and you've a competent studio camera with back swings for perspective control, ground-glass focusing and closeup facilities.

Your Super 23 draws upon an unequalled array of interchangeable, rf-coupled lenses, from 50 to 250mm focal length — each in M-X shutter with speeds from 1 second to 1/500th and B.

You can choose the film best suited for the job. 120 or 220 roll, sheet film or pack. And switch from one to another at any time, without loss of a single exposure.

Nor are you limited to one film format. Rapid 120/220 rollfilm holders are available for 2 1/4 x 3 1/4 or 2 1/4 x 2 3/4.

Choose your Super 23 with Mamiya or Graflok back. Prices start at under \$310, including 100mm f3.5 lens. If you don't need back swings or the fancy finder system, there's the Mamiya Standard 23. Offers the same basic facilities, at prices starting at under \$270.

Honestly, we hope they never pass that law. But why take chances! See your dealer or write. Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11530.

THIS SHOULD BE LIKE MUSIC TO YOUR EARS!

*"Every maiden's wedding day
be she rich, poor, dark or fair,
could go down in history
thru the candids you shoot there!"*



*... Recounting how ROBIN HOOD
offers an arrangement, whereby
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availing themselves of our services
can materially fatten their purses.*

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BEAUTIFUL

8" x 10"

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A Robin Hood "Arrow" Membership card makes you one of our "Merrie Men." \$7.50 yearly dues. It's a no risk investment; for if we don't deliver what we promise your money will be refunded.

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Now, through total specialization, the ROBIN HOOD organization has broken the price barrier, bringing good color print service within the realm of everyone. Thus, it is now possible for every couple to have the most important event of their lives photographed by a professional because, at these prices, he gives good coverage and still earns a reasonable profit.

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Gentlemen: Enroll me in the "Merrie Men."
Enclosed is \$7.50 for my initial membership
dues. Please rush me my arrow card and other
material.

PRP-59

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Address _____
City _____ State _____ Zip _____



PHOTO EXPO 69

NEW YORK C
COLISEUM
JUNE 7-15

Photographers... Photo Processors

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You thought about it, told us you wanted or needed it . . . so we built it. Now it's part of the largest exhibition of new and existing Pako systems ever shown at one time in one place. You'll find a wide variety of new products. Among these are a fast, dependable slide mounter and unique, plastic mounts, and a high speed printer for better, faster more efficient operation, plus additional cost-saving, profit producing systems for you. You can't afford to miss the Pako exhibit at Photo Expo '69.





**PHOTO
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69**

**NEW YORK COLISEUM
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Largest exhibit of Pako products... greatest number of new products

...for the Professional Lab and the Photo Processor

NEW PAKOTRAN ENLARGER/PRINTER

- High speed printer for Color or B/W
- Efficient production of prints 5" to 11" wide
- Handles negative sizes from 126 to 4" x 5"
- Greater reliability due to all solid state electronics



PRINT PROCESSING SYSTEMS

- Compact continuous print processor/dryers for color paper
- Handle roll paper in popular widths
- Systems for the very small as well as large plants
- Continuous high-capacity processor/dryer for RC paper
- RC conversion kits for your present Pakopak
- Roller-transport processing of B/W Poster Prints up to 24" wide

FILM PROCESSING SYSTEMS

- Roller transport processor/dryer for B/W continuous tone film
- Roll or cut-sheet film processing
- Standard, high production systems
- Compact, table-top processing/drying system
- High capacity Cine Processor for 126 and 35mm film up to 27 ft. per minute
- Film cutting system

HIGH-PRODUCTION 126 COLOR PRINTING SYSTEM

- Production capacity to meet today's demand in 126 size
- Accommodates long rolls of color paper
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- Conversions or modifications for your existing Pako printer

PRINT DRYING SYSTEMS

- Small Dryer for big capacity Color and B/W
- Water heated Dryer for supreme quality
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- Compact, efficient, reliable—will fit into your present processing system.

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- High speed mounting from spliced rolls or individual strips—126 or 35mm
- Plastic, one-piece mounts—no heat required
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- A 200 gal. capacity system for economical 150-gal. mixes
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Plus many other dependable products, accessories, and programs that help build your business on a sound, practical and profitable basis.

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You thought about it, told us you wanted or needed it... so we built it. Now it's part of the largest exhibition of new and existing Pako systems ever shown at one time in one place. You'll find a wide variety of new products. Among these are a fast, dependable slide mounter and unique, plastic mounts, and a high speed printer for better, faster more efficient operation, plus additional cost-saving, profit producing systems for you. You can't afford to miss the Pako exhibit at Photo Expo '69.



Wherever you find Pako, you find service and trained people.

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We offer scheduled tuition-free, training programs at the Pako plant for users of Pako equipment. In addition to product operation and maintenance, courses cover management, accounting, marketing and other subjects related to your business success. Visit the booth and learn more of what Pako Training can offer.

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Today, many, many processors have efficient work-flow plants designed by Pako's Layout Department. Pako can help you too! At the Pako booth qualified technicians can show you the best way to organize your plant, based on your specific space and operation. It all adds up to efficiency, quality and profit.

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Pako specialists, and your Pako distributor are trained and qualified to evaluate your operation and to recommend the most profitable system investment for you. Visit with them at Expo.

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Parts and service are as close as your nearest Pako Distributor. The Pako Partsmobile brings a miniature warehouse of factory parts and a technically-trained serviceman right to your door. It provides fast, on-the-spot service as well as regular maintenance check-ups to help prevent downtime during your peak periods. While at Expo, visit the Parts & Service "General Store" in our booth. Learn about all these plus services.

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Pako provides a financing program that allows you to meet your competition now, as the equipment pays for itself from the additional profits gained through its use. Our Pako Finance people will be at Photo Expo '69 to answer your financing questions.

LEASING PROGRAM

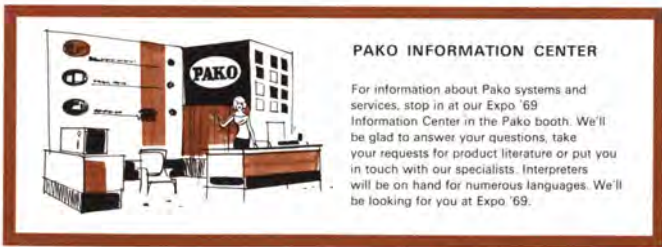
Now it's possible to lease a single piece of equipment or equipment for an entire plant under Pako's new equipment leasing program. Discuss the terms and benefits of this program with our specialists at Expo.

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"Quality Photographic Processor"—a program devised by Pako to help you in many areas of your business venture. We offer a staff of experts to assist you with financial matters, plant planning and operation, sales promotion and merchandising. The Pako booth will feature a special QPP section. Stop in and discuss the programs with us.

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Wall Street at dusk.



Fifth Avenue, a shopper's paradise.

THE MANY TOWNS CALLED MANHATTAN

So you're dropping in on the Big Town this summer to attend Photo Expo 69?

Whether you're coming for the first time or the fifteenth, you're sure to be excited about your visit to the most complex, colorful and cosmopolitan city on earth. And eager to visit fabulous sights you've heard about or might have missed on a former visit.

Since not even an avid native spending a lifetime exploring New York City could cover every point of interest, it's wise to make a list of "musts"—then plan so you have time for these top attractions with enough left over for a few of the off-beat offerings that provide their own special enchantment and exhilaration.

Outstanding Newcomers

New York has two brilliant new stars and each of them belongs on your "great sights" list. You'll want to see the brand new Madison Square Garden Center—the world's most spectacular sports palace. The other outstanding newcomer is Lincoln Center where each of the performing arts—opera, symphony, dance and theater—is housed in its own daringly designed building. Even if you can't attend a performance, the guided tour through this architectural wonderland will fling you forcefully into the future—with vast mobiles, modern

sculpture, gilt and scarlet decor and dazzling chandeliers.

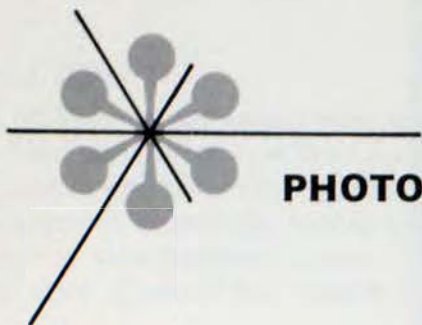
Put Rockefeller Center high on your list. A city within a city, this midtown landmark symbolizes the dynamic vitality of Manhattan. Catch a glimpse of the TV scene with a tour of NBC, then enjoy the plush splendor of Radio City Music Hall, one of the best bargains around: a first-run film plus the world-famous Rockettes in a lavish stage show.

Your list will not be complete without visits to the Empire State Building

Turn to page 134



Sculpture garden, Museum of Modern Art.



PHOTOGRAPHIC ART & SCIENCE FOUNDATION, INC.

1969-1982

Lifetime of a Healthy Dog

Thirteen years is just 1.3 decades and a small part of our lives, those of us who practice professional photography. Actually, 13 years is about the lifespan of a healthy dog. So let us consider the many things which will happen in the next 13 years until 1982. Let us not read these facts hurriedly, but study them in minute detail, for they will vitally affect our welfare and progress.

Population—50,000,000 more buyers • 24,000,000 retired people • Pacific states up 40% • Mountain states plus 35% • Southeastern states 27% more people • entire United States 21%—twice as many, new non-white people as white • Some shift in buying emphasis.

Gross National Product will double to \$1,476,500,000,000—that is nearly one and one-half trillion dollars • College graduates (today 650,000) will be 1,200,000 • The output per man-hour will rise from the present \$5 to \$8.50 • The work week will shorten to 35 hours • Capital spending and manufacturing capacity will both double • Automation will increase 50% and industry will spend \$110,000,000,000 to modernize plants • Research in industry will triple.

Sale of New Products will increase from the present 40% to 60% • Family income will rise from \$7,000 to \$10,000 • Families with incomes above \$10,000—now 66%—will rise to 83%.

In the past five years the Gross

National Product of the United States has risen 67% while photography has zoomed ahead 221%. It is highly probable that photography will again expand another 300% while industry in general will increase only 100% by 1982.

As Dr. John Hunter said, in his keynote address at BEECON, this is "the golden age of photography." Everyone demands color in everything, which automatically doubles the price of photographs. Industry is just beginning to realize the vast importance of photography to industrial progress. Science is just beginning to utilize photography as a research tool. Techniques not yet discovered will make photography more and more important to man's progress and lifespan.

Provide Meaningful Life

Where will we get all the new people needed for such an exploding industry! Only through education and motivation—exposing undergraduate students to the excitement of photography as a career. Telling of photography's many-splendored and limitless facets which can provide a meaningful life work for both men and women, many of whom will find a comfortable niche in the industry to develop their individual talents.

We must raise the money to train high school and junior college teachers, provide sound-tape and motion picture career programs for introduction no later than the junior year in high school—others at a higher level

could motivate college and graduate students.

Income Is Prime Motivator

We must also face the inevitable fact that income is a prime motivator. Eventually, we must learn to sell our products at a price which will provide wages and salaries in the photographic industry which at least equal the pay-scale in other forms of industry.

As the world learns to understand how dependent mankind is upon photography—as both art and science—he will accept whatever price we need to charge to attract good employees—inspired cameramen and technicians—trained and capable businessmen to people the photographic industry properly by 1982.

Your pledge or check to the Photographic Art & Science Foundation is needed **right now!** Only when we show the world that we believe in our own future, can we hope to approach outside sources for the multi-millions needed to provide national educational opportunities in photography. If each of us strains a point beyond what we might ordinarily consider our fair share, photography will reach heights undreamed of today.

Within the lifetime of a healthy dog we can create a vital and viable industry for the welfare of our sons and grandsons, plus the many unborn people who will carry photography forward at the turn of the century.

HALL OF FAME

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Try it without a lens



Fig. 1: Props and lights for magazine cover illustration created interesting shapes on groundglass during lens change



Donald Stang is advertising and publicity photographer, Large Lamp Department, General Electric Company, Nela Park, Cleveland, Ohio. Stang majored in photography at Ohio University, graduating with honors in 1959.

by Don Stang

The next time you take a picture, try it without using a lens. Nothing revolutionary about that. We've all heard about pin-hole cameras and we've all made photograms in the darkroom. These same principles can be used in the studio.

Figure 1 was used as a cover illustration for General Electric's magazine of Light. It tied in with the lead article which dealt with hospital lighting and involved nothing out of the ordinary in its execution. During a lens change—while the lens was off the camera—it was noted that the lights and props in the set-up created rather interesting globs of lights and shapes on the groundglass. Indeed, it was an interesting effect, but how do you make it a workable illustration set-up? Abstracts are nice to hang on

the wall, but not many of us bring home the bread by producing pure abstracts.

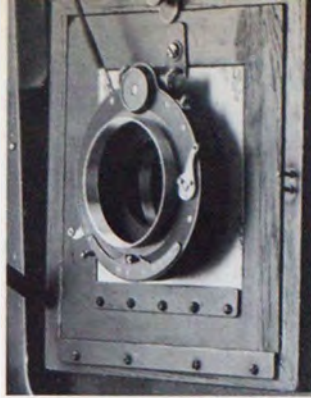
Figure 2 represents the fruit of our efforts. I call it a cameragram. It combines the principles of the pin-hole camera and photogram. The lens elements were removed from the lens housing, leaving the shutter and diaphragm intact. A Packard shutter was inserted in its normal place behind the lens housing. Without a lens system on the camera, the only way to

achieve an in-focus picture of our surgical tools was to tape them on the inside of the camera back, directly over the groundglass. During the exposure, one of the surgical tools was actually touching the film in certain areas. Taping the Packard shutter partially closed gave the raw lights, which were stationed in front of the camera and pointing toward the vacant lens housing, a V-shape appearance on the groundglass. The spread of the shutter determined shape of the background lights, and the f-stop influenced the overlap of these shapes. The center V shows the influence of one of the surgical instruments which was left in front of the camera.

Figure 3 is a variation of the same technique. Raw lights . . . in this case Christmas tree lights . . . were used in front of the camera. One prop was taped on the inside of the camera back, another was added about three inches further along inside the camera body. The psychedelic background was created by cutting a patch-work of holes in a sheet of black paper which was attached inside the bellows between the front lensboard and the groundglass. Size of the holes, the shape of the holes and their distance from the groundglass determined the background pattern. We used the Polaroid process to test for proper exposure.

I don't recommend this set-up for a job in which you're pressed for time. It's really quite tedious. But the main hold-up is the infinite variations you come up with. Every time you touch an element of the set-up, you'll be faced with the dilemma of whether or not you should record this one or pass it up because the next slight shift might produce something a little more exciting. It has the excitement and unlimited possibilities of a kaleidoscope.

I'm sure this technique has been used before. But, if you haven't tried it, give it a whirl someday, when things are a little slow.



Top: Lens elements removed from lens housing, leaving shutter and diaphragm intact. Center: Surgical tools taped on inside of camera back, directly over groundglass. Bottom: Packard shutter taped partially closed to give V-shape to raw lights in front of camera.

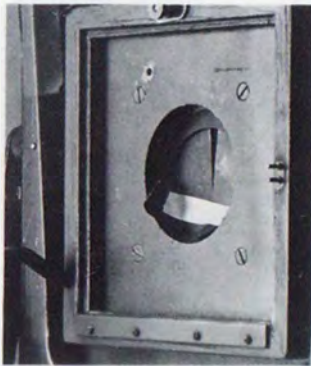
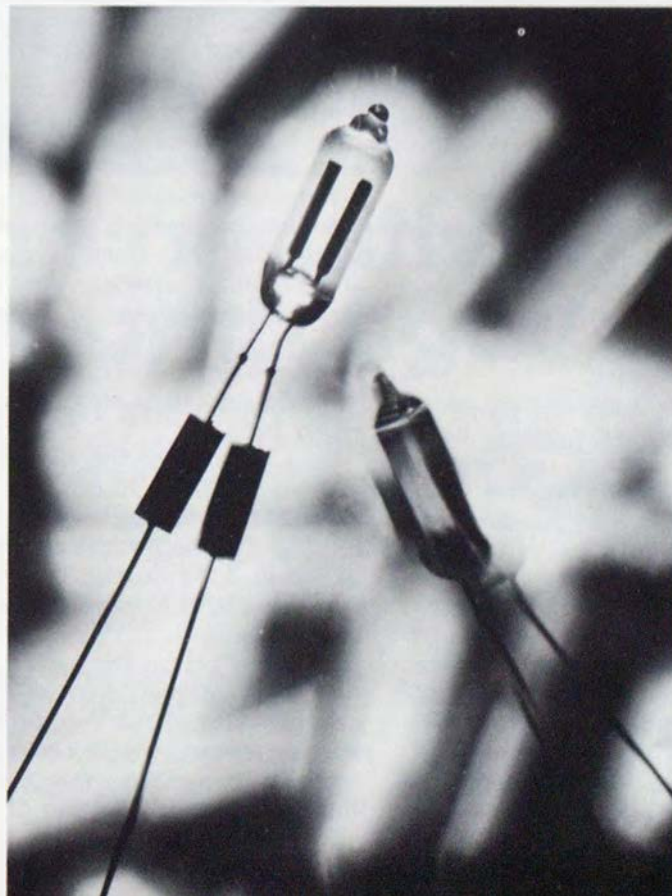


Fig. 2: "Cameragram" combines principles of pin-hole camera and photogram, with instruments taped to inside of camera back and Packard shutter inserted in place behind lens housing.



Fig. 3: Variation of "cameragram" technique using Christmas tree lights in front of camera and props taped on back and inside of camera body.



PILOT PROGRAM

National Community Award

by Frank H. Gould

We in the profession are well aware of the immense assistance professional photography can be in helping our communities grow, helping them to study present situations and plan future action. But it is not enough that we alone know of the giant strides our products can enable communities to make. It is time that we call the attention of every citizen to an awareness of what the use of professional photography has already done for his future, and what it stands ready to do.

Those who attended the Affiliation Luncheon at the 1968 PP of A Convention in Chicago received the announcement of a pilot project to institute a National Community Award sponsored by the Professional Photographers of America, Inc. The development and operation of the program was to be carried out by the Affiliations Committee.

Effort is made to cite worthy communities in every state which have made the best use of professional photography for public improvement. This may include civic projects, redevelopment, cultural activity such as art festivals, industrial development, recreational facilities, educational advancement, etc.

In citing those communities which have already made outstanding use of professional photography for the cultural, civic and future progress of their people, the PP of A seeks to commend such leadership and en-

courage other communities to benefit in the same way.

Workable Case History

The PP of A project takes into account that not all communities are the same size and do not have the same budgets. In order to more equably recognize deserving recipients, three population classifications will eventually be set up. But for the purpose of immediate study not all states will be in a position to make three selections. Therefore, results of the pilot test will include some states with three selections and some with only one.

Purpose of the pilot project is to implement and develop the procedure, gather data regarding its operation and present a workable case history for the establishment of an effective PP of A National Community Award to be presented in cooperation with the Affiliated state associations on a yearly basis.

As Chairman of the pilot project, assisted by John Hobbs, M.Photog. Cr., of East Weymouth, Massachusetts, and through the leadership of Bob Wilcox, M.Photog. Cr., Phoenix, Arizona, I have observed some interesting results to date. As a public relations effort on the part of the PP of A, the National Community Award can mean much to our profession. For the community it can draw attention to those things which, through the beneficial use of profes-

sional photography have resulted in a better way of life. For the profession it informs the public of the specialized skills of the men and women who practice it. The award also points up our own keen awareness of the role we play in the future of our communities, and our responsibilities to them.

Symbol of Public Service

Initial operation of the pilot project has been patterned after the Connecticut Professional Photographers Association's Public Service Award which has been successfully in effect since 1961. However, the Connecticut awards are made to individuals and institutions which have used professional photography for public benefit. These awards have come to be a cherished symbol of public service in the state and are presented at the CPPA Annual Convention Awards Luncheon which have drawn TV, newspaper and radio coverage of the ceremonies.

Whether executive portraiture and publicity, progress and development photographs, aerial mapping or cultural advances in the field of photographic art, our profession makes its mark in the mainstream of community advancement and will continue to do so for those leaders utilizing its full skills.

The establishment of the PP of A Award to communities will, it is be-

Turn to page 114



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As is your client's reaction.

Sure, they might buy something. But how much? And when will they come back to you again? And how many of their friends will come in for a portrait in wax?

Well, we at PRO Color Labs do things differently.

We know that bigger profits in portrait photography means flattering the portrait ego. Which means scrumptious skin tones, delicate retouching and spotting, that never impose on your subject's face. Or ego.

And, because we happen to run a very efficient organization, we actually do all of this for less money.

We do both machine and custom proofing. Finish work is custom only. And there's an incredibly wide range of special services like montages, dreams, composites, and more.

Send the next ego you shoot to us. We won't get a drop of wax on it. In fact, it will probably end up inflated.

As will your profits.
Beautiful.

For detailed information, send the coupon or call Dennis Fox at:

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914-BE 7-9000

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Gents:

Please rush details on your waxless portrait services to:

Name _____

Studio or Company _____

Address _____

City _____ State _____ Zip _____

wax and the portrait ego



Markay Photographers faced the problem of a lack of sales of large oil portraits. They decided they needed a merchandising tool to help their receptionist get into conversation with, and interest customers in large portraits for the home.

Eugene Coy, Vice President of the

firm (10574 Melody Lane, Denver, CO 80234), started by urging his cameramen to make portraits they would be proud to hang in the studio window on every sitting.

Proofs of each sitting are examined. One is selected and placed inside a "Partner Portrait Programme" folder with a price list and the remainder of the proofs. Cost of the printed folder with cutout is 2 cents.

When the proofs are delivered to the customer, the receptionist opens the package and calls attention to the proof placed in the sample folder and explains the program.

If the customer is willing to have a 16x20 brush oil portrait made of this proof for the studio to use as a sample, Markay offers the portrait to the customer at a 10% discount.

The customer pays for the portrait a little at a time while it is on display in the studio. A large enough deposit is requested to cover the cost of the portrait and insure final purchase by the customer.

Emphasizing the desire to create the portrait for the home, the client is asked for color combinations that will be compatible with her home and a frame is selected to harmonize with the customer's home furnishings.

Markay Studio now has improved photography from its cameramen; fresh new samples for their windows; and they are helping the industry make people conscious of large portraits as home decor.

PARTNER PORTRAIT PROGRAMME



Left: A proof, suitable for a 16x20 brush oil portrait, is selected and placed in sample folder. Receptionist calls customer's attention to Partner Portrait Programme when proofs are delivered. Bottom: Price list for Markay Photographs is included with proofs from each sitting.

Markay
PHOTOGRAPHS

BARBIE
CHILDREN
HIGH SCHOOL AND COLLEGE
ADULTS
FAMILY GROUPS
BRIDES
CANDID WEDDINGS OR NATURAL COLOR

PRICE LIST

Markay PHOTOGRAPHS
combination offers

1 - 8x10 TONE Ready for Printing	\$ 10.00
EACH ADDITIONAL \$6.00	
1 - 8x10 TONE Ready for Printing	15.95
12 - WALLET TONE	
2 - 8x10 TONE Ready for Printing	19.95
12 - WALLET TONE	
1 - 8x10 DE LUXE OIL Ready for Printing	*21.95
12 - WALLET TONE	
3 - 8x10 TONE Ready for Printing	26.95
12 - WALLET TONE	
1 - 8x10 DE LUXE OIL Ready for Printing	*31.95
2 - 8x10 TONE Ready for Printing	
12 - WALLET TONE	
3 - 8x10 DE LUXE OIL Ready for Printing	*41.95
12 WALLET TONE	

* PRICES ON OILS ARE FOR ONE HEAD. ADDITIONAL HEADS EXTRA. PRICES ON COMBINATIONS ARE FOR ONE POSE AND CANNOT BE SPLIT.

Listed below is a new concept in portrait pricing. You may order as many units as you want, based on your needs, rather than select a package combination.

	5x7 COPPERTONE IN FOLDERS	3x5 COPPERTONE IN FOLDERS	WALLET SIZE COPPERTONE
FOR \$5.95 RECEIVE	1 OR	2 OR	12
FOR \$11.95 RECEIVE	3 OR	5 OR	30
FOR \$15.95 RECEIVE	6 OR	10 OR	48

11 Printing From One Two One Proof And Retouching
\$4.00 Printing Charge For Each Additional Pose. \$3.00
Note: Low Prices Are For One Pose And Single Prints Can Not Be Split
1000 Colorings Can Be Added To Your Photographs
7.00 8x10 Size 4.00 5x7 Size 5.00 3x5 Size

For your home we recommend a large wall size portrait in either of our two oil finishes:

11x14 Deluxe Oil	28.00*	16x20 Deluxe Oil	45.00*
11x14 Brush Oil	35.00*	16x20 Brush Oil	75.00*

Promotion Planning Calendar

This calendar is offered as a reader service to assist you in planning for special promotions throughout the year.

June

- 3 Jefferson Davis' Birthday
- 6 National Accordion Month
- 8-14 National Little League Baseball Week
- 8-15 National Flag Week
- 14 Flag Day
- 15 Father's Day

July

- 4 Independence Day

August

- 10 Family Reunion Day

September

- 1 Labor Day
- 1-30 Home Sweet Home Month
- 7 Grand-Dad's Day
- 17 Citizenship Day
- 21-28 National Dog Week

October

- 1-31 Let's Go Hunting
- 12-18 National Y-Teen Week
- 18 Sweetest Day
- 31 Halloween

November

- 1 All Saint's Day
- 2-8 Cat Week
- 4 Election Day
- 9-15 American Education Week
- 11-16 Youth Appreciation Week
- 27 Thanksgiving Day

December

- 5 Chanukah
- 25 Christmas Day

January

- 1 New Year's Day

February

- 2 Ground Hog Day
- 12 Lincoln's Birthday
- 14 Valentine's Day
- 22 Washington's Birthday

March

- 17 St. Patrick's Day
- 29 Easter



Everyone else's "rush" is Gamma's "normal."

(What are we doing wrong?)

We hear a different drummer.

You send us a color neg. Or color pos. 24 hours later, your prints are back in the mail. No premium in price, either. We even pay first class return postage.

That's Gamma color print service. Virtually any quantity. Virtually any size.

The fastest in the country.

Not "drugstore prints," either. Custom prints.

Perfectly color balanced. Individually exposed. Individually inspected by color experts who demand salon quality. Even in quantity. Or they don't let it out the door.

We've got a long list of big clients. And a long list of smaller clients, individual photographers who can't wait 3-5 days for prints. They all get the custom treatment.

"Normal" service. 24 hours.

If this is the kind of service that you'd like to enjoy, return the coupon below. We'll send you our new price list. If you're in a hurry, call (312) DE 7-0022, collect. Ask for Hugh Miller. He'll tell you about Gamma's fast, custom processing and printing of color and black-and-white film.

Maybe you'll discover that Gamma's doing something right.



GAMMA PHOTO LABS, INC.
319 West Erie Street, Chicago 60611
(312) DE 7-0022

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319 West Erie, Chicago 60611. Dept. 4A

FILL OUT AND MAIL TODAY FOR OUR NEW PRICE LIST

Gamma Photo Labs, Inc.
Dept. 4A
319 West Erie • Chicago 60611

Dear Gamma:

If what you say about your service is true, then I think that everyone is out of step but you. Please send me your new price list. You may have drummed up some business with me.

Name _____

Address _____

City _____

State _____

Zip _____



local junior miss pageant

by Rogers Culpepper

If you haven't tied in with your local America's Junior Miss Pageant sponsored by the Jaycees, you are missing business and a world of advertising that cannot be bought for any amount of money.

The Professional Photographers of America, Inc., now one of the co-sponsors of the national event, provide you the photographer a wonderful opportunity to serve your community, your future customers, and benefit in publicity for your studio. Most of these young ladies will be brides before many years and here is an opportunity to get those weddings.

It's good business to work with your local Jaycees because they are involved in not only this project, but others as well. These young businessmen can be of help on other levels.

Although our community is a small city of about 12,000 people, the local Jaycees conducted the Junior Miss Pageant for the entire county, to pick the candidate for the state finals in Birmingham. There were approximately 20 young ladies judged in the local run-off.

We contacted Eastman Kodak Com-

pany in Rochester who supplied us, at very low cost, about 150 cardboard posters showing the 1968 America's Junior Miss. The posters were imprinted with the date, location and time of our local pageant. We gave these posters to the Jaycees to place in businesses throughout the county.

One of our best promotions was a framed 30x40 color portrait of last year's DeKalb Junior Miss. A small card in the lower right corner bore the inscription, "Color Portrait by Rogers Culpepper, Rogers' Studio." The Jaycees obtained permission from two local banks for us to display this portrait. It was exhibited in the main lobby of each of the two banks for one week. The large living color portrait attracted considerable attention in our community. We had several phone calls asking us about color portraits.

When our Junior Miss Pageant was held at the DeKalb theater, we photographed all the entries, individually, in groups, and the final winners.

To make the three top winners feel a little happier, we gave each of them a Kodak Instamatic Camera outfit. Presentation of the cameras was made at the end of the Pageant.

Two days after the Pageant, the mother of the new Junior Miss brought her daughter to the studio for a formal color portrait. We not only will sell some good orders from this, but we will have a portrait to use as a display for next year.

We ran an advertisement in the local paper the week after the Pageant congratulating the winner and her court. Several people have complimented us for doing this.

I urge you to contact the sponsors of your Junior Miss Pageant now. You won't regret it.

Rogers Culpepper, Rogers' Studio, 310 Gault Ave., Fort Payne, AL 35967.

Top: Formal portrait of DeKalb County Junior Miss for 1969. Left: 30x40 color portrait of 1968 Junior Miss displayed in local banks. Center: Newspaper advertisement run after Pageant. Right: Posters furnished by Eastman Kodak Co. displayed throughout county.



TOMORROW'S Most Profitable Customers

- Where does the photographer's most profitable growth potential lie?
- Who will be his best future customer?
- What areas of portraiture will he want to promote hardest tomorrow?

To get answers to these questions the Eastman Kodak Company through its 1969 Academy Awards Contest invited photographers across the country to help rate the ten "great occasions" for portraiture.

Over 1,200 photographers responded, ranking the ten greatest areas of portraiture potential in order of how they themselves viewed each for future sales. Final rankings showed the consensus of photographers across the country.

The overwhelming choice for greatest potential were babies, with weddings second and teens third. The other great occasions in order were: family groups, women, business promotions, men, anniversary, religious occasions, and retirement.

The grand prize winners were Mr. and Mrs. Edwin Murphy of Sodus, N. Y., whose entry exactly matched the above ranking. They won a four-day Red Carpet vacation for two in California, and a check for \$500 to cover incidental expenses.

They were the guests of honor at a reception given by Kodak before the Academy Awards presentations, April 14.

When Mr. and Mrs. Murphy were asked how they had predicted so accurately the actual results, they replied, "We just used our own experience as a guideline." Without experience in portrait photography it would have been nearly impossible for anyone to have become one of the top winners.

The Murphys have been portrait photographers in Sodus for 21 years. Mrs. Murphy commented that they are now making bridal portraits of the children they had photographed many years ago. Still, she notes, children are their biggest customers.

As a way of increasing their business the Murphys have just initiated a promotion directed at old customers as well as potential ones. In February they sent out a letter to their old customers which notes that it has been some time since they have seen them and suggests that they think about having another portrait made.

An incentive, they offer eight free wallet-size prints if they set up a sitting within two weeks after they receive the memo. The message is similar for new customers, too. Here the Murphys suggest that people think about having portraits made for



B&G International Photos

Mr. and Mrs. Edwin Murphy's predictions of where largest areas of potential growth are for portrait photographer made them grand prize winners in the 1969 Academy Awards Contest sponsored by Eastman Kodak Company.

the numerous great occasions that occur in their lives, and they list several as starters.

Again they offer the incentive of eight free wallet-size prints for those who respond within two weeks. To increase the number of names on their mailing list, the letter is also distributed by the Welcome Wagon to the newcomers in the area.

The second place winner, E. G. Hengstebeck of Hengstebeck Studio, Eaton Rapids, Mich., receives the choice of a mink stole, a color television set, or a washer and dryer.

The third place winner was Daniel Firestone of Firestone Photographs, Inc., Columbus, Ohio. Benjamin Russo of Russo Art Studios, Waltham,



B&G International Photos

E. G. Hengstebeck, second prize winner, shows his wife where he expects to find his greatest number of future customers. Babies were overwhelming answer of the 1,200 photographers who answered the survey.

Mass., won fourth prize. The fifth place winner was Sol Perlman, Sol Perlman Photography, Culver City, Calif.

The sixth through twenty-fifth winners were: James M. Smith, Northcutts Studio, Lubbock, Texas; C. Kent Armstrong, Armstrong Studio, Titusville, Pa.; Peter Conger, House of Photography, Burlington, Colo.; John O. Sweisford, Sweisford Studio of Photography, Royersford, Penn.; W. "RC" Robbins, Robbins Photo, Golden, Miss.; Al G. Szymanski, Globe-A-Tron Enterprises, Detroit, Mich.; Tom Johnson, Tom Johnson Inc., Photographers, Rockford, Ill.; Richard L. Holmes, Photo by Richard L. Holmes, Irving, Texas; Dean Craddock, Photography by Craddock, Reidsville, N. C.; Ralph F. Sacco, Rue Studios, Little Silver, N. J.; Kenneth Boyd Hill, Boyd's Studio, Salt Lake City, Utah; Roger Conant, Conant Photo Shop & Studio, Stuart, Fla.; Betty Wicker, Wicker Studio, Shamrock, Texas; Samuel C. Coale, Coale Precision Pictures, Berlin, Conn.; Guy Cox, Raines & Cox Photographers, Wilson, N. C.; Geneva Wiggs, Wiggs Studio, Jonesboro, Ill.; Lewis E. Allen, Lewis E. Allen Studio, Fort Royal, Va.; Bernard Krauthamer, Krauthamer Photographers, Brooklyn, N. Y.; Mathew H. Murphy, Picture Craft Corporation, Bronxville, N. Y.; James S. Cox, Photography by James S. Cox, Shakopee, Minn.

In fact, just about twice as available. To put it another way, Miranda Sensorex® now takes "impossible" available-light pictures in half the light or at twice the speed you used to need.

It took a new Miranda Sensorex to do it; a Sensorex that combines a through-the-lens zone-metering system with a spectacular 50mm f/1.4 lens which stays wide open for precise readings and brilliant view-finding.

More selective than full-area meters, more sensitive to dim-light situations than spotmeters, this unique zone system isn't fooled by the bright-sky bugaboo that fools other meters.

And we've located it on the instant-return mirror, where it can measure the dimmest glimmer before the light can be reflected or diffused. And where it will stay when you want to switch

to a waist-level finder or one of our other accessory finders.

Of course, this new Sensorex still offers those good old Miranda extras: optics independently judged superior to those on highly touted \$400 SLRs; a lens mount that accepts over 1,500 lenses and accessories (yours and ours); and overall excellence we stand behind with the only 3-year guarantee in the industry.

Miranda Sensorex. The SLR that thinks of everything. So you can see picture-taking in a new light.

New zone-metered Sensorex with starting 50mm f/1.4 lens, under \$300*; with merely superb 50mm f/1.8, under \$250.*



MIRANDA SENSOREX THE SIXTH SENSE



**WE'VE
JUST MADE
AVAILABLE
LIGHT A
LITTLE MORE
AVAILABLE.**

Pilot Program National Community Award

From page 104

lieved, come to stand as a symbol of achievement both for the communities receiving it and for our profession which has enabled them to more adequately serve their people. Presented through the Affiliated state association, the PP of A National Community Awards should go far to recognize the relationship of professional photography and the future progress of the communities it serves.

A report on the results will be made at the 1969 National Convention in New York during the week of Expo.

Official Selection

Participating in the pilot project are Iowa, New York, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut. These state associations will invite their members to submit community entries to their state presidents who with their officers and directors will review them and make the official selection. The name of the chosen community and its Mayor, First Selectman, etc., will be forwarded to the National Chairman. The President of the Professional Photographers of America, Inc., will then write an official announcement to the Mayor. The PP of A will issue news releases to all state media.

A formal presentation of the award will be made at a pre-arranged time and all news media will be contacted to be present. The presentation will be made by an official PP of A representative, who will be accompanied by the state president, the sponsoring member photographer who submitted the entry, and others whom the Mayor, PP of A and state president determine are appropriate. Details of the presentation ceremonies will be worked out by the state president or his designated assistant.

The presentation should create considerable public attention to the community receiving it and to the role professional photography has played in achieving the goals for which the Award is given.

If this pilot project of 1969 is successful it is the hope of PP of A to extend the program to all Affiliated states in the near future. The program clearly points up the tremendously important part our profession contributes to the attainment of the better world planned for tomorrow. ☐

Frank H. Gould, 11 Pentfield St., East Berlin, CT 06023, is Chairman of the PP of A National Community Award Project.



Allied Impex Corp., 168 Glen Cove Rd. Carle Place, L.I., N.Y. 11514. Chicago; Dallas; Glendale, Calif. In Canada, Kingsway Film Equipment Ltd., Ontario.

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TWENTY FOUR EXPOSURE MINIMUM
INCLUDES FILM PROCESSING

8 x 10 PORTRAIT PACKAGES

FROM FULL 70mm CPS FILM ONLY

Available in units of 1—8x10 — 2 5x7's — 4 3½x5's or 9 — Wallets

THESE PACKAGES CAN BE USED FOR SENIOR PORTRAITS, STORE PROMOTIONS, FULL LENGTH OR THREE-QUARTER LENGTH INDIVIDUAL CAP & GOWN PICTURES, OR ANY APPLICATION WHERE SUBJECTS CAN BE PHOTOGRAPHED UNDER IDENTICAL CONDITIONS.

*YOUR COST:

1 Unit	1.50
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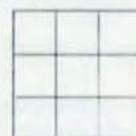
ONE 8"x10"
(one unit)



TWO 5x7's
(one unit)



FOUR 3½x5's
(one unit)



NINE WALLETS
(one unit)

Retouching, per negative	1.50
Texturizing, per unit	.10
Spraying, per unit	.25

Film Processing, 70mm	15 foot
Proofing from rolls 3½ x 5, close color balance & density	.30

*24 EXPOSURE MINIMUM, shot on same emulsion batch under identical conditions. Same "package" must be printed on all negatives in each order. \$5.00 minimum on 70mm film processing.

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The built-in advantages of the Rollei SL66:

The exclusive built-in bellows permit 1:1 (and beyond) images without accessories. Bellows and lens can be tilted up to 8°, as with a view camera, for an increase in depth of field when shooting reasonably flat but inclined surfaces. With the full 8° tilt, the 80mm lens, at f/2.8, will produce a picture that is uniformly sharp from about 3' to infinity.

Standard lens for the Rolleiflex SL66 is a Zeiss Planar 80mm f/2.8. It will focus to 6½" in normal mode, and without accessories. Zeiss lenses for the SL66 include 50, 120, 150, and 250mm optics with fully automatic diaphragms, a preset 500mm Tele-Tessar, and a 1000mm mirror-optic telephoto. The 50, 80, and 120mm lenses can be reversed for macrophotography without using adapters. For extreme macro work, four short-focus Zeiss Luminars are available—63, 40, 25, and 16mm. The 16mm lens, when used with the 40 and 80mm extension tubes from the SL66 accessory system, achieves 19X magnification.

The Universal 120/220 magazine accepts both 12- and 24-exposure film lengths, with fully automatic sensing and counting for both. Film is easily loaded without removing the magazine from the camera, and special interlocks insure foolproof operation.

Have you inspected the Rollei SL66 yet? This distinguished 2¼ x 2¼ SLR isn't inexpensive—it costs about \$995, depending upon accessories—but to equip other medium format 'system' cameras to do what the basic SL66 can do will cost you more!

Extremely accurate, the focal-plane shutter has speeds from 1 to 1/1000 second, plus Bulb. A lock is provided for long time exposures.

The built-in flash accessory shoe is sturdy and sensibly located.

The quick-return mirror is pneumatically damped. It can be locked up or pre-released for special exposure applications.

The brilliantly designed focusing knob incorporates distance and depth of field scales for the 50, 80, 150, and 250mm lenses. SL66 lenses themselves are beautifully simple, containing only highly legible aperture scales.

Viewing screens are easily interchangeable. Four are available now, with a number of others in preparation.

The built-in rapid wind crank employs the familiar Rollei to-and-fro action to advance the film and cock the shutter. A release lets you tension the shutter without advancing the film for deliberate double exposures—there is no need to remove the magazine.

Built in the Rollei tradition of uncompromised quality and utter dependability, the SL66 is a camera that takes on any job and delivers superb results—yet, like every Rollei, it's extremely easy to use. Check the SL66 out soon at your Rollei/Honeywell dealer's. For literature, write: Honeywell Photographic Mail Station 209 Denver, Colorado 80217.

Honeywell



Applique and Lace

Bridal fashions for spring and summer run the gamut from traditional to the ultimate in simplicity.

The mood for all is romantic. The wedding photographer will find many



Balloon sleeves and imported lace bodice with high stand up collar. (Courtesy of Alfred Angelo)

brides choosing gowns with voluminous sleeves while others will choose gowns with no sleeves at all. Many gowns feature imported lace bodices and sleeves made entirely of lace. Appliques of lace trim gowns; while lace and appliqued flower edged floor length mantillas will be worn.

The trend to the high Mandarin collar is replacing the scoop neckline.



Sleeveless A line of imported organza and Venice lace. (Courtesy of Alfred Angelo)

A new look for color appears on the bridal scene this summer with bridal houses showing bridesmaids dresses with all-over flower embossed color printed cotton and dacron voile.



PUT MORE PROFIT INTO YOUR BABY PROMOTIONS
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Story Portraits

Birthday clubs, album plans, free picture offers—any baby plan you see can have a new excitement, and new profits too, with Keith Cole Story-Portraits. Six color portraits are set together in a big 11x14 mount, specially imprinted for a most personal touch. Any way you use it, you eliminate the cost of unsold proofs and increase your dollar volume, too. Convert your special promotion sittings to a Story-Portrait, or sell the Story-Portrait as a substitute for proofs and build your orders from there. Send for a complete promotional kit, including sample and sales plan, and start making bigger profits now!

STORY-PORTRAIT PRICES	FROM 70 mm LONG LENGTH	FROM 120 ROLL FILM
6/3 1/2 x 5 Story-Portrait Pictures	\$1.20 (20¢ each)	\$2.40 (40¢ each)
Professional Film Developing	15¢ per foot (Min. \$7.50)	1.10 per roll
Imprinted Story-Portrait Mount	1.25 each	1.25 each

Above prices apply at time of film developing and printing of Story-Portrait pictures only.

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- Direct mail piece
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- Sales Plan

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Burnsville, Minnesota 55378

☐ Enclosed is \$10.00 for a complete promotional kit for Keith Cole Story-Portraits.

☐ Please send only a sample Personalized Story-Portrait, complete with 6 natural color photographs, @ \$2.50.

☐ Enclosed is check ☐ Send C.O.D. ☐ Charge to my account (Keith Cole Dealers Only)

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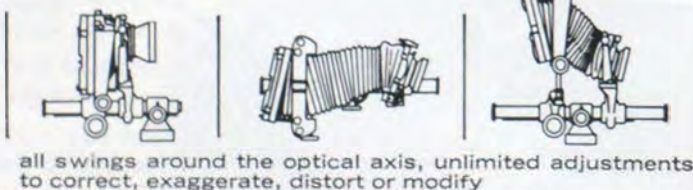
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The Greatest Distance

We're living in an age in which the art of communication is more important, more complex than ever before in the history of man.

Today, our miraculous technology makes the assassination of a President, a political convention, a trip to the moon, as immediate as the television screen in our home. The fact that we can watch history unfold on the six o'clock news is a tribute to man's impatience.

Our constant goal is speed . . . to cut down time . . . cut down distance . . . between ourselves and the objects of our curiosity.

The conquest of space, in the end, is simply the conquest of time and distance. But the greatest distance that man has to travel is still the distance between two minds.

All of us can be proud to be in a profession that helps shorten that distance. And that is what we must all remember—that our end product is not just a photographic print—our end product is the *idea* communicated by that print. The improved mechanics of communication will not really bring men together. Ideas will.

When we, as photographers, realize that our responsibility is to communicate . . . to share ideas . . . not just to make technically perfect photos . . . then and only then will we be fulfilling our obligations to ourselves and our employers. 

The above was presented by Gus Papajohn at the annual dinner of the Mid-States Industrial Photographers Association. Mr. Papajohn, President of MSIPA, is Photography Supervisor, Training Division, Allstate Insurance Co., Northbrook, Illinois.

Today's Youth Gets Credit

Young men are what's happening in the men's fashion field. To attract high school and young college customers, more and more retailers are offering special credit plans, according to Daily News Record. Here are three successful plans:

- \$50 limit charge account offered to high school and young college students. No service charge; \$2.50 a week payment agreement. Authorization from parents is required, but parents need not guarantee payment.
- Wardrobe plan involves the purchase of two suits, one sports coat and one pair of slacks during a 12-month period; 1½% interest due on the balance each month.
- \$30 limit credit plan offered to high school juniors; \$3 a week payment agreement. When students become 21 they are eligible for regular credit plan. 

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in
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Let Lyndon Color Labs put you in the spotlight with quality color processing and prints at reasonable prices. Senior photographers turn to Lyndon for portrait package printing service because quality prints are ensured and are matched in density and color from print to print. Lyndon Color Labs performs each printing task economically, with speed and dependability, making your senior portraits shine—in color.

Color Portrait processing available from 8 or 10 exposure cps 120 film and from full 70 mm negatives.

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ONE 8 X 10	TWO 5 X 7	FOUR 3½ X 5	NINE BILLFOLD
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Nine-up black and white Panalure prints are also available from senior portraits at \$.35 per unit.

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A DIVISION OF KMS INDUSTRIES, INC.

A Photographer's Satisfying Memories of an Annual Report

From page 75

Alabama—Celia, her mother, and myself. I carried three Pentax Spotmatic cameras, a bagful of lenses from 20mm to 200mm, and a lot of Kodachrome II. I also had an aluminum reflector and a battery-operated floodlight, but used them rarely. The corporation shipped a large assortment of non-woven items to Alabama. Unfortunately none were designed to be worn by an exuberant child in a forest playground. Turning

this disadvantage into an element of freshness and visual surprise made this part of the assignment a delight.

By combining preparation with inspiration of the moment, by using weather as we found it, and by helping a child to create a make-believe world, a series of spirited and unexpected photographs emerged from the forest.

In the cover photograph, for example, Celia is not wearing a Muslim Yashmak, as it might appear at first look. The garment is two paper aprons made of scrim-reinforced material, and combined on the spur of the moment. Celia asleep in the forest

is not covered by a blanket, but by a piece of non-woven fabric intended for quite different uses. The flowers on the bush behind her are made from Kleenex facial tissues. A yellow emergency blanket has become a sari. Pieces of striped non-woven material have become a huge butterfly. A party beside a dogwood tree is in fact a hospital examination gown. . . .

We followed no rigid pattern in the 5½ days of work in Alabama. I would photograph with Celia in short bursts of rarely more than half an hour. She should feel and play—rather than work—her way into a situation until she had exhausted her interest in it. I would work quickly and with all my concentration to document her and her actions, rather than to control them. Then we both would return to the car which served as workroom, dressing room and refreshment stand.

While the ladies fitted a different garment, I would reload the cameras. We would either use another part of the same setting for the next series of pictures or we would drive on. Because we had sandwiches and soft drinks with us, we were able to spend the entire day in the woods.

The portfolio photographs called for a different photographic approach, as well as a different inspiration. Following Mr. Goldsholl's suggestion, they all were made with a 4x5 camera. We traveled to the South, to Latin America, to Chicago, and to Wisconsin. In each place we spent much time finding the people and situations through which I could express in careful, almost formal, photographs, the thought prevailing.

Someone said that the forest resources photograph contained something unusual and special. I hope this is true of the whole set of photographs. I strove to document not only what was before the camera, but also to capture the meaning of each situation to the corporation and to its stockholders.

It has been difficult to define what has made this annual report a landmark effort in the field. Without doubt it contains a number of technical accomplishments in writing, photography, design typography and printing. But I suspect that equally important were the conceptual preparation and the collaboration of imagination, affection, friendship, and respect for one another's skills of its three architects. Every stage of this project was permeated by a healthy sense of practicality. We were involved first and foremost in fulfilling a corporate purpose, and while we intended to accomplish it eloquently and artistically, that purpose was not art but communication.

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Candid Comments

Sandi and Monte Zucker

Bar Mitzvah, the Perfect Candid Album

In most areas of the country there are as many candid albums being made for bar mitzvahs — the coming of age of the young Jewish man — as there are for weddings. For those who are already deeply involved in this type of coverage we feel it is important that we go into a detailed discussion of a method and style which has been working very effectively for us. At the same time, surely others of you might do well to consider the possibilities inherent in covering an occasion such as this.

To the parents of the bar mitzvah boy this day is one of the most important in their lives. To the boy, himself, it is the one day that stands out from all others. Isn't it sensible, then, that a carefully planned photographic coverage be made, comparable to that of a wedding?

Most of us haven't given enough thought to this series of pictures to come up with something of true value. Others have left this field untapped because they knew nothing of how to go about handling it.

Here, then, is the approach we have been using. It is remarkably similar to that which we use for weddings. We need the client's cooperation, both in time and money. We go into great detail to create an album as near perfect as we can, while still allowing the family to enjoy themselves without the discomfort of having to pose for photographs throughout their reception. Quite of-



Bar mitzvah portrait on location is simply and effectively done by single light on extension.

ten we spend more time on a bar mitzvah than for a wedding, so we must be compensated well for it.

Family Portrait Beforehand

Except in reformed temples there are religious restrictions forbidding the making of photographs in the synagogues on the day of the bar mitzvah. Consequently, photographers are constantly omitting the religious aspects and only photographing the receptions, or, inappropriately, posing the boys in their religious shawl and cap while they are dressed in evening clothes.

To get around this problem we



Family portrait at home must be posed with feeling of warmth and togetherness. Grouping should be tailored to individual families. Daylight from picture window was only light used. Here is potential sale of wall-size portrait.

have the immediate family get together with us for a picture session several days beforehand. This would usually be on Wednesday or Thursday—before the nerves get too tense.

The children are taken out of

school early that day, and the women have their hair done. Then, we set up a meeting at the synagogue for early in the afternoon. At that time, we are assured plenty of daylight, our favorite source of light.

Upon meeting there, we proceed to make individual portraits of each of the members of the family. Remember, we're working on a 50-picture minimum, so it's necessary that we plan carefully the series of photographs so they will need at least that many, and possibly many more.

Then we group the children, parents, and grandparents, when available, into informal photographs which depict the warmth and emotional feeling of the occasion. Already you can see the great possibilities for duplicate pictures, albums for grandparents and wall-size portraits.

Symbolic Photographs

Next, we take the men into the sanctuary and pose symbolic photographs depicting the Saturday morn-



Photographs symbolizing religious rituals are a necessity. Extension light gives back-lighting effect of candles. Light on camera is partially covered by hand to keep face in shadow. Shutter speed of 1/30 is necessary to record candle flames.

ing rituals. Whenever possible we try to include the rabbi and cantor in a few of these.

Whereas the portraits are made by existing light from the window, we usually find it most effective to light these pictures of the religious motif by using our extension light at a 90° angle, or even more, to develop strong, sensitive feeling in the pictures. This light also reduces background distractions to almost non-existence.

After completing this series, we return to the family's home, where they change into their reception clothes. It is again possible to take more pictures, usually full length, to

Turn to page 169

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COURSE NO. 1**PHOTOGRAPHIC DEPARTMENT
MANAGEMENT SEMINAR****TUITION:** \$175 **DEPOSIT:** \$100 **DATE:** June 16-20

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

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

COURSE NO. 2**INDUSTRIAL
FILM WORKSHOP****TUITION:** \$175 **DEPOSIT:** \$100 **DATE:** June 16-20

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

INSTRUCTORS: *Robert McMurtrie, Eastman Kodak Co., Rochester, N.Y., Coordinator; Robert S. Beeler, Guest Lecturer, Eastman Kodak Co., Rochester, N.Y.; John Tetard, Arriflex Corp. of America, Chicago, Ill.*

COURSE NO. 3**MOTION PICTURE
FILM EDITING****TUITION:** \$300 **DEPOSIT:** \$150 **DATE:** June 16-20

The objective of this course is to teach the basics of creative film editing to in-plant film makers. Each registrant edits several film sequences which illustrate typical picture and sound editing problems. Both picture and sound footage are furnished for the exercises. Lectures and exercises cover film continuity, lip sync and narration editing, opticals and laboratory practices. Standard professional editing equipment is used for all practical work. The faculty is composed of working film editors from business and industrial film units as well as laboratory and equipment specialists. Maximum enrollment—16. Enrollment closes May 1. Registrants will be notified upon acceptance.

INSTRUCTORS: *William Samenko, Jr., M. Photog., Eastman Kodak Co., Oakbrook, Ill., Coordinator; Harry E. Paney, Arthur Andersen & Co., Chicago, Ill.; Allen Hilliard, Cr. Photog., George Colburn Laboratory, Chicago, Ill.; William Mahaffey, Sandia Corp., Albuquerque, N.M.*

**COURSE NO. 4****35mm SLIDE FILM
PRESENTATION WORKSHOP****TUITION:** \$175 **DEPOSIT:** \$100 **DATE:** June 16-20

Students in this workshop will actually produce a slide film—from the idea to complete presentation. This new course will cover typical problems found in the production of slide presentations. Practical instruction in these subjects: layout, story boards, art work, and photographic technique in the preparation of slides.

INSTRUCTORS: *Robert Craig, National Medical Audiovisual Center, Atlanta, Ga., Coordinator; David H. Curl, Western Michigan University, Kalamazoo, Mich.; Richard Podlasek, Sears Roebuck & Co., Chicago, Ill.*

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of airbrushing that could be of value to professional photographers. So last year another book, "Airbrush Photo Retouching Manual" (Amphoto, N. Y.), was published.

Why mention this?

The subject of Airbrush and Restorations is becoming of more importance to more and more studios. There is a constantly growing demand for restoration work. This is fed by the increasing deterioration of old photographs which go back to the days of daguerreotype, and the lack of formal studio photographs of many people who die each year. Especially with color prints and candid work, there is an increasing need for airbrush corrective retouching. But these increasing needs do not find a corresponding increase in production sources, i.e., restoration specialists, airbrush artists or photo-retouchers. This poses a problem for the studio.



Airbrushing & Restorations

Alexander Shafran

Provide Professional Service

When I started writing this series, it was devoted entirely to the subject of copy photo-restoration. Columns included discussions on production, selling, handling the client and coping with the problems that could arise with this special type of work.

The subject of airbrush retouching was touched upon occasionally. Airbrush retouching is but one of the steps necessary to the restoration of damaged photographs. Since the airbrush has wider uses for the photographer than just restoration work, the column's scope was expanded to include airbrushing.

Two years ago I published a book, "Restoration and Photographic Copying" (Amphoto, N. Y.), which dealt with copying and restoring photographs. But after it appeared, it became evident that it did not and could not deal with the other aspects

Achieve Many Effects

Since most of the steps involved are photographic in nature, there is no reason many restoration jobs can not be handled in the studio, especially the simpler ones. As an airbrush artist, I use that instrument to achieve many effects, such as vigneting, blocking, dodging, burning in, adding clothing, building in missing parts of the picture, etc. Yet there are other ways to go about this, which require a bit of imagination, patience and photographic skill, so that many restoration jobs can be made without airbrush work, if necessary.

A minimal amount of airbrushing can improve the final effect of such a job and save both time and labor. Actually the completion of a restoration job incorporates the skills of a photographer, a retoucher and an airbrush artist. A man may be stronger in one of these skills than the others so, when faced with a problem, he will lean most heavily upon that skill. Thus the photographer will make use of copying and printing techniques, the retoucher will resort to pencil and knife work on the copy negative and the airbrush artist to airbrush retouching the copy workprint.

There is a difference of opinion whether it is better to divide a job among several technicians (for example, have one man make the copy negative, another the workprint and another the airbrush work) or whether it is better to have the entire job completed by one specialist. The case for the former method is that each of the technicians is a master of his specialty. Pooling of talents should produce a superior result.

When one man tackles the entire job, he is usually a photo-restoration

specialist. He should be able to tackle a specific job in more than one way, using the one method which is best to affect a particular correction. The various restoration steps should be coordinated. This best be done by the one individual, who, as he makes the initial copy negative, knows what he wants to do when he reaches the airbrushing stage, and works accordingly.

The photographer who really wants to master photo-restoration should handle, or supervise closely, all production steps. For if he handles only one step, he will lose sight of the entire job and not be fully cognizant of the effect his work can have upon the steps that are to follow.

While the attainment of perfection is desirable, a certain practical consideration exists, namely, cost. There is a limit to what the client can be expected to pay for a particular job. And you cannot be expected to expend \$100 worth of time and labor on a job for which you can charge no more than \$50.

Retain Feeling of Original

Another problem which faces the photographer/restoration artist/specialist is when to stop work on a job. If he stays with it too long, it may become overworked, with the picture looking contrived, artificial or overretouched. At one time the object was to smoothen the face, remove all wrinkles from clothing and polish the picture. While this produced a "Dresden doll" effect, the character of the original picture was compromised. The feeling of an original should be retained. This is what we have to restore or reproduce (with consideration for customer specified changes, corrections or alterations), not create a new picture.

Knowing when to stop airbrush retouching is something learned only by experience. You may find this a problem. For you will be tempted to try to produce the same effect while airbrushing the copy print as you would try to obtain with a live subject in the studio. In other words, you will want the copy print to be the equal of your studio print. This is not always possible, especially with bad or damaged originals. For the excellent, painstaking craftsman the disparity between his studio results and copy restoration results will be obvious and to him, disturbing. But he must realize that this is due to the fact that with copy restoration he is limited by the quality, or lack of quality, of an original photograph he did not make. So he should not hold himself responsible for this difference in quality. Here we find the basic

objection many photographers have with copy restoration work. The results are not equivalent to their studio work. Let's face it. They can not be.

Different Services

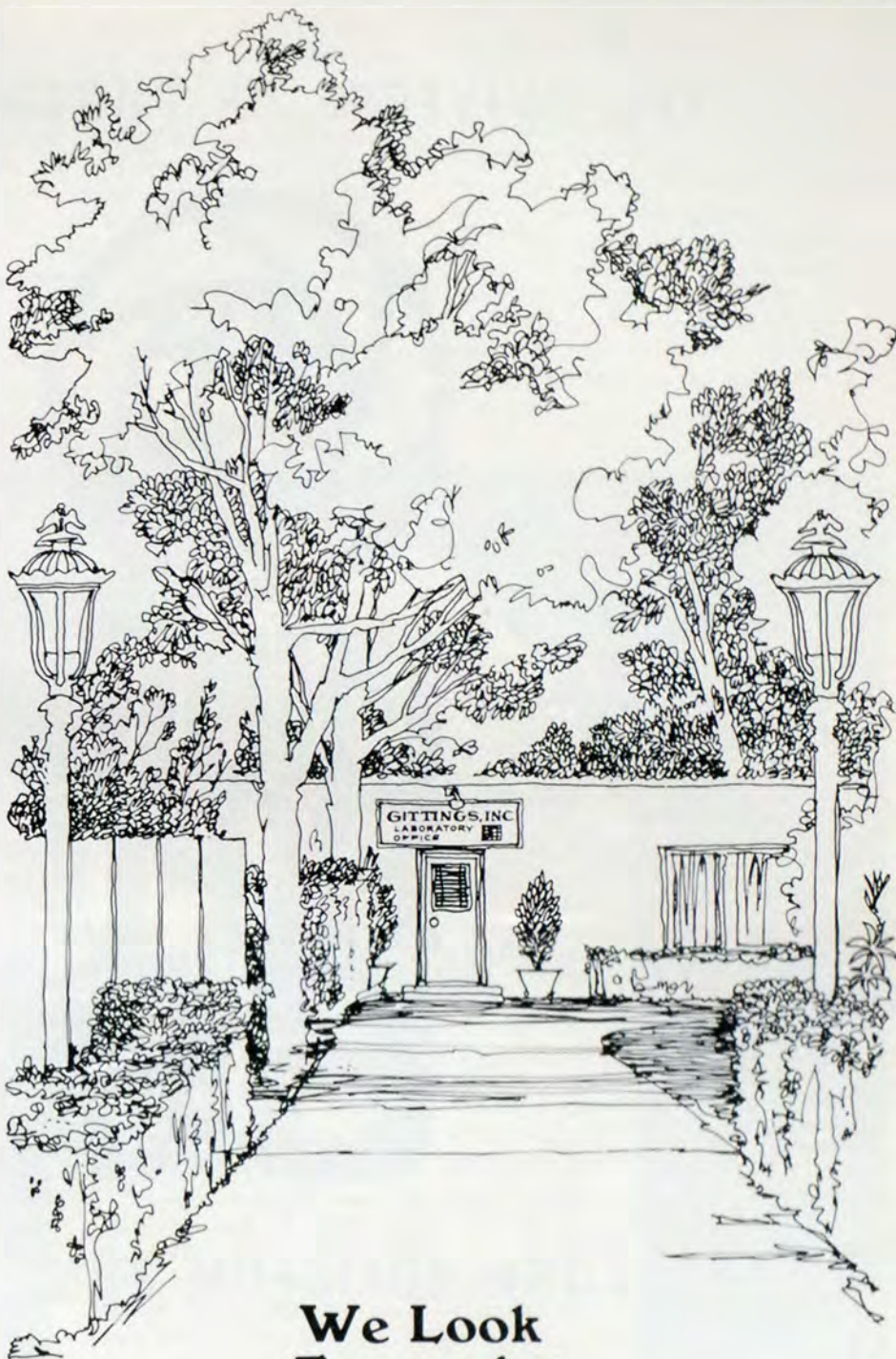
The quality of the copy restoration job must be judged differently from other photographic work. Copy restorations should be regarded as a special professional service you are willing to provide to your clientele. If they bring you a snapshot to be made into a portrait or restoration, they are seeking this special service. Sure, you could produce a better portrait if the subject of the snapshot would come into the studio for a sitting. But this is, more than likely, impossible. So whatever you produce from the material submitted to you is much more than the customer had before. You should differentiate between copy work and studio portraiture. Each is a different service and should be regarded differently.

The paramount reason for handling or producing restoration jobs is that of providing a service, professional service. It is to satisfy your client's desire or need. This means the ability to produce or obtain from professional sources a satisfactory job, and knowing as much as you can about the subject. Mastering airbrush techniques, however, in itself, will satisfy no such consumer desires. But it should help with your work. The customer does not really care whether you produced her restoration by purely photographic means or by extensive artwork, just as long as the results are satisfactory. If the airbrush made the job easier for you, that is to your benefit.

Nor does the customer really care if you used the airbrush to eliminate some objectionable features from a candid color print or to make some correction upon an enlargement, as long as the result satisfies. But if airbrush techniques enable you to do this more easily or with better results, this is to your advantage.

The airbrush is basically, as far as photographers are concerned, a retouching tool. If I seem to overemphasize its value, it may be because I am an airbrush artist. I not only use it for restoration work and photo retouching but, for my own purposes, to make paintings and free hand portraits. There is much that can be done with it. But since the photographer's main use for it is retouching, he can adapt himself to its use for that purpose within a relatively short time, and then, if he wants, proceed to new fields of endeavor.

Alexander Shafran, 250 Fulton Avenue, Hempstead, NY 11550.



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RIT Designed for Change

From page 56

mirrors are also available to the student. Adjacent is a problem solving center equipped with Epic 2000 calculating-computers.

The pride of Professor Shoemaker is the photographic chemistry section, which he designed several years ago when he was a faculty member. The large, well lighted main lab includes such features as custom designed lab benches with stainless steel tops for contamination control, special large explosion-proof hoods, emergency eyewash, showers and other safety features. The complex also includes an instrument room, special solutions rooms used for faculty research, a balance room, and glass and chemical storage area. This section is used for analysis of photographic materials and processes, as well as experimentation in silver and non-silver radiation sensitive systems.

Also included on the first level are a retouching room, darkrooms for faculty use and special projects, and sections for sensitometry and industrial photography. In the sensitometry area one finds a separate technical studio used for photographic test targets and other technical evaluation techniques. Also included are a special solutions preparation room, and 12 sensitometry darkrooms, each composed of a dim room equipped with reflection and transmission densitometers and darkroom with dry side for enlarger and sensitometer, and wet side.

Students enrolled in industrial photography, a section of the Professional Photography Department, have a self-contained unit in which to work. Behind a set of double doors are found a photofabrication room, high-speed laboratory, time-lapse area, a cameraroom with a Princeton process camera, a print finishing room, and a community enlarging room with enlargers capable of making prints to mural size.

The Professional Photography program, under the direction of Professor Leslie Stroebel, provides students with a broad understanding of the field of photography. Particular attention is placed on preparing stu-

dents for business-oriented areas of photography. Emphasis is placed on courses taken in RIT's School of Business Administration. Professional majors are also given a sound foundation in photographic technology, visual communications, and craft skills; and they may elect to specialize in advertising photography, industrial photography, motion picture photography, photographic physics, reproduction photography, and portraiture. During their senior year students may elect an independent study course in which they establish their

own objectives and obtain guidance through individual consultations with teachers of their own choice.

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Printing Labs

Students in both Professional Photography and Photographic Illustration, the School's third department, use sections on the second level of the new facility. This area includes 58 upper-class printing labs individually equipped with a Durst 35mm-2 1/4-square enlarger and either an Omega D-6 or Chromega, as well as stabilization processors.

Nearby is the color printing and finishing complex used exclusively by upper-class students. The area's 16 printing darkrooms are equipped with new color print processors — 11x14 or 16x20 Kodak Rapid Color Processors and Chromega color enlargers. Neutral density color analyzers, as well as anti-static devices are found in each of the 16 color printing darkrooms. Other areas include color research darkrooms equipped for Kodak Model 30 Color Processor operation and special processing rooms for new techniques. The section's color densitometry room, used to evaluate transparencies before they are printed, contains a Kodak Video Color Negative Analyzer in addition to conventional color densitometers.

This floor of the school also includes the freshman studios each containing Orbit cameras, Quick-Set tripods, Photogenic lighting equipment and Deardorff camera stands; 13 freshman printing darkrooms; a print finishing room with special washing and drying area; machine processing lab; student lockers; student study area overlooking a courtyard and open fields; and a central distribution center for cameras and equipment not located in labs, studios or darkrooms. Equipment manufactured by organizations such as Eastman Kodak, Koni-Omega; Minneapolis-Honeywell, Minolta, Rollei, Yashica and Zeiss Ikon-Voigtlander, is available for student use.

Commercial Art Form

Students enrolled in the Illustration Department have a large workroom on this level which is designed primarily for layout and exhibit work, and critiques. Well lighted by large windows, the room is lined with exhibition boards and features an outdoor deck. The workroom and three critique rooms on the first level play an important part in the education of illustration students. A major teaching function of the Department is the critique of students' work by faculty and classmates, and the evaluation of work of outstanding illustrators.

A program leading to a bachelor of

fine arts degree, Illustration stresses photography as a commercial art form, rather than a pure art form. Students are taught to solve visual problems through photography and are required to take drawing and design courses in the School of Art and Design, as well as two years of art history and one year of the history and esthetics of photography. During their fourth year, Illustration majors are also involved in a thesis project which gives them an opportunity for an in-depth exploration into an area of their own choosing. In the past, students have written a history of photography, designed advertising campaigns, prepared extensive photojournalism projects and publications, and experimented with various photographic and multi-media print making techniques.

Graduates from the Photographic Illustration Department, headed by Professor Charles A. Arnold, can be found in freelance magazine photojournalism, and as staff photographers on magazines and newspapers. Many are working in New York and other major cities in their own illustration studios providing advertising and editorial illustrations. Graduates can also be found in curatorial positions in museums; in audio-visual production units; and in education where they teach on the high school and college levels.

Motion Picture Area

An important section of the new facilities for Illustration, as well as Professional majors is the third level which is devoted primarily to upper-class studios. 31 studios in three sizes are available to students, as well as an illustration studio which will accommodate individual set-ups. Adjacent is the motion picture area which includes a newly equipped studio; and editing, projection and animation rooms. Interested Professional and Illustration students currently elect motion picture courses, however future plans call for its expansion into a separate department.

Founded in 1930 as the Photo-Tech Department with 26 students attending a two-year course for training technicians, the School of Photographic Arts and Sciences now has an enrollment of 651 students. An additional 150 students from the School of Art and Design also take photography courses in the School. From the beginning RIT's photography program has attracted students from outside the Rochester area. Today over 60% come from outside New York State including several foreign countries.

The School's photography curricu-

lum has been expanded over the years to keep up with the needs of a growing photography industry for skilled and professional personnel. With the move to RIT's new campus the School will continue this growth. For example, the addition of a swimming pool to the athletic facilities and new equipment has enabled the introduction of underwater photography.

Biomedical Photography Major

A major expansion will take place this year, when a two-year biomedical photography major is offered to students enrolling in the 1969-70 school year. First of its kind, the program leads to an associate of science degree and is designed to prepare graduates for a photographic career in the life sciences. Made possible by a grant from the Bureau of Health Manpower, Public Health Service, the new curriculum is under the direction of John F. Trauger.

RIT will also be the site of the first endowed, named chair of photography in any accredited U.S. college or university. The chair will honor the late James McGhee who was an acknowledged leader in photography. Mr. McGhee was Vice President in charge of U.S. Sales and advertising for Eastman Kodak, and served as an executive committee member and director of Kodak until his retirement in 1964.

The McGhee Professorship will be established through a \$500,000 endowment fund contributed by the photographic industry under the sponsorship of the Master Photo Dealers' and Finishers' Association. The MPDFA has announced the Professorship will be concerned with the development of educational programs to meet the needs of the photographic industry in the retail, photofinishing and distribution areas. Plans call for the program to offer associate and bachelor degrees, as well as seminars for industry personnel.

A proposal to expand the School of Photographic Arts and Sciences graduate curriculum is also under consideration. If approved, the School will offer courses leading to a master of fine arts degree with majors in photography, film making and photographic museum practice. The new program would not only be offered to graduates of photographic schools who wish an advanced degree, but to those with majors in other areas such as liberal arts, fine arts or journalism.

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The Photo Colorist

Viva Fay Lefler, Cr. Photog.

Dependability Pays Off

In the last two columns I discussed quality, service and integrity, which are all-important to the colorist seeking success, and in this column I shall discuss how to acquire these characteristics.

Quality depends on education and practice, and a bit of interested imagination will help to acquire the skill and ability to do quality work. There are many avenues of study open to the person who truly wants to improve his abilities.

There are many good art books available in your libraries; there are frequent art exhibits. Many studios that do beautiful work will welcome you in to examine their products. I have found that any time you announce to the receptionist that you are a photographer or colorist and they become "too busy" to show you around, it is because they have nothing worthwhile to show. The good colorist and photographer will be gracious and will share his time—and, perhaps, some of his trade secrets—with you. Through visits to studios where quality work is done one may learn much.

Practice for Perfection

Another big opportunity to learn is simply to open one's eyes and study nature. The Great Creator gives us the best of all in examples of composition, harmony of color and general interest.

And, of course, there are many schools where the finer points of workmanship are taught. Sometimes one needs just a bit of "show me how to do it" and some explanation of just which combination of colors gives the desired effect. With a little help in furthering knowledge and an

understanding of what is wanted, the colorist can then practice to gain perfection.

I have frequently had students remark, "Why, that isn't so hard to do!" And I must confess that much of the reward in teaching in any place—whether in grade school or college or in some special service like ours—is the pleased expression on the face of the student as he grasps some new idea and can make it work for himself.

Of course, one of the best places to learn is from convention lectures, demonstrations and clinics and just from talking with others in those cozy little groups where problems are aired and help is sought. And there are the exhibits where one may look and study the technique and style of the more successful in the profession. Most people are flattered to be asked how such and such an effect was accomplished and are happy to explain. You will find that the most successful people in our profession are the ones who are always trying to help someone else.

Service and Integrity

Learning to paint photographs and do it well is like learning to do anything else. It requires study, practice and work in general, and it must bring a certain amount of pleasure in its pursuit.

Our lessons in service and integrity probably began when we were very young and mothers and fathers gave us instruction in fair play and respect for the rights of others. Then, as our minds developed and we could better understand, we probably came to realize more and more the importance of respect for others and the meaning of fair play. Of great importance to us is our customer's time, convenience and interests. A person whose word means something and who can be depended on to fulfill his promises is worth much more to the busy businessman than the one who advertises cheap "bargains" in price.

So we can see where dependability pays off in dollars and cents as well as in more pleasant relations with our fellow man, for success and happiness depend on quality work, good service and integrity in business dealings. These are our real allies.

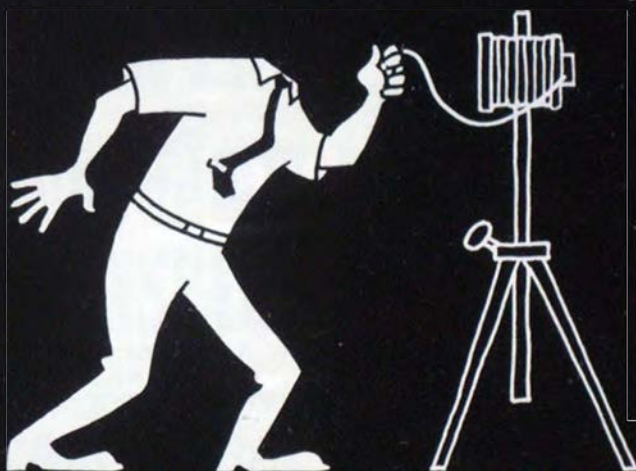
So many requests have come in for copies of the column on painting step by step that for the next month we shall write another column trying to be explicit enough for you to follow the directions in the oil painting of photographs. It can be a most interesting hobby or rewarding business.

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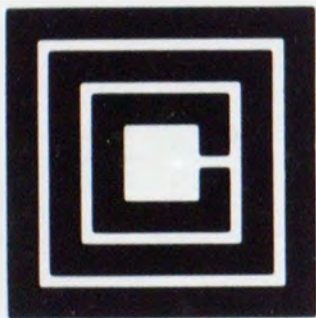
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See Page 143

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The Many Towns Called Manhattan

From page 99

(still the world's tallest structure), the United Nations where you can attend official meetings free of charge, the New York and American Stock Exchanges and Chinatown. And you'll want to sail to the Statue of Liberty and gaze down at the superb view from her crown.

Visit the many world famous art museums — The Metropolitan, The Museum of Modern Art, the Solomon R. Guggenheim Museum.

Small Towns

Sure, you'll want to visit all of these places, but while taking in the "greats," don't forget the thousand and one small towns that make up that diverse yet cohesive conglomerate known at the Big Town.

Of course, you'll want to shop on Fifth Avenue and visit the giant emporiums on 34th Street and the East 50s. But if you have even a tinge of the explorer in your make-up, you can discover a myriad of small shops selling treasures and tidbits from every corner of the globe.

Take a bus to the East Village where you can buy love beads from a flower child while getting a clear

ding dramatist performed in a basement by the stars of tomorrow.

New York's restaurants are justly renowned. You will certainly want to visit some of the famous ones, but don't miss out on a few of the more unusual, out-of-the-way spots which often serve gourmet dishes such as Steak au Poivre at budget prices.

Savor stuffed grape leaves and cold *tanabour* soup at an Armenian restaurant in the East 20s. Stuff yourself on stuffed artichokes and lobster Fra Diavolo at a *ristorante* in Little Italy which is one small world you'll want to see. Sup on sukiyaki while you sit cross-legged on a Japanese cushion or dine on finnan haddie at a famous businessman's dining room on Fulton Street. Order Shark's Fin Soup in Chinatown or return to the nostalgia of old Vienna at almost any eating place in Yorkville.

Whatever world you seek, you are almost sure to find it somewhere in this island. And, when you do, remember that most New Yorkers came from a small town, somewhere, and remain small towners at heart, as awed by the great metropolis as you are, and eager to share with you the special flavor of their own very special town.

For detailed information on what to see, and where to eat, buy write: New York Convention & Visitors Bureau, 90 East 42nd Street, New York, NY 10017.



New York Convention and Visitors Bureau

Lincoln Center of the Performing Arts draws throngs of New Yorkers and visitors. Facade of New York State Theater is at left. Philharmonic Hall, right.

look at the middle-class moppets who are making the mod scene even modder. Browse for a bargain in the little antique shops along Third Avenue. At shops along MacDougal Street you can pick up a Mexican blanket, a pre-Colombian mask or a Portuguese pitcher. A few blocks north, on 14th Street, there's a specialty store selling nothing but Spanish imports.

Cultural Explosion

Don't miss Broadway at night when natives and visitors mingle amidst the razzle-dazzle of bright lights and ballyhoo, sables and saris, diamonds and dungarees. But don't forget the cultural explosion erupting Off and Off-Off Broadway. For a pittance, and sometimes for free, you can frequently view a new play written by a bud-

Headquarter Hotels

At Photo Expo 69

Five New York hotels will serve as headquarters for five of the 16 supporting organizations of Photo Expo 69, June 7-15 at the New York Coliseum.

Professional Photographers of America will be headquartered at the New York Hilton; Photographic Society of America members will be at the Americana; and the dealers and finishers will have their meetings and headquarters at the Waldorf-Astoria.

The American Society of Photogrammetry and the Society of Photographic Scientists and Engineers will make their headquarters at the Summit. The Holiday Inn will house the National Association of Photo Equipment Technicians and the Society of Photo-optical Instrumentation Engineers.

Other hotels which will be providing housing include the Abbey Victoria, Barbizon-Plaza, Barclay, Belmont Plaza, Biltmore, City Squire Motor Inn, Commodore, Dixie, Drake, Essex House, Lowell, New Yorker, Park Sheraton, Penn-Garden, Plaza, Roosevelt, St. Moritz, St. Regis-Sheraton, Statler Hilton and the Taft.



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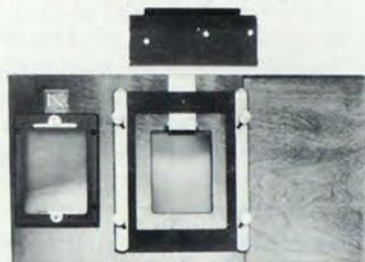
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Education in Photography

A. Joseph Gradian

by A. Joseph Gradian

Can your employee make a profit for you?

Can your employee make a profit for you? This was a question posed by George Kinsler of the Wisconsin State Board of Education at a Graphic Communications workshop held recently in La Crosse, Wisconsin. This question evidently leads to some interesting speculations as to hiring practices.

The photographer hiring a helper,

and the school educating and training a person for photographic employment are both concerned with the successful employment of the individual. Perhaps the criteria of whom to employ might be answered by George Kinsler's question, because if your employee can make a profit for you, he will certainly be an asset to your organization.

How can you tell in advance who ought to be hired? Graphic arts industry spokesmen, J. E. Gross, personnel director of the W. A. Krueger Co., and Keith Koch, training director of the Western Printing and Publishing Corp., collaborated and came up with these answers. The job candidate should score well in all of these categories:

1. Attitude.
2. Basic understanding of the industry.
3. Ability to learn.
4. Understanding of the continuing demand for education and retraining.
5. Profit mindedness.

As we look at these items a message seems to come through. We need an educated person rather than one who has been trained in how-to-do-it skills. Learning esthetic values is not enough either. Here we call for an individual who can and will get along with people, whether we talk of customers, or the necessary interpersonal relationships and teamwork that implies smooth functioning of your organization. We need a person who will learn our standards quickly, apply them, and even be brash enough to improve upon them. Perhaps this is a radical departure from the days when not much was expected from an applicant in the terms of job entry skills, behavior or attitudes. But with our society assuming an increasing complexity, our employees must also be more sophisticated to function well in our behalf.

It will be increasingly more difficult for us to stay in business and make a profit, unless we hire only top-notch employees. We will need sharp, well educated young men and women trained in photographic problem solving with an excellent understanding of the world about them. This will be the employee who can and will make a profit for you. Is this photographic college graduate the person you are looking for?

Contemporary Optics Course

The University of Rochester, N. Y., is offering a two-week course in Contemporary Optics, July 28-August 8. The course is under the direction of Dr. Brian J. Thompson and features

many well known teachers, among them Professor Rudolf Kingslake.

MTC Courses

Starting with the fall semester of 1969, all television students at the Milwaukee Technical College will be required to complete the Cinematography I course offered by the Photography Department. A cinema major program will be offered by MTC Photography Department, offering an Associate in Applied Science degree.

A. J. Gradian, 4040 North 40th Street,
Milwaukee, WI 53216.

Photographic Studies Program

The faculty of Arts and Letters at State University of New York at Buffalo has announced the formation of a Program in Photographic Studies. Nathan Lyons, Associate Director and Curator of Still Photography at the George Eastman House, Rochester, N. Y., will be Director of the program.

Participating with Mr. Lyons will be Beaumont Newhall, Hon.M.Photog., Director of Eastman House. Also on the staff will be Donald Blumberg, Assistant Professor of Photography in the Department of Art, State University of New York at Buffalo.

Courses in the program are planned to cover such subjects as the history of photography, the history of picture making, visual persuasion, and the theoretical basis of image involvement. The program is planned to begin at the graduate level. A small number of students have been admitted this year on an experimental basis.

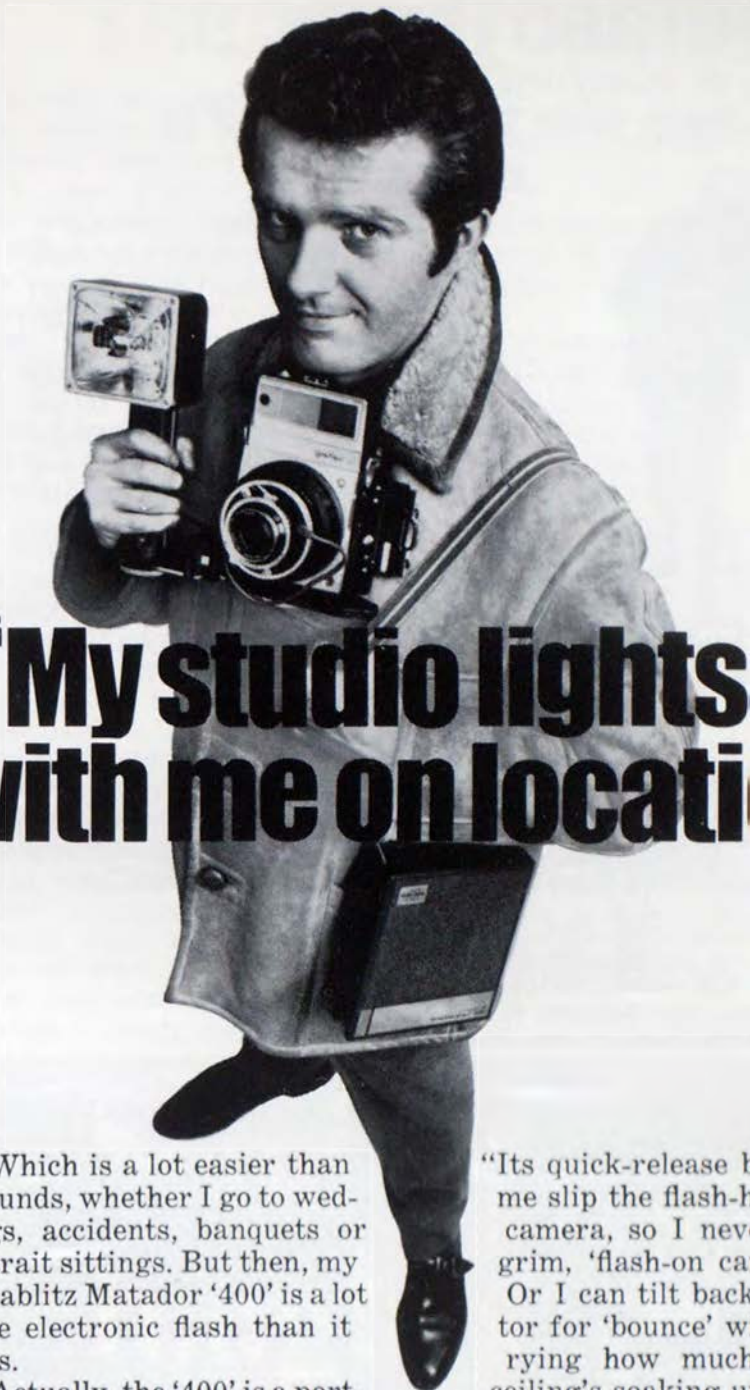
U of Illinois Faculty Position

The Department of Art, University of Illinois, has a new position open for an instructor to teach photography to 3rd and 4th year art students. Inquiries should be directed to E. C. Wicks, Department of Art, University of Illinois, Champaign, IL 61820.

A/V Planning Filmstrip Available

A color, sound filmstrip to assist in planning of business and educational facilities adaptable to modern audio-visual communications capabilities, has been produced by the Industry and Business Council of the National Audio-Visual Association.

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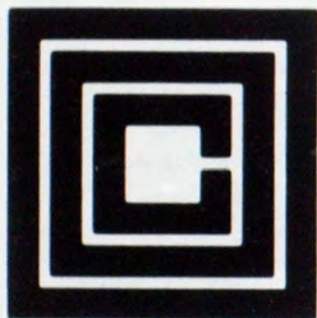
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See Page 143

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All Star Line-up

From page 39

gram on Sunday — at 2:00 p.m. — but it's right out of The Electric Circus. It's a psychedelic presentation using FIVE — count 'em, FIVE — 35mm projectors on "The Photographic Revolution in Architectural Presentation." You'll also see a new concept in scale model photography . . . and 16mm movie (another medium!) will take you right down Main Street of the model town. There is a panel. William Reedy will moderate, with Lawrence S. Williams, Joseph Molitor and Robert D. Golding.

Monday morning at 10:00, Bert Rockfield, owner of New York's Rockfield Studios, will speak on "Fashion Photography." The program will be in three parts, followed by an open discussion. At 7:00 on Monday evening, Richard C. Braisted will begin the Legal-Forensic programming with a talk on "Automotive Crash Injury Research." He will be followed at 9:00 by an all-convention program: Germany's renowned Franz Lazi will speak on contemporary European Photography. Mr. Lazi's work and words alone will make the trip to New York worthwhile. He's an 8x10 man, and his studio's motto is, "Nothing is Impossible!" And he has the pictures to prove it.

Tuesday at 10:00 a.m., George Nicholls presents the English viewpoint on "Advertising Photography." He is managing director of his own studio, and is the author of a book on advertising illustration called, "Picture If You Can . . ." From 7 to 9:00 that evening, the L-F programming continues with a panel on "Civil Evidence Photography." The panelists are L. R. Brittingham, F. Patterson, F. Gould and panel moderator Edward W. Kehl. Mr. Kehl operates his own legal-forensic service in Broomall, Penna., and his work has earned him a citation from the Governor of Pennsylvania. This is followed at 9:00 p.m., by another 'must' . . . an international panel on "Law Enforcement Photography." Featured on the panel are: Detective Chief Inspector Malcolm Watson Thomson, in charge of the identification bureau of the Edinburgh, Scotland, Police; Detective Lt. Harry G. Kaplun of the Nassau County (N.Y.) Police Dept.; and Lt. Winfield J. Wray, commanding officer, photographic section, New York City Police Dept.

On Wednesday morning at 10:00, the men from J. C. Penney Company, Inc., New York City, present, "Catalog Photography . . . It's Come A Long Way, Baby!" Bill Kelly will discuss

what's happening in the changing world of catalog art. Joe Leonardo says, "We try harder," in a lively discussion of the changing scene in catalog fashion photography. Bill Seay says, "Think young!" in a presentation of the plaudits and perils that await the photographer of infants and children for the new catalog. Bob Boyes calls his presentation, "Hard Lines . . . show it like it is!"; or the



Photography's BIG Night

Make your plans now so you don't miss Professional Photography's social event of the year, the annual banquet honoring those photographers who receive PP of A degrees in New York.

Preceded by the President's Reception at 7:00 p.m. in Le Petit Trianon, the banquet will begin at 8:00 in the Grand Ballroom of the New York Hilton. Tickets at \$11 per person include dinner and dancing to the music of Lee Castle and the fabulous Jimmy Dorsey Orchestra. One of the best trumpet players in the country, Lee has long been considered the "third son" of the Dorsey family. He and the orchestra recently completed successful engagements at the Steel Pier in Atlantic City and New York's famous Riverboat Room.

Make Photography's big night, your night to remember. Attend the annual banquet, Wednesday, June 11.

customer should see the photo, not an out-of-scale drawing with false perspective. Then, Leo Lobell explores the problems of taste and space that confront the photographer of catalog furniture and home furnishings. After their presentations, the panel will answer questions.

Industrial Division

The multi-faceted Industrial Division has a tightly-packed schedule that includes a look at just about everything, from outer space to the New York Stock Exchange.

Saturday at 9:00 a.m., Gerhard Bakker starts things off with, "Fine Arts in Industrial Photography." At 10:30, Kenneth M. Hay, supervising photographer of the N. Y. State Museum Exhibits Center, discusses

"Colored Gels in Industrial Photography." He is followed at 11:00 by Edgar Carlson, M.Photog.Cr., who will speak on "Instant Backgrounds for Industrial Photographers." Mr. Carlson is technical representative for MPC, and has a long background in advertising, new car and industrial work.

Saturday afternoon features Eastman Kodak's Pat Cannon at 2:00. Pat will talk about "Small Cameras in Industrial Applications." At 4:00, Richard Fowler follows with "What's Your Angle?"

Sunday is another full day. At 10:00, Ronald G. Zinsmeister of Sundstrand Corp., Rockford, Ill., will speak on "The Annual Report—In-Plant." Mr. Zinsmeister is senior industrial photographer for Sundstrand, and has packed a wealth of experience into just six years as a professional photographer. At 11:00, Clarence Ellis follows with an exciting presentation on "Space Photography."

In the afternoon, Ernst Wildi, technical assistant to the general sales manager of Paillard, Inc., has a two-part presentation beginning at 2:00: "Motion Pictures, the Still Photographer's New Medium" and "Sounds and Sound Recording for Motion Pictures." Mr. Wildi has produced two international-award-winning 16mm motion pictures, and in 1959 was a jury member at the Cannes International Film Festival. At 3:30, Michigan State University's Bervin Johnson will moderate a panel on "Photographic Education Viewed Internationally." Panelists include Ted Smerchansky, consulting photographer for Winnipeg Photo, Ltd., Winnipeg, Manitoba, Canada; William Schoemaker of RIT; and George Nicholls of London.

On Monday morning, from 9:00 to 11:00, Bob Passaro, director of audiovisuals for Fisher Scientific Co., Pittsburgh; William Robinson, also of Fisher Scientific; and Jack Murphy, statistical manager for United Air Lines, Chicago, will present "Closed Circuit TV and Video Tape Recording." This new medium may well be the future of many photographers. After lunch, Richard Kimble and Ted Trimbur will conduct a New Products Forum at the Coliseum.

From 9:00 to 10:00 Tuesday morning, Gerhard Bakker; Richard Kinstler, Cr.Photog., of Procter & Gamble; and Carolyn Carter, M.Photog.Cr., free-lance photographer and writer of Ft. Lee, N.J., will conduct the annual Print Critique. Then spend an hour with John E. Dwyer and Hugh J. O'Donnell, both of the New York Stock Exchange, as they discuss "Microfilm Techniques As Applied in the NYSE." And at 11:00, James E.

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Hampson, Cr. Photog., and Hon. M. Photog., Past President of the PP of A, presents his "Tools and Techniques Forum." Jim operates Jim Hampson Photography in Shreveport, La.

Wednesday morning is devoted to the scientific. At 9:00, Everett J. Nieuwenhuis, chief of the photographic section, Visual Education Department, Medical College of Virginia at Richmond, discusses "Medical Photography." He will range from photomicrography to motion picture production... including operating room photography. And at 10:00, Edward "Mike" Reilly of General Electric and Forrest Smith cover "Applications of Hi-Speed Photography."

It's a full five days for all three sections. But each division has allowed plenty of time each day for afternoon visits to the many fascinating exhibits at Photo Expo. And, for many photographers, this will be the frosting on the convention cake. After all, it's only a short walk from the New York Hilton to the Coliseum.

And speaking of the New York Hilton, reservations may be in short supply by the time you read this. But it won't hurt to send a reservation card. (You'll find them in the April issue of The Professional Photographer.) The Hilton has set aside a number of rooms for the PP of A members requesting them. There could still be one left for you... if you hurry.

The American Society of Photographers will host a reception Sunday at 6:30 p.m. in honor of foreign professional photographers. The ASP banquet will follow with Harry Sonstrod, Drammen, Norway, President of Europhot, as the speaker.

The Exhibition of Professional Photography, the year's best photographs, will be on display daily from 12 noon on Saturday, June 7, to Wednesday, June 11, at 2 p.m., second floor promenade.

There are more events, too, that will go to make the 78th Annual Convention memorable. The degrees this year will be presented at the General Session on Sunday, June 8... a first for a PP of A National Convention. It was done at BEECON in New Orleans, and proved very successful! The Awards Dinner, honoring the new degree-holders, will be held Wednesday evening, with the full panoply of the PP of A. There will be dancing to the music of Lee Castle and the fabulous Jimmy Dorsey Orchestra. And the Divisional Lunches, where scheduled, will be held Tuesday noon.

So, if you haven't done it already, make your plans NOW! Come to New York, June 7-12! Come to Photo Expo '69! You'll never learn more... or have a better time doing it! ■

Standards for Effective Line Slides

From page 90

Such conditions exist in most conference rooms and in auditoriums designed to accommodate approximately 200 people. The quality of the images will be equally high if a smaller screen is used for a small audience providing the distance from the screen to the farthest viewer is proportionately reduced. Conversely, a larger screen and a suitable projector will ensure clarity and legibility if the audience is very large.

General Suggestions

Slides should be designed to support the oral comments of the speaker, and should be used to emphasize important points of his presentation. They will be most useful if they are brief, concise and uncluttered. It is much more effective to make one particular point on each of several slides than to cram onto one slide a mass of data which may be confusing to the audience, and so may distract their attention from the speaker.

Tables which contain a great number of figures are especially confusing to viewers and consideration should be given to other methods of presenting the information. For example, curve graphs are useful to indicate trends, column or bar charts are most effective in comparing magnitudes, and pie charts are ideal for comparing the relative parts or percentages as a whole.

Drawings of objects and schematic layouts are most informative when non-essential details are omitted. Extremely fine detail and thin lines should be avoided. Heavier than normal lines may be used to emphasize important areas or to indicate flow lines.

In every instance, any word, symbol, numeral or line which does not contribute to rapid understanding and assimilation of the information should be eliminated. Any necessary identifying information or labels should be brief and concise, but only those abbreviations which are very well known should be used.

Format and Size of Artwork

The original artwork should be executed on bristol drawing board, art construction paper, cardboard or linen drawing cloth. When black-and-white slides are to be made the board should be white or very light

gray. If full color slides are to be produced the board may be colored.

The artwork should be prepared on material which is at least 8 1/2" x 11" overall, and should be laid out in such a manner that the longest dimension is horizontal. To retain the proportion of the standard 23mm x 34mm mask for 2" x 2" (35mm) slides, the artwork should be within an area 6" high by 9" wide. For 3 1/4" x 4" slides, which are usually masked down to 2 3/4" x 3", the artwork should be within an area 6 3/4" high by 9" wide. The art-

work should not be enclosed by guide lines or by a box, and should be centrally positioned on the art board with a clean, unmarked area at least 1/2" wide on all sides of the artwork area.

Recommended Lettering

To ensure maximum legibility the following lettering and drawing specifications should be followed. The preferred height for lettering or symbols is 5/16", and either capitals or lower case characters may be used. The absolute minimum height for lettering or symbols is 5/32".



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and in this size only capital letters should be used.

Pressure adhesive lettering such as the Letraset and Presstype products is recommended for the preparation of the artwork, as the characters are clean cut and of consistent density and size. For example, Letraset Folio Medium 36 point is suitable for all lettering as it is 5/16" high; Folio Medium 18 point is acceptable as it is 5/32" high. Other sans-serif type of the same height and letter thickness may be used if desired.

Leroy Lettering Guides of suitable

size and type may be employed providing care is exercised to ensure consistent density and thickness of the inked characters. The preferred combination is the Leroy Lettering Guide No. 350 with a No. 4 pen. Use of a Leroy Lettering Guide No. 175 with a No. 2 pen is acceptable if only capital letters are used. Free hand ink lettering is not recommended due to the difficulty of maintaining consistent density, size and neatness. (Fig. 1.)

If, for any reason, the artwork must be prepared at a size other than that which is recommended,

the proportions of the format and lettering sizes must be maintained.

To assist the originator and artist in laying out rough sketches of the artwork, scaled layout sheets should be provided. Gridded sheets should indicate the actual areas to be used for artwork for the two standard slide sizes, and should show samples of the preferred and minimum lettering sizes. Use of these sheets makes it easy to visualize the appearance of the finished slide and assists in the elimination of superfluous material. (Fig. 2.)

Preparing Artwork

Curve graphs should be designed with a minimum number of grid lines as these often tend to obscure information provided by the curves. Clarity is greatest when only the major coordinates are drawn in and the relative positions of grid lines are indicated by short ticks drawn along the ordinate and the abscissa. The ordinate, abscissa, ticks and any necessary grid lines should be 1/32" thick, and the curve lines should be 1/16" thick. If more than one curve is shown, it may be useful to differentiate between the curves by using solid lines, dot-dash and other variations. A variety of non-reflecting pressure adhesive tapes are available and are recommended for this purpose. Leroy pens No. 5 and No. 2 may be used for drawing the grid and curve lines respectively. If full color slides are to be produced, colored pressure adhesive tapes or colored ink may be used for the curves.

Bar and column charts may be constructed of solid bars or columns if they are separated by a space. If the bars and columns must immediately adjoin, distinctive hatching may be used to isolate the various units. Individual bars or columns should be of equal thickness, varying only their lengths to convey information. If full color slides are required, advantage should be taken of the many colored tapes which are available. Alternatively, patterned or colored paper may be cut to size and mounted on the board.

In the production of pie charts, hatching, shading film or other simple patterns may be used to separate or emphasize various segments. For full color slides, colored paper or gelatin sheets may be cut to the required sizes and positioned on the board.

Drawings of objects or schematic layouts of processes, etc., should be in the simplest possible form and non-essential fine detail should be omitted. Important areas or flow

Turn to page 144

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Standards for Effective Line Slides

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lines should be emphasized by heavy lines, or in the case of full color slides, by the use of contrasting colors.

Tables of numerals and textual messages should be brief as possible. The impact and clarity of the message is increased if it is concise and specific. Horizontal lines should be separated by a space which is at least half of and preferably equal to the height of the lettering used. Vertical columns should be separated by a space at least equal to twice the height of the lettering. (Fig. 3.)

Types of Slides

Several types of basic line slides are available and examples of each should be studied by the slide originator, artist and photographer early in the planning stage. A decision on the size and type of slide must be made before the layout and artwork are started.

The 2"x2" (35mm) slide is currently the most popular as projectors for this size are almost universally available, and the slides themselves are easy to carry, file and project. However, the 3 1/4"x4" slide, despite the additional weight and inconvenience occasioned by its large size, will sometimes be requested when slides are being used in conjunction with a previously produced series or when the presentation is to be made before a particularly large audience.

Full color slides are made directly on color film and the original film, or a duplicate, is used for projection. As previously noted, the artwork may be executed on colored board and may include a variety of colored characters, symbols or lines. The colors employed should be bold and contrasting so that full advantage may be taken of the impact of color.

Black-and-white negative slides are those in which the projected image appears white on a black background. To produce this type of slide, the original high contrast film which was used to photograph the artwork, is bound between cover glass and is used as the projection slide.

Colored negative slides provide a colored image of the text against a black background. This is achieved, in its simplest form, by sandwiching

a piece of colored gelatin with the original film used to copy the artwork, or by immersing the film in a suitable dye for a short time. As well as adding a colorful appearance to the presentation, the addition of color minimizes the glare from the screen and results in greater readability.

Black-and-white positive slides are those in which the projected image is black on a white background similar in appearance to the original black-and-white artwork. These slides are generally produced on glass projection slide plates from a high contrast copy film, although direct positive film can be used.

Colored background positive slides provide a black image against a colored background. The colored background is produced by sandwiching a piece of colored gelatin with a positive projection slide plate or film, or by dyeing the positive plate or film. The colored background reduces glare from the screen and makes it easier to read the text.

Area-emphasized-by-color slides may be produced from suitable black-and-white artwork. The slide is usually of the black-and-white negative type and color is added to specific areas by hand application of colored dyes, or by overlaying pieces of colored gelatin. This technique makes it practical to emphasize a particular column of figures, an area of a drawing, or specific curve lines, etc. For example, if one curve line indicates a favorable trend, it might be colored blue, while a curve line indicating an unfavorable trend could be colored red.

Slide Finishing

All slides should be masked to the appropriate standard opening size, and bound between cover glass in aluminum binders. The binder should be labeled and prominently marked with an orienting thumb marker in the lower left corner as the slide is held upright in the correct viewing position. These simple finishing touches ensure maximum protection for the slides, eliminate popping in the projector and minimize the possibility of confusion during subsequent sorting and projection.

To sum up, early consultation between the originator, the artist and the photographer, and the use of the suggested standards for artwork and slides, will result in economical production of effective line slides. Then, no audience will hear a speaker start his presentation with those interest-killing words, "I really must apologize for my slides, but . . ."

Between the Lines of PP of A Surveys

From page 47

owner's salary is 5.9% for managing the studio he is getting \$5,900 a year for doing so. (He undoubtedly shares in the profits and additional remuneration is listed under Photographic Labor.)

Photographic Labor @ 24.2% = \$24,200 per year. Taking some representative figures for wages we would probably find, in addition to the owner —

1 Photographer at about \$8,000 per year

1 Assistant at around \$6,000

2 darkroom workers at around \$5,000 each

7.7% for office or non-producing help = \$7,700, which would just about pay two such people.

So we have a force of seven people turning out \$100,000 or an average of \$14,285 per employee. *NOTE* — every employee — not just the producing ones.

This is our first significant figure and compares with what I have found to be the productivity needed by the successful studios I have questioned on this matter.

When can I afford another employee? If your own figure is much above this amount, you probably are taking only a small risk by adding another person. If your figure is below this, you had better look for improvement.

Production Figure

George Heilpern's samplings at several state conventions invariably show that studios where the return is above \$20,000 per employee are the money makers. Those from \$12,000 to \$20,000 are often satisfactory, and those below usually don't net the owner a delivery boy's salary.

Our survey showed that out of \$100,000 in sales, 7.5% were outside purchases from color labs, etc., leaving \$92,500 produced by the studio's own force.

With \$24,200 of photo labor plus about \$4,000 for the owner (he only got \$5,900 for managing) means that \$28,200 produced \$92,500 in sales or 3.24X. This is our next significant figure. Production should be 3¼ times or more the amount paid to producing workers.

Harper Leiper's provocative 8-page booklet, "Leave Room for Profit" figures 3.8X. Maybe that is a safer figure to go by. Leiper's Manual is priced at \$5. If you get a copy, and use it diligently, you'll get a 1,000% return on it. ("Leave Room for Profit" is available from Harper Leiper Studios, 2800 W. Dallas, Houston, TX 77019.)

Non-Producer Salaries

If the owner is part photographer and part office worker and our non-producer salaries would sustain a scant two people, we can figure 2½ non-producers to 4½ producers or just about 1:2 ratio. This relationship has also proven out where I have inquired of fellow photographers.

You might question this at first, but don't overlook the floor sweeping, errand running, file searching, that is done by people who are being paid to produce pictures.

As the force gets larger, these operations are fully paid positions, which is another reason for using the bigger operations for our figures. In these, where the porter is cleaning up 40 hours a week, the delivery boy is delivering 40 hours a week, the above figure holds pretty close. If not in actual number of people, at least the dollar cost of producers vs. non-producers is usually 2:1.

"Leave Room for Profit" figures show a wage relationship of 15.3% office salaries to 26.9% producer salaries, which is even less than 2:1.

Photographer's Efficiency

Now let's refer to the 1966 Commercial Photography Pricing survey. We hope to have a new one soon, but the figures will serve as an example. The survey was limited to routine types of assignments. Creativity can never be equated to time so we used only what might be considered good craftsmanship.

We find the most common price for a simple news publicity photograph is \$10. Remember, living costs and wages vary considerably so I have had to pick some fairly representative figures for purposes of illustration. (A recent listing of "Cost of Living" in the United States shows 50% higher in Boston than in Rutland, Vermont, only about 150 miles away.)

If a news publicity photographer making \$3 per hour or \$120 a week must return 3¼ times his salary, that means he must return \$9.75 per hour.

This would mean that the total of all the time spent to produce a \$10 picture can be only about 62 minutes. But wait, we have overlooked a big item: the efficiency of a photographer. It is generally agreed that he cannot expect to be gainfully employed, by a client, for much more than 40% to 45% of his time. The balance is spent on various duties which are part of this business—getting instruction, figuring estimates, etc., etc.

The efficiency of darkroom opera-

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MEMBERSHIP REPORT

March, 194 / Total for year, 505

The following applications for PP of A membership were received during the month of March. 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 and total for 1969 (in parenthesis). Total applications for March, 194, for the year, 505. Code after applicant's address is: (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (Asso) Associate, and (S) Student.

ALABAMA — 3 (9)

Brennan, F. Sam, 1623 Pinson Street, B'ham., (A-P)
Hughes, Annette W., P.O. Box 1428, Selma (Asso) *Donald C. Hughes*
Tepper, Max Leon Jr., 721 Jeff Davis Ave., Selma (A-P) *Donald C. Hughes*

ALASKA — 2 (2)

McCutcheon, Dolores D., P.O. Box 6144, Anchorage (A-C) *Ward W. Wells*
Robertson, John A., 1109 Hollywood Dr., Apt. 613-29, Anchorage (Asso) *Howard D. Kelly*

ARIZONA — 1 (3)

Updike, Earl F., 2035 E. McDowell Rd., Phoenix (A-P)

CALIFORNIA — 20 (66)

Acheson, Theodore T., Dept. Army Special Photo Team C, APO San Francisco (I) *Cpt. Edw. C. McQuiston*
Adam, Jacob, 2190 Alston Rd., Santa Barbara (S)
Avila, Daniel Eugene, 6681 Hampton Dr., San Jose (Asso) *Howard D. Kelly*
Eglen, Byron, 1300 West 85th St., Los Angeles (I) *Howard D. Kelly*
Eschenbach, Claudia H., P.O. Box 9272, Mills College, Oakland (S) *Howard D. Kelly*
Greene, Michael Wayne, 5920 Stanley Ave., Carmichael (Asso) *Fred Nunn*
Grossman, Avrum Dr. Merlin, 24011 Bessemer St., Woodland Hills (Asso)
Hector, Thomas J., 2015 W. Olympic Blvd., Los Angeles (Asso) *Jules Levy*
Hubbard, Lewis Wood, Box 582, Carpinteria (Asso)
Jones, John Warren, 2786 Puesta Del Sol, Santa Barbara (Asso) *G. L. Dusseault*
Keller, John C., 916 Carrillo Rd., Apt. 1, Santa Barbara (Asso)
Mathiesen, Timothy R., 815 E. De La Guerra, Santa Barbara (Asso) *Emmert Lawson*
Mosichuk, Joseph N., 2190 Alston Rd., Santa Barbara (S) *Emmert Lawson*
Nienstedt, Jerry, 2190 Alston Rd., Santa Barbara (S) *Emmert Lawson*
Phillips, Mark L., 591 Rosa Linda Way, Santa Barbara (Asso)
Polley, Thomas Ray, 14617 Cortina Dr., La Mirada (A-P)
Smith, Allen, 3005 West 48th St., Los Angeles (A-P) *Howard D. Kelly*
Thompson, Guy E., 1760 N. Wilcox, Los Angeles (Asso) *Howard D. Kelly*
Yoshimura, Richard S., 440 So. Union Ave., Los Angeles (Asso) *Howard D. Kelly*
Zimmerman, Stephen F., 6611 Delbarton St., San Diego (S)

COLORADO — 5 (5)

Goetz, John A., 2939 Virginia Ave., Colo. Springs (Asso)
Goodwin, Richard F., 313 W. Grant, Pueblo (Asso) *David L. Jaehnig*
Koester, Hugh Kurt, 1310 N. McArthur, Colorado Springs (A-C) *Richard Edie*
Quance, Chet D., 7920 Irving, Westminster (Asso) *Earle Clarke*
Magnuson, C. Theodore, Colorado Mountain College, Glenwood Springs (I) *Selwyn G. Hewitt*

CONNECTICUT — 5 (8)

Anderson, Paul M., 80 House St., Apt. D6, Glastonbury (Asso) *Ronald J. Reid*
Eaton, John S., 124 Blachley Rd., Stamford (A-P) *Howard D. Kelly*
Gillingham, Chester S., 91 Shelton Ave., New Haven (I) *H. A. Aubin*
Gurskis, John A., 70 Harding St., Wethersfield (Asso)

Potamianos, Alekos, 125 Washington St., Hartford (Asso) *John M. Dubeski*

DISTRICT OF COLUMBIA — 1 (4)

January, London Richard, Box 1014, Washington (Asso) *Hugo Brooks*

FLORIDA — 5 (16)

Baron, Gean A., P.O. Box 1111, Daytona Beach (I) *Richard Turner*
Coram, Richard L., University of Miami, Box 8021, Coral Gables (I) *Howard Thompson*
Nasrallah, David M., P.O. Box 194, Shennadoh Sta., Miami (Asso)
Nelson, Johnnie D., 1405 Grinnell, Key West (Asso) *Gordon F. Breberle*
Stanley, Roy R., 9 Waverly Place, Melbourne (A-P) *Howard F. Rothery*

GEORGIA — 4 (6)

Biles, Frank E., Rt. 2, Box 117, Clarksville (Asso) *Louie E. Dean*
Caylor, Max C., 501 Beulah Dr., Dalton (Asso)

Mellet, John E., P.O. Box 4577, Atlanta (A-C) *Buford C. Burch*

Olson, Sky O., P.O. Box 1091, Warner Robins (S) *Virgil B. Olson*

HAWAII — 1 (1)

Uggle, Frederic L., 1240 Kaumualii St., Honolulu (A-C) *Robert M. Catlin*

ILLINOIS — 13 (27)

Balzhiiser, Edward B., 15, 427 Wheaton Ave., Wheaton (A-C) *George C. Potts*
Behrens, Roy S., 123 N. Kickapoo, Lincoln (A-P) *Harry R. Hoyt*
Brown, Robert J., 5759 W. Berenice, Chicago (A-C)
Eirinberg, Alan B., LaSalle & Adams, Chicago (Service) *Oscar Katov*
Garofalo, Gary S., 2438 W. 119th St., Chicago (Asso) *Norman L. Meir*
Holowicki, Gary, 2516 N. Mason Ave., Chicago (A-C)
Hutchison, Wil, 3906 Eagle Lane, Rolling Meadows (Asso)

Olson, Sally L., 207 Fifth St., Aurora (Asso) *Virginia Fields*

Rosenberger, Johann O., 5624 So. Washtenaw, Chicago (Asso) *Riley Taylor*

Santini, Richard J., 3207 So. 6th St. Rd., Springfield (A-P)

Sax, Samuel W., LaSalle & Adams Sts., Chicago (Service) *Oscar Katov*

Swoboda, James R., 311 W. Alden, DeKalb (Asso) *Robert Mackert*

Tomczak, Victor H., 3227 N. Nottingham Ave., Chicago (Asso) *E. K. Meissler, Jr.*

IOWA — 3 (9)

Haasis, Joyce L., 116 Courtland, Waterloo (S) *Donald J. Lohnes*

Johnson, Lee A., 1604 W. Lincoln, Apt. 3, Cedar Falls (S) *Donald J. Lohnes*

Schwendemann, Roberta K., Box 124, Ft. Dodge (Asso) *Kay Isaacson*

KENTUCKY — 4 (9)

Brookman, Charles E., 9701 Taylorsville Rd., Louisville (Asso) *J. Jeunesse*

Cameron, Danny J., 1409 Winchester Ave., Ashland (I)

Caufield, Michael R., 2100 Arthur St., Louisville (Asso) *Lin Caufield*

Eddy, Albert R., 2100 Arthur Street, Louisville (Asso) *Lin Caufield*

LOUISIANA — 2 (14)

Dufour, Allen J., 1430 Tulane Ave. (I)

Kenney, James J., 105 Focis Street, Metairie (A-P) *Henry Harmison*

MARYLAND — 4 (12)

Anderson, Ronald N., 2504 Dennis Ave., Silver Spring (Asso)

Geraci, Philip C., 7 Winifred Ct., Burtonsville (Asso) *Ken Akin*

Kendrick, James P., 9899 Telegraph Rd., Lanham (Asso) *Albert Borland*

Wheeling, Evelyn M., 315 S. Aurora St., Easton (A-P)

MASSACHUSETTS — 2 (7)

Feinbert, Milton I., 12 Gerald Rd., Brighton (A-P)

Warakois, James A., 14 Autumn Street, Boston (Asso) *Francis R. Butters*

MICHIGAN — 2 (13)

Ewell, Harrison, 6284 Hunt Ave., Wayne (A-P)

Potter, Guila R., Rt. #7, 14100 S. Helmer Rd., Battle Creek (Asso) *Robert Beller*

MINNESOTA — 3 (8)

Agnew, Charles H., Box 416, Mahanomen (A-P) *Roland V. Dinger*

Gabrielson, Arthur G., Box 159, Dalbo (Asso)

Perry, William C., 323 6th Ave., Madison (A-P) *Roland V. Dinger*

MISSOURI — 1 (8)

Bartholomees, Geo. C., 330 Church St., BonneTerre (Asso)

Turn to page 176



PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

P. O. BOX 7197 CHICAGO, ILLINOIS 60680

APPLICATION FOR NEW MEMBERSHIP

Dues payment includes Annual Convention Registration, except for Mexico, Canada and non-firm Associates.

I. ACTIVE INDIVIDUAL MEMBER

An individual who derives the major portion of his earned income from photography may become an Active Individual Member. (Check one).

☐ PORTRAIT ☐ COMMERCIAL ☐ INDUSTRIAL

DUES: (check one)

☐ \$50.00 Annually for Portrait or Commercial Member in U.S.A.

☐ \$35.00 for applicant annually grossing less than \$15,000

☐ \$15.00 for applicants outside U.S.A.

☐ \$25.00 per year for an Industrial member who is employed in a photographic capacity by a firm or organization other than a photographic studio in U.S.A.

II. ACTIVE FIRM MEMBER

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.

DUES:

☐ Up to 3 members	☐ PORTRAIT \$ 75.00 per yr.	☐ INDUSTRIAL \$ 50.00 per yr.
☐ 4 to 6 members	☐ COMMERCIAL 115.00 per yr.	90.00 per yr.
☐ 7 to 10 members	170.00 per yr.	145.00 per yr.
☐ Each additional	10.00 per yr.	10.00 per yr.

Active Member _____

Associate _____

Members _____

(Attach separate listing for more than two Associates)

III. SERVICE MEMBER

An individual or firm offering services to the photographic profession, or a recognized dealer in photographic supplies and equipment or a publisher of photographic books or magazines may become a Service Member.

☐ **DUES:** \$25.00 per yr.

Type of Service _____

IV. SUSTAINING MEMBER

A manufacturer of photographic supplies or equipment may become a Sustaining Member.

☐ **DUES:** \$125.00 per year

V. ASSOCIATE MEMBER

A photographic employee, student, or other individual interested in professional photography may become an Associate Member; a studio owner who qualifies for Active Membership may not become an Associate Member.

☐ PORTRAIT ☐ COMMERCIAL ☐ INDUSTRIAL

DUES:

☐ \$15.00 per year

☐ \$ 7.50 per year — Student under age 22 in photographic school

★ ★ ★ Additional Division Services ★ ★ ★

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.

☐ PORTRAIT ☐ COMMERCIAL ☐ INDUSTRIAL

PLEASE PRINT OR TYPE

Last Name Middle First Name

Your Studio or Firm

Address

City State Zip Code

Mailing address, if different from above:

City State Zip Code

Date and Place of Birth _____

Percentage of Income Derived from Photography _____%

Membership in other photographic organizations:

REFERENCES

Bank _____

Bank Address _____

Indicate membership in Service Club, Civic Group, Chamber of Commerce or Better Business Bureau: _____

Reference: _____

Address City State

Name of PP of A Member Sponsor (if any)

Address

City & State

DO NOT WRITE BELOW THIS LINE

Account Number _____

Date _____

Amount _____

BEFORE MAILING SIGN REVERSE SIDE AND ENCLOSE REMITTANCE

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.

SEAL FRANCHISE AGREEMENT

Recognizing that the seal of the Professional Photographers of America, Inc. is a trademark indicating high quality ethical photographic services rendered by members of this Association, and that my right to use the same is only in the nature of a conditional, revocable, privilege granted by this Association to those of its members strictly adhering to the high standards represented by the seal,

I hereby agree in consideration of and as a condition to the grant by the Professional Photographers of America, Inc. to me of the privilege of using the seal in connection with my practice of the profession of photography, to use the seal:

(1) Only in connection with such practice by me;

(2) At such locations for which I have taken out membership and on such documents as shall lend dignity to the seal and the standards it represents; and

(3) To adhere to high standards of photographic quality and ethics, including particularly the Code of Ethics of the Professional Photographers of America, Inc.

I further agree that in the event that:

(1) I shall violate the Code of Ethics of the Professional Photographers of America, Inc., or

(2) I shall use the seal in any manner detracting from its standing as the symbol of high quality ethical photographic services, or

(3) My membership in the Professional Photographers of America, Inc. terminates for any reason whatsoever, my privilege to use the seal shall thereupon be automatically revoked and that I will not thereafter use the seal in any respect whatsoever.

I further agree that all reproductions of the Emblem shall become the property of this Association and shall be returned to the Executive office upon termination of membership.

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.

- 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.
- BP — Business Portrait.
- Bi — Biological Photography — specialized work for the medical profession.
- 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.
- DP — Direct Color and Processing.
- DT — Direct Color for Trade — prints and film processing for other studios.
- En — Enlargements — made for other studios.
- EP — Executive Portraits.
- 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.
- P — Portraiture—including studio, home, passport, school, groups, children.
- 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."

I understand that annual membership dues in the Professional Photographers of America, Inc. includes \$2.50 for a subscription to THE PROFESSIONAL PHOTOGRAPHER for one year.

In witness whereof I hereto append my signature

this _____ day of _____, 19 ____.

Signature

IMPORTANT: Bylaws require the above must be signed before application can be considered.

DUES FROM FEBRUARY THROUGH NOVEMBER WILL BE PRORATED INTO THE NEXT YEAR, EXCEPT FOR STUDENTS. INCLUDE WITH APPLICATION REMITTANCE FOR FULL YEAR DUES.

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from 12
Exposure Roll

10⁰⁰

from 10
Exposure Roll

9⁰⁰

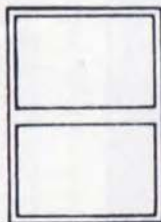
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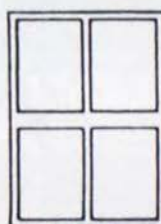
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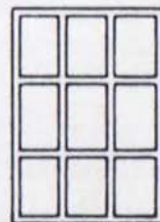
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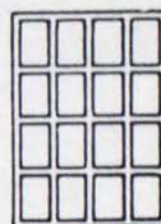
2 UP



4 UP



9 UP



16 UP

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4 x 6 format... 1-2-4-9-16 from 35mm film only... @ \$.20

5 x 7 format... 1-2-4-9-16 from 35 or 46mm film only... @ \$.30
8 x 10 format... 1-2-4-9... from 70mm film or 2¼ x 3¼... @ \$1.25

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- Usable with either sheet stock or roll easel.

Unit contains 11 lenses. All operate at same throw (film to paper distance). Cluster of 4 for wallet size. Cluster of 4 for 3x5s. Cluster of 2 for 5x7s. Single lens for 8x10.

Unique method of controlling color balance. 70mm, 120 size, and ten on 120 size units for color, complete with Chromega, and transformer — \$1995.00. 70mm or split 5x7 size for black-and-white, complete with Omegasphere and transformer — \$1995.00.



ALSO — Custom-made 6-lens Cluster and easel prints 6 wallets each exposure, 12 on 7x15 sheet—\$340.00. Use almost any enlarger. Also clusters for roll easels.

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New Products

Use Readers Service cards (page 165) to get additional information on any new product or service listed in this issue.

Norman Portable Speedlight



Portable speedlight, A-150, recycles at 2-per-second rate, output at over 40ws per flash. Flash gives over 3,000 flashes per set of batteries, when used on 50ws setting. Unit re-cycles in 1/2 second to 84% of peak power on low power (50ws), in 1 1/2 seconds of peak power on full power (150ws). AC power pack sells for \$39; camera mounting bracket for lamp-head, \$12.50; stand adapter, \$4.25. With two lamp outlets and one lamphead, Norman A-150 sells for \$168.

Norman Enterprises, 2627 W. Olive Ave., Burbank, CA 91505

Snook Silver Recovery Machine

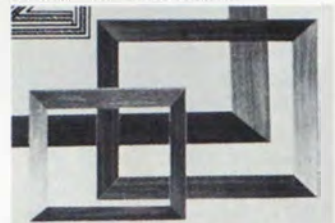


Model 234 Rotex silver recovery machine is part of a system. Starting with basic unit the user can, by means of factory installed accessories, have a system conforming to needs.

For terminal recovery the basic unit could be used with automatic timer, Agatrol electronic control, or pump. For recirculating operations, use basic unit with pump and filter, automatic timer, Agatrol. Cabinet is molded fiberglass with locking casters; power supply is solid state; motor is hinge-mounted to permit cathode to be tipped for "hands off, drip dry" silver removal.

W.B. Snook Mfg. Co., Inc., 751 Loma Verde Ave., Palo Alto, CA 94303

Merry Picture Frames



Heavy-duty three-fold corrugated board picture frame, in four tic-embossed wood grain vinyl finishes. Molding sizes are 3", 2" and 1 1/2"; finished frame sizes, 8"x10", 11"x14", and 16"x20". Custom sizes and special frame coverings are available.

Merry's Studio Inc., P.O. Box 703, Columbus, NB 68601

Aristo Polarist



Enlarging source, Polarist, fits, Polaroid MP-3 camera, is equipped with Aristo thermostat control, can be installed in "less than two minutes." Grid lamp provides uniform illumination over full 4x5 negative. Unit comes complete with lamphousing, negative carrier and power pack: \$125.

Aristo Grid Lamp Products Inc., 65 Harbor Rd., Port Washington North, NY 11050

Kodak Identification Film

Kodak Ektacolor ID film 5022, for use in special identification-type cameras capable of combining printed copy and individual's picture on same

negative, is similar to Kodak Ektacolor professional film, Type S, except contrast increases sharply as exposure is increased. Ektacolor ID Film 5022 has film speed of ASA 80, is balanced for electronic flash exposure without filter; processing is in Kodak color film processing chemicals, Process C-22. Film is stocked in rolls, 35mm by 100', perforated.

Eastman Kodak Co., Rochester, NY 14650

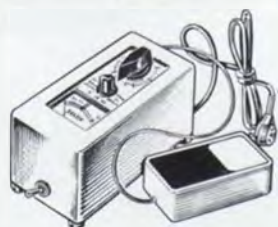
Minolta Electroflash



Electronic strobe light, Minolta Electroflash, can be powered by either AC or batteries, turns for use in horizontal or vertical position, has recycling period as low as four seconds. By turning ASA scale (25-800) to align with "hi" or "lo" neon signal, user obtains guide number adjusted for power output. After all exposures have been made at "hi" setting, user can continue to make exposures at "lo" output by adjusting guide number. Unit recycles in 4 to 7 seconds on battery operation; AC capacitor recharges fully in 8 seconds. For operation without shutter release, unit has independent open flash button; with shutter release, it uses standard cord with PC connection. Minolta Electroflash weighs 7.7 oz. (without batteries), has simulated leather finish; measures 4 1/8" x 2 1/8" x 1 3/8". Price: \$34.95 with 10' cord and carrying case. Nickel cadmium battery charger, \$9.95.

Minolta Corp., 200 Park Ave. S., New York, NY 10003

Zelox Enlarg-o-Meter



Enlarg-o-meter combines average and spot reading, has large meter scale with moving pointer. Meter applies predetermined speeds for enlarging paper used. Sensitivity of unknown papers can be deter-

mined in a few steps. Removable diffuser on probe is used for average readings; spot readings without diffuser are recommended for difficult or small negatives.

Zelox Pty. Ltd., Suite 208, T&G Bldg., Park Street, Sydney, N.S.W., 2000, Australia

Spiratone Psychobrome Enlarging Paper

Psychobrome enlarging paper, in red, yellow or green. Black-and-white processing solutions are used; no additional baths or toning required. Whites of subject take on color of paper; prints fluoresce under black light. Available in 25-sheet packages, 8x10 and 11x14.

Spiratone, Inc., 135-06 Northern Blvd., Flushing, NY 11354

Clarkson Copy Stand



Stand accepts variety of cameras with four different camera heights. White translucent 20"x24" Plexiglas table is held square with cast aluminum supports. Stand is counter balanced, adjustable over range of 10" to 48" from camera, has 12" hand control wheel with positive lock at operator level. Other features: chrome plated tubular steel columns; stand is free standing with adjustable 3-point floor supports, swivel casters. Overall height 54"; weight 45 lbs. Accessories include extra table with clear Plexiglas for multiplane work, fluorescent lights or high intensity lights with adjustable color temperature controls. Lights mount to table. Basic price, \$395.

John B. Olsson, P.O. Box 653, Tustin, CA 92680

nuArc Two-Way Film Back

Two-way vacuum film back for nuArc SST1822 and SST2024 process cameras provides

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either right or left hand opening option plus feature of loading film on a horizontal plane. Cast metal back is held in position by two sets of heavy-duty cast and machined spring loaded catches. Self-zoning vacuum system is standard. Groundglass placement is optional; glass can be swung horizontally or vertically.

nuArc Company, Inc., 4100 W. Grand Ave., Chicago, IL 60651

C-Thru Rotary Trimmer



Rotary trimmer incorporates self-sharpening cutting wheel enclosed in protective head. Heavy duty, transparent plastic bar with beveled edge holds material to be cut; guide rule is calibrated in inches and centimeters. Board is of mahogany. Trimmer is in three sizes: Model 340, 13½" cutting length, 10" guide rule (\$36); Model 460, 18" cutting length, 15" guide rule (\$56); Model 620, 24½" cutting length, 15" guide rule (\$72).

The C-Thru Ruler Company, 6 Britton Dr., Bloomfield, CT 06002

Samigon Electronic Flash



Samigon Model 4-80 electronic flash features four-way opera-

tion, is rated at guide number of 110 for ASA 100; (80 for ASA 100 color). Power is from standard 110v AC; 60v DC from detachable battery pack; from rechargeable NiCad batteries; serves as slave or master in multiple electronic flash lighting set-ups, using photocell trigger or direct cable connections. Light duration is 1/1000 second at 6,000K; angle of coverage is 65°. Unit is supplied with AC power cord, and sync cable with standard PC tip; weighs 12 oz. (with battery pack), measures under 4" in length. Flashhead is priced at \$19.98; penlite DC battery pack (without batteries), \$6.95.

Samigon Corporation, 151 W. 19th St., New York, NY 10011

Lanco Silver Recovery Units



Lanco silver recovery units, two models, provide "tight-grain, 98% pure silver yields from hypo fix." Drum replacement takes 15 minutes. Lanco 350, capable of recovering \$700 of silver per week, up to 10 troy ounces per hour, occupies 4 sq. ft. of floor space. Model 200 features recovery capabilities of 4 troy ounces per hour. Lanco will custom design equipment.

Lanco Manufacturing Co., Inc., P.O. Box 309, Oakland, NI 07436

NEW PRODUCTS IN BRIEF

Deluxe III flashgun has beaded-surface folding-fan reflector, locked to hold 5½" or 4¾" diameter. Unit swivels on 120° arc to any of 5 click-stop positions, couples to camera with PC cord or locks into hot shoe: \$10.95.

Minolta Corp., 2000 Park Ave. S., New York, NY 10003

Eleven-Headed pencil has 11 individually sharpened lead points inside. By inserting worn point into top of pencil, sharp point pops out. Available in medium black lead and six colors: 29 cents each; six for \$1.59.

Magic Marker Corp., 84-00 73rd Ave., Glendale, NY 11227

Mini-Sign ¾" high self-sticking letters, in white, black or yellow. Sample kit, \$3.95.

The Demp-Nock Co., Dept. F, 21433 Mound Rd., Warren, MI 48090

Improved medium weight VGM-200 movie camera tripod has thicker, wider ferrules of polished stainless steel, single-knob leg lock with heavier thread; die-cast tripod shoes are 1" wider at base; legs are straight grained mountain ash. With standard Pro Jr.-type fitting, \$135; with ball head, \$180.

Birns & Sawyer, Inc., 1026 N. Highland Ave., Hollywood, CA 90038

LITERATURE

To help you get the literature you want, use the Readers Service cards (page 165).

Rental catalog, 64 pages, full line of motion picture equipment.

Birns & Sawyer, Inc., 1026 N. Highland Ave., Hollywood, CA 90038

Illustrated catalog, 24 pages, hard-to-find hand tools.

Brookstone Company, 355R River Rd., Worthington, MA 01098

Two data sheets on video equipment: EV-310 Video-corder; CLP-1B Video Color Pack.

Sony Corp. of America, 47-47 Van Dam St., Long Island City, NY 11101

"Professional Printing in Black-and-White," Data Book (G-5), replaces "Professional Printing with Kodak Photographic Papers." In three parts: dark-rooms and equipment; composition, density, contrast; materials, printing and processing technique; from dealers, \$1.



Processing manual, "Monitoring System for Processing Kodak Ektachrome Film, Process E-3" (Z-101, 26 pages) 10"x 11½" loose-leaf, has sections on use and evaluation of control strips, densitometric procedure, interpretation of control plots, and corrective action steps necessary to bring process back into control: \$5.

Eastman Kodak Company, Rochester, NY 14650

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3901 York Street, Denver, Colorado 80205

Between the Lines of PP of A Surveys

From page 145

tions is somewhat better, and since most photographers do both, let's use 50% as an average figure for efficiency.

This means that only 31 minutes could be spent on a job billing for \$10, or that an hour's work should bill at around \$20 for a \$120 per week man. A higher priced man should return proportionately more.

In all of this, we are talking about productivity, and this should cover materials, overhead, wages and profit.

We are not attempting to set prices. We are taking actual cost figures sent in by photographers, which, when averaged out, leave a modest profit of around 5% to 8%. If only this profit is realized from figures that show a necessary return of about \$20 per hour, how can anyone offer a publicity photograph for \$3 as was reported in the price survey?

Superman Photographer

This would mean that all the work of loading up, going to, photographing, returning, developing, printing and finishing would be accomplished in a total of 9 minutes. Maybe he can do it, but I am afraid that the pay-

ments on his Superman Space suit and his handy-dandy fully automatic film developer, dryer, printer, developer, fixer, washer, dryer, sorter, spotter and packager might wipe out the few cents which are the average profit on \$3 worth of sales.

The mode price of \$10 would allow only 1/2-hour, which is still figuring awfully close, and at today's prices would be unprofitable.

Let's take another route to determine the approximate output required by a photographer. Fifty-two weeks in a year at 40 hours per week = 2080 hours per year. Take off 6 holidays, 10 days vacation, 7 days sick leave and you have 1896 hours; at 50% efficiency that means that 948 hours can be gainfully used and billable.

Now if we need \$14,000 per year for every employee on the payroll and there will be 1 non-producer for every 2 producers, then each producer has to do half again his own quota to cover the office help, etc., whose services are not billable. This, then, equals \$21,000 per year which must be produced in 948 hours or \$22.15 for each hour.

The only discrepancy I will admit to, in the figures I have given is that of 40 hours per week. But then why not aim at making a living in the

length of time other industries do. But notice how close this figure comes to the one arrived at from an entirely different source and using a low wage scale of \$120 per week.

Answer Is in Your Figures

Knowing what return is needed makes it easy to find how much time one can spend on a job if it is necessary to meet a competitive price.

Remember, our figures here are averages. Higher priced studios should return more, and lower ones might get by with less. But the real answer for you lies in your own figures for your particular type of operation.

An employee consistently turning out considerably more than 3/4 times his salary would seem to be in line for a raise unless his high productivity is a result of a costly investment in equipment, or he needs an above average use of low priced or non-productive labor to achieve his total.

Individual situations will vary but the figures used here are the actual costs of running a photographic business. I hope if you don't have accurate figures of your own you won't try to "beat the percentage."

You know what happens to gamblers who bet against the percentage. You might wind up as they do — broke. 

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Color & You

Charles Smith

It's No Toy

I never cease to be amazed at the variety of tastes and interests among the photographers who read this column and what items they find of interest and value. I carried a twin-lens reflex camera in my pocket for two months and originally thought it might be a photographic toy and then found that many thought it could be a valuable professional tool.

I am speaking of the Tessina 35mm camera which is about the size of a pack of cigarettes and weighs very little more. It is practically unnoticed when carried on your person continually; yet is capable of very good photography when judged by rather strict standards.

A run-down of its features is almost beyond belief. It takes any emulsion which is coated on 35mm perforated film. You can buy cassettes or load your own. When you load your own you can load from regular cartridges bought anywhere and even without darkroom by using the daylight loading accessory. You can also load from bulk rolls of 35mm in your darkroom. If you load from bulk your film will cost about ½¢ per frame in black-and-white and less than 3¢ per frame in color.

This camera is not in any sense a toy. It has a very high quality f/2.8 lens. The shutter speeds include bulb and from ½ to 1/500 with provision for strobe and flashbulb synchronization. Unlike most larger cameras it

has a spring wound motor which cocks the shutter and winds film. With it you can make a half-dozen or more exposures in rapid succession without rewinding. You can focus as close as 9", filling a frame with a letterhead.

For composing it has a frame finder, groundglass focusing, field lens and a really precision prism finder with 6X magnification of the groundglass image. This allows close focusing under any conditions. A sliding lens cover protects the twin lenses and also keeps the shutter from being released when it is closed.

Quality Results

For most practical purposes the Tessina is a 35mm twin-lens precision camera which produces 41mmx21mm frames of quality the equivalent to other 35mm except for size. Black-and-white negatives enlarge to high quality 8x10 prints from fine grain film when processed with care. The color slides project so well that I have seen an experienced illustrative photographer sit and look at them completely unaware that they were not from double frame 35mm film.

I have on several occasions projected the positive slide onto a roll film holder from my enlarger and made internegatives on Kodacolor-X. From these internegatives I have made 16x20 color prints which have been unbelievably good. The 8x10 prints from them are acceptable by almost any standards.

The camera is particularly handy for experimental work. I have made quite a few tests of emulsions I was not familiar with, such as infrared color negative, and finding such things as how far I could reasonably push High Speed Ektachrome.

A special flash attachment for the camera is much smaller than the camera, has a recessed reflector and slips into the exposure meter receptacle. It may sound unbelievable, but this camera also has a coupled exposure meter which slides out to accommodate the flash.

Make Photographic Notes

Processing is done in regular 35mm reels and tanks and the strips of film run into your enlarger in the usual manner. The color slides are bound in the most ingenious manner I have seen. The cardboard mounts are supplied flat and the inside surfaces are coated with a rubber cement, contact cement or something similar. You lay your film on it, fold it and rub it between your fingers. It is mounted

Turn to page 159

COURSE NO. 5

COLOR NEGATIVE RETOUCHING AND CUSTOM PRINT FINISHING

TUITION: \$175
DEPOSIT: \$100
DATE: August 10-15

In this course the latest methods in color negative retouching and custom color print finishing will give the students an opportunity to give color prints their own personal interpretation. The students will be working on color negative retouching and related positive corrections on prints, also color print finishing by means of brush spotting, dye, color pencil and airbrush work. Students may bring some of their own work to be finished under expert guidance. Close personal supervision is insured.

INSTRUCTORS:

Yetta Marsh, Dallas, Texas; Karen Musgrove, Dallas, Texas; Douglas McDonald, Dallas, Texas; Roger Ceconi, Guest Lecturer, Eastman Kodak Co., Rochester, N. Y.; Gerhard Bakker, M.Photos., Milwaukee, Wis.

COURSE NO. 6

PHOTOGRAPHIC PRINTING AND FINISHING TECHNIQUES

TUITION: \$175
DEPOSIT: \$100
DATE: August 3-8

In only one week it is possible for you to acquire the knowledge and techniques for making fine prints of portrait, commercial and industrial subjects. Learn the newest methods of enlarging, multiple and contact printing, printing for salon exhibition, copying, restorative work, printing of problem negatives, toning, airbrushing, vignetting; presentation of finished work, framing techniques. All negatives will be furnished by the school.

INSTRUCTORS:

Bill Bell, M.Photos., Albuquerque, N. M.; Sam Bogosian, Racine, Wis.; Joseph Blackwood, Cr.Photos., Philippi, W. Va.; David Stouffer, M.Photos., South Bend, Ind.; Martin J. Schmidt, M.Photos., Chicago, Ill.; Gerhard Bakker, M.Photos., Milwaukee, Wis.

ENROLL NOW

... in one or more courses to refresh your knowledge or learn new techniques working beside top professionals.

COURSE NO. 7

ART FOR THE PHOTOGRAPHER

**An Appreciation of Art from
the Photographer's Viewpoint**

TUITION: \$125
DEPOSIT: \$75
DATE: July 27 - August 1

This course is for those who wish to gain a basic knowledge and appreciation of art and to observe the relationship between photography and the other major art forms. Instruction will provide an insight into the principles which have guided all works of art from early times. The subject matter will embrace not only painting, drawing, design and composition, architecture, sculpture and photography, but such diverse aspects of art as music, styles in portraiture, print presentation, framing, uses of color, and studio and home decor. This course will give you the spark you need to give your work more originality—whether you are a portrait, commercial or illustrative photographer.

INSTRUCTORS:

Edward A. Boerner, M.A., Milwaukee, Wis.; Gerhard H. Bakker, M.Photos., Milwaukee, Wis.

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COLOR PRINTING AND PROCESSING

TUITION: \$175
DEPOSIT: \$100
DATE: 8—July 13-18
 9—July 20-25

Through a unique method of instruction you will become familiar with and learn to overcome many of the problems encountered in color printing. You will learn the theory of color and how filters work, color negative quality and film construction, and use of the densitometer. Color print quality, including print evaluation, viewing filters, finishing techniques, black-and-white prints from color negatives and processing errors, will be included in the course. Class will be limited to insure individual attention.

INSTRUCTORS, 8 & 9:
 Vernon Nelson, Frank McLaughlin, Robert Morris, Guest Lecturers, Eastman Kodak Co., Rochester, N. Y.; Robert Madigan, Cr.Photos., Madison, Wis.; Gerhard Bakker, M.Photos., Milwaukee, Wis.

COURSE NO. 19 & 20

PRINCIPLES OF PROFESSIONAL PORTRAITURE (A) & (B)

TUITION: \$145
DEPOSIT: \$75
DATE: 19—June 22-27
 20—July 20-25

Here is an ideal course for the beginning portrait photographer or one who feels he should revise and improve his professional techniques. Fundamentals of successful portraiture make this one of the most popular courses at the School. Course 20 is a "Mr. & Mrs. Special" with course 28.

INSTRUCTORS, 19(A):
 Leo Stern, M.Photos., Kansas City, Mo.; Cliff Harden, M.Photos., Atlanta, Ga.; Horace Chase, M.Photos., New Albany, Ind.; Sam Bogosian, Racine, Wis.; Merle Deardoff, Cr.Photos., Chicago, Ill.; Gerhard Bakker, M.Photos., Milwaukee, Wis.

INSTRUCTORS, 20(B)
 Jack Coleman, M.Photos., Danville, Ky.; Don C. Blair, M.Photos., Murray, Utah; Horace Chase, M.Photos., New Albany, Ind.; Sam Bogosian, Racine, Wis.; Merle Deardoff, Cr.Photos., Chicago, Ill.; Gerhard Bakker, M.Photos., Milwaukee, Wis.

ADVANCED COLOR PRINTING AND PROCESSING

TUITION: \$195
DEPOSIT: \$125
DATE: 10—July 27 - August 1
 11—August 3-8

This is a course for the color technician or photographer who is making his own color prints and wants to learn advanced techniques for custom finishing. Course will include electronic pre-reading, off-easel, on-easel reading; re-calibration; masking for contrast control; exposure techniques including local dodging, burn-in and texture screens.

INSTRUCTORS, 10 & 11:
 Donald Hooper, Rochester, N. Y.; Fred Knapp, Joe Schwab, Guest Lecturers, Eastman Kodak Co., Rochester, N. Y.; Robert Madigan, Cr.Photos., Madison, Wis.; Gerhard Bakker, M.Photos., Milwaukee, Wis.

COURSE NO. 21 & 22

ADVANCED PROFESSIONAL PORTRAITURE (A) & (B)

TUITION: \$185
DEPOSIT: \$100
DATE: 21—June 29 - July 4
 22—July 27 - August 1

Under the supervision of outstanding professional portrait photographers, you will learn the newest techniques in creating high-style portraits of men, women and children in a variety of poses. Subject matter will feature both formal and informal portraiture in the home and the studio, as well as print presentation.

INSTRUCTORS, 21(A):
 Roy Beadling, M.Photos., Zanesville, Ohio; Van Moore, M.Photos., Greenville, S. C.; LaVerne Friesen, M.Photos., Buhler, Kan.; Bill Weeks, M.Photos., Plainview, Texas; Orrion Barger, M.Photos., Chamberlain, S. D.; Nobby de Gravelles, M.Photos., Thibodaux, La.; Gerhard Bakker, M.Photos., Milwaukee, Wis.

INSTRUCTORS, 22(B):
 Kaye Marvins, M.Photos., Houston, Texas; Melvin Newsom, M.Photos., Webster, N. Y.; Glen Nelson, M.Photos., Tulsa, Okla.; Bill Bell, M.Photos., Albuquerque, N. M.; Jack Coleman, M.Photos., Danville, Ky.; Don C. Blair, M.Photos., Murray, Utah; Gerhard Bakker, M.Photos., Milwaukee, Wis.

BUSINESS FUNDAMENTALS FOR STUDIO OWNERS

TUITION: \$185
DEPOSIT: \$100
DATE: August 10-15

Regardless of present volume, you should employ a progressive approach toward the application of planning, selling, advertising and related tools of business growth. This course will teach the ease with which you can make sound and rewarding decisions by following accepted techniques that can be tailored to your own business. This course will show the smaller studio how to apply the same basic business principles used successfully by the larger corporations.

INSTRUCTORS:
 Charles H. Haynes, Cr.Photos., Detroit, Mich.; Robert LaTorre, Cr.Photos., Rochester, N. Y.; Ted Sirlin, M.Photos., Sacramento, Calif.; John Briggs, Cleveland, Ohio; Gene Botsford, M.Photos., Oak Brook, Ill.; Guest Lecturer, Eastman Kodak Co.; Gerhard H. Bakker, M.Photos., Milwaukee, Wis.

COURSE NO. 23

DIRECT COLOR IN PROFESSIONAL PORTRAITURE

TUITION: \$195
DEPOSIT: \$125
DATE: August 10-15

The transition from black-and-white to color is made easier through comprehensive instruction. Subject matter will include color harmony, theory, composition and color psychology as applied to portraiture of men, women and children. Also included: lighting, make-up, color processing, finishing, mounting and presentation.

INSTRUCTORS:
 John Howell, M.Photos., Winnetka, Ill.; George Stock, M.Photos., Martins Ferry, Ohio; B. Artin Haig, M.Photos., Milwaukee, Wis.; Frank C. Fogler, M.Photos., Atchison, Kan.; Robert Nicol, Lakewood, Colo.; Richard E. Vasicek, M.Photos., Longmont, Colo.; Robert Madigan, Cr.Photos., Madison, Wis.; Gerhard Bakker, M.Photos., Milwaukee, Wis.

PRINCIPLES OF COMMERCIAL PHOTOGRAPHY

TUITION: \$195

DEPOSIT: \$125

DATE: August 17-22

Sound concepts of commercial photography can better qualify you to serve your clientele. The use of camera swings, lighting of common products, understanding of art principles, interior and exterior architectural photography, the making of copy photographs and the use of valuable short-cuts are only a few of the subjects covered by instructors who have learned them by actual experience in building their own successful business.

INSTRUCTORS:

William W. Carrier, Jr., M.Photog.Cr., Memphis, Tenn.; Richard Atamian, M.Photog.Cr., Saginaw, Mich.; Harper Leiper, M.Photog.Cr., Houston, Texas; Merle Deardorff, Cr.Photog., Chicago, Ill.; Gerhard Bakker, M.Photog., Milwaukee, Wis.

COURSE NO. 24

GITTINGS SEMINAR

TUITION: \$200

DEPOSIT: \$125

DATE: August 3-8

An intensive fast moving week, filled with information to make you a better portrait photographer and your business more profitable. In one week you will acquire the things that would take you a lifetime of experience to compile. Each student is asked to bring three prints for critique.

INSTRUCTORS:

Paul Linwood Gittings, M.Photog., Houston, Texas; George Caragone, Cr.Photog., Prairie View, Texas; Arthur Heitzman, M.Photog., Houston, Texas; Fred Winchell, M.Photog., Houston, Texas; Yvonne Blumberg, Houston, Texas; Gerhard Bakker, M.Photog., Milwaukee, Wis.

COURSE NO. 17

ARCHITECTURAL PHOTOGRAPHIC TECHNIQUES

TUITION: \$225

DEPOSIT: \$125

DATE: June 29 - July 4

Limited to experienced photographers wishing to further their techniques in serving national architectural markets. Latest trends and equipment used in architectural photography will be featured. Course sponsored by the Architectural Photographers Association. PREREQUISITE: Principles of Commercial Photography, or Advanced Commercial Photography, or equivalent: plus five years as a practicing photographer.

INSTRUCTORS:

Ezra Stoller, New York, N. Y.; Frank Lotz Miller, M.Photog., New Orleans, La.; Lawrence S. Williams, M.Photog. Cr., Upper Darby, Pa.; Mason Pawlak, M.Photog., Detroit, Mich.; Merle Deardorff, Cr.Photog., Chicago, Ill.

COURSE NO. 25

BRIDAL AND CANDID WEDDING PHOTOGRAPHY

TUITION: \$195

DEPOSIT: \$125

DATE: August 17-22

You'll learn how the experts cover a wedding from the bride's first formal portrait in the studio, bridal salon or home to the last photograph as the couple leaves on the honeymoon. Instruction will cover church customs, wedding etiquette, lighting and posing, as well as merchandising the final product. Students are required to bring their own cameras and light sources they normally use for bridal informals.

INSTRUCTORS:

Melvin Newsom, M.Photog.Cr., Webster, N. Y.; Howard T. Powell, Winter Park, Fla.; Philip Aull, Charlotte, N. C.; Gerhard Bakker, M.Photog., Milwaukee, Wis.

COURSE NO. 18

LAW ENFORCEMENT AND LEGAL FORENSIC PHOTOGRAPHY

TUITION: \$185

DEPOSIT: \$100

DATE: July 6-11

This course will be of utmost importance to all photographers who are now doing or are interested in becoming more proficient in law enforcement photography. Subjects will include: photographic techniques, mechanical and psychological factors, what equipment to use, identification photography, crime scene photography, surveillance photography, specific crimes, accident photography, camera handling in night conditions, use of motion picture equipment, ultraviolet and infrared, document photography. Preparing Court exhibits; admissibility of evidence photography; the photographer on the witness stand.

INSTRUCTORS:

Jim Moore, Tallahassee, Fla.; Richard Edie, Colorado Springs, Colo.; Pat Cannon, M.Photog., Guest Lecturer, Eastman Kodak Co.; Jack Cosan, Detroit, Mich.; Karl Jung, Chicago, Ill.; J. E. Robbins, Rochester, N. Y.

COURSE NO. 31

CREATIVE PORTRAITS AND PICTORIAL PRINT FINISHING

TUITION: \$175

DEPOSIT: \$100

DATE: June 22-27

An intensive course in print enhancement and finishing for higher profit. Instruction will include oil color smearing and spotting, color blemish and background correction, canvas mounting and texturing, Florentine reticulated finished, gold leafing, glazing and antiquing. The course is limited to the first 20 applicants, insuring individual attention and enabling each student to take home four prints he will be proud to hang. Prints will be furnished by the school; or students may bring their own prints for finishing.

INSTRUCTORS:

Douglas McDonald, Dallas, Texas; Loretta Ray, Dallas, Texas; Gerhard Bakker, M.Photog., Milwaukee, Wis.



1969 WINONA COURSES

Official Application Form

Please accept my application for the course
(courses) I have checked:

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Winona Lake, Indiana

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	CHECK BOX	COURSE NO.	COURSE NAME	TUITION	DEPOSIT	DATE
INDUSTRIAL	☐	1	PHOTOGRAPHIC DEPARTMENT MANAGEMENT SEMINAR	\$175	\$100	June 16-20
	☐	2	INDUSTRIAL FILM WORKSHOP	\$175	\$100	June 16-20
	☐	3	MOTION PICTURE FILM EDITING	\$300	\$150	June 16-20
	☐	4	35mm SLIDE FILM PRESENTATION WORKSHOP	\$175	\$100	June 16-20
GENERAL	☐	5	COLOR NEGATIVE RETOUCHING AND CUSTOM PRINT FINISHING	\$175	\$100	August 10-15
	☐	6	PHOTOGRAPHIC PRINTING AND FINISHING TECHNIQUES	\$175	\$100	August 3-8
	☐	7	ART FOR THE PHOTOGRAPHER	\$125	\$ 75	July 27-Aug. 1
	☐	8	COLOR PRINTING AND PROCESSING (A)	\$175	\$100	July 13-18
	☐	9	COLOR PRINTING AND PROCESSING (B)	\$175	\$100	July 20-25
	☐	10	ADVANCED COLOR PRINTING AND PROCESSING (A)	\$195	\$125	July 27-Aug. 1
	☐	11	ADVANCED COLOR PRINTING AND PROCESSING (B)	\$195	\$125	August 3-8
	☐	12	SMALL CAMERA - B (2 1/4 x 2 1/4)	\$175	\$100	July 13-18
	☐	13	SYMPOSIUM ON MEDICAL PHOTOGRAPHY AND ILLUSTRATION	\$155	\$100	July 13-18
	☐	14	BUSINESS FUNDAMENTALS FOR STUDIO OWNERS	\$185	\$100	August 10-15
COMMERCIAL	☐	32	SMALL CAMERA (35mm)	\$145	\$ 75	August 24-29
	☐	15	COMMERCIAL ILLUSTRATION	\$210	\$125	July 6-11
	☐	16	PRINCIPLES OF COMMERCIAL PHOTOGRAPHY	\$195	\$125	August 17-22
	☐	17	ARCHITECTURAL PHOTOGRAPHIC TECHNIQUES	\$225	\$125	June 29-July 4
PORTRAIT	☐	18	LAW ENFORCEMENT AND LEGAL FORENSIC PHOTOGRAPHY	\$185	\$100	July 6-11
	☐	19	PRINCIPLES OF PROFESSIONAL PORTRAITURE (A)	\$145	\$ 75	June 22-27
	☐	20	PRINCIPLES OF PROFESSIONAL PORTRAITURE (B)	\$145	\$ 75	July 20-25
	☐	21	ADVANCED PROFESSIONAL PORTRAITURE (A)	\$185	\$100	June 29-July 4
	☐	22	ADVANCED PROFESSIONAL PORTRAITURE (B)	\$185	\$100	July 27-Aug. 1
	☐	23	DIRECT COLOR IN PROFESSIONAL PORTRAITURE	\$195	\$125	August 10-15
	☐	24	GITTINGS SEMINAR	\$200	\$125	August 3-8
	☐	25	BRIDAL AND CANDID WEDDING PHOTOGRAPHY	\$195	\$125	August 17-22
	☐	26	A WEEK OF PORTRAITURE WITH JOE ZELTMAN	\$175	\$100	July 6-11
	☐	27	BASIC OIL COLORING	\$130	\$ 75	July 13-18
	☐	28	ADVANCED OIL COLORING	\$150	\$ 75	July 20-25
	☐	29	ADVANCED BRUSH OILS	\$175	\$100	July 27-Aug. 1
	☐	30	NEGATIVE RETOUCHING	\$145	\$ 75	June 29-July 4
	☐	31	CREATIVE PORTRAIT AND PICTORIAL PRINT FINISHING	\$175	\$100	June 22-27

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

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I am enclosing a deposit on each course for which I apply and I understand that it will be credited to my total tuition fee. I also understand that the entire balance of the tuition fee is payable on the first day of the course.

Students registering for any of the advanced courses must have attended a basic course. Please check basic course attended.

____ Principles of Commercial Photography What year? _____
____ Principles of Professional Portraiture What year? _____
____ Oil Coloring (Basic) What year? _____
____ Color Printing and Processing What year? _____

Age _____ Years of experience _____ Employer? _____ Employee? _____

Applicants for advanced courses without prerequisite credit will be considered for approval by the Admissions Committee of the Winona Trustees, only upon special request and the filing of a special questionnaire.

Name _____

(please hand-letter or typewrite)

Street _____

City _____ State _____ Zip _____

NOTE: Refunds for deposits will be made only in case of emergency and under no circumstances later than two weeks preceding opening date of course. Full details as to supplies required, housing service, etc., will be mailed upon receipt of application and its acceptance. All courses are limited in enrollment, and will be processed on a "first come, first served" basis. The specified deposit must accompany all applications. Mail to: Professional Photographers of America, Inc. Dept. W, P.O. Box 7197, Chicago, IL 60680. The school reserves the right to withdraw names of students if necessary and to refuse admission to students who do not meet the requirements of the school.

WINONA'S 48th YEAR

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Business Manager

just like that, no heat, glue or time wasting effort.

Of course, the question immediately arises as to what any professional photographer might do with such a camera. Well, we know it will not today replace the view camera, the 2 $\frac{1}{4}$ SLR or even the double frame 35mm, but neither will they do what it can do. It can serve the legal photographer who might have to work in areas where it is not to his interest that his camera be detected. The same applies to law enforcement and many in-plant demands. The illustrator can carry it constantly for photographic note-making on locations, props, and other data which might be forgotten. The convention goer, sightseer and traveler can carry it constantly just on the outside chance that he might want to make a photographic note when he did not expect the need to arise.

I found one surprising function this camera performed. Coming out of its soft leather case in your pocket or hanging around your neck it identifies you as a photographer and generates conversation about the only subject which really puts the bread on your table: photography. In my experience this conversation frequently shifted from the general to the specific and somebody would mention a photographic assignment which needed to be executed and the job was later done. Whether it would ever have been done without the Tessina bringing up the subject of photography we will never know. This applies to all forms of advertising and business promotion, but most such efforts cannot be so directly identified with sales being made.

In summation, it is a camera in a field by itself and if you do not see one on your dealer's shelf, write to Yvonne Brandes at Karl Heitz, Inc., 979 Third Ave., New York, N. Y. 10022. They obtain the camera from a watchmaking firm in Switzerland and import it. They will be pleased to send you some illustrated literature on the camera and tell you where you may see or purchase one.

Mounting Color Prints

We have received a couple of pretty good ideas from a reader in Maryland which might be of interest to small volume photographers on the subject of flattening and dry mounting color prints. He slightly dampens his prints on the back and rolls them in a blotter roll for just a

couple of minutes. This gives him a slight back curl which does not tend to curl again. If prints are badly curled he sometimes has to repeat the performance. He also found that if he used a blotter over his print in a dry mount press the blotter was more likely to absorb trash particles than the print. He quickly cautions that if this is practiced you must be very careful to pre-heat both the blotter and print to remove all moisture.

It is interesting to note that photographers and, to a great extent, our customers have found that we are capable of obtaining "accurate"

color, whatever that is. This makes interesting, "non-accurate" color acceptable. This opens the field of double printing, both by changing negatives and dodging two images on the same sheet of paper, or printing from sandwiched negatives such as many of us have often done with black-and-white. Superimpose a few of your negatives and look at them. Think it over, you may find it of interest and value in some work other than the wedding candids we have seen done this way in recent years. ☐

Charles Smith, P.O. Box 6876, Jacksonville, FL 32205.



... When we talk about delivery. Oh sure, there'll be a late order once in a blue moon. But the moon isn't blue very often, these days.

Why? Because, with the 17,000 square feet of space in our new plant, we have doubled the number of printing darkrooms. And we have more space for employee training, processing and a lot of other things.

All of this means we can say to you, in a firmer voice, that delivery dates have been tightened up—and a number of other improvements made that you'll be glad to discover for yourself next time you get an order back from us.

If you should ever visit Dallas we invite you to see our new plant at 7500 Ambassador Row (in Brook Hollow Industrial District). We'd be delighted to show you through.



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SPEED COLOR PRINTING



Saunders-Omega Print & Repeat Easels

Efficiency is what you're after in the color darkroom. And that's what Saunders-Omega "print-and-repeat" easels are all about.

Specially designed to save you time and money in color enlarging (particularly with basket processing), they provide all the features the pros want most.

PR 810 Multi-Size Easel lets you make multiple prints from one or several negatives on a single sheet of 8x10" paper, in five standard sizes: one 8x10"; two 5x7"; four 4x5"; four 3½x5" or eight 2½x3½". The heavyweight easel remains stationary; the paper moves from print to print. All metal, 1" high for autofocus or manual enlargers.

PR 1620 Multi-Master Easel for duplicate, mixed or different-size prints on 16x20" paper in the following choices: four 8x10"; eight 5x7"; sixteen 4x5"... or any combination.

See them both today—and other professional Saunders-Omega easels—at your dealer, or write for details of our full line. Simmon Omega, Inc., Box 1060, Woodside, N.Y. 11377. In Canada, Berkey Photo (Canada) Ltd., Ontario.

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Trade Talk

Kriss and MacCallum are moving their studio and offices from 830 Park Avenue to 4867 Pacific St., Omaha, Neb. . . . **Berkey-ColorTran, Inc.**, has opened a new sales office and showroom at 25-20 Brooklyn-Queens Expressway West in Woodside, N. Y. . . . **M. Clark Townley** is moving Townley Studio into a remodeled three-story building at 152 W. Michigan, Jackson, Mich. . . . **Gordon A. Reims** has opened a commercial and portrait studio at 11 Mechanic St., Camden, Maine. During the summer he and his wife, Anne, will maintain an open-to-the-public photo gallery with invitational exhibits.



Virgil Parker, Secretary, discusses plans for the August 17-18 meeting of the **Daguerre Club of Indiana** at Winona School of Professional Photography with President **Robert Fahrenkrug, M.Photo.** Mr. Parker holds a Verito-brass barreled 15" lens originally given to the Daguerre Institute by the **Wollensak Co.**, during the time the Daguerre club members maintained the Winona School. The lens is inscribed, "Donated to the Daguerre Memorial Institute by the Wollensak Co., A.D. 1911."

The Madison, Fla. Enterprise-Recorder printed one of **David A. Avant, Jr.'s** prize winning portraits in full color on the front page along with a story on Avant. . . . **Corvallis, Ore.**, Lodge No. 1413, Benevolent and Protective Order of Elks, has presented the name of **Frank Hise**, to the Grand Lodge, for the office of Grand Exalted Ruler for 1969-70. The Elks magazine devoted a full page to Mr. Hise in the March issue. . . . **James E. Wilkie, Jr.**, resigned as staff photographer, after 17 years with the Arizona Highway Department, to devote full time to his Starlite Photo Service in Phoenix. **Keith Lytle** succeeds Mr. Wilkie with the highway department.

The Institute of Incorporated Photographers has awarded an Honorary Fellowship to **Yousuf Karsh**. . . . **Walter Petrigio**, Calgary, Alberta, has been made a Fellow of the Royal Photographic Society. . . . **Peter Gowland**, Santa Monica, Calif., has accepted a faculty Associateship to supervise all instruction in glamor photography for the School of Modern Photography, Little Falls, N. J. . . . **Donald H. Hooper**, formerly with a&r Color Labs, Inc., has opened offices at 2189 Dewey Avenue, Rochester, N. Y., as a Color Consultant.

John Kent is now National Sales Manager, Photo Products Division of Braun North America. . . . **George F. Dappert** has been promoted to General Manager of GAF



John Kent



Martin Andresen

Corporation's Industrial Photo Division, New York City. . . . **Martin Andresen** was named by Calvin Communications Industries to head its creative commercial photography department in Kansas City, Mo. . . . **Walter Croxton** will be field Sales Manager for Graflex, Inc. audio-visual and photographic products in the Mid-Central States area.

Karl W. Gullers, Stockholm, Sweden, a Trustee of the Photographic Art and Science Foundation, visited the headquarters of the Professional Photographers of America and the Hall of Fame in Des Plaines, Ill., last month. His last visit was during construction of the facilities in 1965.

Program headliners for Seminar 69, sponsored by the Professional Photographers of Canada at York University, Toronto, May 23-26, include: **Harold Flaherty**, M. Photog., Buffalo; **Ron and Eleanor Miller**, Toronto; **Monte and Sandi Zucker**, Silver Spring, Md.; **Edgar Carlson**, M.Photo.Cr., Dallas; **Kaye Marvins**, M.Photo., Hous-

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The British are still an inventive nation, and their stands on the first floor of Photo-Expo 69, (June 7th-15th) have much to interest the professional photographer. If you cannot get along to see the new equipment on these stands, however, send for a free catalogue.

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ton; **Ralph Morse**, Life magazine, New York; **Boris Spremo**, Toronto; **Flip Schulke**, Life magazine, Miami; **Walter Halsted** and **Werner Marx**, Schenectady, N. Y.; **Art Kane**, **Carl Fisher** and **Onofrio Paccione**. For information on Seminar 69, write: PPOC Annual Seminar, P.O. Box 560, Terminal A., Toronto 1, Ontario.

Dr. Bela Gaspar, Beverly Hills., Calif., has regained exclusive rights to his dye-bleach process known as Gasparcolor and all of his patents in other important areas of color photography. With the reestablishment of his laboratory, Dr. Gaspar will continue his independent development of a number of new products and processes in the color photographic, still, motion picture and graphic arts fields.

Eric Sanford, M.Photog.Cr., Manchester, N. H., is conducting a European Camera Tour to Germany, Austria, Italy and Switzerland, July 13-28.

A one-man show of **Paul Caponigro's** photographs will run through May 11 at the Friends of Photography Gallery, San Carlos at 9th, Carmel, Calif. . . . An exhibit of the photographs of **John Eccles** is on display in the Tiffin Room Gallery, Ogden, Utah. . . . An article written and illustrated with photographs by **King Beach**, King Photography, Cleveland, Ohio, appeared in the Sunday supplement section of the Cleveland Plain Dealer.

Wayne Johnson, Vice President and **Jim Olive**, President, Southeastern Photo Equipment Co., Atlanta, were 1968 winners of trophies presented by Pako Corpo-



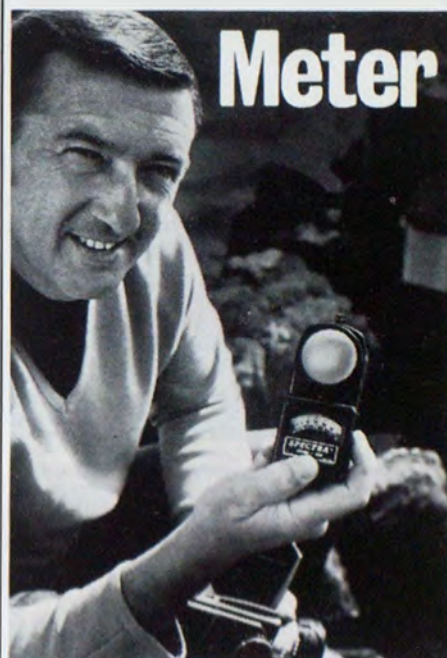
Wayne Johnson, Jim Olive, Governor Lester Maddox.

ration of Minneapolis for outstanding sales achievements. They received the congratulations of Georgia's Governor Lester Maddox for their contribution to the Atlanta economy and to the preservation of the principles of free enterprise.

Treck PhotoGraphic, Inc., Rochester, N. Y., has announced the retirement of **H. L. Boyer**, Manager of Treck PhotoGraphic, Chicago. **F. M. Cornwell** will become Manager of Treck in Chicago as well as District Manager of the Midwest. **J. A. Kaster** succeeds Mr. Cornwell as Manager in Minneapolis, **R. A. Dunn** replaces **W. Freeman**, who is retiring, in

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Lincoln, Neb. **J. F. Ramsden** is now Sales Manager for all Trek stores in Canada. **D. Anderson** succeeds Mr. Ramsden as Manager in Calgary and **R. J. Lattimore** takes the place of Mr. Anderson as Manager in the Winnipeg store.

A new gallery for contemporary artists in Chicago has opened at 501 N. Clark. Known as LIVE from Chicago, it includes photography and photo silkscreened prints as well as paintings and sculpture. Hours at the gallery are 11:00 a.m. to 7:00 p.m. everyday except Monday; and 2:00 p.m. to 5:00 p.m. on Sunday.

The **South Bend (Ind.) Tribune** has begun commercial use of Letterflex printing plate system which produces flexible plastic relief printing plates directly from a photographic negative... **Litton Industries** Datalog Division, San Francisco, has introduced a color facsimile transmission system known as Colorfax.

Eastman Kodak Company's award-winning motion picture "Worth How Many Words," an 8-minute motion picture illustrating how vital photography is in imparting knowledge, is available for showing to churches, schools, camera clubs, and other interested organizations. The film in 16mm color with optical sound may be borrowed free of charge from Audio-Visual Service, Eastman Kodak Co., Rochester, NY 14650.



Ernest Brooks, II, President of Brooks Institute, School of Photography, Santa Barbara, Calif., presented Frederick Quellmalz, Hon. M.Photo., Executive Vice President, PP of A, an Honorary Bachelor of Professional Arts Degree in recognition of Mr. Quellmalz' "continued interest in higher education... and providing strength to the profession."

Projections Systems, Inc., 202 East 44th St., New York, is exhibiting a collection of more than two dozen projectors manufactured before 1930. The exhibit includes a stereopticon dating from the late 1880s and a rare 9 1/2 mm Pathex projector of the early 20s.

Republic Color, Inc., New Rochelle, N. Y., has elected **Warren Snyder**, President; and **William Hopwood**, Chairman of the Board, Executive Vice President and Treasurer... **Ernst Hertzberg & Sons**, Monastery Hill Bindery, Chicago, has appointed **Harold Earley** as Sales Representative covering the state of Ohio... The appointment of **Lionel Alderman** as Manager, Photo Science and Technology Department, has been announced by **Robert Naiman**, Executive Vice President, Optical Systems Div., of Itek Corp... **Jack J. Kuscher**, inventor of the Beseler Enlarger and DeJur Dual-Professional Exposure Meter, has been elected President of Harvard Executive Research Center, Inc., N. Y. City.

Family Record Plan, Los Angeles, has signed as a sponsor of the Truth or Consequences television program syndicated on approximately 100 major TV stations.

Joseph W. Wolf, Western Electric Co., Chicago, Chairman of Chicago Chapter of the Society of Reproduction Engineers, was named General Chairman of the International Visual Communications Congress, to be held at the Amphitheater in Chicago, October 13-16.

Frank Dandridge, still photographer, New York, N. Y., is interning with Mike Nichols on the filming of Paramount's Catch-22, under the American Film Institute's Intern Program.

Bell & Howell is offering courses in the production of color television programming and a service training course for television equipment and systems. The five-day courses will be held in facilities at Bell & Howell Video and Audio Products Division in Skokie, Ill. Tuition for the Production Course is \$250. The Service Training Course is \$200. For information write: School of Instructional Technology, 7234 N. Linder Avenue, Skokie, IL 60076.

May 28 is the deadline for entries in the Ninth Annual International Underwater Photography Exhibition to be hosted by the Florida chapter of the Underwater Photographic Society. For entry blanks and information contact Bill Crawford, 581 Calkins Court, NAS Pensacola, FL 32508.

A/V Newsletter, sponsored by Cine Communicators, Cine Magnetics, Inc., and Projection Systems, Inc., containing information about audio visual products, packaging and processing may be obtained from: A/V Publishing Co., Box 4223, N.Y., NY 10017... The 1969 Audio-Visual Equipment Directory is available at \$7.00 per copy or \$6.50 when payment accompanies order, from National Audio-Visual Association, Inc., 3150 Spring St., Fairfax, VA 22030.

Kalvar Corporation, New Orleans has presented the first in its series of "Pioneer in Dry Photography" awards to **Edward**



Harold C. Harsh, President of Kalvar Corporation, presents award to Edward Rosse as a Pioneer in Dry Photography.

Rosse, leading authority in modern micro-film technology. Presented by **Harold C. Harsh**, Kalvar President, the award recognizes the contributions of individuals who have played a major role in advancing photographic technology through innovative foresight in the field of dry photography.

Looking forward to the time when the United States converts to the metric system, SPIE-GLASS, journal of the Society of Photo-Optical Instrumentation Engineers, is beginning a phase-over by using metric measurements in its technical and editorial material. The English equivalents are included in parentheses.

Cross Academy, Inc., 70 Madison St., Worcester, Mass. 01608, has added a Photo Spotting and Retouching course to their curriculum. Tuition of \$290 for the course includes lodging at the Holiday Inn adjacent to the Academy.

Gerald B. Zornow, Vice President and General Manager, Marketing, Eastman



Allie C. Peed, Jr. Kenneth T. Lassiter

Kodak Co., has announced the appointment of **Allie C. Peed, Jr.**, Cr.Photo., as Manager, Advertising and Customer Services, PCIM. **Kenneth T. Lassiter** was named Manager, Publications, PCIM.

Townley Chemical Corp., Amityville, N.Y., has acquired the Web Photo-Processing Line of Fairchild Camera and Instrument Corporation's Space and Defense Systems Div., called Fairweb. The process permits dry processing of a variety of photographic materials. . . . The boards of directors of **Management and Technology Incorporated**, Rochester, N. Y., and **A-R Color Labs** have approved a merger plan



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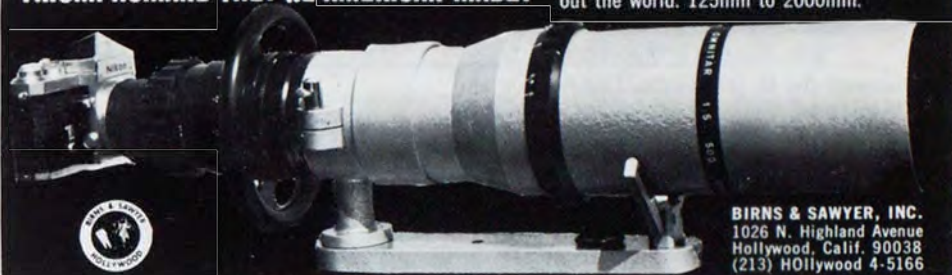
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of the two companies. . . . Sickles, Inc., Scottsdale, Ariz., has completed negotiations to manufacture and market the Richardson Camera Company line of animation equipment under the Sickles-Richardson label. . . . General Binding Corporation, Northbrook, Ill., has acquired the business and assets of Webtron Corporation, Glenview, Ill., manufacturers of printing presses.

A new type of porous stainless steel with perforations so small the material can be penetrated by light but not by water has been developed by P. R. Mallory & Co., Inc., Indianapolis. In one application, the



Porous stainless steel developed by P. R. Mallory & Co., Inc.

material can be utilized for components of industrial and consumer products ranging from transportation equipment to cameras.

Rainbow Labs, Miami, has announced a money-back guarantee if the color doesn't satisfy or if Rainbow fails to deliver candid after five days in the plant. The only "out" they permit themselves are in cases of power failure, riots or Acts of God.

An exhibition of photographs of contemporary architecture by Herbert Bruce Cross opened at the California Museum of Science and Industry on May 3, for a six weeks showing.

Deaths. Guenther Leitz, 54, Co-owner and Administrative Director of Ernst Leitz GmbH, Wetzlar, Germany, and Immediate Past President of Camera Industries of West Germany, died at the Giessen University Hospital on March 1. He founded the Ernst Leitz Canada Ltd., branch plant in 1952 and was still President when he died. His father, Ernst Leitz II, marketed the Leica, 35mm camera in 1924.

John Anderson, 23, was killed in an automobile accident, February 28. He was employed at Photronics, Inc., Milwaukee, and was about to move to the Sandia Corporation in Albuquerque.

John W. Tallent, M. Photog., Skeet Tallent Studio, Knoxville, Tenn., died of a heart attack, March 11. Mr. Tallent received his Master of Photography degree in 1956.

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RIT Appoints Dean

Dr. Lothar K. Engelmann, an official at the Rochester, N.Y., unit of Minnesota Mining & Manufacturing Co., has been appointed Dean of Rochester Institute of Technology's College

of Graphic Arts and Photography. A native of Germany, Dr. Engelmann has a Masters and Doctorate in Chemistry from the University of Frankfurt, Germany. He has worked in the photographic sciences since 1952. He joined 3M in St. Paul, Minn., in 1962 as a photographic emulsion specialist. In 1963 he was appointed supervisor of silver halide research.

AMONG PP of A AFFILIATES

Editorial Achievement Winners

Thirty-six entries in the 1968 Editorial Achievement Competition were judged on March 4 at PP of A Headquarters, Des Plaines. Competition is open only to publications of associations affiliated with PP of A. To compete for Merits a publication must be edited, compiled and controlled by professional photographers.

The competition is divided into three categories: Group I—Magazines at least 12 pages including cover, published at least three times a year; Group II—Bulletin or newsletter containing photographs, and/or paid advertising, no maximum number of pages, published at least three times a year; Group III—Bulletin or newsletter not containing photographs, and/or paid advertising, no maximum number of pages, published at least three times a year.

Winning editors, their publications and sponsoring associations were:

Group 1: 1st, Thora Lindblom, "The California Professional Photographer," PP of California; 2nd, Sally Ann Reynolds, "Journal," PP Society of New York.

Group II: 1st, Clifton L. Harmann, "Newsletter," Wisconsin PPA; 2nd, Marge Cardell, "Triangle Photographers News," Triangle PA, Pittsburgh; 3rd, Stuart Craig, "The Intermountain Photographer," Intermountain PPA, Utah; Honorable Mention, Donald C. Hughes, "Newsletter," PP of Mississippi-Alabama; Honorable Mention, Kenneth M. Hay, "Newsletter," PP Society of New York.

Group III: 1st, Mason Philip Smith, "The Maine Photographer," Maine PPA; 2nd, John Oprea, "News," Mid-States Industrial PA, Chicago; 3rd, L. Robert Luttrell, "Newsletter," Indianhead PPA, Wisconsin; Honorable Mention, Hugh M. Grey, Jr., "Newsletter," Florida PPA.

Judges were Arthur Barsamian, A.C. Electronics, Milwaukee; Tom Hanson, Technical Publishing, Barrington, Ill.; Vyto Kapocius, Wisconsin Telephone Co., Milwaukee; Serge E. Logan, S. C. Johnson & Sons, Inc., Racine; Robert F. McCullough, Allstate Insurance, Northbrook, Ill.; and Thomas Nedwek, A.C. Electronics, Milwaukee.

Achievement Merits have been awarded to 19 editors of PP of A Affiliated association publications accepted by the jury in the competition.

Mid-States Industrial PA Presents Scholarship

Marvin Cole of the photography department, Peoples Gas, Light and Coke Company, Chicago, was the recipient of the 1969 Robert B. Morris Scholarship to



Marvin Cole receives Mid-States Industrial Photographers Assn. Winona Scholarship award from Robert Carlson, Chairman of Scholarship committee.

Winona School of Professional Photography. The award, sponsored by the Mid-States Industrial Photographers Association, was presented to Mr. Cole by Robert Carlson, Chairman of the Scholarship committee, at the association's annual banquet.

Communication Corps Program Available

PP of A's advertising and sales "Communication Corps" program is available for showing at Affiliated Association conventions. The core of the new program is an audio-visual presentation featuring five well known and highly successful PP of A members, each presenting in detail promotion and advertising programs that have worked successfully.

The presentation features the studios of Duane Salie, Cr.Photog., Storm Lake, Ia.; Harper Leiper, M.Photog., Houston; Bob Wilcox, M.Photog., Phoenix; Ernie Curtis, M.Photog., Oklahoma City; and Bob Markow, M.Photog., Phoenix.

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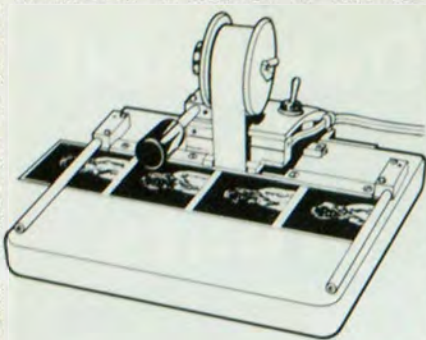
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For information on booking the program write: Mrs. June Youngren, Membership Secretary, PP of A, 1090 Executive Way, Des Plaines, IL 60018.

Business Idea Contest Winner

Charles E. Cadwell, Cadwell Productions, Inc., Memphis, was the winner of a \$50 cash prize and plaque for 1st place in the 1969 Best Business Idea Contest sponsored by Studio Suppliers and Professional Color Laboratories Association. The award was made at the Southeastern PPA Convention and Trade Show at Atlanta by Bob Roberts of Art Leather Mfg. Co., former President of Studio Suppliers. Second prize went to J. David Woody, Woody's House of Portraits, Bristol, Va. More than 60 photographers participated in the contest.

Affiliates with PP of A

Central Jersey Chapter of PP of New Jersey has joined PP of A as an affiliate. Otis A. Arnts, 411 Spier Avenue, Allenhurst, NJ 07711 is President; John Apai is Secretary.

APP of Illinois Seeks 50 Year Veterans

The Associated Professional Photographers of Illinois are seeking information of veteran Illinois photographers who have been in the profession at least 50 years to honor them with Golden Membership awards.

New Affiliate

Tennessee Valley Professional Photographers Association is now affiliated with PP of A. Officers are: Harold Rose, President; Ralph Wexler, Vice President; Gaskell E. Thurman, Secretary; and Harold Gray, Treasurer. Correspondence should be directed to Harold Rose, 319 Oriole Drive, Chattanooga, TN 37411.

ELECTIONS

Mid-States Industrial PA



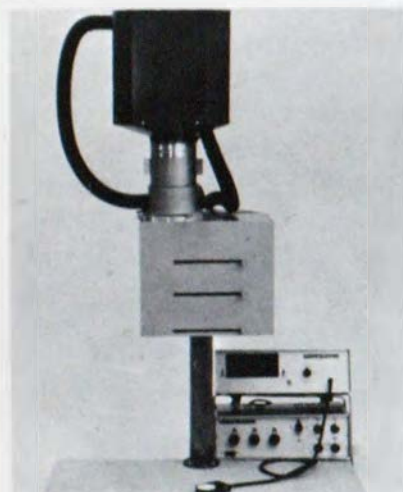
Joseph Brookbank, Sears, Roebuck & Co., Treasurer; Floyd Olson, Secretary; Chris Kaitson, A. B. Dick & Co., President; Phil Walusek, Portland Cement Co., Second Vice President; Walter Werner, Bell & Howell Co., First Vice President.

South Central (Wis.) PA

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WRITE FOR PRICE LIST.

Candid Comments

From page 121

show the family at their best, in their home setting.

Once this is completed, the tension is gone from the picture sessions the day of the official activity. All that is required of the family now is to arrive at the reception an hour in advance of the guests. The brothers and sisters of the boy's parents are instructed to come early, too, together with their children.

With an hour to work, we can pose individual family groups. Other groups that sell always are the hostess with her sisters and brothers, the host with his, and the grandparents with all of their grandchildren.

The grandfather with all the girls in his life . . . the grandmother with the men in her life . . . all of these have potential multiple sales. The possibilities are unlimited once you get on this track.

Guests Are Important

When the guests start arriving, we have finished the formal photographs, and everyone can relax. Since receiving line pictures are pretty much a bore, we usually eliminate them completely. If the family is receiving in an unusually beautifully decorated spot, we will take a distant picture to enable them to remember how it looked.

Pictures showing the guests at a party like this are very important. Rather than work at random we sometimes group the boy's father with some of his friends informally at the bar. Then, perhaps we might pose some of his wife's friends with him, grouped closely together and all looking at him.

The same would be applicable to the hostess. Certainly she has close friends with whom she would like to be photographed. Of course the bar mitzvah boy, himself, should be shown in several photographs with all of his friends.

We always suggest that photographs be made at each of the tables. This is the only way we can assure the family of having a picture of everyone in the album.

The same 50-picture minimum we have for weddings applies to bar mitzvahs. These 50 include everything except table pictures. If these are desired, they are over and above the price of the basic album. Also, if we photograph tables they must be purchased.

When photographing the guests at the tables we ask half of the people to stand behind the others. In this way we are assured that everyone will be plainly visible, and we will not

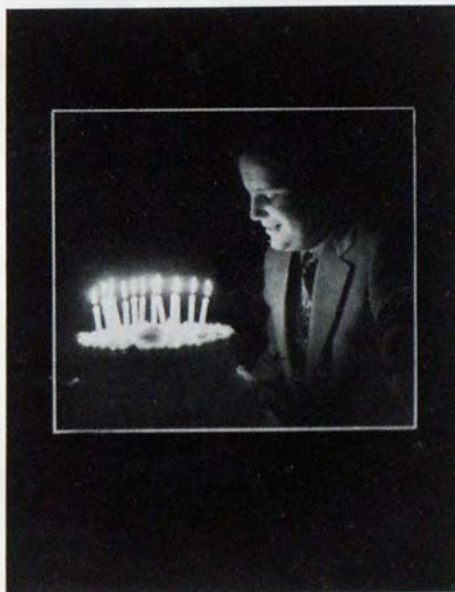
have to worry about depth of field, under and over-exposure of faces.

We are cognizant of the fact that photographers are constantly approached by guests to have personal pictures made. We suggest an honest, direct approach to this situation. It is impossible to take these on the premise that if the people like them, they will buy them. Nor can we continually send out photographs with bills, hoping for a return check . . . and getting a returned picture instead.

"We will be happy to take your picture," we tell them. "The charge is —, payable before we photograph you. When the picture is ready it will be mailed to you, postpaid."

Those who mean business will not object, and it gets us off the hook with the others. Our policy is always carefully explained in advance to the host and hostess.

Often, at a bar mitzvah celebration, there is a candle-lighting ceremony.



Candles on cake supply sufficient light to illuminate boy's face. Exposure is 1/15, wide open. Try the same picture with entire family leaning over, looking at cake.

We include these pictures among the minimum for our albums, but if we take these, they, too, must be purchased. It is necessary to protect ourselves in this instance, because it is possible that these may sometimes be eliminated from the final selection.

Dancing pictures? Sure . . . the boy with his mother, his grandmother, sisters, etc. Dad with his wife, daughters. Mom with each of her sons, etc.

The foregoing ideas are adaptable partially to communions and confirmations. Why limit ourselves to merely a single portrait? There's a lot of money to be made on these special occasions. It's up to us to give our clients something worth buying.

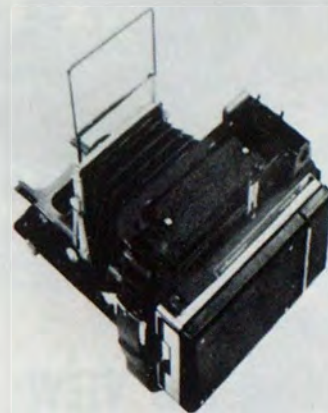
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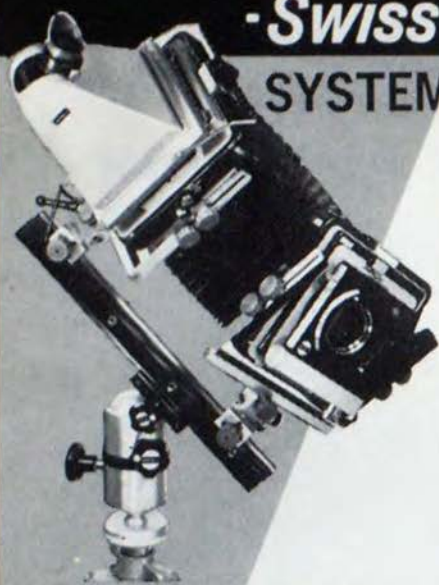
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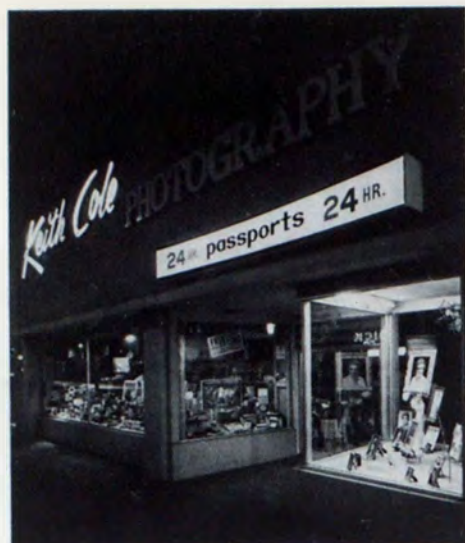


Profitably Yours

Keith Cole, Cr. Photog.

Around the Clock

"Passports — 24 Hour Service" is inscribed in large letters above the main entrance to our Redwood City studio in California. Many customers come to us who might go elsewhere for this particular work if it were not for the big sign. Because so many studio photographers have literally "turned up their noses" at this business, the public has come to associate passports with inconspicuous operations tucked away somewhere near a federal office building. We,



Twenty-four-hour service on passports makes good business sense.

however, have found this a fine additional business. It comes in throughout the year, and makes many in our community aware of us, who might have gone elsewhere.

The successful studio today is usually aggressive and aware of potential business — and offers services such as passports, copies, restorations, business glossies, IDs of all types, and publicity photography. This photographer is also doing schools, weddings, studio portraiture, some industrial, and some commercial. This photographer operates what we have come to designate a General Service Studio.

By and large, the General Service category represents about 90% of the studios in the country. They are located in small and large communities alike. They must accommodate their customers in all of their needs. As a service business, selectivity to a fine point is a luxury that most of us cannot afford. Nor should we.

Necessary Service

For years we shunned passports in our studio. It was beneath our dignity — we thought. As travel has grown, leisure time has increased. Work hours are shorter, and the American way of life has come to be one of "living for today," seeing the world, and a "it's later than you think" philosophy. We saw the passport emerge as a necessary service and our attitude did a complete reversal.

We telephoned ten studios within a 30-mile radius of our studio and asked if they did passports. Two said yes. Four said only if they first did a regular portrait sitting. Four said no. They had no one to recommend. Apparently many people were traveling at least 30 miles north of our suburban area in order to have their passport pictures made.

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Forcing any photographic business out of your trading area just does not make good business sense — no matter how you rationalize. This has not only reemphasized our efforts to let the public know that we do passports, but it has redoubled our energies in all of the general service areas.

All the travel agents in our community know that our studio has a 24-hour service policy on passports. They have our cards and are happy to give them to any of their clients. From these travel agents we have collected much valuable information. First, westerners travel abroad more than any other sectional group. Although only about 14% of the Ameri-

Keith Cole STUDIOS

2625 Broadway • Redwood City
Telephone 366-5711

24

HOUR
PASSPORT
PHOTOS

NO APPOINTMENT
NECESSARY

Simple one-column ad in local paper helps publicize passport photography service, brings many inquiries and additional business.

can population lives in the West, westerners hold 20% of the passports issued. Westerners account for 20% of the travel to Europe and 60% of the travel to Japan and Korea. Travel abroad is increasing from throughout the United States. This means a lot of passports and other identifying pictures.

Other Photography

We use 120 roll film, usually in black-and-white, for passports. Frequently when people come in for passports, we speculate and take a few more. And occasionally we do color. Our average order on passports is about \$8. From many of these \$8 passport order customers we get

Turn to page 174

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AUDITORS' REPORT

To the Board of Directors of

Professional Photographers of America, Inc.:

We have examined the consolidating balance sheet of Professional Photographers of America, Inc. (a Delaware corporation, organized not for profit) and subsidiary (PPA Publications, Inc., an Illinois corporation organized for profit) as of December 31, 1968, and the related consolidating statements of income and expenses for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. We have previously examined and reported on the financial statements for the preceding year.

In our opinion, the accompanying financial statements present fairly the individual and consolidated financial position of Professional Photographers of America, Inc. and PPA Publications, Inc., as of December 31, 1968, and the individual and consolidated results of their operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Arthur Andersen & Co.

Chicago, Illinois,
March 19, 1969.

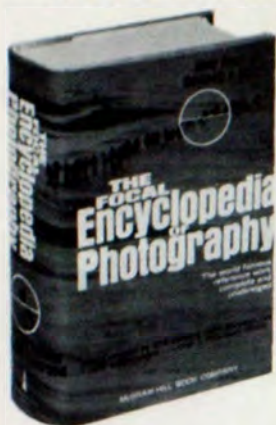
Professional Photographers of America, Inc. and Subsidiary CONSOLIDATING STATEMENT OF INCOME AND EXPENSES FOR THE YEARS ENDED DECEMBER 31, 1968 AND 1967

	Professional Photographers of America, Inc.	PPA Publications, Inc.	Eliminations	Total 1968	Total 1967
INCOME:					
Membership dues	\$205,130	\$ —	\$ —	\$205,130	\$197,232
Convention	161,550	—	—	161,550	125,665
Winona School of Professional Photography	127,660	—	—	127,660	135,305
Interest and investment income	9,584	—	—	9,584	9,326
Sundry	32,815	—	(12,000)	20,815	19,840
Magazine	—	365,037	—	365,037	293,057
Directory	—	29,480	—	29,480	23,704
Total income	<u>\$536,739</u>	<u>\$394,517</u>	<u>\$ (12,000)</u>	<u>\$919,256</u>	<u>\$804,129</u>
EXPENSES:					
Administrative office	\$152,213	\$ —	\$ —	\$152,213	\$163,382
Membership services	112,278	—	—	112,278	52,251
Convention	145,011	—	—	145,011	132,785
Winona School of Professional Photography	124,495	—	—	124,495	127,557
Sundry	14,854	—	—	14,854	13,229
Magazine	—	332,504	(12,000)	320,504	308,597
Directory	—	28,512	—	28,512	29,043
Total expenses	<u>\$548,851</u>	<u>\$361,016</u>	<u>\$ (12,000)</u>	<u>\$897,867</u>	<u>\$826,844</u>
INCOME OVER (UNDER) EXPENSES					
BEFORE INCOME TAXES	\$ (12,112)	\$ 33,501	\$ —	\$ 21,389	\$ (22,715)
PROVISION FOR FEDERAL INCOME TAXES	—	10,700	—	10,700	—
INCOME OVER (UNDER) EXPENSES	<u>\$ (12,112)</u>	<u>\$ 22,801</u>	<u>\$ —</u>	<u>\$ 10,689</u>	<u>\$ (22,715)</u>

Professional Photographers of America, Inc. and Subsidiary
CONSOLIDATING BALANCE SHEET — DECEMBER 31, 1968

	ASSETS			
	Professional Photographers of America, Inc.	PPA Publications, Inc.	Eliminations	Consolidated
CURRENT ASSETS:				
Cash —				
Administrative office (including \$60,000 of certificates of deposits)	\$129,112	\$ —	\$ —	\$129,112
Winona School of Professional Photography	14,871	—	—	14,871
Marketable securities, at cost (approximate market value \$171,000)	126,807	—	—	126,807
Accounts receivable, net of \$1,600 reserve	41	21,215	—	21,256
Advances to parent	—	56,163	(56,163)	—
Advances to Photographic Art & Science Foundation	10,000	—	—	10,000
Prepaid expenses—				
Future convention expenses, net of receipts of \$7,911	31,003	—	—	31,003
Other	1,853	—	—	1,853
Total current assets	<u>\$313,687</u>	<u>\$ 77,378</u>	<u>\$ (56,163)</u>	<u>\$334,902</u>
INVESTMENT IN SUBSIDIARY	<u>\$ 5,000</u>	<u>\$ —</u>	<u>\$ (5,000)</u>	<u>\$ —</u>
PROPERTY AND EQUIPMENT, at cost:				
Administrative office, partially pledged on mortgage payable —				
Land	\$ 62,250	\$ —	\$ —	\$ 62,250
Building and improvements	215,918	—	—	215,918
Furniture and equipment	24,471	3,837	—	28,308
	<u>\$302,639</u>	<u>\$ 3,837</u>	<u>\$ —</u>	<u>\$306,476</u>
Less — Accumulated depreciation	21,668	441	—	22,109
Total administrative office, net	<u>\$280,971</u>	<u>\$ 3,396</u>	<u>\$ —</u>	<u>\$284,367</u>
Winona School of Professional Photography —				
Land	\$ 34,796	\$ —	\$ —	\$ 34,796
Building and improvements	259,149	—	—	259,149
Furniture and equipment	74,028	—	—	74,028
	<u>\$367,973</u>	<u>\$ —</u>	<u>\$ —</u>	<u>\$367,973</u>
Less — Accumulated depreciation	162,737	—	—	162,737
Total Winona, net	<u>\$205,236</u>	<u>\$ —</u>	<u>\$ —</u>	<u>\$205,236</u>
	<u>\$804,894</u>	<u>\$ 80,774</u>	<u>\$ (61,163)</u>	<u>\$824,505</u>
LIABILITIES				
	Professional Photographers of America, Inc.	PPA Publications, Inc.	Eliminations	Consolidated
CURRENT LIABILITIES:				
Accounts payable	\$ 22,104	\$ 42,273	\$ —	\$ 64,377
Mortgage payments due within one year	9,100	—	—	9,100
Advances from subsidiary	56,163	—	(56,163)	—
Accrued expenses	14,118	—	—	14,118
Unearned income applicable to 1969 —				
Membership dues	83,672	—	—	83,672
Advance tuition — Winona School of Professional Photography	4,525	—	—	4,525
Federal income taxes	—	10,700	—	10,700
Total current liabilities	<u>\$189,682</u>	<u>\$ 52,973</u>	<u>\$ (56,163)</u>	<u>\$186,492</u>
MORTGAGE PAYABLE, 5%, secured by administrative office land and building, due in monthly installments of \$1,070, including interest, through 1976, less current portion included above	<u>\$ 69,584</u>	<u>\$ —</u>	<u>\$ —</u>	<u>\$ 69,584</u>
RESERVE FOR FUTURE MEMBERSHIP SERVICES:				
Balance, December 31, 1967	\$557,740	\$ —	\$ —	\$557,740
Excess of expenses over income for the year ended December 31, 1968	(12,112)	—	—	(12,112)
Total reserve	<u>\$545,628</u>	<u>\$ —</u>	<u>\$ —</u>	<u>\$545,628</u>
SHAREHOLDER'S INVESTMENT:				
Common stock, \$10 par value, 100 shares authorized and outstanding	\$ —	\$ 1,000	\$ (1,000)	\$ —
Capital contributed for shares in excess of stated value	—	4,000	(4,000)	—
Retained earnings (income over expense for the year)	—	22,801	—	22,801
Total shareholder's investment	<u>\$ —</u>	<u>\$ 27,801</u>	<u>\$ (5,000)</u>	<u>\$ 22,801</u>
	<u>\$804,894</u>	<u>\$ 80,774</u>	<u>\$ (61,163)</u>	<u>\$824,505</u>

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Profitably Yours

From page 171

orders for other photographic services. Also, we are anxious to have the camera and film business of these travelers. Taking photographs is almost as much a part of travel as collecting souvenirs. The recognized trademark of the tourist everywhere is the camera or two slung around the neck.

In addition to promoting our passport business through travel agents, we also are in close touch with the county recorder's office—where people go to apply for passports. Even though this office cannot recommend any one particular studio, they do have our cards that say—loud and clear—24-Hour Service.

We have made it our business to have all the official rules from the U.S. State Department concerning passports—the photographs as well as the other requirements. For those who have not been involved lately with the State Department, you can discard all the clichés you've heard about the passport picture. Here is the latest word:

The subject can be wearing a smile. The picture is perfectly acceptable in black-and-white or in color. Even lines and shadows can be eliminated by retouching as long as it is not overdone. The duplicate photos must be taken within six months of the date of application. They must be clear, front view, full face, and printed no smaller than 2¹/₂x2¹/₂ and no larger than 3x3 inches. Prints must be capable of withstanding a mounting temperature of more than 200 degrees F. As the photographs must be signed on the front along the left-hand side, the background must be light enough for the signature.

Simple? Yes!

To publicize this area of business we run ads in the local paper. Very simple it is: reverse type (black-and-white) that says 24 Hour Service—Passports—our studio name and address and indicates that no appointment is necessary. This is just a one-column 2" ad, but effective.

Return for Good Portraiture

For those who wish to add a few dollars to the passport sale, they can encourage the color photos. And of course, for the more discriminating (and when time allows) the cost of retouching will add a little more.

People who travel have money. These are good customers for our studio and anyone else's. They can well afford good portraiture and many have returned for just that.

There are many uses for the ID picture: citizenship papers, identification of all kinds for many businesses,

i.e., financial firms and industrial companies, security purposes, employment applications, college entrance applications, company records, insurance purposes, and the list goes on. The number of customers is tremendous and turning this business away is plain foolhardy. It is a profitable business and it does open the doors for other work. When you hear photographers say they don't want passports or other ID work, ask them to send it to you.

Copies Are Important

A few words about copies. A simple copy requiring no complicated restoration but the personal care of a professional photographer is easy to sell. Usually copies are very important... and very personal. These people want to be reassured that it will be done well. If it is nothing more than an impersonal record, a photofinishing job will serve the purpose. Most customers will gladly pay a little more for a copy done in a professional studio than if it were done at the corner drug store.

Why work to build a professional image and then turn another large and profitable amount of business away? Often the simple procedure of spotting on the copy print or a little retouching on the copy negative will enhance the appearance beyond the customer's greatest expectations. To this can be added coloring, mounts, frames, and duplicate prints.

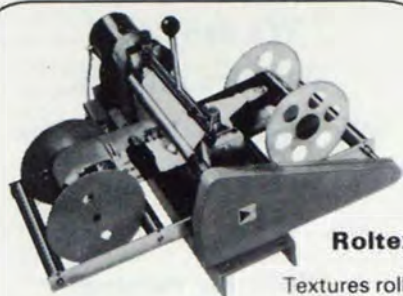
Display windows that always draw great attention are those with old tints, old photographs in hand-carved or hand-painted frames with the patina of time on them. Alongside the remnants of the past should be the new copies of these irreplaceable memories. Eastman Kodak Company has a direct mail brochure on copies and restorations. Your studio name can be imprinted on these at a nominal cost. They should be mailed at intervals throughout the year to family members of the deceased. (Names are available from the newspapers.)

Copy brochures can also be included in every portrait order you deliver. Many people put off having copies made, but a reminder from the photographer who has just done some work will hasten their decision to have copies made.

Offer Business Glossy

Business glossies or publicity portraits are usually needed in a hurry. Here again, as with the passport, it is usually 24-hour service. Many portrait photographers are loathe to do the quick business glossy. Whether this is because they are not physically equipped to do this, or whether they

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SPECIALTY CO., INC.
70-72 First St., Hackensack, N.J. 07601

are concerned about the reputation of doing "fast" work is debatable. It can certainly be differentiated from the regular executive portraiture by virtue of the work involved. It is good business as most companies pay the initial cost and usually for whatever picture they need.

Usually these customers want just a publicity glossy at the time and do not want to buy a lot of other pictures or even pay the same price they would pay for a regular portrait sitting. Why not offer them this service? For too long photographers have actually talked themselves out of more types of business than they are doing. With publicity glossies, we have another group of worthwhile customers who will eventually think of us when they need other photographic services.

Must Do Everything

We have purposely delved into these often-maligned facets of the photography business. We know from our own experience that they are all part of a successful all-around studio operation. In small towns and suburban areas, the photographer must do everything. Just as the shopping centers have succeeded in keeping the business in or near the residential communities, so must the photographer keep as much business as he can in his own territory. The public can be fickle or faithful! Your efforts can play a large part in determining which it shall be.

Photographers must do everything. Survival is impossible otherwise. And, it is becoming increasingly important for metropolitan area studios to do as small town studios do—everything rather than lose their customers to their competitors. There are exceptions of course. But, a business of any kind that builds a good name can sell in many price brackets.

If your cameraroom and darkroom are not working to capacity, you can fill the vacuum with the everyday needs of a lot of people—passports, IDs, copies, restorations, publicity glossies, and others. For those who do weddings on weekends, the weekdays remain to be filled. For those who do schools in the fall, the spring months are usually a little light. Once you have tasted the nectar of steady, uncomplicated cash and carry work, you will love it.

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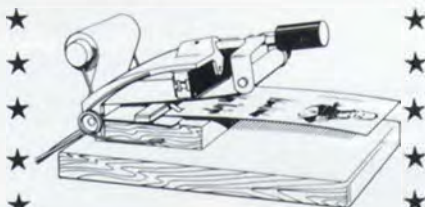
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Be a King in New York

The "King of the Convention" annual membership contest is nearing its deadline of May 15.

You can help PP of A reach its goal of 14,000 members for 1969 by signing and sponsoring your non-member friends. At the same time you will add points to your standing in the "King of the Convention" contest. Points pile up fast—10 points for every dollar of new memberships you sponsor.

The "King" will be crowned at New York in June, and will

receive valuable awards. The King's Court—the top ten runners-up in the contest—will receive personalized plaques, ready for hanging. Every contestant with more than 200 points at New York will get a special "King's Court" ribbon affixed to his badge, and every contestant, regardless of points, will receive a certificate of appreciation.

Standings in the contest as of March 20, were:

Over 1000 Points

Bakker, Gerhard
Eccles, John D.
Fehley, Henry D.
Haynes, Charles
Kelly, Howard
Levy, Jules
Lawson, Emmert
Opfer, Robert M.
Smucker, John E.
Straub, John H.
Zucker, Monte

910 Points

Leiper, Harper

850 Points

Hewitt, Selwyn
Semprini, Dino V.
Vitagliano, Andrew N.

760 Points

Hines, Carrol A.

750 Points

Nelson, Robert H.
Heilpern, George
Davis, Jack E.

700 Points

Bell, William

650 Points

Cosan, Jack W.

640 Points

Rebbee, James

600 Points

Albertson, Maria
Ward, Marion

560 Points

Rice, Gordon

510 Points

Fowler, Dick
Moore, W. E. A.
Smith, Elgin
Weyer, C. W.

500 Points

Barte, Joe W.
Bell, Gene
Bovee, Harold L.
Burch, Budford C.
Chase, Horace
Dinger, Roland
Ham, Gerald
Hollans, Irby
Hoyt, Harry R.
Keyser, Hazen
Lipickey, Jan

Maddock, Joe

Neblett, Charles, III
Noaker, Nils, C.
Perry, Mrs. W. E.
Porth, Robert
Ramsey, Lisle, M.
Rickers, Donald
Scheidegger, Francis
Tanselle, Ned
Warner, Jim
Weinstein, Norman B.

480 Points

French, William
Van Dolah, Joseph

460 Points

Palmer, John L.

450 Points

Roedel, Allen G.

410 Points

Cornell, John H.
Warner, Frank W.

400 Points

Jeunesse, Jim
Ness, Paul

350 Points

Alpy, Clement
Archer, Eddie
Barnes, Walter
Bayless, William
Blemgren, Richard
Brace'l, Dan
Chapin, Ellis
Crouch, Newell W.
Grefe, Raymond E.
Hakanson, R. C.
Hamilton, A. W.
Hamilton, Cecil
Harmison, Henry
Hayes, Hampton
Hord, Tim
Hoxie, George
Hyde, George
Jack, Donald
Kakara, Jack
Meier, Norman
Potts, George C.
Redmond, Donald R.
Reid, Ronald J.
Richard, Jack
Ricker, Ronald
Rogers, Paul
Schwaetz, Sherwin
Sharpe, Robert

Simonds, Sgt. Milford

Spear, Louis J.
Steinmetz, Joseph
Stoffel, Everett A.
Tate, James
Taylor, Sherman
Thigpen, Roy M.
Umback, Val G.
Warner, Rick
Wetzler, Richard
Wilckens, Klaus J.
Zammitte, Michael
Zeltsman, Joseph

325 Points

Salomon, R. P.

320 Points

Dubas, John A.
Sanddal, Ross

310 Points

Walsh, Frank

300 Points

Allen, Ed
Cornelius, Jerry L.
Darling, Dick B.
Edie, Richard
Quinones, Vicente
Rodriguez, Joseph
Snyder, James W.
Wendorf, Al, III
Wildinson, Lee
Zabloudil, Francis

270 Points

Parent, Moise M.
Stobbs, Al
Taylor, Riley

260 Points

Korklan, Elliot S.
Martin, Robert H.

250 Points

Alden, Cy
Anderson, Jack
Atamian, Richard
Aubin, H. A.
Aull, Philip S.
Bartlett, William C.
Batchelor, Burnie
Bieberle, Hordon
Birndorf, Bernie
Bryant, Clint
Caples, Ruth
Champagne, George
Conrad, Barry
Crawford, W. H.

Danforth, John
Dayton, Thomas W.
Dinteman, Walter
Faulkner, Don
Fields, Robert E.
Finn, John
Fox, D.

Frye, Polly
Gentry, Hubert
Gilbert, Al
Goss, John
Grady, Michael
Green, David G.
Grubb, Melvin
Hadnagy, Steve
Harris, Michael T.
Ippen, Richard
Keisling, Ray
Kinne, Elwood
Kuhlman, John
Lobbe, Norman
Leichtner, Henry W.
Lewellyn, Stephen
McQuiston, Capt. Edw. C.
Maples, Carl David
Morehouse, Jack
Morris, Richard B.
O'Kavage, Joseph A.
Peer, Richard
Q, Michael
Quigley, Andrew
Rawsthorne, Don C.
Reeder, Robert
Roberts, Dale E.
Runyon, Norman
Russell, James
Russo, Dorothy
Sanford, Eric M.
Sirlin, Ted
Sirven, Faustino J.
Smith, W. D.
Squires, Kim
Stanton, Earl
Stern, Leo
Stiles, Rick
Stukas, John P.
Sunderbruch, R. K.
Szalich, Joseph
Talarowski, William
Tillery, Wallace
Tracy Raymond
Weyandt, Emerson
White, Murray

220 Points

Lohnes, Don J.
Peters, Jim

210 Points

Johannes, James
Turner, Richard

200 Points

Brooks, Hugo
Blankenship, Van
Bumpus, Ken
Gadian, A. J.
Isaacson, Kay
Lile, Greer H.
Lipps, Guy E.
Zimmerman, Donald

180 Points

Rothery, Howard F.

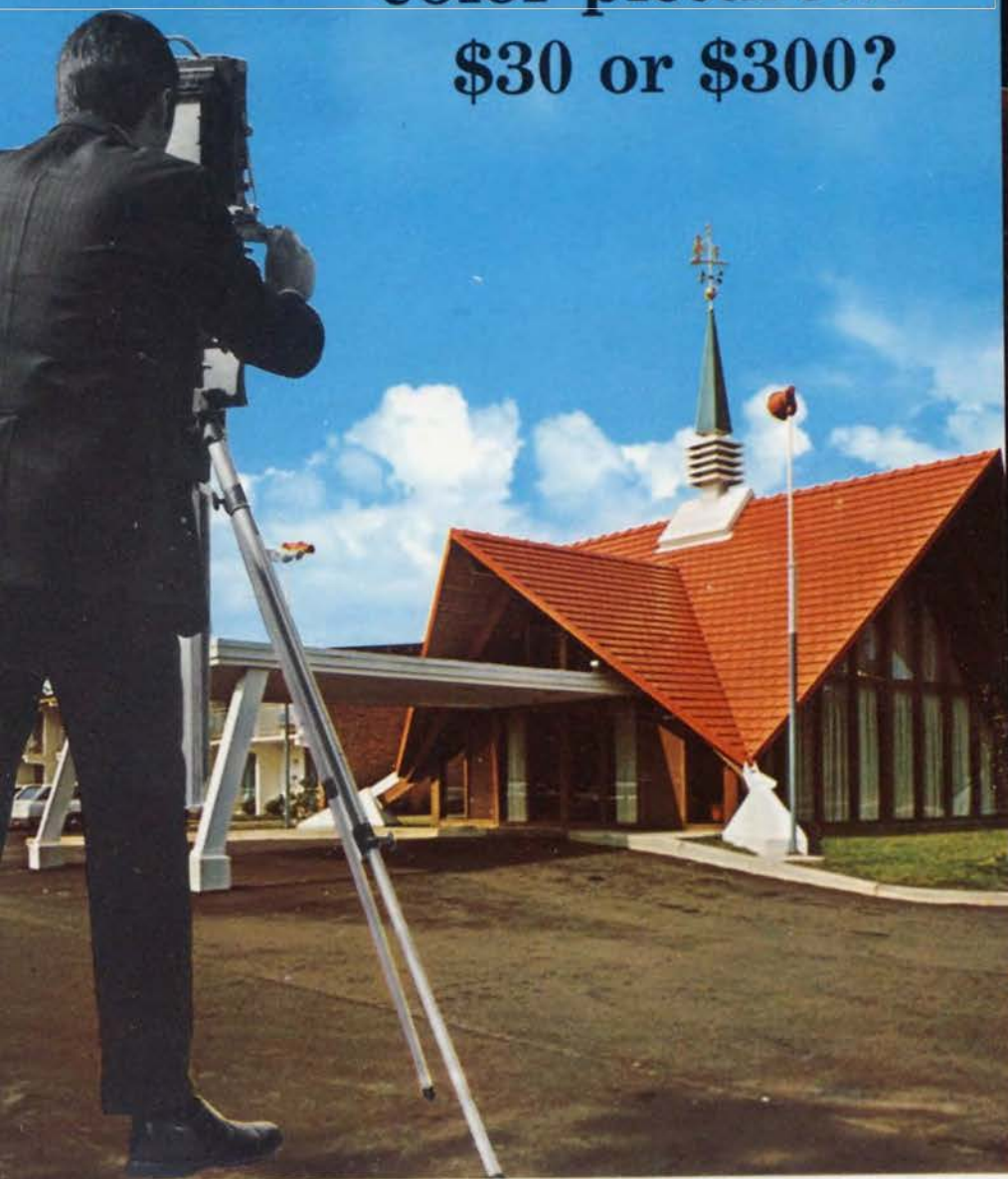
175 Points

Bak, Al
Naramore, James
Smith, Donald L.

160 Points

Anderson, Shirley
Austin, Earl
Baugh, Robert
Blaker, Laurence W.
Borg, Harry
Bryan, Charles
Cornelius, Joe
Dawes, Malcolm
Demento, Robert A.
Demsien, Harlan
Foret, Clarence
Hansen, Lyle D.
Jeske, Lee
Johnson, Bervin
Masterson R.
Mathieson, M. J.
Mowers, Jack L.
Northrup, Jim
Odell, J. Gordon
Palmer, C. H.
Peterson, Leslie
Reilly, Mike E.
Rice, Tim
Rodriguez, William
Rogers, G. H.
Strampe, Rodney
Tanski, John
Vick, Robert
Warden, Leo
Ware, Richard
Way, Ken
Webb, Fred
Wellman, Bob

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Levy, Jules
Lawson, Emmert
Opfer, Robert M.
Smucker, John E.
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Porth, Robert
Ramsey, Lisle, M.
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Scheidegger, Fra
Tanselle, Ned
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Weinstein, Norr

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French, William
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Cornell, John H.
Warner, Frank V.

400 Points

Jeunesse, Jim
Ness, Paul

350 Points

Alpy, Clement
Archer, Eddie
Barnes, Walter
Bayless, William
Blemgren, Rich
Brazell, Dan
Chapin, Ellis
Crouch, Newell
Grefe, Raymond
Hakanson, R. C.
Hamilton, A. W.
Hamilton, Ceci
Harrison, Hen
Hayes, Hampt
Hord, Tim
Hoxie, George
Hyde, George
Jack, Donald
Kakara, Jack
Meier, Norman
Potts, George C.
Redmond, Don
Reid, Ronald J.
Richard, Jack
Ricker, Ronald
Rogers, Paul
Schwaetz, Sher
Sharpe, Robert

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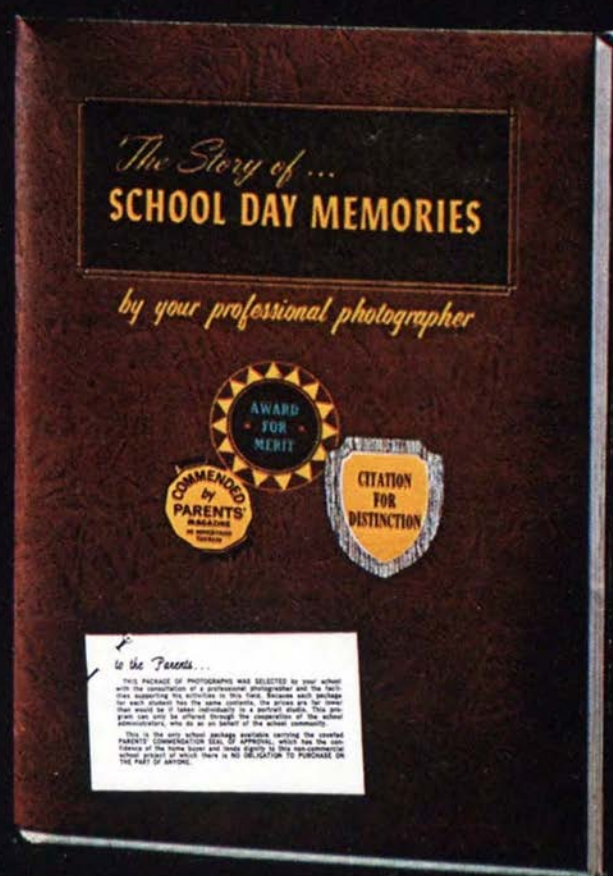
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